



JEMBE

BLACK ARTISTS OF DC

ANNUAL LIST OF ACCOMPLISHMENTS

Volume 15 - 2021

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 summoning 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



© 2017 Daniel T. Brooking





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

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

The Beginning

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

Mission Statement

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

Goals and Objectives

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

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

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

Daniel T. Brooking, BADC Archivist

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

Workshops

Classes

Studio Visits

Critiques

Business Meetings (a chance for your input)

Excursions

Group Exhibitions

Mentoring

Summer Bridge Training Program

Archiving your achievements

Attend lectures with world class artists

Posting on the BADC Blog

Weekly listings of:

- Artists' opportunities

- Calls for exhibitions

- Residencies

- Grants

- Fellowships

- Employment

- National and international articles on the arts

- Invitation to artist's events

Subscription to Jembe (the annual list of accomplishments)

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

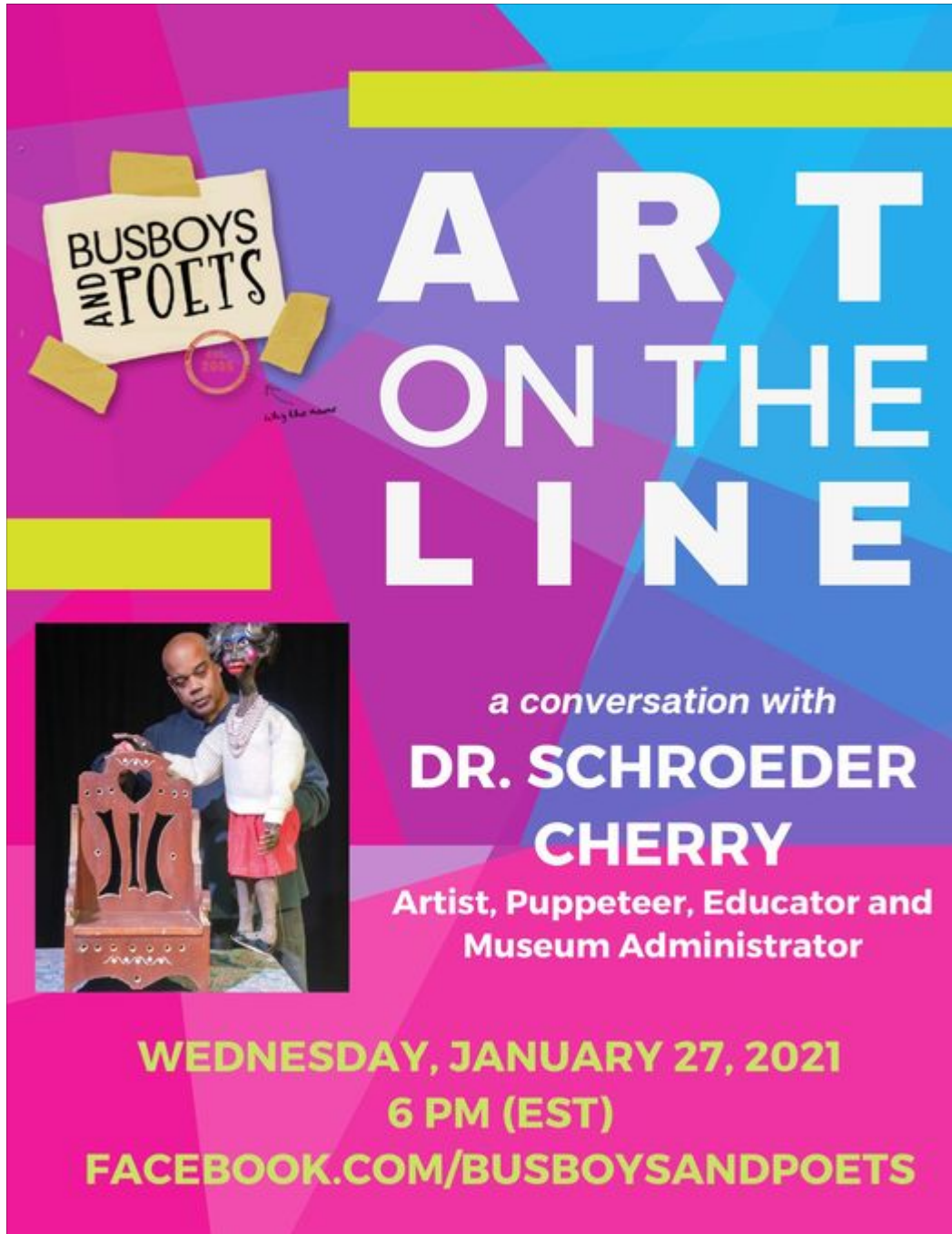
An international community of Supportive artists

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

2021 LIST OF ACCOMPLISHMENTS

EXHIBITIONS

JANUARY



**BUSBOYS
AND POETS**

**ART
ON THE
LINE**

a conversation with
**DR. SCHROEDER
CHERRY**
Artist, Puppeteer, Educator and
Museum Administrator

WEDNESDAY, JANUARY 27, 2021
6 PM (EST)
FACEBOOK.COM/BUSBOYSANDPOETS

Greta Chapin McGill

Featured in Art of Activism
Maryland Hall

801 Chase Street
Annapolis, MD 21401

January 8 - February 27, 2021

Artists have been using art to communicate societal issues including gender, race, politics, and religion for generations. Art of Activism explores the ways in which current Maryland-based Black artists are using their work as a statement of activism.



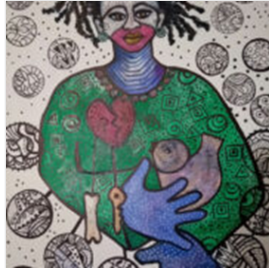


THE TWO OF US January thru March 2021

Benard W. Brooks is a second generation artist. His uncle was the first African-American art instructor at the Maryland Institute College of Art. This Alexandria, VA native conveys his craft through a variety of mediums – watercolors, mixed media, and ink sketching.

Hi collages are an artistic gumbo of fabric, handmade papers, paint, metallic mediums, and other materials. The quality of his watercolors is cited in [A History of African-American Artist 1792 to Present](#).

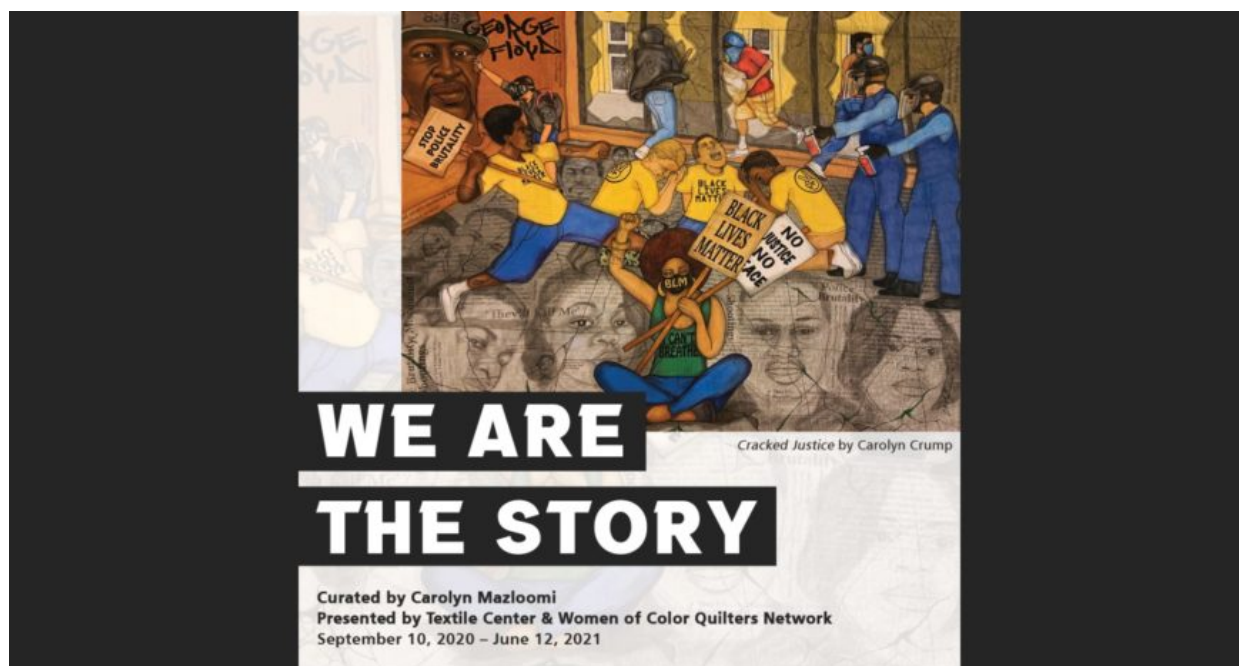
During stints at the Philadelphia College of Art, University of Maryland, and Howard University, Benard hones his art and printmaking techniques. Howard University holds a special place in his heart – he earned a Bachelor of Fine Arts there and was the chief medical illustrator for more than 26 years.



Gwendolyn Aqui-Brooks is a Washington, DC based artist who specializes in mixed-media work including: paintings, art quilts, one-of-a-kind dolls, and works on paper. Much of her inspiration comes from her travels to places like Brazil, Turkey, Greece, Venice, West Africa and Trinidad and Tobago.

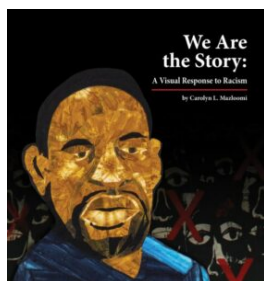
Her creative journey always begins with a circle and without pre-conceived drawings. Representations of figures, faces, patterns, plant forms and symbols merge to produce dazzling compositions. She has been honored with awards and exhibitions by countless revered institutions. Her works are in public and corporate collections both locally and abroad.

Ms. Brooks received her BFA in Art Education from Howard University and a Masters Degree in Education from Trinity College.



We Are the Story initiative culminates with *Racism: In the Face of Hate We Resist*, an exhibition of 63 art quilts at Textile Center in Minneapolis, as well as the upcoming release of the book

We Are the Story: A Visual Response to Racism



(Minneapolis, MN) – *We Are the Story* is now entering its final phase in the Twin Cities with the seventh and final quilt exhibition *Racism: In the Face of Hate We Resist* at Textile Center. This juried show, featuring 63 quilts, opened March 26 and runs through June 12, 2021. The exhibition is free and open to the public. [Make your appointment reservation here.](#)

Racism: In the Face of Hate We Resist is the second of two juried exhibitions presented at Textile Center in partnership with Women of Color Quilters Network (WCQN). The first juried show, *Gone but Never Forgotten: Remembering Those Lost to Police Brutality*, was on view at Textile Center September 15 through December 24, 2020, and most recently at Lanesboro Arts in Lanesboro, Minn., February 13 through April 1, 2021.

Textile Center is pleased to support Paper Moon Publishing's release of *We Are the Story: A Visual Response to Racism* by Carolyn Mazloomi, the curator for *We Are the Story*. The target release date for this 254 page book is May 19, 2021. Pre-orders for the book are now being accepted through [Textile Center's online Shop](#) and will be available in Textile Center's in-person Shop beginning May 19. The retail price is \$43.21 (including applicable tax).

Textile Center and WCQN will present a culminating event titled *We Are the Story: A Visual Response to Racism* from 4 to 5:30 pm (CDT) Thursday, May 20, 2021. This event will mark the release of the new book and feature curator Carolyn Mazloomi in conversation with select visiting artists. The event will be live streamed via Zoom



Curator Carolyn L. Mazloomi

Solo exhibitions that are part of *We Are the Story* are currently on view at the Minneapolis Institute of Art (Mia) and the Weisman Art Museum (WAM). *Freedom Rising: I Am the Story / Quilts by L'Merchie Frazier* (Boston) is on view at Mia through September 19, 2021. *We Are the Story: The Protest Series / Quilts by Penny Mateer* (Pittsburgh) is being presented at WAM through May 16, 2021. Advanced reservations are required at Mia through its website, [artsmia.org](https://www.artsmia.org), and WAM is open to the public at 25% capacity (no reservation required).

The third group exhibition in *We Are the Story* was WCQN's *We Who Believe in Freedom*, which received its Minnesota premiere at the American Swedish Institute September 10 through November 1, 2020. Virtual exhibitions for all *We Are the Story* exhibitions are available on our website [here](#), as well as archived conversations from the *We Are the Story: Let's Talk About Race* series via Zoom.

We Are the Story: A Visual Response to Racism: Gwendolyn Aquí-Brooks' quilts were chosen for this exhibition.

MICHAEL BERNARD PLATT
ARTIST, TEACHER, FRIEND

By Lynn Sylvester

MICHAEL BERNARD PLATT, was born in Washington, DC, on April 24, 1948 to Olga Rita Black and Brooks Robert Platt. Two children were born to this union, Roger Lee and Michael Bernard. They grew up in a home where they were able to pursue their interest in the arts; Roger in music and Michael in the visual arts. In 1970, Michael earned his Bachelors of Fine Arts from the Columbus College of Art and Design, Columbus, Ohio, and in 1973 his Masters in Fine Arts from Howard University in Washington, DC. He continued his studies in the visual arts at various institutions including: Rutgers University in New Jersey, Hartford University in Connecticut, and George Washington University in Washington, DC. He also held residencies at Bob Blackburn's Print Workshop in New York City and Pyramid Atlantic Arts Center in Maryland. He worked with Printmaker Percy Martin and others for some 40 years at the WD Printmaking Workshop in Washington, DC. For over 30 years Michael taught printmaking at Northern Virginia Community College. After his retirement from NVCC, he taught digital photography and printmaking at Howard University. Ever the teacher, Michael inspired his students to consider careers in the arts and formed life long friendships.

In 1991 Michael married his wife, poet and artistic collaborator **Carol A. Beane**. Both great cooks, their home, "*The Do Drop Inn*", became a focal point for artists, students and friends to partake in food, art and conversation. Michael has one son, Michael Platt.

(above is a couple of paragraphs from writing By Lynn Sylvester, to learn more about Mr. Platt and if interested in purchasing the catalog - visit the International Review of African American Art or/and International Visions www.invisionsarts.com



FEBRUARY



'The Two of Us', artist **Gwen Aquí-Brooks** and **Bernard Brooks**, Carrollwood Cultural Center, Tampa, Florida.

BRIGHT: Creative Alliance, 3134 Eastern Ave., Baltimore, MD, 21224
info@creativealliance.org

Within the very fabric of the Black portraiture genre, a rebellious spirit thrives. Beautiful images exude bright colors, ideas, and histories that can only be fully realized when told through the consciousness of Black artists themselves. Stories are accurately extrapolated when presented by those with an understanding of the nuances at play. Black narratives must be told using the first-hand experience as the cicerone. The artworks in **BRIGHT** provide new contexts to Black life and serve as a brave choice by these artists to push back against mainstream portrayals of Black bodies.

BRIGHT brings together ten Black American artists to Creative Alliance's main gallery. Their dazzling works showcase an authentic depiction of Black life, forcing viewers to see Blackness in a new light.

Opening day viewing 1-5 PM and limited capacity reception from 6-8 PM mask required!

EXHIBITION ARTISTS:

Ambrose
Marie Charlotte Amegah
Destiny Belgrave
Michael A. Booker
Schroeder Cherry
Andrew Gray
David Ibata
Jabari C. Jefferson
Megan Lewis (cover photo)
Arin Mitchell



"Angel Table with Flowers" | Schroeder Cherry



"Generational Blue Print" |
Jabari C. Jefferson

DATES:

On view FEB 6-MAR 20, 2021


**BUSBOYS
AND POETS**

FEB 2021
why the name

ART ON THE LINE

a conversation with
NAJEE DORSEY

Artist, Founder
and Publisher
Black Art in America
Website and Magazine



WEDNESDAY, FEBRUARY 10, 2021
6 PM (EST)
FACEBOOK.COM/BUSBOYSANDPOETS



59 artists *bearing witness*

K. Adrian	A. Fitzgibbon	W. Levy	L. Popp	C. Tankard
K. Artis	A. Hays	K. Lippart	L. Poshepny	M. Taylor
J. Asher	E. Hernandez	G. Lorio	T. Prendergast	D. Thompson
B. Baptiste	J. Hoover	J. Malis	T. Reuter	C. Wack
R. Bassford	J. Houff	D. Mangus	L.J. Richey	S. Welsch
L. Boglioli	S. Iaconi	A. Marchesani	L. Rougeux	D. Wilson
D. Butler	N. Imperato	J. McDonald	L. Silex	M. Youn
S. Cherry	C. Irla	G. McLemore	V. Smith	R.G. Zyne
M. Cormier	Y. Iskander	C. Ndour	T. Spadaro	
D. Dennis	F. Isle	N. Parllow-Myrick	P. Stern	
J. Dietrich	J. Jeffers	K. Phelps	B.Z. Sullivan	
J. Doran	A. Jones-Wilson			
H. Dorst	A. Klainer			
G. Doyle	N. Koski			
D. Edwards				

Virtual exhibit: February 15 - April 15, 2021
www.bearing-witness.org

Bearing Witness - the artists' tenacious view curated by Jessica Devilbiss.
 An exhibit exploring the impact of the events of 2020 on the creative process and psyche of working artists.

Hamilton Arts Collective | Hamilton Gallery

www.hamiltonarts.org

**HAC
HG**

Schroeder Cherry

Soyna Clark: February 6 through May 31, 2021

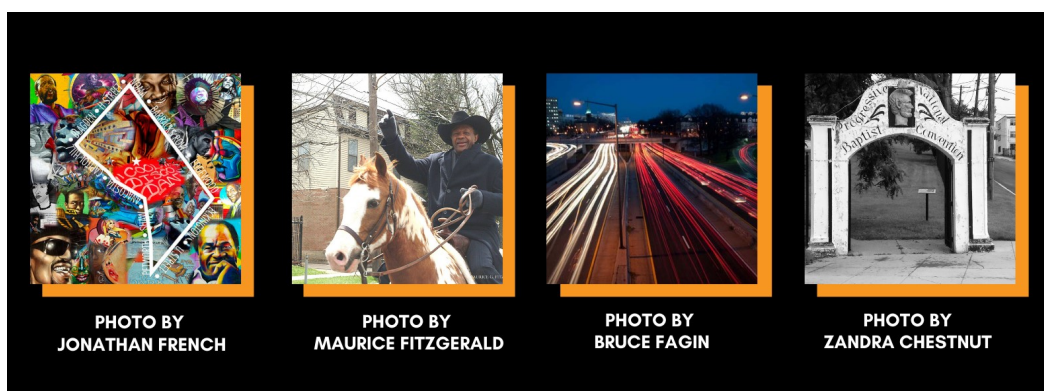
Crafting America

Crystal Bridges Museum, AR

Group exhibit with Ruth Asawa, Peter Voulkos, Jeffrey Gibson, **Sonya Clark** and many others

Washington, DC: City of Interest, City of Change

A Virtual Photographic Exhibition and Lecture Series



[The FotoCraft Camera Club](#) and the [Exposure Group African American Photographers Association](#), in collaboration with DC Public Library, have created a virtual exhibition series on the photographic history of the District of Columbia. The exhibition explains why, from an African American perspective, photography is so important in telling our story.

This exhibition was inspired by the Library's [People's Archive](#) acquisition in 2018 of the Edward Fletcher photographic collection. An estimated 30,000 images were received by the Library depicting the life of African Americans living and working in Washington, D.C. spanning from the late 1930's to the 1980's.

Mr. Fletcher was a founding member of the Fotocraft Camera Club which began in 1937 and is still an active photo club today. In this exhibition, you also will have the opportunity to view the works of other early photographers such as John Henry Pinkard, Jr., Robert H. McNeill, William H. Underdue III and Bob Fentriss, along with the images of 29 other photographers from FotoCraft and Exposure Group who have contributed.

Washington, DC: City of Interest, City of Change, is a photographic compilation curated from past and present club members and compiled into seven exciting virtual galleries. Take time to explore the virtual galleries below and mark your calendars to join us for one of the upcoming virtual discussions.

Lecture Series

[Notes from the Library: Looking Through the Lens of Photographer Ed Fletcher](#)

In this podcast episode, Ray Barker and Eric White discuss the Fletcher Photograph Collection from the People's Archive and the *Washington, D.C.: City of Interest, City of Change* virtual photographic exhibition.

Thursday, Feb. 18 at 7 p.m.

[Changing Landscape of Photography from DC Photographers Perspective](#)

Join the Library live on [YouTube](#) for a discussion with three D.C. photographers who have

worked in and around D.C.

Thursday, March 4 at 7 p.m.

[A Visual Perspective of DC Through the Lens of Black Women Photographers](#)

Hear their stories and view their works by joining us for a live discussion on [YouTube](#).

Thursday, March 18 at 7 p.m.

[Who Will Preserve and Tell Our Story? How and Why to Start Putting your Photos and Files in Order Now](#)

join staff from DC Public Library's [People's Archive](#) and [Memory Lab](#) on [YouTube Live](#) to learn how to preserve the story behind your images through digital preservation and metadata.

Nine Artists | Nine Months | Nine Perspectives: Birth of 2020 Visions
Center for Book Arts

Feb 28, 2021, 3:00pm

Event Info

As mature Black women artists with 40+ years each making and working in visual art disciplines, we have experienced racism, sexism, and now face ageism, in promoting and exhibiting our work. As printmakers and mixed media artists we see the artist book form as a medium to amplify and insert the too often overlooked and silenced voices of Black women into narratives that purposefully exclude us from historical and contemporary times. Our work embraces Black feminism as theorized by artist/art historian Freida High Wasikhongo Tesfagiorgis, in which art created by Black women artists depicts the Black woman as:

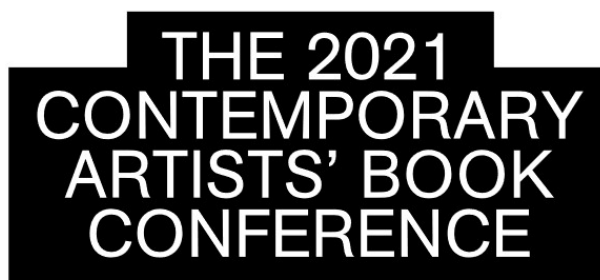
1. subject rather than object
2. the exclusive or primary subject
3. active rather than passive
4. sensitive to the self-recorded realities of Black women
5. imbued with the aesthetics of the African continuum—sustaining a personal vision that embraces Afrocentric tastes in color, texture and rhythm (1992, p.476-477)

We offer the artists' book as a paradigm for telling our stories and inviting BIPOC and other under-represented folx to collaborate with us; using both physical and virtual book forms to tell their stories. This panel discussion centers on the conception and gestation of our current collaborative artists' book project, *Nine Artists|Nine Months|Nine Perspectives: Birth of 2020 Visions* within the context of the book as an instrument of resiliency and object of desire for African Americans once denied the right to read, write, and own their narratives. We contextualize our work within a framework that includes historic and contemporary Black women creatives.

Founded in 2008, CABC has been a long time programing partner of Printed Matter's Art Book Fairs. This year CABC will be presented as part of [Printed Matter's Virtual Art Book Fair](#).

with Adjoa Burrowes, Julee Dickerson-Thompson, Pamela Harris Lawton, Francine Haskins, Gail Shaw-Clemons, & Andrea Kohashi

Center for Book Art, 28 West 27th St, 3rd Fl New York, NY 10001 [212-481-0295](tel:212-481-0295)
Supporting Artists Making Books for Over 45 years!





Art of Activism Exhibition and Outdoor Banner Display

Today more than ever we need to use art to not only provide beauty and escapism but also to develop agency, educate, and provide discomfort for the social consciousness. Artists have been using art to communicate societal issues including gender, race, politics, and religion for generations. Art of Activism explores the ways in which current Maryland-based Black artists are using their work as a statement of activism

Partnership Exhibition with the Banneker-Douglass Museum and Maryland Commission on African American History and Culture

This exhibition is sponsored by the Openshaw Balcony Gallery

January 8 - February 27, 2021

About the Exhibit

Maryland Hall, in partnership with the Banneker Douglass Museum and Maryland Commission on African American History and Culture, invited Maryland-based Black artists, whose work encapsulates activism and social justice and using the creative process to educate their audiences about diversity, equity and inclusion to send proposals to take one of six 5 ft. x 9 ft tall Black Lives Matter banners, which were hanging on the front steps of Maryland Hall, to use as a canvas for justice. Selected artists were asked to challenge viewers' perception of art by using their individual banner as a platform to discuss social oppression and systemic patterns through visual or performance art. Artists were commissioned \$1,000 to design and create their banners.

The artists selected by a panel of jurors, in addition to having their finished banners displayed on our campus, will participate in a curated exhibition, Art of Activism, which will be on display at Maryland Hall. Hand-selected protest art from private collections will be shown throughout the building to complement current activist art.

Selected Artists

Aaron Maybin, Baltimore

Ashley Milburn, Baltimore

David Cassidy, Upper Marlboro

Nikki Brooks, Hyattsville

Orcky, Baltimore

Schroeder Cherry, Baltimore

Additionally, Comacell Brown was chosen to create work on a Black Lives Matter banner that will hang at the Banneker Douglass Museum and will coincide with artwork in the Art of Activism showcase at Maryland Hall.

Finally, an additional artist, whose work exemplifies ideas of black empowerment and social justice, will be showcased in the exhibit to further deepen the diversity of work and celebrate more Black voices in our Maryland community. That artist is Greta Chapin McGill.

INK IT

CONTEMPORARY PRINT PRACTICES

BIENNIAL PRINTMAKING
EXHIBITION JURIED BY
SUSAN J. GOLDMAN

FEATURES 84 ARTISTS
FROM ACROSS THE
MID-ATLANTIC REGION

PRESENTED BY BLACKROCK
CENTER FOR THE ARTS



FEBRUARY 27 – APRIL 10, 2021

www.blackrockcenter.org/ink-it

PARTICIPATING ARTISTS

Jill Adler
Sasa Aakil
Veronica Barker-Barzel
Agathe Bouton
Adjoa J. Burrowes
Kimberley Bursic
Susan Wooddell Campbell
Mary Ellen Carsley
Chayo de Chevez
Catherine Cole
Linda Colsh
Madeleine Conover
Rosemary Cooley
Jacqui Crocetta
Kristine DeNinno
Donald Depuydt
Aubrey Dunn
Dorothy Fall
Anne Finucane
Avis Fleming
Jane Forth

Jenny Freestone
Stephanie George
Robin Gibson
Tom Greaves
Amy C. Guadagnoli
Amelia Hankin
Jessi Hardesty
Marilyn J. Hayes
Mira Hecht
Dee Henry
Catherine Hess
Robert S. Hunter
Imar Hutchins
Rose Jaffe
Pauline Jakobsberg
Fleming Jeffries
Jill Jensen
Joyce Jewell
Claudine S. Jones
Gail Kaplan-Wassell
Rebecca Katz
Nilou Kazemzadeh

Barbara Kerne
Cookie Kerxton
Hanna Kesty
Brian Kreydatus
Jake Lahah
Jun Lee
Cindi Lewis
June Linowitz
Joseph Lupo
Chris Marcet
Sarah Matthews
Ron Meick
Diana Perez Miles
Steven Munoz
Bridget Murphy
Nina Muys
Lee Newman
Thomas J. Norulak
Cory Oberndorfer
Mary D. Ott
Susan Due Percy
Iris Posner

Carol Reed
Edgar Reyes
Gretchen Schermerhorn
Adi Segal
Gail Shaw-Clemons
Lisa Sheirer
Anne C. Smith
Rhonda J. Smith
Hester Stinnett
Terry Svat
Caroline Thorington
Patricia Underwood
Chloe Wack
Jenny Walton
Richard Weiblinger
Ellen Winkler
Max-Karl Winkler

BLACK ROCK
CENTER FOR THE ARTS

Adjoa J. Burrowes and Gail Shaw-Clemons

MARCH

Sonya Clark: March 3 through May 31, 2021

Tatter, Bristle, and Mend

National Museum of Women in the Arts, DC

"The first survey of textile artist **Sonya Clark**'s 25-year career, includes the artist's well-known mixed-media sculptures that address race and visibility, explore Blackness, and redress history."

Sonya Clark: through March 2021

Shapeshifters: Transformations in Contemporary Art,

Cranbrook Art Museum, MI

Group exhibit with Romare Bearden, McArthur Binion, Nick Cave, **Sonya Clark**, Liz Cohen, Conrad Egyir, , Sam Gilliam, Carole Harris, Matthew, Donald Judd, Agnes Martin, Allie McGhee, Marilyn Minter, Brittany Nelson, Kenneth Noland, Robert Rauschenberg, Ato Ribeiro, Kara Walker, Andy Warhol, and others.

COVID-19 PAGES presents a global perspective on what mothers, wives, teachers, nurses, doctors and other healthcare workers, politicians, police chiefs, small business owners, corporate employees, organizers of community service programs, and more are doing and how they are feeling during the pandemic, wherever they are in the world.

On March 7, at the opening reception (*vernissage*) for the exhibition, we'll come together online to celebrate the women artists who are celebrating these women.



D.A.P.

Young, Gifted and Black: A New Generation of Artists

The Lumpkin-Boccuzzi Family Collection of Contemporary Art

What's new, now and next from contemporary Black artists

What's new, now and next from contemporary Black artists

This book surveys the work of a new generation of Black artists, and also features the voices of a diverse group of curators who are on the cutting edge of contemporary art. As mission-driven collectors, Bernard I. Lumpkin and Carmine D. Boccuzzi have championed emerging artists of African descent through museum loans and institutional support. But there has never been an opportunity to consider their acclaimed collection as a whole until now.

Edited by writer Antwaun Sargent (author of *The New Black Vanguard: Photography Between Art and Fashion*), *Young, Gifted and Black* draws from this collection to shed new light on works by contemporary artists of African descent. At a moment when debates about the politics of visibility within the art world have taken on renewed urgency, and establishment voices such as the *New York Times* are declaring that “it has become undeniable that African American artists are making much of the best American art today,” *Young, Gifted and Black* takes stock of how these new voices are impacting the way we think about identity, politics and art history itself.

Young, Gifted and Black contextualizes artworks with contributions from artists, curators and other experts. It features a wide-ranging interview with Bernard Lumpkin and Thelma Golden, director and chief curator of the Studio Museum in Harlem; and an in-depth essay by Antwaun Sargent situating Lumpkin in a long lineage of Black art patrons. A landmark publication, this book illustrates what it means (in the words of Nina Simone) to be young, gifted and Black in contemporary art.

Artists include: Mark Bradford, David Hammons, Glenn Ligon, Kerry James Marshall, Julie Mehretu, Adam Pendleton, Pope.L, LaToya Ruby Frazier, Henry Taylor, Mickalene Thomas, Lynette Yiadom-Boakye, Tunji Adeniyi-Jones, Sadie Barnette, Kevin Beasley, Jordan Casteel, Jonathan Lyndon Chase, Bethany Collins, Noah Davis, Cy Gavin, Allison Janae Hamilton, Tomashi Jackson, Samuel Levi Jones, Deana Lawson, Eric N. Mack, **Arcmanoro Niles**, Jennifer Packer, Christina Quarles, Jacolby Satterwhite, Paul Mpagi Sepuya, Sable Elyse Smith, Chanel Thomas, D’Angelo Lovell Williams, Brenna Youngblood, and more..

BADC Alumni: **Arcmanoro Niles**

Nicholson Project Announces 2021 Artists-in-Residence, A.J. McClenon and Stan Squirewell



By [Editorial Team](#) on March 16, 2021

The Nicholson Project has announced its 2021 Artists-in-Residence, A.J. McClenon and Stan Squirewell. McClenon began her residency on February 1, 2021 from her Chicago-based studio and will be living and working onsite at The Nicholson Project from March 1 – April 30, 2021. Squirewell will live and work onsite from May 15 – August 15, 2021. Both artists were born and raised in Washington DC.



About A.J. McClenon (Residency: February 1 – April 30, 2021)

Born and raised in Washington, DC, [A.J. McClenon](#) studied art and creative writing at the University of Maryland and The New School prior to receiving a Master of Fine Arts from the School of the Art Institute of Chicago in 2014. Alongside artistic experiences, McClenon is passionate about teaching and community collaborations with the goal that all the memories and histories that are said to have “too many Black people,” are told and retold again. As a means to uphold these stories McClenon creates performances, installations, objects, sounds, visuals, and writings. These creations often revolve around an interest in water and aquatic life, escapism, Blackness, science, grief, US history, and the global future. McClenon is deeply invested in leveling the hierarchies of truth and using personal narrative to speak on political and cultural amnesia and their absurdities.

During her residency at The Nicholson Project, McClenon will be engaging the neighborhood and wider city communities through her ongoing sci-fi multimedia project called [VEGA](#). She will be installing pop-up “black hole” installations throughout DC and in The Nicholson Project’s garden where she will ask viewers about their thoughts on parallel universes. Through these activations and research, McClenon will gather future predictions from neighbors and prison abolitionists, asking them if they think that prisons will exist 100 years from now, and do they think that prisons would exist differently or at all on this alternate earth if chattel slavery in

the Americas never existed. McClellon will be bringing these elements to life through film, sound and other visual works, including an exhibition of her collage works in Nicholson's gallery.

About Stan Squirewell (Residency: May 15 – August 15, 2021)

Stan Squirewell (b. 1978) is a painter, photographer, installation, and performance artist. Born and raised in Washington, DC in the Barry Farm neighborhood, just a few blocks away from The Nicholson Project, Squirewell established a serious art practice while working from his Harlem-based studio before moving to Louisville, KY where he currently lives and works. His work examines who curates and controls the narratives that become accepted as history; from what perspective is history written, whose stories are told, and whose are neglected?

Squirewell's own family history provided an impetus for this line of inquiry after, in his 20s, he learned that his ancestry was not what he had been told, but included indigenous roots. Looking back at census and enlistment records, it became apparent how racial, cultural, and ancestral roots become blurred or even erased, sometimes by accident and sometimes on purpose. This inspired Squirewell to ask from whose perspective history is written. It also inspired him to begin questioning the education system, as he realized that whoever controls the educational narrative controls the cultural consciousness. Says Squirewell, *"Marginalized communities are often overlooked and omitted from history in general. The history I was taught did not have my ancestry represented. As a child of the hip hop era, born in the 70s, growing up in the 80s and 90s, I look at my work as almost remixing, crate digging, but my crates are museums, private collections and historical narratives. I remix my pieces according to my own way of writing history. The main thing I want the viewer to take away is to question what you think you know, what you've been told and what you believe."*

Squirewell's artistic training began at the Duke Ellington School of the Arts. Since graduating he has continued his tutelage under many of DC's legends including artists Michael Platt and Lou Stovall. He holds an MFA from Maryland Institute College of Art's Hoffberger School of Painting (2007) where he studied under the late Grace Hartigan, and is the first winner of the Rush Philanthropic and Bombay Sapphire Artisan series. He has performed with Nick Cave (SoundSuits) at the National Portrait Gallery, and Jefferson Pinder with G-Fine Arts. His work is held in private and public collections including the Reginald F. Lewis Museum in Baltimore, MD, the Robert Steele Collection, and the Smithsonian's National Museum of African American History and Culture, among others.

During his residency at The Nicholson Project, Squirewell will use his time to research the archives at the National Gallery of Art and the Library of Congress, and to develop new work in preparation for his first upcoming solo museum exhibition. He will also host a program for young aspiring artists that live in Southeast DC, sharing his own journey and experiences to becoming a full-time practicing artist.

About The Nicholson Project

The Nicholson Project is a 501(c)(3) organization located in Washington, DC's Fairlawn neighborhood. Founded in 2019, The Nicholson Project is an artist residency program coupled with a neighborhood garden that works to support artists and serves as a creative and innovative cultural hub. Our long-term vision to inspire others to use non-traditional arts-based, community-centered, projects as a pathway toward stronger, more vibrant communities. The Nicholson Project is located at 2310 Nicholson Street SE, Washington, DC 20020. More information is available at thenicholsonproject.org

Washington Post, March 28, 2021 [Museums](#)

Review

In the galleries: A focus on sensitive portraits with biographical elements

By Mark Jenkins

March 26, 2021 at 7:00 a.m. EDT



"Elizabeth Greenfield" by Maremi Andreozzi. (Adah Rose Gallery)



"Tooth and Claw" by **Wayson Jones**. (Adah Rose Gallery)

Both artists in Adah Rose Gallery's "May You Live in Interesting Times" are storytell-

ers, but of rather different kinds. Wayson R. Jones makes thickly textured sculptural paintings whose vivid colors whisper just a hint of a tale. Maremi Andreozzi illustrates historical women, portraying not their faces but the fabric — often literally — of their lives.

Andreozzi's style is equal parts classical and modern. Her paintings are precise and detailed, but are intentionally flat-looking and usually position their subjects within blocks of color of comic-book simplicity. The heads are black silhouettes, while clothing, jewelry and other personal furnishings are depicted realistically. The women are defined by decorative objects, and, as such, objects: Silhouetted likenesses were features of cameos worn by affluent matrons in bygone eras.

The last time the artist exhibited portraits, her models were European artists, royals and aristocrats. Some of those paintings return in this selection, but the newer ones are mostly of Americans, occasionally with traces of biography in the background. Mount Vernon appears behind Ann Pamela Cunningham, who led the fight to preserve George Washington's estate (which is near Andreozzi's home). Two support cables frame Emily Warren Roebling, an engineer who continued her husband's work on the Brooklyn Bridge after he was incapacitated. From gold necklaces to steel trusses is an epochal leap, chronicled in elegant shorthand.

The information is simpler and less specific in Jones's recent works, all six-inch squares topped with layered, heavily worked pigment. A few retain the Maryland artist's previous black-and-white schemes, but most employ brighter hues, sometimes partly submerged and often in violent contrast. Orange and green contend in several pictures that loosely suggest landscapes. The thick paint dries into shapes that suggest stone or wood, which is especially apt for two pieces on the theme of "Black Buddha." These arrangements in gold and black distill the motifs of Buddhist temples into stylish abstractions.

Maremi Andreozzi and Wayson R. Jones: "May You Live in Interesting Times" Through April 10 at [Adah Rose Gallery](#), 3766 Howard Ave., Kensington. Open by appointment.



ART DUBAI

March 29 - April 3, 2021

Khadim Ali
Rachid Koraïchi
Natvar Bhavsar
Mohammad Omer Khalil
Rasheed Araeen
Victor Ekpuk
Saad Qureshi
Saba Qizilbash
Anjolie Ela Menon

Opening:

Monday, March 29, 4pm

Booth C2, Art Dubai DIFC

@aiconart

Victor Ekpuk

Mar 03 to Jun 27, 2021 **Sonya Clark: Tatter, Bristle, and Mend**

Textile and social practice artist Sonya Clark (b. 1967) is renowned for her mixed-media works that address race and visibility, explore Blackness, and redress history. This exhibition—the first survey of Clark’s 25-year career—includes the artist’s well-known sculptures made from black pocket combs, human hair, and thread as well as works created from flags, currency, beads, cotton plants, pencils, books, a typewriter, and a hair salon chair. The artist transmutes each of these everyday objects through her application of a vast range of fiber-art techniques: Clark weaves, stitches, folds, braids, dyes, pulls, twists, presses, snips, or ties within each object.

Featuring 100 works of art, *Tatter, Bristle, and Mend* spans the breadth of the artist’s career to date. Early beaded and stitched pieces are paired with Clark’s more recent forays into mediums such as sugar and neon. The exhibition focuses on central themes—heritage, labor, language, and visibility—and emphasizes Clark’s astute ability to rework concepts and materials over time, pulling apart threads of ideas and mending them back together to create new layers of meaning. By stitching black thread cornrows and Bantu knots onto fabrics, rolling hair into necklaces, and stringing a violin bow with a dreadlock, Clark manifests ancestral bonds and reasserts the Black presence in histories from which it has been pointedly omitted.

Exhibition Sponsors

Sonya Clark: Tatter, Bristle, and Mend is organized by the National Museum of Women in the Arts. The exhibition is made possible by The Coby Foundation, Ltd., with additional funding provided by Share Fund, Clara M. Lovett, the Sue J. Henry and Carter G. Phillips Exhibition Fund, Stephanie Sale, and the Lenore G. Tawney Foundation



Sonya Clark, *Hair Wreath*, 2002; Human hair and wire, 13 x 13 x 2 in.; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection, Washington DC; © Sonya Clark;

Photo by Lee Stalworth



Afro Abe II

APRIL

Sonya Clark: April 9 through September 12, 2021

Heavenly Bound + Monumental Cloth: the flag we should know

De Cordova Museum and Sculpture Park, MA

A presentation of two concurrent exhibitions by Sonya Clark.

Sonya Clark: through April 25, 2021

Barring Freedom

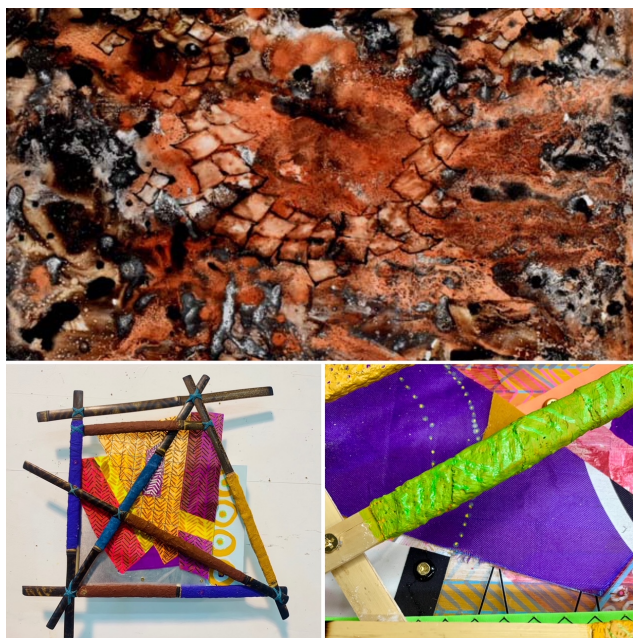
San José Museum of Art

Group exhibit with Keith Calhoun and Chandra McCormick, American Artist, Sadie Barnette, Sanford Biggers, **Sonya Clark**, Sharon Daniel, Maria Gaspar, Ashley Hunt, Dee Hibbert-Jones, Titus Kapha, Reginald Dwayne Betts, Deana Lawson, Sherrill Roland, Dread Scott, Jackie Sumell, Hank Willis Thomas, Patrice Renee Washington, and Levester Williams.



McLean Project for the Arts

MPA Spring Exhibitions Opening April 1
***Navigating Climate Change, Extended* by Alonzo Davis**
Intium Novum: Humanity's End As A New Beginning
featuring artist Yuriko Yamaguchi and writer Mineke Schipper



MPA opens two [new Spring exhibitions](#) this Thursday, April 1, 2021—*Navigating Climate Change, Extended* by **Alonzo Davis** will be on display in our Atrium Gallery, and our Emerson Gallery will feature *Intium Novum: Humanity's End As A New Beginning*, by artist Yuriko Yamaguchi and writer Mineke Schipper. Join us on Thursday, April 8 at 7pm for an [Opening Exhibition Reception and Artist Talk](#). Underwritten by Donna and Bruce Berlage, both exhibits run through June 1, 2021.

Navigating Climate Change, Extended **by Alonzo Davis** **Atrium Gallery**

Building exuberant raft-like works from a variety of materials including bamboo, sailcloth, paper, twine, wax, paint, and light, Alonzo Davis alludes to many things, including both his childhood along the windy shores of Southern California and the stick charts of Micronesia he encountered during a lifetime of open-eyed, curiosity driven world travel. A love of patterns, bright color, and an embrace of low-tech construction techniques is central to the improvisational look and feel of these works. But a long career as a gallerist, educator, and artist also brings a practiced and sure hand and deft feel for the structural, compositional, and interactive bedrock upon which each piece is founded. These works are unique, dynamic, and immediately relevant

Intium Novum: Humanity's End As A New Beginning
Featuring artist Yuriko Yamaguchi and writer Mineke Schipper
Emerson Gallery

Organized around a concern about climate change and the future of our planet, *Intium Novum: Humanity's End As A New Beginning* is inspired by end-of-the-world mythologies from around the globe. Yamaguchi's expressionistic paintings alluding to these universal stories are paired with Schipper's writings, reached through QR codes on the wall. Also included are two site-specific installation works by Yamaguchi, making use of both physical materials, video, and light. Poetic in nature, the message is subtle and subliminal, the effect profoundly ephemeral and experiential, never didactic.

Images of both *Navigating Climate Change, Extended* and *Intium Novum* will be available on the MPA website beginning April 1. The Atrium Gallery Exhibition (*Navigating Climate Change, Extended*) will be available for viewing during McLean Community Center operating hours. The Emerson Gallery exhibit (*Intium Novum*) will be open for visitors with timed passes on Thursdays from 11am-2pm and Saturdays from 10am-3pm. [Visit mpaart.org](https://tinyurl.com/mpaspringexhibits) to reserve your timed pass.

To register for the April 8 Virtual Opening Exhibition Reception and Artist Talk please visit <https://tinyurl.com/mpaspringexhibits>.

(Pictured: Top, Yuriko Yamaguchi, "A New Heaven and a New Earth"; bottom, works by Alonzo Davis)





Black Creativity and its signature *Juried Art Exhibition* will open in April for an extended run at the Museum of Science and Industry, Chicago (MSI). MSI has hosted the annual celebration during Black History Month for 50 years.

The *Black Creativity Juried Art Exhibition*, the longest-running exhibit of African-American art in the nation, will be open from April 7 – July 5. The annual exhibition showcases more than 100 works by professional artists from across the nation as well as local student artists. A new feature this year will be an online art gallery, providing even more people the opportunity to view the artwork if they are unable to visit the Museum in person.

This year's Black Creativity Innovator Gallery will celebrate the accomplishments of African-American leaders who are transforming Chicago. This distinguished group will be recognized in an onsite gallery from April 7 – July 5, and video interviews will be shared online and via MSI's social media accounts as well. This year's group includes:

- **Ian Michael Brock, high school student and co-founder, Dream Hustle Code**
- **Ivy, performance poet, author**
- **Tonika Lewis Johnson, artist and creator of The Folded Map Project**
- **Chris and Zachary Slaughter, photographers, "Boarded Up Chicago: Storefront Images Days After the George Floyd Riots"**
- **Taylor Staten, architect, TnS Studio**

A new exhibit of social impact art created during the recent Black Lives Matter protests opens April 7. Photos of Chicago street art were taken by father and son team Chris and Zachary Slaughter, who are among the 2021 Black Creativity Innovators. The gallery will also feature commissioned artwork by muralist Jamiah Calvin and local teen artists.

This winter, about 1,000 Chicago students will participate in virtual Black Creativity programs in January and February. Programs include remote Innovation Studio workshops and streamed conversations with working STEM and arts professionals called Jr. Science and Art Cafes. These culturally relevant programs are designed to expose African-American youth to opportunities in science, technology, engineering, art and medicine.

Daniel T. Brooking's art work was one of the pieces chosen for the exhibition.

<https://www.msichicago.org/index.php?id=5454>



Facebook.com

Joel Crooms

April 12 at 4:05 AM ·

“God gave Noah the rainbow sign, No more water but fire next time;” I felt James Baldwin today. Honest with piercing eye. Afrofuturism Symbology Afropop jmcrooms While I love pushing pulling abstracting imagery I wanted to present this image fairly succinctly and directly.

4.12.2021

The Evolution of Printmaking as Sculpture

Friday, April 23, 2021 from 11:00 AM to 12:00 PM (EDT)

Organized by Washington Print Club

Gail Shaw-Clemons and Adjoa Burrowes on the evolution of their printmaking practice.
The conversation was moderated by **Sheila Crider**.

<https://www.youtube.com/watch?v=lePdFpHlwd4>



April 5, 2021

INTERNATIONAL VISIONS



"But the same air touches you that breathes through my very consciousness

And I am taken with the feel." - NO WORDS by Lilian Thomas Burwell from her book

A Dichotomy of Passions: The Two Masters



Kindred Spirits

Artists Hilda Wilkinson Brown
and Lilian Thomas Burwell

a documentary by Cintia Cabib



above-Lilian Thomas Burwell: *Soaring*
*Kindred Spirits: Artists Hilda Wilkinson Brown
and Lilian Thomas Burwell, on Wednesday,
April 28, 2021, 4 pm - 10 pm and May 8,
2021, 1 - 5 pm. For more information, please
contact the gallery at info@berrycampbell.com*

Lilian Thomas Burwell @

Berry Campbell Gallery-530 W 24th Street
New York, NY 10011 212.924.2178
cb@berrycampbell.com
www.berrycampbell.com

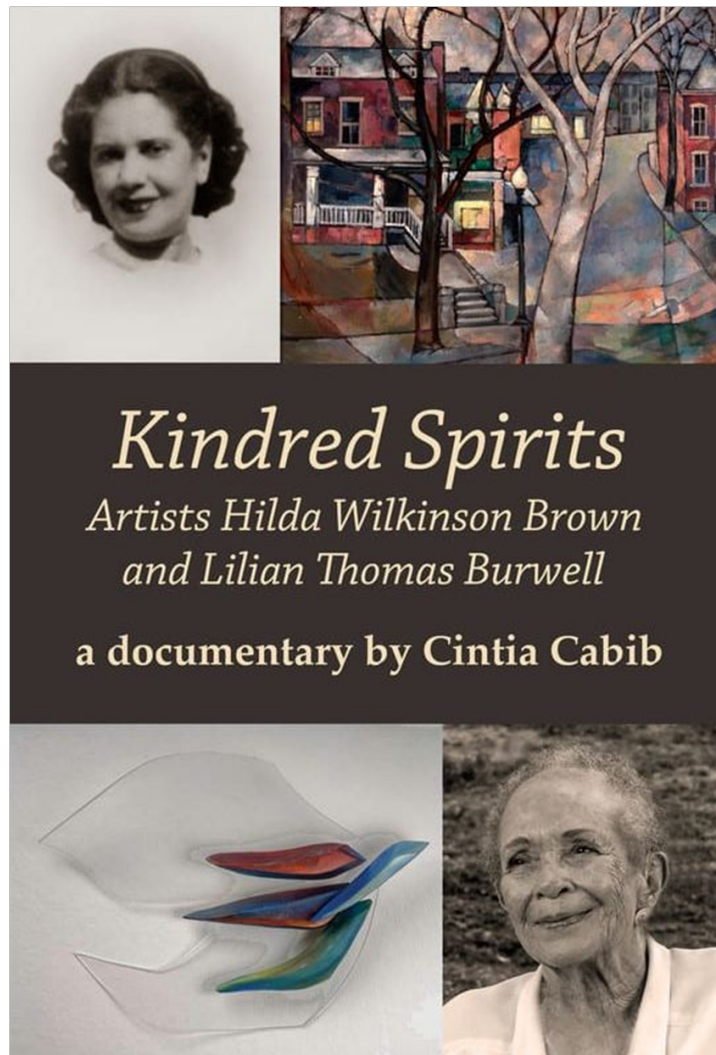
Lilian Thomas Burwell: *Soaring*,
organized by guest curator, Melissa
Messina, highlights the dynamic
transition in Burwell's abstract visual
language from two-dimensional

painterly planes to three-dimensional sculptural forms. Burwell's paintings from the late 1970s and early 1980s employ a distinctly bold palette and reference organic forms found in natural floral and earthly phenomena. The exhibition centers on the painting *Skybound* (1984), which marks the first time that the artist cut into her canvas, creating positive and negative space. This pivotal act gave way to Burwell's examination of form, bringing forth Burwell's signature style of three-dimensional, painted wall sculpture. These wall sculptures would become the artist's signature focus for more than two decades.

Christine Berry and Martha Campbell opened Berry Campbell Gallery in the heart of Chelsea on the ground floor in 2013. The gallery has a fine-tuned program representing artists of post-war American painting that have been over-looked or neglected, particularly women of Abstract Expressionism. Since its inception, the gallery has developed a strong emphasis in research to bring to light artists overlooked due to race, gender or geography. This unique perspective has been increasingly recognized by curators, collectors, and the press. Recently, Roberta Smith reviewed Ida Kohlmeyer: Cloistered for the New York Times. This rare group of paintings from the artist's estate had not been on view together since they were created in the late 1960s.

BERRY CAMPBELL

530 West 24th Street, New York, NY 10011 | www.berrycampbell.com



DIGITAL SCREENING

Kindred Spirits: Artists Hilda Wilkinson Brown and Lilian Thomas Burwell

[In Conjunction with *Lilian Thomas Burwell: Soaring* at Berry Campbell]

Wednesday, April 28, 2021, 4 pm - 10 pm

Kindred Spirits: Artists Hilda Wilkinson Brown and Lilian Thomas Burwell explores the unique relationship between an African American aunt and niece who became accomplished artists and educators despite the hardships of the Great Depression and the inequities of racial segregation.

Throughout this exploration of their art and careers, a third portrait emerges: that of a segregated Washington, D.C. where, denied the same access and advantages as their white colleagues, Black artists seized educational opportunities, became prominent faculty members of African American schools, and established their own venues to exhibit and publish their work



Lilian Thomas Burwell: Soaring
Berry Campbell, New York
April 22 - May 28, 2021



We took a group of BADC members and Executive b\Board members to Glenstone Museum to see the Faith Ringgold exhibit. The ONLY showing of this exhibition in America! It was an absolute honor not only to see her work but to see it with this amazing group. This is the epitome of what BADC is about. Thank you [Zoma Guenet Rahel Wallace](#) for getting this opportunity for us



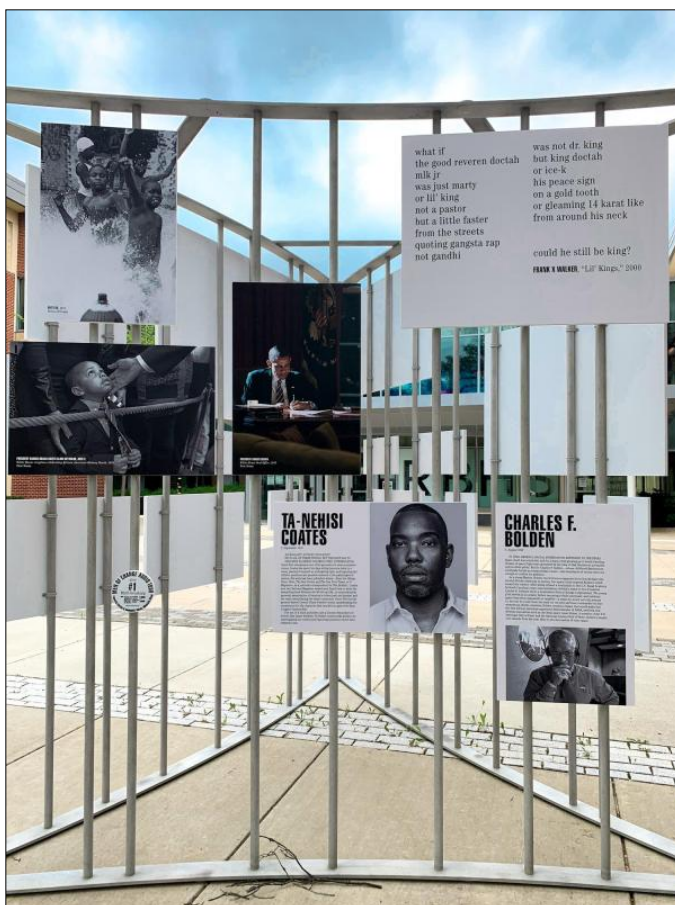
Haili Francis

I'm intrigued by how [#art](#) can convey ideas and emotions in ways that resonate so deeply with people. Delivering exhibition content to the public during a pandemic has been quite the feat and requires thinking outside of the box. Planning the drive-in movie experience at Union Market was the perfect way to share films from the *Men of Change* exhibit in a socially distanced way while the Smithsonian's Anacostia Community Museum is still closed.

Artistic short films commissioned for *Men of Change* include works by Hank Willis Thomas, Cary Fagan, AG Rojas and **Shaunte Gates**. We also included a film by Kokayi, a local DC artist. Each film offered a nuanced perspective on Black male experiences, a very timely topic given where we are in society

Join the Smithsonian's Anacostia Community Museum + Union Market for a special drive-in movie event showcasing a series of original short artistic films from the exhibition *Men of Change*.

Saturday, April 24th at 8:30 pm. Get your free tickets at the link below: <https://lnkd.in/dYptziH>





[esther iverem](#) 'ON THE GROUND' SHoT FOR APRIL 30, 2021-International Panel: Police Killings and Torture of Blacks in the U.S. are "Crimes Against Humanity"...Plus More Headlines LISTEN: <http://bit.ly/otgapril302021> SUPPORT: <https://onthegroundshow.org/support-donate/> [#blacklivesmatter](#) [#black-livesmatterdc](#)

MAY

Now Celebrating 43 Years in the Nation's Capital



MUCH OUT OF LITTLE : The Art of Mixed Media

Linda Atkinson – Holly Boruck – Ram Brisueno –
Julee Dickerson –Thompson – Michael Madzo – Joanathan Ribaillier

Show Dates: May 21 – July 3, 2021

Two Opening Receptions: Must reserve a timed ticket for Entry

Friday, May 21, 4–8 PM click to reserve ticket [EVENTBRITE](#)

Saturday, May 22, 2-6 PM click to reserve ticket [EVENTBRITE](#)

At 1429 Iris Street NW Washington, DC 20012



l-r: *We Are All Thirsty for Deliverance*, by Michael Madzo;
North, South, East, West 2, by Linda Atkinson; *Black Narcissus*, by Ram Brisuen

Linda Atkinson thinks of her sculptures as visual poems. She is interested in expressing actions or characteristics that address the human condition, and translate emotions into image, to invent objects which mystify yet beg meaning. Atkinson wants these objects to have weight and presence, to provoke curiosity, to be multi-faceted, to be at times humorous, to be profound, and to have heart. Putting elements together, she strives for the same sort of compactness and clarity that poetry often delivers. The meaning becomes an allegory or metaphor, or even a pun. A visual experience that is satisfying and unfolds with the making.

Holly Boruck "A consistent thread throughout my work is a deep interest in the human psyche, earthly experiences, feeling a tender sensitivity toward the outcast, shunned and darker corners of who-we-are. I'm interested in asking questions without needing to provide or find answers, pondering the idiosyncrasies of life. My work explores human nature and the mysterious landscapes of the psychological inner realms." Bourck has an MFA in Painting from California State University Northridge and a BFA from California College of the Arts in San Francisco. She currently teaches art at California State University Northridge, Ryman Arts and Moorpark College.



l-r: *Is This Not the Bird and Bees*, by Holly Boruck; *The Power of Griot*, by Julee Dickerson-Thompson

Ram Brisueno uses a variety of mediums, materials, and objects to create narratives that relate to personal identity and social perceptions with an emphasis on highlighting textures, color and form. His work brings attention to both surface and concealed images and meanings revealed through intuitive responses, allowing a compositional unity with themes of myth-making and personal identity. An artist he admires, Felix Gonzalez-Torres, put it simply "Above all else, it is about leaving a mark that I existed: I was here. I was hungry. I was defeated. I was happy. I was sad. I was in love. I was afraid. I was hopeful. I had an idea and I had a good purpose and that's why I made works of art."

Julee Dickerson-Thompson is a multi-media artist. Her work ranges from painting and soft sculpture/fiber into public art and illustration. Julee is noted for a unique, stylized approach to line drawing that becomes characteristic of her work in all forms of media. "A spiritual momentum is ever present as I explore the Creator's metaphors by allowing myself to become a vessel for my work. It is a moment of sweet surrender when I can truly open my pores and allow my soul to be guided spontaneously by painting my libations." Her goal is "to nourish and delight...the eye...the soul...the Spirit!"



Crab and Anatomy Female, by Jonathan Ribailier

Michael Madzo's artwork speaks for itself in luminous hues and vivid, often-times whimsical subjects. His trademark technique of sewing bits of his paintings together attracts attention both for its symbolism and for the rich texture it adds to the works. Madzo's artwork is a synthesis of both traditional and textile art. Many of Madzo's images depict personae and creatures that are at once fanciful, grotesque, and heroic, and at the same time, communicate a compassion and empathy that results in a haunting impression.

Jonathan Ribailier moved to the District of Columbia from France, where he was born and grew up. He currently works with antique maps (from roughly 1920 to 1970) which he uses because of their color and texture but also because, they symbolize the roads people travel and their journeys and struggles for a better life. He uses maps as his medium because he spent his childhood around these objects in Lyon's largest flea market where his family members had stands. As an immigrant working in Washington D.C., he brings a unique multicultural perspective to projects. "My work presently consists of cutting portraits and other images into several maps and layering them to create depth and texture with the geographic specificities of each map"

Now celebrating 43 years in the Nation's Capital, Zenith is recognized for its unique mix of contemporary art in a wide variety of media, style, and subject. The gallery provides high-quality acquisition, art consulting, commissioning, appraisal and framing services, through its gallery/salon/ sculpture garden off 16th Street at 1429 Iris Street NW, Washington DC 20012. Zenith also curates rotating exhibits at the Eleven Sculpture Space at 1111 Pennsylvania Avenue NW, Washington DC 20004.

Four of **Gwendolyn Aquí-Brooks'** quilts were selected to be on [BLACK ART IN AMERICA™](#). The focus was for Women In History Month.



Aquí-Brooks, Gwendolyn, (A Prince For All Seasons)

Gwendolyn Aquí-Brooks is an artist based in Florida, specializing in mixed-media artwork that includes art quilts, soft sculpture dolls, paintings, and works on paper. She says of her art, *"Art is my life! I feel alive when I'm creating, whether it be an art quilt, painting, or doll."*

Aquí-Brooks received her bachelor of fine arts in art education from Howard University and her master of arts in education from Trinity College. Much of Aquí-Brooks's inspiration comes from traveling to colorful places like Brazil, Turkey, Greece, Italy, West Africa, and the Republic of Trinidad and Tobago. Her love for textiles began more than twenty years ago while she was living in Gambia. There she discovered the richness of her ancestral spirits through the vivid colors and textures of local fabrics.

Aquí-Brooks's quilts are vibrantly multihued, hand-sewn hybrids of patchwork, geometric abstraction, and narrative themes. She prefers to work without the use of sketches, but rather to begin her creative journey with a circle. Representations of figures, faces, plant forms, and symbols are merged in the quilts to produce dazzling compositions.



2224 North Charles Street Baltimore, Maryland 21218 | GalerieMyrtis.com | info@galeriemyrtis.com

**Larry Cook featured in MMA and BMA,
*Movement in Every Direction: Legacies of the Great Migration***



May 10, 2021—**The Mississippi Museum of Art (MMA)** and the **Baltimore Museum of Art (BMA)** announced the co-organization of a major exhibition that will unveil newly commissioned works by 13 of the most acclaimed African American artists working today examining the profound impact of the Great Migration on the social and cultural life of the United States. Co-curated by Ryan N. Dennis (she/her), MMA Chief Curator and Artistic Director of the Museum's Center for Art and Public Exchange, and Jessica Bell Brown, BMA Associate Curator of Contemporary Art, the project will include new works across media by the following artists:

Mark Bradford
Akea Brionne Brown
Zoë Charlton
Larry W. Cook
Torkwase Dyson
Theaster Gates
Allison Janae Hamilton
Leslie Hewitt
Steffani Jemison
Deana Lawson

Robert Pruitt

Jamea Richmond-Edwards

Carrie Mae Weems

The resulting exhibition, titled *A Movement in Every Direction: Legacies of the Great Migration*, will open at the MMA in April 2022 and at the BMA in October 2022.

The historic phenomenon known as the Great Migration saw more than six million African Americans leave the South for cities across the United States at the start of the 20th century and well into the 1970s. This incredible movement of people transformed nearly every aspect of Black life, in both rural towns and urban metropolises. The impact of the Great Migration spurred a flourishing Black culture and also established a new cadre of artists, writers, musicians, and makers. With this project, the co-organizing institutions bring together a group of intergenerational artists with ancestral ties to the South to research and reflect on their personal histories and migration narratives through the lens of their contemporary practices.

“We asked artists to journey with us to explore their connections to the South, and to ruminate on migration, ancestry, land, and how such themes influence their movement in the world as artists. The project is grounded in a key prompt: ‘What would happen if today’s leading artists were given the space to think about the intersections of the Great Migration in a wholistic, expansive, and dynamic way?’ The exhibition will attend to and complicate histories of racial violence, trauma, and socio-economic exigency, while also examining the agency seized by those who fled as well as those who stayed behind,” said Dennis and Brown. “In many ways, the story of the Great Migration is neither complete in its current telling nor finished in its contemporary unfolding. We invited artists, whose practices deal with personal and communal histories, familial ties, the Black experience, and the ramifications of land ownership and environmental shifts, among so much more, to consider how we can expand our understanding of this essential moment in American history. We look forward to considering further the Great Migration through their vibrant stories of resilience, self-determination, and transformation...” **Please click the link for more information on this exhibition ([A Movement in Every Direction: Legacies of the Great Migration](#))**



Larry Cook (b. 1986) is a conceptual artist whose work spans installation, video, and photography. Originally from Landover, Maryland, Cook received his MFA from George Washington University and BA from Plattsburgh State University of New York, Plattsburgh, NY.

Cook has exhibited his work nationally at the Smithsonian National Portrait Gallery (2019), National Gallery of Art (2017), and the Baltimore Museum of Art (2016), and internationally during the 13th Havana Biennial. Among Cook’s recent prestigious awards is the Trawick Prize (2020). He was a finalist for the Outwin Boochever Portrait Competition, Smithsonian National Portrait Gallery, Washington, D.C. (2019), and a two-time Janet and Walter Sondheim finalist in (2013 and 2016). Cook’s photography was featured as a large-scale public installation *Ceremonies of Dark Men*, part of the 5 X 5 Project, organized by the D.C. Commission on the Arts curated by AM Weaver (2014).

As the recipient of several artist-in-residency and fellowship programs, Cook has participated in the Nicholson Project Artist-in-Residency, (2020) Savage-Lewis Residency, Art on the Vine in Martha's Vineyard (2018), and Washington Project for the Arts Residency (2017). He completed a fellowship at the Hamiltonian Gallery (2013-2015).

Cook is currently an Assistant Professor of Photography at Howard University.

[artwork](#) | [statement](#) | [video](#) | [resume](#)



Established in 1911, **the Mississippi Museum of Art** is dedicated to connecting Mississippi to the world and the power of art to the power of community. The Museum's permanent collection includes paintings, photography, multimedia works, and sculpture by Mississippi, American, and international artists. The largest art museum in the state, the Mississippi Museum of Art offers a vibrant roster of exhibitions, public programs, artistic and community partnerships, educational initiatives, and opportunities for exchange year-round. Programming is developed inclusively with community involvement to ensure a diversity of voices and perspectives are represented. Located at 380 South Lamar Street in downtown Jackson, the Museum is committed to honesty, equity, and inclusion. The Mississippi Museum of Art and its programs are sponsored in part by the City of Jackson and Visit Jackson. Support is also provided in part by funding from the Mississippi Arts Commission, a state agency, and in part by the National Endowment for the Arts, a federal agency.



Founded in 1914, **The Baltimore Museum of Art** (BMA) inspires people of all ages and backgrounds through exhibitions, programs, and collections that tell an expansive story of art—challenging long-held narratives and embracing new voices. Our outstanding collection of more than 95,000 objects spans many eras and cultures and includes the world’s largest public holding of works by Henri Matisse; one of the nation’s finest collections of prints, drawings, and photographs; and a rapidly growing number of works by contemporary artists of diverse backgrounds. The museum is also distinguished by a neoclassical building designed by American architect John Russell Pope and two beautifully landscaped gardens featuring an array of modern and contemporary sculpture. The BMA is located three miles north of the Inner Harbor, adjacent to the main campus of Johns Hopkins University, and has a community branch at Lexington Market.

General admission is free so that everyone can enjoy the power of art.



ARTS IN BOWIE

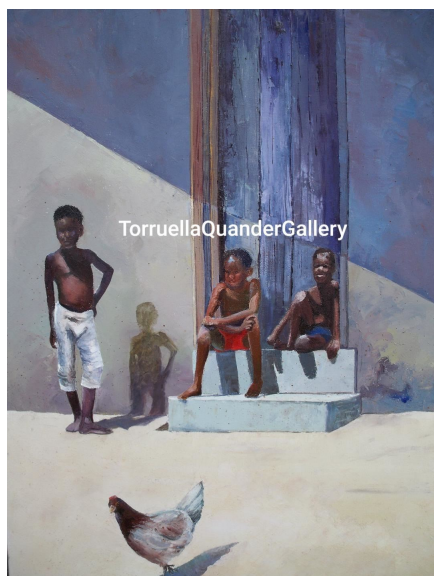
Spring Open



Schroeder Cherry - Barber Shop
Series #25



Antionette Hodge: My Son



Carmen Torruella Quander: Three
Boys and a Chicken



T. H. Gomillion: Blooming

(Washington, DC) Art Enables – a non-profit art studio and gallery dedicated to amplifying the



careers of artists with disabilities – is pleased to announce a new exhibition opening on May 8:

“MYSTERY QUILT” May 8 – June 19, 2021 Public gallery hours: Saturdays 9 a.m. – 5 p.m. and Thursdays 5 – 7 p.m.

In the world of quilting, a “mystery quilt” is a method of quilt making in which instructions and clues are given one by one over a period of time, without the quilter knowing what the final result will be. Undertaken as a group activity, the process can yield a variety of final designs, as each quilter interprets the instructions differently. While none of the works in this exhibition are literal quilts or even textiles, the artists employ familiar, quilt-like qualities in their own material languages of painting, drawing and collage.

In these works, colorful geometries are assembled, balanced, bound, pieced, clustered, and contained. Shapes are intimately joined by shared borders, each piece a necessary keystone supporting the rest. These congregations create varying degrees of order and chaos. In places, works mimic traditional quilts, smartly selfmodulating their patterns in gridded structures. In others, shapes misbehave, are amorphous, overlapping, transparent, gelatinous and shifting. They bend, swirl, drip, and break open in unexpected windows. These “quilts” seduce with dynamic abstraction, each collection of elements offering new systems of self-contained logic and playful ideologies.

Art Enables believes in a diverse artistic landscape in which artists both with and without disabilities exhibit side by side, and our gallery program reflects that belief. We’re pleased to include four Art Enables resident artists in this exhibition, and artists from Creative Growth (Oakland, CA), Make Studio (Baltimore, MD), and the Kennedy Center Maggie Daly Arts Cooperative (Bridgeport, CT).

“Mystery Quilt” artists: Joseph Alef, **Aziza Claudia Gibson-Hunter**, Molly Hauser, Charles Philippe Jean-Pierre, Mariah Anne Johnson, Helen Lewis, Zach Manuel, Craig Moran, Marc Pekala, Jamila Rahimi, Lauren Rice, Kate Sable, Chris Schallhorn, Eileen Schofield, and Margie Smeller

Image credits (artwork details), left to right: Helen Lewis, Lauren Rice, Kate Sable, Zach Manuel .

“MYSTERY QUILT” is on view with two other concurrent exhibitions:

“Actually, I'm from the suburbs; I just say DC because it's easier” - an installation by Aaron Maier-Carretero with work by Art Enables resident artists Michael Haynes, Paul Lewis, Raymond Lewis, Max Poznerzon, and Nonja Tiller.

“ANTI-GRAVITY” – an all-Art Enables Studio Gallery exhibition running through August 28.

The exhibitions can be viewed during Art Enables public gallery hours each Saturday from 9 a.m. to 5 p.m. and Thursday evenings from 5 – 7 p.m. Visitors are required to wear a mask to enter the gallery and must follow all social distancing guidelines.

Digital exhibitions of the work are also available at www.art-enables.org beginning May 8.

About Art Enables Art Enables is an art gallery and vocational arts program dedicated to creating opportunities for artists with disabilities to make, market, and earn income from their honest and compelling artwork while building crucial skills, relationships, and experiences important to emerging and established artists. Since 2001, Art Enables has provided artists with disabilities the creative and vocational training needed to become proud, professional artists. Art Enables is located at 2204 Rhode Island Ave NE, Washington, DC 20018.

For press inquiries and additional information:

Media Contact Courtney Smith csmith@art-enables.org

Gallery Contact Marissa Long mlong@art-enables.org

An abstract quilt artwork featuring a large, light purple triangular shape in the center. This triangle is surrounded by various other geometric shapes and colors, including a dark grey textured area on the right, a yellow semi-circle, a blue circle, and several smaller circles in orange, green, and blue. The background is a mix of these colors and textures, creating a complex, layered visual effect.

MYSTERY QUILT

May 8 - June 19, 2021

Joseph Alef

Aziza Claudia Gibson-Hunter

Molly Hauser

Charles Philippe Jean-Pierre

Mariah Anne Johnson

Helen Lewis

Zach Manuel

Craig Moran

Marc Pekala

Jamila Rahimi

Lauren Rice

Kate Sable

Chris Schallhorn

Eileen Schofield

Margie Smeller

art Enables

The Phillips Collection Announces Centennial Commissions by Wesley Clark, Nekisha Durrett, and Victor Ekpuk



By [Editorial Team](#) on May 24, 2021

As part of its centennial celebrations in 2021, The Phillips Collection is excited to announce site-specific commissions by three DC-based artists: Wesley Clark, Nekisha Durrett, and Victor Ekpuk. Clark's project will be presented at Phillips@THEARC, the museum's satellite campus at Town Hall Education Arts Recreation Campus in Southeast DC (scheduled for the fall); Durrett's work will be installed on the bridges of The Phillips Collection connecting the museum's Goh Annex building to the original House (summer); and Ekpuk's immersive installation will occupy the entrance vestibule (summer).



From left to right: Wesley Clark, Photo by Jati Lindsay; Nekisha Durrett, Photo by Farrah Skeiky; **Victor Ekpuk**, Photo by the artist.

“Washington, DC-based artists Wesley Clark, Nekisha Durrett, and Victor Ekpuk have all produced work that is part of the fabric of our city,” says Vradenburg Director and CEO Dorothy Kosinski. “So it is fitting that these artists were chosen to create powerful, contemporary installations to celebrate our centennial. Thank you to the interdepartmental team—led by Senior Curator of Modern and Contemporary Art Vesela Sretenović and Director of Community Engagement Nehemiah Dixon III—for their thorough search process and final selection of these artists.”

Each conceived with the specific site in mind, the proposed artworks reference the past and speak to the future. Clark designs geometric forms that represent how creative spaces are always generating new ideas. Durrett draws inspiration from the Phillips's treasured *Migration Series* (1940-41) by Jacob Lawrence, the epic series that chronicles American history. Ekpuk, a Nigerian-American artist, creates paintings and drawings that are based on the ancient Nigerian communication system, *Nsibidi*.

“As the city is gradually reopening after a year of battling the COVID-19 pandemic, as well as social and racial unrest, and as museums are rethinking their role as places of civic engagement, we need art to inspire us and help us reflect on the past and the future,” notes **Dr. Vesela Sretenović, Senior Curator of Modern and Contemporary Art**. “As we celebrate our 100th anniversary, these site-specific projects by DC-based artists are a way to directly connect with our audiences, becoming an inclusive museum that fosters participation and collaboration.”

“Since its inception, The Phillips Collection was intended to be an integral part of the community and to highlight community voices,” explains **Director of Community Engagement Nehemiah Dixon III**. “Showcasing the works of local artists in our spaces shows visitors what is possible, and where creativity and imagination can take them.”

Wesley Clark (b. 1979, Washington, DC; lives in Hyattsville, MD): Phillips@THEARC
Wesley Clark is the lead artist of Wesley Clark Art (WCA). His practice includes painting, printmaking, and sculpture. He received his BFA from Syracuse University and his MFA from The George Washington University. He has exhibited works at institutions such as the Katzen Arts Center, American University, Washington DC; Columbia College Glass Curtain Gallery, Chicago, Illinois; Fisk University, Nashville, Tennessee; as well as Scope and Prizm Art Fair, Miami, Florida, during Art Basel. Clark’s work is in notable collections such as the Asheville Art Museum, North Carolina, and The Studio Museum in Harlem.

Comprising a team of mixed media artists, teachers, and art professionals, WCA aims to inspire, motivate, move the mind, and beautify spaces. WCA entered the public art realm in 2016 when invited by the American Alliance of Museums to create a temporary public artwork at the site of President Lincoln’s Cottage. Since then WCA has produced several permanent site specific works ranging from installations to free standing sculpture to wall reliefs for several DC Public Schools, Kenilworth Recreation Center, Baltimore City, and for The Hotel at the University of Maryland.

“Morphing dimensions, bending time and space—these geometric forms represent the beginning stages of the creation process—something new being birthed. It’s a representation of a creative space always on the verge of bringing forth new ideas. New ideas bring new ways of thinking. And new ways of thinking are new beginnings. My aim is for these forms to bring that energy and concept into a space to further fuel the creative process taking place.”

Nekisha Durrett (b. 1976, Washington, DC; lives in Washington, DC): The bridges of the museum on 21st Street, NW

Nekisha Durrett’s large scale public art and installations reflect her interest in the visual language of mass media and advertising; the layered meanings that objects can hold; and the space where fantasy, imagination, and history can converge. She earned her BFA at The Cooper Union in New York City and MFA from The University of Michigan School of Art and Design. Durrett has exhibited her work throughout the Washington, DC, area and beyond, including the US Botanic Garden, West End Library, Flashpoint and Hillyer Art Galleries, and Arlington Arts Center, and the Arizona State University Art Museum, Tempe. Durrett has received multiple project grants from the DC Commission on the Arts and Humanities, and was an Artist-in-Residence at the Vermont Studio Center in Johnson, Vermont. Durrett was a finalist in the

National Portrait Gallery's Outwin Boochever Portrait Competition in 2019. Her recent installations include *Up 'til Now*, a freestanding, solar powered sculpture in the Dupont Circle neighborhood that evokes the history of DC's landscape and architecture, and a permanent installation on the vestibule of the newly renovated Martin Luther King, Jr. Library in DC.

"In 1993, I caught a bus with my classmates to The Phillips Collection to attend a book signing for Deborah Willis who had written for the *Migration Series* catalogue. To my surprise, Jacob Lawrence was there greeting my classmates and me with a handshake and a warm smile. This was one of many trips to the Phillips, but my first time seeing the experiences of Black people lifted up and amplified on museum walls and meeting an art hero in the flesh. Drawing upon my own biography and Lawrence's *Migration Series*, I propose to re-imagine the façade of The Phillips Collection with translucent window film that echoes the modernist, geometric presentation of this masterful series that told of the exodus of Black people from the rural South and their migration to the urban North. The façade will at once celebrate this seminal artist and amplify a moment in time that forever altered the shape of American culture here, there, and everywhere."

Victor Ekpuk (b. 1964, Akwa Ibom, Nigeria; lives in Washington, DC): The vestibule of the museum on 21st Street, NW

Victor Ekpuk is internationally renowned for his paintings, drawings, and sculptures, which re-imagine the ancient Nigerian communication system, *Nsibidi*, to create his own unique language of abstraction. Ekpuk draws from African and global contemporary art discourse to explore the human condition. In recent years, Ekpuk has focused on large-scale murals, installations, and public art projects, including a 30 x 18-foot mural for the North Carolina Museum of Art in 2017, and a 20-foot metal sculpture *Hope and Dream Under Glory* housed at Boone Elementary School in Southeast DC in 2019.

Ekpuk is a Smithsonian Fellow and holds a BFA from Obafemi Awolowo University. His work has been featured in national and international exhibitions, including Dakar Biennial, Senegal; Institut du Monde Arabe, Paris; Museum of Arts and Design, New York; Smithsonian National Museum of African Art, Washington, DC; Somerset House, London; New Museum of Contemporary Art, New York; and the 12th Havana Biennial, Havana, Cuba. Ekpuk's work is included in numerous collections including the Bank ABC International Headquarters in the Kingdom of Bahrain; Hood Museum, Hanover, New Hampshire; Newark Museum of Art, New Jersey; and in Washington, DC, at the Smithsonian National Museum of African American History and Culture, The World Bank, United States Art in Embassies Art Collection, and Smithsonian National Museum of African Art.

"In the vestibule of The Phillips Collection, I want to welcome visitors to a sense of a spiritual sacred space through an immersive experience. Through my 'script' drawings, the distinction between writing and visual art, legibility and illegibility are all dissolved. This process encourages viewers to experience my work in a holistic manner, allowing the abstraction rooted in ancestral knowledge and indigenous power symbols to build intuitive meaning. In the vestibule, I wish to create a collective experience across cultures and space to connect the ancient past and the contemporary moment."

COMMISSIONS CREDIT LINE

The Phillips Collection's Centennial Artist Commissions are supported generously by the DC Commission on the Arts and Humanities, the Frauke de Looper Trust, and the Sherman Fairchild Foundation.

ABOUT THE PHILLIPS COLLECTION

The Phillips Collection, America's first museum of modern art, was founded in 1921. The museum houses one of the world's most celebrated Impressionist and American modern art collections, and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips's impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The museum contributes to global dialogues with events like Conversations with Artists and Artists of Conscience. The Phillips Collection values its community partnerships with the University of Maryland—the museum's nexus for scholarly exchange and interdisciplinary collaborations—and THEARC—the museum's satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

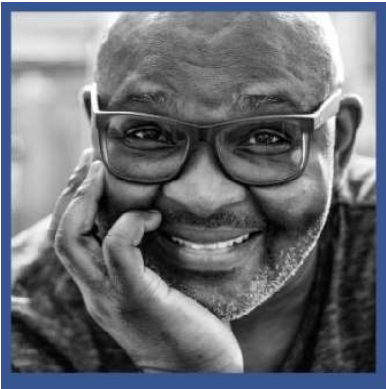
JUNE

Sonya Clark: through June 6, 2021

Never Done: 100 Years of Women in Politics and Beyond

Tang Teaching Museum, NY

Group exhibit with Huma Bhabha, Suzanne Bocanegra, Joyce J. Scott, Tschabalala Self, Cindy Sherman, Shahzia Sikander, Alisa Sikelianos-Carter, Amy Sillman, Laurie Simmons, Lorna Simpson, Jaune Quick-To-See Smith, Kiki Smith, Shinique Smith, Stephanie Syjuco, Nina Chanel Abney, Gina Adams, Diana Al-Hadid, Laylah Ali, Diane Arbus, Firelei Báez, Rina Banerjee, Syd Carpenter, Saya Woolfalk, Jordan Casteel, Judy Chicago, **Sonya Clark**, Renee Cox, Chitra Ganesh, Vanessa German, Nan Goldin, Nancy Grossman, Guerrilla Girls, Mary Reid Kelley, Deana Lawson, Ellen Lesperance, Julie Mehretu, Ana Mendieta, Joan Mitchell, Catherine Opie, Howardena Pindell, Wendy Red Star, **Faith Ringgold**, Deborah Roberts, Aminah Brenda Lynn Robinson, Alison Saar, Sarah Sze, Lenore Tawney, Mickalene Thomas, Mildred Thompson, Kara Walker, Carrie Mae Weems, and many others.



Artwork site: The Phillips Collection entrance vestibule, summer 2021

“In the vestibule of The Phillips Collection, I want to welcome visitors to a sense of a spiritual sacred space through an immersive experience. Through my ‘script’ drawings, the distinction between writing and visual art, legibility and illegibility are all dissolved. This process encourages viewers to experience my work in a holistic manner, allowing the abstraction rooted in ancestral knowledge and indigenous power symbols to build intuitive meaning. In the vestibule, I wish to create a collective experience across cultures and space to connect the ancient past and the

contemporary moment.”

Victor Ekpuk (b. 1964, Akwa Ibom, Nigeria; lives in Washington, DC) is internationally renowned for his paintings, drawings, and sculptures, which reimagine the ancient Nigerian communication system, Nsibidi, to create his own unique language of abstraction.

Ekpuk is a Smithsonian Fellow, his work is included in numerous collections including the Hood Museum; Newark Museum of Art; and the Smithsonian National Museum of African American History and Culture, DC; World Bank; Boston Museum of Fine Art.....



June 2021

Phase I of the project showcases contributions by professional women artists. **Join us as we celebrate these women**, who are often marginalized regarding their access to exhibition space and underpaid for their work relative to their male counterparts. **COVID-19 PAGES** provides a singular opportunity for them to expose their work as part of the reckoning of this unprecedented historic event.

CANADA – BRITISH COLUMBIA: Lizzie Lau

USA – CALIFORNIA: Grace Matthews

CHINA: Filiz Fei Li, Yu Zhao

USA – FLORIDA: Candace Allen, Carucha Bowles, Katie Clark, Missionary Mary Proctor, LaVerne Wells-Bowie

FRANCE: Shirley Monestier

USA – GEORGIA: Amalia Amaki

IRAN: Mina Akbari

USA – ILLINOIS: Vada Kornegay, Yvonne Tucker

USA – NEW YORK: Nanette Carter, Marina Gutierrez, Robin Holder, Lindsay Lee Long

USA – PENNSYLVANIA: Tina Williams Brewer

USA – TENNESSEE: Dawn Kunkel

USA – WASHINGTON, DC: **Adjoa Burrowes, Aziza Claudia Gibson-Hunter**, Pamela Harris Lawton,
Gail Shaw-Clemons, Phyllis Thompson

Honorable Guest: Carrie Mae Weems, “Resist Covid/Take 6” campaign, A Social Studies 101 Project



Featuring the fine art of:

[Abiola Akintola - Chicago](#)

[Adam Guichard- Chicago](#)

[Akin - Chicago](#)

[Al Burts - Virginia](#)

[Alpha Bruton](#)

[Andre Guichard - Chicago](#)

[Calvin Coleman - Virginia](#)

[Cintia Kava - Brazil](#)

[D. Lammie Hanson - Chicago](#)

[Emery Franklin - Tennessee](#)

[Frances 'Marlene Campbell' Guichard - Chicago](#)

[Malik Worthy -Chicago](#)

[Maxwell Emcays - Chicago](#)

[Mukaila Ayoade -Chicago](#)

[Nigel Henri - Seychelles](#)

[Pearlie Taylor - Chicago](#)

[Sandy Habib - Cairo](#)

[Stephen 'Sayo' Olalekan - Chicago](#)

[Wayne Bell - Los Angeles](#)

galleryguichardsocial@gmail.com

www.galleryguichard.com

ART OF NOIZE PRESENTS

LIGHT WORK

COLLECTION BY

KRISTEN HAYES-CAMPBELL



OPENING RECEPTION
JUNE 12TH, 2021
3PM-8PM

@KRISHAYESART
@ARTOFNOIZEDMV

821 UPSHUR STREET, NW
(REAR) WDC 20011

THE
BLACK
ARTISTS OF
DC

ESTABLISHED 1999

critique conversation opportunity

Zoom link available for those who wish to attend remotely

Covid-19 protection protocols will be followed

June 27, 2021 2PM - 4PM

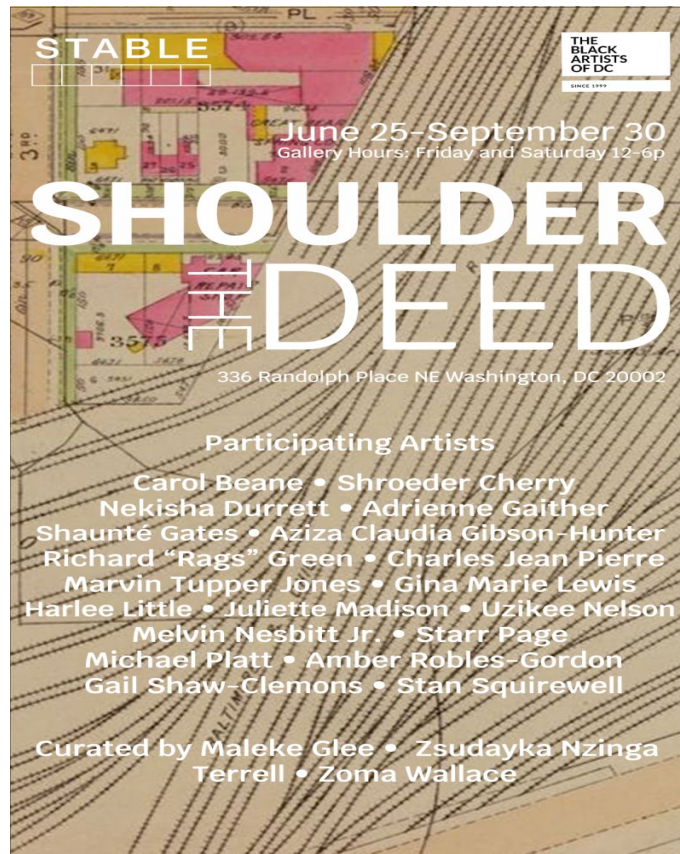
BADC MEMBER MEETING

Join us for our first **in person** membership meeting in over a year!
We are going to have a great time fellowshiping and discussing our art.



Let us know if you
want a critique

Culture Coffee Too 300 Riggs Rd NW DC
RSVP AT BADCBOARD@GMAIL.COM



Shoulder the Deed is an exhibition that bears the responsibility of sustaining an artistic continuum on Randolph Place, NE that began almost four decades ago. Shoulder the Deed is a multigenerational, multidisciplinary joining of hands around a proverbial table built to sustain and uplift imagination, self-determination, and ingenuity. Works in this exhibition span a variety of theoretical and aesthetic vantages. Not explicitly concerned with cultural legibility, these artists create visual language with self-significant motifs, symbologies, and gestures that signal an inward reflection, exceeding the cultural flattening of Black art popularized in this moment. These works and their artists operate from an authority of centrality.

In late 1985, artists **Harlee Little** and Juliette Madison arrived on Randolph Place, at the edge of a forgotten railyard. Little, an established photographer, envisioned this shuttered Nabisco horse stable as a state of the art photography studio, where Black photographers could shoot their subjects while trading the latest tech and techniques. Madison, a young fashion designer, imagined a small atelier and collaborating on fashion shoots with her husband. She underwrote their shared vision, and the two became not only the first studio tenants, but pioneering patrons of DC's own artistic movements towards collectivity, exchange, and resource sharing between working artists.

Today, the building is occupied under similar auspices, now functioning as STABLE. In honor of the legacy held within this unique property and given continuous new life through contemporary DC artists, STABLE and the Black Artists of DC share an allegiance to steward the deed of creating shared space across the spectra of Washingtonian arts communities. This exhibition marks the beginning of an unfolding, largely untold story of DC arts history that feeds the root of what is becoming a thriving arts district in Eckington.



Charles Jean-Pierre, *Gemini | Marasa*, 2021, Acrylic collage on canvas, 36" x 48"

Washington DC non-profits, Black Artists of DC and STABLE, collaborate to mount the upcoming exhibition *Shoulder the Deed*, opening June 25 through September 30, 2021 at STABLE located at 336 Randolph Place NE. The exhibition opening is Friday, June 25, from 6-8pm.

Local art organizations for contemporary DC artists, STABLE, and the Black Artists of DC (BADC), have joined together to present *Shoulder the Deed*, a multi-generational, multidisciplinary art exhibition that enacts a 'coming together' around a proverbial table built to sustain and uplift imagination, self-determination and ingenuity.

The opening is June 25, 2021 from 6-8pm at 336 Randolph Place, NE, Washington DC. The show will close on September 30. The exhibition is co-curated by Maleke Glee, **Zsudayka Nzinga Terrell**, and **Zoma Wallace**. Featuring 19 artists working across various mediums and representing several generations, the exhibit includes work by the late artists, friends, and magnetic DC figures, Harlee Little and Michael Platt, alongside works by contemporary artists working inside and outside of the STABLE studios, carrying forward a vibrant artistic sphere of exchange that Little created on Randolph Place in the mid 1980s. Little convened this sphere there through the entirety of the 1990s, and extended this work even beyond the studios he constructed there. His ethos of sharing is central to the curatorial premise, in which artistic imagination, creative ingenuity, and self-determinative making is held as a common bond between each artwork and each artist represented on the walls. This exhibition marks the beginning of a collaboration between STABLE and BADC in the excavation of an unfolding, largely untold story that begins with the foresight of photographer Harlee Little and still feeds the root of what is becoming a thriving arts district in the Eckington community. The artists in this exhibition shoulder a collective deed to seed a new, shared creative space that has been given room for unfettered positive expansion.

"Our artists bear the responsibility of sustaining an artistic continuum on the Randolph Place, NE space that began almost four decades ago," says Maleke Glee, Director of Art and Programming at STABLE. "We are not explicitly concerned with cultural legibility; rather, our artists create visual language with self-significant motifs, symbologies, and gestures that signal an inward reflection, exceeding the cultural flattening of Black art popularized in this moment." Artist and co-founder of the Black Artists of DC (BADC), **Aziza Claudia Gibson-Hunter** offers, "At this moment, there is a reset taking place. STABLE's board, member artists, administrators, and the surrounding community now have the opportunity to decide if we together have the creativity, humility, and courage to create a just, vibrant, world class ecosystem within both STABLE and in Washington, DC."

"For BADC, uncovering the depth of history that went into building our organization as well as acknowledging the impact that these artists have had on defining the entirety of the DC arts community has been extremely exciting and rewarding," says curator Zsudayka Nzinga Terrell, vice-president of BADC.

Zoma Wallace, curator and president of BADC adds, “Even beyond our look at the aesthetic, thematic, and theoretical relationships exercised between each artist, this project has become about tracing relationships on further levels; relationships between individuals, between cross-pollinated ideas, and our relationship in present time with our yesterdays and our responsibility for tomorrow. I grew up surrounded by many of the artists that were part of Harlee Little’s creative orbit and who frequented ‘The Studios’ at Randolph Place. Coming to understand the visionary fortitude that it took for he and artist Juliette Madison to establish, underwrite, and sustain this artistic nexus- in a much different Washingtonian era- deserves even further exploration, documentation, and appreciation.”

The result of this historic and collaborative unearthing is the establishment of the Harlee Little Artist’s Residency at STABLE. This yearlong residency, welcomed by STABLE and underwritten by the Black Artists of DC (BADC), will award studio space within STABLE to an artist of great promise selected by BADC. This residency has been established to continue in the tradition of Harlee Little’s ethos of sharing mentorship, professional training, critical peer review, and networking that continually thrives at 336 Randolph Place.

History of The Studios at 336 Randolph Place:

In late 1985, artists Harlee Little and Juliette Madison arrived on Randolph Place, at the edge of a forgotten railyard. Little, an established photographer, envisioned this shuttered Nabisco horse stable as a state of the art photography studio, where Black photographers could shoot their subjects while trading the latest tech and techniques. Madison, a young fashion designer, imagined a small atelier and collaborating on fashion shoots with her husband. She underwrote their shared vision, and the two became not only the first studio tenants, but pioneering patrons of DC’s own artistic movements towards collectivity, exchange, and resource sharing between working artists.

Over the next 13 years, “The Studio”, was reconfigured, refashioned, and rebuilt from the inside into studios, shooting galleries and photo processing facilities, intentionally made highly accessible in an era where access to comparable amenities was unheard of elsewhere. Its legendary cyclorama, built by Little’s own hands, was the only of its scale in the city, sitting at the gravitational center of Black photographers, sculptors, painters, writers, dancers, and musicians. Here, a foundation was laid for organizations such as the Black Artists of DC (BADC), The Exposure Group, and other overlapping creative collectives to formally establish themselves as entities in solidarity with one another.

Today, the building is occupied under similar auspices, now functioning as STABLE. In honor of the legacy held within this unique property and given continuous new life through contemporary DC artists, STABLE and the Black Artists of DC share an allegiance to steward the deed of creating shared space across the spectra of Washingtonian arts communities.

The Black Artists of DC is a non-profit headquartered in Washington, DC. BADC officially formed in 1999 between three artists, Viola Leakm PLANTA and Aziza Claudia Gibson-Hunter, as a solution to resolve the lack of communication and support between local creators. Over the last 22 years, BADC has grown to become a transitional arts network composed of artists, educators, scholars, curators and collectors involved in all disciplines who have at one

time lived, studies, or worked in the Washington metropolitan area.

Our membership ranges from emerging to established talents, from practicing professionals to those practicing solely for the joy of art, and generations spanning all adult age groups. Today, BADC members live, exhibit, study, perform and curate on every continent.

STABLE is located at 336 Randolph Place NE.

Culture Coffee Too presents...



AFTER NEW YORK

Solo Exhibition by Zsundayka Nzinga Terrell

Opening Reception: June 19 from 6-8pm

Culture Coffee Too, 300 Riggs Rd, NE, Washington, D.C.

See some of Zsundayka's work at www.Terrellartsdc.com



Amber Robles-Gordon presents *Successions: Traversing US Colonialism*, a solo exhibition on view at the American University Museum at the Katzen Arts Center in fall 2021.

Successions is a conceptual juxtaposition that celebrates abstraction as an art form while leveraging it as a tool to interrogate past and current US policies within its federal district (Washington, DC) and territories (including Guam, Puerto Rico, and the US Virgin Islands) that it controls. By highlighting nuances related to US governance in its federal districts and territories, Robles-Gordon seeks to question who has access to resources, citizenship, and the right to sovereignty.

Robles-Gordon creates artwork imbued with a layered visual language replete with cultural signifiers and abstract gestures. *Successions* is a celebration of abstraction as an artistic expression. Robles-Gordon utilizes iconic artists like Robert Rauschenberg, Alma Thomas, Romare Bearden, and members of the Washington Color School as vivid reference points for her own dynamic use of color, form, and material within the works she created for the exhibition. These explorations will provide insights into a number of inquiries that undergird the construction of the exhibition. *Successions* creates a pathway towards discursive criticism around issues impacting marginalized communities oppressed by the United States' hegemonic domestic and foreign policies. The exhibition features a new body of colorful abstract paintings, collages, and quilts created in 2020 and 2021 between San Juan, Puerto Rico (Robles-Gordon's birthplace) and Washington, DC (where she currently lives).

During the height of the COVID-19 pandemic, Robles-Gordon's creative strategies were directly impacted as a result of sheltering in place in San Juan. The lack of access to materials and arduous circumstances she was confronted with in Puerto Rico and upon returning to Washington, DC catalyzed Robles-Gordon to improvise her approach to making works for the exhibi-

tion. Moreover, the experience heightened her awareness of how communities on the margin are adversely treated during moments of crisis.

Robles-Gordon's also uses works featured in Successions to mine the stories, personal narratives, and aesthetics of the women of the Caribbean, particularly of African descent in an effort to investigate the political, socio-economic, and environmental implications of placemaking, contemporary colonial policy, and notions of citizenship on these social groups. The debate over DC statehood, similar to Puerto Rico, has been a prevalent point of contention in the District but rarely featured in the national conversation. Robles-Gordon seeks to use her "backyard" as a metaphor that would expand our understanding of notions of freedom, liberty, and justice.

A fully illustrated catalog with essays by Ossei-Mensah and Noel Anderson and in-person and virtual programs will accompany the exhibition, enriching the viewer's experience. [Larry Ossei-Mensah American University Museum at the Katzen Arts Center AU Katzen](#) Noel Anderson



Celebrate the greatness of Ward 7 and 8 based artists with us all summer! ARCH Development (Anacostia Arts Center, The HIVE 2.0, Honfleur Gallery) and the Black Artists of DC (BADC) have partnered for the 14th Annual East of the River exhibition. Co-curated by Terence Nicholson, Jess Randolph, **Zsudayka Nzinga Terrell** and **Zoma Wallace**. Dedicated to showcasing the creative brilliance East of the River, this year's exhibit will feature thirteen unique creatives with dynamic stories to tell through visual arts. Bids for artwork can be placed both online and in person. We will be adhering to social distancing procedures provided by the Mayor's office. Don't forget to bring your mask! The exhibition will run from June 11, 2021 through July 24, 2021.

Artists include **Deidra Bell**, Jay Coleman, **Diane English**, Victoria Ford, Nicolette Gordon, Dwayne Martin, Nassau Luis Peralta, Zalika Perkins, Elizabeth Stewart, Terence Sloan and **James Terrell**.

Cover Artwork by BADC member, Deidra Bell

The Photographer Who Captured the Beauty in Blackness

Kwame Brathwaite, who shot some of the great icons of the 1960s and '70s, has spent his career largely underrecognized. That is, until now.



A self-portrait of the photographer Kwame Brathwaite, circa 1964, taken in Harlem. Credit...Courtesy of the artist, Aperture and Philip Martin Gallery, Los Angeles

By Adam Bradley

The New York Times Style Magazine

By Adam Bradley

June 17, 2021

In 2004, while sifting through a box of files with his son, the pioneering photographer Kwame Brathwaite, who chronicled Black life across seven decades, beginning in the 1950s, pulled out a long-forgotten black-and-white image from a manila envelope. It captured a resplendent Roberta Flack in a flowing chiffon gown, John Lennon's left arm draped atop her shoulder, his right clutching Yoko Ono, with a "plastic soul"-era David Bowie looking on bemused and the Righteous Brothers thrown in for good measure.

"Baba, where did you shoot this?" Kwame Samori Brathwaite, now 47, known by friends and family as Kwame Jr., asked.

His father responded matter-of-factly: "Backstage at the Grammys. Gershwin Theater. 1975."

The senior Brathwaite pulled out a second image, in muted hues of grays and blues, this one of a 32-year-old Muhammad Ali in a moment of quiet repose, sitting alone on a bench overlooking the Congo River. "This one's called 'Gray Day on the Congo.'" His son shook his head in amazement. "How have I never seen these before?" "I got thousands of pictures you've never seen before."

"That's when I realized the breadth of his work," Kwame Jr. says.

The breadth of Brathwaite's work is indeed astonishing. Over the course of his career he's captured jazz performances by Miles Davis and John Coltrane; he took his camera out of the club and into the street, documenting Black life in Harlem, the Bronx and beyond; he photographed Nelson Mandela's inauguration in 1994. Like his predecessor James Van Der Zee, whose images of Harlem in the 1920s and '30s are among the most

enduring portraits of the era, Brathwaite approached his work with a conscious awareness of what it means to capture a Black community in images. His politically minded photographs and Pan-African vision also reaches across the Atlantic to contemporaries on the African continent like Malick Sidibé, of Studio Malick in Bamako, Mali, and James Barnor, working in post-independence Ghana — artists capturing the new faces of Black freedom. At the center of Brathwaite's legacy is his Black Is Beautiful work — studio portraiture and fashion photography that celebrates the natural beauty of Black women and men in defiance of Eurocentric beauty standards — which is now the subject of a touring retrospective, organized by the Aperture Foundation, that debuted at Los Angeles's Skirball Cultural Center in 2019 and is making its way east, opening later this month at the Blanton Museum of Art in Austin, Texas, before arriving at the New-York Historical Society during the second half of 2022.

This is the first major retrospective for the artist, but it comes at the end of a long and prolific career. Brathwaite no longer takes photographs. Now 83, and in limited health (which left him unable to be interviewed for this piece), he spends much of his time at home with his wife of 55 years, Sikolo, in an apartment on the border of Harlem and Spanish Harlem, near 106th Street, overlooking Central Park. His last commission was in early 2018, when he photographed the artist Joanne Petit-Frère for *The New Yorker*. Brathwaite's work, though, is far from exhausted, and Kwame Jr. has only begun to explore the mysteries of his father's archive, which contains thousands of photographic prints and undeveloped negatives. (Many of them, like the ones reproduced here, have never before been seen by the public.) "It's voluminous," Kwame Jr. says. Beyond its importance as visual history, the archive is of immeasurable personal value as well. "Through his work," Kwame Jr. says, "I've gotten to know my father as a man."

KWAME BRATHWAITE WAS BORN on New Year's Day 1938 in what he has fondly called "the People's Republic of Brooklyn." His parents, Cecil and Margaret Etelka Brathwaite, both immigrants from Barbados, moved Brathwaite and his older brother, Elombe, to Harlem, then to the South Bronx, to a house on Kelly Street, when Brathwaite was 5. As a boy, he excelled in his studies, gaining enrollment to the prestigious School of Industrial Art (now the High School of Art and Design) in the early 1950s. Though for a time he considered a career in graphic design, two encounters with photography soon changed his mind. The first came in August 1955. Brathwaite had just graduated from high school when, 1,200 miles away in Mississippi, a white man and his half brother mutilated and murdered 14-year-old Emmett Till for supposedly flirting with the man's wife. Brathwaite saw David Jackson's jarring photographs of Till's tortured body, which Till's mother courageously consented to publish in *Jet* magazine. As people's outrage turned to action, Brathwaite, then 17, understood how a photograph could rechart the course of the nation's political life.

Brathwaite's second encounter with photography came a year later, after he and his brother co-founded what would later be known as the African Jazz Art Society and Studios (AJASS). Nine years before the poet LeRoi Jones (later known as Amiri Baraka) made his way uptown to Harlem and galvanized the Black Arts Movement, Brathwaite and AJASS started a movement of their own, centered on jazz, photogra-

phy, design, dance, fashion and Pan-African politics. In an effort to shift the center of gravity of the jazz scene back uptown after its exodus to the largely white clubs of Lower Manhattan, AJASS started promoting shows in Harlem and the Bronx. At one such show, Brathwaite witnessed a young man taking photos in the dark, smoky club, without the benefit of a flash — a sort of practical magic. Brathwaite soon tried it himself. Using a Hasselblad medium-format camera, he learned to manipulate the available light, to command the shadow. “I just fell in love with the textures,” Brathwaite once said, “the slight graininess of it.”

During these early years of Brathwaite’s career, his camera followed the music. In August 1959, Brathwaite, then 21 years old, took the ferry from Manhattan over to the Randalls Island Jazz Festival. The three-night bill reads like a jazz hall of fame: Dizzy Gillespie, Max Roach, Sarah Vaughan, Horace Silver and Dave Brubeck on the first night; Duke Ellington, Dinah Washington, Art Blakey and Thelonious Monk on the second; and Miles Davis, Ahmad Jamal, Stan Kenton and the Modern Jazz Quartet on the third. As an avid jazz fan and amateur musician, Brathwaite knew implicitly when his camera might capture the most expressive moments. He studied the arranging systems of Joseph Schillinger and played the tenor saxophone but, as he told Harold Channer during a 2010 appearance on Channer’s Manhattan public access program, he was no Charlie Parker: “I never could blow like Bird!” Being a good enough musician, however, made Brathwaite a great jazz photographer: He knew when a performer was about to take a solo, could anticipate a motion, interpret a glance.

For one of the never-before-seen photographs taken that weekend, Brathwaite shot the pianist Thelonious Monk from bench height, an uncommon angle that exalts Monk to grand proportions. Where a more conventional jazz photograph might have fixed on Monk’s fingers on the keys, Brathwaite denies us that, instead directing the eye to more subtle gestures that might otherwise have escaped attention: the crook of Monk’s elbow as he addresses his instrument, his lips parted to hum as he plays, his downcast gaze — attentive, enraptured.

For a second image from Randalls Island, Brathwaite photographed the saxophone player Cannonball Adderley, there as part of the Miles Davis Sextet, in a casual moment offstage, giving an interview to the Armed Forces Radio Service. The top button of Adderley’s shirt is undone, the strap for his instrument hanging from his neck like a tie. A wry smile plays across his face. This is a jazz giant at human scale. “He understood as a photographer that you always have control of what you’re portraying, but that you are also always driving for the truth of that person,” Kwame Jr. says of his father. “He’s always seeking out that glow, that inner spirit. That was his mastery.”

SIKOLO BRATHWAITE MET HER HUSBAND in 1965, when he and his brother stopped her one day as she was shopping on 125th Street. He told her he was a photographer, gave her a business card and said he would like nothing better than to photograph her. Sikolo was intrigued, but she was also wary of two men luring a young woman to some abandoned studio, so she brought a friend along with her. “It was pretty sketchy,” she recalls with a laugh. When she arrived at their Harlem studio, she

saw walls adorned with gorgeous images of Black women of every skin tone. These were the Grandassa Models, a fixture of the Black Is Beautiful movement, and Sikolo would soon become one of them herself. (A year later, Kwame and Sikolo were married.)

Brathwaite did not invent the phrase “Black Is Beautiful”; he, Elombe and their AJASS associates found inspiration in the teachings of Marcus Garvey, who made this idea a cornerstone of the mass Pan-African movement he built, which reached its zenith in the 1920s. Brathwaite did, however, take this slogan of self-affirmation and give it a visual vocabulary. Beginning in the early 1960s, he and AJASS conceived the idea of gathering together a group of Black women who could model natural beauty standards in the face of whitewashing and hair straightening, through fashion shows and studio portraiture. The Grandassa Models — a riff on the ancestral term for the African continent, “Grandassaland” — would embody unaffected beauty and pride.

And so on January 28, 1962, at a small club in Harlem called the Purple Manor, near the corner of East 125th Street and Lenox Avenue (now Malcolm X Boulevard), AJASS staged Naturally '62: The Original African Coiffure and Fashion Extravaganza Designed to Restore Our Racial Pride and Standards, the first in a series of fashion shows held twice a year through 1973, then more sporadically until 1992. At their height, the Naturally shows attracted thousands of attendees. These were multifaceted affairs — fashion show and African dance concert, political meeting and cultural expo. The models walked the runway in clothing that they designed, inspired by the latest patterns and fashions from Africa's urban centers: Accra, Nairobi, Dakar. Brathwaite began photographing the shows in color, capturing the vibrant shades of the garments and the varieties of the models' skin tones.

In keeping with this animating spirit of activism, Brathwaite often photographed the models out in the world as well, at street fairs and political rallies. One newly discovered image shows two Grandassa Models — including Nomsa Brath (Elombe's wife) — reclining on the hood of a car, wearing bold, earth-toned patterns of green, brown and gold, holding a protest poster that proclaims “Want Work Build Africa” scrawled in the red, black and green of the Pan-African flag. As Brathwaite took on more commercial work to supplement his portraiture and documentary photography, his lens remained trained on the beauty of Blackness wherever he found it.

BY THE EARLY 1970S, BRATHWAITE was shooting fewer jazz concerts (“The jazz wasn't paying,” Brathwaite confessed to Channer) and shifted to covering R&B concerts, awards shows and large sporting and political events. Around this time, he also transitioned from his medium-format camera to a 35 mm Canon. Brathwaite followed the Jackson Five to Ghana, then, four years later, photographed Michael Jackson partying at Studio 54. He became the unofficial house photographer for the Apollo Theater, where he shot Chaka Khan and Whitney Houston and countless others. He took commissions for magazines, especially the U.K.-based Blues & Soul, for whom he photographed Bob Marley, Sly Stone and many more.

Celebrity was a part of Brathwaite's life, and he forged friendships with many of his subjects. Such familiarity allowed for comfort and trust, which in turn enabled Brathwaite to capture celebrated figures far from their fame. In a newly uncovered photograph of Nina Simone from 1974, the 41-year-old singer, backstage at the Human Kindness Day celebration on the national mall in Washington, D.C., shares a private moment with her 72-year-old mother, Mary Kate Waymon. Simone addresses the camera, while her mother, clutching her hat and her handbag, a shawl draped across her arm, looks off to the side unaware of anything other than her daughter's embrace. It's a straightforward image, communicating intimacy, love and pride.

Brathwaite was a master of finding these private moments even amid the flurry of public life. In late September of 1974, for instance, he traveled to Kinshasa, Zaire, to photograph the Muhammad Ali-George Foreman fight. The Rumble in the Jungle, as it would be dubbed, is best known for Ali's rope-a-dope strategy, in which he used Foreman's aggression against him, negating his opponent's advantage of strength by dint of his own unrelenting endurance. It is easy to cast the fight — and the fighters — in broad terms: the young favorite Foreman and the aging underdog Ali; Foreman's stoic villain and Ali's loquacious hero. What Brathwaite's lens captured is something more: two Black men, both still young, in full possession of their human complexity.

Brathwaite's image of Ali shows him resting ringside against the ropes during a sparring session, stripped to the waist, gripping a condenser microphone and holding it close to his mouth like he's ready to take a bite out of it. Two men, one of them with the unenviable task of interpreter, look on — one amused, the other awe-struck.

Brathwaite's composition exercises the command of light and shadow honed years before in those dim uptown jazz clubs. Light streams in from the left, drawing the eye to Ali, whose face is partly in darkness. The delicate chiaroscuro heightens the drama of the moment while celebrating the contrasting tones of Brathwaite's Black subjects.

Foreman was a far more enigmatic figure than Ali, having unwittingly lost favor with the citizens of Zaire by virtue of owning the same breed of dog, a German Shepard, employed in the past by Belgian colonizers to terrorize them. Brathwaite captured Foreman and his dog, Daggo, in a moment of raucous play. The orientation of the image is remarkable, cutting a vertical across the frame. Foreman is strong and stylish and endearing, shirtless in crocheted overalls, a floppy newsboy hat crowning his head. His corded muscles pull taught as he grips a branch, the other end fixed in the jaws of his maligned pet. What is so striking about both of these images is how inconspicuous Brathwaite has made himself. In doing so, he captures moments that might have otherwise proved inaccessible.

IN A 1974 ESSAY IN *The New York Times Magazine*, Toni Morrison rejects the phrase "Black Is Beautiful" as "an accurate but wholly irrelevant observation." Of course, Morrison did not have Brathwaite in mind when she wrote this. By the 1970s, Black Is Beautiful was an advertising slogan, another way to sell cars and beauty products. To Morrison's ear, the phrase sounded like a "psychic crutch for the needy" that ironically

distracted Black people from attaining true self-worth. She continues, “When we are urged to confuse dignity with prettiness, and presence with image, we are being distracted from what *is* worthy about us: for example, our intelligence, our resilience, our skill, our tenacity, irony or spiritual health.”

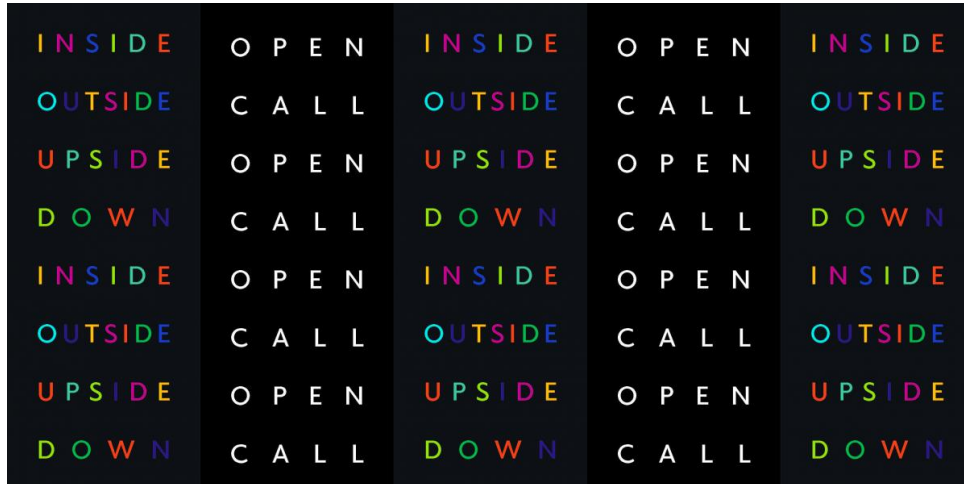
Brathwaite’s work, however, is supremely attentive to the dignity and presence of his subjects. Throughout the ’80s and ’90s and until the late 2010s, he continued to photograph the diversity of human experience through the particulars of his Black subjects. In Brathwaite’s expansive vision, Black Is Beautiful never meant Black is *only* beautiful, nor was it just a corrective slogan to dispel the disparaged image of Blackness in the white supremacist’s imagination. Rather, Brathwaite’s lens marvels at the beauty of Blackness on its own terms, naturally. It makes no special pleading. The eyes of Brathwaite’s subjects look upon us with a regality that does not speak of a compensatory fantasy of mythic Black kings and queens but rather of a hard-earned wisdom born of a lived experience that crosses continents, spans slavery and emancipation and the ongoing fight for freedom.

For all of this, Brathwaite remains far less celebrated than one would expect, given the depth of his contributions, given how assiduously and artfully he chronicled a revolutionary era in Black American life, newly relevant in our own time of artistic and political foment. How might Brathwaite’s career and art have grown had his work been greeted 30, 40, 50 years ago with the same fanfare it is receiving today? Had his portraits graced the covers of mainstream fashion magazines? Had he been offered commissions by major publications, like The New York Times?

Regret and bitterness, however, have never been Kwame Brathwaite’s style. Three years ago, in one of his last public appearances, at a sold-out event at the Museum of the City of New York, the historian Tanisha Ford asked Brathwaite to define his legacy. He did not hesitate in responding: “I love Black people.” His wife, Sikolo, knows that love better than anyone. “People can go their entire lives without finding their purpose,” she says, reflecting on her husband’s long career. “He knew his purpose.”

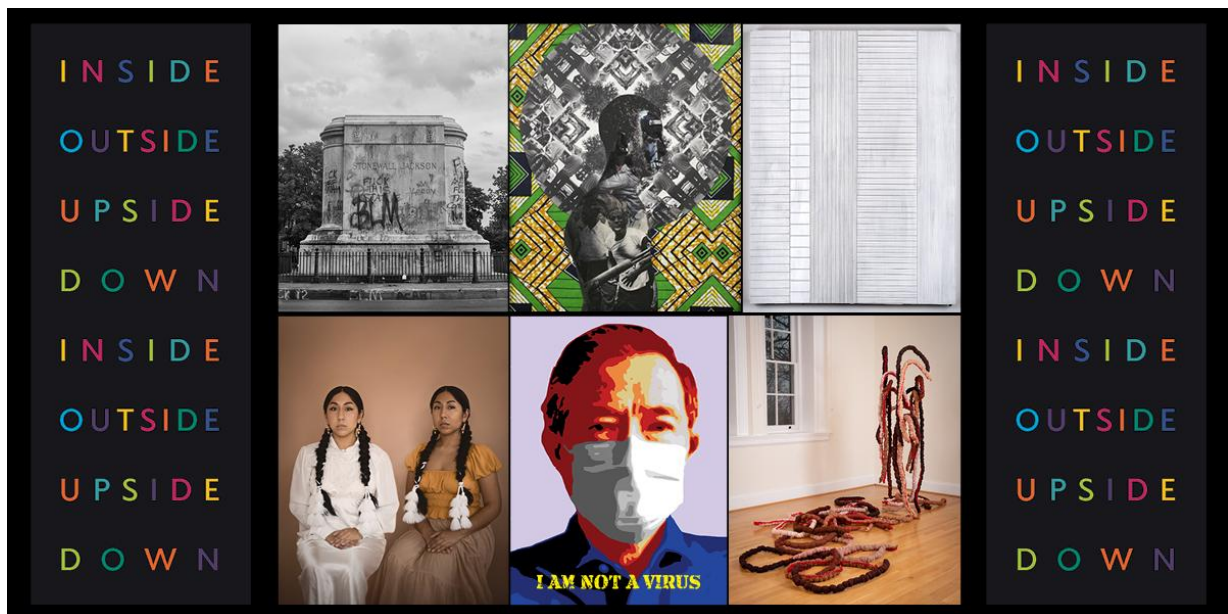
JULY

Inside Outside, Upside Down , Phillips Gallery, July 17-September 12, 2021



This juried invitational celebrates The Phillips Collection's 100th anniversary in 2021, building on the legacy of founder Duncan Phillips and his commitment to presenting, acquiring, and promoting the work of artists of the greater DC region.

Inside Outside, Upside Down invites artists of the DMV to submit recent work produced between March 2020 and February 2021 that speaks to the struggle and resiliency of the human spirit in the face of the global covid-19 pandemic and recent social upheavals.



Featuring dynamic work across media by 64 artists of the greater DC region, this juried invitational celebrates The Phillips Collection's 100th anniversary, building on the legacy of founder Duncan Phillips and his commitment to presenting, acquiring, and promoting the work of artists of the greater DC region.

Inside Outside, Upside Down offers a slice of the turbulent past year, one that left us confused, battered, and disoriented. Out of the palpable thoughts and feelings expressed in the works on view, five themes emerged: "Innocence Interrupted" recognizes the young children and young adults whose lives were upended by the constant fear and uncertainty brought on by so much violence and death; "Days of Reckoning and the Right to 'Be'" speaks to the forced realization that our country is at a major crossroads, as many long-established societal systems have become increasingly out of touch, obsolete, and even detrimental to a population whose needs are constantly evolving; "Bearing Witness" represents the artists who document the times in which they live, making sure that we record, reflect, and remember; "Introspection and Reflection" examines what happens when Washington, DC, is forced to come to a standstill, with some of us sitting quietly with ourselves, while others had to confront the dynamics of their relationships; and "Hope and Healing" illustrates how art has the ability to help us process and heal in times of pain and great loss, allowing us to celebrate the simple joys in life.

Taken together, the works in this exhibition affirm the human need to make sense of traumatic experiences and ultimately transcend them, either by creating from that place or in spite of it. In this way, these works offer a collective call for healing. They invite us to appreciate the beauty in the world around us, find comfort in our family and friends, and unearth the things that are revealed to each of us when life requires us to sit still with ourselves.

Featured Artists

Cathy Abramson	Sora DeVore	Kokayi	Kristina Penhoet
Simone Agoussoye	Sarah Dolan	Gary Kret	Marta Pérez García
Maremi Andreozzi	Mike Dowley	Kate Kretz	Lydia Peters
Carol Antezana	Nekisha Durrett	Catherine Levinson	Junko Pinkowski
Desmond Beach	Tae Edell	Kirsty Little	Dominick Rabrun
Julia Bloom	Bria Edwards	Kim Llerena	Mojdeh Rezaeipour
Michael Booker	Kate Fleming	Aaron Maier-Carretero	Marie Ringwald
Kimberly Brammer	Chawky Frenn	Timothy Makepeace	Janathel Shaw
Nikki Brugnoli	Amelia Hankin	David Mordini	Joseph Shetler
Florencio Campello	Michael Hantman	Barbara Muth	Nicolas F. Shi
Carlos Carmonamedina	Leslie Holt	Werllayne Nunes	Tim Tate
Sandra Chen Weinstein	Michael Janis	Zsundayka Nzinga	Julio Valdez
Peter Cizmada	Jane Kell	Jennifer O'Connell	Jessica Valoris
Wesley Clark	Jean Jinho Kim	John Pan	Ian White
Dominick Coccozza	Katherine Knight	Judith Peck	Richard L. Williams Jr.
Robin Croft	Ara Koh	Shedrick Pelt	Colin Winterbottom

[Zsdayka Nzinga Terrell](#) is at [The Phillips Collection](#).



Nine Months|Nine Artists|Nine Perspectives Project 2020

Nine Blackwomenartists compelled to create collaborative artists' books to transcend and transform the traumatic events of the year 2020 - one of the most tumultuous in the last 100 years. Artmaking then became a transgressive act - our activism, documenting our perspective, and our vision.



Photos courtesy John Woo

Adjoa J. Burrowes, Julee Dickerson-Thompson, Aziza Claudia Gibson-Hunter, Michele Godwin, Francine Haskins, Pamela Harris Lawton, Gloria Patton, Gail Shaw-Clemons, and Kamala Subramanian

Blog: <https://bookproject2020.blogspot.com/> Email: prjct2020artblog@gmail.com

Museums

Review

In the galleries: Black women artists collaborate on innovative book project



Aziza Claudia Gibson-Hunter's assemblage "Indigo Gri Gri" uses drawn or painted paper that is cut or torn, with additional contributions by other artists of the collective. (Pyramid Atlantic Art Center)

By Mark Jenkins

August 20, 2021 at 6:00 a.m. EDT

0

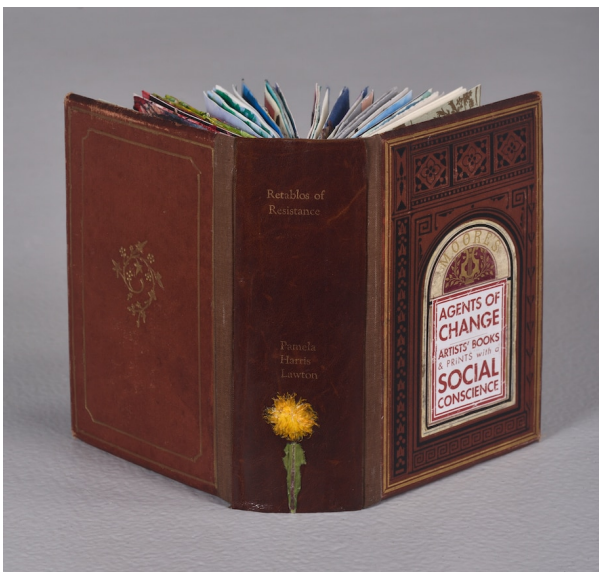
Like many people who stayed home during a large chunk of 2020, the contributors to Pyramid Atlantic's show turned to books. Not reading them, though — making them. "Nine Artists | Nine Months | Nine Perspectives: Birth of 2020 Visions" presents hand-made tomes in a range of modes, all the work of what the venue's statement calls mature Black women artists. Seven are local; two live in New York.

The books are mostly individual efforts, yet not entirely. Every month, each participant would add to another one's book, then forward it to the next person in the chain. The exchange concluded in April 2021, ending a nine-month process that Gail Shaw-Clemons likens to gestation and birth.

The most conventionally book-like piece is Pamela Harris Lawton's "Papa Will's Miniature Village," a charming account of her father's dollhouse-making hobby rendered in woodcut illustrations and letterpress text. The other entries tend toward collage, rely heavily on textile-art skills and frequently incorporate three-dimensional objects. Many are accordion-fold constructions such as Gloria Patton's "Nexus," eclectically decorated pockets that hold additional artworks on individual sheets. That's just one of the ways the books overflow their formats, as if to express feelings that can't be contained.



"For Name Sake" by Adjoa J. Burrowes with additional contributions by other artists of the collective. (Pyramid Atlantic Art Center)



"Retablos of Resistance" by Pamela Harris Lawton with additional contributions of other artists in the collective. (Pyramid Atlantic Art Center)

The finished objects are too delicate to touch, and are sometimes displayed in glass cases. While “Papa Will” can’t be viewed in its entirety, multiple pages are mounted on the gallery walls. So are other pieces, related to but not part of the books.

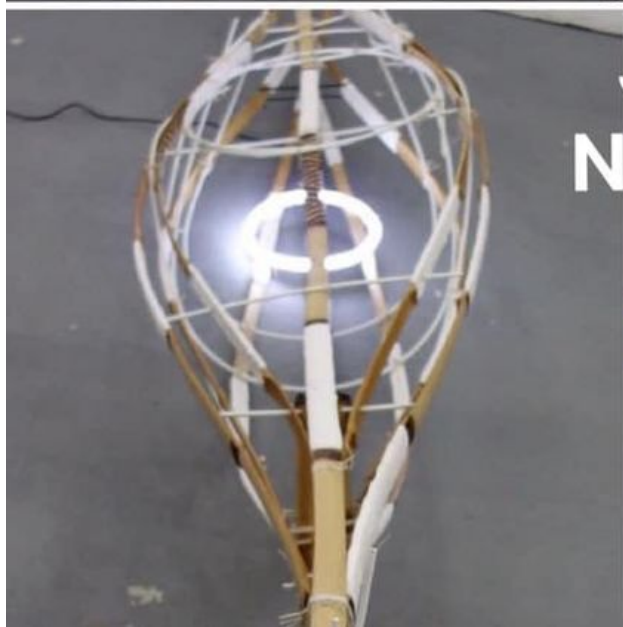
Even the flattest entries have multiple layers, suggesting the complexity of the artists’ identities. In impeccable prints by Shaw-Clemons and Michele Godwin, respectively, masks meld with the faces beneath them and women are enclosed by wisps of fabric or vegetation. Adjoa J. Burrowes’s handsome monotypes float crisp red shapes over stormy black-and-white ones, and Julee Dickerson-Thompson’s high-contrast collages integrate human, symbolic and random forms.

Actual depth is crucial to other works. Aziza Claudia Gibson-Hunter’s exuberant assemblages, made of drawn or painted paper that is cut or torn, are mounted on wood so the works stand away from the wall. Squiggled lines of 3-D pigment are among the elements that sweep across Kamala Subramanian’s vivid abstraction, uniting its two panels. The most dramatic dimensional passage is navigated by Francine Haskins’s “Equality,” a patchwork banner that transforms into a nearly life-size rag doll, complete with boots on the ground. Escaping its quilted confines, the figure gives birth to itself.

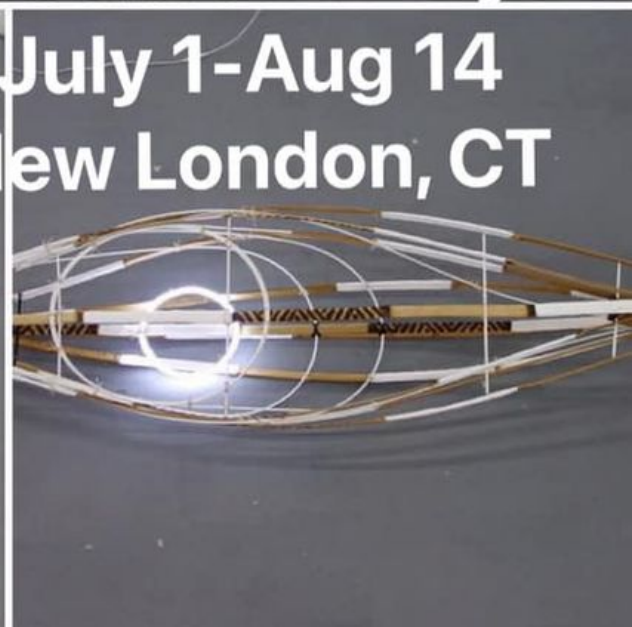
Nine Artists | Nine Months | Nine Perspectives: Birth of 2020 Visions
Through Aug. 29 at [Pyramid Atlantic Art Center](#), 4318 Gallatin St., Hyattsville.



**Alonzo Davis @
Fosnot Gallery**



**July 1-Aug 14
New London, CT**



A Nexus for the Black Community, Tone Memphis is Presenting ‘On The Road: Chocolate Cities,’ Group Exhibition Explores Space, Place, and Belonging

by VICTORIA L. VALENTINE *on*

A GROUP EXHIBITION in Memphis, Tenn., brings together a slate of mostly rising artists whose work explores notions of Blackness, space, place, and belonging. Tone Memphis, a Black arts nonprofit in Memphis, Tenn., is presenting “On The Road: Chocolate Cities: Exploration of Space Across the Black Diaspora.”

Organized by **Larry Ossei-Mensah**, the exhibition reflects the independent curator’s inveterate travels and constant engagement with artists across the United States

The concept for the show draws on two books, a new treatise and a classic: “Chocolate Cities: The Black Map of American Life” by scholars Marcus Anthony Hunter and Zandria F. Robinson and Beat Generation author Jack Kerouac’s “On The Road,” the novel about freedom and the quest for meaning and authenticity that follows the cross-country travels of two young men in post-war America.

Bronx, N.Y.-based Ossei-Mensah is showcasing contemporary works by 18 artists who express themselves in a variety of mediums. All of the art is for sale.

An installation of hanging hair beads that spells out Ebony in the iconic magazine’s signature red and white logo colors is by Mississippi-born, New York-based artist **Felandus Thames**. “Sojourn” (2021), Memphis artist **Brittney Boyd Bullock**’s sculptural fiber art evokes an abstract landscape in marigold, sunny yellow, moss green, and chocolate brown. Memphis-born, Baltimore-based **Brandon J. Donahue**’s “Basketball Bloom Series” repurposes deflated basketballs to create concentric layers of petals that form floral assemblages. Memphis-born and raised, **Kevin Brisco**’s painting “I Was Full Grown Before I Knew I Came From a Broken Home” (2016) depicts the familiar living room from the set of The Cosby Show.

Featured painters also include Baltimore-based **Amani Lewis** who hails from Columbia, Md.; **Ashante Kindle**, an MFA candidate at the University of Connecticut, originally from Clarksdale, Tenn.; and New Jersey-born **Adrienne Elise Tarver**, who splits her time between Brooklyn, N.Y., and Atlanta.

Memphis native **Frank Stewart**, the New York-based photographer who documented Romare Bearden and for about five decades has traveled the world training his lens on jazz musicians, contributed a pair of black-and-white photographs. The striking images include a tight crop of Black bodies dancing on Juneteenth (1993) and an intimate diner scene titled “Smoke and the Lovers” (1992).

Photographic works by Memphis based **Lester Merriwether**; Memphis-born, New York-based **Freddie Rankin II**; and Jackson, Miss.-born **D’Angelo Lovell Williams**, who lives and works in New York, are also on view.

In a statement about his vision for the exhibition, Ossei-Mensah said: “The Black community has always made a way when there was no way. Black people, because we are a communal group, organically create space for ourselves to fellowship, thrive, survive, and aspire to new heights regardless of our immediate circumstance or the city they reside in.”

GIVEN HIS SENTIMENT, TONE MEMPHIS is an ideal venue for the exhibition. A nexus of Black culture, creativity, and community located in the city’s historically Black Orange Mound neighborhood, the organization took time during the pandemic to refocus and rebrand itself. Previously known as, “CLTV” (which stood for The Collective), the new name reflects the spectrum of Blackness and nonprofit’s interdisciplinary programming, across music, film, poetry, performance, dance, photography, and visual art. In addition to presenting exhibitions, Tone hosts concerts, film screenings, talks, and readings. The organization is also thinking more broadly about the community.

When Co-Founder and Executive Director Victoria Jones announced the new identity in May, she said, “Today, we reemerge as Tone. An evolved identity to grow an evolved vision for our people and our city. A vision of Memphis realizing and owning its undeniable ability to be a cultural beacon.”

Tone is invested in Orange Mound. The organization is the new co-owner with Unapologetic, a local record label and artist collective, of the former United Equipment Building. Tone and Unapologetic purchased the property for \$400,000 in May 2020, with local and national grant funds.

A storied industrial property that dates to the 1950s, the building served as an animal feed mill. Although it’s been vacant for two decades, the building remains a visible beacon in the city standing 200-feet high. Sited in a commercial area, the acquisition includes the mill, an 80,000-square-foot warehouse, and several acres of land.

The arts organizations plan to convert the property to house Tone and Unapologetic, and provide 120 apartment or condominium residences, along with commercial space. Affordable housing and accessible leasing rates for Black-owned businesses and organizations are a priority.

Refusing to concede to the gentrification and outsider development that has transformed the culture and identity of countless Black neighborhoods and urban centers across the country, Tone seeking to preserve and better the community for the benefit of residents who already call the neighborhood home.

The project is called Orange Mound Tower. Musicians, a health and wellness coach, an animator/filmmaker, and a Black-owned coffee shop have already expressed interest in becoming commercial tenants, according to a report by Elle Perry in the Daily Memphian. A new website describes the development as is “a new hub for Black business and innovation. A place where Black creatives and cultural organizations can live, collaborate, build, and perform amidst the monumental history and culture of Orange Mound, Memphis.” The ground-breaking is expected in 2022.

Shortly before “On the Road” opened, I spoke with Kimberly Jacobs, who was serving as Tone’s development director at the time, and M. Fraankie, the marketing and sales director, to learn more about the organization and plans for the exhibition. Tone had hosted a Juneteenth “Family Reunion” Celebration at Orange Mound Tower the previous weekend, the organization’s first event after more than a yearlong pause in programming.

I asked what the gathering was like. Fraankie, who is also a photographer with a couple works in the exhibition, said there was a cookout, concerts, DJs, Black vendors, and “phenomenal” artists. She guestimated there were more than 1,000 people in attendance—all kinds of Black people coming together for a common purpose, having a good time. “It was like a family reunion,” Fraankie said. The exhibition can be viewed through the same lens. CT

“On The Road: Chocolate Cities: Exploration of Space Across the Black Diaspora,” Curated by Larry Ossei-Mensah, is on view at Tone Memphis, in Memphis, Tenn., from July 10-Sept. 18, 2021

Participating artists: Adrienne Elise Tarver, Amani Lewis, Amber Ahmad (Tone Curator), Ashante Kindle, Ashley Teamer, Brandon J. Donahue, Brittney Boyd Bullock, D’Angelo Lovell Williams, Felandus Thames, Frank Stewart, **Jamea Richmond-Edwards**, Jonathan Payne, Kevin Brisco, Lawrence Matthews, Lester Merriweather, MadameFraankie (Tone Director of Marketing and Sales), TJ Dedeaux-Norris, and Ufuoma Essi.



JAMEA RICHMOND-EDWARDS, Installation view of “Cosmic Memories,” 2021 (acrylic, colored pencil, glitter, oil stick, fabric, and mixed media collage on canvas, 30 x 30 inches). | © Jamea Richmond-Edwards, Courtesy the artist and Tone Memphis, Photo by M. Fraankie

The National Museum of Women in the Arts presents

FRESH TALK: Sonya Clark

Sunday, April 18 | 5–6 p.m. ET

Livestream on:

[YouTube](#) [Facebook](#) nmwa.org/livestream

Join renowned textile and social practice artist Sonya Clark as she reflects on works in her new NMWA exhibition, *Sonya Clark: Tatter, Bristle, and Mend*, the first survey of her 25-year career. Through her art, Clark transforms simple materials, including hair, combs, and found objects, into powerful revelations on injustice and stirring tributes to her ancestors.

Clark joins NMWA Deputy Director/Chief Curator Kathryn Wat in conversation to share how she weaves, stitches, snips, braids, and beads to draw out momentous narratives on race, visibility, and the urgent need to redress history.

The conversation will be live streamed on the museum's [YouTube](#) channel, [Facebook](#) page, and nmwa.org/livestream.

Sonya Clark: Tatter, Bristle, and Mend is organized by the National Museum of Women in the Arts. The exhibition is made possible by The Coby Foundation, Ltd., with additional funding provided by Share Fund, Clara M. Lovett, the Sue J. Henry and Carter G. Phillips Exhibition Fund, Stephanie Sale, and the Lenore G. Tawney Foundation.



Women, Arts, and Social Change (WASC) is a bold public programs platform that highlights the power of women and the arts as catalysts for change. Programs convene women from a range of disciplines whose socially conscious ideas reshape lives and economies, engage communities, and empower women. WASC is a unique forum for artists and innovators to engage audiences in creative conversations on art, design, gender, equity, the environment, identity, education, health, social and economic opportunity, and more.

FRESH TALK, the signature program of the initiative, features curated conversations that expand the dialogue on what it means to be champions of women through the arts. Every program includes social activities in conversation building that create community and help share ideas for change.

WASC also features **Cultural Capital** programs, collaborative partnerships with local organizations that build community, foster new audiences, and expand the conversation on women and the arts as catalysts for change.

The Women, Arts, and Social Change public programs initiative is made possible through leadership gifts from Denise Littlefield Sobel, the Davis/Dauray Family Fund, the Revada Foundation of the Logan Family, and the Susan and Jim Swartz Public Programs Fund. Additional funding is provided by the Bernstein Family Foundation. This project is supported in part by the National Endowment for the Arts.



Glenstone is Hosting a Major Faith Ringgold Exhibition This Spring, Maryland Museum is Only U.S. Venue For the Expansive Survey



FAITH RINGGOLD, “The American Collection #6: The Flag is Bleeding #2,” 1997 (acrylic on canvas with painted and pieced border, 76 x 79 inches). | © 2020 Faith Ringgold / Artists Rights Society (ARS), New York. Courtesy ACA Galleries, New York. Courtesy: Glenstone Museum

The paintings are among more than 70 works by Ringgold that will be on view at the museum this spring. The exhibition opens April 8. Glenstone is the only U.S. venue for [“Faith Ringgold,”](#) a survey exhibition organized by Serpentine Galleries in London. The presentation was the artist’s first exhibition in a European institution. After debuting at Serpentine in 2019, the show traveled to Bildmuseet in Umeå, Sweden.

Black Artists of DC members were given a private tour of the new Faith Ringgold exhibition at Glenstone Museum on Friday, April 30th (9-10 AM). They had the opportunity to ask the Curators questions directly and also give their critical feedback.

Due to COVID restrictions, the museum could only accommodate a maximum of (25) BADC attendees, and the attendees had the gallery to themselves.

AUGUST

Sonya Clark: through August 29, 2021

Word on the Street

Emerson Collective, Washington, DC

Carrie Mae Weems, Jenny Holzer, Anne Carson, Laurie Anderson, Wangechi Mutu, Sonya Clark, Tania Bruguera, and AM Homes, Nekisha Durrett, and others.

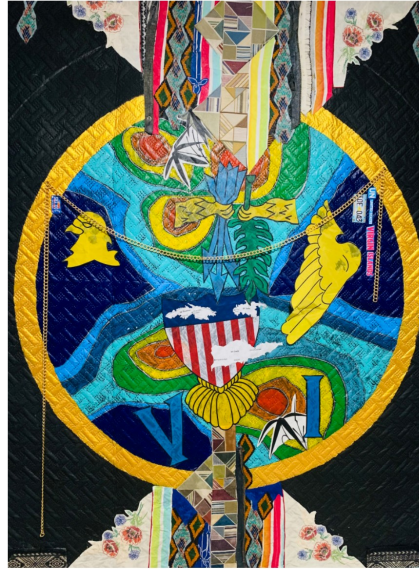
Successions: Traversing US Colonialism -**Amber Robles-Gordon**

August 28–December 12, 2021



Amber Robles-Gordon presents *Successions: Traversing US Colonialism*, a solo exhibition on view at the American University Museum at the Katzen Arts Center in fall 2021. *Successions* is a conceptual juxtaposition that celebrates abstraction as an art form while leveraging it as a tool to interrogate past and current US policies within its federal district (Washington, DC) and territories (including Guam, Puerto Rico, and the US Virgin Islands) that it controls. By highlighting nuances related to US governance in its federal districts and territories, Robles-Gordon seeks to question who has access to resources, citizenship, and the right to sovereignty.

Robles-Gordon creates artwork imbued with a layered visual language replete with cultural signifiers and abstract gestures. *Successions* is a celebration of abstraction as an artistic expression. Robles-Gordon utilizes iconic artists like Robert Rauschenberg, Alma Thomas, Romare Bearden, and members of the Washington Color School as vivid reference points for her own dynamic use of color, form, and material within the works she created for the exhibition. These explorations will provide insights into a number of inquiries that undergird the construction of the exhibition. *Successions* creates a pathway towards discursive criticism around issues impacting marginalized communities oppressed by the United States' hegemonic domestic and foreign policies. The exhibition features a new body of colorful abstract paintings, collages, and quilts created in 2020 and 2021 between San Juan, Puerto Rico (Robles-Gordon's birthplace) and Washington, DC (where she currently lives).



During the height of the COVID-19 pandemic, Robles-Gordon's creative strategies were directly impacted as a result of sheltering in place in San Juan. The lack of access to materials and arduous circumstances she was confronted with in Puerto Rico and upon returning to Washington, DC catalyzed Robles-Gordon to improvise her approach to making works for the exhibition. Moreover, the experience heightened her awareness of how communities on the margin are adversely treated during moments of crisis.

Robles-Gordon's also uses works featured in Successions to mine the stories, personal narratives, and aesthetics of the women of the Caribbean, particularly of African descent, in an effort to investigate the political, socio-economic, and environmental implications of placemaking, contemporary colonial policy, and notions of citizenship on these social groups. The debate over DC statehood, similar to Puerto Rico, has been a prevalent point of contention in the District but rarely featured in the national conversation. Robles-Gordon seeks to use her "backyard" as a metaphor that would expand our understanding of notions of freedom, liberty, and justice.

A fully illustrated catalog with essays by Ossei-Mensah and Noel Anderson and in-person and virtual programs will accompany the exhibition, enriching the viewer's experience.

Images (left-right, top-bottom):

The eternal altar for the women forsaken and souls relinquished. Yet the choice must always remain hers. El altar eterno de las mujeres abandonadas y las almas renunciadas. Sin embargo, la elección siempre debe ser de ella., 2020. Mixed media collage on canvas, 18 x 24 in.

y mi bandera vuela mas alto que la tuya, 2020. Mixed media collage on canvas, 18 x 24 in. USVI Political, 2021. Front. Mixed media on quilt, 73 x 78 in. All works courtesy of the artist



Anacostia Art Gallery & Boutique
invites you to attend an

ART SHOW

Recent Works
by
Nationally Known Artists

BERNARD W. BROOKS

&

GWENDOLYN AQUI BROOKS

on

**Friday, August 20, 2021
(Preview) 11:00 - 8:00pm**

**Saturday, August 21, 2021
(Reception) 11:00 - 8:00pm**

**Sunday, August 22, 2021
11:00am - 8:00pm**

**ANACOSTIA ART GALLERY & BOUTIQUE
119 RALIEGH STREET, S.E. WASHINGTON, DC 20032
BUSYBEE@BZBINTERNATIONAL.COM**

SEPTEMBER

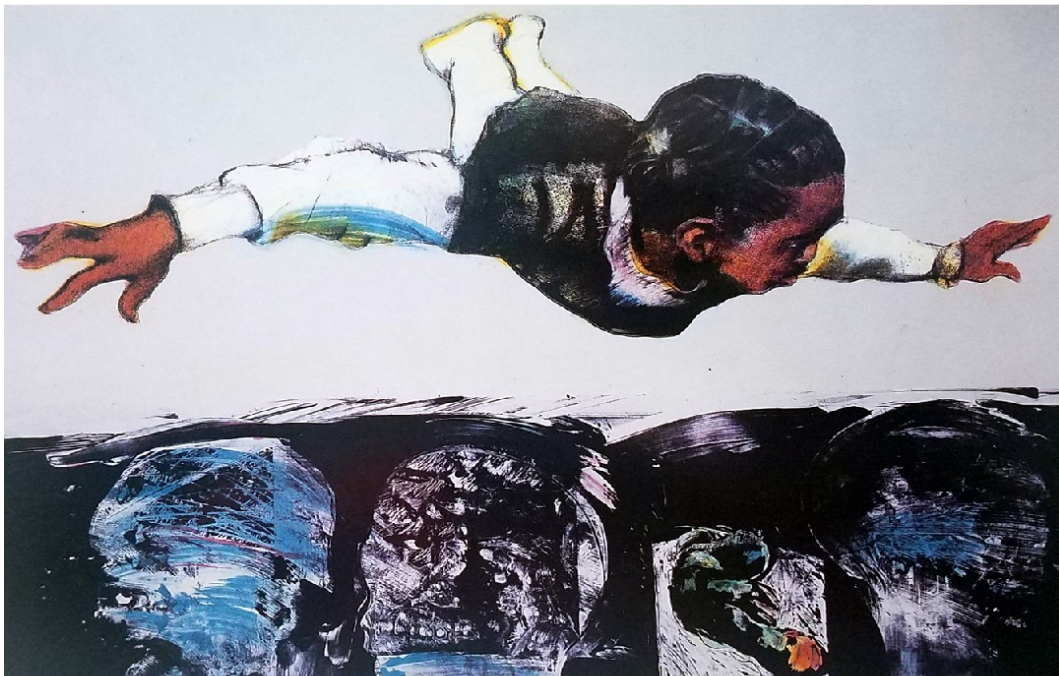
Sebrof-Forbes Cultural Arts Center



BRAVE SPACES

September 25 - November 6 - 2021

opening reception: September 25th 4-7pm
@SFCAC 3535 University Blvd. West, Kensington Md. 20895



"Brave Spaces highlights the importance of staying resilient, and creating important dialogue in these changing and challenging times." Tim Davis, curator, artist

Cathy Abramson, Carol Beane, Anne Bouie, Sawsan Chalabi, Kay Chernush, Jay F. Coleman, Richard Dana, Tim Davis, Leonard Dawson, Barbara Frank, Helen Frederick, Mikhail Gubin, Tara Gupta, Claudia (Aziza) Gibson Hunter, Annette Isham, George Kochev, Genevieve (Iris) Lahens, June Linowitz, Madeline Lynch, Shoccara Marcus, Mirta Meltzer, Betty Murchison, Charles Jean Pierre, Michael B. Platt, Betty Press, Jonathan Ribailier, Preston Sampson, Maria Lana Queen, Alana Theard, Debra E. Tyler, Dwight Tyler, and Frank Smith

Cover by Michael B. Platt- "Little Girl Flying" toner litho 30 x 40, 1992 *Friday- Sunday- 12pm -6pm or appointment Mask required*

In the galleries: Multiple works by Black artists create a vision of authority



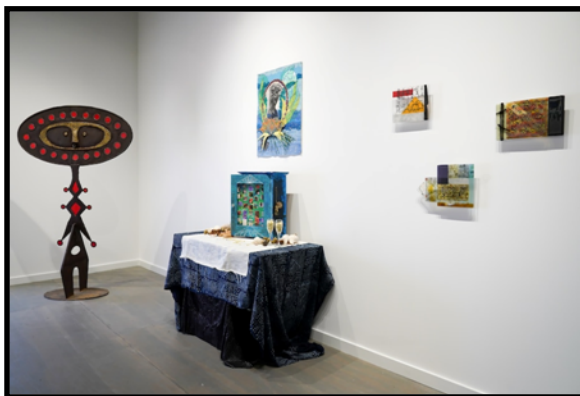
An installation view of the “Shoulder the Deed” exhibition at Stable Arts. From left, Charles Jean-Pierre’s “Ascension,” **Aziza Gibson-Hunter’s** “Gri Gris for the First Wave of the Third Millennium” and Adrienne Gaither’s “I Know This Ain’t Gon Save Me, But Damn, I Feel Good!” (© Tony Powell/StableArts)

By Mark Jenkins

September 17, 2021 at 6:00 a.m. EDT

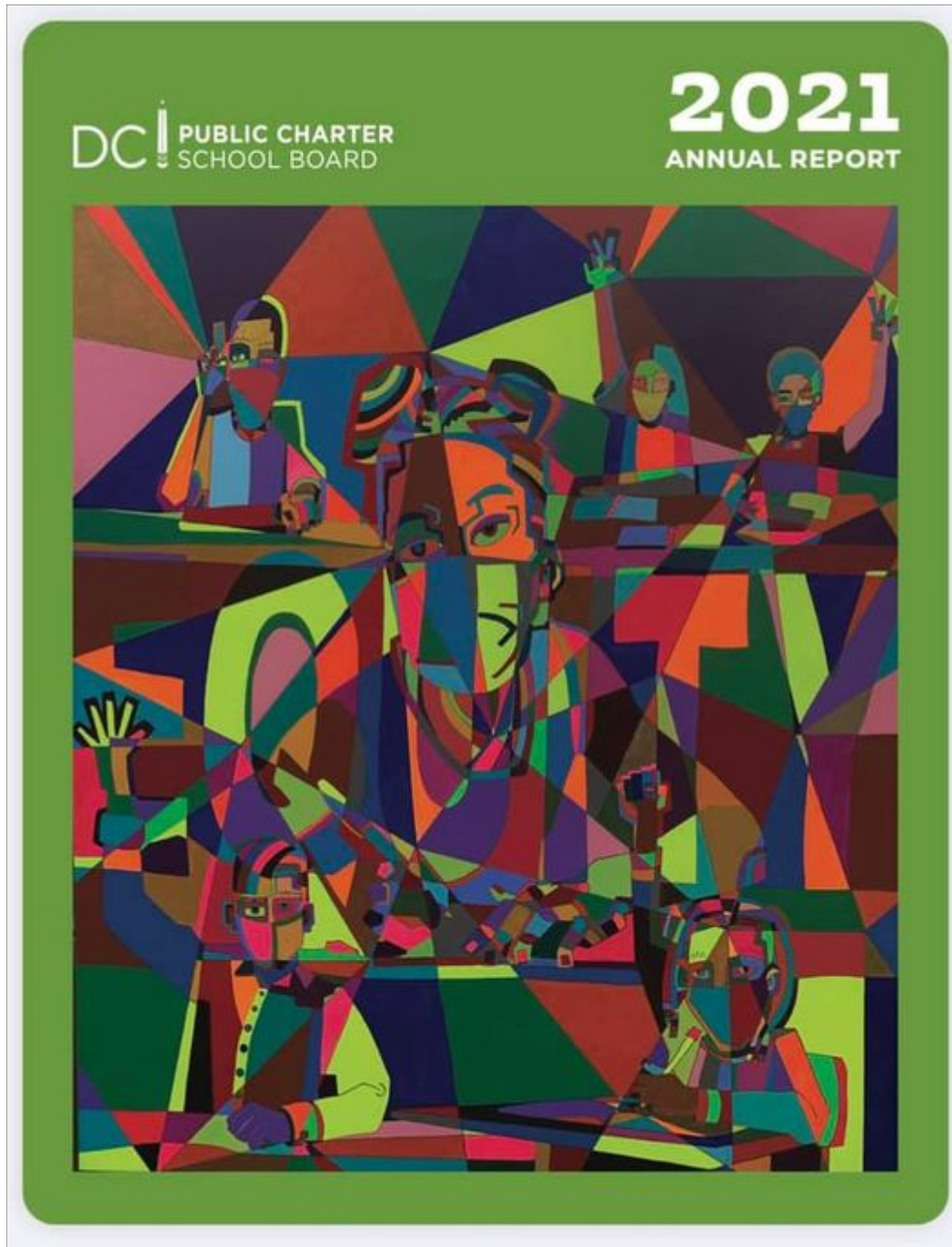
When the artists studio Stable opened two years ago, much attention was paid to the building’s picturesque original function: sheltering horses who pulled wagons for Nabisco. Less noticed was that the structure had been similarly repurposed before, serving from 1985 to 1998 as a workspace for African American artists. In homage to that recent history, [Stable](#) and the [Black Artists of D.C.](#) have organized “Shoulder the Deed,” a show of 19 artists of color, most of them local and active.

Several of the contributors respond to the here and now. A syncopated go-go beat underlies the soundtrack of **Shaunté Gates’s** “Free Breakfast Program,” grounding the video montage in Washington. **Schroeder Cherry’s** painting-collage depicts a barbershop that could be within walking distance of the Stable studio, in the Eckington neighborhood. Nekisha Durrett’s “Magnolias” are names punched into leaves to memorialize women who died as the result of encounters with police.



On view at the “Shoulder the Deed” exhibition, from left: **Uzikee Nelson’s** “Headhunter,” **Gina Marie Lewis’s** “Libations for the Journey” and glassworks by Juliette Madison. (© Tony Powell/StableArts)

Shoulder the Deed Through Sept. 30 at [Stable](#), 336 Randolph Pl. NE.



Zsundayka Nzinga Terrell and **James Terrell** designed the DCPCS annual report cover together.

Friendship Gallery celebrates resilience of the artistic spirit

A multitude of media from oil-painted abstracts to exquisite glass sculptures, and many more media is represented in this summer's exhibit in the Friendship Gallery.

Nina Benton, Llewellyn Berry (curator), **Daniel Brooking**, Bruce Fagin, Susan Fattig, Patsy Fleming, **TH Gomillion**, Eden Hansen, Cynthia Farrell Johnson, Karin Lohman, **Magruder Murray**, **Percy Martin**, Bobby Pestronk, **Nanno Smith**, Duane Winfield, Marianne Winter, Dianne Wolman, Joan Samworth, Millie Shott, and **Dwight Tyler** celebrate the resilience of the artistic spirit.

The exhibit runs through Sunday, Sept. 12. 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.

Humanities DC presents

Afro Modernity in the Chocolate City

Go-Go's Diasporic Roots

Thursday, Sept. 23
6-7:30 p.m.
via Zoom*



Maleke Glee
2021 Humaniti Curator



Akosua Akoto
Founder, ASA! Enterprises in LLC



Diallo Sumbrý
Founder, The Adinkra Qroup



Kwaku Sumbrý
Drummer and Scholar



Shaunté Qates
Artist

*ASL interpretation
will be available for
this event

Maleke Glee, Shaunté Gates

OCTOBER


BLACKBURN 20|20
323 W. 39 ST.
NYC, NY 10018



WED.- SUN. 12-7PM

**Nine Artists
Nine Months
Nine Perspectives: Birth of 2020 Visions**

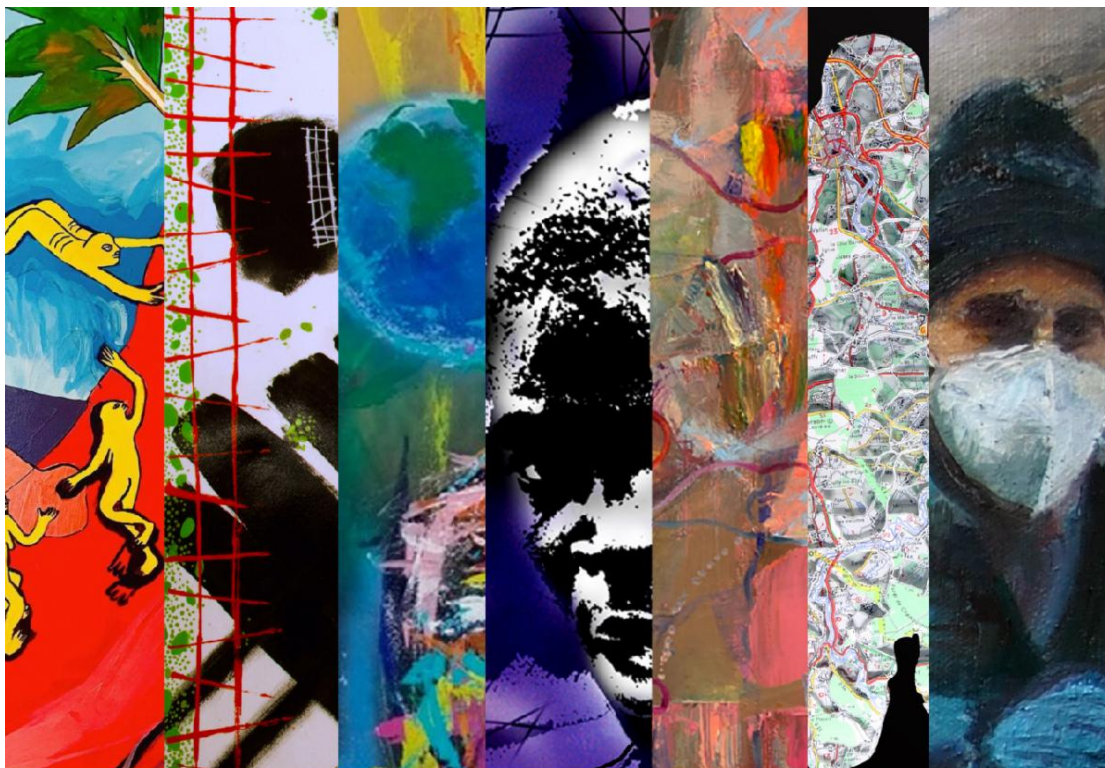
October 2 - 24, 2021
Opening Reception: Sat. October 2, 2 - 7PM

Adjoa J. Burrowes, Julee Dickerson-Thomson,
Aziza Claudia Gibson-Hunter, Michele Godwin,
Francine Haskins, Pamela Harris Lawton, Gloria Patton
Gail Shaw-Clemons, and Kamala Subramanian



 BLACKBURN 20|20 is a nonprofit exhibition space affiliated with
EFA ROBERT BLACKBURN PRINTMAKING WORKSHOP 





BRAVE SPACES TALK AND TOUR #1

Resilience and activism featuring

*Tara Gupta. Maria Lana Queen. Jay F. Coleman. Dwight Tyler.
George Kochev. Joanathan Bessaci. Cathy Abramson.*

Saturday October 16, 2021- 1- 3pm @

Sebrof-Forbes Cultural Arts Center

3535 University Blvd. West, Kensington Md. 20895

Cathy Abramson, Carol Beane, Joanathan Bessaci, Anne Bouie, Sawsan Chalabi, Kay Chernush, Jay F. Coleman, Richard Dana, Tim Davis, Leonard Dawson, Barbara Frank, Helen Frederick, Mikhail Gubin, Tara Gupta, Claudia (Aziza) Gibson Hunter, Annette Isham, George Kochev, Genevieve (Iris) Lahens, June Linowitz, Madeline Lynch, Shocara Marcus, Mirta Meltzer, Betty Murchison, Charles Jean Pierre, Michael B. Platt, Betty Press, Preston Sampson, Maria Lana Queen, Alana Theard, Debra E. Tyler, Dwight Tyler, and Frank Smith

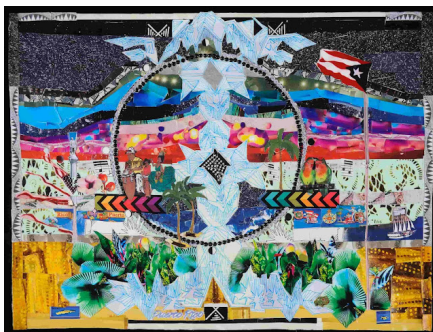


"Brave Spaces highlights the importance of staying resilient, and creating important dialogue in these changing and challenging times." Tim Davis, curator, artist

Art Center hours- Friday- Sunday- 12pm -6pm
or appointment Mask required <https://www.sebrofforbesculturalartscenter.org>

Carol Beane, Anne Bouie, Tim Davis, Claudia Gibson Hunter, Michael B. Platt Debra E. Tyler, and Dwight Tyler

BLACK ART IN PUERTO RICO / AFRO PUERTO RICAN ART



and my flag flies higher than yours, and my flag flies higher than yours, 2020.
Mixed media collage on canvas, 18 x 24 in. Courtesy of the artist



***Footprint and panorama on Afro-Puerto Rican plastic and visual arts* Amber Robles-Gordon**

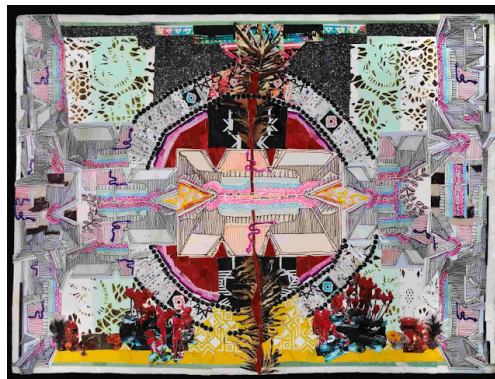
presents Successions: Traversing Colonialism in America, a solo show at American University's Katzen Center for the Arts. Successions is a conceptual juxtaposition that celebrates abstraction as an art form, while also using it as a means to question past and current United States policies directed at the federal district (Washington, DC) and territories (including Guam, Puerto Rico, and the US Virgin Islands) that it controls. Showing the nuances related to the governance of the United States in federal districts and territories, Robles-Gordon seeks to ask who has access to resources, citizenship and the right to sovereignty.

Robles-Gordon creates works of art filled with multi-layered visual language, replete with cultural meanings and abstract gestures. Successions is a celebration of abstraction as an artistic expression. Robles-Gordon uses iconic artists such as Robert Rauschenberg, Alma Thomas, Romare Bearden, and members of the Washington Color School as vivid points of reference for his own dynamic use of color, shape, and material in works that has created for this exhibition. These explorations will provide insights to a number of questions that underlie the construction of this exhibition. Successions creates a path towards a discursive critique around issues that impact marginalized communities, oppressed by hegemonic, domestic and international politics, from United States. The exhibition shows a new group of colorful abstract paintings, collages and textiles (quilts) created in 2020 and 2021 between San Juan, Puerto Rico (Robles-Gordon's birthplace) and Washington, DC (where she currently lives).



*USVI Spiritual, Moko Jumbie: Walk Tall and Heal Forward (Back), 2021. Mixed media on quilt, 90 x 86 in.
Courtesy of the artist.*

During the height of the COVID-19 pandemic, Robles-Gordon's creative strategies were directly impacted as a result of staying in San Juan. The lack of access to materials and the difficult circumstances that he had to face in Puerto Rico and on his return to Washington, DC, served as a catalyst for Robles-Gordon to improvise the approach used to create works for this exhibition. Furthermore, the experience raised their understanding of how marginalized communities are adversely treated during times of crisis.



*The eternal altar of abandoned women and renounced souls. However, the choice must always be hers. The eternal altar for the women forsaken and souls relinquished. Yet the choice must always remain hers. 2020.
Mixed media collage on canvas, 18 x 24 in.
Courtesy of the artist.*

Robles-Gordon also uses the works shown in Successions to explore the stories, personal narratives, and aesthetics of Caribbean women, particularly of African descent, in an effort to investigate the political, socio-economic and environmental implications of building contemporary colonial politics. and notions of citizenship in these social groups. The debate over the transformation of the District of Columbia into a state, similar to Puerto Rico, has been a prevalent point of contention in the District, but is rarely part of the national conversation. Robles-Gordon seeks to use his own backyard as a metaphor to expand our understanding of the notions of freedom and justice.

The exhibition will run until December 12, 2021 at the **Katzen Arts Center of the American University** in Washington, DC.

(This is from a translation from Puerto Rico)



McLean Project for the Arts

Join MPA for Tea & Talk with Exhibitions Director Nancy Sausser

Wednesday, October 27 | 11am

Join us Wednesday, Oct. 27, at 11am, for [Tea & Talk](#) with Exhibitions Director, Nancy Sausser, and hear her thoughts about our current exhibition--[\(Not\) Strictly Painting](#).

Due to the current COVID-19 situation, attendance will be limited to 10 registrants. And because MCC visitors are asked to be masked in the building, tea will not be served.

A juried biennial exhibition, *(Not) Strictly Painting* celebrates the depth and breadth of paintings—or works related in some way to painting—from artists throughout the mid-Atlantic area. Now in its 13th iteration, *Strictly Painting* is one of the region's most important painting exhibitions.

Juried by Foon Sham, Virginia-based artist and Professor of Art at the University of Maryland, College Park, and Virginia Treanor, Associate Curator at the National Museum of Women in the Arts, *(Not) Strictly Painting* runs through November 13, 2021. [Visit our website](#) for a complete list of *(Not) Strictly Painting* featured artists, and to learn more about the exhibit.

Featured artists include:

Maremi Andreozzi
David Apatoff
Sondra N. Arkin
Carol Tudor Beach
Jeff Bohlander
Beth Cartland
Anne Cherubim
Delna Dastur
Cianne Fragione
Amelia Hankin
Sarah Hardesty
Winston Harris

Ellen Hill
Zofie King
Brian Kirk
Chee Keong Kung
George Lorio
Johan Lowie
Daniel Merkowitz-Bustos
Dennis Lee Mitchell
Ally Morgan
S. Masao Nakazawa
Miriam Mörsel Nathan
Zsundayka Nzinga

Sookkyung Park
Mikray Pida
Alison Powers
Carol Reed
Elzbieta Sikorska
Sherry Trachtman
Christine Lee Tyler
Julio Valdez
Jessica L. Van Brakle
Jenny Walton
Milan Warner
Alice Whealin
Julie Wills

the
BRIDGE
Art Gallery

+ Nimbus

Presents

The Tie that Binds Us

Art Legacy of Ben F. Jones

Sunday, October 24th

5:00 pm to 7:00 pm

Nimbus Art Center

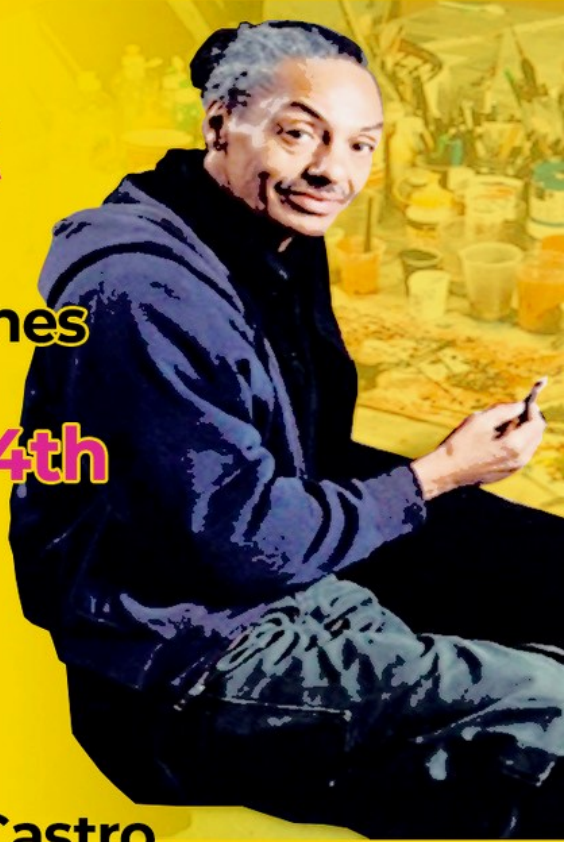
329 Warren St, Jersey City, NJ 07302

Featured Artists

Ben Jones // Gerardo Castro

Troy Jones // Mansa Mussa

Danielle Scott // Bisa Washington



Ben Jones

ARTWORK SPOTLIGHT



RENÉE STOUT

When 6 is Nine, 2017-2018

oil, acrylic, latex, varnish, and colored pencil on wood panel, 48 x 60 x 1.75 inches

Renée Stout's *When 6 is Nine* is included in *crossed kalunga by the stars & other acts of resistance* at the Gregg Museum of Art & Design in Raleigh, NC, on view through March 12, 2022.

crossed kalunga by the stars & other acts of resistance, curated by Tosha Grantham, features work by seven contemporary artists who evidence transformative and contested circumstances in their production. Art by José Bedia, Athlone Clarke, André Leon Gray, Esmerelda Mila, Rex Miller, Marielle Plaisir, and Renée Stout navigates awareness and adversity in conversation with nature and memory. Each shares a distinctive perspective on how art can speak provocative truths amidst a sea of mutable facts. In her/his own way, each artist gathers and weaves real and imagined histories — past and recent — to embed their art with layers of creative, ancestral, and spiritual DNA to elucidate possible features in formation.

Through my work, I reveal the rich, ever-evolving, parallel universe inside of my head. This universe, filled with mysterious beings, strange technological devices, ritualist objects, and unfamiliar landscapes, manifests itself in what I create and empowers me as I navigate this outdated system that aims to mold and limit our everyday reality in ways that run counter to our authentic selves. I want to convey the idea that while all human beings may have to function within this theater of the absurd, we don't have to allow ourselves to be "of" it and an open mind and the ability to imagine, is a form of resistance and the escape route.

~Renée Stout

HEMPHILL, 434 K Street NW
Washington DC 20001, tel 202.234.5601
hemphillartworks.com



Curlee Raven Holton, *Memory of Two Moons*, Ink on paper, 22 in. x 30 in.

Curated by Cheryl Edwards

Jase Clark, Tim DeVenney, Nestor Gil, Mary Higgins, Curlee Raven Holton, Lisa Rosenstein, and Michelle Talibah

Featuring Limited Edition Prints by Faith Ringgold*

The concept of ‘breath’ requires exploring how it brings all things to life. Breath is an unmeasured paradigm and is not as simple as it may seem. “... (N)ot only must one breathe in before they can breathe out, but they must also breathe out before they can breathe in again. Superimposed on the breathing cycle, is humanity's take on the second law of thermodynamics: **Life must be lived forward but can only be understood backwards.**” (“The Art of Breathing | European Respiratory Society”). The exhibit addresses the deep emotionality of breath as it resonates through our shared humanity.

Historic Greek philosophers explain this clearly in the story of Anaximenes. “Anaximenes was a student of Anaximander. He believed that everything in the world was a level of different densities of air.” When they spoke of air, in

Greek “aer”, it was with the understanding that air acted with the soul (psyche) and breath (pneuma). In Pre-Socratic Greek, the Greeks understood that aer {air} and pneuma{breath} are interchangeable and synonymous with one another.

The work presented in this exhibit explores the value of breath as a metaphor to examine human existence and personal views of multidimensional manifestation. The work delves into themes of philosophy, emotion, physicality, mourning and celebration. The exhibit asks the viewer to consider breath to be understood as fundamentally and comprehensively intertwined with human life and experience.

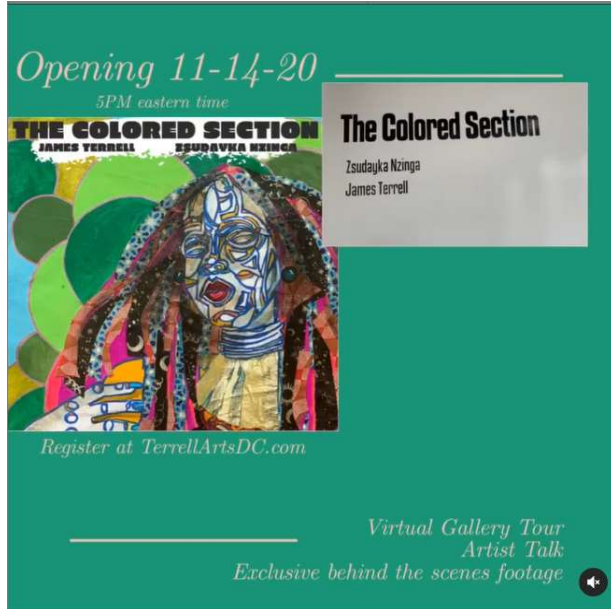
Remarkably diverse, the work includes printmaking, drawing, sculpture, new media, installation, painting, and performance art. The viewer is presented with a range of visuals to ponder, consider and contemplate. The exhibit is wide-ranging in topics of poetry, theater, environmental issues, health, and media studies.

For example, in Faith Ringgold’s work there are acts of the importance of breathing in the creative process, which interrelates with social environments. One of her works illustrates how pneuma is interactive with the psyche as it relates to imagination, dreams, and creativity. Curlee Raven Holton’s work examines the psyche of emotionality as he seeks to understand life experiences of surrender, acceptance, and release. Mary Higgins’ artwork revisits the memories and messages of her life journey. Michelle Talibah’s art speaks to the experience of mourning and honoring a life that has transitioned. Tim DeVenney takes a different approach to structural examination of gratefulness and intrigue through utilization of objects from the past, while repurposing into the present. Jase Clark presents us with an understanding of the complexity of the psyche found both in the abstract and existential organic forms. Nestor Gil’s work assesses the density of belonging and self-identification.

Lisa Rosenstein is experimenting with the manifestation of ethereal portals. Each artist individually applies breath as an inspiration and in some instances as a meta-metaphor in their work, thus the exhibit “Breathe - embracing the uncertainties of the human condition.”

*Faith Ringgold prints are provided by Raven Fine Art Editions of Easton, PA. Produced in collaboration with the renowned master printer Curlee Raven Holton. Ringgold and Holton began working together in 1997 producing over 30 separate editions. Many are included in the permanent collections of museums such as the Metropolitan Museum of Art, Pennsylvania Academy of Fine Art, National Gallery of Art, and the David C. Driskell Center

NOVEMBER



jtcOLORofsound

The Colored Section November 14, 2021 at 5pm eastern time.

LIVE guided tour of the exhibit, a screening of the artist talk hosted by **Carol Rhodes Dyson**, and a Q&A with the artists.

TerrellArtsDC.com



Featured Artists

Selected from over 400 Virginia artists that applied

Chlo Finley	Federico Cuatlacuati
Riley Goodman	John Alan Stock
Lou Haney	Megan Angolia
Gregory Hennen	Shara Appanaitis
Linda Hollett-Bazouzi	Cedric Baker
Donna Cooper Hurt	Brittany Beach
Ray Johnson	Caitlin Blomstrom
Brian Kreydatus	David Bohnhoff
Austin Miles	Sarah Boyts Yoder
Nikki Painter	Vivian Chiu
Katherine Prock	Kadija Corinaldi
Russell Richards	Kay Darling
Robert Schultz	Chongyuan Du
Suzanna Fields	Eirene Espinoza
Janelle Washington	Marisa Stratton

November 27–
March 6, 2022



VIRGINIA
MUSEUM
OF
CONTEMPORARY
ART

Cedric Baker

SHAUNTÉ GATES

The Land of Myth: Poppies & Parachutes

4 November – 18 December 2021

SPERONE WESTWATER
257 Bowery New York 10002
www.speronewestwater.com



Please join us for the opening of **Shaunté Gates'** *The Land of Myth: Poppies & Parachutes* 4 November – 18 December 2021

opening reception 4 November 5p-7p

Sperone Westwater is pleased to present Shaunté Gates's first exhibition at the gallery showcasing the artist's new series "The Land of Myth." Featuring mixed media paintings, Gates's show is a psychogeographical interrogation of the issues that shape our identities. Through a multidisciplinary approach, Gates layers photography, painting, found texts, collage and family portraits, creating dreamlike landscapes that explore the labyrinthine social constructs of race, class and the physical sites people inhabit and operate within. Born in Washington, D.C., Gates uses the architecture of the city's public housing projects as a starting point for each work, building complex compositions that weave together layers of world history, personal memories, American pop culture and mythology.



Reflecting Back to the Future
Curated by Helen C. Frederick
Now - November 14, 2021
FREE



Pyramid Atlantic shares art not seen by the public in over a decade. Founder Helen C. Frederick curates the show from an archive of over 700 pieces made by more than 260 artists at Pyramid under her leadership.

These works include editioned prints, pulp paintings, and art books primarily made between 1981 and 2007. The exhibition brings exciting revelations and rare finds from artists, many of whom have since achieved greater acclaim.

Gallery Hours:

Wednesday - Thursday 10-8

Friday - Saturday, 10-6

Sunday 12-5

Selected artists: Ken Aptekar, Maria Barbosa, William Christenberry, Y. David Chung, Jan Cincera, Jerry Clapsaddle, Buck Downs, Bill Dunlap, Patricia Tobacco Forrester, Ke Francis, Susan J. Goldman, Lonnie Graham, Tom Green, Michael Gross, Ellen Hill, Shireen Holman, Rick Hungerford, Shoichi Ida, Teresa Jaynes, Bridget Sue Lambert, Hung Liu, Kevin MacDonald, Despina Meimaroglou, Larry Mullins, Tom Nakashima, Alice Notley, Naomi Shihab Nye, Jiro Okura, **Michael B. Platt**, Phyllis Plattner, Kenneth Polinskie, Margaret Prentice, Andrew Raftery, Tim Rollins and K.O.S, Miriam Schapiro, Joyce Scott, May Swenson, Yuriko Yamaguchi.

Shaunté Gates is at Art Basel Miami Beach.

Miami Beach, FL ·

If you're in Miami, come check us out!! 😊

@artbasel

@speronewestwater booth B8

BERTOZZI & CASONI

KIM DINGLE

SHAUNTÉ GATES

JITISH KALLAT

GUILLERMO KUITCA

HELMUT LANG

AMY LINCOLN

RICHARD LONG

EMIL LUKAS

DAVID LYNCH

KATY MORAN

MALCOLM MORLEY

OTTO PIENE

ALEXIS ROCKMAN

SUSAN ROTHENBERG

TOM SACHS

PETER SACKS

ANDREW SENDOR

RICHARD TUTTLE

WILLIAM WEGMAN

[#artbasel](#)

[#speronewestwater](#)

[#miamiartweek](#)



SPERONE WESTWATER

**ART BASEL MIAMI
BEACH**

30 November – 4 December
Booth B8

Winter Open

Presented by the City of Bowie
November 22, 2021—February 22, 2022



Antionette Hodges
Hand Dancing / Mixed Media

Bowie City Hall

15901 Fred Robinson Way
Bowie, Maryland 20716

Gallery Hours:

Monday thru Thursday 8:30 am—8 pm
Friday 8:30 am—5 pm

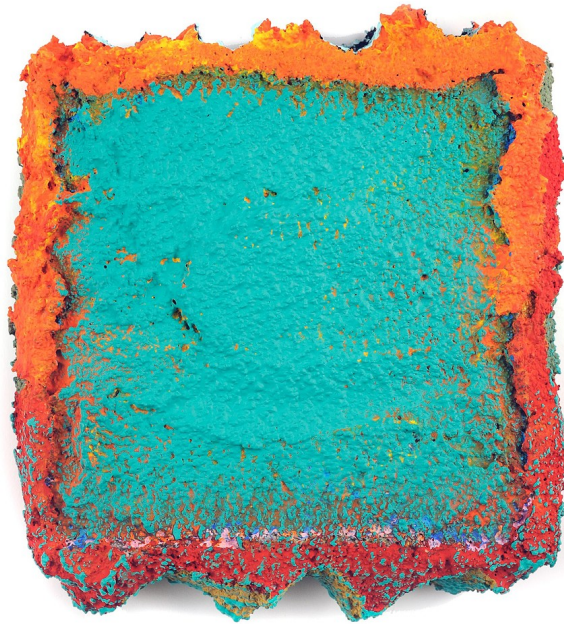
Antionette Hodges

Entity/Identity

Wayson R. Jones
with Marisa Evangelista

American Poetry Museum
Nov 22-Jan 22

Reception Dec 11, 3-5 pm
Artist Talk Jan 15, 3-5 pm



Rustic Timbre, extra-coarse pumice gel, Flashe on wood panel, 8.25" W x 9" H x 2" D



Anthony Ardavin pages 3-5 Aisha Tandiwe Bell pages 6-8 Céline Bernabe pages 9-11 Angela Bolaños pages 12-14 Danielle Coates pages 15-16 Patrick De Castro pages 17-19 Annick Duvivier pages 20-22 **Cheryl D. Edwards** pages 23-25 Michael Elliott pages 26-28 Jean Blackwell Font pages 29-30 Ignacio Font pages 31-32 Rosa Naday Garmendia pages 33-35 Juan ‘Erman’ Gonzalez pages 36-38 Lauryn Lawrence pages 39-41 Izia Lindsay pages 42-43 David Gary Lloyd pages 44-46 Monique Luck pages 47-49 Claudio Marcotulli pages 50-52 Bruno Métura pages 53-55 Eliza Mott pages 56-58 Asser St. Val page 59 Natalia Vásquez pages 60-62

Tanya Desdunes, Executive Director tanya@dvcaiteam.org (786) 306-0191 Diaspora Vibe Cultural Arts Incubator (DVCAI) is a non-profit, nomadic museum, interdisciplinary artist community, and arts platform dedicated to promoting artists of Caribbean and diverse cultures. DVCAI



Cheryl D. Edwards

'Walking in Two Worlds' 2021

20 x 17 inches, Woodcut on 100% cotton paper (unframed)

Artist Proof (AP) Limited Edition of 10

Price: \$800

VAF121



Cheryl D. Edwards

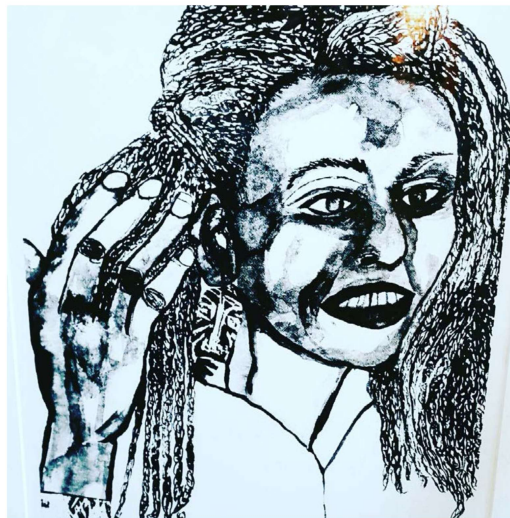
'Walking in Two Worlds', 2021

20 x 17 inches, Woodcut on Chinese Paper (unframed)

Artist Proof (AP) Limited Edition of 5

Price: \$1,000

VAF122



Cheryl D. Edwards

'I Want to Be Free', 2015

Produced at the Experimental Printmaking Institute Residency with Curlee Holton

24 x 18 inches, Silkscreen on 100% Cotton Paper (unframed)

Limited Edition of 12

Price: \$850

VAF123

DECEMBER

In the Helen C. Frederick Gallery

December 4 - January 2

Members' Preview, December 3

Opening Weekend, December 4 - 5 (RSVP)

Online Gallery Opens, December 8

Pyramid's annual 10x10 exhibition features works by an invited group of 125+ local and national artists. All works are sized 10" square and priced at just \$50. This cash-and-carry art extravaganza is a great opportunity to buy affordable, original art while supporting programs at Pyramid Atlantic

Featuring (as of 11/8/21): Sasa Aakil | Sheena Ashun | Mariza June Avila | Jennifer Axner | Rushern Baker IV | Evelyn Bando | Maria Barbosa | Jessica Beels | Ronald Beverly | Rick Black | Chelsae Blackman | Elisabeth Boerwinkel | Michael Booker | Hannah Brancato | Laurie Breen | Vickie Brewster | **Daniel Brooking** | Antonius Bui | Jason Bullock | June Burden | Eric Burris | Kimberley Bursic | Sharon Burton | Amy Callner | Roslyn Cambridge | Lyell Castonguay | Cindy Cheng | Wesley Clark | Eliza Clifford | Rafi Crockett | Jared Davis | Chase Deforest | Julee Dickerson-thompson | Nehemiah Dixon | Eric Easter | Lauren Emeritz | Juan Esparza | Andrea Sherrill Evans | Melissa Ezelle | Jamila Zahra Felton | Jodi Ferrier | April Flinders | Dan Flounders | Jeana Foley | Erin Fostel | Kevin Franco | Helen C. Frederick | Marta Perez Garcia | **Maleke Glee** | Michele Godwin | Meghan Gordon | Maggie Gourlay | Deborah Grayson | Eoin Guidas | Megan Haidet | Holly Harris | Winston Harris | Melissa Harshman | **Francine Haskins** | Melissa Haviland | Shaymar Higgs | Tom Hill | Gabrielle Holder | Stephen Honiki | Li Howard | Imar Hutchins | Annie Immediata | Elisabeth Jacobsen | Rose Jaffe | Fleming Jeffries | Cynthia Farrell Johnson | **Wayson R. Jones** | Bronwyn King | Kristina King | Zofie King | Alice Kress | Selene Lamarca | Caroline Lampinen | Pamela Harris Lawton | Jun Lee | Rob Lindsay | Bonnie Magness-gardiner | Betsy Martin | Nick Martinez | Sarah Matthews | Matthew T McLaughlin | Anna Meyer Zachurski | Sally Middlebrooks | Johanna Mueller | Daniella Napolitano | Tatiana Nelson-joseph | Terence Nicholson | Kaisa Nichols-russell | Sarah Noreen | Cory Oberndorfer | Risikat Okedeyi | Anisa Olufemi | Maya Ormsby | John Ortiz | Christina Osheim | John Thomas Paradiso Nicole Parker | Bonnie Parry | Planta | Heather Polk | S.m. Prescott | Alanna Reeves | Deborah Remmers | Edgar Reyes | Sharon Robinson | Nan Roche | Linda Rollins | Nathalie Ryan | Sarah Hood Salomon | Gretchen Schermerhorn | Adi Segal | Gail Shaw-clemons | Daniel Shay | Jen Sheckels | Jeanette Ibarra Shindell | Kathy Shollenberger | **Alec Simpson** | Steven Stichter | **Kamala Subramanian** | Shay Summers | **Lynn Sylvester** | Kim Thorpe | Susan Tuberville | Daniel Varillas | Denise Wamaling | Mark Wamaling | Gerald Watson | Lilibet Wenge | Ian White | Hadiya Williams | Reggie Williamson | Clare Winslow | Andrew Wodzianski | Némesis Zambrano | Karen Zens

SOLO
the edge of the end of everything



Opening Reception December 3, 2021 7pm-10pm
featuring live music by The Eddie Anderson Project

Zsundayka nZinga

December 3-31, 2021

Art of Noize 821 Upshur St. NW #2 Rear

Thursday thru Saturday 12pm-6pm

artofnoizedmv.com | terrellartsdcc.com





McLean Project for the Arts



- 1
"Untitled"
Sheila Crider
- 2
"Untitled"
Rachel Rotenberg
- 3
"Four Directions"
Foon Sham
- 4
"Cherry Breezes"
Emilie Brzezinski
- 5
"Infinite"
Norma Schwartz

MPA Winter Exhibitions Open December 2

MPA invites you to join us as we open our [two newest exhibitions](#) on December 2, 2021. *Give and Take: Building Form* (Emerson Gallery) will showcase abstract wood sculpture by Emilie Benes Brzezinski, Rachel Rotenberg, Foon Sham and Norma Schwartz. The Atrium Gallery will feature *Intersectional Painting: Works by Sheila Crider*. Underwritten by Pamela and David Danner, both shows run through February 19, 2022.

Opening Exhibition Reception Information

The Opening Exhibition Receptions will take place on Thursday, December 2, 2021 from [4-6pm](#) and [6:30-8:30pm](#). These events are free and open to the public, but each session is limited to 30 attendees. Reservations are required. Proof of vaccination or a same-day negative COVID-19 test is required of all attendees to these two December 2 opening receptions, along with a government-issued ID for visitors 16 and older. Masks are required to be worn at all times inside the galleries and building. Visit the MPA website to make a reservation and for complete information on our health and safety guidelines.

A virtual artist talk is scheduled for Thursday, January 20 at 7pm on Zoom.

Give and Take: Building Form

featuring Emilie Benes Brzezinski, Rachel Rotenberg, Foon Sham and Norma Schwartz
Emerson Gallery

Featuring dynamic abstract sculptural works by four artists who work primarily in wood, this exhibit will explore each artist's personal vision along with their methodology of making. By employing varying degrees of adding and subtracting material—laminating or carving, sawing and sanding—these artists build form by either giving or taking away. With this mind, process is highlighted, understood and demonstrated with an eye towards clarifying the genesis and emergence of form.

Intersectional Painting: Works by Sheila Crider

Atrium Gallery

Artist **Sheila Crider** will exhibit works from an ongoing series that combines painting, drawing, braiding, stitching and weaving to create three-dimensional abstract forms. Through these works, which are both beautiful and evocative, Crider has found an inventive and

original process that enables her to visually explore multiple intersections between material, place, tradition, race, gender, history, culture, narrative, art, painting, object and picture.



Southeast White House

Art Show

Saturday, December 4, 2021

1:00 – 5:00 PM

Artist:

Daniel Brooking, Deidra Bell, Magruder Murry, T.H. Gomillion

The Southeast White House

2909 Pennsylvania Avenue SE

Washington, DC 20020

(202)575-2909



Pyramid Atlantic 10X10 Invitational Participating Artist Exhibition

December 4 - January 2

Confirmed Artists: SASA AAKIL, SHEENA ASHUN, MARIZA JUNE AVILA, JENNIFER AXNER, RUSH-ERN BAKER IV, EVELYN BANDO, MARIA BARBOSA, JESSICA BEELS, RONALD BEVERLY, RICK BLACK, CHELSAE BLACKMAN, ELISABETH BOERWINKEL, MICHAEL BOOKER, HANNAH BRANCATO, LAURIE BREEN, VICKIE BREWSTER, **DANIEL BROOKING**, ANTONIUS BUI, JASON BULLOCK, JUNE BURDEN, ERIC BURRIS, KIMBERLEY BURSIC, SHARON BURTON, AMY CALLNER, ROSLYN CAMBRIDGE, LYELL CASTONGUAY, CINDY CHENG, WESLEY CLARK, ELIZA CLIFFORD, RAFI CROCKET, JARED DAVIS, CHASE DEFOREST, **JULEE DICKERSON-THOMPSON**, NEHEMIAH DIXON, ERIC EASTER, LAUREN EMERITZ, JUAN ESPARZA, ANDREA SHERRILL EVANS, MELISSA EZELLE, JAMILA ZAHRA FELTON, JODI FERRIER, APRIL FLANDERS, DAN FLOUNDERS, JEANA FOLEY, ERIN FOSTEL, KEVIN FRANCO, HELEN C. FREDERICK, MARTA PÉREZ GARCÍA, MICHELE GODWIN, MEGHAN GORDON, MAGGIE GOURLAY, DEBORAH GRAYSON, EOIN GUIDAS, MEGAN HAIDET, HOLLY HARRIS, WINSTON HARRIS, MELISSA HARSHMAN, **FRANCINE HASKINS**, MELISSA HAVILAND, SHAYMAR HIGGS, TOM HILL, GABRIELLE HOLDER, STEPHEN HONIKI, LI HOWARD, IMAR HUTCHINS, ANNIE IMMEDIATA, ELISABETH JACOBSEN, ROSE JAFFE, FLEMING JEFFRIES, CYNTHIA FARRELL JOHNSON, **WAYSON R. JONES**, BRONWYN KING, KRISTINA KING, ZOFIE KING, ALICE KRESSE, SELENE LAMARCA, CAROLINE LAMPINEN, PAMELA HARRIS LAWTON, JUN LEE, ROB LINDSAY, BONNIE MAGNESS-GARDINER, BETSY MARTIN, NICK MARTINEZ, SARAH MATTHEWS, MATTHEW T MCLAUGHLIN, ANNA MEYER ZACHURSKI, SALLY MIDDLEBROOKS, JOHANNA MUELLER, DANIELLA NAPOLITANO, TATIANA NELSON-JOSEPH, TERENCE NICHOLSON, KAISA NICHOLS-RUSSELL, SARAH NOREEN, CORY OBERNDORFER, RISIKAT OKEDEYI, ANISA OLUFEMI, MAYA ORMSBY, JOHN ORTIZ, CHRISTINA OSHEIM, JOHN THOMAS PARADISO, NICOLE PARKER, BONNIE PARRY, PLANTA, HEATHER POLK, S.M. PRESCOTT, ALANNA REEVES, DEBORAH REMMERS, EDGAR REYES, SHARON ROBINSON, NAN ROCHE, LINDA ROLLINS, NATHALIE RYAN, SARAH HOOD SALOMON, GRETCHEN SCHERMERHORN, ADI SEGAL, GAIL SHAW-CLEMONS, DANIEL SHAY, JEN SHECKELS, JEANETTE IBARRA SHINDELL, KATHY SHOLLENBERGER, **ALEC SIMPSON**, STEVEN STICHTER, **KAMALA SUBRAMANIAN**, SHAY SUMMERS, **LYNN SYLVESTER**, KIM THORPE, SUSAN TUBERVILLE, DANIEL VARILLAS, DENISE WAMALING, MARK WAMALING, GERALD WATSON, LILIBET WENGE, IAN WHITE, HADIYA WILIAMS, REGGIE WILLIAMSON, CLARE WINSLOW, ANDREW WODZIANSKI, NÉMESIS ZAMBRANO, and KAREN ZENS.

HAPPENINGS

Nine Artists | Nine Months | Nine Perspectives: Birth of 2020 Visions

**Adjoa Burrowes, Julee Dickerson-Thompson, Pamela Harris Lawton, Francine Haskins,
Gail Shaw-Clemons, Andrea Kohashi**



As mature Black women artists with 40+ years each making and working in visual art disciplines, we have experienced racism, sexism, and now face ageism, in promoting and exhibiting our work. As printmakers and mixed media artists we see the artist book form as a medium to amplify and insert the too often overlooked and silenced voices of Black women into narratives that purposefully exclude us from historical and contemporary times. Our work embraces Black feminism as theorized by artist/art historian Freida High Wasikhongo Tesfagiorgis, in which art created by Black women artists depicts the Black woman as:

1. subject rather than object
2. the exclusive or primary subject
3. active rather than passive
4. sensitive to the self-recorded realities of Black women
5. imbued with the aesthetics of the African continuum—sustaining a personal vision that embraces Afrocentric tastes in color, texture and rhythm (1992, p.476-477)

We offer the artists' book as a paradigm for telling our stories and inviting BIPOC and other under-represented folx to collaborate with us; using both physical and virtual book forms to tell their stories. This panel discussion centers on the conception and gestation of our current collaborative artists' book project, *Nine Artists|Nine Months|Nine Perspectives: Birth of 2020 Visions* within the context of the book as an instrument of resiliency and object of desire for African Americans once denied the right to read, write, and own their narratives. We contextualize our work within a framework that includes historic and contemporary Black women creatives.

Founded in 2008, CABC has been a long time programming partner of Printed Matter's Art Book Fairs. This year CABC will be presented as part of [Printed Matter's Virtual Art Book Fair](#).

28 West 27th St, 3rd Fl New York, NY 10001 [212-481-0295](tel:212-481-0295)

Mon-Sat 11am-4pm CLOSED Sun
Supporting Artists Making Books for Over 45 years!

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

BLACK WOMEN OF PRINT - a homeplace for Black women

mission Black Women of Print promotes the visibility of Black women printmakers, via accessible educational outreach, to create an equitable future within the discipline of print-making.

Vision Making visible the narratives and works of Black women printmakers, past, present and for the future.

criteria While Black Women of Print considers a range of criteria to measure a print-maker's skill level, we center an African Diasporic framework and narrative approach vs. solely looking at a list of credentials or *checked boxes*. Within the African Diaspora, narrative is a connector. We understand that the *Mid-Career Printer* and *Established Printer* skill levels are not achieved by practice alone: some continuous exchange of knowledge from one or more sources to another must occur via meaningful, critical thought. Black Women of Print has chosen to offer a counter narrative that decolonizes our highest proficiency level title from the traditional Eurocentric usage of the term *master*, rooted in trade/union print labor, to the term *Established*. Established Black women printmakers have brought into being an expansive body of work—personal or through artistic collaboration. We understand that our praxis is not superior to our peers. We are representations of one way to expand knowledge in the discipline of printmaking.

Mid-Career Printer Criteria

Advanced technical proficiency and specialized training and/or knowledge in chosen print-making technique(s), including experimental printmaking

Minimum of 3 years' experience practicing in the field of printmaking

Consistent studio practice

Exhibiting printmaker (has exhibited consistently within the past 2 years)

Active website with online portfolio

Developing body of work with emerging visual language

Continuous seeker of knowledge

Established Printer Criteria

Distinguished technical proficiency in chosen printmaking technique(s), including experimental printmaking

Minimum of 5 years' experience practicing in the field of printmaking, with an extensive body of work--either personal work (with proficient visual language) or collaborative printmaking relationship with fine artists

Rigorous studio practice

Exhibiting printmaker (has exhibited consistently within the past 2 years)

Active website with online portfolio

Extensive knowledge and expertise in a particular (or several) printmaking technique(s) gained through collaborative work, apprenticeship, mentorship, formal education and/or training. While traditional post-secondary degree and *master* printmaking programs can be a part of the fulfillment of this criteria, Black Women of Print also considers the relationships between educators, print shop owners, other printmakers and/or artists in a printmaker's history.

*See example below, where "master" printmaker Curlee Raven Holton describes his relationships with both Robert Blackburn and **Faith Ringgold**, and the impact of their collective experiences. Black Women of Print upholds the value of narrative--lived experiences as valid knowledge, a non-linear

methodology of study.

Continuous seeker of knowledge

*I sometimes think that Faith and I were probably destined to meet one way or another. Before coming to Lafayette College in 1991, I had a National Endowment Fellowship to work with master printmaker Bob Blackburn at the prominent Printmaking Workshop in New York City. After I completed my fellowship, I continued to visit Bob in the following years and valued his mentorship.

Blackburn had established his workshop in 1948, and it would become the oldest operating non-profit print workshop in the country until its demise in 2001. I mentioned Faith's participation in Lafayette's artist-in-residence program to Bob, and this prompted him to show me a number of Faith's earlier prints.

Blackburn greatly admired Faith, and spoke highly of her success as an artist. He found it remarkable that Faith had worked as a teacher for almost twenty years but never stopped showing or promoting her art. 'She has more determination than any artist that I've ever met,' he told me.

Later, after telling Faith that I had worked with Blackburn, Faith laughed

softly as she told me that she had made her first real print with Blackburn. She explained that her college printmaking experience was a disaster. She hated printmaking so passionately that she was always the one who volunteered to get the class coffee so she could escape. Faith had told Blackburn the story of her early disappointment with the experience of printmaking, and he invited her to come and print with him. Bob was remarkably persuasive. She made nine different prints in a single year (1988) with Blackburn, including important works such as *The Death of Apartheid*, *Slave Rape*, *No More War*, and *Women, Power, Poverty, and Love*. Her last print with Blackburn would be her donation to the workshop, titled *Under a Blood Red Sky*, 2000."

"We created a number of prints throughout the years that were based on her major paintings, such as the second print I made with her, *We Came to America*, in 1998. This image was first sketched out by Faith at her studio and then drawn directly onto the plate in the same manner that she had drawn *Anyone Can Fly*. The plate was then sent back to my studio, where it was etched and proofed...

...The final image was printed in eleven different colors on a single plate. I learned this technique of applying multiple colors on a single plate rather than creating a separate plate for each color while studying with master printmakers at the Taller de Artes Plasticas Rufino Tamayo in Oaxaca, Mexico...

...Although we had collaborated on a number of ideas for other prints and trial proofs, this project seemed to cement our relationship. I had become the master printer, and we had become collaborators.

During my many visits to Faith's studio, we would often speak of Blackburn and his contribution to printmaking and the legacy of African American art. We reflected on the workshop experience and how it had influenced our own work, as well as the powerful dynamic that occurs when practicing artists share the same space." Curlee Raven Holton

Reference: Holton, C. R., Ringgold, F., & Allentown Art Museum. (2004). *Faith Ringgold: A view from the studio*. Boston: Bunker Hill Pub. in association with Allentown Art Museum.

FOUNDING MEMBERS | DELITA MARTIN, LATOYA HOBBS, STEPHANIE SANTANA,

TANEKEYA WORD(BADC GRADUATE), LESLIE DIUGUID



EVENT REMINDER

CAH in the Community: The District's Art Bank Collection: Behind the Scenes Visit

Thursday, March 4, 2021

12:00 pm - 1:00 pm ET via Webex

The District of Columbia's fine art collection includes nearly 3,000 artworks, most of which are on display in government buildings across the city. Learn about the process of acquiring and loaning artworks—from the application and review process, to cataloguing and framing, to selection by government agencies and installation in offices.

Event will be led by Sarah Gordon, Curator, and Ron Humbertson, Art Collections Registrar.

This online event is free and open to the public.

Pre-registration is required.

[Click here to register.](#)

This workshop will be recorded and available for viewing online after the event.

About the Commission

CAH is an independent agency within the District of Columbia government that evaluates and initiates action on the arts and humanities. CAH is the State Arts Agency for the District of Columbia and is supported primarily through DC government funds and in part by the National Endowment for the Arts. | dcarts.dc.gov

Recording of the event:

<https://dcnet.webex.com/recordingservice/sites/dcnet/recording/c48718c92caf4063a7f482ee13d73aaa/playback>

To View the Art Bank Collection:

<http://dcarts.emuseum.com/collections;jsessionid=5497090CC12C98354AC5BC5133760E17>

Several BADC members are in the Art Bank: **Claudia Aziza Gibson-Hunter**, **Akili Ron Anderson**, and **James Brown, Jr.** to name a few. Check it out.

New ‘Black Art’ Documentary Is a Moving Tribute to Art Historian David C. Driskell’s Legacy

BY [MAXIMILIANO DURÓN](#)

When art historian, curator, and artist [David C. Driskell](#) died last summer from complications related to Covid-19, his loss reverberated throughout the art world. A mentor and supporter of generations of Black artists, curators, and scholars, Driskell organized the landmark exhibition “Two Centuries of Black American Art,” which staked a claim for the importance and influence of art-making by Black people in this country. Black art was not something that had just sprung up during the civil rights movement, he argued. Instead, it was a tradition with roots that extended back to the very founding of this country, with artists like Robert S. Duncanson, Joshua Johnson, and Edmonia Lewis represented alongside more recent talents like Norman Lewis, Charles White, and Alma Thomas.

That it opened in 1976 at the Los Angeles County Museum of Art, as part of programming celebrating the country’s bicentennial, further underscores how daring it all was. Driskell successfully championed the art historical analysis of the work by Black artists at a time when most mainstream institutions almost exclusively afforded so much attention to white artists.

As Valerie Cassel Oliver, a curator at the Virginia Museum of Fine Arts, puts it in the new documentary [Black Art: In the Absence of Light](#), “1976 doesn’t seem like that long ago but it was remarkable ... because up until that point, you really do not have an exhibition, which is authored by a Black curator, which talks about the history and the contemporary manifestations of Black art production in the visual arts. It just didn’t exist.”

Driskell’s “Two Centuries” and his legacy loom large in *Black Art*, which was directed by celebrated documentary filmmaker [Sam Pollard](#). It will be available to stream on HBO beginning next week. The documentary opens with Driskell’s appearance on *The Today Show*, where he discusses the exhibition with Tom Brokaw, who asks if “Two Centuries” has the effect of isolating Black artists from the mainstream, to which Driskell counters that it is the mainstream that has, in fact, isolated Black artists from art history.



Art historian and artist David C. Driskell in his studio, as featured in *Black Art: In the Absence of Light*. Courtesy HBO

“An exhibition of this nature gets [these artists’] work before the public,” Driskell continues in the *Today Show* interview. “Had this exhibition not been organized many of the artists who are shown here never would have been seen.”

There are many more galvanizing interviews with Driskell, shot just months before his untimely death, interwoven throughout *Black Art*. Reflecting on the exhibition more than 40 years later, Driskell tells Pollard, “For the most part, the general public was

not that aware of the contributions that African American artists had made to American culture in general in the 19th or even the 20th century. It was a surprise to most people when you come up with a list of 50 to 100 Black artists who had been working all the time.”

“What David did is he said, ‘This is Black art. It matters and it’s been going on for 200 years. Deal with it,’” the late art historian Maurice Berger, who also died of Covid-related complications last March, adds.

Pollard’s documentary, which runs a crisp 85 minutes, features some of today’s most important artists, including Kerry James Marshall, Carrie Mae Weems, Hank Willis Thomas, Kara Walker, Jordan Casteel, Betye Saar, Faith Ringgold, Fred Wilson, Glenn Ligon, Lyle Ashton Harris, and more, as well as scholars like Harvard art history professor Sarah Lewis, Spelman College president and former Studio Museum in Harlem director Mary Schmidt Campbell, and Duke University professor Richard J. Powell. Collectors like Bernard Lumpkin and Kasseem “Swizz Beatz” Dean also make appearances.

In *Black Art*, Pollard recounts some of U.S. art history’s most important moments, from the Metropolitan Museum of Art’s infamously botched “Harlem on My Mind” exhibition, which spurred on activism led by artists like Ringgold battling for a more equitable art world, to the development of the Spiral group, an all-Black artist collective that broached questions about the relationship between one’s work and their race. (Ringgold reveals that Romare Bearden would not allow her to be a Spiral member.) The film also devotes time to Thelma Golden’s watershed 1994 Whitney Museum exhibition “Black Male: Representations of Masculinity in Contemporary American Art,” which looked at the complicated ways in which Black men have been represented, both in art and in popular culture.



Kerry James Marshall in his studio, as featured in *Black Art: In the Absence of Light*. Courtesy HBO

As Pollard’s film goes to show, mainstream museums have some catching up to do—while Black historians and collectors have been advocating for the artists featured here, the MoMAs and LACMAs of the U.S. have been largely focused on advancing the work of white artists.

Schmidt Campbell, who directed the Studio Museum from 1977 to 1987, says at one point, “The people who funded the arts and who supported the arts, some of them thought that we were doing was laughable: ‘Why do you need a Black fine arts museum? You have MoMA, you have the Met, you have the Guggenheim. Why do you even *need* a museum?’ The fact that people were asking that question was clear evidence that we really did need that museum.”

But more recently, there are signs of change. Sections of the film focus on the importance of the

unveiling of the official portraits of President Barack Obama and First Lady Michelle Obama by Kehinde Wiley and Amy Sherald, respectively. Pollard also focuses on the continued importance of Historically Black Colleges and Universities and the Studio Museum, both of which have been integral in promoting many of the most famous Black artists working today.

[\[Why the Studio Museum in Harlem remains such a crucial art space.\]](#)

Throughout the film, Pollard takes us inside these artists' studios, often giving intimate glimpses of how they work. Casteel effortlessly applies paint to the canvases of her portraits of Harlem residents. Wilson explains how his practice interacts with institutions that have historically marginalized the work of Black artists. Marshall discusses how each of his paintings is composed of various hues of black to create the skin tones of his figures. "Black is not the absence of color—black is particular kinds of color," he says.



Jordan Casteel in her studio, as featured in *Black Art: In the Absence of Light*. Courtesy HB

This is a powerful and important documentary—though it is hardly a comprehensive one. In 1963, the same year that Spiral formed, four artists launched the Kamoinge Workshop, a Black photographers' collective that continues today. Although Kamoinge has spawned several generations of artists, it is not mentioned in Pollard's film. (There is, however, a show about the Kamoinge Workshop currently on view at the Whitney Museum, thankfully.) Nor is there any mention of Linda Goode Bryant's Just Above Midtown gallery, which operated from 1974 until 1986 and similarly cultivated

the careers of many Black artists. (A MoMA retrospective of JAM is also forthcoming.)

The focus, in Pollard's film, is largely painting, in particular portraiture, and that means that various artists who work in other mediums that could have been included—including Howardena Pindell, Senga Nengudi, Maren Hassinger, Stanley Whitney, Tourmaline, and Juliana Huxtable—are given short shrift. Abstraction, too, is largely elided, save for Driskell, who produced his own beautiful art that will be the subject of a survey this month at the High Museum of Art in Atlanta. And with the exception of Baltimore-based Sherald and L.A.-based Saar, there are no artists based outside New York and Chicago, which means a range of artist communities—from Los Angeles to Atlanta—are left out.

It would be nearly impossible for any documentary to cover all that ground, however, and someone ought to pick up where Pollard left off. Consider his film a call to create more documentaries looking at the work of Black artists—as well as Indigenous, U.S. Latinx, and Asian-American ones. This should only be just the beginning.

Black Art: In the Absence of Light will be available to stream on HBO Max beginning February 9.



BUSBOYS
AND POETS

ART ON THE LINE

*Join the conversation celebrating the
re-volution of Black Artists of DC, 2021*
with Zoma Wallace, President
Zsundayka Nzinga Terrell, Vice President
Daniel Brooking, Archivist and
Aziza Gibson-Hunter, co-founder
and former President

WEDNESDAY, APRIL 7, 2021
6 PM (EST)

FACEBOOK.COM/BUSBOYSANDPOETS

Subject: Sonya Clark / Art Newsletter / 2021
SONYA CLARK / Studio News / January 2021

The artist must elect to fight for freedom or slavery.
I have made my choice.
I had no alternative.
-Paul Robeson

The soul of this nation with its paradox of freedom and subjugation, was troubled from the start. The move toward true democracy, a multiracial democracy, is often met with America's notoriously wicked backlash. We who believe in freedom fight against white supremacy and white terrorism again and again. Just a week ago a mob of insurrectionists fueled by ignorance and hatred stormed the Capitol. That day was also my 25th wedding anniversary. I posted our smiling faces on social media. Thousands flooded us with their virtual embraces. The love felt personal and communal. We refuse to give in to this deeply rooted hate. In solidarity, we actively forge paths to freedom. With radical hope and love we will endure.

It's been a long year since my last newsletter. At that time, I had just installed Finding Freedom, an immersive canopy imbedded with multiple Big Dippers pointing to multiple freedoms. Many hands made the piece, among them, incarcerated individuals whose ingenuity vastly improved its final presentation. It will be shown again at the Telfair Museum later this year. So much, too much, has happened, since I last wrote. Lives were taken by the twin dampemics, racism and covid. Exhibits and talks went virtual, were postponed, or cancelled. There were many calls for action. Among those I answered was a coalition of artists and activists who created In Plain Sight, an artwork dedicated to the abolition of immigrant detention and the US culture of incarceration. On July 4th, our messages were sky written above prisons across the nation. I am now in another exhibition called Barring Freedom and part of its accompanying colloquium Visualizing Abolition. Again, we are addressing issues of freedom and unfreedom.

In March, the National Museum of Women in Arts will host my first museum survey exhibit, Tatter, Bristle, and Mend. In April, the deCordova Museum will exhibit the final presentation of Monumental Cloth: the flag we should know and debut Heavenly Bound, an exhibit about the ancestral call for freedom. Solo exhibitions never feel solitary. As Imani Perry writes in Breathe: a letter to my sons, "You do not do any of this alone. Even in the most private recesses, you carry a history with you." We move in solidarity with both the living and the ancestors. I am inspired by Imani's words. Thrilled my work gets to be in closer proximity to them. One of my works, Cotton to Hair, will be on the cover of her forthcoming book, South to America. I am also deeply honored the deCordova Museum granted me an unexpected Rappaport Prize and the American Craft Council made me an American Craft Fellow. These acknowledgements are signs from the ancestors to keep on keeping on.

We do not do any of this alone. I miss being with you, making with you, thinking with you. So, here's a new collaborative artwork to bring us together. The Solidarity Book Project stands against the brutal legacies of settler colonialism and white supremacy living in the daily injustices perpetrated against Black and Indigenous people. As a book project, it centers the power of text to shape thinking. As an art project, it shapes books into iconic solidarity fists. I invite



you to participate. You may record or write definitions and stories of what solidarity means to you. Perhaps share a short passage from a book that clarified your sense of solidarity. Or, make a sculpted book and exhibit it with us in the fall. (Stay tuned for details.) And, here is the best part, Amherst College will match your creative contributions with up to \$100 for a total of \$100,000 to support Black and Indigenous communities in need of book knowledge. Your participation contributes both to the artwork and

its purpose. This model is one of the many ways Amherst has chosen to engage in restorative practice in a year that marks the college's Bicentennial, 5th anniversary of the Amherst Uprising, and 50th anniversary of the formation of the Black Studies department.

As an avid reader, I must sing praise songs to the workers of words whose texts buoy me during these trying times. Bernadine Evaristo, Staceyann Chin, Ross Gay, Kali Fajardo-Anstine, Imani Perry, Edgar Villanueva, Ta-Nehisi Coates, Octavia Butler, Shayla Lawson, Lisa Brooks, Harriette Mullin, Roxanne Dunbar Ortiz, Zadie Smith and so many others sharpened my purpose, challenged my thinking, and brought characters into my heart. Deep bows to the talented sisters contributing to catalogue for my upcoming survey exhibit (Salamishah Tillet, Nikky Finney, Nell Painter, and Tiya Miles.) And, I will always be grateful to the wonderfully fierce and committed Jasmine Wahi who wrote a beautiful piece on my work for the New York Times.

Another year will not pass before I write again. For now, below is additional information on exhibits, articles, books and other things in which I am involved. There is much to do and so much being done in these crucial times. I'm trying to pace myself, always moving forward but pacing myself, knowing we are in this together.

In solidarity,
Sonya

For Release: April 5, 2021 For More Information: Joy Testa Cinquino, testaj@buffalolib.org, 716-858-7182
BUFFALO NATIVE DONATES PORTRAIT OF HARRIET TUBMAN TO THE FRANK E. MERRI-WEATHER, JR. BRANCH LIBRARY IN BUFFALO



Artist **Antionette Simmons Hodges**, who grew up in Buffalo’s Hamlin Park neighborhood and attended Bennett High School, has donated her mixed media collage *Minty AKA Harriet AKA Moses*, a portrait of a young Harriet Tubman, to the Buffalo & Erie County Public Library. The work is displayed at the Frank E. Merriweather, Jr. Branch Library located on Buffalo’s East Side at 1324 Jefferson Ave.

“My youngest sister, who still lives in Buffalo, told me about the valuable resources available to teachers, students and scholars at the Merriweather Library,” said Simmons Hodges. “I had no such resources about my heritage when I was a student, so I determined to share this work with the students in my hometown. This painting is donated in memory of my parents, Mr. & Mrs. Wiley Hill Simmons, Sr.”

Simmons Hodges, now based in Silver Spring, Maryland, is a retired Washington, DC elementary school art teacher and a graduate of West Virginia State College (now West Virginia State University), with a Master of Art Education Degree from Trinity College, Washington, DC. Her artwork has been shown in exhibitions at West Virginia State College, University of Maryland, Brentwood Arts Exchange and the Strathmore Gallery, among others, as well as on cards, magazine covers and on the cover of the 2014 book *Harlem Blues*, written in French by Christine Dualé about African American poet Langston Hughes.

“We so appreciate this beautiful gift,” said Library Director Mary Jean Jakubowski. “We are honored to display Ms. Simmons Hodges’ stunning work as an inspiration to Merriweather Library users of any age.”

The striking circular library building was designed by the late architect Robert Traynham Coles in the style of an African village and it is named after Frank E. Merriweather, Jr., editor and publisher of *The Criterion* – the oldest continuously published African American newspaper in upstate New York. The Merriweather Library also features the *William A. Miles Center for African and African-American Studies*.

For more information about the Frank E. Merriweather, Jr. Branch Library, click here: <https://www.buffalolib.org/locations-hours/frank-e-merriweather-jr-branch>. For updated Library System hours visit buffalolib.libcal.com or call 716-858-8900. Follow on Facebook, Twitter, Instagram, Pinterest and Flickr and the Library’s podcast, *All Booked Up* on SoundCloud. ###

Meet our 2021 Board of Directors

Artomatic is governed by some of the most creative and dynamic individuals across the DMV. Stay tuned to our social media over the next few weeks to learn more about these outstanding members of our Board.

OFFICERS				STAFF		 2021 BOARD OF DIRECTORS
 Jamila Canty President	 Christopher Brownlowe Treasurer	 Tracy L. Barwick Secretary	 Clare Donaher Immediate Past President	 Natalie Graves Tucker Executive Director		
DIRECTORS						
 Shiri Achu	 Catherine Aselford	 David Baxter	 Carol Rhodes Dyson	 Debbie Logan	 Rain Young	
ADVISORS						
 Felix Angel	 Shanthi Chandrasekar	 Tom Cushing	 Melani Douglass	 Rudolph Mason	 Angela Nicols	
				 George Koch Chairman Emeritus		

DC Arts Teletownhall Grants FY22

DC Commission on Arts & Humanities will host a Teletown Hall on Friday, May 7th from 10:00-12:00PM to share information about current funding opportunities available for individuals and organizations in fiscal year 2022. They will provide an overview of grants and public art programs with information on how to compete and submit an application. This event is online and open to the public. Free but pre-registration is required.

Pre-Registration for Teletown Hall

Ahmari Benton has been recently appointed as the Nancy Prophet Fellow at the RISD Museum in Providence, RI. She invites the BADC network to attend a virtual discussion tomorrow, October 14th (7-8p EST). [Defying the Shadow](#) presents images by Black artists and of Black figures that resist the consumptive impulses of looking. This virtual conversation, with the exhibition curator Anita N. Bateman, PhD and artist, Zoë Pulley (RISD MFA Graphic Design 2023), is organized specifically for BIPOC (Black, Indigenous, People of Color) communities and invites discussion about the exhibition's exploration of the appearance of shadows in formal and metaphorical settings. The full program description and registration link can be found [here](#).

Maleke Glee is presenting on Saturday, October 16th at the annual Black Portraiture[s] Conference which will be held virtually from Toronto this year between October 14-16. *BLACK PORTRAITURE[S]: Absent/ed Presence, 2021*, will be the first of the Black Portraiture[s] series to take place in Canada and will explore Blackness as absent/ed presence in art, art history, performance, archives, museums, cultural production, and technology. Maleke will present "The Visual Ethics of Memeing Black Life" on Day Three, Saturday, October 16th (1:30-3:30p EST) as part of the Anagrammatical Blackness Panel. Find [Registration](#) with [Event Details and Schedule](#).

Life is Suite: a Blog from Kimpton

A Peek at the Acclaimed Artists You'll Find at D.C.'s Kimpton Banneker Hotel

DESTINATIONS

At Kimpton Banneker Hotel in Washington, D.C., art appreciation is an everyday experience. In a nod to the District's vibrant array of public and private art institutions—many of which are just steps from the hotel's front doors—the expert Banneker team has curated an awe-inspiring art program highlighting artists whose works can also be found among the world's most prestigious collections. Here are four artists you won't want to miss during your stay, plus where else you can see their work in the nation's capital and beyond.



Kimpton Banneker Hotel, Washington DC

Photographer Susana Raab

Peruvian-American photographer Susana Raab began her career as a photojournalist covering national politics in Washington, D.C. While she still lives and works in the District, she now turns that investigative lens toward American culture for photographic series like *Consumed*, a quirky exploration of fast food, and *The Invisible Wall*, a long-term documentation of race and class east of D.C.'s Anacostia River. She describes her style as that of a chameleon, shifting perspectives and modalities based on the subject she's covering. Raab was previously the recipient of the White House News Photographers' Project Grant and, in addition to her personal

photography work, is photographer and videographer for the National Archives.

Where to find her work at Kimpton Banneker Hotel: Lobby Living Room

Where to find her work elsewhere: The Library of Congress Collections of Photographs and Prints, Washington, D.C.; The Art Museum of the Americas, Washington, D.C.; The Smithsonian National Museum of American History, Washington, D.C.; The Center for Fine Art Photography, Denver, C.O.



Photo by Susana Raab

Artist Victor Ekpuk

Victor Ekpuk is an internationally renowned Nigerian-American artist based in Washington, D.C. He came to prominence for his glyph-like paintings, drawings and sculptures inspired by Nsibidi, an indigenous Nigerian writing system. His multidisciplinary practice investigates the human condition, particularly the cultural memories and identities of the African diaspora. In recent years, he has begun to integrate murals and public-art projects into his portfolio, including large-scale installations at the North Carolina Museum of Art in Raleigh and the Memphis Brooks Museum in Memphis. Ekpuk's 30-year career has earned him a spot in many prestigious collections, like the Smithsonian National Museum of African Art, and the opportunity to exhibit in countries as far away as The Kingdom of Bahrain.

Where to find his work at Kimpton Banneker Hotel: Lobby Living Room

Where to find his work elsewhere: The Smithsonian Museum of African American History and Culture, Washington, D.C.; The Smithsonian National Museum of African Art, Washington, D.C.; The Phillips Collection, Washington, D.C.; The North Carolina Museum of Art, Raleigh, N.C.; The Memphis Brooks Museum, Memphis, T.N.



Photo by Patty Carroll

Photographer Patty Carroll

Chicago-based photographer Patty Carroll has been known for her vivid, brightly colored photographs since the 1970s. Her signature series, *Anonymous Women*, is a satirical exploration of women's complicated relationship with domesticity. In these highly stylized scenes, a faceless mannequin attempts—and fails—to complete a range of household duties. Carroll engages in a dark, humorous game of hide-and-seek with the viewer by camouflaging the Anonymous Woman with drapery or objects. The internationally acclaimed series was published as a monograph, *Anonymous Women: Domestic Demise*, in 2017 and has been exhibited globally. While Carroll spent many years as a photography educator, she recently made the decision to return to the studio full-time. She is currently an artist-in-residence at Studios Inc in Kansas City, Missouri.

Where to find her work at Kimpton Banneker Hotel: Lobby Living Room

Where to find her work elsewhere: The Smithsonian Institution, Washington, D.C.; The Library of Congress, Washington, D.C.; The Museum of Contemporary Photography, Chicago, I.L.; The Art Institute of Chicago, Chicago, I.L.; The Museum of Modern Art, New York, N.Y.



Art by Claudia Gibson-Hunter

Artist “Aziza” Claudia Gibson-Hunter

“Aziza” Claudia Gibson-Hunter is a central member of D.C.’s local art scene. Her time spent studying printmaking at nearby Howard University deeply influenced her career as an artist, and led to her later returning for a stint as a faculty member. Working out of her D.C. studio, Gibson-Hunter has developed a unique mixed-media style that collages printmaking, papermaking and painting. She points to this process of gathering, deconstructing and constructing as representing her rejection of containment and constant pursuit of growth. She is a four-time recipient of the Individual Artist Fellowship Program Grant from the D.C. Commission of the Arts and Humanities, as well as a co-founding member of the Black Artists of DC non-profit dedicated to the advancement of Afro-Centric art.

Where to find her work at Kimpton Banneker Hotel: Quill Board Room & Private Dining Space
Where to find her work elsewhere: District of Columbia Washingtonian Collection, Washington, D.C.; District of Columbia Permanent Collection – Wilson Building, Washington, D.C.; National Institutes of Health Permanent Collection, Washington, D.C.; The U.S. Embassy in Liberia, Monrovia, Liberia.

In the galleries: Artist's works criss-cross the paths of U.S. colonialism



An installation view of Amber Robles-Gordon's "Successions: Traversing U.S. Colonialism." (Greg Staley/Katzen Arts Center, American University)

By Mark Jenkins

December 3, 2021 at 6:00 a.m. EST

Residents of D.C. are used to seeing the place as an almost-state, much like Maryland or Wyoming, yet not quite. **Amber Robles-Gordon**, a longtime Washingtonian who was born in Puerto Rico, has a different take. Her American University Museum show, "Successions: Traversing U.S. Colonialism," groups D.C. with her birthplace and four other inhabited territories: Guam, the U.S. Virgin Islands, American Samoa and the Northern Mariana Islands. She represents these disenfranchised territories on two-sided quilted banners, one face for "political" and the other for "spiritual."

Robles-Gordon has often shown fabric pieces in which a variety of found materials dangle in free-form compositions. The "Successions" banners are more tightly arranged, although still in improvisational patchwork. The political face of the D.C. quilt depicts the city's diamond shape, minus the chunk that was retroceded to Virginia, and two sets of stars, echoing both the U.S. and D.C. flags. The flip side features motifs that evoke the Indigenous people who were displaced when the area became the capital of a country whose possessions would stretch from the Caribbean to the Pacific. Similar contrasts between official and ancestral are expressed on the alternate sides of the other quilts.

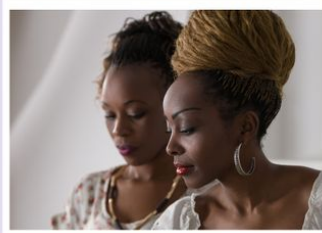
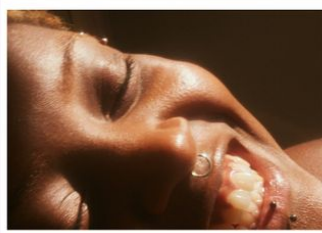
The show also features “Place of Breath and Birth,” collages on canvas that incorporate photos, including one of Robles-Gordon. These pieces are horizontal, and thus feel more like landscapes, albeit ones that are kaleidoscopic rather than realistic. They’re titled in Spanish and English, reflecting the artist’s Afro-Latina heritage. The artfully arranged scraps are analogous to what her statement calls “the missing slivers of my cultural identity,” and remind the viewer that Robles-Gordon’s exploration of U.S. territories began as a quest to learn more about herself.

Artist Talk December 11, 2021 2-4



Art of Noize 821 Upshur St. NW Rear #2 Washington, DC 20011





ARTWORK & THE ESSENCE OF A BLACK WOMAN

A dialogue with our featured artists on their journeys as Black artists and their perspectives on portraying Black women through art.

Following opening night, join us Saturday, December 4 for a unique and intimate gathering with our artists.

About this Event

About

The "Essence of a Black Woman" intends to present the rich complexity of the Black female narrative and experience--one that is often underrepresented and misrepresented in mainstream culture. We invited 10 Black artists from around the country to showcase their original or commissioned artwork that spoke to a varying perspectives and portrayals of Black women. Put together, the exhibition allows viewers to intimately learn and reflect upon varying perspectives of Black femininity in America.

Join us for our artist discussion on Saturday, December 4, where you will have the opportunity to further engage with our featured artists and hear their stories and perspectives on their journey, and how they represent Black femininity in their artwork.

Artists attending include: Kendahl Bell | **Greta Chapin-McGill** | Valencia Washington | K.E. Griffin | Danielle Scott | Niki Dionne Rockwell | Amuri Morris | Savior Allen-Knight | Simone Agoussoye | Timi Light

Location: Motor House, 120 W North Ave, Baltimore, MD 21201 (pictured above)

Time: 7:00pm-9:00pm (Timeline below. Guest should plan to arrive before 7:30pm EST)

Hyperallergenic

The Liminal Space of Identity for Residents of US Territories

In **Amber Robles-Gordon's** artwork, the borders between states matter less than the overlapping territories of self, the never-ending negotiation of identity.



by [Kriston Capps](#) 2 days ago



Installation view of Amber Robles-Gordon's *Successions: Traversing US Colonialism* at American University Museum (all photos by the author)

Washington, DC — Seven “flags” hang in Amber Robles-Gordon’s show at the American University Museum: one for each of the five unincorporated United States territories in the Caribbean, one for the District of Columbia, and one to signify the artist’s place in between those locales.

Each of these quilted, banner-like pieces has two sides: one per-

sonal, one political. This makes 14 flags — and countless subdivisions, really, considering all the fault lines and fractures that compose the quilted surfaces. They aren't literal territorial emblems, but like the actual flags they resemble, these banners make a constitutional statement, about one person, divisible, beautifully so.

Suspended from the third-floor atrium, the seven flags are a showstopper in *Successions: Traversing US Colonialism*. For this show, which was curated by Larry Ossei-Mensah and also includes mixed-media collages on canvas, Robles-Gordon set out to explore her own Caribbean roots. The artist couples traditional textiles with an approach to abstraction that draws on Washington's rich painting legacy to reflect the dynamism of the African diaspora, and where she dwells within it.



Amber Robles-Gordon, “Observación de influyentes: cultura y herencia Taina, el clima y el machismo” (“Observation of Influencers: Taino Culture and Heritage, the Climate and Machismo”) (2020), mixed-media collage on canvas, 18 x 24 inches

Robles-Gordon, who is Afro-Latina, spent much of the pandemic between San Juan, Puerto Rico, where she was born, and the District of Columbia, where she lives and works. The ideas that culminated with this body of work are informed by research into state borders, social systems, and political hierarchies. Yet the show brims with improvisation, color, and self-discovery.

Robles-Gordon borrows from insignia of the US territories while building her own personal cosmology of symbols to assert her supra-national identity. For the front side of her Virgin Islands quilt, titled “USVI Political” (2021), she deploys the shield banner and eagle emblem of the territory’s flag. The artist juxtaposes arrows, laurels, and other figurative elements with abstract bands of color alongside collaged images of Virgin Islands license plates. A gold chain hangs over the whole thing — just a dash of Robert Rauschenberg. “USVI Spiritual, Moko Jumbie: Walk Tall and Heal Forward” (2021), the back side, is an entirely abstract pattern that references the carnival stilt-walker tradition that came to the Caribbean from West Africa. The flags for Guam, American Samoa, Puerto Rico, and D.C. are similarly structured.

Successions considers the feedback loops of immigration and identity. It’s a formally intersectional show, too, as Robles-Gordon draws on Afro-Caribbean traditions and iconography as well as African American art history in her approach to collage. The works of David Driskell and Alma Thomas suffuse her mark-making: “Puerto Rico Political” (2021) resembles a Puerto Rican flag superimposed over one of Thomas’s circle paintings. Robles-Gordon’s quilts point to the rich use of fabric and textile techniques by Black artists such as Rosie Lee Tompkins and Faith Ringgold and the artists of Gee’s Bend (and, more recently, Tomashi Jackson and Eric N. Mack). A wealth of dense patterning and color adorns Robles-Gordon’s works, which reward close looking.



Installation view of Amber Robles-Gordon's *Successions: Traversing US Colonialism* at American University Museum

D.C. galleries are increasingly making room for artists weighing questions of status and identity. Anil Revri's mixed-media abstractions, also on view at the museum, take cues from sacred Hindu patterns and geometric abstract painting; across town, the Arlington Arts Center is hosting an exhibition by Pakistan-born artist Sobia Ahmad that features a haunting series of white flags, made from screen-printed woven rice bags and based on her family's forced migration after the Partition of India and Pakistan.

The works in *Successions* are stamped with stars and bars and other symbols laden with the weight of ceremony and state. Yet Robles-Gordon's collages also include references to botánicas, birth control, and bioluminescent bays, putting the personal on par with the political. In her work, the borders between states matter less than the overlapping territories of self, the never-

ending negotiation of identity, shown in these works as a source of comfort and conflict alike.

Successions: Traversing US Colonialism continues at the American University Museum (4400 Massachusetts Ave NW, Washington D.C.) through December 12. The exhibition was curated by Larry Ossei-Mensah.

How artist Zsundayka Nzinga would spend a perfect day in D.C.



Artist **Zsundayka Nzinga**. (Akem Photography)

By [Stephanie Williams](#)

Yesterday at 7:00 a.m. EST

In D.C. Dream Day, we ask our favorite people in the area to tell us how they would spend a perfect day in the District.

Pandemic closures were a gut punch to local artists who suddenly found themselves without a place to show their work. But [Zsundayka Nzinga](#) had a solution: If Washingtonians couldn't physically go to galleries, museums or other art spaces, then she would bring the art to them instead.

The local artist and educator's ingenuity was the force behind February's "[Distance Learning](#)," an online exhibition featuring works from 21 D.C. area art teachers that explored the mental and physical toll of the pandemic and the social unrest that took place in 2020.

"We had a couple who are extremely talented and that was their first show," Nzinga says. "And they're doing other shows now because of that and I'm seeing them sell merchandise now."

The Denver native and her husband, artist James Terrell, continue on their mission to make art accessible for all by hosting workshops on their website, terrellartsdc.com, with the eventual goal of opening a physical arts space in Ward 7, where they live. Until then, Nzinga is showcasing her work — in person, through the end of the year — at

Petworth's [Art of Noize](#) gallery.

Nzinga's D.C. dream day shines a spotlight on some of her favorite local arts supporters.

If I'm going to get coffee, I'm definitely taking a trip to [Culture Coffee Too](#). It is on Riggs Road NE just across from the Fort Totten [Metro] station. It is a beautiful spot, and the sista who runs it, we all call her Miss V, is an incredible advocate for arts and small business. This is her second location and she gave me some space to show [my work] when I first got here.

I love [Artist and Craftsman](#) because they're employee-run and employee-owned. And, of course, I love being able to support things like that. It's always very political to me, about who I'm spending my money with and who I'm spending my time with. They're a wonderful store. I was doing a citywide youth art competition before everything shut down and they always were donors, always partners and supported me. But I love that they keep their art supplies reasonable for artists. Art supplies can be very, very pricey. And they have an incredible paper selection.



The brisket sandwich at MGM Roast Beef. (James M. Thresher/For The Washington Post)

If it's lunchtime, I'm definitely hitting up [MGM Roast Beef](#). It used to be across the street from the Artist and Craftsman location we just lost [in D.C.], so anytime we would go there I would order a sandwich on the Uber [Eats] app so I could just pick it up on my way out. They have grass-fed, locally sourced and produced meats, just incredible sandwiches. You can get a brisket sandwich; you can get a turkey sandwich. They have this open-faced chicken salad melt sandwich that's so good. It's family-owned — it's not a chain space. These are people who've been serving the D.C. area for a long time.

[Next,] I'm headed to [Vintage and Charmed Classic Clothing](#). It is a shop in the Anacostia Arts Center that's run by a wonderful sista named Lynette [McNeill-Voss]. She is also a supporter of small businesses. I really like it when people who have businesses let other people come in their business with their items too. She supports a sista who does these custom African fabric clothes and another who does these amazing sunglasses and whatnot. But Lynette always has the best accessories. She'll have these \$5 rack sales and just everything is fly.

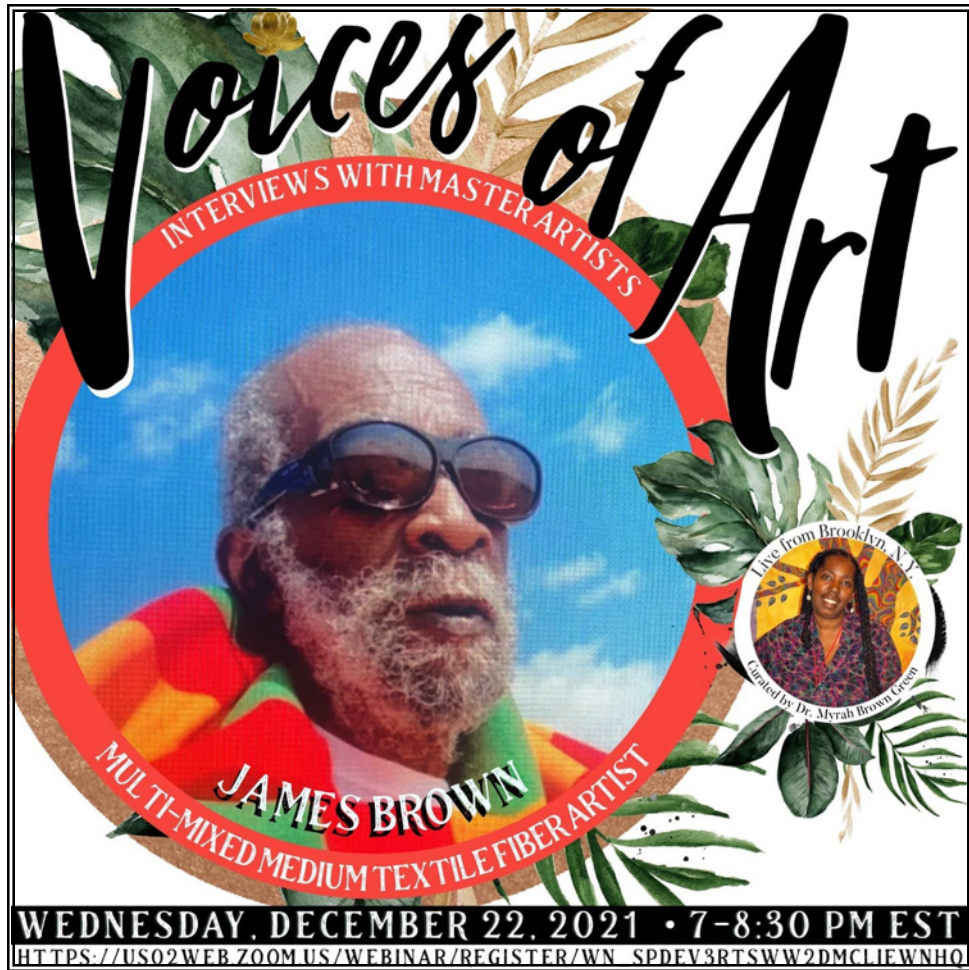


The International Spy Museum. (Toni L. Sandys/The Washington Post)

I went to the [International Spy Museum](#) for the first time about a month ago. We home-school our kids, and every Friday we meet up with other home-school families and do a field trip Friday. The kids said they wanted to go to the International Spy Museum, and I had no real concept of what that was, and let me tell you, I had the most fun I've ever had. It was so hands-on, it was so interactive, it was challenging. It was funny. It made me feel like a kid again because you kind of have to play to go through it.

[Truluck's Ocean's Finest Seafood and Crab](#) is fantastic. I'm really into seafood so that's the kind of place where my husband and I go for our celebratory dinners. They have an amazing African lobster tail. I'm a big fan of scallops. Their lobster bisque is just incredible. And it has a beautiful ambiance. Their drink list is really nice. If you want to get a little fancy drink, they have a lot of cute fancy drinks.

So then, I would probably want to go to my favorite hotel, which is the [Hamilton Hotel](#) right around the corner. I love them. They have a cool little speakeasy bar that not a lot of people know about. It's an all-black, skull-and-bones-type of secret room, and they just redid it. You can have a private party of like 15 to 20 people. And the vibe is just everything. And then I'd go get a room because they are one of the few hotels that still have bathtubs, so you can soak. They're one of the few hotels that have a great restaurant attached to it, with [Via Sophia](#), so if you want a late nightcap, you can go back down to the bar after a nice bath. You can order a nice pizza, and I love the view — it looks over the new Franklin [Square] Park.



BADC artist **James Brown, Jr.** presented a live webinar with Curator Dr. Myrah Brown Green. Mr. Brown presented a visual history of his art and explain the different techniques.

AWARDS

**Virtual Talk with Rappaport Art Prize Winner Sonya Clark
February 25 at 6:30 pm**

2020 Rappaport Art Prize winner **Sonya Clark**
is a fiber artist and professor of art at Amherst College.

Her powerful work addresses issues of race, history, and culture. Clark turns everyday items such as hair combs and flags into aesthetic objects. Across all mediums, Clark challenges viewers to make connections between the past and present, probing the roots of racial and national identities, and highlighting links between the founding of the United States, the institution of slavery, and contemporary practices of policing and incarceration.

Join Sonya for a virtual lecture on February 25 at 6:30 pm. Presented by the deCordova Sculpture Park and Museum & The Trustees of the Reservation.

Visit thetrustees.org/event/59354 to reserve your ticket.

Rappaport Art Prize Winner Sonya Clark Launches “Solidarity Book Project,” a Racism, History & Social Justice Initiative

The Solidarity Book Project is a collaborative, community-based artwork and activist initiative that invites participants to stand in solidarity with Black and Indigenous communities. There are several ways to join the project, including by sculpting social- and racial justice-related books with the iconic raised fist symbol. The public will be invited to do so via an extensive social media campaign. The project will culminate in an exhibition of the books at Amherst College in fall 2021.





RAPPAPORT

PROMOTING EMERGING LEADERS

Rappaport Foundation & McLean Hospital Panel Discussion
June 15, 2021



2017 Rappaport Art Prize winner Sam Durant's sculpture to be featured on NYC's High Line.

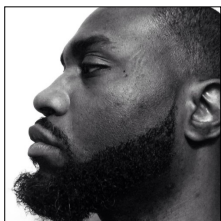
[Read About the Installation](#)



2020 Rappaport Art Prize winner Sonya Clark featured on BBC America.

[Watch the Interview](#)

MEET OUR RESIDENTS



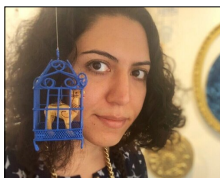
STAN SQUIREWELL



A.J. MCCLENON



LARRY W. COOK



MOJDEH REZAEIPOUR



DOMINIC GREEN



AMBER ROBLES-GORDON

RESIDENCIES WITH THE NICHOLSON PROJECT

The Nicholson Project's Artist Residency Program explores the positive roles that art and design can play in strengthening the community. Our Residency Program provides the time, space and support needed for artists to work on their studio practice and produce onsite activations. We welcome residents from all creative practices. Residents are paid \$2000.00/mo and stay for free at 2310 Nicholson St. Residencies are for 3 months.

The Nicholson Project was founded with a deep commitment to providing artists with space and support to create and further their practice. We want you to feel 100% supported during your time at Nicholson and beyond. As part of your acceptance, you will receive the following:

- \$2,000 monthly stipend
- Time and space to create
- Private access to the Residency Suite that includes an artist studio and apartment with a fully furnished bedroom, kitchen, and bathroom
- Curatorial support/consultation with our Managing Director and Curator
- Introductions to and consultations with arts experts and other experts you would like to meet for research related to your practice
- Up to \$3,000 for materials, supplies, and fees for an onsite exhibition or community program activation
- Promotional support (press releases for residency, social media promotion, and other support)
- Professional documentation of your work at The Nicholson Project and artist portraits/headshots

Stan Squirewell (b. 1978) is a painter, photographer, installation, and performance artist. Born and raised in Washington, DC in the Barry Farm neighborhood, just a few blocks away from The Nicholson Project, Squirewell established a serious art practice while working from his Harlem-based studio before moving to Louisville, KY where he currently lives and works. His work examines who curates and controls the narratives that become accepted as history; from what perspective is history written, whose stories are told, and whose are neglected?

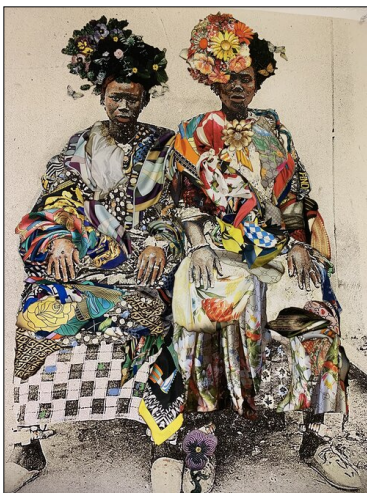
Squirewell's own family history provided an impetus for this line of inquiry after, in his 20s, he learned that his ancestry was not what he had been told, but included indigenous roots. Looking back at census and enlistment records, it became apparent how racial, cultural, and ancestral roots become blurred or even erased, sometimes by accident and sometimes on purpose. This inspired Squirewell to ask from whose perspective history is written. It also inspired him to begin questioning the education system, as he realized that whoever controls the educational

narrative controls the cultural consciousness. Says Squirewell, *"Marginalized communities are often overlooked and omitted from history in general. The history I was taught did not have my ancestry represented. As a child of the hip hop era, born in the 70s, growing up in the 80s and 90s, I look at my work as almost remixing, crate digging, but my crates are museums, private collections and historical narratives. I remix my pieces according to my own way of writing history. The main thing I want the viewer to take away is to question what you think you know, what you've been told and what you believe."*

Squirewell's artistic training began at the Duke Ellington School of the Arts. Since graduating he has continued his tutelage under many of DC's legends including artists Michael Platt and Lou Stovall. He holds an MFA from Maryland Institute College of Art's Hoffberger School of Painting (2007) where he studied under the late Grace Hartigan, and is the first winner of the Rush Philanthropic and Bombay Sapphire Artisan series. He has performed with Nick Cave (SoundSuits) at the National Portrait Gallery, and Jefferson Pinder with G-Fine Arts. His work is held in private and public collections including the Reginald F. Lewis Museum in Baltimore, MD, the Robert Steele Collection, and the Smithsonian's National Museum of African American History and Culture, among others.

During his residency at The Nicholson Project, Squirewell will use his time to research the archives at the National Gallery of Art and the Library of Congress, and to develop new work in preparation for his first upcoming solo museum exhibition. He will also host a program for young aspiring artists that live in Southeast DC, sharing his own journey and experiences to becoming a full-time practicing artist.

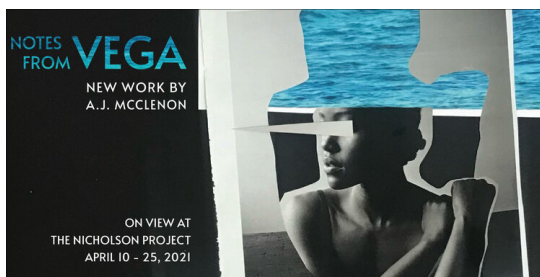
Learn more about Stan's work at www.stansquirewell.com



A.J. McClenon is a multi-disciplinary artist born and raised in Washington, DC and currently residing in Chicago. A.J. holds a Masters in Fine Arts from the School of the Art Institute of Chicago (2014) and a Bachelor of Arts with a minor in creative writing from the University of Maryland College Park. A.J. has performed and shown work throughout the US, at institutions including Steppenwolf, The Promontory, Woman Made Gallery, Echo Park Film Center, Chicago Filmmakers, Fine Art Complex 1101, and Longwood Arts Center. A.J. is also a co-founder of F4F, a domestic venue that cultivates a femme community, centers blackness, and expands upon understandings of what domestic space can be.

Alongside with artistic experiences, A.J. is passionate about teaching and community collaborations with the goal that all the memories and histories that are said to have “too many Black people,” are told and retold again. As a means to uphold these stories A.J. creates performances, installations, objects, sounds, visuals, and writings. These creations often revolve around an interest in water and aquatic life, escapism, Blackness, science, grief, US history, and the global future. A.J. is deeply invested in leveling the hierarchies of truth and using personal narrative to speak on political and cultural amnesia, and their absurdities.

Learn more about A.J.’s work at www.ajmcclenon.com



RESIDENT PROJECT: *NOTES FROM VEGA* EXHIBITION

A.J. presents a new body of work derived from VEGA, an ongoing project that presents a stage of a dystopian future. In *Notes from VEGA*, we are invited to take a glimpse at the resilience of Black people and their ability to adapt and evolve in any circumstance. When the earth is no longer able to

sustain their livelihoods and options are limited, they return to water—the source of life.

A.J. asks that you help predict DC's future and the role that generations of DC natives will play in VEGA. How will D.C.'s collective vision, histories and memories shape the future?



Larry W. Cook is a conceptual artist whose work spans installation, video, and photography. Cook received his MFA from George Washington University and has exhibited his work nationally at the National Portrait Gallery (2019), The National Gallery of Art (2017), and the Baltimore Museum of Art (2016). Cook was awarded the 2020 Nicholson Project Artist in Residency. He is currently an Assistant Professor of Photography at Howard University.

Learn more about Larry's work at www.larrywcook.com



Mojdeh Rezaeipour is guided by nonlinear collaboration with past and future ancestors. Mojdeh creates altar installations and films that explore the sacred space, dualities of grief and joy, destruction, creation, trauma and healing. Mojdeh's practice is largely process-led and moves boldly between media, resulting in a dynamic and ephemeral language of play, poetry and prayer that incorporates existing bodies of my 2D, sculptural and video work as a part of its immersive vocabulary. In the words of Mojdeh,

"I tell stories, I intuit, I question ways of knowing. I engage in conversation with celestial bodies and built environments. My work often incorporates movement, color, light and shadow, natural elements and my own body, as well as objects and relics that carry a story or a sense of place within them. The autobiographical pieces also draw from photographs, early drawings, and toys from my childhood in Iran. All of these elements are often deconstructed and reconstructed, reimagined and transformed, and shaped into site responsive interventions. Through this process, I invite others inside the walls of my own learning and into an embodied consideration of collective power and resilience."

Learn more about Mojdeh's work at www.mojdeh.art



Dominic Green is a multi-disciplinary artist and storyteller from Prince George's County, Maryland, currently focused on film, photography, and playwriting. From a young age, Dominic has been fascinated with the duality of good and evil. This fascination was rooted in a religious upbringing, and stories of good and evil found in the biblical text. Through these stories, Dominic developed a curiosity around the backstories of their characters, and how a moment seemed to shape the rest of their lives. Dominic uses his lens and writing to explore this central tension and fundamental questions of fairness and bias rooted in perception.

In his debut short film, “The Black Body,” explored a young black professional that discovers he can’t escape the depravity of White America’s harrowing present day. He continued to push the narrative of duality and perspective with his followup films “Can You See Me” in 2018 and “Ports of Habit” in 2019. In February 2020, Green debuted “Awaken Brown Eyes” as part of the Atlas Intersections Festival at the Atlas Theater in Washington, DC. He recognizes that feeling in film, photography, or art must be genuine; it cannot be borrowed or adopted. This is what he looks to achieve in the moments he writes or captures through a lens: real emotion that can be experienced and shared. Greens films and photography paints the world through a lens filled with sensitivity and thoughtfulness.

Dominic has exhibited locally at Bowie Arts Committee, The Cheshire, and The Nicholson Project. He was awarded residencies in 2011 at Peter Waddell’s The Toy Theatre, in 2019 at The University of Maryland and in 2020 at The Nicholson Project. In the words of Dominic,

“I write, I film, I photograph. For me, it all feels like the same thing. At my core, I am a storyteller.”

In his work, Dominic is inspired by religion, mythology, comic books, and a desire to explore identity and origin stories. His ultimate goal is to spark dialogues around identity and bias and to provide alternative imagery that is often missing from the conversation.

Learn more about Dominic’s [on Instagram @thewritingdirector](#)



Amber Robles-Gordon is a mixed media visual artist of Puerto Rican and Caribbean descent. Known for re-contextualizing non-traditional materials, her assemblages, large sculptures, installations, and public art-work emphasize the essentialness of spirituality and temporality within life. Driven by the need to construct her own finite path, innovate and challenge social norms, her artwork is unconventional and non-formulaic. Ultimately her creations are representational of her personal experiences and the paradoxes within the imbalance of masculine and feminine energies with our society.

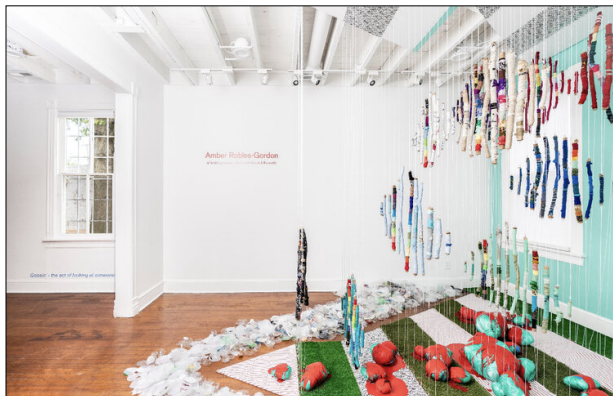
Robles-Gordon has over fifteen years of exhibiting, art education, and exhibition coordinating experience. She completed her Masters of Fine Arts from Howard University in November 2011, where she has received annual awards and accolades for her artwork. Since, her exhibitions and artwork has been reviewed and/or featured in the Washington Post, Washington City Paper, Washington Informer, Examiner, WAMU American University Radio, WPFW 89.3, MSNBC the grio, Hyperallergic, Ebony.com, Houston Chronicle, Miami Herald, Huffington Post, Bmore Art Magazine, and Callaloo Art & Culture in the African Diaspora.

She has exhibited nationally and in Germany, Italy, Malaysia, London, and Spain. In 2010, Robles-Gordon was granted apprenticeship to create a public art installation with the DC Commission on the Arts and Humanities, DC Creates Public Arts Program. Robles-Gordon was also commissioned to create temporary and permanent public art installations for numerous art fairs and agencies such as the DC Commission on the Arts and Humanities, DCCAH, Northern Virginia Fine Arts Association (NVFAA), Humanities Council of Washington, DC, Howard University, The Schomburg Center for Research in Black Culture, the Washington Projects for the Arts, Martha's Table and Democracy.

Throughout her career, she serves as an advocate for the Washington, DC area arts community. As of November 2004 through July 2012, Robles-Gordon has been an active member of the Black Artists DC, (BADC) serving as exhibitions coordinator, Vice President, and President. Robles-Gordon is also the Co-Founder of Delusions of Grandeur Artist Collective. In 2012, Robles-Gordon was selected to present for the Under the Influence competition as part of the 30 Americans Exhibition at the Corcoran Gallery of Art.

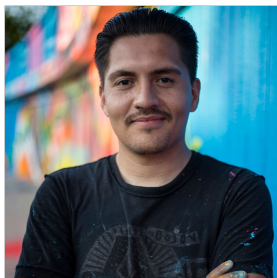
Additionally, she has been commissioned by the Smithsonian Anacostia Museum, Luther College, WETA Television, WPFW 89.3fm, WAMU | American University Radio, Al Jazeera, The Kojo Nnamdi Show, Howard University, David C. Driskell Center, the Phillips Collection, the African American Museum in Philadelphia, Mc Daniel College Salisbury University, Harvey B. Gantt Center, Phillips Collection, American University, National Museum of African American History and Culture to teach workshops, give commentary, and or present about her artwork. In 2016, Robles-Gordon was selected for the Centro Cultural Costarricense-Norteamericano, Back the Roots, Teaching Residency in Limon, Costa Rica. In 2017, she participated in a teaching residency with Washington Projects for the Arts and DC Public Schools.

Learn more about Amber's at www.amberroblesgordon.com



Announcing New Artists!

Pyramid Atlantic's Keyholder Residency is a competitive opportunity for emerging artists. This program is made possible in part by donations from [Artisan 4100](#) and [Studio 3807](#), two apartment communities located in the Gateway Arts District. For every apartment leased through July 30, 2021, a donation of \$250 will be made to Pyramid Atlantic to support our artistic residencies. \$5,750 has been raised through this program so far!



Keyholder Resident - Edgar Reyes

Edgar Reyes is a multimedia artist based in the Baltimore and Washington D.C. area. Reyes earned his MFA from Maryland Institute College of Art and has taught at non-profit organizations, schools, and museums. Many of his projects are autobiographical and a reflection of his personal journey as an undocumented youth in the United States. His work highlights the adversities his family has faced when divided by deportations, the loss of loved ones, and racially motivated crimes.



Vita Resident - Nitya Ramlogan

Nitya is an illustrator, educator, and yoga facilitator based in Washington, DC, near her hometown in Maryland. Her work spans various story-telling media, from children's books to theater. She has a [B.Sc.](#) in Foreign Service from Georgetown University, where she studied Comparative Development in Latin America and Asia. She has also studied figure drawing at the Washington Studio School and Printmaking at the Taller Experimental de Gráfica in Havana



Denbo Fellow - Adjoa J. Burrowes

Adjoa J. Burrowes is a printmaker, mixed media artist, and art educator. She earned a B.F.A. in printmaking from Howard University and an M.A. in Art Education at Corcoran College of Arts and Design at The George Washington University. Burrowes has studied with contemporary artists in Ghana, Nigeria, Sudan, and the Democratic Republic of the Congo and has presented her work in the US, Virgin Islands, Mexico, the Netherlands, and France. As an educator, she has designed and implemented art workshops and residencies for cultural institutions throughout the nation including the John F. Kennedy Center, the National Museum of

Women in the Arts, and the National Civil Rights Museum.



Denbo Fellow - Melissa Haviland

Melissa Haviland is an artist who lives and works in Athens, Ohio. She received a BFA from Illinois State University in 1998 and an MFA from the University of Nebraska-Lincoln in 2002. Haviland is currently a Professor at Ohio University where she teaches printmaking and papermaking. She is also the Chair of the Print area and the Director of Study of the Honors Tutorial College Studio Art program. Melissa Haviland's print installations take over the gallery, often becoming a bit too much while questioning the objects in our lives and the personal, cultural, and economic power they have over us.

Voices of Art/ Season #2 | dr. myrah

<https://myrahbrowngreen.com/voices-of-art/-season-#2>

Voices of Art/Season 2; voices of Art/ Season #2. Collete Bonaparte and Me. **Gwendolyn Aqui-Brooks** and Me. Rachel Scotland and Me. Welcome; About Me; TV, Video; **Voices of Art/ Season #1; Voices of Art/ Season #2;** Workshops; Books and Articles; Press; Blog; Exhibitions Curated; Upoming Events; Contact ; **Gwendolyn Aqui-Brooks** was selected to be interviewed by Dr. Myrah Brown Green on her program , 'Voices of Art'.



COVID-19 PAGES Featured Artist - AZIZA CLAUDIA GIBSON-HUNTER

Aziza was born in Philadelphia, PA. She graduated from Temple University (BS), and Howard University (MFA). She attended Bob Blackburn's Printmaking Studio, the New York Arts Students League, and later received a fellowship from the Bronx Museum of Art. She joined "Where We At", a group of Black women artists in the early 1980's. Ms. Gibson-Hunter was an administrator at Parsons School of Design and a faculty member at Howard University and Bowie State University.

Aziza was awarded the Individual Artist Fellowship Program Grant, from the DC Commis-

sion of the Arts and Humanities. Her work can be found in the collections of the Washington DC Art Bank, the Liberian Embassy, Montgomery County, Maryland, and other noted collections. She completed, two public commissions for Washington, DC: The Wall of Unity (2017) and, ANCESTORS, (2019). In 2019 Aziza was a Pyramid Atlantic Denbo Fellow.

She is currently a cofounding member of Black Artists of DC, a member of WOAUA, and a post-studio member of STABLE, a Washington DC arts community. Her work has been exhibited nationally and internationally. You can find more about Aziza on the digital archive JEMBE.

Aziza's contribution to the COVID-19 PAGES is "Garvey's Ghost," of which she states: Given the sober times in which we find ourselves, a whirlwind has formed. The forces of millions of our ancestors are here to assist us by reinforcing our grit, faith, tenacity, our creativity and sense of humor. We have only to call their names. Those in power say they want things to go back to normal. That normal is powered by race, class, and gender oppression. There is something more that must be born despite all of the death. May our ancestors and Garvey's ghost help to give us both the direction and courage to usher in a just world.

To visit COVID-19 PAGES: The Influence & Inspiration of Women, visit our website.



<https://www.youtube.com/watch?v=1cUp-ezBwf0>

[#ARTICOTv Ep 602 | Art in your Community](#)

Featured artists at Pyramid Atlantic Studios:

**Aziza Claudia Gibson-Hunter, Julie Dickerson Thompson and
Kamala Subramaniam**

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

GAINING ACCESS: MUSEUMS, PUBLISHING, & MORE

5/01/21, 3:00-4:20pm

BLaCK
ARTIST FAIR
PANELS

Moderated by **Angela Carroll**

Featuring
Carol Rhodes Dyson, Gerrad Alex Taylor, & Jerome Chester

A panel of curators, publishers and artists will be discussing strategies for Black creatives to gain access to creative spaces and the importance of creating more Black own spaces to highlight the artistic brilliance within the Black Community.



Carol Rhodes Dyson

FEATURED ARTISTS

JAMIE GRACE ALEXANDER

[DESTINY BELGRAVE](#)

[KYRA BROWN](#)

[NAKEYA BROWN](#)

[ANGELA N. CARROLL](#)

DEIRDRE DARDEN

[RHEA DILLON](#)

[NATOYA ELLIS](#)

[KAILAH FOREMAN](#)

[PHYLICIA GHEE](#)

[AZIZA GIBSON - HUNTER](#)

MOSES JEUNE

[SHANELL KITT](#)

[ADA PINKSTON](#)

[SIMONE SAUNDERS](#)

CLICK COVER IMAGE BELOW TO READ!



WHAT ARE THE KEY POINTS YOUR CREATIVE PRACTICE DRAWS FROM THAT CONNECT TO THE EXISTENCE, SURVIVAL, AND FUTURE OF BLACK LIVES?

Carryin' On... is a timely collection of interviews, literary works, and visual art from 15 national and international Black artists, activists, and creatives. Black Artist Research Space asked each individual the following question in 2020 during the height of racial unrest and a global health pandemic: *What are the key points your creative practice draws from that connect to the existence, survival, and future of Black lives?* For Black Artist Research Space, the guiding intention was to unearth and directly document how the creative work of Black people centers the individual and/or communities to which they belong and furthermore show how one's work supports the perseverance of Black lives. Posing a question that centers Black individuals and communities automatically creates space for honoring and autonomy, however this turned out to not be the sole function of the question.

The responses, akin to individual puzzle pieces, began to converge in a manner that constructed a larger blueprint (that is by no means exhaustive) on the ways in which Black people, universally, carry on. The collection outlines a journey that reveals the methods Black creatives employ to reconcile trauma, upend oppressive structures, and experience freedom. What became evident is the significant connection between Black creative practice and how creative practice facilitates the act of carrying on.

Carrying on can be defined as the act of persevering in spite of hindering or oppressive circumstances. Yet, there is also an understanding that to be regarded as "carryin' on" means for one to behave in an "improper" manner as defined by the social standards of a specific space and time. The key is understanding that social standards are often defined and measured against dominant culture expectations regarding how individuals should behave and show up in spaces. These expectations do not necessarily exist to serve those who fall outside the dominant cultural category. On the contrary, dominant cultural norms often keep marginalized people under control, oppressed, and of the most beneficial use to those dictating dominant culture. With this understanding, "carryin' on" in this context becomes an active and empowering statement of resistance.



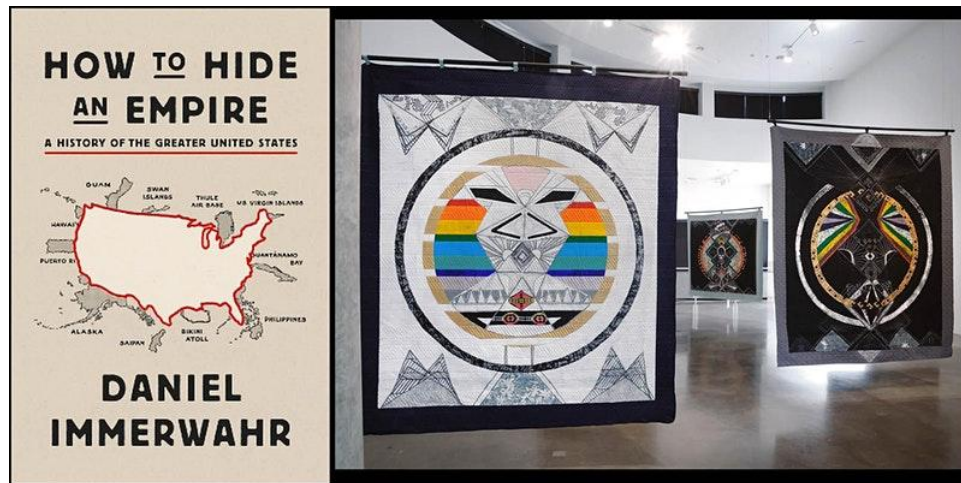
Carryin' On... looks at Black contemporary creativity in relationship to the time and social climate Black people are navigating. Black activists, artists, and creatives are making amidst the continuation of ever prevalent trauma to and surrounding Black bodies - the original question commenced at the height of unrest resulting from the 2020 deaths of Breonna Taylor and George Floyd. It is critical to define the time in which Black people are making because this context serves as insight into the variables impacting and informing one's existence. The times are just as relevant as the work being produced. In an age of state sanctioned violence against Black bodies, capitalization of Black labor, and a global health pandemic, assessing how our work manifests to actively preserve the existence, survival and future of Black life is paramount.



<https://www.blackartistresearchspace.com/carryin-on-publication>

The American University Museum is pleased to present a virtual conversation with Amber Robles-Gordon (artist) and Daniel Immerwahr (author) on October 26, 6PM ET.

Learn more and register: <https://www.eventbrite.com/e/a-conversation-with-amber-robles-gordon-and-daniel-immerwahr-tickets-192319451657>



Join Daniel Immerwahr, author of *How to Hide an Empire: A History of the Greater United States* and visual artist **Amber Robles-Gordon** for a candid conversation regarding the threads of intersection between his book and her current solo exhibition at the American University Museum, [*Successions: Traversing US Colonialism*](#). The talk will illuminate the historical underpinnings of US colonialism, Americanism, institutional racism, anti-Blackness, and their immeasurable impact in the US territories.

While creating the series “Place of Breath and Birth,” Robles-Gordon referenced her heritage, lived experiences, and research specifically about Puerto Rico. During this period, she realized that the mistreatment toward Puerto Ricans extended to citizens of the other US territories and commonwealths.

As her series expanded, she began research about the history of US colonialism, specifically the US territories. Robles-Gordon turned to Immerwahr's book, and it quickly became a valuable source for historical context that influenced the artwork in the exhibition.

-

American University Museum
at the Katzen Arts Center

In ‘Making Visible the Connections,’ artist Ben Jones hopes we can break from same old problems



Updated: Oct. 15, 2021, 12:39 a.m. | Published: Oct. 13, 2021, 11:45 a.m.

By **David Menzies** | **The Jersey Journal**

Artist and retired New Jersey City University art professor Ben Jones was still in San Francisco early this week, just a few days after the Oct. 8 opening of the dual show “Making Visible the Connections | **Ben F Jones** & William Rhodes,” at the California Institute of Integral Studies’ Desai Matta Gallery.

Jones, born in 1941, a longtime Jersey City resident and native of Paterson, is 30 years older than Rhodes, and that’s a key element for an exhibition of art exploring the way everything is connected.

But the timing coincides with the COVID pandemic. In an interview over the phone Tuesday, Jones talked about the comparative challenges of navigating that in San Francisco as opposed to Jersey City.

“(San Francisco) has a very good mayor,” Jones said. “And she tries to make sure that people should do what they should do, but here there’s a lot of homeless people. San Francisco is a great city but it costs everything from sad to wonderful, so you see a lot of homeless people and a number of young people being homeless from all different classes and races.”

For reasons which include the year-round warm weather, California has the one of the highest rates of homelessness in the country. People who are homeless are in a much more precarious

position of being able to take precautions against COVID.

“When we had the opening, they only allowed so many people in and they had to sign forms that they were completely okay in terms of that they’ve been vaccinated and that they had to wear masks,” Jones said, “so I felt very good about the safety precautions that the gallery took and the city tries to. But sometimes there’s certain things that you just can’t avoid, and you should stay away from things that you feel might be problematic.”

Jones means as an immediate health-risk. But he’s also well-aware that there’s a lot of problematic things people can’t avoid, in general, especially people who have been cast on society’s bottom rung.

“Everything connects,” Jones said. “Racism, social justice, environmentalism, spirituality. ... If we don’t see the connections, then we keep things in their little boxes and categories and things like that, so we have to see the connection between social justice and protecting the environment and working for equality.”

Jones is a socialist. As he talked about his reasons for that, Jones circled back to the homelessness in San Francisco and its surrounding areas.

“I think as much as capitalism wants to take care of poor people, the bottom line is that in capitalism people can be very greedy, so those who can make a lot of money – that also influences the power that they can have in this society. San Francisco is such a great city, but when you see the people living in the streets, (the scale) makes it look like (in Jersey City) we don’t have homeless. In California, so many places that you go to, if you’re in LA, if you’re here, even when I go to Berkeley, you see some people living in the street in blankets to keep themselves warm. ... So in my work, I try to connect these things and deal with them in a way that you see one connects to the other.”

And everything, Jones said, relates to environmentalism and social justice.

“Maybe about 20 years ago, you’d watch television and they would talk about the environment and they would have white people who were the so-called authority on environmentalism,” Jones said. “And so as I watch things and listen to the radio and read the newspaper ... I see mainly white people or white authorities talking about these things. I say, ‘Well, the environment affects everybody. Why don’t I see people of color?’ So one day on the radio there was this young Black woman from the Bronx talking about the pollution in her neighborhood and how young people in that environment were getting asthma and bronchial problems and stuff like that, so she got involved with starting this organization to deal with this problem of pollution.”

Jones thought this was wonderful because of a dynamic he tried to tackle while he was an art professor at NJCU.

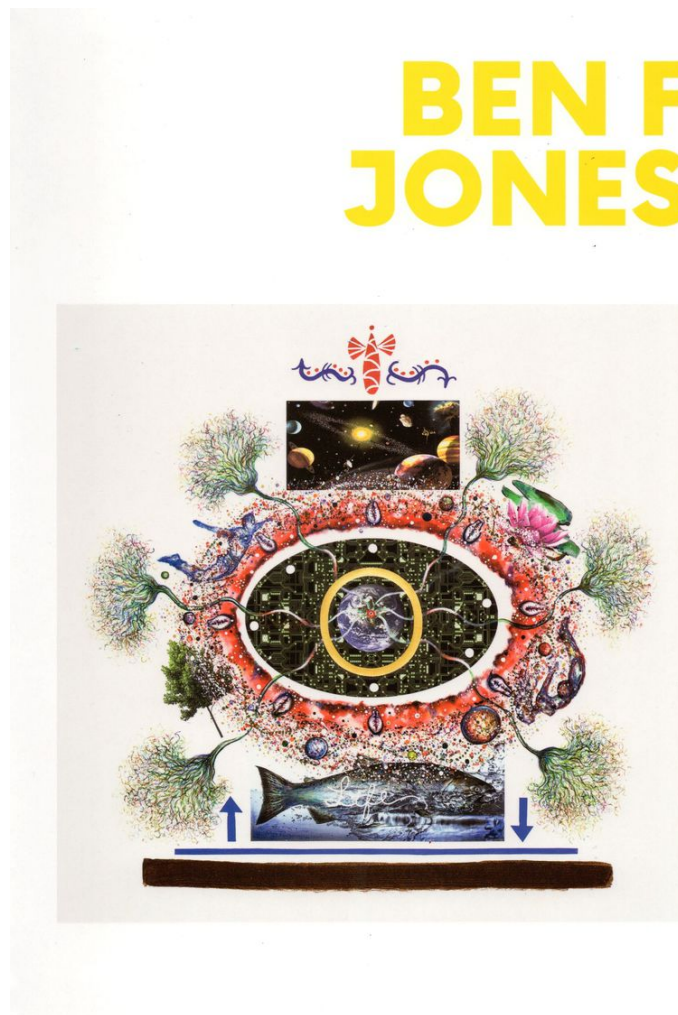
“I was always fighting for the department to bring in more Black people, because here we’re a block away from the Black community,” Jones said. “But in my department I saw very few Black people teaching, and I said that’s not good for the young people because they also have

to see people who look like them, so you take away the excuse that, ‘Oh I cant do this because of racism,’ where as you saw a teacher who looked like you and that would let you know that you can do thing, too ... so people have to be represented in the problem. You see them at the bottom, but you also have to see them at the top as people who are doing things about this and have a power to make change.”

With such a large Black community near NJCU still facing similarly polluted conditions as the aforementioned woman from the Bronx, it speaks to the way these things connect to a lack of power Jones said affects communities all over the country.

“Class and power have something to do with this. If you don’t have any power ... just look at as you go through Martin Luther King Drive (two blocks up from NJCU) and the maintenance of that community in terms of the mentality of some of the people not maintaining it. Well, we can’t just blame the people.”

To learn more about Jones visit, benfjones.net and contact him at benelise55@comcast.net for info on exhibiting or purchasing his work.



<https://www.youtube.com/watch?v=So-kWgecuqI>



DC OFFICE OF CABLE TELEVISION, FILM, MUSIC & ENTERTAINMENT
MASTERCLASS SERIES FOR CREATIVE ENTREPRENEURS

FEATURING
Chinedu Felix Osuchukwu

VIRTUAL DISCUSSION
VISIT 202CREATES.COM
FOR MORE INFORMATION



Britt Waters
Host
202Creates Masterclass



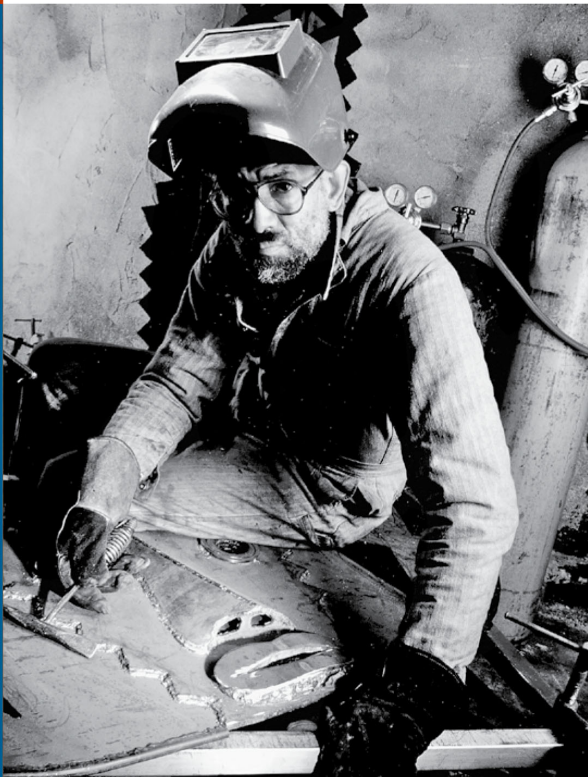
Chinedu Felix Osuchukwu
Visual Artist, Educator
and Entrepreneur



A Cultural Insp

Engineering Training Plays Key Role For Talented Sculptor

BY GREG SCOTT



Nelson working with steel in his studio. His work is showcased across the country.

It is hard to fathom that an engineering background could serve as a training ground for an aspiring artist. But for Allen "Uzikee" Nelson, these two disciplines are a perfect complement for his journey.

The 1965 SIU engineering technology graduate, an accomplished sculptor in Washington, D.C., says knowledge garnered in his field of study continues to be an asset.

"Most of my artwork is self-standing and outdoors. Therefore, it requires a strong foundation," Nelson says. "Information I acquired through engineering continue to serve me well."

A retired engineering technology professor of 24 years at the University of District Columbia, Nelson's art often pays tribute to his African-American heroes and others who have influenced his life. He strives to educate and inform the public about African culture and inspire others through the accomplishments of trailblazers who paved the way for future generations.

Nelson's freestanding work is comprised of weathering steel and stained glass. It is showcased throughout his Washington, D.C., neighborhood. His piece, titled "Real Justice," representing Thurgood Marshall, the first African-American Supreme Court Justice, is displayed at the Smithsonian Anacostia Community Museum in Washington's 8th Ward.

"When I initially moved to Washington, I noticed

iration



His sculpture, "Here I Stand," was inspired by the memory of political activist Paul Robeson.



TOP: Nelson's work combines weathered steel and stained glass, while incorporating the African aesthetic "into subconscious culture."
RIGHT: "El Dorado Gold" is featured at the Josephine Butler House in Washington, D.C.

there was very little outdoor art representing African-Americans," he says. "That was the inspiration behind Real Justice and subsequent work that followed."

The SIU graduate's artwork has been exhibited at Howard University, The Martin Luther King Library, the International Monetary Fund and the Industrial Bank of Washington. Additionally, Nelson and his wife, Januwa Moja, a fiber artist, coordinated a show titled "Celebrating the Spirit in Africa and the Diaspora," is on display through April 16 at the James E. Lewis Museum of Art at Morgan State University in Baltimore.

Nelson says he and his wife have traveled worldwide participating in art-related festivities. The Baltimore show is the first event they have coordinated together.

"Movable sculpture I've developed over the last 40 years is on display at Morgan State," he says. "It's basically artwork I've done since we have been married."

The Tupelo, Miss., native moved to Peoria,



Ill., during his sophomore year of high school in 1955 to join his father, a traveling dentist, who had relocated to the city. When the time came to select a college of choice, Nelson's two older sisters, who had attended Bradley University, suggested that he attend SIU.

"They said I would be happier at SIU because a lot of black students were enrolled there," he says. "Therefore, my sisters thought the social aspect of my college years would be better in Carbondale."

Nelson says he lived with SIU football and basketball players, some of whom went on to play professionally. He also pledged into the Alpha Phi Alpha fraternity. And two younger siblings followed him to SIU.

His interest in art also started at SIU. While he majored in engineering technology, Nelson visited the University Museum gift shop, and became

fascinated by ebony artwork carvings that represented African culture.

"I bought a carving for my mother and became intrigued by African-American culture and history," he says. "I read books in Morris Library about the topic."

Nelson traced his own family lineage back to 1855 when relatives escaped slavery via the Underground Railroad to Canada. His mother was born in Canada and moved to Chicago during the Great Depression.

"A trip to Ghana and Nigeria some years later further inspired me," he says. "I lived with some African people and learned more about the culture. It was quite an experience."

After graduating from SIU, Nelson worked for Caterpillar in Peoria, where he created his first major artwork, a 15-foot steel sculpture that was commissioned by the NAACP. He subsequently served a stint with

McDonnell Douglas (now Boeing) in St. Louis, before accepting an internship at Florissant Valley Community College in the city.

Upon completing his six-month internship, he accepted the professorship at University of District Columbia. A sculpture he created – Saint Denard – was developed in honor of the gentleman who hired him at the university.

Nelson attended an Alpha Phi Alpha fraternity 50-year reunion last summer. He is planning on returning to Carbondale in July for the SIU Black Alumni Reunion, an event he has attended three times previously.

"I had a wonderful time at SIU and wouldn't trade it for anything."

If you would like to view Allen Ukizee Nelson's work, please visit uzikee.com.

Every Saluki has a story. What's yours?



SIU ALUMNI
ASSOCIATION

Tell Us Your Story

siualumni.com/tellus

Nature Lover's Paradise!

A Prairie-style red brick home near Steeleville, IL on 6-acre estate
Listen to the stream and waterfalls nearby from the master suite.



- 2-acres spring-fed
- 16-ft. deep lake
- 90% native landscaping
- 20 picture windows offer great view
- Wrap around deck
- 3-season porch
- 3-car plus attached garage
- and MORE!

Call Jamie Keller: (618) 713-7677



Seven Artists and Curators Reveal a Cherished, Overlooked Black Artist

I asked respected art figures like Lowery Stokes Sims, Deborah Willis, and Ugochukwu-Smooth Nzewi to share a beloved artist with me.



by Jasmine Weber February 28, 2019



Ingrid Pollard, *Oceans Apart* series (1989) (courtesy of Ingrid Pollard)

The extensive impact of Black culture on visual history is prominent and unignorable. In recent years, popular international exhibitions like *Soul of a Nation* platformed overlooked, critical Black artists whose cultural impact has been neglected in mainstream museum exhibitions, alongside acclaimed figures like Barkley Hendricks and Faith Ringgold. I asked a series of curators and artists working today, from

different generations and varied backgrounds, to share a Black artist they treasure, but feel has not received the wide-reaching commendation they deserve.

Each curator and artist wrote to me with their contribution, highlighting a Black artist — and for some, artists — whose work they deeply cherish. Their chosen artists are diverse and vital, working in abstraction, figurative illustration, photography, and beyond. Nearly all of the artists are still living and practicing, with some emerging in their careers and some with decades behind them.

Read their contributions below:

Chloë Bass

Conceptual artist working with performance, installation, social practice, and notions of intimacy.



Stanley Broun, “1m horizontal/1m vertikal,” graphite on paper laid down on canvas, in two parts, 116.5 by 32.5 cm. 45 3/4 by 12 7/8 in. (courtesy of Sotheby’s)

“My contribution to this is Stanley Broun — who I feel is *not* under-

represented but is still weirdly relatively under-known. As a Black artist working in text, informed by legacies of minimalism and conceptualism, and interested in everyday materials, he's a ghost who haunts my work. His work is in MoMA's collection! *Artforum*, *ArtNews*, and *Frieze* reported his death in 2017. He isn't forgotten. Yet I haven't run into many people who are my peers who know about his work, or who would recognize that work with respect to contemporary positions about Blackness, complex identities, or political conversations."

Makeda Best

Educator and curator of photography at the Harvard Art Museums with a specialty in 19th- and 20th-century American photography.



Chester Higgins, Jr. "Crescent Soul" (courtesy of the artist)

"During my first week as an art student at CalArts, I learned about the work of Clarissa Sligh and twenty years later, her ongoing and prolific production that includes artists books, photographs, and installations continue to excite me – raw, tactile, rhythmic — she transforms the

words, photographs, and experiences of everyday life and popular culture.

“As the Brexit saga and its concurrent debates about the meaning of Britishness and British identity continue to unfold, the work of the British-based, Guyanese-born artist and photographer Ingrid Pollard has been on my mind. She explores the histories, symbols, spaces, economies and lived experiences that bind contemporary Britain to its past – an ongoing and subversive ‘family album.’

“Finally, I am thinking about the Brooklyn based photographer Chester Higgins, Jr., because of his gracefully encyclopedic and profound oeuvre is grounded in the belief in the connections between people of African descent and his tireless work to document it.”

Amanda Hunt

Co-curator of Desert X and director of education and curator of programs at the Museum of Contemporary Art, Los Angeles.



Desert X installation view, Eric N. Mack, *Halter*, 2019, photo by Lance Gerber (courtesy of Desert X)

“Artist Eric N. Mack is not without recognition and accolades, but the

utterly seamless range of his work is yet to be fully appreciated, perhaps even realized. Mack's visual language is a kind of poetry that establishes a particular brand of fluidity between painting, sculpture, and fashion, and it is evolving in strides. Overlapping and overlaying materials in ways that progress and expand the art historical thread of Daniel Buren, David Hammons, and Christo and Jeanne-Claude, his discreet works and installations evoke the body, the street, and the way in which we dress our identities for ourselves and/or for others. This season marks his second runway collaboration with London-based fashion label Wales Bonner, bringing him ever closer to the source, but on his own terms.

"His work for the Desert X 2019 Biennial is the largest piece he's made to date. A rumination on shelter, it is a work that elegantly, expertly drapes an abandoned car garage in a mix of Missoni fabrics, an ultimately romantic expression that captures the wind as well as each visitor who encounters it. Lemme walk across the room is his first solo exhibition up now at the Brooklyn Museum of Art, dramatically staged in its iconic Great Hall. Our story began at the Studio Museum in Harlem and I look forward to its next chapters. He is just getting started."

Ugochukwu-Smooth Nzewi

Artist, art historian, and curator of African art at the Cleveland Museum of Art.



Sonya Clark, "Black Hair Flag" (2011), Cloth, paint, cotton thread
(courtesy of the artist)

“**Sonya Clark** is an exceptional artist who has yet to receive critical attention that matches the depth of her practice and her incomparable investment in raising the next generation of socially-engaged artists as an art professor. She is one of the few artists who can be genuinely addressed as a public artist. Public artists are not necessarily artists who grab the imagination because they are famous with great CVs and institutional presence; or because they have created iconic public art. Instead, they are committed to acting as the public conscience time after time by addressing thorny issues with compassion, deep understanding, and honesty. Through their work, they mirror the pulse of our time without compromising the integrity of the aesthetic experience. Such is Clark’s art that stirs the sublime and conscience with its arresting clarity and visual eloquence.

“In a career spanning more than two decades, Clark has carried on a sustained inquiry on the black experience in the United States; grappling with questions centered on history, social justice, institutional racism and racial inequality in such works as *Afro Abe II* (2010), *Black Hair Flag* (2010), *Unravelling & Unraveled* (2015). With these complex works, she shines a contemporary light on the unfinished business of America’s slavery and Jim Crow past with candor and nuance. She maintains an interest in craft as cultural practice and the materiality of form that it conveys by working with common *objects such as* human hair, combs, clothes, and beads albeit loaded with cultural symbolism. These objects are transformed in a variety of ways in her wide-ranging practice that includes sculpture, ceramic, installation, and performance. Yet with some of these artifacts that reflect religious beliefs, she traces a continuum between Africa and its diaspora such as in *Beaded Prayers Project* (1999–2004), an accumulative installation that comprises over 4000 beaded prayers, she explores amulets as body adornment, and for their more intrinsic value as divination, protective, spiritual, and healing objects in the African and African Diaspora traditions.

“Although she is the recipient of numerous grants, awards, and fellow-

ships, including ArtPrize Juried Grand Prize (co-winner in 2014), and Smithsonian Artist Research Fellowship in 2010 and 2011; has held countless exhibition and is featured in several collections; she is yet to command the attention that she truly deserves, perhaps because she would rather work quietly and away from the PR-driven machinery of the art world today.”

Dread Scott

Contemporary artist working in performance, installation, video, photography, printmaking, and painting.



Robert Pruitt, “Usher Board President” (2018), charcoal, conté, and coffee on paper, 84 x 60 inches (image courtesy the artist and Koplin Del Rio Gallery, Seattle)

“It’s a different time than when I was in art school in the 1980s. At the time, the overwhelming majority of artists taught and those who were being shown and critically praised were almost all white. Now, Basquiat and Kerry James Marshall fetch top prices at auctions and are widely known. Art students in many places learn about Carrie Mae Weems, Fred Wilson, Kara Walker, Glen Ligon, David Hammons, and

Jack Whitten. Even artists a half generation younger like Wangechi Mutu, Mickalene Thomas, Simone Leigh, and Hank Willis Thomas are fairly widely known.

“So I’d choose to highlight five younger artists and one underappreciated legend. Deborah Roberts, Vanessa German, Ja’Tovia Gary, Ebony G. Patterson, and Robert A. Pruitt are all badass, and everyone should be checking out what they’re doing.



Roy DeCarava, “Graduation” (1949). © The Estate of Roy DeCarava 2018. All rights reserved. Courtesy David Zwirner.

“As for legends, Roy DeCarava is god. Every Black photographer 40 or over I know of has been influenced by him. Yet he isn’t as well known outside of photography circles. Back in the day, the art world didn’t really accept photography, so Roy isn’t as recognized outside of photography circles as he should be. If you don’t know Roy’s work, stop reading this right now and correct that deficiency.”

Lowery Stokes Sims

Curator, art historian, and museum administrator who has been a

leader at institutions including the Studio Museum in Harlem and the Museum of Arts and Design.



Mary Lovelace O’Neal, “Racism is Like Rain, Either It’s Raining or It’s Gathering Somewhere” (1993) acrylic and mixed media on canvas, 86 x 138 inches (photo courtesy of the Mott-Warsh Collection, Flint MI. © Mary Lovelace O’Neal)

“My nomination for an African American artist who, despite longevity and diligence, has not gotten the recognition they deserve is Mary Lovelace O’Neal. As a great abstractionist who works on a grand scale, she has escaped notice being a woman of her generation and working on the West Coast.”

Deborah Willis

Photographer, curator, educator, and academic who founded the Center for Black Visual Culture at New York University.



“Black Like Blue in Argentina” (2018), Archival pigment print on canvas, from Adama Delphine Fawundu’s solo exhibition opening at Crush Curatorial on March 14, 2019 (courtesy of Adama Delphine Fawundu)

“I would like for you to consider Adama Delphine Fawundu. I have known Delphine for over fifteen years as a photographer. My initial

encounter with her began when I was looking for photographers to include in my book, *Black: A Celebration of a Culture* in 2005. I was interested specifically in her body of work documenting the global hip hop scene. She is someone who cares deeply about her audience, the general public, and her fellow photographers not only in terms of their understanding of global issues focusing on hip hop music and the talents of men and women in Africa and the U.S., but also in terms of the community activism deconstructing images of black women. *Deconstructing SHE* is one of her projects that I’ve included in an exhibition recently. It examines the destructive impact of the media on ideas of beauty and self.

“She is an activist-artist who continues to impress me with her work through the visual experience, her writings, and her talks. She presents engaging arguments on the music scene and images on the black female body. In her work and on her blog, she is, in my view, creating a space for discussions focusing on images on black music, the black body, and social justice. For Delphine, creativity and scholarship are both necessary to make change. Delphine borrows from popular culture and history as she plays with the illusions of the viewer and the role of the photograph in recording perceptions of idealized beauty. I look forward to seeing her work published more and exhibited widely.”

ARTNEWS: ROBERT VINAS JR.

One of the surprises following last year's global lockdown was how well the art market seemed to function in a state of semi-suspended animation. There's a variety of explanations for the industry's unexpected ability to survive. There are macroeconomic factors involving stimulus packages and governments further easing already lax monetary policies. There are also technological ones based upon the existence of platforms for displaying art. (Many of these platforms already existed, but few of them were used frequently.) There are even psycho-social factors involving the need for cultural and intellectual engagement that requires minimal interpersonal contact.

Whatever the reason, as the art market emerges from isolation this summer, there appear to be a number of new forces at work. Auctions appear to have made a permanent transition to the hybrid format, with a live auctioneer taking bids from house personnel on telephones and the internet, while, on occasion, bidders are present in the salesroom.

An obvious question for those in the primary market looms: Is there a hybrid version of the artist's opening or group show? **LiveArt**, the private dealing platform, is experimenting with that today with the opening of "When Two or More are Gathered," a show of 13 contemporary artists curated by artist Amani Lewis. The show is being presented digitally on the website LiveArt.market and physically at Sperone Westwater gallery in New York.

"Some of us are partners in life and love, some of us are close or best friends, and some of us may know a few or everyone in this exhibition, but we all have a profound respect and love for each other's work," Lewis said of the artists included in the show. They are Stephen Arboite, Adrian Armstrong, Destiny Belgrave, Mark Fleuridor, Jozie Furchgott Sourdiffé, **Shaunté Gates**, Ashanté Kindle, Murjoni Merriweather, Ambrose Murray, Jo Nanajian, Khari Turner, and Will Watson.



"When Two or More Are Gathered," a show at LiveArt.market and on view at Sperone Westwater ROBERT VINAS JR.

This being 2021, the hybrid nature of the exhibition also includes NFTs the artists have made to be sold along with the physical art. But the real potential advance here isn't having art shown at physical gallery and sold on a website. It's the idea that entrepreneurially minded artists can harness the power of a platform to their own ends.

For a number of years now, the gallery system has been quietly changing. The idea that a gallery cares for and supports its artists is still often true. But equally true is the fact that many artists are now running studios that employ a number of people, effectively making them small businesses, with all the usual headaches around accounting, health insurance, and logistics.

This cottage industry interfaces with the gallery system in a different way. A successful mid-career artist will often have more than one gallery they sell work through. These galleries have their own networks of clients, spaces, and cross-selling strategies. When they need work from an artist, it sometimes turns into a competition between the galleries. The net effect is to make the artists' studios more independent and entrepreneurial, loosening the bonds between an artist and their gallery.

For artists whose careers are just beginning, the situation has become even more fluid. Given the growth of Instagram as a platform for independent artists and the changes in the gallery system, there's a real chance for something to give. This is why LiveArt's "When Two or More are Gathered" might offer a glimpse of something different.

Relying on Instagram is fine if you're a social media savant. But being a good artist and being good at Instagram are not exactly the same thing. The value a gallery gives young artists beyond the benediction is access to a built-in audience. That's part of what LiveArt is trying to provide here. It's a gallery as a service model not unlike the Software as a service (SaaS)—platforms seen in other aspects of business life. Instead of being your accounting system or newsletter platform, LiveArt is trying to be the gallery that scales with your sales.

LiveArt's new primary market platform is meant to build a ramp for the artists who are not yet represented by a gallery. Eventually, it may bolster LiveArt's secondary-market platform, populated by works from trending artists whose work is difficult to acquire on the primary market. LiveArt's peer-to-peer sales platform wants to address those liquidity problems by initiating a shift among sellers and buyers from auction to a peer-to-peer marketplace.

The goal, LiveArt's executive vice president George O'Dell said, is to allow collectors to capitalize on demand for primary market artists, and ultimately, to "widen the pie of opportunity for re-sale on the secondary market."

This level of the market in which seller supply is abundant, claims O'Dell, is where the most demand for a more efficient trading solution exists. "There are these bulging collections, especially in this middle market that people do want to actively trade from."

LiveArt is a long way from that future. But, given the conditions in the current art market, though, it is well worth paying attention to this experiment. It may be the next hybrid move in the art market.

THE NEW YORK TIMES

What to Do This Summer: Washington, D.C.

In the nation's capital, the walkable neighborhoods of Logan Circle, West End/Foggy Bottom and Dupont Circle are showing off new restaurants with tons of outdoor dining, shops and galleries.



The open-plan, living room-style lobby of the Yours Truly D.C. hotel provides a hang-out spot for both hotel guests and visitors. Credit...Jennifer Chase for The New York Times

By Shayla Martin
Aug. 31, 2021

Whether they work on or off Capitol Hill, Washingtonians tend to plan their summer schedules around that of Congress, meaning that during the weeks preceding the lawmakers' return ([this year beginning in mid-September](#)), the nation's capital is far less crowded than usual. For visitors, a largely empty city means the possibility of scoring reservations at the most exclusive restaurants and strolling past the glowing Lincoln Memorial at night without joggers ruining your photo op.

Although the pandemic caused tourism to plummet last year (Washington lost an estimated \$4.9 billion from March 2020 to December 2020, according to tourism officials), interest in the nation's capital is on the upswing. According to the Destination DC tourism organization, domestic visitation is up 50 percent compared to last year, with travel booking sites like Priceline showing a 51 percent increase in hotel searches for third-quarter travel, and a 120 percent increase in summer bookings on the short-term rental platform, Guesty.

The city is welcoming the renewed interest with open arms. After a year marred not only by a pandemic, but also by a contentious presidential election and an attack on the Capitol building, to say that anxiety has been high would be an understatement. Even the most jaded Washingtonian was glad to see the National Mall dotted with neon T-shirt-wearing tourist groups as the Smithsonian's collection of museums and attractions returned to prepandemic hours.

Although restaurants and attractions remain fully open, coronavirus cases, driven by the Delta variant, rose steadily throughout the summer. On Aug. 19 [cases](#) had increased 79 percent over the previous 14 days. The indoor mask mandate was reinstated on July 31 for everyone over age 2, regardless of vaccination status. Fortunately, between public murals and modern art displays, annual festivals and hiking and biking in Rock Creek Park, there's no shortage of things to do outdoors.

Alongside a slate of new programming like the return of live music to [the Sculpture Garden at the National Gallery of Art](#) and [the 50th anniversary season of the John F. Kennedy Center for the Performing Arts](#), which kicks off this September, the walkable, off-the-mall neighborhoods of Logan Circle, West End/Foggy Bottom and Dupont Circle are showing off new restaurants with tons of outdoor dining, shops and galleries.

Logan Circle

While the string of buzzy restaurants and fashion brands lining Logan Circle's 14th Street corridor is a big draw, the unlikely gem of this neighborhood is the [Barbie Pond](#). Located on Q Street N.W., the themed display of Barbie dolls surrounding the front yard fountain of a private residence row home has delighted passers-by and 25,000 fans on [Instagram](#) since 2014. The last year has only increased its celebrity, thanks to scenes like a group of Kens raising a rainbow flag Iwo Jima-style for Pride Month, a preinauguration scene of the Capitol building dotted with dozens of Kamala Harris Barbies, and a vaccination summer scene complete with pool floats.

Back on 14th Street, nearly every restaurant has an outdoor dining area, or you can opt for a spot like [Garden District](#) for beer and barbecue or the soon-to-open [Aslin Beer Company](#) beer garden. After all that drinking and dining, you may want to sign up for an outdoor yoga class with [Flow Yoga Center](#), which has partnered with [Milk Bar's D.C. flagship](#) on 15th Street to host classes in their spacious parking lot during the pandemic. The concert venue [Black Cat](#) has reopened after shuttering for more than a year, and has, among other events, a "Beyoncé vs. Rihanna" dance party scheduled Sept. 4. Proof of vaccination is required for entry.

Next door is [Pigments and Oil Shop](#), a pop-up gallery highlighting both emerging and established D.C.-based artists. You'll find screen prints of D.C. scenes by Michael Crossett, photography from last summer's protests against racial injustice by Gayatri Malhotra and mixed-media pieces by Anna Davis. Hours are 4 to 8 p.m., Thursday through

Sunday or by appointment. The visual arts organization [Transformer](#) also hosts solo and group exhibitions from D.C.-based emerging artists in its gallery space on 14th and P, ranging from photography to performance art. Hours are 1 to 6 p.m., Thursday through Saturday, or by appointment.

Though not new, a sobering but necessary addition to Logan Circle is at [The Outrage](#), where the five-year-old activism hub and fashion boutique (offering gear supporting nearly every social justice issue you can think of) has transformed a portion of its space into a memorial for local coronavirus victims. The event space at the back of the shop is now the [Covid-19 Memorial Project](#), featuring photo displays and stories of loved ones lost.

West End/Foggy Bottom

Anchored by George Washington University and the U.S. Department of State, the next-door neighborhoods of Foggy Bottom and West End generally don't rank high on D.C.'s must-see list. But don't skip these riverside neighborhoods, with their tree-lined streets dotted with embassies and global headquarters, and home to both the illustrious Kennedy Center and the infamous Watergate complex (which is now [a luxury hotel](#) with a rooftop bar that offers one of the best views in Washington). A few months before the pandemic, the Kennedy Center opened [REACH](#), a 4.6-acre annex with an expansive lawn for film viewings and live performances, a river pavilion with a reflecting pool and outdoor deck, a grove of 35 ginkgo trees planted in honor of John F. Kennedy, the 35th president, and an outdoor food and wine garden.

May 2020 brought the [Yours Truly D.C.](#) hotel to the former Wink hotel space. The result is a chill and bohemian vibe complete with macramé wall hangings and lush Bird of Paradise plants in the open-plan, living room-style lobby that's a great hangout spot for both hotel guests and visitors. Tucked in the back corner is [El Donut Shoppe](#), a new-and-used vinyl boutique and [Groom Guy](#), a barbershop meets self-care studio for men inspired by the Black-owned salons of the early 1900s. On less humid days, floor-to-ceiling windows open to the hotel's front patio, or you can opt for food and drinks on the back deck, which is draped with multicolored string lights. [Mercy Me](#), the hotel's "sorta South American Cafe" serves up breakfast tacos and Colombian mochas by day, and banana leaf-steamed rockfish and grass-fed Argentine steak by night. Dinner for two is around \$90.

A block and a half away is [Imperfecto](#), the newest offering from the chef Enrique Limardo and Ezequiel Vázquez-Ger, the co-owners of the pan-Latin restaurant [Seven Reasons](#). Imperfecto's daily menu may include the Moussaka Cigar, made with crispy phyllo dough, smoked eggplant, ground lamb and feta-manchego cream, and the impossibly tender Spanish fried octopus alongside sweet potatoes, Amazonian chimichurri and inky olive mayonnaise. Dinner for two with drinks is around \$170, while the 10-plus-course Chef's Table menu starts at \$175. Reservations are recommended, especially for sidewalk seating.

Standing just across from the site of Western Market, built in 1802 and part of the French engineer Pierre L'Enfant's original plan to create three markets for D.C., is the soon-to-open [Western Market](#) food hall. The 12,300-square-foot space will have a soft opening around Labor Day with four to five vendors, including Shuko hot dogs from the Guatemalan street food outpost Nim Ali. A back patio will offer socially distanced dining, movie nights and live music. A full opening with more than a dozen vendors will happen next year.

Dupont Circle

Dupont Circle is historically known as the hub of L.G.B.T.Q. life in Washington, packed with lively nightlife venues, trendy bistros and longstanding independent shops like [Kramers bookstore](#). In the middle of it all is Dupont Circle itself, a prime spot for people watching, reading or playing chess next to the massive marble fountain. Dupont rose to the Covid challenge, opening streetside dining on the 1500 block of 19th Street and 1600 block of 20th Street, where diners can soak up the energy of one of D.C.'s most vibrant neighborhoods.

The Boston-based Israeli bakery chain, [Tatte Bakery & Cafe](#), opened its second D.C. location this past October, bringing outdoor dining space, an all-day menu of spicy shakshuka, crunchy seared halloumi salads and Greek-style pancakes. While the house-made pastries may be your initial draw to the sun-drenched, subway-tiled space, don't skip the coffee menu, especially the Tatte House Latte with honey halvah and cardamom.

One block over on 19th Street is [Swingers](#), one of the most intriguing new openings in the Dupont area in quite a while. The self-described "crazy golf" establishment is 20,000 square feet of 1920s English clubhouse-style mini-golf for grown ups. Think: multiple cocktail bars, local D.J.s, a mini food hall and two of the most entertaining, albeit challenging, nine-hole mini-golf courses around. Opened June 18, it's the first location this side of the Atlantic Ocean, after the success of two London ventures, with another slated to open in New York in 2022. Tickets start at \$19 per person. If you'd rather just hang out and skip golfing, there's no entry fee.

When Pierre L'Enfant laid out his design for Washington, D.C., in 1791, it featured 16th Street as a European-style boulevard leading straight to the White House. Rumor has it, when L'Enfant was dismissed by George Washington (apparently storming off and taking his plans with him), the assistant surveyor, Benjamin Banneker, recreated the plan for the city from memory. Although details are fuzzy, Banneker is a celebrated innovator in African American history and the muse behind the new [Kimpton Banneker Hotel](#) on 16th Street. Come for the public artwork, especially the lobby mural by **Victor Ekpuk**, a D.C.-based Nigerian-American artist, as well as an abstract portrait of Banneker by Rob Matthews and works from the nonprofit **Black Artists of D.C.**

Welcome to Culture Type®

From California to Chicago, Tennessee to Maine, Some of Summer's Best Museum Exhibitions Remain on View This Fall

by [VICTORIA L. VALENTINE](#) on Sep 6, 2021 • 6:58 am [No Comments](#)

A BROAD SELECTION of exhibitions opened at art museums throughout the United States over the summer months. A great number of these shows remain on view, some through September, others further into the fall and beyond. Major traveling exhibitions of Bob Thompson, Joseph Yoakum, and Alma Thomas are underway. The first solo museum exhibitions of Caroline Kent and Simphiwe Ndzube are debuting in Chicago and Denver, while the first survey exhibitions of Jamal Cyrus and Jacoby Satterwhite are on view in Houston and Pittsburgh. Jennifer Packer and Caoline Smith have shows, too. In Nashville, a major retrospective of legendary sculptor William Edmondson is being staged, the first such presentation in two decades:



ARNOLD JOSEPH KEMP, *Possible Bibliography*, 2015-20 (52 black and white archival inkjet prints Canson Infinity Platine Fibre Rag; unique closed edition. 6.83 x 10 inches each. | © Arnold Joseph Kemp. Fine Art Collection, Jan Shrem and Maria Manetti Shrem Museum of Art. Photo courtesy artist and Fourteen30 Contemporary, Portland

“Arnold Joseph Kemp: I would survive. I could survive. I should survive.” @ Manetti Shrem Museum of Art, University of California, Davis | June 3–Nov. 12, 2021

A one gallery show, “I would survive. I could survive. I should survive,” consists of photography, two paintings, and a sculpture by Chicago artist Arnold Joseph Kemp. The presentation is anchored by “Possible Bibliography” (2015-20), a grid-style installation of 52 photographs. In each of the images, Kemp’s hands are holding a book from his personal library by Hilton Als, James Baldwin, W.E.B. Du Bois, Okwui Enwezor, Glenn Ligon, Toni Morrison, Fred Moten, Adrian Piper, and Robert Farris Thompson, among many other authors. The work explores “how histories and canons impact and are impacted by the personal, the political, and the collective.”



Installation view of “Jamal Cyrus: The End of My Beginning,” Blaffer Art Museum, Houston, Texas (June 5–Sept. 26, 2021). | Courtesy Blaffer Art Museum

“Jamal Cyrus: The End of My Beginning” @ Blaffer Art Museum at University of Houston, Texas | June 5-Sept. 26, 2021

The first survey exhibition of Houston artist Jamal Cyrus spans 15 years, from 2005 to 2021. The recipient of the 2020 Driskell Prize, Cyrus considers how African American identity has evolved across time, borders, and Black political movements. More than 50 works are on view, spanning work on paper and denim, assemblage works, textiles, collage, installation, and performance. The exhibition is presented in partnership with **“Levels & Layers: An Artist’s Reflections on Third Ward,”** curated by Cyrus at the University Museum at Texas Southern University.



JOSEPH YOAKUM, “Rain Bow Bridge in Bryce Canyon National Park near Henrieville Utah,” stamped 1968. | Collection of the Roger Brown Study Collection

“Joseph E. Yoakum: What I Saw” @ Art Institute of Chicago in Illinois | June 12-Oct. 18, 2021

Born in Ash Grove, Mo., Joseph E. Yoakum (1891–1972), traveled internationally with several circuses and, during World War I, served in an all–African American noncombat unit in Europe. Living on Chicago’s South Side at age 71, he began drawing fascinating landscapes based in part on observations from his travels, but largely influenced by his imagination and spiritual vision. Over the next decade, he produced about 2,000 works. More than 100 of the pen, pencil, pastel, and watercolor on paper works are featured in “What I Saw.” The exhibition travels next to the Museum of Modern Art in New York and then on to the Menil Collection in Houston, Texas.



Installation view of “Simphiwe Ndzube: Oracles of the Pink Universe,” Denver Art Museum, Denver, Colo., June 13-Oct. 10, 2021. Shown, from left, “The Bloom of the Corpse Flower,” 2020 (acrylic paint on canvas and mixed media, 94 1/2 x 79 inches) and “Bhekizwe Riding through the Garden of Earthly Delights,” 2020 (polyurethane resin, found spade, welded steel, found clothing and cloth, wood, acrylic paint, silicone, spray paint, foam coat, and acrylic eyes). | Courtesy Denver Art Museum

“Simphiwe Ndzube: Oracles of the Pink Universe” @ Denver Art Museum in Colorado | June 13-Oct. 10, 2021

The first U.S. solo museum exhibition of Simphiwe Ndzube features a new body of work—eight paintings, sculpture, and sculptural paintings. The exhibition “integrates themes related to power, conflict, and the search for freedom through a Pink Universe,” a fantasy world invented by the artist that draws on magical realism and post-apartheid history. South African-born Ndzube lives and works in Los Angeles.

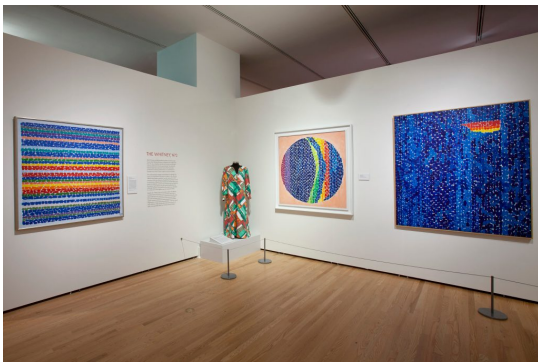


JENNIFER PACKER, “Idle Hands,” 2021 (oil on canvas, 90 x 84 inches / 228.6 x 213.36 cm). | The Museum of Contemporary Art, Los Angeles. Purchase with funds provided by the Acquisition and Collection Committee. 2021. Image courtesy Sikkema Jenkins & Co., New York, Corvi-Mora, London

“Jennifer Packer: Every Shut Eye Ain’t Sleep” @ Museum of Contemporary Art, Los Angeles in Calif. | July 1, 2021-Feb. 21, 2022

Jennifer Packer makes poetic portraits and floral still lifes. Her first exhibition on the West Coast, “Every Shut Eye Ain’t Sleep” features new and recent drawings and paintings by the New York-based artist.

The exhibition follows “Jennifer Packer: The Eye is Not Satisfied with Seeing” at Serpentine Galleries in London, Packer’s first solo show outside the United States. This fall, the traveling exhibition opens at the Whitney Museum of American Art in New York.



Installation view of “Alma Thomas: Everything is Beautiful,” Chrysler Museum of Art, Norfolk, Va. (July 9-Oct. 3, 2021). | Courtesy Chrysler Museum of Art

“Alma W. Thomas: Everything Is Beautiful” @ Chrysler Museum of Art, Norfolk, Va. | July 9 – Oct. 3, 2021

The first African American woman to have a solo exhibition at the Whitney Museum of American Art in New York (1972), Alma Thomas is associated with her adopted hometown of Washington, D.C., and celebrated for her large-scale, vibrantly colored abstract paintings made in the latter years of her life. “Everything is Beautiful” looks at her career through a wider lens, exploring the full spectrum of her creativity—her paintings, as well as her love of fashion, gardening, teaching, performing arts, and more. Accompanied by a fully illustrated catalog, the traveling exhibition also focuses on her roots in Columbus, Ga., where she was born.



Installation view of "Toward Common Cause," Smart Museum of Art, University of Chicago (July 15-Dec. 19, 2021). Shown, Rick Lowe's "Black Wall Street Journey." | Courtesy Smart Museum of Art

**"Toward Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40"
@ Smart Museum of Art, The University of Chicago | July 15–Dec. 19, 2021**

On the occasion of the 40th anniversary of the MacArthur Foundation Fellows Program, "Toward Common Cause" presents new and re-contextualized works by 29 visual artists and former fellows, including **Njideka Akunyili Crosby, Dawoud Bey, Mark Bradford, LaToya Ruby Frazier, Whitfield Lovell, Rick Lowe, Kerry James Marshall, Julie Mehretu, Kara Walker, Carrie Mae Weems, Deborah Willis, and Fred Wilson**. Presented at multiple venues throughout Chicago, the Smart Museum is the main site with related programming including "Carrie Mae Weems: A Land of Broken Dreams" at the University of Chicago's Logan Center and "Toward Common Cause at the Stony Island Arts Bank."



CAULEEN SMITH, "Camera, Pen, or Gun?," 2017 (recto/verso: satin, poly-satin, silk-rayon velvet, indigo-dyed silk rayon velvet, indigo-dyed silk satin, rayon- polyester ribbon, acrylic fabric paint, satin cord, poly-silk tassel, and sequins, 73 x 47 inches). | The Mohn Family Trust

"Cauleen Smith: We Already Have What We Need" @ Contemporary Art Museum Houston in Texas | July 15-Oct. 3, 2021

Over the course of her career, Los Angeles-based artist Cauleen Smith "has harnessed acts of imagination and the power of revolutionary thinking to envision a better world." Her latest exhibition features film, video, sculpture, textiles, installation, and drawing. The show's title ("We Already Have What We Need") is adapted from the video installation at the center of the presentation, which reminds us to take care of each other and the planet in order to sustain our existence. The theme carries throughout the works in the exhibition, emphasizing "acts of caring as antidotes to the injustices and inequities that shape our past and present."

The exhibition coincides with "Give It or Leave It," the traveling exhibition currently on view at the Los Angeles County Museum of Art (LACMA) and "Cauleen Smith: Stars in My Pocket and the Rent is Due" at Charles White Elementary School. The site of the original campus of Otis Art Institute is now a satellite venue of LACMA.



BOB THOMPSON, "Stairway to the Stars," circa 1962 (oil and photostat on Masonite, 40 × 60 inches / 101.6 × 152.4 cm). | Michael Rosenfeld Gallery LLC, New York. © Michael Rosenfeld Gallery LLC, New York

"Bob Thompson: This House Is Mine" @ Colby College Museum of Art, Waterville, Maine | July 20, 2021–Jan. 9, 2022

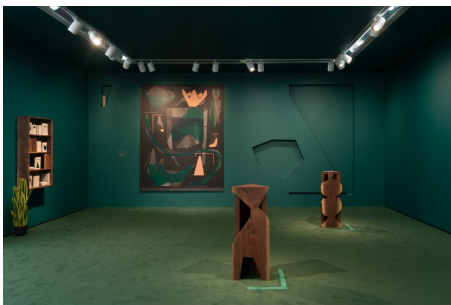
"This House Is Mine" is only the second museum retrospective of Bob Thompson (1937–1966) and the first dedicated to the artist in more than 20 years. Born in Louisville, Ky., his transatlantic career was highly productive during the short period he was active, from 1958-1966. Featuring paintings and works on paper drawn from more than 50 public and private collections, the exhibition is accompanied by a fully illustrated catalog.



From left, LAURA WHEELER WARING, "Woman Wearing Orange Scarf," 1940 (oil on canvas, 17 x 12 inches); and MAY HOWARD JACKSON, "Portrait Bust of an African," 1899 (bronze, 21 x 12.75 inches). | Courtesy Tacoma Art Museum

"The Kinsey African American Art & History Collection" @ Tacoma Art Museum in Washington | July 31–Nov. 28, 2021

The Kinsey African American Art & History Collection has toured the world. Currently on view in Tacoma, Wash., the collection explores the African American experience through paintings, sculpture, photographs, rare books, letters, and manuscripts. The works date from 1595 to present. Unrivaled by other private collections, the holdings were assembled by Shirley and Bernard Kinsey over five decades.



Installation view of "Chicago Works: Caroline Kent," MCA Chicago (Aug 3, 2021–Apr 3, 2022). | Photo by Nathan Keay, © MCA Chicago

“Chicago Works: Caroline Kent” @ Museum of Contemporary Art, Chicago | Aug. 3, 2021-April 3, 2022

The first solo museum exhibition of Chicago artist Caroline Kent is a site-specific installation titled “Victoria/Veronica: Making Room.” Staged in an immersive domestic environment, the presentation features large-scale abstract paintings, sculptures, sound, and architectural interventions.



WILLIAM EDMONDSON (American, 1874-1951), “Bess and Joe,” circa 1930-40 (limestone, 17 ¼ × 20 ¼ × 10 ½ inches). | Gift of Salvatore Formosa Sr., Mrs. Pete Formosa Sr., and Mrs. Rose Formosa Bromley and Museum Purchase through the Stallworth Bequest

“The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework” @ Cheekwood Estate & Gardens, Nashville, Tenn. | Aug. 12-Oct. 31, 2021

The first major museum exhibition of Tennessee-born William Edmondson (c. 1874-1951) in 20 years draws from public and private collections and features 20 works from Cheekwood, the largest repository of the artist’s work. After retiring from a series of manual labor jobs, Edmondson received a divine calling and began carving chunks of salvaged limestone and street curbs into modernist sculptures, gravestones, and garden ornaments. In 1937, he became the first African American artist to have a solo exhibition at the Museum of Modern Art in New York. A new fully illustrated catalog accompanies the exhibition.



JACOLBY SATTERWHITE, “We Are In Hell When We Hurt Each Other,” 2020 (HD digital video). | © Jacolby Satterwhite, Courtesy the artist

“Jacolby Satterwhite: Spirits Roaming on the Earth” @ Miller Institute for Contemporary Art at Carnegie Mellon University, Pittsburgh, Pa. | Aug. 14-Dec. 5, 2021

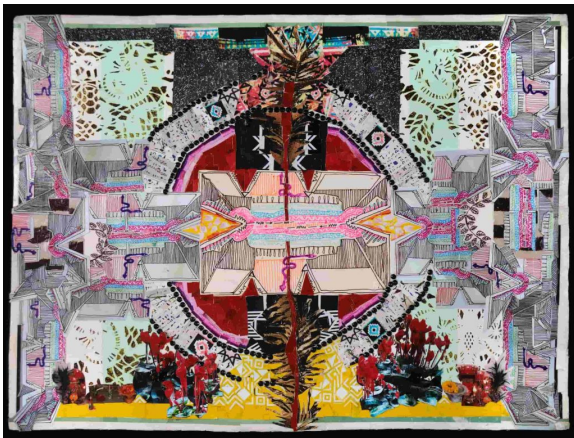
The first major solo exhibition of Jacolby Satterwhite, “Spirits Roaming on the Earth” surveys 10 years of his conceptual practice, spanning video, sculpture, installations, dance tracks, and performance. A new monograph titled “How lovely is me being as I am” accompanies the exhibition.



DAVID HARTT, “The Histories (after Duncanson),” 2020 (tapestry: polyester, cotton, wool, polyester cotton, acrylic, cashmere, 113 1/16 × 174 inches / 287.2 × 442 cm). | Museum of Contemporary Art Chicago, gift of Kerry James Marshall and Cheryl Lynn Bruce, 2021.13

“Hammer Projects: David Hartt” @ Hammer Museum, Los Angeles, Calif. | Aug. 21, 2021-Jan. 2, 2022

David Hartt’s single gallery show is a multimedia installation “examining the relationships between culture, geography, and colonial histories in the Americas in the 19th century.” The installation employs sound and textiles, including a tapestry based on “Blue Hole on the Little Miami River” (1851), the painting by Robert S. Duncanson (1821–1872). A Canadian artist, Hartt lives and works in Philadelphia.



AMBER ROBLES-GORDON, “The eternal altar for the women forsaken and souls relinquished. Yet the choice must always remain hers. El altar eterno de las mujeres abandonadas y las almas renunciadas. Sin embargo, la elección siempre debe ser de ella,” 2020 (mixed media collage on canvas, 18 x 24 inches). | © Amber Robles-Gordon, Courtesy the artist

“Successions: Traversing US Colonialism: Amber Robles-Gordon” @ American University Museum, Washington, D.C. | Aug. 28-Dec. 12, 2021

“Successions” presents abstract paintings, collages, and quilts produced by Washington-D.C.-based artist Amber Robles-Gordon in 2020 and 2021. Using the tools of abstraction, Robles-Gordon questions “who has access to resources, citizenship, and the right to sovereignty,” in the District of Columbia, where voting representation in Congress remain elusive, and the U.S. territories of Guam, Puerto Rico, and the U.S. Virgin Islands,. Curated by Larry Ossei-Mensah, the exhibition is accompanied by a new publication. CT

Washington City Paper

In Shoulder the Deed, Artists Reflect on the Present and the Past

*In the exhibition *Shoulder the Deed* at Eckington gallery STABLE, the curators have gone back and fetched a history that strengthens the establishment not only of STABLE, but also of the Black artists living and working in D.C.*
[Shantay Robinson](#) July 15th, 2021.C.



Originating from the Akan people of Ghana, the term Sankofa is often associated with the proverb “Se wo were fi na wosankofa a yenkyi,” meaning “it is not taboo to go back and fetch what you forgot.” The Adinkra symbol for the concept is a mythical bird flying forward with its head turned backward. In the exhibition *Shoulder the Deed* at Eckington gallery STABLE, the curators have gone back and fetched a history that strengthens the establishment not only of STABLE, but also of the Black artists living and working in D.C. STABLE, in collaboration with the Black Artists of D.C., presents an impressive collection of artworks steeped in rich African and African American traditions. As you enter the space, the wall to the right features photographs of some key personages such as **Harlee Little** and **Juliette Madison**, who, beginning in 1985, envisioned a space where Black photographers could commiserate and work. *Shoulder the Deed* is a spiritual reckoning. The artists in the exhibition, spanning several generations, come together to travel through time to bring forth conceptual and even modern works that speak to Black experience through portraiture, video art, assemblage, and more.

Before seeing the artwork, Black presence is felt and sets the tone for the exhibition. Upon entering the gallery, the sounds from **Shaunté Gates'** video work "Free Breakfast Program" hauntingly quiets the mind. The repetitive loop of phrases such as "By their very presence..." and "I was always here ..." over a go-go rhythm signals that we are in Black space, if the artworks had not already signaled this. The sound draws you to the work full of edited and manipulated images, displaying a history of the Black experience. The archival historical footage is juxtaposed with more recent archival footage as Black people perform traditional African dance and B-boys break.

While Gates' work references relatively recent history using media technology, **Gina Marie Lewis** confronts history with an ancestral altar. "Libations for the Journey" is a mixed media work that uses images, cowrie shells, bottle corks, seashells, champagne, and door handles to offer the ancestors access and vision on a journey. A wooden box depicting a slightly open door sits in the middle of the altar as a doorway to the past, with candles inside to light the way in the darkness. This generous offering to the ancestors allows the artist to look to the past to create a path to the future spiritually. Lewis uses traditional technology to reach back in time to secure the blessings of the ancestors on a journey forward.

In keeping with the theme of looking at the past, **Stan Squirewell's** "Monk Hancock (Innocent Criminal Series)" combines ancient times with the present in a portrait that is a mashup of a modern-day Black man dressed in a black winter coat manipulated with an overlay of the facade of an Egyptian statue and the bodice of a Roman one. Looking back to notable periods in history, Squirewell tells a contemporary story about the fight for survival. The portrait allows for a connection between how a contemporary Black man must fight for his life, much like those who have gone before in other treacherous times.

Nekisha Durrett's "Magnolias" says the names of women whose lives were lost too soon. In a light box, the names of three women are highlighted on magnolia leaves. These unarmed women were killed by police, referencing the threat unarmed Black women face in their everyday existences. The sto-

ries of these women's deaths are all too common today, but by saying their names, Durrett remembers them and encapsulates their circumstance for others to know and remember their fates.

The artworks in the exhibition work together; **Michael Platt's** "Evening Ritual," a painting of a nude Black woman depicted eight times and composed in a circle, alludes to the "magic" that Black women have been known to perform for centuries. The subject of the painting looks directly at the viewer from many angles as we witness her in ritual. The idea reminds viewers of the spectatorship Black people have gone through as the "other." The defiance in the subject's response shows she is not threatened by the gaze of the viewer.

In , the artworks speak of the present while at the same time referring to the past. From modernist tendencies to conceptual leanings, the show represents an array of works that belong in the same exhibition space but are each unique in their perspective. As a continuation of STABLE's relationship with Black artists for almost four decades, this exhibition represents the importance of looking back to the foundation for clues on the direction to take next. Each of the artworks in *Shoulder the Deed* has a distinct quality that makes visitors want to see more from the artists. The artwork in this exhibition looks at the past while representing the contemporary moment, moving us into a more conscious future.

At STABLE to Sept. 30. 336 Randolph Place NE. (202) 953-9559. stablearts.org.

EAST CITY ART REVIEWS— WAYSON R. JONES *IN SHADES*

By [Eric Celarier](#) on November 2, 2021



In Shades exhibition by Wayson Jones at Portico Gallery. Partial Installation view. Image credit: John Paradiso for Portico Gallery.

Wayson R. Jones' exhibit *In Shades* documents the most recent chapters in his study of value. Lining the intimately narrow stretch of Portico Gallery, curator John Paradiso concentrates on the artist's continuing focus on dark and light, by installing figurative work on the inside wall and clusters of Jones' smaller nonrepresentational works on the opposite, window side wall. Whether it is the way our vision works or the manner in which culture has shaped us, there is a vitality to black and white that allows for observation of compositional study that can be lost in the distractions that color can impose, local color in particular. Depending upon the context, limiting the palette can allow an artist to deal more directly with what lies within the picture, under the subject. Jones says that, "As someone who grew up on the 50s and 60s TV and movies, the stark contrast and tension between black and blinding white and the myriad gradations between, are a lasting source of inspiration in my work."^[1]

The word abstract derives from the Latin "to draw from," so art of this kind should still carry something of this world, whether it is depicting objects directly or pulling something from within the artist. To be at its best, it must be more than playing with shapes. It must tap into something personal that cannot be communicated in any other way so that the art needs to subjectively describe the world or the artist's feelings about the world. Whether it's Jones' luscious cake-icing textures that record the slightest movement of his hands or the layers of reworked surfaces that testify to the earnestness of his practice, we get a glimpse of the artist's innermost thoughts and feelings through his mark-making.

The most eloquent works in the show come from Jones' *Black Presidents* series. These works describe the artist's compassion for and disappointment with the Obama presidency. These im-

ages are not immediately recognizable, as they are heavily obscured, two-dimensional busts, made of layers of black and white streaks, followed by scraping and revision of the surface. These frenzied interchanges of brushwork and splatter occupy the space where one would expect a head. These excited tangles are often bounded by straight lines, which connote features, but often do compositional duty by separating the figure from the white background. It is these unexpected qualities, along with the constant reshaping of these images, that convey the complexity of Jones' work.

Jones says these images are “equal measure of empathy and critique,”^[2] but he has not given us the specifics; instead, we get an outline of his dissatisfaction. Jones continues, “I was really impacted by the racist backlash against Obama’s election to office, and struck by the vehemence of what had been unleashed (and which led to the Trump ascendancy). Pieces like *Death Threat* are a direct response to this. *Too Big to Fail* and *Changing Mind* comment on his bailout of the banks after the mortgage meltdown, and what I felt was a belated acknowledgment of LGBT rights.” While there is no one to one ratio of symbol to concept, the uneasiness is there for the viewer to infer.



Too Big To Fail, powdered graphite, acrylic, and charcoal, 64" x 48", 2018. Photo courtesy of Wayson R. Jones

Accompanying the figurative work are numerous, smaller, more formal works, such as *Mountain*. Made with extra-coarse pumice gel, like many of Jones' panels, these are essentially heavily textured reliefs. While many of these paintings stand alone, some, like *Mountain*, are displayed as a group. These collections of his panels encourage direct comparison among them that can lay bare some subtle differences that might go unnoticed otherwise.

Mountain is exhibited as a part of a set with six other panels. This also includes: *Reticulated*, *Snowfall*, *Tar Pit*, *Weather*, and *Tundra*. All these titles reflect nature and present a topological

view. Jones says, “For pieces like *Mountain* and *Tundra*, I wanted them to look like I went out and carved them from boulders, like an abstract *trompe l’oeil*.”



Mountain and Tundra, extra-coarse pumice gel and acrylic, 6.25” x 6.25” x 2.5”, 2018. Photo courtesy of Wayson R. Jones

Another set of formal works like these stands out. On one of the longest expanses of the outer wall hang five diamond-shaped panels. These works show an array of surface treatments. Most evoke an aerial view, such as *Capstone Dune* and *Drifting Sands*. These topologies are not limited to the earth. *Black Moon*, with its pockmarked craters, evokes a lunar landscape.



Black Moon, extra-coarse pumice gel and acrylic, 6.25” x 6.25” x 2.5”, 2018. Photo courtesy of Wayson R. Jones

Some of these relief-like works elicit metaphors, like *The Death of Slaves* that recalls not only agricultural fields, but also the forgotten people who tended them. Jones has also indicated that all the works in this group are intentionally hung to mimic Egyptian pyramids with a reflective pool in front of them. Of the pyramids he has said, “I’m interested in them as symbols of antiquity and technological accomplishments of African people. As structures, they carry so much history of an ancient way of life and a culture that is foundational to much that came afterward. I’m also interested in them from a formal perspective.”



Partial Installation view of diamond shaped work including *Black Moon*. Image credit: John Paradiso for Portico Gallery.

This affection for the past adds another layer of interest to Jones' work. He is imitating the "created" as well as the "natural," channeling the history of these forms while at the same time funneling them through his own subjectivity in order to produce something universally understood. While he does not demand that we see things singularly, like all of us, he has his own opinions.

There is something fundamental about black and white media, making it especially appropriate for describing foundational truths. These truths may exist much like the famous parable of the elephant and the blind men, in which, several blind men are introduced to an elephant for the first time. One feels the tail and says it is like a snake, another feels the ear and says it is like a fan, and the last feels the leg and says it is like a tree. Life, like the elephant, has many facets and entertains different perspectives from where we stand. Unfortunately, all these perspectives cannot guarantee we are seeing the whole picture or that the whole picture represents all its parts. All we can do is carry on, in a sense, like Jones; erasing, painting over, and redefining understandings in our attempts to get it right. In this way, Jones is relating his experience through indefinite symbols which, in turn, give us a jumping off point for our own meditation on the world we live in.

Wayson R. Jones *In Shades* is on view at Portico Gallery through November 13. The gallery is located at 3807 Rhode Island Avenue, Brentwood, MD 20722. Gallery Hours are Saturdays 12-3pm and by appointment. Visit www.portico3807.com for more information or to schedule an appointment.

[1] Artist quote taken from exhibition postcard.

[2] The quotes which follow are from a series of questions emailed to the artist.

Exploring Presence: African American Artists in the Upper South

Exploring Presence: African American Artists in the Upper South, a catalog and short films series curated by Angela N Carroll identifies a succinct selection of prolific visionaries who create from and are informed by the liminal realms between northeastern art metropolises and the South. Featured artists include Schroeder Cherry, Linda Day Clark, Oletha DeVane, Espi Frazier, Aziza Claudia Gibson Hunter, Martha Jackson Jarvis, Ed Love, Tom Miller, Joyce J Scott, and Paula Whaley. Though most were not born or bred in Washington, D.C. or Baltimore, MD, they each found, grounded, educated, and affirmed themselves in the belly of Black enclaves situated at the border of the Mason Dixon line in a region colloquially known as Up'South or the Upper South. Exploring Presence reviews the projects, interventions, activations, and constructions that each artist engaged between 1970 and the contemporary moment. Contributing writers include; Dr. Leslie King Hammond, Dr. Lowery Stokes Sims, Charles Moore, Dr. Deborah Britt, Jermaine T. Bell, Martina Dodd, Sarah Stefana Smith, Deyane Moses, Maleke Glee, Monifa Asante Love, and Teri Henderson. Film made in collaboration with Six Point Pictures, Bashi Rose, and Kelvin Bulluck. Scored by Konjur Collective and Antoine Roney.



Martha Jackson Jarvis: Exploring Presence
Exploring Presence



Paula Whaley: Exploring Presence
Exploring Presence



Linda Day Clark: Exploring Presence
Exploring Presence



Joyce J Scott: Exploring Presence
Exploring Presence



Espi Frazier: Exploring Presence
Exploring Presence



Aziza Claudia Gibson Hunter: Exploring Presence
Exploring Presence



SUPPORTING THE ARTS IN THE WASHINGTON METROPOLITAN AREA AND BEYOND



Zoma Wallace
President

Zsudayka Nzinga Terrell
Vice President

Russell D. Simmons
President Emeritus

Alec Simpson
Executive Secretary

Secretary

Magruder Murray
Treasurer

Claudia Aziza Gibson-Hunter
Akili Ron Anderson
Board Members

Magruder Murray
Webmaster

Daniel T. Brooking
Archivist