

JEMBE

BLACK ARTISTS
OF DC

ANNUAL LIST OF
ACCOMPLISHMENTS

Volume 14 - 2020



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.

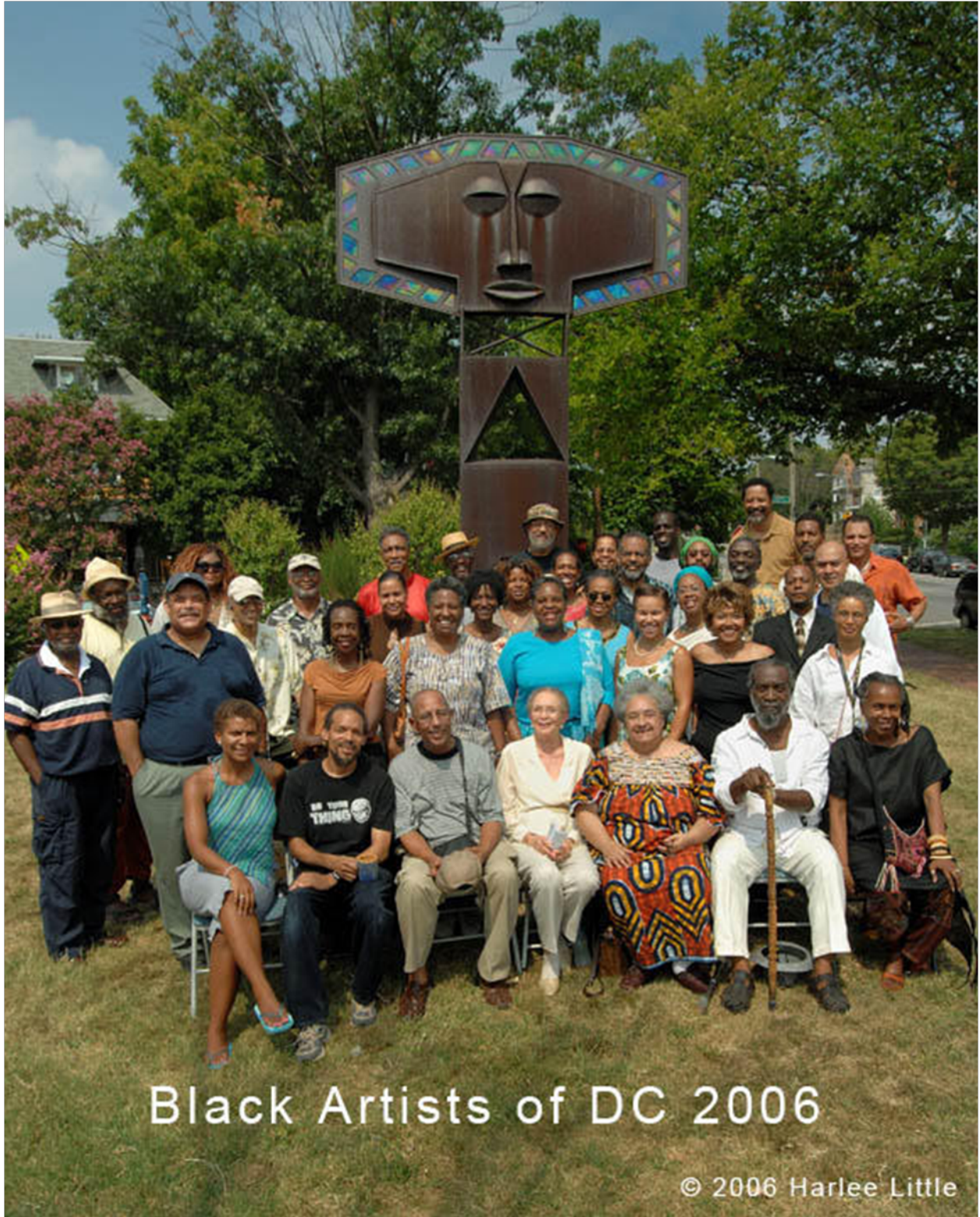
Jembe contains the annual list of accomplishments of the Black Artists of DC (BADC), its friends and associates. It is a yearly compilation designed to recognize the successes of our artists, furnish member contact information and act as a guide to possible venues. The future is often cloudy and much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



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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

2020 LIST OF ACCOMPLISHMENTS

EXHIBITIONS

JANUARY

"Crossing Boundaries of Place and Time" by **Hubert Jackson** awarded Eos First prize for Black Classicism in the Visual Arts.



Brentwood Arts Exchange, Maryland, 3901 Rhode Island Ave, Brentwood, MD 20722, 301-277-2863

January 13- February 29th, 2020.

Artist Talk , February 15, 2-4 pm

Lab Gallery: **Aziza Claudia Gibson Hunter**: Playing to WIN. Gibson-Hunter's methodical mixed media assemblages comment on the destructive nature of competition and how it relates to our contemporary society, asking the question; can the goal of winning seem so significant that it becomes a blinding force? gibsonhunterstudio.com.

Opening reception: January 18, 2020, 5pm.





As Baltimore Clayworks celebrates our auspicious anniversary of 40 years of clay, community and creativity, our exhibitions will reflect all facets of their history and upcoming endeavors. The year-long celebration will kick off with Past, Present, and Future, an exhibition of many of the artists who have been involved with Clayworks over the years. This includes Founding, Associate, Fellowship, and Resident Artists, along with Studio Interns, who have helped the organization grow.

The exhibition will be on display from January 11th through February 22nd, with an opening reception on January 25th from 6-9pm that is free and open to the public. The reception will feature food, drinks, music, and esteemed speakers: Ralph E. Moore Jr., Co-founder and Chief Fundraiser for Peace Camp 2020, Nick Cohen, Executive Director of Maryland Citizens for the Arts, and Samuel Hoi, President of the Maryland Institute College of Art (MICA); with a special proclamation by Isaac “Yitzy” Schleifer, Baltimore City Councilman.

Participating artists include: Ronni Aronin, Cami Ascher, Kyle Bauer, Deb Bedwell, Samantha Briegel, Jessica Broad, Wesley Brown, Kyle Brumsted, Sean Chasney, Mary Cloonan, Connor Czora, Blaise DePaolo, Stevie Dissenger, Nicole Fall, Brett Freund, Yoshi Fujii, Pat Halle, Jani Hileman, Sarah House, Matthew Hyleck, Emily Irvin, Sam Jayne, Sallah Jenkins, JoAnn Kandel, Ryan Kelly, Trish Kyner, Emily Lamb, Martina Lantin, Haejung Lee, Bianca Loscocco, Shalya Marsh, Sonya Meeker, Sara Morales-Morgan, Cooper O’Brien, Helen Otterson, Jason Piccoli, Hannah Pierce, Kevin Rohde, **Janathel Shaw**, Tim Sherman, Volker Schoenfleiss, Marlene Sokoloski-Sandler, Jeremy Wallace, Sam Wallace, Lars Westby, Sarah-Anne Winchester, Travis Winters, Emily Wooten, and Pam Worthington.

5707 Smith Ave.
Baltimore, MD 21209

410.578.1919
Voice/TTY 800.552.7724
info@baltimoreclayworks.org

Last Supper sculpture, Akili Ron Anderson, The Studio Acting Conservatory, 3423 Holmead Place, Northwest, Washington, DC., 11 AM to 1 PM on Saturday, January 11., 2020

You Can See the Rediscovered African American Last Supper Sculpture This Weekend Studio Acting Conservatory in Columbia Heights will throw open its doors and show off its amazing discovery.

The Studio Acting Conservatory will hold an open house this Saturday to show off the renovations going on in its future home in Columbia Heights. Visitors will also be able to see the massive Last Supper sculpture that the school found hidden behind drywall last fall.

Studio is still looking for a more appropriate home for the frieze, which the DC artist Akili Ron Anderson created for the building in 1982 when it was the New Home Baptist Church. The church moved to Landover, Maryland, in the 1990s and couldn't easily take the gigantic artwork with it. A subsequent owner must have covered it. Studio Acting Conservatory director Joy Zinoman tells Washingtonian several institutions have expressed interest in acquiring the work, and one has returned several times to study how it might safely be removed.



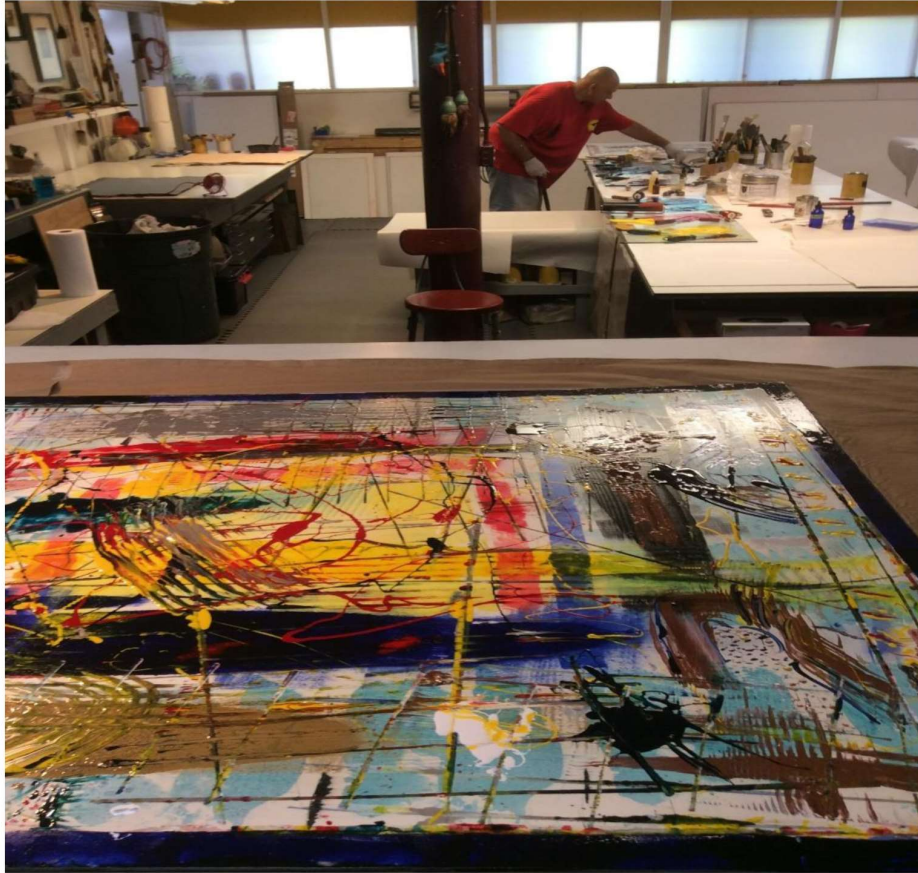
Zinoman in front of the sculpture last October.
Photograph by Evy Mages



Detail of the frieze.
Photograph by Evy Mages

Written by Andrew Beaujon | Published on
January 9, 2020

ANNOUNCEMENT



CHEERS FOR A HAPPY HOLIDAY AND NEW YEAR!

PLEASE JOIN ME, ALEC SIMPSON, FOR AN ARTIST TALK AND CLOSING RECEPTION

FOR AN EXHIBITION CURATED BY MEMBERS OF BLACK ARTISTS OF DC

SOME THINGS OLD/MOST THINGS NEW: EXPLORATIONS AT GRAVITY PRESS

SUNDAY, JANUARY 12, 2020

3 PM TO 6 PM

ARTIST TALK: 4 PM TO 4:30 PM

DC ARTS CENTER

2438 18TH STREET, NW

WASHINGTON, DC 20009

ALL ARE WELCOME!

*In recognition of African American Month
Bohrer Park Presents Artwork by*

Bohrer Park
506 S Frederick Ave
Gaithersburg, MD 20877
301-258-6394



Magruder Murray

**January 24—March 30, 2020
Artist Reception January 30, 7-8:30 PM**



Let's Dance!

January 17-March 9, 2020

**Artists Reception Saturday, January 25th, 1-3:00PM.
Featured artist Allen Bentley**

Rocio Ayala
Allen Bentley
Lily Kak
Frank Mancino

Magruder Murray
Lynne Oakes
Pritha Srinivasan
Lis Zdravec

Kentlands Mansion
320 Kent Square Rd
Gaithersburg, MD
301-258-6425



FEBRUARY

Q THE MUSIC: Celebrating the Life and Legacy of Quincy Jones



A group exhibition featuring the works of internationally and nationally known artists from diverse backgrounds celebrating the life and legacy of Quincy Jones through the different mediums of the arts; paintings, collage, photographs, drawings and music. Featuring:

Elva Anderson, **Cedric Baker**, Karen O. Brown, **Larry “Poncho” Brown**, **Al Burts**, **Sharon Burton**, Michael A. Cummings, **Tim Davis**, **Francine Haskins**, Betty Murchison, Claudia Olivos & Sergio, **Chinedu “Felix” Osuchukwu**, **Luis Peralta**, Atousa Raissyan, **Greg Scott**, Desiree Sterbini, **James Terrell**, **Zsundayka Terrell**, Hector J. Torres, Joel Traylor, Lisa Tureson, Francis Washington, Jr., Joseph Bertram White, Prelli, Anthony Williams and **Eugene Vango**.

Greg Scott, gallery and exhibit coordinator for Children’s National Hospital,
Terry Spearman, director of Child Life Services at Children’s National Hospital

Quincy Jones was convinced at an early age to explore music by his teenage friend Ray Charles. He played in various bands through the 50's, began composing for film and television in the mid 60's and eventually produced over 50 scores. He is best known as a composer and record producer for legendary musicians such as Michael Jackson, Frank Sinatra, Aretha Franklin and Celine Dion. He's also the most Grammy-nominated artist in history, with 79 nominations and 27 wins. Quincy Jones founded a charity for youth in 1985.

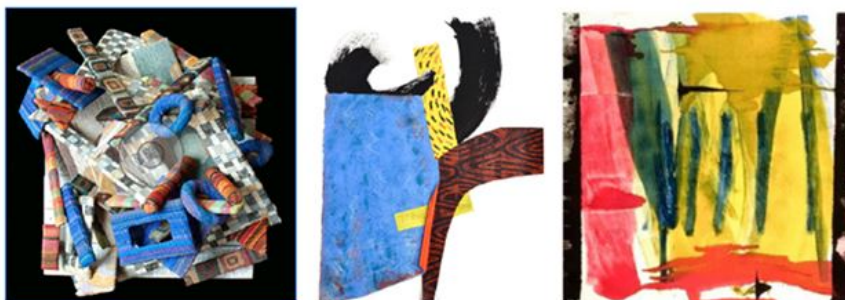
The Gallery @ Children’s
National Health System
111 Michigan Avenue, NW.
Washington, DC 20010

Opening Reception – The Costco Wholesale Atrium
Saturday, February 8, 2020

Exhibition on display from
January 20, 2020 – March 27, 2020

Gallery Hours: Monday – Friday
10:00 am – 5:00 pm
For more information, call 202-476-3225

Celebrating Color!



The Lois & Richard England Gallery at Iona is proud to exhibit the intricate fabric wall sculptures of Eileen Williams, the highly energetic paper cutouts of **Aziza Gibson-Hunter**, and the sublime abstract prints of **Alec Simpson**.

We invite you to view works by these exceptional artists who courageously stretch the limits of color to maximize their visual impact to the fullest.

Opening reception date: Friday, February 21, 2020, from 5-7 pm

Where: Iona, 4125 Albemarle St. NW, Washington, DC 20016

Registration: RSVP below no later than Wednesday, February 19, 2020

Curator's notes

The three exceptional artists in this exhibition explore emotionality and movement through dramatic color. The intense and energetic acrylic paints of Aziza Gibson-Hunter's paper cutouts jump from the walls and invite us to break into a dance, in step with their rhythmic jazz-inspired patterns. Alec Simpson's intimate abstract prints are sublime and lead us into thoughtful paths. The intricate fabric wall sculptures of Eileen Williams are playful and tease and tickle our senses.

Collectively, they inspire. They exalt. They make us think. They cause us to smile and dance. They allow us to feel. They teach us how to live.
Joey P. Mánlapaz, MFA Professor, Corcoran at The George Washington University, Washington, DC



INNER SPACE, **Khalid Thompson**, at Art of Noize. “With the spontaneous application of color and mixed media designed to emphasize free expression, “INNER SPACE” manifests a broad spectrum of abstraction that suggests relationships to jazz, nature, the African diaspora and culture.” Instagram: @khalid_thompson, <https://www.khalidthompson.com>

Feb. 6 - “Woke Film Series” 7pm - 9pm

This is a film screening and open forum discussion presented by Lifestyle Entertainment Host Krystal Glass. For more event details go to: <https://www.eventbrite.com/e/woke-film-series-tickets-90740125157>.

Feb. 8 - Open Gallery 11am- 3pm

February Resident, Khalid Thompson will be onsite. Come meet the Artist and learn more about his work. This is free and open to the public.

Feb. 21 - “DEEP NOIZE” 7pm - 11pm

We have revamped our monthly event. We will be keeping the vibe fresh with a variety of food, beverage, and retail vendors. This month, food will be provided by SoulTarian. Our featured vendor will be custom jewelry maker, DiSigns4u. Khalid will be doing a live painting as Aphrosoul will serve as our musical curator for the evening. Ticket and vendor details are available at: <https://www.eventbrite.com/e/deep-noize-tickets-90984646527>

Feb. 22 - Artist Talk 1pm - 2pm

Author, Musical Activist, and WPFW Radio Host Thomas Stanley will be moderating. Following the talk, we will have an open gallery from 2pm - 5pm. Both are free and open to the public.

Feb. 23 - Black History Brunch Noon - 3pm

Invite only event. Following the event we will have an open gallery from 3-5pm.

Feb. 28 - Closing Reception 7pm - 10pm

This will be a free event and open to the public. This will be one of the final chances to see the exhibition and purchase pieces.

Feb. 29 - Painting The Moment Noon - 3pm

Please check our website and social media outlets for updates.

To inquire about Art of Noize rentals visit us at: <https://www.artofnoizedmv.com/contact>.



THEBLACK  **OTE**
MURAL PROJECT
BANNEKER-DOUGLASS MUSEUM

The Black Vote Mural Project - Opening Reception*

Saturday, February 15th

VIP Reception: 2:00 pm - 3:00 pm

Public Reception 3:00 pm - 6:00 pm

This exhibit explores the intersection of public art, Black voices, and civil rights with sixteen murals that transform the interior galleries of the museum. Painted by regional artists, these murals interpret the [Association for the Study of African American Life and History](#) (ASALH) 2020 theme: African Americans and the Vote. #BVMPMaryland

Artists: Steuart Hill Academic Academy, Ryan Allen, Bowie State University (Public Arts Class), Nikki Brooks, Jay Coleman, Brandon Donahue, Olivia Gittens, **Jabari Jefferson**, **Gina Lewis**, Megan Lewis, **Greta Chapin** McGill, Future History Now, Latoya D. Peoples, **Zsudayka Nzinga Terrell**, **James Terrell**, and Ernest Shaw.

MEMORIES OF HOME

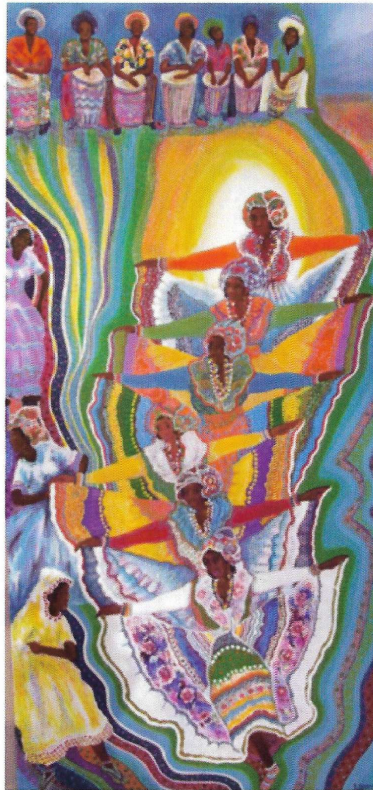
**Paintings
of Caribbean Culture
by Evans Thorne**

Feb 8- March 7 2020
Reception Feb 8, 5-7pm

CROWN BAKERY
5409 Georgia Ave, NW
Washington DC 2011
202-291-3009
www.dccrownbakery.com

Email evansthorne@gmail.com
Website <http://ethorneart.com>
SOCIAL MEDIA
<https://www.linkedin.com/in/evans-thorne-64175175676/>
@evansthorne3

Evans Thorne



Bele Explosion

Email evansthorne@gmail.com
Website <http://ethorneart.com>
SOCIAL MEDIA
<https://www.linkedin.com/in/evans-thorne-64175175676/>
@evansthorne3

Bio

Evans Thorne was born and grew up in Trinidad West Indies. After high school he worked for the government of Trinidad and saved money, came to the USA to study art. He attended Northern Virginia Community College in Virginia and Howard University in Washington, D.C. and graduated Magna Cum Laude with a BFA in Painting. After college he returned to Trinidad and taught Art and Craft at Belmont Junior Secondary (a middle school) for two years before returning to the USA in 1979. He has exhibited his art in Trinidad and the USA from 1972 to 1983, and in 2017 and 2018. He worked at Design and Production, Incorporated, Lorton VA for 33 years. (A Firm that Design, builds and install Museum Exhibits Worldwide) He is an experienced Artist with a demonstrated history of working in the Design industry. He is skilled in Photography, Graphics production, Adobe Creative Suite, Flexsign Pro, on Pc and Mac.

Statement

The culture of Trinidad and Tobago and the Caribbean is my main subject. Color ties everything together. My art is about the conditions of people in everyday life, the pain, suffering, joy, pleasures, and disappointments of life. I am also interested in nature with its unique shapes, colors, contrast, harmony, and chaos, the peace and unpredictable of it. My art is influenced by the shapes, patterns, bright colors and designs found in paintings from Africa, India, Central and South America, Japan and the unique designs and patterns of Middle Eastern art. The emphasis is on the colors, designs and the placement of figures to suggest movement. Color and paint texture to guide the eye and to set the mood. My work is mainly realistic with some surreal touches but is mostly to the point I paint what I see and feel. In this exhibit, I have included folk dances of the Caribbean. Women are present in most of my figurative work.



Moko (Spirit Dancing)

The ART of Copying

Paintings created at the **National Gallery of Art**, Washington, DC

Exhibition Dates:
February 1-March 1, 2020

Opening Reception:
Saturday, February 1, 3-5 pm

The Delaplaine Arts Center
40 South Carroll Street
Frederick, MD 21701
Hours: Mon-Sat 9-5, Sun 11-5



MASTER ART COPYISTS

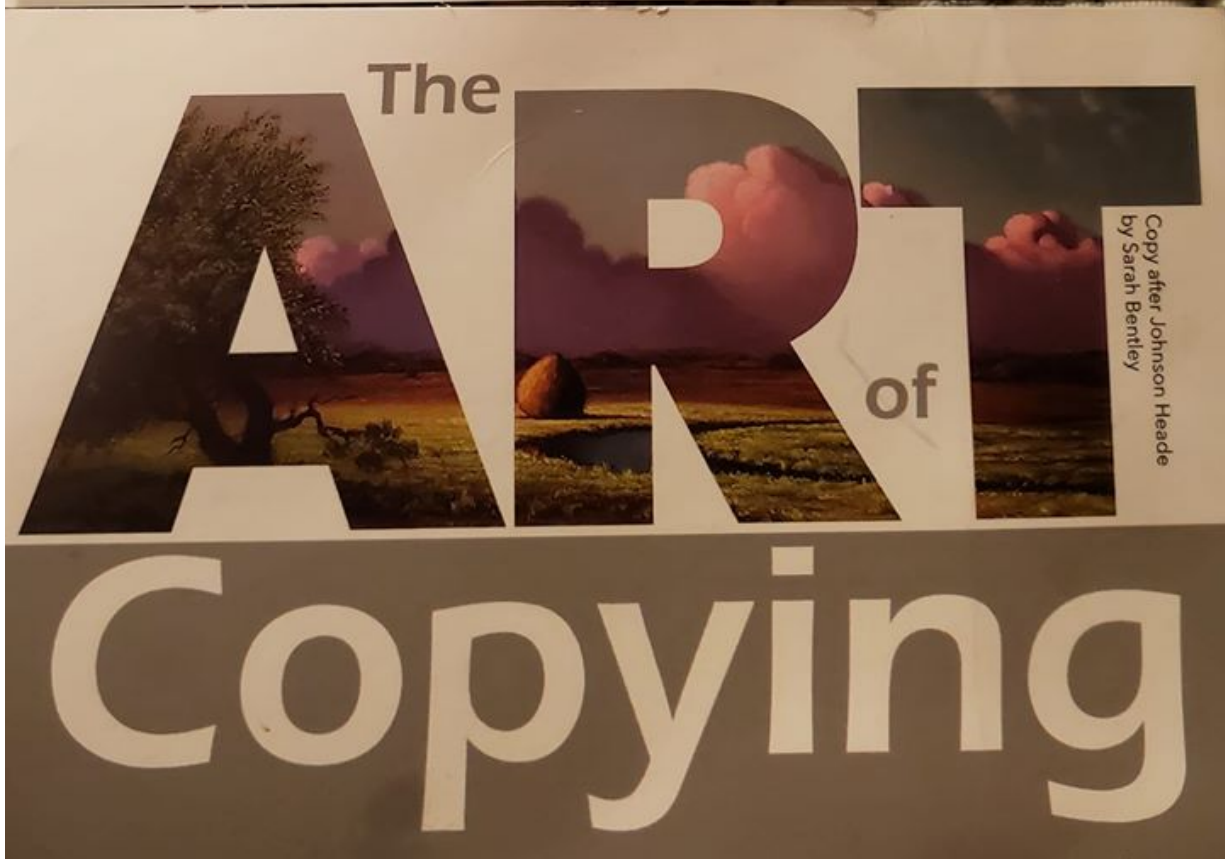
www.masterartcopyists.com



Atelier BIC
Fine Artist



Director: Bruce I. Campbell
E-mail: Atelierbic@gmail.com or
bruceicampbell@yahoo.com
Instagram: [atelier_bic.com](https://www.instagram.com/atelier_bic.com)
Website: www.atelierbic.com
Cell: 301-674-3037



Bruce Campbell

[“Arcmanoro Niles: I Guess By Now I’m Supposed To Be A Man: I’m Just Trying To Leave Behind Yesterday” @ UTA Artist Space, Beverly Hills | Feb. 12-March 14, 2020](#)

For his first West Coast exhibition, Washington, D.C.-born, Brooklyn-based **Arcmanoro Niles** is presenting seven large-scale scenes that trace the arc of time—from childhood to elderly years—alongside a series of smaller portraits of family and friends. Using a bright, nearly-neon palette he renders his subjects in a format resembling over-exposed film.



ARCMANORO NILES, “Never Knew What Little Time We Had (I Lost The Nameless Things)” 2019 (oil, acrylic and glitter on canvas, 57 x 78 inches) | © Arcmanoro Niles

Progress Index, Petersburg, VA Friday 14-15, 2020

Eugene R. Vango exhibited his art with his granddaughter, her first exhibition

Friday for the Arts, Valentine-style

Contributed Report

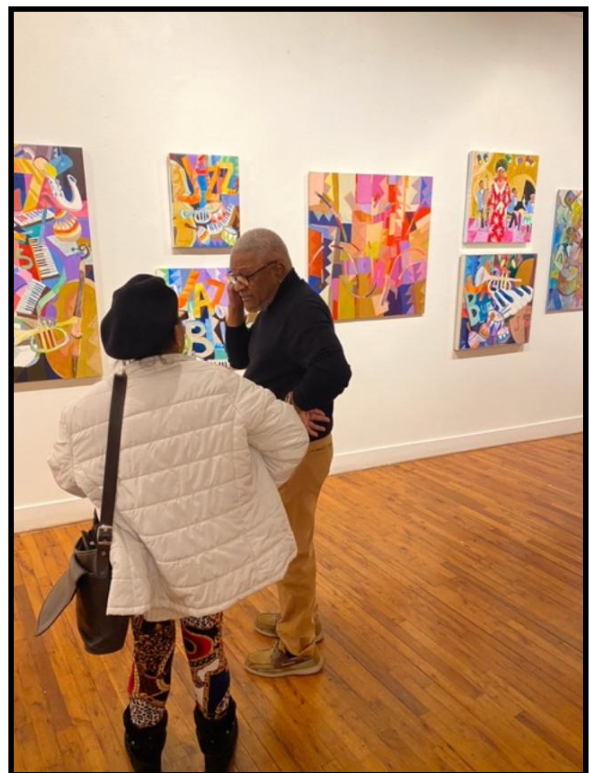
PETERSBURG – The city's February 2020 Friday for the Arts! will bring us dry seasonal weather, music, art, fun activities, food, new beers, and abundant good spirits. There will be Valentine's Day and Black History Month events and exhibits, music in four performing arts venues, and great exhibits at the Petersburg Area Art League, and at the Old Towne Studio 7.

VISUAL ARTS: The

Art League will open two new exhibits in honor of Black History Month: Theme & Variations: A Tribute to Jazz, featuring the large jazz-related abstract paintings of Eugene Vango, in the Main Gallery, and Yours for Freedom, featuring artifacts and film clips telling the story of the interaction of Toni Morrison, Marlon Brando, and Rev. Martin Luther King, Jr., as civil rights activists in the 1950s, in the Members Gallery.

SPECIAL EVENTS:

The second edition of Family Fun with the Arts will be staged in the Education Center at the Art League (free, six to eight, first twenty people). Valentine's Day Friday Date Nite Paint Party (7:00-0:00 pm, \$) will be featured at Old Towne Studio 7. The Historic Farmer's Bank Museum will have a book signing and reading by Melissa Face, for her new book I Love You More than Coffee: Essays on Parenthood, between five and eight o'clock.



MARCH

International Women's Day, March 8-April 5, 2020, Friendship Heights Gallery, 4433 S. Park Avenue, Chevy Chase, MD, **Janathel Shaw**



The poster features a large orange background. On the left, the text "BRENTWOOD ARTS EXCHANGE" is at the top. Below it is a large "10" where the "0" is a circular photograph of a modern building. To the right of the "10" is the text "A group exhibition celebrating the tenth anniversary of Brentwood Arts Exchange". Below this is the title "Moving Forward" in a large, bold font, with "March 16 - May 30, 2020" underneath. To the right of the "10" and the title is the text "OPENING RECEPTION Saturday, March 21 5 pm - 8 pm".

Exhibition Dates: March 16 to May 30

Opening Reception: Saturday, March 21, 5 pm-8 pm

Artist Talk: Saturday, April 25, 2 pm-4 pm

As the anchor of the Gateway Arts District, Brentwood Arts Exchange celebrates the past ten years of growth in community, commerce, and world-class arts programming. Join us for a group exhibition highlighting local artists of various disciplines whose fresh perspectives lead us into a bright future.

Featured Artists: Jessica Burnham & Julianna Vallejo, Lorenzo Cardim, Rita Elsner, **Wayson R. Jones**, David Mordini, Imani Russell, Jenny Walton, Steve Wanna, and Tewodross Melchishua Williams



"Intersections: Select New Works by MFA Artists"
A group show by Morton Fine Art
March 4 - 28

Gallery Hours: Wednesday - Saturday, 12-6pm
Opening Reception: Friday, March 13, 6-8pm

Morton Fine Art (MFA) will showcase work by: • Julia Mae Bancroft • Natalie Cheung • Rosemary Feit Covey • **Victor Ekpuk** • Ga Gardner • **Amber Robles-Gordon** • Astrid Kohler • Katherine Tzu-Lan Mann • Vonn Sumner

MFA was founded in 2010 and is a fine art gallery and curatorial group that collaborates with art collectors and visual artists to inspire fresh ways of acquiring contemporary art. MFA's mission is to provide accessibility to museum-quality contemporary art through a combination of substantive exhibitions and a welcoming platform for dialogue and exchange of original voice. MFA specializes in a stellar roster of nationally and internationally renowned artists as well as has an additional focus on African American and African art.

Amy Morton is the founder, owner and chief curator. Prior to establishing MFA, she was the director of a national fine art gallery. Amy has additional art market experience from her positions at auction houses, art associations and galleries in Los Angeles and Boston.

Bethesda Urban Partnership


7700 Old Georgetown Road
Bethesda, MD 20814



301-215-6660



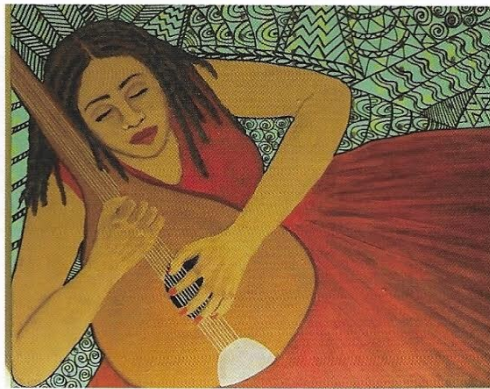
301-215-6664



ART and CULTURE

Celebrating Women's History Month with 29 female artists

The Friendship Gallery is pleased to present a month-long celebration of women artists during International Women's Month. It is yet another opportunity to recognize and feature some of the many outstanding women artists in our area. The 29 women in this exhibit represent several generations, countries, cultural backgrounds, and experiences that exemplify visionary perspectives in contemporary art. The artists represented include: Katherine Bodner, Kim Bok, Mignonette Dooley, Susan Fattig, Jenne Glover, Carolyn Goodridge, Eden Hansen, Antoinette Simmons Hodges, Aziza Gibson Hunter, Carolina Zumaran-Jones, Yassi Kashani, Sandy Kauffman, Karin Lohman, Barbara Meima, Joan Samworth, Francesca Scott, Millie Shott, Janathel Shaw, Coriolana Simon, Rhonda Silver, Rosalind Stern, Kama



"Madelyn's Mandolin" by Annette Simmons Hodges

Subramanian, fariba Tahayyod, Natacha Thy, Debra Tyler, Plan-ta Vila, Marianne Winter, Diane Wolman and Chantale Wong. Meet the artists at a reception on **Sunday, March 8, from 11:30 a.m. to 1 p.m.**

Exhibit hours are Monday through Thursday, 9 a.m. to 9 p.m.; Friday, 9 a.m. to 5 p.m.; and Saturday and Sunday, 9 a.m. to 2 p.m. Art in the auditorium is occasionally not available for viewing because of activities in that room; check with the front desk receptionist when you arrive. Please note that all art sales are final.

Carolyn Goodridge, Antoinette Simmons Hodges Aziza Gibson Hunter Janathel Shawand Kamala Subramanian

Friendship Heights Community Center [4433 S Park Ave, Chevy Chase, MD 20815](https://www.google.com/maps/place/4433+S+Park+Ave,+Chevy+Chase,+MD+20815)
(301) 656-2797

Galleries | March 6 - 28, 2020

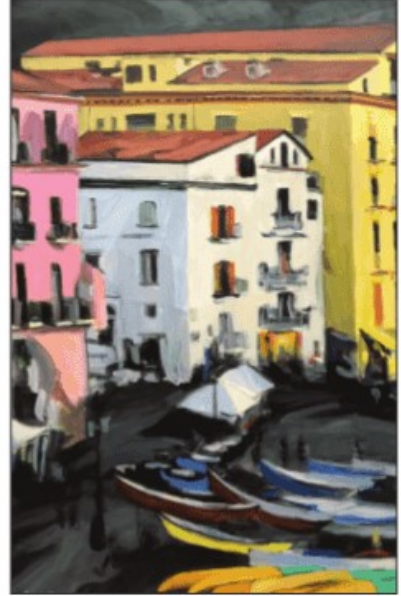
The Arts Club of Washington



Dina Anchin, *Currants, Lemons, and Grapes*, oil on panel (detail)



Bruce I. Campbell, *Kensington Depot*, oil on linen (detail)



Claudia Minicozzi, *Sorrento at Dusk*, acrylic on paper (detail)

Dina Anchin | Bruce I. Campbell | Claudia Minicozzi

This event is free and open to the public.

Details

Opening | Friday, March 6, 2020 | 6:30 - 8:30 p.m.

Gallery Hours | Tuesday - Friday 10 a.m. - 5 p.m. | Saturday 10 a.m. - 2 p.m.

2017 I Street, NW, Washington, D.C. | The Historic James Monroe House

Monroe & MacFeely Galleries

Dina Anchin
Bruce Campbell
Claudia Minicozzi

Curator: Daniel Shay

Spilsbury Gallery

Featured Artist:
Ken Bachman



Ken Bachman, *Into the Courtyard*, oil (detail)



CLUB OF WASHINGTON

Program Information
artsclubofwashington.org
202-331-7282

Bruce I. Campbell

[Schroeder Cherry](#) Honored to have 10 Barber Shop Series paintings on exhibit in BOPA's conference room. (Baltimore Office of Promotion & the Arts)
Exhibit runs through June 2020.



APRIL

Art and Culture in Anacostia | Art On The Line

Join Busboys and Poets' Art Curator, **Carol Rhodes Dyson** for "Art on the Line: Conversations about Creativity, Culture and Change", an online conversation with local and international artists discussing a different topic each week.



MAY



WASHINGTON PROJECT FOR THE ARTS

Recovery Grants



WPA is now accepting applications for [Wherewithal Recovery Grants](#) from artists whose income or opportunities have been affected by the COVID-19 crisis. This emergency fund is intended to provide financial assistance for immediate needs such as rent, food, childcare, health-care, etc. WPA launched this grant program with \$60,000 in seed funding from the Andy Warhol Foundation for the Visual Arts.

WHO CAN APPLY?

[Wherewithal Recovery Grants](#) are available to professional visual artists, as well as moving-image/performance/sound artists with a history of presenting or performing in visual arts contexts (galleries, museums, etc.), living inside the DC-area Beltway.

Claudia Aziza Gibson-Hunter received the grant because her solo exhibition: *Gri Gris for The First Wave of the Third Millennium* which was to take place at the Hillyer Gallery in October 2020 was cancelled, due to COVID-19.

JUNE

THE RESILIENCY PROJECT

International Visions first on line exhibition -mark your calendars- 6/6/20

Artists -Collaboration-Resilience

AS we continue to distance ourselves artist continue to create!!! The Resilience project will feature 23 artists that uses shared prompts, positive affirmations, artistic connections, and other survival art indicators to create related to being RESILIENCE!! - opening June

artist include-Jay F. Coleman, Richard Dana, **Claudia Gibson Hunter**, Charles Jean Pierre, Madeline Lynch, Mikhail Gubin, Cathy Abramson, Betty Murchison, Debra Mathews Tyler, Tara Gupta, George Kochev, Helen Frederick, **Carol Beane**, Annette Isham, Genevieve (Iris) Asper, Leonard Dawson, Barbara Frank, Sawsan Chalabi, Alana Theard, Maria-Lana Queen, **Tim Davis** and Mirta Meltzer.

visual gallery opening -June 6, 2020



[AZIZA CLAUDIA GIBSON-HUNTER](#)

| BY [CHERYL EDWARDS](#) JUNE 28, 2020

Aziza Claudia Gibson- Hunter Interview via Google Meet on June 19, 2020.

Claudia was born in Philadelphia, Pennsylvania. She attended Temple University as an undergraduate, and completed her M.F.A. studies at Howard University. Claudia’s career as an artist has been influenced by her experiences at Howard University. She spoke about the exciting times happening here in Washington, D.C. and the Afri- COBRA art movement was one of those experiences. Afri-COBRA is an art movement, which was conceived in the mid-west by a Chicago-based group of Black artists whose shared aim was to develop their own aesthetic in the visual arts in order to empower Black communities. Additionally, there are artists that have inspired and influenced her such as Jeff Donaldson, Charles White, Valerie Maynard and Sam Gilliam. Claudia named more; but these are the names that stood out as we viewed her art making practice.

At the core of her practice are the acts of gathering, deconstruction and construction for the purpose of expressing aspects of sovereignty. Collage, and the mixing of media help her to offer personal narratives through which she can share her thinking, knowing and being with others. There is a yearning to be free. Compositions jutting, pushing out to form jagged peripheries make visible Aziza’s rejection of containment, and express her need for continual growth,

The move from printmaking to the addition of painting, drawing, collage and even assemblage was a long and arduous process which took place over decades.

We begin the virtual interview in her home and continue out into the back of her home, which is lush landscaped greenery to the entry of her converted garage studio.

As we scanned the studio our eyes looked upon a space filled with books; which she described as her library and research area. On her walls are articles and images of artists she is inspired by. Claudia showed us her primary material of paper that she has made into large sheets from which forms the substrates to begin her creative process. In other parts of the studio are tables upon which she makes her work. Her process involves printmaking, paper making, painting, cutting and reconstruction of the varying parts to create a whole.

There were two framed works on easels; which stood out not only because of their size; but mostly because of the shapes and the intense colors and patterns which evoke strong emotional and psychological reactions from the viewer. The two works were from a current series entitled “Playing to Win”. Her intent in creating this series was inspired by “the question of how one wins and why it can be

essential to understanding the collective character of a country or that of a single individual.” This series was made during the 2016 Presidential elections. In this work she uses motifs from classic board games, as well as lotto tickets, playing cards and game related quotes. Her training and practice as a printmaker looms large. Her reliance on her printmaking techniques crosses over in painting, and how she handles paper and places one color next to another in a very layered fashion. It is also in this work that you can see the influence of artists she holds in high esteem such as Sam Gilliam. As with Gilliam, Claudia’s work does not fit within a frame.



“Playing to Win”, Collage with printed and painted paper, 2020.

She shared work that is in progress entitled “Etudes”. Etudes are parts of a complicated musical composition created for practice purposes. These pieces are far smaller and as practice studies, she examines her media combinations, colors, shape and form. The work is evolving and is now taking on many parts, as a form of a Gris-gris. A Gris-gris is an amulet originating in Africa, which is believed to protect the wearer. Claudia is using Gris-gris as a metaphor for the protection of her children. She will be creating 100 of them.

A memorable visual of Claudia’s studio is what I am calling a green door with a view. It is not because there is a physical green door; but it is a space of the open door, which is vivid with lush hues of greenery from her garden.

Claudia is the founder of the [Black Artists of D.C. organization](#). This member based organization is still going strong. For more information on Claudia’s work, visit her website at:

<http://gibsonhunterstudio.com/>

Categorised in: [District of Columbia](#) [Featured Artist](#) [Features](#) [Mixed Media](#) [Painting](#) [Paper](#) [Printmaking](#) [Textile](#) [Uncategorized](#) [Washington D.C.](#)

ADJOA BURROWES

| BY THE STUDIO VISIT JUNE 19, 2020

Adjoa Burrowes interviewed in her studio via Google Meet.

On June 18, 2020 Cheryl Edwards and I had the pleasure of conducting an online Google Meet visit with artist Adjoa Burrowes in her studio. We are excited to share video interviews that are unedited and raw with the purpose of recreating the verisimilitude of the moment in a more authentic way.

Adjoa shared with us her intricate works made of repurposed cardboard that she peels, twists and builds to create dynamic sculptures that address notions of deconstruction, decay and entropy. She talks about her intuitive approach to peeling and shaping the recycled cardboard – a large portion of it coming from shoe boxes given to her by friends. In addition to her sculpting, Adjoa has begun to create digital and collagraph prints of these sculptures that she states transform the sculptures into a different manifestation as the scale and light take on new meaning as captured on camera. Differentiated from the sculptures where the visceral quality of taking apart layers is what confronts the viewers, the digital representation of them feel they are doing the exact opposite. They are alive and growing akin to plant life.





“Shoobox”, Cardboard Sculpture.

The two iterations of the same works create a dichotomy she particularly hopes to convey. Where there is destruction and decay, there is then space for growth and hope. She sees this not only as a reflection on our current sociopolitical state in the United States, but as a metaphor for the ebb and flow of human existence. Her collagraph prints relay a different presence that feels more like evidence of the actual thing – similar to creating a rubbing of something engraved that one cherishes as a sentimental keepsake. The works are also meant to comment on the inevitable condition of human consumption especially in the age of Amazon.com and the corona virus pandemic, where millions are shopping online from the safety of their homes and having much of their needs delivered to their door in boxes and padded envelopes.

Chicago born artist, Adjoa arrived in Washington D.C. in the fall of 1999 from West Virginia, after a 20 year hiatus – she studied at Howard University in the mid 70’s and then more recently, she studied at the Corcoran School of Art in 2013.

“My life as an artist has been shaped by my Chicago roots, with the influence of the black arts movement, Africobra, and the South Side Community Art Center, coupled with the profound affect artist faculty at Howard University in the mid 70’s had on my thinking and work, including Jeff Donaldson, Ed Love, Winston Kennedy, Lois Mailou Jones, Tritobia Benjamin and others.”

Adjoa Burrowes, 2020



“We Can’t Wait”, Monotype, 2020

[AfriCOBRA art movement](#) was first founded in 1968 on the south side of Chicago by five artists who wanted to define a “black aesthetic”. Their 1969 manifesto, *Ten in Search of a Nation*, historically reshaped the mindset of black art communities. The founding member [Jeff Donaldson](#) wrote that the goal was “to preach positivity to the people” while combining geometric abstraction and realistic imagery.

For the past twenty years Adjoa Burrowes has worked as a teaching artist in over 25 schools in the DC metro area designing and implementing workshops and residencies with many institutions including the National Museum of Women in the Arts, the John F. Kennedy Center for the Performing Arts and the National Civil Rights Museum. Her work as one of the lead artists with the non-profit organization [Arts on the Block](#) spanned many years. Her role there provided guidance to youth apprentices on large scale public art projects where they were involved in every aspect of the process from the researching, planning, designing, and production of mosaic tile murals. She is currently part of the visual art faculty at the Flint Hill Independent School in Virginia.

She belongs to a DC collective of women artists called Women of an Undetermined Age (WOAUA). Their last exhibition *Abstract Realities: Through The Eyes of Black Women* was held at Bowie State University in December.

For more information you can contact Adjoa directly at: adjoa@adjoaburrowes.com

Culture Talk: New Orleans Gallery Owner Stella Jones on 20 Years in the Art Business

by [Victoria L. Valentine](#) on Sep 28, 2016 • 11:59 pm [3 Comments](#)



Gallery owner Stella Jones with “Haiti Demain,” 1987 (mixed-media collage on canvas) by Lois Mailou Jones. | Photo by Victoria L. Valentine

NEW ORLEANS — FOR TWO DECADES, the Central Business District in New Orleans has been home to [Stella Jones Gallery](#). It’s the namesake of a physician, who turned her passion for collecting African American art into a business that has built longstanding relationships with artists, collectors, and the community.

There are a fledgling number of black-owned art galleries in the United States that specialize in African American fine art. In recent years, more have sprouted up focusing on black contemporary art, but few among the old guard have survived the challenging business. Stella Jones is going strong. A mother of four who conquered two careers, she braved Hurricane Katrina and endured the passing, three years ago, of her husband and partner in the gallery, Harry Jones. She forged ahead with the help of Beryl Johns, who has been a vital part of the gallery operation from almost the beginning.

To mark the gallery’s 20th anniversary, a special exhibition of 70 works was mounted pairing “legacy” artists—such as **Elizabeth Catlett, Richard Hunt, Lois Mailou Jones, Jacob Lawrence, Richard Mayhew, and Faith Ringgold**—with contemporary artists, many of them from New Orleans. Continuing the celebration, the gallery is presenting a **Samella Lewis** exhibition and hosting a conversation between the pioneering artist and Jones on Oct. 1. New Orleans-born Lewis, 92, is an art historian and educator who lives and works in Los Angeles. Lewis encouraged Jones to open the gallery in 1996. “She has sort of been our guiding light,” Jones says. I visited New Orleans last month and spoke to Jones about the milestone anniversary, her relationships with artists, the gallery business and her various experiences over the years. Jones says she is not a big talker, but it turns out she is a great storyteller.

CULTURE TYPE:

I understand you started planning this 20th anniversary exhibition about a year ago?

STELLA JONES: No

Oh. When did you start planning it?

The day I opened the gallery.

Your 20-year exhibition you started planning the day you opened the gallery? Okay. Tell me about that.

Well, this is where I saw myself the day I opened because there were so many naysayers. I knew I could do it. When I told people I was leaving medicine and I was going to open a gallery—and it was going to be a niche gallery because I was only going to represent artists of the diaspora—they said, “It’s not going to work,” and “How do you know you can do it? You have no experience in art.” And I said, “I know I can do it because I am doing it. I trust myself.” And when I opened my doors for the opening, I thought about 20 years from that date. And so here I am. I planned this every step of the way, with the artists I represented, and everything. Getting artists that would ensure my longevity. “I planned this every step of the way, with the artists I represented, and everything. Getting artists that would ensure my longevity.” — Stella Jones

You have certainly proved the naysayers wrong. How did you come up with the concept of the anniversary exhibition, pairing what you call legacy artists with emerging artists?



A lot of my legacy artists, I am beginning to represent estates. The body and the soul is not here and people are looking for more contemporary work. And my brand 20 years ago was not contemporary artists because a lot of my collectors had not had the opportunity to get the WPAs and the Harlem Renaissance artists, so that’s what I did, and now I need a new focus. I have younger collectors and the artists are younger. And I had never shown, well my concentration had never been, New Orleans artists and so most of the contemporary artists, are New Orleanians.

When did you start that transition to focus on contemporary artists and young artists from New Orleans?

Probably two or three years ago.

And that decision was based on what you were hearing from your collectors and you sensing the market?

Well, it was me trying to do justice to everybody. Since I have a brand now, I wanted to bring some of them in, too.

ESTABLISHING THE GALLERY

Let’s talk about the beginning. You were an obstetrician/gynecologist. Your husband was in real estate appraisals and you started the gallery because you had been collecting art and decided to pursue a business. Before that, what made you start to collect art? What was your yearning to collect art? How did that part start?

You know my big deal was when I came to New Orleans, I came here and I didn’t have any family, any friends, anybody, because I was matched with Charity Hospital. I left two little girls behind with my mom and husband...

They were in Houston?

Yes. In Houston and I put them in a school where I felt like they would be taken care of and for both of them, they were the only (she touches the skin on her hand) in their class.

The only black kids?

Right. Uh-huh. And they got to the point where they wanted their hair to hang down and you know just the sensitive questions about race, because they never saw it at that school. We began to put those faces on the wall at home. They could see who they are, because kids need that. I got to a point where I stopped taking my kids to museums that didn't show their faces.

You must have stopped for a while, because only recently have some museums started to show black faces in a meaningful way.

I did. I wanted them to see their culture and all the neighborhood kids would come in and they would be in amazement.

At your house, looking around?

Yes.

What were your resources at that time? How did you know where to find this art?

My greatest resource was **Samella Lewis** and she was also one of the impetuses for me starting this gallery. She is such a wonderful, wonderful person. I don't think she has ever gotten all the accolades that she deserves. You've heard of her?

"My greatest resource was Samella Lewis and she was also one of the impetuses for me starting this gallery. She is such a wonderful, wonderful person. I don't think she has ever gotten all the accolades that she deserves." — Stella Jones

Yes, I have.

You know she was the first black woman to get a Ph.D. in art history in America.

I didn't know that. That's important.

Absolutely.

I know she started the journal at Hampton University [now the International Review of African American Art] and lives and works in Los Angeles now. How did you know her?

I had just started an interest group with the Links incorporated here in New Orleans and they wanted to do something in African American art and I had a friend who was connected to her from my going to Brazil. So I called him and asked him if he knew her. She drove for this occasion. She drove all the way from Miami to New Orleans with art for the Links for that evening.

She was in Miami at the time?

She was in Miami at the time and we've stayed connected every since.

TWO DECADES OF ART

How long were you collecting art before you opened the gallery?

I opened the gallery in 1996 and I probably started collecting... you know I had things on my wall when I was in Houston, but it wasn't a real sense of I am a collector. I just wanted my place to be beautiful. But then when I met Samella, and I guess that must have been late 70s, she said, "You have to put some direction to what you are doing here." She really opened my eyes up to all of the possibilities of all of these artists here. And all of the artists that I thought I would never in a lifetime have an opportunity to meet, she said "Oh yeah." And then I found

out that these women were just like me. They were serious about their work and they wanted to talk to people who were serious about what they were talking about when you approach them about their work. I met the likes of **Barbara Chase Riboud, Lois Jones, Elizabeth Catlett**, and I am emphasizing the women because still I think women don't get their due when it comes to the arts.

The 20th anniversary exhibition features, from left, works by Richard Dempsey, Ana Hernandez, Horton Humble (top), Wosene Kosrof (bottom), Delita Martin, Lois Mailou Jones, Herbert Gentry, and Martin Payton. A community project, the grocery cart at the center is adorned with ribbons with coins tied inside of them. | Photo by Victoria L. Valentine



Regarding the anniversary exhibition, you gave the artists topics to respond to?

No, not topics. I selected several pieces of art from an artist and they had the opportunity to select an artist and select a work that they wanted to concentrate on. Some of them, I did say would you do this because I just knew they could tackle it. They could do that.

A couple of people had existing art, but in general, all of the emerging artists made new work in response to the legacy artists?

There were only one or two.

This big one over here of the woman sitting, responding to Catlett. Was that existing?

Yeah, it was. I showed him (Steve Prince, a native of New Orleans) the piece and he said I got this. And as you can see, it was spot on for that.

So you had these naysayers...

If I can stop you a minute. If you look at this, this is **Wadsworth Jarrell** and for most of the legacy artists their work was existing. I said give me a work. The works were presented to the artists, but this is about music and this in no way is about music. This is about the trauma of young black men ("Every Time I Leave the House" by **Carl Joe Williams**). This young man was killed.

Here in Louisiana?

Yes. This is about violence, trauma to the African American community—the dove of peace, the bright sunshine.

Gwendolyn AQUI Brooks, one of the contemporary artists, you discovered her at Hampton University?

I judged an exhibition at Hampton University and I called her and asked her if she would like

to do Mr. [Moe] Brooker because he is one of the few left... and it just so happened that he was a mentor for her. She had met him.

The Hampton student you just happened upon. But otherwise, were these existing emerging artists who you already knew about and had in mind to reach out to for this exhibition?

Okay, let me be truthful. All of these artists I already knew at least two years ago. Most of them more, because...let me say this too, when you say “emerging” I’d rather not use that word for all of them because this guy is a retired professor (**Martin Payton**), the red sculpture. I paired him with **Herbert Gentry** (1919-2003) who died about 10 years ago and he would’ve been more than 100 now I think.

You had a lot of naysayers, saying this whole gallery thing isn’t going to work and you’ve talked about how you were inspired by Samella Lewis. What was her response when you told her you wanted to open a gallery here?

She told me do it. And on several occasions she came here to help me look for a space. And I suspect that I might have opened the gallery about a year before I did except that I really, my husband and I, could not find a space that we thought was suitable. There’s a Julia Street arts district that I looked in for quite some time.

And that existed then?

Yeah. That existed then. But it was just something about every space that I looked at that I didn’t feel myself in. I am sort of perceptive and I kind of know what would work, especially when I am involved. And when it comes to people, I am sort of like that too. I can meet an artist and they can have all the work, excellent work, in the world, but if I don’t feel like I can work with them, it doesn’t matter to me. I won’t represent them.

Has that happened over the years?

Yeah, it’s happened several times. It’s just not worth it. It’s like a bad patient. It’s not worth it for you to get yourself involved with that.

BLACK-OWNED GALLERIES

A lot has happened in the 20 years since you opened the gallery. The year after, in 1997, the National Black Fine Art Show started at the Puck building in New York. After its run concluded in 2009, the Harlem Fine Arts Show sprouted up.

I did go to the national black art show.

And then in 2007, the Swann auctions of African American art began and then in the past few years there has been an exponential uptick in institutional acquisitions of works by African American artists. Can you talk about the parallels, over the tenure of your gallery, and what’s been happening with African American art in general?

I think I just came into the gallery at a point where African Americans could afford art, and the other thing is I am not New York. I can’t say that what happens there doesn’t affect me. But I have very loyal clients from all over. For the sophisticated collector, they realize that auction prices are not gallery prices, and if an artist says a work is worth \$50,000, I do my best to get that \$50,000 for them because I feel like if somebody who does not look like me can get

\$50,000, I can too. That's what my artists and my clients expect. "I think I just came into the gallery at a point where African Americans could afford art, and the other thing is I am not New York. I can't say that what happens there doesn't affect me. But I have very loyal clients from all over." — Stella Jones

Stella Jones notes that while Wadsworth Jarrell's "Nina" 1996 (mixed media on canvas), at left, is about music, its counterpart, "Every Time I Leave the House" 2016 (mixed media on canvas) by Carl Joe Williams is about the trauma of young black men. | Photo by Victoria L. Valentine

How was your experience at the National Black Fine Art Show?

We went to the black art show and it was good for us every year that we went there. We met new clients, most of which we still have. My husband loved that. He loved suiting up and looking like the front page of GQ.



And talking to everybody?

And talking to everybody. But it just wasn't my thing. What's her name? I was basically like Tammy Wynette, standing by my man (laughs). We would drive. Can you imagine this? In the dead of winter, January, driving from New Orleans to New York.

With all of your art?

Well, sometimes not all of the art. Sometimes we sent at least some of it. But he loved getting in those trucks. Let me tell you this. In 2006, we had our first grandchild and she had seen us in Penske trucks so much, every time one passed, she said, "Oh, there goes Grand D." That's what she called him, her grandfather, Grand D (laughs). So we drove to New York and some of the art we had with us. I'm telling you, I said, "God." The tolls and the weather going around those mountains in Tennessee, sometimes I would say have we lost it. But we still did it. He loved it. He passed three years ago and I have to tell you, that is one thing I don't miss.

The shows and the drives?

Yes, yes. Packing out of here and then going there and packing into the show and then packing out and then inventory when you get back here. I tried to convince him, if you build it they'll come. So that's my attitude now.

There are a number of mainstream galleries that are focusing on black artists now.

What is your relationship with other black-owned galleries? What are your thoughts about how the business and opportunities for black artists are evolving?

We have a good relationship, but we struggle. We struggle and I think that is true with all galleries because art is something that you can't eat. People are going to pay their bills first. We try to be fair to the artist and the client. We have what's called creative financing. My grandmother would say you got a layaway. So we have a layaway. I don't charge people interest. Sometimes an artist wants their money up front and I can understand it. With the young artists, it's a struggle for them, so I pay it, because I am hoping that the client purchased it in

good faith and eventually the gallery is going to get paid. But not all black galleries can do that. Not all white galleries can do that. You know, pay the artist up front. “We struggle and I think that is true with all galleries because art is something that you can’t eat. People are going to pay their bills first. We try to be fair to the artist and the client. We have what’s called creative financing. My grandmother would say you got a layaway.” — Stella Jones

That’s a good service.

People appreciate it. But then I have some, what you call high rollers and they just come in here and pay for it all. They’ve got the black card, so thick it won’t go through the machine (laughs).

Do have a relationship with other black-owned galleries? We talked about white galleries and New York galleries that have an interest in black artists, do you feel like you need to have a strategy to make sure you are still in the game? Or is what you are doing different, so their efforts don’t affect you?

I feel like black people know. You know. To us, black lives matter. And to them, that come in here, black lives matter. They care about who’s selling black art. There are some that are not going to go anywhere because they are so wrapped up in thinking that the other person is going to do it better, and perhaps so. Perhaps I am not what they are looking for. But I’m looking for the artist that’s looking for me, and the client that’s looking for me.

You try and network and help one another out?

Yeah, and white galleries cooperate with me. I could call almost all of those high profile names, probably except one, in New York and they say, “What do you need?” And all of the Julia Street galleries (in New Orleans). I am *the* one in the association and when I forget my dues they call me, because they need me as much as I need them. And when they have people who are looking for African American art, if they don’t have it with the one or two that they represent, they send them right here.

What is the one gallery you can’t call?

I am not calling it.

But what happened? Did something happen?

No. No. I mean the relationship is not strained or anything. I just know their rules.

From left, Hughie Lee-Smith, “Wall Variation II,” 1979 (oil on canvas); EPaul Julien, “I am a Man,” 2016 (mixed media on found wooden door). | Photo by Victoria L. Valentine

HURRICANE KATRINA

I want to talk about transitions. Tell me about Hurricane Katrina—how it affected you and what you did during that period, leading up to it and after.

We traveled to Houston and my husband was just so adamant.

You didn't want to go?

I knew I had to go. We had a meteorologist here that everybody in this city was familiar with. He was so old, when they got ready for him they had to send a black car to pick him up. The night he came on, he was the last for the 10 o'clock news and he had those little flip things and he was writing and circling and at the end of his conversation he said, "For all of you who don't get out of here for this one, lord help you."



The guy has never been wrong. And he didn't use all of this solar and airplanes and all that. He was just old and he knew. I don't know if it's wisdom or whatever but you can ask anybody, they will tell you if he says go, you go.

My husband and I got on the freeway and mind you we were not late. The highway was like a Christmas tree. There were so many lights backed up. You know how far Houston is from here?

No. How far?

Five or six hours. It took us 27 hours to get there.

Wow. How soon before it really hit it did you leave? A few days?

This was Saturday and it came on Monday. But that's how many people were leaving here. You know it's not true that we, black people, didn't try to leave. It was a Friday when people really understood that the hurricane was coming and we're right here in the midst of the bank community. They let all their employees go at 12 o'clock. But our hotel industry, the service industry, didn't see fit to let their people go until 4 o'clock with their check. I must have seen 300 people come to this Chase bank and try to get into it. They had nothing but a piece of paper that weekend. So they either left with their friends, or borrowed money, or something, but a lot of them couldn't leave. There was no money.

"It's not true that we, black people, didn't try to leave. It was a Friday when people really understood that the hurricane was coming and we're right here in the midst of the bank community. They let all their employees go at 12 o'clock. ...I must have seen 300 people come to this Chase bank and try to get into it. ...They either left with their friends, or borrowed money, or something, but a lot of them couldn't leave. There was no money."

— Stella Jones

Did you do anything to secure the gallery and the art?

We took everything out of here because I know from my insurance company that it all has to go.

What did you do with it?

We have a storage.

So you stored everything. Was there damage to the building?

At that time, I had up a **Hughie Lee-Smith** exhibition and you know who was coming in? **Jacob Lawrence**. D.C. Moore (the New York gallery) had just packed up a Jacob Lawrence exhibition. In all of our wisdom, we had had a really successful show and we had packed stuff up to send it out. It didn't arrive to people until like six months later (laughs). They were so concerned about us, they never thought about their art. We just had a couple in here the other day and they were laughing about that, saying we were looking for you and we never thought about all the money we had spent. And the art went all the way to Australia.

It was a demon getting back here. And I was telling that client about the mail system. Like if I had ordered your Emerge, or your Jet, or your Crisis, they just threw all of that away.

(Disclosure: I was previously an editor at Emerge and The Crisis magazines.) What they did was they set up little trailers for each zip code out there. It was like Army mail.

Oh, the bulk mail.

Yeah. You would go to your trailer and they would be like "Jones" on "Lake Willow." You know, "Adams" on "Tupelo."



From left, Elizabeth Catlett, "Triangle Woman," 1997/2012 (marble); Steve Prince, "Angela Messenger of God I," 2016 (conte crayon and graphite on paper). | Photo by Victoria L. Valentine

RETURNING & RECOVERING

How long did that go on for?

A long time.

How long were you gone for?

We were allowed to come back like 10 days after. But getting back here was the thing. You got this little entrance paper from the mayor's office and you couldn't come down Highway 10, I think it's Highway 90, and there were all of the, what do you call them?

The National Guard?

The National Guard. The National Guard was standing there and you had to show them your paper that you were allowed in. Everyone who was in the car, you had to show them your license. It was really a military state. And when you got back here you almost felt like what did I come back here for, because as soon as you are approaching the city you could see it was gray. Even 10 days, two weeks later. It still had all that stuff coming in the sky. Roll down the window, you could smell it.

"The National Guard was standing there and you had to show them your paper that you were

allowed in. Everyone who was in the car, you had to show them your license. It was really a military state.” — Stella Jones

I’ve got pictures you wouldn’t believe. The only thing you could hear around here was the hum of those big things cleaning out the buildings—big tubes coming out of every building, whatever you call those things that take out the mold and all of that.

Was there damage to the gallery?

I had about six inches of water down there in the well of the gallery. It just damaged your soul and you had to know how to get it back.

Was your home damaged?

Almost 10 feet of water.

Did you have to redo everything.

Yeah. I did. Harry and I went back to our guest house. I would say two and a half years [[I’ve been in the house now.](#)] I had to repair my soul first.

What did that do to you in terms of your thoughts about the business? Did it give you more determination or did you think maybe this is when we should stop?

I remember one little kid, they asked them to draw things to help them psychologically getting over Katrina. This little kid says, “Katrina didn’t kill the weeds, so I won’t let it kill me.” That was my thoughts exactly. And I heard my grandmother speak to me. She told me put one foot in front of the other. I knew exactly what that meant. I had so much debris in my house I couldn’t even open my door. And it was true for everybody. The salt water had just corroded the locks on the door, so you had to be genius enough to figure out how to get into your house. When and if they were going to let you in it.

My husband at one point, he’s this clothes horse, he was this clothes horse, at one point he said, “I am going to get my clothes.” As soon as we got to that door, there was a Blackhawk helicopter over us that said, “You cannot enter that property. You cannot enter that property.” But we were lucky because there was a group of brothers that was in our neighborhood from Chicago. He said, “Man, if you show me, if you prove this is your house, I will let you go get your stuff. I know how it is when you want your clothes.” So he let him in.

You obviously had a lot to deal with personally and emotionally and with your own home and so how long before you...

I think I had more physically to deal with than I did emotionally, because I had already decided I was going to get over it.

Stella Jones with “Ornithology (for Charlie Parker),” 2016 (acrylic and steel) by Martin Payton. At right, works by Leonard Maiden, Jacob Lawrence, and Samella Lewis. | Photo by Victoria L. Valentine

How long before you were back at the gallery and able to do stuff here?

Well, the building probably was semi-operable for three or four weeks, but these people want their money. You have to pay them. I didn't have too much concern about my house because when my husband got our insurance he made sure it was the right one. Because of his background in real estate, and because of my persistence for six months, we just sat down and we documented everything that we had and so our book looks like this (indicates thick stack) for the insurance company. And they paid us. That's probably more my strength now than art galleries. I could tell people how to be prepared for a disaster. And the other thing is my insurance company could not believe that I have saved every receipt from everything I had purchased since I had been in New Orleans, if it cost a hundred dollars or more.

That's smart.

Very smart. And that's what you have to do now. It's almost what they expect, because scanners are cheap.

So after about three or four weeks you were back at the gallery, trying to get things done. I imagine it was some time before things were regular if you can call it that...



Well, I will tell you another thing. In July, in June, what was it? If I opened in '96 my 10th anniversary, **David Driskell** came in. We had an exhibition for him and we did an art auction and I received art from almost every black artist in the United States because our artists here had lost all of their supplies. In one evening we raised \$75,000. We were able to give 25 artists \$3,000. It was filtered through the arts council and they wrote the checks. Twenty-five local artists benefitted.

I can tell you about another time too. This is not just a local gallery. With **Elizabeth Catlett** and **John Scott**, a local artist, my husband and I, and the help of a community coming in to support it, we were able to endow a \$150,000 UNCF scholarship. Every year, we now give three scholarships to black students in art.

Is that through a particular school?

Well Xavier, Dillard and Southern University are predominantly black universities here.

It is given through those three schools?

Uhm, hmm. But the fund is administered through the United Negro College Fund. ([The 2016 scholarship opens in November.](#))

When did you start that?

Let's see, it's the year that Catlett turned 88, maybe 2003 and we've been giving away money every since.

‘WHAT WOULD HARRY DO?’

Another transition. Your husband passed away in 2013. We talked about Hurricane Katrina and how that made you even more determined. With your husband passing away, and you talking about him being the public talker, how did that affect you personally and with the business? Did you think you could continue?

I was left with a hole in my soul, if that makes sense. It’s gradually closing. It was like the size of a basketball. It’s getting smaller and smaller every week. And even Miss Johns because the relationships were so close, sometimes people are helping us and she calls them Mr. Jones and then has to apologize. But, his spirit is here and when we are in trouble, you know like when people say, “What would Jesus do?” We say, “What would Harry do?” (laughs) And it comes across. He’s still here. And I know that this was his passion, too. He’s looking over us and enjoying what we’re doing.

“His spirit is here and when we are in trouble, you know like when people say, “What would Jesus do?” We say, “What would Harry do?” (laughs) ...He’s still here. And I know that this was his passion, too. He’s looking over us and enjoying what we’re doing.” — Stella Jones

You know he would want you to keep doing it?

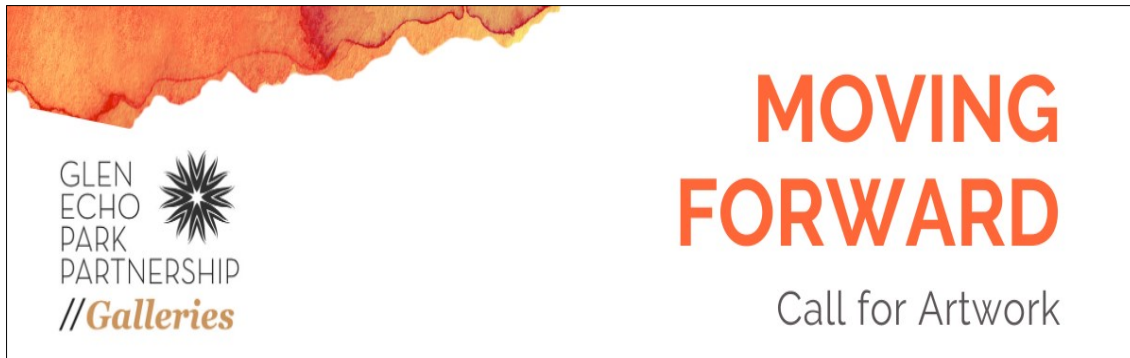
Yeah. My kids are here. They are coming in, because they know Dad would want this. It was hard, because of Miss Johns, and I have to give her her props, too, I was able to stay away almost a year. I mean we were probably just here, as a physical plant, you know, but our clients have supported us.

I am sure he is proud that now you have reached the 20-year mark. Tell me about an artist or two that has motivated you or been one of the signature relationships over the years?

Well, **Elizabeth Catlett**, you know she became a friend. I would go to her place in Mexico and we would stay. And because I am a physician, she sort of, if someone told her something in Mexico she would call me, a doctor, and ask me, you know, verify this. And **Samella Lewis** because she has helped us out so much. She has sort of been our guiding light and I can probably say all of the old guard. A few of them had never used a gallery before and with me stepping out and telling them I am a physician and I am going to open an art gallery. The other thing with me is I did go to Southern University and I took some courses in art, not to become a visual artist, like management. And my husband had business skills and I knew that I could rely on that.

Back to the question of artists, I could say all my old folk. I gave them an opportunity to show in a very nice venue in New Orleans and most of them had always wanted to show in the South, but [there was] not a venue. I wanted a gallery in the South and I didn’t have artists. Now I do.

CT



Glen Echo Park Partnership for the Arts and Culture announces its first juried online art exhibition!

DETAILS:

Glen Echo Park Partnership for Arts and Culture announces its first Call for Artists for a juried online art exhibition! Our theme, *Moving Forward*, aims to capture and highlight the many voices of the future, and to inspire hope and transformative change in response to the COVID-19 public health crisis. These unprecedented times provide a significant moment for each of us to envision the possibilities that await us in our futures. What have we learned to appreciate during this time? How are we innovating as we adapt to the pandemic paradigm? What keeps us inspired? What colors are in our “new normal”?

As we diversify the way we present artists’ work at Glen Echo Park, this online showcase provides an opportunity to challenge physical art gallery norms as we introduce our new online gallery. With an online show, we are able to open up this Artist Call nationally, to broaden our art network to include artists across the country, and to extend the Glen Echo Park Partnership community beyond the Washington, DC metro area. The exhibition gives our audiences a chance to experience, engage with, share, and support a wide range of artists. This call is open to artists 16 years of age or older, working in all traditional and non-traditional 2D and 3D media, including sculpture. [Check out our new online gallery here.](#)

Guest Juror:



Zoma Wallace is an independent curator, published art writer, and artist from Washington, DC. She served the District of Columbia’s municipal government as its first curator for nine years while on staff at the DC Commission on the Arts and Humanities. While there, she contemporized the city-owned collection of fine art, began a robust practice of producing city-funded exhibitions for the specific benefit of District residents, and developed a new grant program to support emerging curators with funding and gallery space to realize compelling ideas. At the close of 2018, she decided to work independently in order to more effectively collaborate with artists to produce transformative and visionary projects.

Zoma is an alumna of Spelman College, holds a Master of Fine Arts in painting from Howard University, and is currently working towards a doctorate in Art Theory & Philosophy at the Institute for Doctoral Studies in the Visual Arts (IDSVA).

Online Exhibition dates: June 19, 2020 - August 23, 2020

GALLERY GUICHARD *Presents*

McRae 8th Annual Fine Art Home Show



Featuring the art of:
Abiola Akintola
Ademola Akintola
Al Burts
Lavette Ballard
Roger Carter
Calvin Coleman
Andre Guichard
Adam Guichard
Frances 'Marlene Campbell' Guichard
D. Lammie Hanson
Gus Nall
Stephen 'Sayo' Olalekan
Drew Richardson
Preson Sampson
Francis Sibonda
Pearlie Taylor
Raymond A. Thomas
Buchi Upjohn

The Washington DC MCRae home show goes virtual on **ZOOM**

RSVP on Eventbrite for the Zoom Gallery Event
<https://bit.ly/mcrae8thannualhomeshow>

JUNE 27, 2020

Preview the work on the McRae Home Show on VEC a Virtual Exhibition Catalog

7pm to 8pm Eastern Standard Time
6pm to 7pm Central Standard Time

GALLERY GUICHARD
ART THAT TOUCHES THE SOUL

CELEBRATING 15 YEARS!

Al Burts



Elizabeth Stewart

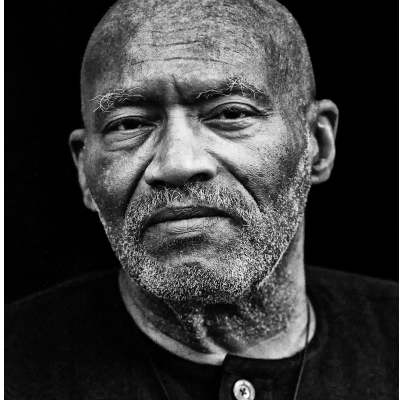
ROCKVILLE, (MD). Artists & Makers Art Studios 1 & 2 (Virtual Exhibition on Facebook)

Still We Rise.

June 30-July 29, 2020

BADC group exhibition included: **Ahmari Benton, Daniel T. Brooking, Summer Brown, Bruce Campbell, David Fulton, David Allen Harris, Antionette Simmons Hodges, Magruder Murray, Sharon Robinson, Russell Simmons, Elizabeth Stewart, and Debra Tyler.**

JULY



For over 50 years, Vernard R. Gray served as a pillar of D.C.'s cultural landscape: organizing art exhibitions, presenting jazz, taking photographs, mentoring young people.

He would have turned 79 years old this week, but up until the moment he died, this past January, he was working ceaselessly to expand opportunities and visibility for artists in D.C., particularly African-American musicians.

In recent years, Gray was best known for running the East River Jazz organization, which presented concerts throughout Wards 7 and 8, usually free of charge. In a profile in *The Washington Post* in 2017, Gray said he was tired of seeing Anacostia

treated “like the backwater of the city.”

“We’ve got stuff of value east of the river,” he said. “Let’s discover it. Let’s explore it. Let’s make something happen.”

But even as he made serving the local community his life’s work, Gray remained devoted to building bridges and solidarity. When he died he was in Cuba, helping to present the Kent Miller Quartet at the Havana Jazz Plaza Festival.

A memorial service will be held for Gray this Sunday, from 1 to 4 p.m., at THEARC in Southeast D.C. [Note: It was moved to a virtual event via videoconference.] The service had initially been planned for earlier this year, but was postponed due to the coronavirus pandemic. Born on July 7, 1941, Gray was a lifelong D.C. resident. His presentations often sought to provoke dialogue around the changing landscape of DMV-area politics and culture. Presenting jazz only became the central part of his work in later years, as he founded East River Jazz and its Baltimore counterpart, Be Mo Jazz.

As a photographer, he captured images of a changing political and socioeconomic landscape for African Americans in the United States, including during the Civil Rights Movement. His work includes shots of Dr. Martin Luther King Jr. speaking at the Vermont Baptist Church; protesters gathering for the Poor People’s Campaign on the National Mall; and Rosa Parks, the Montgomery Bus Boycott leader, addressing a crowd of activists.

In 1976, amid the Black Arts Movement, Gray founded the Miya Gallery, a space dedicated to creative expressions from across the African diaspora, in the form of visual art, craft and performance. Throughout its 25-year history, the gallery was a locus of African-American expression in D.C., exhibiting works by more than 200 artists and helping to pave the way for other Black Arts organizers to create similar community spaces across the city.

Gray sought to document the stories of Black people in many forms. Through his umbrella organization, CA-FAM III, Inc., he worked on performing arts projects, art exhibitions, print and online publishing, and cultural histories and genealogies. One of its first endeavors was the Shaw Community Documentation Project, which brought together elders and young people in

1975 in a historically Black D.C. neighborhood, through recorded oral histories. That year, he also helped organize the African Diaspora program at the Smithsonian's Festival of American Folklife downtown.

Gray's ability to navigate the worlds of business, art and politics enabled him to coordinate with fellow small-business owners, performers and community activists.

"The cool thing was that he mixed his media," said Jacqueline Jones, assistant dean for programs and chair of the multimedia journalism department at Morgan State University in Baltimore. "He didn't just deal with musicians. If you were an actor or writer — or any other kind of artist — he saw the value in bringing artists together so that people were exposed to the arts at large. ... He had a lot of respect in this town."

James Early, former director of cultural studies and communication at the Smithsonian's Center for Folklife and Cultural Heritage, was a collaborator and friend. "It's one thing to call him a leader, I think that's accurate," Early said of Gray. "And I have more of an even poetic feeling: Vernard emerged out of community; he was community. He wasn't just someone on the landscape.... You always knew he was bringing his community through his tone and heart."

Gray evolved continuously as an entrepreneur. By the mid-1990s, CA-FAM III had forged partnerships with local development programs, including the Marshall Heights Community Development Corporation. In 2000, Gray's company launched ConnectDC 2000, which provided educational workshops to youth focused on web design, videography and enhancing communication skills.

In 2008, Gray founded Be Mo Jazz, an organization dedicated to jazz preservation and concert presenting in Baltimore. East River Jazz followed in 2011. Through both, he coordinated scores of performances featuring many top artists in the Baltimore-Washington region.

From taking photographs at historic moments to presenting concerts dedicated to the likes of Charlie Parker, Vernard Gray thought constantly about how to honor his culture. In November 2019, at D.C.'s annual Mayor's Arts Awards, Mayor Muriel Bowser presented him with the Award for Excellence as a Community Arts Advocate, which recognizes "significant contributions as a community advocate for the arts or creative culture in the District of Columbia."

"It was a great honor for my nearly 50 years of cultural service!" Gray wrote on Twitter. Vernard Gray is survived by three daughters — Jacinta Monique Gray, N'Dieye M. Gray-Danavall and Miya Rashida Gray — as well as a number of grandchildren. The number of Washingtonians whose lives have been touched by his work is too many to count.

EASTCITYART

DC'S ALTERNATIVE ART SOURCE



Kindred Spirits

Documentary about two Washington DC-based Black women artists

Hilda Wilkinson Brown and **Lilian Thomas Burwell**

Produced by local filmmaker Cintia Cabib

Airs on WHUT Thursday, July 16 at 9:30 pm and Sunday, July 19 at 5:30 pm.

Artist Lilian Thomas Burwell

Of her aunt, Hilda Wilkinson Brown, Lilian Thomas Burwell says, “I know that I would not be who I am today if it had not been for her influence and her nurturing.” Wilkinson Brown persuaded Burwell’s parents to allow Burwell to study art at Pratt Institute. Wilkinson Brown and her husband provided Burwell with financial support while her parents recovered from the Great Depression.

Burwell is known for her nature- inspired abstract expressionist paintings and unique “sculptural paintings”: carved wooden sculptures which are covered in painted canvas. Her work has been exhibited widely throughout the U.S.

Lilian Thomas Burwell was born in Washington, D.C. in 1927. She grew up in Harlem and attended Washington, D.C.’s Dunbar High School. She taught art in the District of Columbia’s public schools, including Duke Ellington School of the Arts.

She lives and works in Highland Beach, Maryland, a historic African American resort town where her aunt Hilda summered.

Can a noose be art? There's one hanging from a porch in Washington that's here to challenge your assumptions.

By Philip Kennicott

Art and architecture critic

July 1, 2020 at 1:19 p.m. EDT



A loop of twisted vine, bound with twine, recently appeared hanging from the front porch of a house in Columbia Heights. Passersby, and neighbors who posted to an online bulletin board, thought they saw a noose. Was this an egregious act of racial terror, a mindless provocation or a threat to the homeowner, or the neighborhood?

The neighbors determined it probably wasn't intended as a threat but rather a symbolic act by a longtime resident. And that led to a lively, sometimes angry online conversation about what constitutes art, who is allowed to use toxic symbols and whether a noose repurposed by an artist can ever be art.

The tone, at times, was condescending. "Hey everyone it's an older black woman trying to make an artistic statement," wrote one poster. Other voices were hostile. "It is a rancid, despicable attempt to make some kind of sick artistic statement," said one observer. "There will never be anything artistic about a noose," wrote another.

The vine outside the porch is indeed meant to look like a noose. And the artist, **Anne Bouie**, is, in fact, "an older black woman," though she cheerfully rebuffs an inquiry about her age ("a friend said to me, 'A woman who would tell her age will tell anything,' and I am a respectable woman," she says by phone, laughing). She's also a longtime Washington artist, an independent historian and an educational consultant who holds a PhD from Stanford University. She uses materials collected from all over the region: vines and seeds, old bits of wood, furniture scraps, bottles and other objects. Friends know to bring her things they find, things that have resonance, objects that suggest, in particular, the history and culture of African Americans.



The vine formed into the shape of a noose and hanging outside the home in Columbia Heights led to a lively, sometimes angry online conversation about what constitutes art and who is allowed to use toxic symbols. (Bill O'Leary/The Washington Post)

She describes herself as "an artist in the naive tradition," but the word naive can be misleading. There is nothing naive about Bouie, whose work explores how signs and symbols function, especially among people who are forced, by oppression, to communicate in code. She makes things in her studio, but these objects are usually connected to an evolving narrative of invented

and historical characters who interact in stories that Bouie writes in parallel to the work she creates for display. She cites artists such as Renee Stout and Martha Jackson Jarvis as inspirations, though she is also inspired by historians of black culture, the lives of enslaved people and the Underground Railroad. Her stories sometimes shift effortlessly from footnoted historical papers to fictional dialogue and plotlines, as the artist Bouie adds what the historian cannot supply, the gaps and silences in a historical record that erased the texture and details of black life.

“I don’t march, I don’t protest, I don’t do crowds, I don’t go any place where I can’t see a direct line out,” Bouie says. But as protesters in Washington and around the country demanded a sustained and meaningful reckoning with racial inequality, injustice, state-sanctioned violence and police brutality, Bouie wanted to say something. The noose recalled this country’s devastating history of lynching, of racial terror and the extrajudicial murder of African Americans. She also felt it was a way to express an idea that she considers essential to her work: the resilience, persistence and survival of people who suffer oppression.

“I found that vine in Southern Maryland,” she says. “When I saw it, I said, ‘Oh, my, my, my, look what we have here.’ I brought it here, and have been looking at it, and then I decided to tie it up. It does indeed reference or bring to mind a noose. That’s what it brought to mind to me, except it’s not a slip knot. What it means to me, most objectively put, is: ‘And still we rise . . .’”

The reference is to Maya Angelou’s 1978 poem, “Still I Rise,” which is, on one level, an inspiring ode to overcoming. But it’s also a more nuanced expression of well-being, joy and the human emotions of plenitude that get obscured when the narrative of black life is determined only by black suffering and by white shame. “Does my sassiness upset you?/Why are you beset with gloom?/’Cause I walk like I’ve got oil wells/Pumping in my living room.”



"The Ironing Board Is Out" by Bouie, who said she envisions this piece “sitting by the side of the cabin” as a coded map to communicate to people traversing the Underground Railroad that it was safe to make contact. (Brian Feely)



"Not Everybody Made It Out" by Bouie, who said the piece is meant to reference “the heroic struggles of resistance, and the price paid by all, even those who were left behind, and those who were successful.” (Courtesy of Anne Bouie)

When Bouie describes her work as “in the naive tradition,” she is connecting it to an aesthetic derived from folk culture, and the sacred imagery of spiritual traditions that predate or exist in parallel to Christianity. The art is meant to look “naive,” or simple, or homespun, rather than polished, finished, contrived or rhetorical. Through the use of refined materials, or the finesse with which it is constructed, or the explicit information given in captions, much of the art one finds in galleries or museums says explicitly to the world: This is art. Bouie’s work is more ambiguous, referencing things like lawn art, folk art, even the accidental assemblage of things one might find in a household object that has been repaired, improved, decorated and repurposed over years of use. You might pass by it, look at it searchingly, and still wonder if it came together by accident or at the instigation of a creative intellect.

Recasting stereotypes and offensive images is an essential trope within African American art. In 1972, decades before the announcement last month that the Quaker Oats company would drop the Aunt Jemima brand image, artist Betye Saar put a small toy gun in the hands of an offensive Mammy figure and titled the now-classic work “The Liberation of Aunt Jemima.” In disturbing



silhouette, works that explore the racist violence and everyday terror of black life in the antebellum South and after, artist Kara Walker uses caricature and horrifying imagery of sexual exploitation that would, in another context, be deeply offensive. Last year, at the Venice Biennale, the American sculptor Martin Puryear created “A Column for Sally Hemings,” the slave who bore some of Thomas Jefferson’s children, which included a shackle mounted atop an exquisitely carved white wooden column.

“Signs and Wonders” by Bouie, made for an installation at Clermont Farm in Berryville, Va., which has extant quarters where enslaved people lived. Each object is coded and each section conveys a message if “read” from right to left. (Brandilynn Aines Photography)

While some people may be troubled by these forms of expression, they are generally understood within the context of the art world, in which artists provoke and explain while audiences resist and rethink, in an ongoing dialogue that uses freedom of expression to prod and expose social conflict, contradiction and anxiety.

Some of those who responded online to Bouie’s noose-shaped vine concluded the object was intended to be understood within the context of art. Others felt that the artist was naive to think a noose could function as art in today’s context. Though that wasn’t surprising to Bouie, it was disheartening.

“That vine out there produced nothing but pretty much . . . knee-jerk reactions,” she said. “It didn’t manifest the ability to explore how [something] iconic could take you someplace else, mentally and spiritually, than just horror or despair and fear and aversion. There are other places to go with that piece of work, and the challenge is to see people realize that there are other places to go.”

Bouie acknowledges the noose is hard for some people to see, and she doesn’t intend it simply as provocation. “I did not want to be so explicit, but I believe there are times when it is justified



and appropriate.” She has left it up, and hasn’t put up a sign to explain its purpose or her intention, in part because that would change its meaning. The piece may still be evolving.

Among Bouie’s invented characters is a figure called Miss Ellie, a woman with extraordinary powers of communication and healing, and a revered and feared center of her community. “Now, every plantation had somebody like Miss Ellie,” writes Bouie in a story called “Miss Ellie’s Cabinet.” “Somebody everybody, respected, some loved ’em, but nobody, black nor white, messed with ’em.”

Bouie’s “Miss Ellie’s Cabinet (Behind Closed Doors).” (Greg Staley)

Miss Ellie is a repository of signs, teaching people — including enslaved people seeking to escape — how to read them. The character and her ability to remember and interpret a secret language of signs is based on Bouie’s reading of accounts of the Underground Railroad and other histories of the life of enslaved people. But Miss Ellie also stands for the way humans will create and use codes and sign systems to communicate with those “who need to know,” how they develop private languages of expression and signification apart from more oppressive systems.

Right now, the noose exists outside Bouie’s home like one of Miss Ellie’s signs, a private expression meant to signify a new direction in which people could go. Once it’s explained, once someone puts a caption or a label on it, the noose becomes a standard symbol — a commonly held sign fraught with centuries of accumulated meaning — and it functions within an art context that allows symbols, even toxic ones, to be used for a particular and circumscribed purpose. That purpose, a dialectic of shock and thought, fundamental to the orthodox art world, seems less interesting to Bouie than the power of the raw, enigmatic and perhaps magical object, without any labels or warnings attached.

All of this is a long way from contemporary legalistic and institutional discourse about offensive symbols, including things like nooses, which are deeply repugnant to most people in most contexts. The neighborhood response to Bouie’s work mirrors the larger American response to things like the use of racial slurs and offensive caricature. Who is allowed to say which words? Is there any context in which the n-word, or blackface, or a noose is acceptable? If there is, how do institutions distance themselves from the anger these expressions inevitably inspire?

Are there any words or symbols that are offensive in all situations, no matter who deploys them, no matter the intended meaning or audience? Where is the line between public and private space, and are there different rules that govern each?

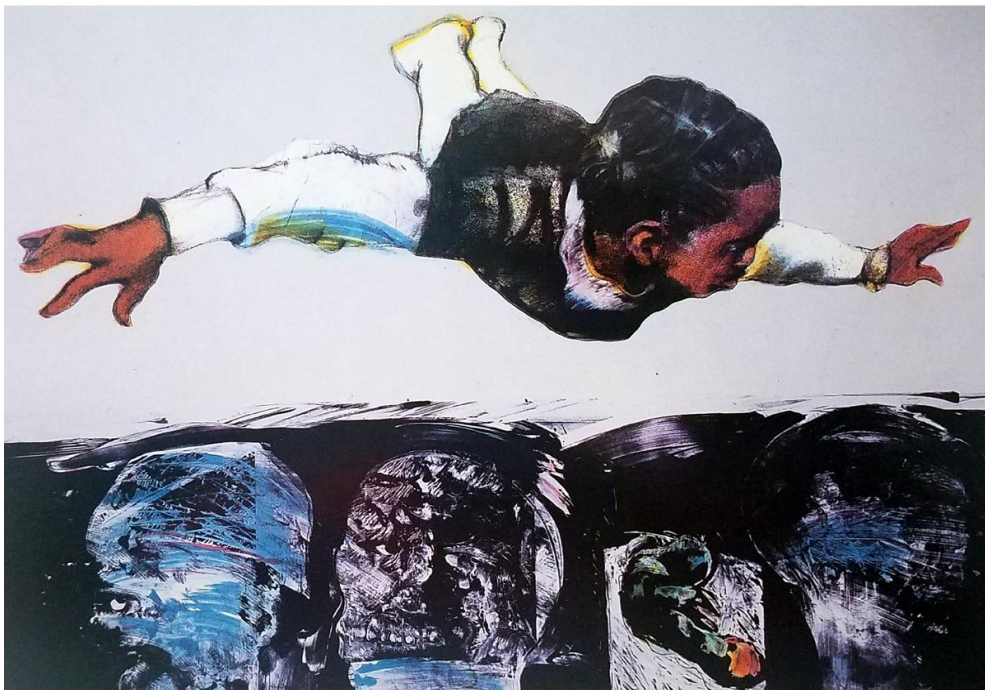
Bouie’s art affirms what people who have studied language and signification have long understood, which is that meaning is always contingent on who is speaking, who is listening and the context in which the thing is said, including the history that delivered everyone involved to the moment when the communication takes place.

AUGUST

International Visions Gallery
and Consultants
presents

ARTISTS - RESILIENCE - BRAVE SPACES

online opening August 22, 2020



“Brave Spaces is the second on line exhibition about staying resilient and visually creating dialogue on matters that effect us in these extremely challenging times.”

Featuring artists -Anne Bouie, Kay Chernush, Tim Davis,
George Kochev, June Linowitz, Shocara Marcus,
Betty Press, Joannathan Ribailier, Preston Sampson,
Debra E. Tyler, Dwight Tyler, Frank Smith - also
featured poems and prints from Michael Platt and Carol Beane

Cover by Michael Platt- “Little Girl Flying” toner Litho 30 x 40, 1992

Anne Bouie, Tim Davis, Debra E. Tyler, Dwight Tyler, Michael and Carol Beane.



Hello All -check out the new exhibition on the link below- read the statements and enjoy!!

<https://www.paperturn-view.com/?pid=MTA108638&p=2>

Artists- Resilience-Brave Spaces

International Visions Gallery and Consultants invited 15 artists to create or share works for the second online exhibition on the problems plaguing our society. As an artist, I have always been about social justice and making statements for positive change. The gallery stands in solidarity with those leading the national conversation for racial justice and the fight to change the current inequities. Through our literary and visual statements, our hope is for those who view the show will be activated to continue to make change for the better. I/we grieve the murders of George Floyd, Breonna Taylor, Sandra Bland, Tony McDade, Ahmaud Arbery, Philando Castile, and the thousands of Black people who have been murdered, over-criminalized, hyper-policed, arrested, and unjustly accused of crimes they did not commit. The world has changed, the Corona virus has continued to rise, and as we continue to quarantine, let's continue to make a difference, let's continue to fight oppression, and let's continue to change the World. inquiries-- intvisionsgallery@gmail.com

stay safe- stay well! invisionsarts.com

Tim Davis, artist, curator

SEPTEMBER

Arcmanoro Niles, *Does a Broken Home Become a Broken Family*, 2019. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul

Tuesday, September 1

Lehmann Maupin Takes on Arcmanoro Niles

Arcmanoro Niles, an up-and-coming artist known for his figurative paintings featuring men and women in everyday settings rendered in brilliant colors, has joined the roster of Lehmann Maupin gallery, which has spaces in New York, London, Hong Kong, and Seoul. Niles, who is based in Brooklyn, will have a solo show at Lehmann Maupin's New York space in June 2021, and is slated to appear in a group show at the Institute of Contemporary Art Boston. He has previously had solo shows at Los Angeles's UTA Artists Space and New York's Rachel Uffner Gallery.



Sculpture Now 2020

Presented by the Washington Sculptors Group and McLean Project for the Arts

Thursday, September 17 – Saturday, November 14, 2020

What a wonderful collection of strong, inventive and well-crafted work. The submissions covered a broad spectrum of approaches, from conceptually oriented, more focused on formal concerns, and often a dynamic balance of the two. These sculptures all represented a high level of creativity in both material construction and ideas. My task was to choose the works that live most completely in the world, the ones that walk the line between communicating the intentions of the artist with both clarity and mystery, while at the same time leaving open a space for personal viewer response and interpretation. As the juror and a viewer with some experience, I chose for inclusion the pieces that worked best for me in this way, the ones that most clearly asserted both their presence and their purpose and did so with the appropriate amount of skill. In addition, I sought to honor the diversity of the submissions by choosing works that represented a myriad of styles, approaches and subject matter. I think the resulting exhibition is both wildly eclectic and deeply optimistic, a testament to the acts of creating and communicating as essential aspects of the human spirit.

Nancy Sausser, Juror

Adjoa Burrowes

Hang On

Reclaimed cardboard

60" x 11" x 8"

2020

\$800

Artist Statement

This work urges us to be hopeful in a time of massive economic uncertainty, environmental distress, food insecurity, death and disease, and widespread injustice against brown and black people.

As part of my artistic practice I create abstract sculptures utilizing reclaimed cardboard, that push the boundaries of sculpture. I'm drawn to this ordinary material because of its multiple layers that include a corrugated layer between smooth and sometimes printed color layers, in addition to the materials association with the poor and disenfranchised. In my process I peel, twist, cut, bend, pull and transform my materials into 3-dimensional forms that hang or stand freely. In the process of deconstructing these objects, I am challenged to create a new reality that holds the promise of something more beautiful.




Join Us tonight **Friday, September 18th** 7 pm to 8 pm CST
for the **Bronzeville Art District Virtual Trolley Tour** featuring
Gallery Guichard's exhibition
Creative Ingenuity

Showcasing the artists: Abiola Akintola, Makeba Kedem-DuBose, Nikki O,
Andre Guichard, Cintia Kava, D. Lammie Hanson, **Al Burts**,
Cedric Michael Cox, Calvin Coleman, Preston Sampson, Stephen 'Sayo' Olalekan
[Click Here](#) or on the images below to RSVP and receive the Zoom link to join
this Friday.

GALLERY GUICHARD
ART THAT TOUCHES THE SOUL

presents

Creative Ingenuity



Friday, September 18, 2020

During the Bronzeville Art District Virtual Trolley Tour
7 pm to 8 pm

AARP Real Possibilities
Chicago

Featuring the fine art of:
ABIOLA AKINTOLA MAKEBA KEDEM-DUBOSE NIKI O
ANDRE GUICHARD AL BURTS CEDRIC MICHAEL COX
CALVIN COLEMAN PRESTON SAMPSON STEPHEN OLALAKEN

RSVP at: bit.ly/bronzevilleartrolleytour

OCTOBER

Amber Robles Gordon: Amber's artwork will be presented by TAFETA at the 1-54 Contemporary African Art Fair in October 2020

Amber is one of the exciting new artists we will be bringing to a London audience this fall.

We look forward to a vibrant programme of gallery shows, art fairs, institutional engagements and offsite exhibitions.

Her artwork is based off her personal narrative and the intersections of womanhood, patriarchy, hybridism, & Americanism.

Her intention is to further contextualise her narrative and artwork within the political, socioeconomic, & environmental threads that define, control, alienate and/or mistreat Puerto Ricans and Afro-Puerto Ricans in particular.

A foundational symbology of this body of work is the *Ficus Elastica* commonly known as the Rubber Tree, Rubber Fig or Rubber Plant.

The second most important symbolic layer of the work are the depictions and interpretations of the transitions of day to night and night to day.

"Throughout some of the artworks, I am a figure, a witness to the beauty and complexity of the Puerto Rican landscape"

"Ultimately, I hope this narrative and artwork gives voice to others who walk in brownness-who breathe within a female form, and/or who do not quite fit the norms, yet are Bold and Proud."



[Jamea Richmond Edwards](#) - [October 16 at 1:11 PM](#) ·

Tomorrow, my exhibition TWENTY TWENTY will open at @southbendart

I titled the exhibition Twenty Twenty because all of the work was created during the year of 2020. It also marks the year of my awakening and the year I decided to embrace suffering. April was a really hard month for me, so I started to reflect on the moments in my life I felt my worst so I could remind myself that it's always light at the end of the tunnel. So I traveled to the darkest place in my psyche that was My physical and emotional worst.

Physically I reflected on having three natural births. I am a mother of Three beautiful, big headed, broad shouldered young men. I remind them often.

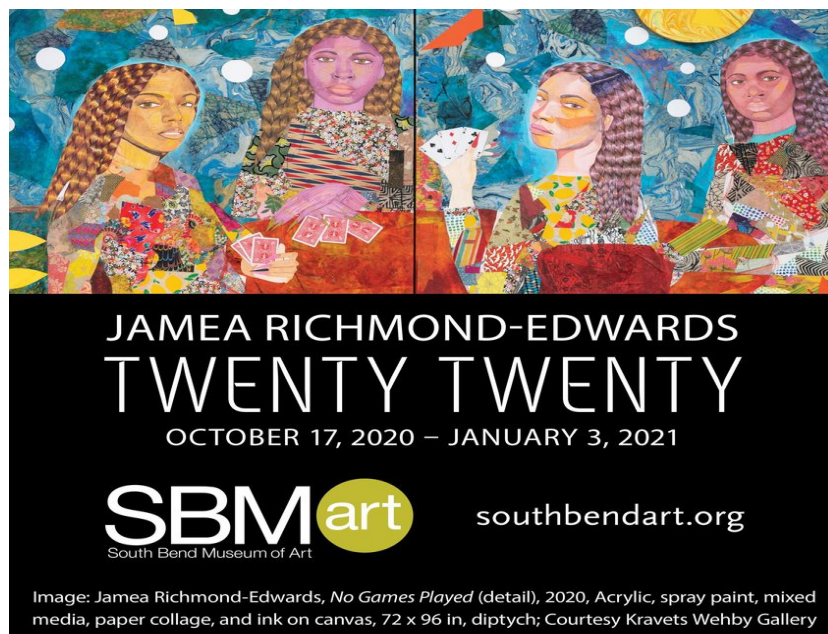
Enduring the pain of child birth, I tapped into a well of strength within that was bonded to mothers throughout time.

The true gift of that experience is understanding my threshold of pain.

I am far more powerful than I really know and I learned how to access energy reserves.

I learned my emotional threshold 6 years ago when brother Farrad was murdered. To witness my mother mourn the lost of her son, my brother is a pain I'll never forget. But now we over-stand death a lot better, and although some days are challenging, my brothers death has encouraged my family to live our fullest lives 🙏❤️

I'm not afraid. I'm not a victim. I've freed myself 🙏 Twenty twenty has turned out to be one of the best years of my life because it reminded me of who I am and wence I've come. 🍀

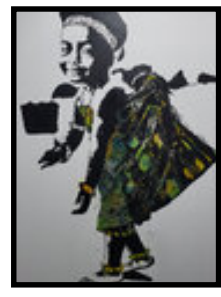
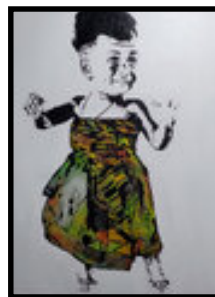
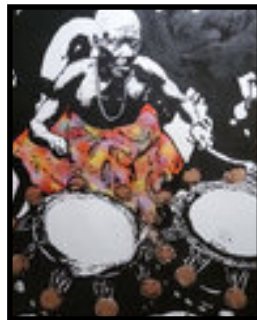
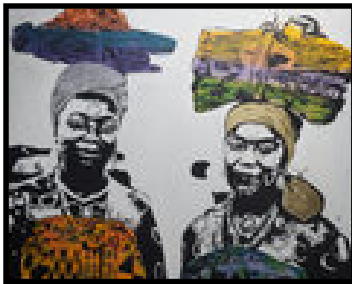


NOVEMBER

Virtual Exhibition

<https://art.kunstmatrix.com/apps/artspaces/dist/index.html?timestamp=1605875827421#/?exhibition=2451522&language=en&splashscreen=false&hideBranding=false&returnURL=https:%2F%2Fartspaces.kunstmatrix.com%2Fen%2Fexhibition%2F2451522%2Fkente-is-king>

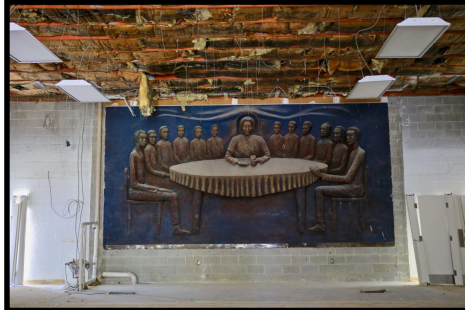
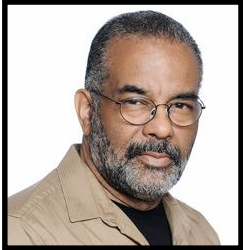
Malandela Zulu



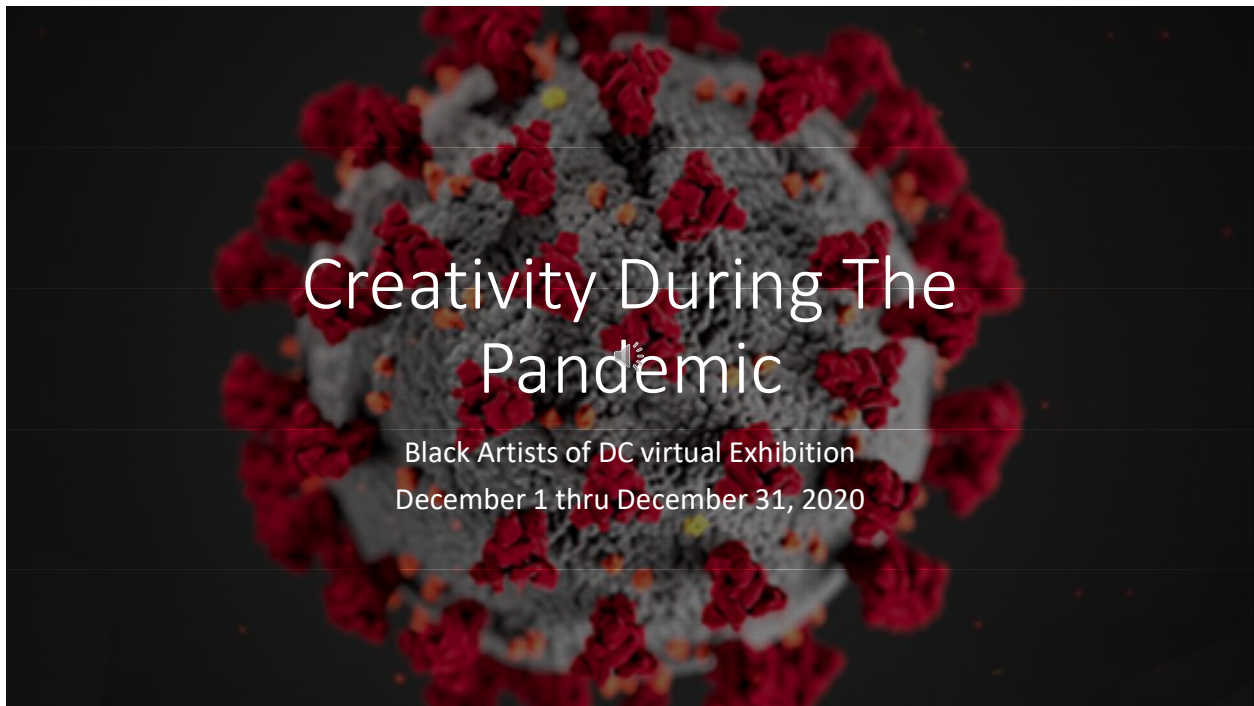
Former member of BADC

DECEMBER

Discussion of the Re-Discovered Sculpture—*The African American Last Supper* with the artist
Akili Ron Anderson



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



Virtual Exhibition – Facebook and at blackartistsofdc.com

Creativity during the Pandemic.

December 1st thru December 31st, 2020.

BADC group exhibition included: **Daniel T. Brooking, James Brown, Jr., Aziza Claudia Gibson-Hunter, David Harris, Magruder Murray, Derrik Tabor, Evans Thorne and Eugene R. Vango.**

HAPPENINGS

March 14, 2020, Appeal Incorporated, Historical and Cultural Literacy Winter 2020 Workshop Series.

Imar Hutchins
Interview with Zoma Wallace
via Zoom at
The Phillips Collection
December 10th, at 5:30

Join us for a Zoom technology delivered conversation between Imar Hutchins and **Zoma Wallace** around Hutchins's art and his recent partnership with The Phillips Collection to create an exhibition poster for Riffs and Relations: African American Artists and the European Modernist Tradition.

Imar Hutchins is an attorney and self-taught artist based in Washington, DC. He works primarily in collage, mixed media, and printmaking. His portraits combine vintage black magazines, hate mail, and other historical documents, as well as found objects, tissue paper, and new materials. He imagines that people themselves are collages-amalgams of countless disparate fragments and inputs. He "remixes" his subjects in new and often Afro-futuristic ways, but always drawing from (or challenging) a historical notion.

Zoma Wallace is a mother raising a family in her hometown of Washington, DC. Keeping that role central, she also works as a curator, writer, and advisor to artists across the metropolitan area, seeking a new logic to re-form artistic critique. Zoma is an alumna of Spelman College and Howard University and is currently a David C. Driskell Fellow at the Institute for Doctoral Studies in the Visual Arts (IDSVA).

Black Women of Print: A Virtual Studio Visit and Conversation

for a conversation and virtual studio visits with the founder and artists of Black Women of Print (BWoP). BWoP was founded in 2018 by Tanekeya Word to promote Black women printmakers who have been underrepresented in the discipline of printmaking.

Tanekeya Word, Founder, Executive Director, Black Women of Print

Leslie Diuguid, artist

Delita Martin, artist

Introductions by Ann Marshall, Durham Press.

Tanekeya Word

BWoP founder, Tanekeya Word, is a Black woman, visual artist, art educator, scholar, and fine art printmaker based in Milwaukee, WI. She earned a BA in English and Afro-American Studies, 2006, from Howard University and an MA in Arts Management from American University and she is currently an Urban Education Ph.D. dissertator with a specialization in Critical Race Theory in Art Education.

Leslie Diuguid

Leslie Diuguid is the founder of Du-Good Press, a fine art printing platform established in 2017. She works collaboratively for artists by screenprinting editions in her home studio along with teaching screenprinting at Cooper Union. Leslie has first hand experience in a broad range of printmaking techniques picked up through working and apprenticing in several printshops in New York and Kansas City. She received her BFA from the Kansas City Art Institute in 2009.

Delita Martin

Delita Martin received a BFA in Drawing from Texas State University and an MFA in Printmaking from Purdue University.

Time

Oct 26, 2020 12:00 PM in [Eastern Time \(US and Canada\)](#)

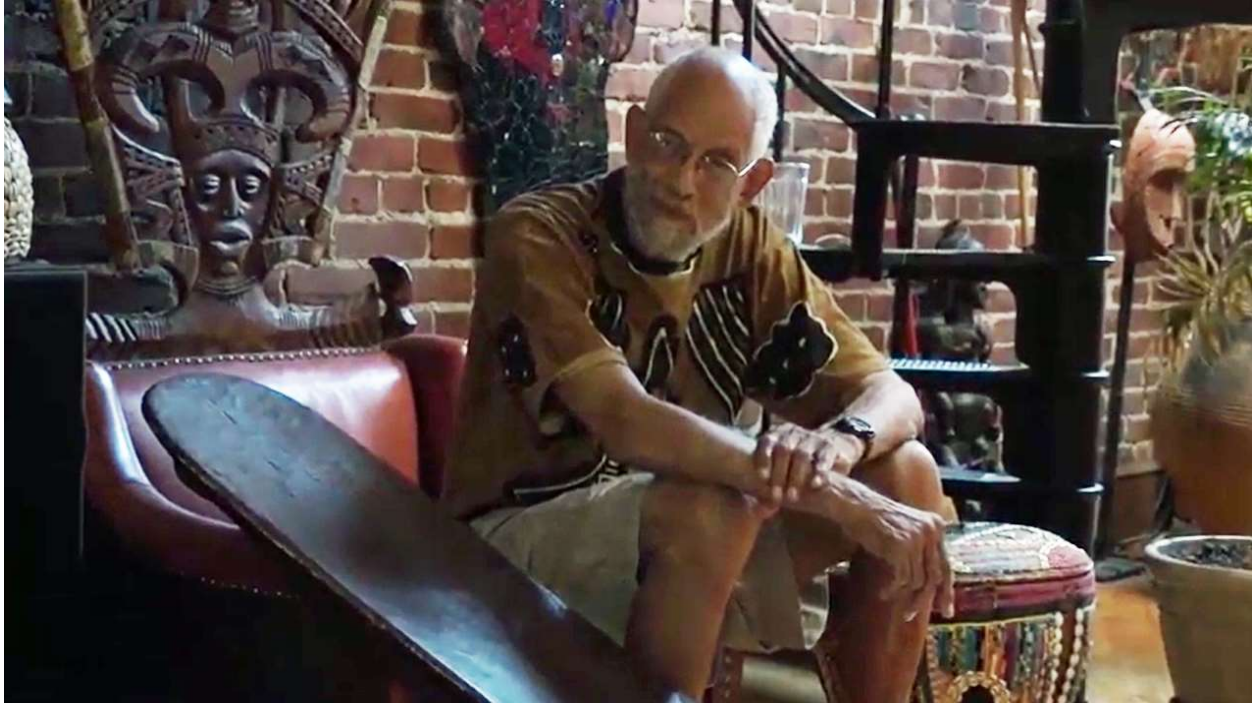
UZIKEE (Documentary Film Screener)

Uzikee Nelson

Oct 24, 2020

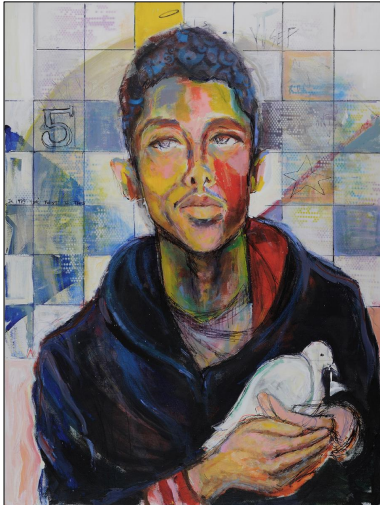
<https://www.youtube.com/watch?v=STuxPjOaSg0&feature=youtu.be>

The life and art of Uzikee Nelson



INTERNATIONAL VISIONS

October 20, 2020



Check out three artist stories from Brave Spaces
Preston Sampson- Dwight Tyler- its 14 days until the
election- VOTE!

<https://www.vote.org/> ALL WHO CAN VOTE!! VOTE!!
There is so much at stake for the future of this country.

Above)- Give Peace a Chance, acrylic on canvas (from the series in
five) 30 x 40 2020

(side) "Oh say can you see" acrylic on canvas (from the series in
five) 30 x 40 2020



Preston Sampson

My work is homage to the African American man's strength, dignity and courage, these days, inevitably, in the face of fearful odds. **One in Five** is a response in cobalt skin with seen and not seen eyes always wary. It represents the inconvenient truth of the unfavorable odds of a young black man falling victim to violence rather than receiving a quality education and the opportunity to earn economic independence. Yusef Salaam is a portrait of one of the Central Park Five, the wrongly accused young men rushed to judgement and called to be executed in NYC in 1989. Fast forward 2018, same as it ever was, with a tilt in the fashion, hair, Kendrick Lamar recalling George Clinton and 70's soul - the intense invisible, ignored, unnamed fear of young black men. History repeats itself. Eric Garner, Travon, Oscar Grant, the list grows on. The current temperature in America is simmering in race relations with agents of hate and divisiveness at the helm and yet, we remain resolute with hope and pride, and beauty.

Preston Sampson is a figurative artist whose illuminating works on un-stretched and un-primed canvas have gained him a national acclaim from private and institutional art collectors. Sampson uses acrylic paints; his vigorous brush strokes pulsate with rhythm and energy. His goal is for his figurative portrayals "to emote , touch and move you to the center of it all." Another reoccurring theme in Sampson's work is the dominant male

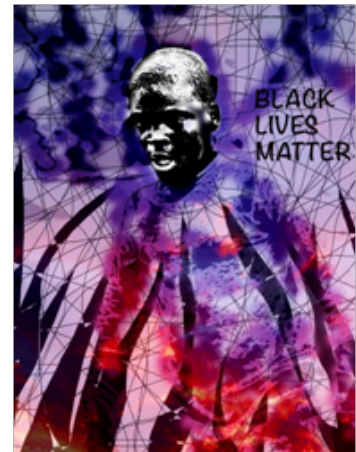
figure, done in epic and heroic scale, exuding pride and dignity. Sampson's paintings are in many public collections such as. The Washington Convention Center, Bank of America, the Washington Post, and the National Education Association, Yale University, DC Commission on the arts and Humanities, The David Driskell Center to name a few. He also is in many private collections including of Samuel L. Jackson, Maya Angelou, and Darrell Walker.

www.prestonsampson.com

Dwight Tyler

These images represent my expression of what we are witness to as the world is screaming, screaming about corona-virus and the ruthless taking of black lives at the hand of the police. For too many years the unjust secrets, lies and flagrant use of force have caused loss of life and prevented truth and justice for so many black people.

This process is a rejuvenation of analog photographic images which have been creatively manipulated through the means of digital technology. With the use of bold colors, light and darks and provocative execution, my goal is for these images to be unique and to stimulate reaction.



Black Lives Matter, Archival digital pigment print, 17 x 22, 2020 by Dwight Tyler

Dwight has degrees in fine arts from Montgomery College and Howard University. He has served in the U.S Army and taught art in the D.C. Public School System. He has also worked as a professional photographer and continues to be progressive in photography and fine arts. His art has been seen in and around the Washington D.C. metropolitan area for many years. He was awarded a Special Talent Scholarship from Howard University and was featured in the Washington Post. Two of his photographs were chosen by the National Portrait Gallery and the Smithsonian American Art Museum for inclusion in their Highlights of the Year exhibition. While primarily know for his photography, Dwight's media also include oil and acrylic paint, pen and ink, watercolor and wood sculpture.



chalkdust2_2000@yahoo.com
The world is screaming, Archival digital pigment Print, 7 x 22 2020

<https://www.invisionsarts.com/>

Rappaport Report Volume XVII



RAPPAPORT CONNECTS

2020 marked the 20th anniversary of the Rappaport Art Prize. To commemorate this auspicious occasion, the Foundation joined forces with its long-standing partner, deCordova Sculpture Park, and Museum, to present. "Speaking Our Minds: Artists, Racial Divides, and Cultural Inclusion." Moderated by deCordova's Senior Curator, Sarah Montross, the panel features recent Rappaport Art Prize recipients, Sam Durant, Maria Magdalena Campos-Pons, Daniela Rivera, and Sonya Clark.

Each is a creative force and visionary dedicated to using art as a catalyst to dismantle systemic racism, foster solidarity, and influence communal change. Their work acknowledges the massive rupture, violence, and enduring toxicity of colonization and slavery. They strive for restoration, inclusion, and the inheritance of diverse cultural values amid upheavals and migration. Collectively, they represent the rich diversity that has always been a trademark of the Rappaport Art Prize.

Maria Magdalena Campos-Pons is hailed as a leading artist of the Afro-Cuban diaspora, with work encompassing installation art, performative photography, painting, and cultural activism. A natural convener, Magda brings all parties to the table in a warm and welcoming manner to discuss injustice and inequality with a message of love and inclusion.

Sam Durant is a contemporary American artist whose work addresses cultural and political issues through a variety of media. Often controversial, Sam looks at issues from a critical perspective and brings a sharp focus to inequality, injustice, and discrimination.

Sonya Clark is a textile artist who makes installations, performances, and sculptures that employ materials and objects like combs, beads, flags, and human hair to celebrate Blackness, interrogate the roots of injustice, and address historical imbalances. It has been said that Sonya speaks for her ancestors. She channels them.

Daniela Rivera was born in Santiago, Chile; breaking from the traditional mold of painting, Daniela creates fully environmental and immersive experiences drawn from her personal history. All of the materials in her work serve a purpose and have meaning.

The result is a masterclass in how artists can address social justice and use their creative voice to confront social justice and challenge cultural institutions and how each artist is connecting their work to the current cultural reckoning.

On Thursday, December 10 – the four artists, along with Sarah Montross and Phyllis Rappaport, spoke to a virtual crowd of over 300. The result was an engaging and thoughtful discussion that left all wanting more.

AWARDS

A former BADC member, **Jamea Richmond-Edwards** has been chosen to participate in the 2020 Joan Mitchell Foundation Residency Program.

This is magnificent!

Joan Mitchell Foundation Picks 37 Artists for 2020 Residency Program.

The Joan Mitchell Foundation has named the 37 artists that will participate in its 2020 residency program at its center in New Orleans. The 2020 residents include eight artists who live and work in New Orleans and 29 artists from 14 different states. Among the selected artists are Cindy Cheng, Yanira Collado, Elana Herzog, LaToya M. Hobbs, Kaori Maeyama, and Juan Carlos Quintana.

We are sooooo proud.

Twenty artists received Louis Comfort Tiffany Foundation grants, including Tschabalala Self and Paul Mpagi Sepuya.



Paul Mpagi Sepuya - Darkroom Mirror (_2160081), 2018

Team Gallery

The Louis Comfort Tiffany Foundation revealed the 20 contemporary artists receiving its 2019 Biennial Grants, which come with an unrestricted \$20,000 for each recipient. Past recipients of the prize are a veritable who's-who of influential contemporary artists, and this year's class is equally impressive.

The 2019 grantees are: Carmen Argote, Diedrick Brackens, Alejandro Cesarco, Liz Cohen, Sara Cwynar, Brendan Fernandes, Kahlil Robert Irving, Gelare Khoshgozaran, Fawn Krieger, Deana Lawson, Carolyn Lazard, **Arcmanoro Niles**, Alison O'Daniel, Tschabalala Self, Paul Mpagi Sepuya, Sable Elyse Smith, Patrick Staff, Diamond Stingily, Stephanie Syjuco, and Cosmo Whyte. They were selected from a pool of 110 nominees by a seven-person panel that included Kerry James Marshall and Cindy Sherman, both of whom serve on the foundation's board.

In a statement, Marshall—who received the grant in 1993—said of the experience:

Few events are more exciting and encouraging than being nominated to compete for prizes you can't apply for. It is the kind of endorsement that gets the wind at your back, and since my 1993 Tiffany grant, it's been full speed ahead. It has also been an honor to join the Tiffany board and serve with famous artists I used to only read about. I was so fortunate to be an awardee. We are so lucky there is the Louis Comfort Tiffany Foundation.

Since its launch in 1980, the biennial grants have doled out more than \$9.5 million to 500 contemporary artists around the U.S. Past recipients of the prize include Nina Chanel Abney,

You're all signed up for the 2020 American Craft Council Awards Celebration

Sunday, October 18, 2020

1 p.m. PT | 2 p.m. MT | 3 p.m. CT | 4 p.m. ET

We will email you the link to join the ceremony just prior to the event.*

Thank you for helping us celebrate the recipients of the 2020 ACC Awards. This year's online ceremony will be a great opportunity to connect with friends and recognize our winners' remarkable and inspiring contributions to the craft field.



We're excited to honor this year's awardees:



Gold Medal for Consummate Craftsmanship

Joyce J. Scott (Baltimore, Maryland)

College of Fellows



Sonya Clark (Amherst, Massachusetts)

Lisa Gralnick (Madison, Wisconsin)

Katherine Gray (Los Angeles, California)

Annabeth Rosen (Davis, California)

Bob Trotman (Casar, North Carolina)



Honorary Fellow

Patricia Malarcher
(Englewood, New Jersey)

Award of Distinction

Fuller Craft Museum
(Brockton, Massachusetts)



Aileen Osborn Webb Award for Philanthropy

Barbara Waldman
(San Francisco, California)



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



"The Struggle Continues"

Ben Jones will be participating in a panel with
Lawrence Hamm, President, People's Organization for Progress,
Dr. Antoinette Ellis-Williams, NJCU Professor
Newark Historian Junius Williams, Esq.

Saturday, February 22, 2020
Earl A. Morgan Branch of the Jersey City Library
2:00 - 4:00 PM - 1841 JFK Blvd., Jersey City, NJ

ART REVIEW

Wesley Clark (BADC alumnus)
highlighted artist from
PRIZM Virtual Art Fair

Wesley Clark was born in Washington, DC, and grew up in Silver Spring, Maryland. He received his Bachelor of Fine Arts in painting from Syracuse University and a Master of Fine Arts from George Washington University — where he was twice awarded the Morris Louis Fellowship in 2010 and 2011, a fellowship primarily awarded once per incoming graduate class.

Clark primarily creates mixed media wood assemblages that read as familiar to the general masses and are often hybrids of two or more objects or concepts. He refers to these objects as artifacts or fictional artifacts, made to look as if they've lived a life before being on display and prompting viewers to question their importance and create their narratives based on their experiences. Clark infuses social and political criticisms into his works, merging the historical with the contemporary, to speak on Blacks' issues in America.

Clark's "My Big Black America" was acquired by the [Asheville Art Museum](#). He has exhibited at the American University Museum at the Katzen Arts Center, Washington D.C., and Columbia College Glass Curtain Gallery, Chicago, Illinois.

His public art commissions include the Bancroft Elementary School Taking Flight: Mission to Mars (three-dimensional installation and mural), MacFarland Middle School In Our World (mural), and MacFarland Middle School Free Hand (three-dimensional installation and mural). In 2016, he was commissioned by The American Alliance of Museums to create, Shift. Rotate. Repeat — a public artwork at President Lincoln's cottage in Washington, D.C. for museum week.

Clark has taught at George Washington University's Columbian College/Corcoran School of the Arts and Design, teaching Introduction to Painting, Introduction to Drawing, and First-year Studio 2D. He is a member of the D.C. based artists' collective Delusions of Grandeur

[View "My Big Black America" at Asheville Art Museum.](#)

PRIZM's *Noir, Noir: Meditations on African Cinema and its Influence on Visual Art* is now live! *Meditations on the influence of African Cinema and its ideologies* incorporates artists whose work is influenced directly and indirectly by Africa(n) Diaspora cinema, whose themes and ideologies are rooted in liberation, independence, recovery, healing, and transcendence. These notions will be explored by presenting works in various media that include drawings, painting, video, photo, sculptures, installation, and new media.

Galerie Myrtis is an exhibitor at the fair, showing artworks from Lavett Ballard, Tawny Chatmon, Wesley Clark, Larry Cook, Morel Doucet, and Monica Ikegwu. The fair includes other leading artists and galleries from Africa and its Diaspora.

[PRIZM: Noir, Noir: Meditations on African Cinema and its Influence on Visual Art](#)

Launch Your Legacy (How Documenting Your Artistic Process Can Secure Your Longevity)

by Tash Moore

Interviewees: **Aziza Gibson-Hunter** and **George-McKinley Martin**

As black millennial artists, we occupy a unique space. We're not quite buppies, and though it may appear otherwise, we strive for preservation. Plenty. For every ounce of passion and commitment we apply to our crafts, as our work does not always fall into traditionally accepted or promoted career paths, we may grapple with inherited mindsets that don't match our life goals. How do we bridge the space between our work and our legacies? Especially as we find ourselves sandwiched between generational approaches that don't always match ours?

"You're thinking generations after yourself..." — A. Gibson-Hunter

We decide to tell our own stories. Don't wait until someone wants to speak for you to decide where your best interest lies. That said, often, in the creative landscape, support and monies are tied up in processes we may not be familiar with. Black artists seldom expect our families to have access to the necessary capital to seed our aspirations, advise us on legal procedures affecting our work, or understand why, earlier on, we should take ourselves more seriously. When building up a creative portfolio, we often don't consider the trail of breadcrumbs we're leaving behind. For every dollar applied to a showcase, event, or class, are we taking as much (or even more) time to document and catalog our work? Don't wait for some gallery or office to tell you where your value lies. The true value is in speaking for ourselves about our moments and creations. In this generation's art world, you can be your own best advocate.

We also need to respect the talent of the people who help us, who assist us in creating. It's easy to dismiss our assistants, our editors, our collaborators and supporters, but those same people are the ones who will cheer you on, boost you, and tell others about you. Recognizing the talent of someone who isn't directly tied to the outcome, yet is indispensable to the process, is key. For every fellow builder, there are also folks who source your materials, understand color scheme, or proofread quickly. Yes, as an artist, you are important, but so too are your fellow travelers.

"...Sometimes we just don't have access, access to equipment, access to photographers that are skilled at taking photographs of work because that's an art unto itself. Not everyone can photograph [work] well..." — A. Gibson-Hunter



"Ms. Jackson" by Vitus Shell 30 x 44 inches, acrylic, wallpaper and foam cut on paper, 2017 — unframed

Historically, black folks lived in a world that looked down on us at every turn. This included our music (blues and jazz were routinely vilified before achieving mainstream recognition) and our visual art, the latter depicting bodies and lives marginalized by the dominant culture. Out of necessity, we built institutions because the same businesses that catered to the predominant society were closed to us or capitalized on us. We opened our own law schools and practices, maintained our own colleges, and promoted our work to our own people. Post-desegregation, we gained access to the system yet lost confidence in ourselves and our stories. In the modern art world, we do as much as it takes to secure a brand deal, then we let the marketing and legal teams of larger entities tell us what we want to hear. We trade community support for mainstream promotion. While this in and of itself isn't necessarily bad, our decision not to speak for ourselves earlier limits us later. We keep journals and sketchbooks but don't discuss our back stories or how we evolved. We may have umpteen studio sessions and connect with numerous visionaries, but did we track our creative process, including writing, photography, and the recording itself? Or do we wait until a brand decides the world should see what we have and where we've been? They merely amplify what we've already done. For every piece you create, you should also track the whos, whats, wheres, whens, whys, and hows. How many shows did you organize and promote for a painting? Did you paint a series and, if so, did you change styles along the way? Did you partner with other creatives? Did you save a copy of your fliers, write blurbs about the process, note any social or political influences you experienced, or how one show led to another? This may seem tedious, but that's the sort of information a gallery will need to promote your work or develop a showcase later on. On a deeper level, if a collection is built around your work this documentation will be priceless.

In the past, groups of black professionals, either privately or associated with a HBCU, would pool their resources and monies to support black artists who were both obscure and well-known. That's how collections were started over many generations. However, the practice isn't as common now as it was a quarter century ago. Sharing your work with a team that is culturally familiar to you can be a great stepping-stone. Further, it challenges the idea that we've only "made it" once a mainstream publication, institution, or collector from outside of our community steps into that space and purchases our work.

Ongoing archival work and historical documentation are important. Whether you're a novelist, pianist, or sculptor, you started somewhere. Each phase of our creative process tells a story. From selecting which instruments to use, to leaving whole drafts out; to inserting them into another piece, or starting over from scratch; we're making decisions that impact the final product. The audience may want to see the final draft or finished work, but the true fans want to go deeper alongside you, and this may be a years' long collaboration. When you get a commission or sell a piece, it would benefit you to document the buyer and attempt to keep track of the piece if it's resold. What you sold for \$300 one year could be worth \$10,000 in the future, though you are unaware. Your work may be immensely popular years' apart, but what about the downtime? Did you pursue more education? Did you collaborate with someone who changed your approach? What is your story in the ups as well as the downs? Your admirers will want to know, and your promoters shouldn't be shy.

Personal and professional growth are important as well. The reasons you got into the business, left the scene, or reinvented yourself can vary, and part of the growth process is permitting

yourself to let go of what doesn't move you forward. Your documentation process can and should evolve. For the first few years, a notepad and a fireproof envelope should suffice; later, you can transition to paid staff and support. Your evolution deserves to be shared as well.

“...let's start from the beginning in that you create a piece of work...this piece is completed, and [you have] a notebook, a plain old notebook, a binder, where [you] keep the title, the measurements, the length and width of the piece, and the date that it was created. That is the beginning. That's low tech, that's a notebook and a pencil...” — A. Gibson-Hunter

Institutions can also do their fair share to support documentation. When an artist's earlier works are traced, the galleries can fill in the blanks, especially if they want to follow your trajectory. If you walk into a gallery and they aren't tracking openly with binders and filings, then that gallery is not operating as it should. The gallery should have a plan in place to maintain the content if they shut down or the owner dies given an HBCU, library, or foundation might be available to host the records. But this is only possible if they keep annual records of their sales and who bought their pieces and when, including photographs, essential information, and associated media.



“Millennial King” by Kevin Johnson
36×48 inches, Oil on Gallery Wrapped canvas. — unframed

We need to take another look at how black cultures and communities prioritize our artworks. We pour a lot of money into fashion that faces outward, like streetwear or design. Building our artists and their reputations up could go a long way towards helping us see art as a viable path, let alone an investment opportunity. When stretching limited resources in our colleges and universities, we often don't consider the resources necessary to maintain the acquired or donated artwork and keep the collection together. This is why more intentional estate planning would go a long way towards securing the other half of your legacy: the part that lives on after your lifetime.

“[...]Historically, the largest and the most profound collections were those of HBCUs, so traditionally when you go back in time, it was the HBCUs that were the repositories for our visual art; so something has gone awry over the years. It's important for us to understand that we very

much did appreciate our work and collect our work. Some of these schools had a purchase club...where the people in the university [including administration and alumni] would put their money together and purchase work...[we need to] revitalize those clubs..." — A. Gibson-Hunter

Stepping back from higher education for a moment, let's not forget primary and secondary school where so many of us got our start in the arts. An effective education in painting, ceramics, or music often starts well before college and getting our youth in the habit of keeping diaries is another strong suggestion from Ms. Gibson-Hunter. While science and math are very important and can further our understanding of the artistic process, we push children to follow career paths with lucrative payoffs while neglecting or minimizing tactile learning (including art and machines). If Coltrane didn't have a fundamental understanding of mathematics, he never would've been able to go as in-depth with his deconstruction of jazz. His documentation process is legendary and, as a young boy in North Carolina who experienced hardships and loss, he turned to music to continue growing and learning despite his pain. This was an understanding he built his later career on, and it was the painstaking process of revisiting his work that led to his breakthroughs however little they were appreciated during his lifetime. Coltrane's process is still studied and bemoaned by experts and aficionados to this day and his diagrams are fascinating even if you don't read music or understand their mechanics.



"Abby & Gabby" by Khalif Thompson
30 x 40 inches. Oil, Origami paper, handmade paper, spray paint, lace on upstretched canvas. — unframed

In a related conversation, Mr. George-McKinley Martin advanced the idea that while we can readily name black contributors to popular culture, music, and even literature, many a man on the street would be hard-pressed to name five prolific black visual artists of any era. This is an example of the lack of provenance we've experienced collectively. Even when we publish retrospectives in black media, we often return to the same names over and over. While valid historically, we need to make more room. When we go to galleries, we can request our documentation, copies of promotional material, and the write-ups to bolster our presence and this can be repeated as often as necessary over the years.

Far too many visual artists such as Augusta Savage enjoyed wide recognition and acclaim for parts of their careers yet lacked the resources to secure their art posthumously. As a sculptress, Ms. Savage was featured in the World's Fair (The Harp, 1939) and was a WPA artist who studied abroad, yet much of her artwork was not preserved and little remains to be seen today. We can argue that with the Great Depression and Jim Crow, one might've been busy securing resources and positions *period* let alone worrying about what would remain in the end.

Another option, as Mr. Martin suggested, is taking the idea of collectivizing and downsizing with your creative network by pooling resources with other artists for wider support with less financial impact. While we tend to center our connections along creative lines, we can also consider building informal partnerships to access more costly needs like legal counsel and publishing together to offset prices.

Time and deliberate effort are essential. Given the brouhaha this year over several unbalanced, insensitive, or rushed together showings to promote justice for black lives, we'd all do well to give both the creative and cultural moments equal effort when it comes to promoting our voices. Supporting more black documentation by black organizations could help. When we rush to promote to as wide an audience as possible, we trade a deeper conversation for an opportunity to capitalize. Sometimes we artists are not the best people to continue to build our repositories after a certain point. Bringing in experts within our community, especially as we gain relevance, would help us, the institutions, and the wider public consuming our work. Where early days may call for the notebook method, bigger shows need bigger networks to keep everything together in the best light. Developing a good working relationship with a knowledgeable agent or manager can be key.

"...documentation would be the artist's direct involvement in it when the training is not there. They are a creative spirit and unless you are a creative spirit as well as an art activist, it takes a lot of your time. It can be done and it needs to be done, but it takes a lot of time for the artist to [build their paper trail] and it's incumbent upon whoever's representing them to make sure that the documentation exists and that documentation would include the catalogs, the brochures, the announcement cards, the press release, the reviews [of the show], and maybe magazines, [and] newspapers..." — G-M. Martin

Lastly, don't forget to print your photos if you're using social media as your primary publisher. Even if you deactivate an older project, maintain access or back up your content as often as you can. As technology changes, have a plan to maintain copies of your content and ensure trusted people have access to your files. Folks creating in the 1920s could never have foreseen things

like electronic copy machines or the internet. Ongoing innovations will impact your visibility over the coming decades. Plan for future audiences to the best of your ability. Don't wait until you're in the fading years of your life to try to cobble together a coherent story. Be mindful of your inevitable success early and act into it as you go along.

ON-LINE PRESENTS

East City Art Reviews—*Dialogues* at Stable



By [Claudia Rousseau, Ph.D.](#) on FebruaryEast City Art Reviews—Dialogues at Stable

By Claudia Rousseau, Ph.D. on February 5, 2020

STABLE's inaugural exhibition opened last fall showing the work of thirty-two artists who are working in the studios and shared spaces there. Titled *Dialogues* it is slated to be the first and last of its kind as the organizers plan never to repeat this group show idea, nor use the ample gallery as a "vanity space" reserved for in-house artists alone. Indeed, the founders—Caitlin Teal Price, Tim Doud and linn meyers—intend to look for outside curators and exhibition proposals, although the process for doing that has not been worked out at the time of this writing.

Located in Eckington, a residential/industrial area in NE Washington, the building was completely renovated to accommodate 21 separate, climatized, bright and locked studios, and a large room called the "Post Studio" where artists of different kinds, including literary artists, can work with 24/7 access for a monthly fee, although there is a limited number of these permitted. The modern build-out also includes a furnished living room area, a sort of conference room that is also a quiet work room, and a kitchen open to everyone.

At a time when so many artists, particularly visual artists, are being pushed out of Washington by rampant real estate development of the neighborhoods and buildings where they once worked, it is more than refreshing to see such a wonderful space created for this purpose. The organization's mission points directly to this aim:

STABLE's mission is strengthening Washington DC's contemporary visual arts community by providing affordable and sustainable studio space...[thus] fostering an engaged, diverse [art] community in Washington, DC.

The artists working within STABLE have the opportunity to expand their professional practices while connecting to the unique cultural assets, creative communities and institutions based in Washington, DC.[1]

Artists from both the studios and shared space are represented in the current exhibition. And they are most definitely a diverse group—not only in style and practice, but also in age, race, ethnicity and gender. The first thing that strikes a viewer is the variety of concept, media and expression represented here. As indicated by the curator, Dr. Jordan Amirkhani, in her statement accompanying the show, "with thirty-eight works, from site-specific installation to paintings, this exhibition...emphasizes what is possible when an arts organization commits itself to the support of practices as diverse as the cohort itself...For STABLE is much more than a place to make work, but a site where art and dialogue manifest and cohabit." [2] Hence, the title of the exhibit.

With so many works, I will touch on a few that stood out to me as particularly interesting. On walking into the gallery, the first work to catch the viewer's attention is a large installation by conceptual and performance artist Emily Francisco. The Tran-Harmonium: A Listening Station, begun in 2011-12 and ongoing, is comprised of a modified piano with each key connected by wires to a suite of old clock radios on the floor. This means that if you hit two keys at a time you get a loud clashing of the audio. But few can resist making "chords" like that, and with more than one person "playing" the piano, it's a cacophony of sound. As installation, it's both entertaining and ingeniously constructed.



Emily Francisco, The Tran-Harmonium: A Listening Station, interactive sound sculpture, dimensions variable, 2011-12, ongoing. Photo Yassine El Mansouri, used with permission.

Also, near the entrance, up in a corner over the doorway, is Ying Zhu's A is for... (2009,2019). The work is site-specific, blossoming out of the corner in a radiating pattern of cut-out cardstock letters A. These are glued to the wall, standing upright with the points of the A's upward. When the artist first came to this country, she was fascinated by the Latin alphabet which she had never seen before. Just as one might think of Chinese calligraphy as graceful and beautiful, so Zhu saw our letters, especially the letter A. The work transcends a typography assignment by the sheer mastery of its creation, as well as the beauty and sense of growth and movement in the arrangement.



Ying Zhu, A is For..., site-specific installation, cardstock, glue. Dimensions variable, 80" max. 2009, 2019. Photo Claudia Rousseau for East City Art.

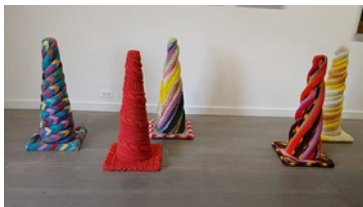
On the wall opposite Zhu's work are three untitled drawings by linn meyers in ink and pencil on found graph paper. At 15 x 12.5 inches, these are small scale for the artist, but their density and undulating patterns make an elegant complement to that of the wall installation they face. Meyers' ability to create texture and movement with her minimalist but intensely difficult technique is well known. What is striking is that even on this small scale, her work evokes a strong emotional response, and begs the viewer to spend more time following her carefully traced lines.



Delightfully hanging from wooden beams in the ceiling is a part of Mojdeh Rezaeipour's installation series titled *On Matters of Resilience*. The artist was second place winner of the Trawick Prize competition last year, and the installation in the current exhibit appears to have been reassembled from parts of her work in the finalists' exhibit last summer in Bethesda. Concerned with identity issues, her work is both autobiographical and a commentary on the larger immigrant experience. The disparate pieces hanging at different levels are meant to connote the "disembodied nature of the immigrant experience," something that the artist has known firsthand as an immigrant from the repressive government of the Islamic Republic of Iran. Still, one's childhood home always holds sweet memories, and the colors of the work signal that. As I mentioned in my review of the Trawick show, the predominance of the colors of turquoise blue and gold is not arbitrary. In Islamic culture blue, and particularly this turquoise tone is considered a protective color and is found as the primary color of many mosques. More interesting perhaps, is the fact that blue is the color identified as a guard against the "evil eye" and its use is widespread in protective objects used for this purpose not only among Muslims, but among all the populations surrounding the Mediterranean Sea.

Mojdeh Rezaeipour, *On Matters of Resilience*, mixed media, found objects, 2019. Photo Claudia Rousseau for East City Art.

Speaking of memories of home, Andy Yoder's series of draped cones, *Maternicon, #1-5*, reflects his memories of growing up in Ohio, his family's protective home. However, it also intends to evoke an idea of maternal overprotection. Yoder found the blankets in thrift stores—they are all hand crocheted and colorful. Listening to the news about mothers (and fathers) who were paying enormous bribes to universities to have their children admitted prompted him to think about how maternal protection can go far over a reasonable level of protection and safety. So, smothered safety cones became the vehicle for this idea. Yoder's cones are made with a wooden core and rice paper and foam around that. He cut and stitched the blankets to wrap around them. They stand as a group, although the artist lists them separately in the checklist. Visually, Yoder's cones have presence. Each one of them stands out, but as a group they also pulse together.



Andy Yoder, *Maternicon #1-5*, crocheted yarn over rice paper, foam, paperboard and wood, each 36" x 17" x 17", 2019. Photo Claudia Rousseau for East City Art

Very striking, but also rather puzzling, is the work of Stephen Benedicto in this show. Much of this artist's work is done with digital software assistance and has an interesting metallic look that is easily recognizable as his aesthetic. But here, *Volatile* is a work that so precisely evokes Frank Stella's 1958-9 *Black Paintings* as to be considered a pastiche. What is intended here is hard to gage. Graphite on linen, it shows pale stripes in a rectangular pattern. The surface is shiny, appearing varnished—although there's no indication that it is so. The graphite medium and the sheen do distinguish it from Stella's paintings, but one might have appreciated some

kind of statement from Benedicto explaining his intention.



Stephen Benedicto, *Volatile*, graphite on linen, 20” x 30”, 2019. Photo Claudia Rousseau for East City Art.



Aziza Claudia Gibson-Hunter is one of the Post Studio artists at STABLE. Her contribution to this exhibit is *Potencha #13*, a colorful and highly textured collage. Layered and visually inviting, it glows within its box frame in the next larger room.

Leigh Davis’ deeply colored photo *Debra, Room 104*, from her series *Residence 2001-2004*, is a riveting example of this artist’s photography, and I laughed looking at Jean Jinho Kim’s *Blooming Lotus* (2019) that looks more like an unfortunate explosion in a garage than a flower! It reminded me of works by Jean Tinguely, but is not likely to actually explode.



Katherine Tzu-Lan Mann, *Crest 1*, Acrylic, sumi ink and silkscreen on paper, 100” x 60”, 2019. Photo Claudia Rousseau for East City Art.

A painting by Katherine Tzu-Lan Mann on paper was a nice companion to Gibson-Hunter’s collage and Rezaeipour’s installation in this room in terms of color and energy. Mann’s *Crest 1* is a new work made with acrylic paint, sumi ink and silkscreen on paper and it pulses with the gesture we are familiar with from this artist. What is especially interesting is the “push/pull” aspect of the upper and lower parts of the composition, the straight lines in the lower half, and the contrast between the two.

All in all, the show is just what the curator spoke of: an exhibition of the variety and substance of the artists who are partaking in this new artists’ space. Most of the art was probably not made here but indicates what is to come. Let’s look for it.

DIALOGUES at STABLE, 336 Randolph Place, N.E., Washington DC 20002. Through March 8, 2020. Open Saturday and Sunday, 12-6. www.stablearts.org 5, 2020

40 Years Later, Why a Black Doll Show Still Resonates

Nadra Nittle

December 15, 2020

During a year when dressing down has become the norm, "All Dolled Up," the theme of the William Grant Still Arts Center's "2020 Black Doll Show," couldn't be more ironic. Taking place exclusively online because of the COVID-19 pandemic, the 40-year celebration of the annual event will run until Feb. 20, 2021 in three parts — "Getting Dolled Up," "Going to the Club" and "The Gala" — activities largely off-limits to the public during the pandemic.

In toyland, though, there are no restrictions; the dolls can get dressed up and celebrate the show's milestone anniversary, said Amitis Motevalli, director of the William Grant Still Arts Center, a facility of the Los Angeles Department of Cultural Affairs.

"It's a celebration of all of the work of the community members that came together all these years to make sure [the show] happened," Motevalli said. "And it's a celebration of this genre of art-making and a good opportunity to just celebrate life. We can get dressed up sometimes, but we can't really go out. But our dolls can, so we can put them in different scenarios, like they're going to the club. It's a nice opportunity to escape our current situation and go into a fantasy world with our dolls." The show's website launched Dec. 12 and, like a magazine, allows the online audience to see the various exhibitions, said Motevalli.

Started in 1980 by the Friends of William Grant Still Arts Center, the Black Doll Show is the city's longest-running exhibition of Black dolls. Since the show's inception, the art it featured has affirmed Black identity or reminded viewers of the harmful stereotypes that misrepresented African American life. The intent has always been to use dolls to examine the complexities of being Black, and from there, to work toward healing.



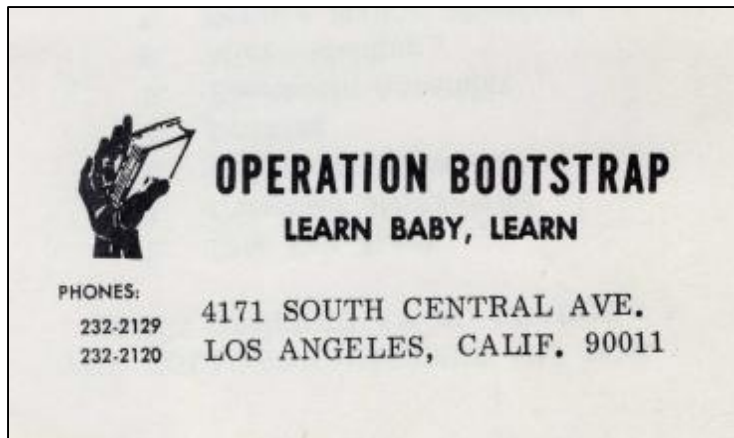
Artist Teresa Tolliver and her installation at a William Grant Still Art Center Black Doll Show, circa 87-90 | Bobbie Campbell, Courtesy of William Grant Still Art Center

Art curator Cecil Ferguson, who died in 2013, organized the inaugural Black Doll Show four decades ago. He and his wife, Miriam, got the idea to begin the show after learning about the 1940s research of psychologist Mamie Phipps Clark, who found that Black children preferred white dolls to Black dolls. Just as worrisome was that the children associated the white dolls

with positive traits and the Black dolls with negative traits reinforced from living in a segregated and anti-Black society. The Doll Test, which also included research contributions from Clark's psychologist husband, Kenneth Clark, suggested that Black children needed to see more representations of themselves in American culture. The research was cited in the landmark 1954 U.S. Supreme Court Case *Brown v. Board of Education* that struck down segregation in public schools. It reportedly marked the first time a high court case cited social science research, and the Clarks' work continues to be heavily referenced today.



Shindana Toy Company: Changing the American Doll Industry



Operation Bootstrap: Breaking New Ground in Community Empowerment

To launch the first exhibition, the Fergusons reached out to artists who were part of Los Angeles' assemblage movement. The couple told the artists, "Make a doll and reinterpret the notion of dolls, reinterpret our identity, and let's do this show," according to Motevalli. "And it was mostly artwork. It was mostly assemblage art, and some Black dolls that were historic." That first exhibition attracted people interested in doll-collecting, artwork, dolls used for religious purposes and the psychological impact of dolls on the public. "It was a big hit," said Motevalli. Because of its success, the Friends of the William Grant Still Arts Center decided to

continue the show year after year, bringing dollmakers of all kinds together in the same venue. Seeing an all-Black doll exhibition is a moving experience, Motevalli said, particularly for African American children who take in the sight in awe. "At first, when you look at them, you're like, 'Oh, how cute, dolls!'" she said. "And then when you spend time in a room that is filled with dolls, Black dolls in many shades, you psychologically feel different in that space. I'm an Iranian woman, and I psychologically felt different. I was like, 'Wow, this is actually a super important show.'"



A knit Sherice doll by Adrienne Franklin. | Courtesy of William Grant Still Art Center



The Baby Nancy doll produced by Shindana Toys. This doll is now in Billie Green's collection. | Still from "Lost LA" Shindana Toys

This year's show is a commemorative affair; it will reflect on the event's four-decade history of presenting an array of Black dolls made from materials such as wood, cloth, fabric, metal, clay, paper, porcelain and even corn husks. The show has featured manufactured dolls, rag dolls, assemblage dolls and baby dolls, as well as dolls that embody certain themes — from fantasy and mythology to Afrofuturism and Black liberation. This year's show will include a collection of dolls from the now-defunct Shindana Toys, a Black-owned and South L.A.-based company that in 1968 released its Baby Nancy doll, which had distinctly African American features.

With influences ranging from Japanese anime to West African lore, artist Adah Glenn has taken part in the doll show for roughly 15 years. She will lead a virtual Dec. 19 workshop related to doll-making, while artists Nawili Gray and Alek Tabu will lead virtual workshops on Jan. 16 and Feb. 13, respectively. Among other works, Glenn's mermaid doll, inspired by the Yoruba deity Yemaya will be on display at the show.

"Mermaid lore has really got its hook in me," she said. "And this one specifically is a Yemaya doll. She has black cloth fabric and shells. Her tail isn't scale material; it's a kind of a kente cloth print. She definitely is a Yemaya, Mami Wata doll."

Mami Wata is a water spirit celebrated all over the African continent. The mermaid-like deity highlights African lore about this legendary sea creature, which in American popular culture is typically characterized as white. Glenn will also use the show to draw attention to the work of her late mentor Dorothy Taylor who embellished quilt patches with doll faces. Glenn has selected six pieces from that collection to feature at the show and will present a few of Taylor's masks inspired by the New Orleans Mardi Gras celebration.

Taking part in a virtual exhibition will be an adjustment for many regular patrons, even for Glenn, who describes the previous in-person shows as a colorful and tactile experience. Although touching the dolls is discouraged, typically, visitors can't resist reaching out and feeling them, she said. Glenn's not sure who usually appears to be the most excited at the event, as both the children and senior citizens who attend look equally thrilled. Still, the hope is that while virtual, the show will continue to appeal on a visceral level. "I think the best aspect of it is that it appeals to people of all ages, the kids as well the adults and the collectors who have a lifelong appreciation for doll work and toys," she said.

BADC members **Francine Haskins** and **Julee Dickerson** are a. part of this history

SHOUTOUT ATLANTA

Meet Shoccara Marcus: Dance Photographer

December 8, 2020



We had the good fortune of connecting with Shoccara Marcus and we've shared our conversation below.

Hi Shoccara, can you walk us through the thought-process of starting your business?

I started my company because I found it hard finding a photographer that was experienced with dancers growing up. I remembered preparing for my college audition and wanting a photographer that would make sure my poses were polished and looked its best. Years later I find myself being that voice guiding dancers from one pose to the next in the studio. I did not think that the experience I encountered

would inspired me to establish a company specializing in dance photography.



Alright, so let's move onto what keeps you busy professionally?

What sets me apart is that I am a dancer and a photographer. I received my BFA in dance from Howard University and my MFA in photography from Savannah College of Art and Design (Atlanta). I step to the plate with



knowledge that guides the dancer and I have fun doing it. I am most proud about my most recent shoot which was a project commissioned by Brown Girls Do Ballet called, Dance Atlanta!. This project consisted of 18 dancers from ages 8 to 40 being photographed in iconic locations around the city of Atlanta. From in front of the FOX Theatre, Jackson Street Bridge, Woodruff Park, Arts Center Train Station, and the High Museum of Art. Dance Atlanta! is a set of 6 postcards available for purchase on the Brown Girls Do Ballet website. Funds from the cards go towards there studio grant to help a local dance studio.

Any places to eat or things to do that you can share with our readers? If they have a friend visiting town, what are some spots they could take them to?

The most exciting things to check out is the art scene here in Atlanta. I believe every Thursday there is either an art opening to check out. So I would take them to the Hammonds House, the Zucot Gallery, Arnika Dawkins gallery, and then if its a Friday night I would let them experience Friday Jazz at the High Museum. Those are just a couple of places I would hit up.



Who else deserves some credit and recognition?

I want to Shoutout my Mother, Vernelle Marcus. She is amazing. She is strong, creative, and I would not be the person I am without this great woman in my life. I love her too much.

Website: www.shocphoto.com

Instagram: www.instagram.com/shocphoto

Linkedin: <https://www.linkedin.com/in/shoccara-marcus>

Twitter: @shocphoto

Facebook: www.facebook.com/shocphoto

Youtube: www.youtube.com/shocphoto

Image Credits

Keith Anthony

Shoccara Marcus is a BADC Graduate

Home > Art and Culture

JAMEA RICHMOND-EDWARDS' STORY OF FAMILY, FASHION, AND SELF-ACTUALIZATION

LYRIC PRINCE x MARCH 11, 2019

ART AND CULTURE

FEATURE STORY

REVIEWS

VISUAL ART

WASHINGTON DC

0 COMMENTS



Very thoughtful article in @bmoreart written by @elpeano For my exhibition with CulturalDC .
This photo is shot by Kel B Pics Photography!

<http://www.bmoreart.com/2019/03/jamea-richmond-edwards-story-of-family-fashion-and-self-actualization.html>
— with Kel B Pics Photography and CulturalDC.

About this Event

Join us for a "Virtual BDM" online panel discussion exploring art as a tool to improve social justice in African American communities in Maryland. Speakers will share their experiences with the Black Vote Mural Project, voter suppression, mass incarceration, and policies that adversely affect communities of color.

Meet the Panelists Panelists

Greta Chapin-McGill

Chapin-McGill studied painting and art history at Howard University and The Corcoran School of Fine Art. She spent time living in Florence, Italy, the birthplace of renaissance art. The museums and churches throughout Tuscany became pivotal influences along with color and “absorbed DNA” of artists of the diaspora, such as Jacob Lawrence, Lois Mailou Jones, and Romere Bearden. Most recently Chapin McGill visited and sketched in the studio of Paul Cezanne in Aix-en-Provence, France. Her international influences have produced an artist finding color, music and sensuality in everything.

Jabari C Jefferson

Jefferson is a mixed media trained artist born and raised in Washington DC. Expressing creativity since a young child, Jabari confirmed his pursuits in the arts after displaying his work in the Washington Kennedy Center at the age of eight. Jabari later went on to study at Lincoln University PA; but finished his undergrad degree at The School of the Art Institute of Chicago studying advance painting and film directing. Through SAIC, he traveled abroad completing his first residency in Umbria, Italy. Since then, Jabari has been focusing on developing his studio practice, as well exhibiting throughout the east coast.

Michael “Zaki” Smith

Michael “Zaki” Smith is a policy entrepreneur at Next100 and an entrepreneur and activist with more than fifteen years of experience in youth empowerment and social justice. At Next100, Zaki’s work focuses on dismantling the collateral consequences of incarceration. As a formerly incarcerated person, Zaki has felt the full impact of collateral consequences. In 2017, Zaki lost his ability to work in a school he had worked in for five years all because of a past criminal record. In 2018, he co-founded Feast for Fair Chance, an organization with a mission to increase awareness around the 47,000+ policies that continue the silent life sentence of “perpetual punishment” for formerly incarcerated individuals after their terms are served. Feast for Fair Chance aims to change national legislation in the key areas that most impact an individual’s ability to reintegrate into society post-incarceration, including employment, housing, education, and voting.

Join us at <https://gotomeet.me/creativesconnectmd>

This event is made possible by the support of Four Rivers Heritage Area, Maryland Humanities, the Maryland Commission on African American History and Culture, and the Governor's Office of Community Initiatives.



Jabari Jefferson
Artist



Greta Chapin-McGil
Artist



Zaki Smith
Activist

THE ART NEWSPAPER

Thu, June 4, 2020

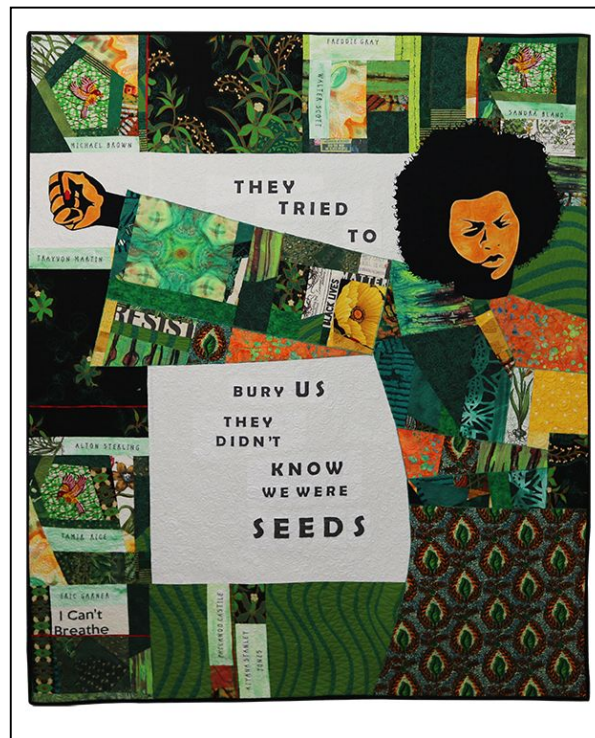
7:00 PM – 8:30 PM EDT

‘I want people to know how it feels’: quilt exhibitions will explore police brutality and racism

Shows in Twin Cities to offer a historical snapshot of tumult in the US

[NANCY KENNEY](#)

21st July 2020 19:14 BST



Black Lives Matter, a quilt by **Glenda Richardson**

Inspired to record a watershed moment, a prominent curator and quilter in Minnesota is organising two juried quilt exhibitions exploring the themes of police brutality and racism in the aftermath of the killing of George Floyd.

“When I saw the video of George Floyd getting killed and him calling out for his mom, I felt compelled to do something, as a mother and an African American,” says the curator, Carolyn Mazloomi, whose nonprofit Women of Color Quilters Network (WCQN) is organising the shows with the Textile Center in Minneapolis. A series of quilt exhibitions at scattered sites titled *We Are the Story* is being planned in tandem with the juried shows by the WCQN and the Textile Center this fall and winter in Minnesota’s Twin Cities.

“I want people to know how it feels to be African American and marginalised and discriminated against, especially by people hired to protect you,” Mazloomi says. “It’s frightening and very

disconcerting. We have to pay homage to people who have lost their lives through these [police] killings in such a brutal way.”

The two organisations issued a call for entries on 9 June, with a deadline of 31 July. The two juried shows, each featuring around 25 quilts, are expected to open at the Textile Center and American Swedish Institute on 8 September provided that restrictions related to the Covid-19 pandemic do not derail the planning. The exhibitions will be titled *Gone but Never Forgotten: Remembering Those Lost to Police Brutality* and *Racism: In the Face of Hate We Resist*.

Since the call for entries went out, Mazloomi says, she has received quilts celebrating individuals who were slain by police officers around the country. Others contend with the issues of brutality and the relationships between Black Americans and the police.



Carolyn Crump's quilt titled Don't Hate Me

“Quilts are like historical documents,” she says. “A hundred years from now, they will give people a picture of today.” She notes that many Americans are also making quilts about the coronavirus pandemic and celebrating the medical workers who are caring for people sickened by the virus.

Trained as an aerospace engineer, Mazloomi turned to quilting in the 1980s and soon set out to bring the contributions of African American quilt artists to the fore, founding WCQN in 1985. Her goal was to educate the public about the range of styles and techniques those artists deployed and to school a younger generation of African Americans about their own history. To date she has published 12 books on quilts based on her research.

Her own quilts can be found in both private collections and museums. One is to be featured in the show *We Who Believe in Freedom*, which commemorates the 1961 Freedom Riders who traveled to the Jim Crow South and is one of the many shows being organised in the Twin Cities as part of the *We Are the Story* series. The quilt depicts the singer Billie Holiday against a background of a lynching tree surrounded by members of the Ku Klux Klan.



Carolyn Mazloomi's quilt Strange Fruit

“I was born and raised in the segregated South and all of the issues that surround it [George Floyd’s killing] reminded me of growing up and all we had to endure,” Mazloomi says. In addition to the Textile Center and American Swedish Institute, Twin Cities venues set so far for the quilt exhibitions include the American Swedish Institute, the Weisman Art Museum, the Division of Indian Work, Homewood Studios, the Merchandising and Design Gallery at St. Catherine’s University and Studio 106. A culminating exhibition uniting all the quilts is planned at the University of Minnesota’s Katherine E. Nash Gallery from 19 January until 19 March, 2021.

“We’ll tell the story of our culture,” Mazloomi says. “These are historic times, and we’ll keep quilting.”



Sylvia Hernandez's A Glimpse at Racism

HYPERALLERGIC

ARTICLES

A View From the Easel During Times of Quarantine

This week, artists reflect on quarantining from their studios in Tennessee, Massachusetts, Ohio, New York, and DC.



Elisa Wouk Almino August 7, 2020

This is the 172nd installment of a series in which artists send in a photo and a description of their workspace. In light of COVID-19, we've asked participants to reflect on how the pandemic has changed their studio space and/or if they are focusing on particular projects while quarantining. Want to take part? Submit your studio — just check out the submission guidelines.

Jonathan Adams, Johnson City, Tennessee



I moved from my studio in New Jersey to an artist-in-residence studio at East Tennessee State University (ETSU) in the span of a week and

some change. Unfortunately, while moving in, my personal storage was flooded over the weekend and I've been drying the ones I could save here. I've been working around old works and finding a new way to archive my practice, while trying to maintain a daily workflow. However, I don't make all my works here, they start at home on the floor when my legs go numb from sitting or greasy fingerprint life drawings in the woods — I've decentralized how I work. Despite this, I'm thoroughly grateful for the space and returning here gives me warm memories.

ETSU was my undergrad from 2011 to 2016 and there's something poetic about the situation. From having my first fundamentals class from 2011 here, then coming back nine years later and fresh out of graduate school. The move is making me contend with my past. The sociopolitical climate has changed, the university has changed, my practice, it's like time has collapsed on itself and it's telling me to slow down. One of the ways I do this is by making artwork. I always feel the way to a solid artistic career is through artistic practice. Which is strange because that's not how the world works currently. Although, it's nice to make drawings for myself occasionally; a little introspection doesn't hurt.

Jon Feng, Boston, Massachusetts



I work out of my rented bedroom in the Roxbury neighborhood of

Boston. New additions to the studio since quarantine include two aquamarine pilea plants, two milk cartons to double as storage and seats, and way too many scented candles. While in isolation, I discovered the ambient musician Hiroshi Yoshimura, a godsend because I find his work deeply calming, and it complements the plants well. To cut costs, I've been painting more on cardboard instead of canvas, which has allowed me to be less attached to each new picture and work in new dimensions and shapes. And since the ventilated painting spaces at the nearby art school are closed, I'm experimenting more with acrylics and making compositions with colored paper.

Hannah Ayers, Cleveland, Ohio



I am based in Cleveland, Ohio. My workspace is in a spare bedroom in my apartment. As you can see, all of my supplies are delegated to one wall. The other side is used by my partner as a home office. One half of the room is completely devoid of art stuff so that my partner can have a blank Zoom background. The challenge of this space is that I have to be aware of how much noise I'm making while working!

I am thankful for the natural light that the space receives. I keep my main work table directly in front of the window. I shift between painting and sewing most days. I like to have a few projects with different materials going at once to keep myself fresh.

Life feels fragmentary and a little lonely right now and my work is reflecting that. It has been a big shock transitioning to this new way of life. I graduated from grad school a year ago, and was trying to fill the social void by building a community of artists in Cleveland when COVID hit. It's strange that no one has seen the work I've made this year!

Mateo Gutiérrez, Brooklyn, New York



My studio is located in a storage unit facility in an industrial area of Brooklyn called Red Hook. During the quarantine, the building was kept open because the storage unit was designated as essential for holding medical supplies, so I was able to continue working. My studio used to be a place that felt like getting away from the world, where I would take my ideas that I'd gathered from my outside experiences and give them a private space in which to germinate and grow into artworks. Now my studio functions as my whole world,

where I go to feel like I'm participating in the world, engaged, alive again instead of feeling cooped up in my apartment. So, the entire studio experience has flipped from being a place of reflection and production to the very experience of being alive and in the world. I like this change; it has helped me see art making in a completely new light, as something of a real and meaningful worldly activity instead of something artists do in private, as if we are hiding from the world. Now my studio feels like it's on the front lines, part of the world.

Claudia Gibson-Hunter, Washington, DC



There is no dismissing the fact that this is a time of deep melancholy and a keen sense of anticipation, both in the same heart. I know there is death, that people, my people, are stressed and hungry (I delivered meals), and yet I feel hope for something exceptional. My colleagues have expressed it, too — a sensation of deep... breath. I am working ferociously.

TWO

Our ranks have thinned
AND
WE will thrive.
Dandelions amongst weeds,
WE are people of the two,
extending family,
sharing
community.
WE
culture.
Us too.

Mr. Floyd gave us
2020 vision,
and the dye was cast.
We could see so clearly
through the x-ray visions
exposing centuries of the
ones
who don't care, don't see, don't know,
don't respond, don't lend, don't share
don't respect, don't value.
The ones,
of endless taking...taking.

Those e I g h t minutes and f o r t y- s I x seconds
made it all so crystal
clear, as his sun slowly entered
his fourth moment to the aroma of smoke, sage and lilac.
The economy folded into COVID and
the invisible became essential.
Our ranks have thinned
AND
WE will thrive.
WE
are people of the
TWO.

Kwame Braithwaite came to DC several times and attended BADC meetings. He filmed some of our meetings and ran them on public TV, DC, Chicago, New York and Georgia. At that time, BADC was meeting at the Graham Collection Gallery on 12th street NE., Washington, DC.

In Los Angeles, Landmark Exhibitions are Showcasing the Photography of Gordon Parks, Kwame Braithwaite, and Figures Who Documented Hip Hop

by [Victoria L. Valentine](#) on Aug 23, 2019 • 11:58 am [No Comments](#)



“Black Is Beautiful: The Photography of Kwame Braithwaite,” Skirball Cultural Center

THREE PHOTOGRAPHY EXHIBITIONS on view at Los Angeles institutions feature the work of **Gordon Parks**, **Kwame Braithwaite**, and photographers who have trained their lenses on the legends of hip hop.

The Getty Center is presenting Parks’s 1961 images of Flávio da Silva, a young Brazilian boy he photographed on assignment for Life magazine. Nearby, Braithwaite’s images at the Skirball Cultural Center celebrate the Black is Beautiful movement and bring to life the culture and style of Harlem in the 1950s and 60s. Finally, the Annenberg Space for Photography is delving into the visual history of hip-hop through the work of 60 photographers including **Barron Claiborne**, **Jamel Shabazz**, Janette Beckman, and Jorge Peniche, whose images date from the 1980s to the present.

These landmark exhibitions explore disparate, yet equally compelling subjects. A common thread connects the presentations: a focus on work that resonates due to the singular vision and distinct authorship of the artists making the images.

Capturing Biggie Smalls wearing a gold crown against a red backdrop, Claiborne had one thing in mind. “This was simply about photographing Biggie as the King of New York,” he has said. “He is depicted as an almost saint-like figure. This shot is the shot and it’s iconic. I still have the crown, too.” Claiborne photographed Smalls on March 6, 1997. The rapper was killed March 9.

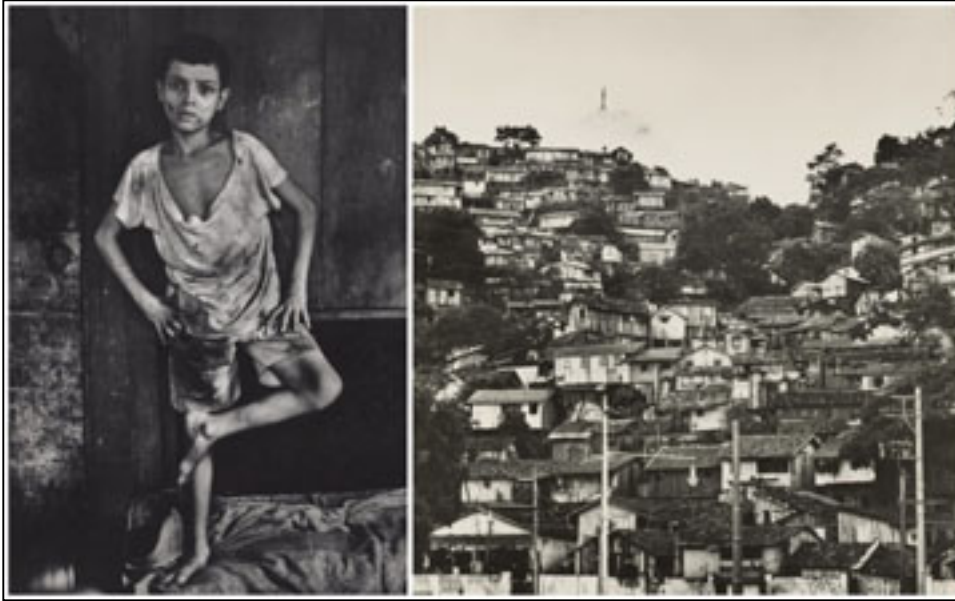
“This was simply about photographing Biggie as the King of New York. He is depicted as an almost saint-like figure. This shot is the shot and it’s iconic. I still have the crown, too.” — Barron Claiborne



*BARRON CLAIBORNE,
“Biggie Smalls: King of New
York,” 1997 (contact sheets). |
© Barron Claiborne*

[Contact High: A Visual History of Hip-Hop @ The Annenberg Space for Photography, Los Angeles | April 26-Aug. 25, 2019](#)

“Contact High” charts the rise of hip-hop, a cultural phenomenon with global reach. A book by Vikki Tobak inspired the show. She serves as the exhibition’s curator with Fab 5 Freddy providing creative direction. More than 140 images by 60 photographers are on view. Dating back to the 1980s, the photographs capture the power and personality of hip-hop’s larger-than-life subjects. The exhibition draws from the photographer’s archives offering a look at their contact sheets, a chance to see all the images from photo shoots rather than the few selected for publication and promotion. Iconic, unvarnished, and artful, the photographs feature figures such as Biggie Smalls (1972-1997), Salt-N-Pepa, DJ Quick, Queen Latifah, Snoop Dogg, Jay-Z, Kanye West, Kendrick Lamar, and Nipsey Hussle (1985-2019). Closing soon, the exhibition was originally scheduled to conclude Aug. 18. It has been extended and remains on view through this weekend.



From left, GORDON PARKS, “Flávio da Silva, Rio de Janeiro, Brazil,” 1961 (gelatin silver print). | The J. Paul Getty Museum. Purchased with funds provided by the Photographs Council. © The Gordon Parks Foundation; GORDON PARKS, Detail of “Catacumba Favela, Rio de Janeiro, Brazil,” 1961 negative, printed later (gelatin silver print). | The J. Paul Getty Museum. Purchased with funds provided by the Photographs Council. © The Gordon Parks Foundation

“Gordon Parks: The Flávio Story,” J. Paul Getty Museum, Getty Center, Los Angeles | July 9–Nov. 10, 2019

In the early 1960s, **Gordon Parks** (1912-2006) was sent on assignment for Life magazine to document poverty in Rio de Janeiro, Brazil. He encountered 12-year-old Flávio da Silva and his family living in a favela called Catacumba and for several weeks focused on observing their daily lives and experiences. Parks published “Freedom’s Fearful Foe: Poverty” in June 1961, a compelling 12-page profile in which Flávio, the sickly industrious young boy, stood out. While the Brazilian press objected to the negative portrayal, the photo essay compelled thousands of American readers to send letters and donations to Life to help support the family. Parks brought Flávio to Denver, Colorado, where the head of a children’s asthma research institute offered him free treatment.

More than 100 photographs are displayed in the Getty exhibition, along with issues of Life featuring Flávio’s story, ephemera related to his stay in Denver, and correspondence and records from archives held by Life and the Parks foundation. Co-organized by the Getty and the Ryerson Image Centre in Toronto with Instituto Moreira Salles in Brazil and The Gordon Parks Foundation, the exhibition has previously been shown in Toronto and Rio de Janeiro.

“The Flávio Story” is one of countless bodies of work for which Parks is known. The first African American staff photographer and writer at Life, he left a wealth of work and through his foundation exhibitions of his photographs are regularly on view at museums across the country and internationally. **“Gordon Parks: The New Tide, Early Work 1940-1950”** opens at the Amon Carter Museum of American Art in Fort Worth, Texas, on Sept. 14.



KWAME BRAITHWAITE, “Grandassa Model on car during Marcus Garvey Day celebration, Harlem,” circa 1968. | Courtesy the artist and Philip Martin Gallery, Los Angeles

“Black Is Beautiful: The Photography of Kwame Braithwaite,” Skirball Cultural Center, Los Angeles | April 11–Sept. 1, 2019

Half a century ago, **Kwame Braithwaite** photographed studio portraits of models with perfectly rounded afros and captured street shots of models at Marcus Garvey Day Parades in Harlem. Braithwaite made it his business to photograph black people. His photographs of black women and men with natural hair, full lips, and a range of skin tones and body shapes, illustrated the Black is Beautiful movement. To further his cause, the Harlem photographer established two organizations with his brother—a group called Grandassa Models and African Jazz-Art Society and Studios, a collective of multidisciplinary artists. More than 40 of his striking images are presented in “Black is Beautiful.” This is the first major exhibition dedicated to the work of Braithwaite, 81, whose practice “combined his political vision with the medium of photography to effect social change.” Organized by the Aperture Foundation in collaboration with the photographer, the show closes soon in Los Angeles. Later this year, [the exhibition is traveling](#) to the Museum of the African Diaspora in San Francisco, and is also headed to the Columbia Museum of Art in Columbia, S.C., and The New-York Historical Society in New York City, where Braithwaite continues to live. **CT**

TOP IMAGE: Installation view of “Black Is Beautiful: The Photography of Kwame Braithwaite,” Skirball Cultural Center, Los Angeles April 11–Sept. 1, 2019. | Courtesy Skirball Cultural Center

FIND MORE about the exhibition “Gordon Parks: The Flávio Story” and Flávio da Silva, now 70, at [Hyperallergic](#)

BOOKSHELF

With contributions by Tanisha C. Ford and Deborah Willis, [“Kwame Brathwaite: Black Is Beautiful”](#) documents the exhibition. [“Gordon Parks: The New Tide: Early Work 1940–1950”](#) was published to accompany the exhibition of the same name and featuring text by Maurice Berger, Philip Brookman, Richard Powell, Deborah Willis, and Sarah Lewis, among others. [“Contact High: A Visual History of Hip-Hop”](#) inspired the exhibition. Authored by Vikki Tobak, the 288-page volume includes a foreword by Questlove, a several writings by Rhea L. Combs and RZA, among others.

Video by Annenberg Space for Photography

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