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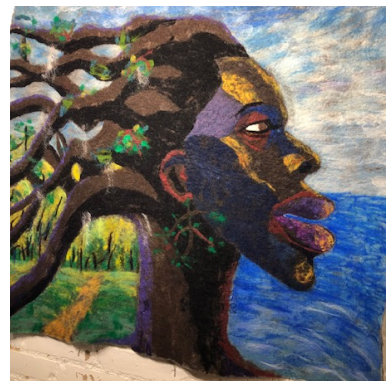
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JAMES BROWN, JR. A Lesson In Legacy



Felting is time consuming, physically demanding, and requires both patience and a keen eye for detail, and the same can be said for creating collaged tapestries made from hand painted silk panels. James Brown

has spent decades honing his skills in felting and silk painting while centering profound messages for and about people of African descent. When one enters the gallery, one is struck by the intensity of the colors, the incredible detail of the embroidered work within the pieces, and the steady hand of sparkling linear patterns along the periphery of the pieces. Each piece is a product of a deep sense of mission.



On Thursday February 15th every seat in the large room in Hillyer Gallery was filled. The anticipation was palpable as people gathered to listen to Mr. Brown speak about his life and work during an interview conducted by Zsudayka Nzinga Terrell. At one point he left his seat and walked from piece to piece speaking about the content and context of the images. Draped in his hand painted silks with one of his felted hats upon his head, the ankh pinned at the middle of the cap danced with the movement of his head. The color vibrated in the room. The images conjured. All were inspired by this 85-year-old Black man and his commitment to create. It was awe inspiring to witness the sharing of a tremendous legacy.

WATCH: [Interview w/ Tim Brown](#)
WATCH: [Interview w/ Zsudayka Nzinga Terrell](#)

RECAP: BADC presents BACK.FORWARD



It was a call for a Black History month exhibition. So many of us sigh and roll our eyes at them because it may be the only time of the year that exhibiting venues are interested in art produced by Black artist, but this one wanted to be different. It was Jarvis DuBois that was invited by the BADC membership to curate an exhibition we were invited to present at the Montpelier Art Center in Laurel Maryland. He developed the concept, which would place an early work beside a more contemporary work, both from the same artist. It required artists to dig back into their treasure troves of work and travel down memory lane choosing a piece to place beside an artwork that was current. For some, a profound remembering occurred. The circumstances of creating the older works came forward: the beliefs held politics of the day, economic restraints, the sheer development of one's eye, all came into play. Some artists shifted media, while others were loyal to their media, pushing against the technical and aesthetic limitations of their choice. Still others were

adding new materials and developing new skills along with those gained over time with their primary media.

Janethal Shaw's large textured ceramic piece that depicted a woman and next to her was a drawing of a woman removing a mask, dressed in an elegantly sparkling outfit. The first revealed her beginnings as a ceramics major and the second her love for drawing. Both provide an emotional punch and insist that the viewer come closer to better examine the work for a deeper comprehension. Daniel Brooking's delicate ball point pen drawing depicting a male portrait was a contrast to his bold tech savvy sublimation print of a young African male and his gold staff. He included a powerful poem to give even more context to the piece. Bruce Campbell's early collage bursting with the politics of the day stood juxtaposed with a classically painted image of a nude Black woman surrounded with brown cherubs. His skills as a museum copyists reveal themselves in the latter piece. Greta Chapin McGill admittedly was amazed by the relationships she saw between her early work created while at Howard University and present work that



John Henderson Jr.

hung beside it. The compositions shared elements though there were years between them.



The artist talk was thoroughly enjoyed because the works stood as evidence of things unseen: time put in to gain mastery, the confidence to expand oneself by taking on more complex penetrating questions, the ability to communicate those findings, and the ability to shar growing insights.

BACK. FORWARD was an engaging exhibition.



Greta Chapin Mcgill

FELLOWSHIPS & RESIDENCIES



The Harlee H. Little Jr. Residency **Application Deadline: March 20, 2024**

The Harlee H. Little Jr. Residency honors the life of an artist and community builder. Harlee provided dedicated lifelong service to education, training, networking and support to the art careers and endeavors of countless people over the years. The building that is now STABLE, at 336 Randolph Place, NE in Washington, DC was run as an independent artist studio, classroom, and photography facility by Harlee H. Little Jr and Juliette Madison. The residency program at STABLE will continue Harlee's impact on the site begun decades ago wherein he created mechanisms for peer-to-peer engagement, developing rich collaborations and personal ties. The ideal candidate sought for the residency will be technically sound, exhibiting not only excellent artistic skill but also ingenuity in employing materials in creative ways. Sponsors of the residency

are looking for artist candidates that have something important to say and are skilled in communicating their thoughts. In addition, ideal candidates should demonstrate community connectivity and a record of giving back to their community.

Through the initiation of this residency, it is our hope to continue the legacy of Harlee H. Little Jr. at STABLE by providing a stipend and free studio space to a deserving artist to facilitate advancing their career.

ELIGIBILITY

- Must be a BADC Member
- Must be at least 25 years of age.
- Must be a resident of the greater Washington DMV Area of Washington, Maryland and Virginia, and own transportation
- Artists working in all arts media, appropriate to the studio space may apply
- Photographers and artists working in photographic related media are especially encouraged to apply.

APPLICATION REQUIREMENTS

- The selected participant must sign a residency agreement and agree to adhere to the community agreements of STABLE.
- The selected participant must be available to use the studio a minimum of 20 hours per week and have viable transportation.
- In addition, the selected participant must provide her/his own supplies,

materials, equipment and studio furnishings.

TO APPLY

Please attach the following to an email to BADC.STABLE.RESIDENCY@gmail.com with **HARLEE LITTLE APPLICATION** in the subject.

- BIO (200 words max)
- STATEMENT OF INTENT (300 words max)
 - Why are you applying?
 - How would you use the space?
 - What do you feel you would bring to BADC and STABLE
 - Speak to your commitment to WORKING IN THE SPACE
 - Your commitment to be a part of STABLE activities.
- 4 IMAGES OF YOUR CURRENT WORK
 - Professional photos 72dpi
 - Label on photo:
Firstname_lastname_title_media_size_year
 - (when designating size please Length x Width x Depth)

NOTE: This is a working space. It is not to be used for only exhibiting or storing work. It is important that you are IN the space working. This is for people that have the ability to spend 20 hours in their studio.

[About BADC](#) | [About STABLE Arts](#)



[Bayard Rustin Residency](#)

Application Deadline: April 1, 2024

Building on the social activist history of Penington’s founders, original board, and later residents, the Bayard Rustin Residency at Penington Friends House (PFH) is envisioned as an ongoing ladder to empowerment for Black Indigenous and People of Color (BIPOC) working to end Systemic Racism and to create a culture of anti-Racism and intersectional equality in the United States of America. It is also intended to extend and strengthen the wider Quaker witness to equality.

Beginning in September of 2024, this residency will provide up to one year of room and board to a person who demonstrates a strong project that addresses ending Systemic Racism and who

has a necessity to be in New York City for up to one year. They will reside at the Penington Friends House located in New York City’s Lower East Side of Manhattan. The Bayard Rustin Resident will demonstrate a need to live in Manhattan. Areas of focus of their work can include activism in the arts, policy change, human rights, community organizing, and other areas of activism focusing on ending racism and strengthening equality. Residents will meet regularly with the Residency Manager and will be expected to share their progress with the New York City community in the form of presentations or workshops.

ELIGIBILITY

The resident does not have to be Quaker but their work should be shaped by and in harmony with our tenants of Simplicity, Peace, Integrity, Community, Equality, and Stewardship. The resident will be expected to be a full-time resident of PFH and be participating member of this intentional community.

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Baltimore Clayworks

Long-Term Artist Residency

Application Deadline: April 1, 2024

Baltimore Clayworks long-term residencies offer early to mid-career artists the opportunity to develop their work in a dynamic community environment for one to three years. The selection of residents is highly competitive and based on artistic excellence, potential for growth, strength of proposal, and a commitment to building a clay-oriented community. Open to artists who have completed either undergraduate and/or graduate degree, or have equivalent years of experience are eligible. Residencies start September 1st, 2024.

Residency Length: 1-3 Years

BENEFITS

- Semi-private, 10' x 12' studio space
- Paid opportunities to teach classes on and off-site
- Invitation to sell work in The Shop, Baltimore Clayworks' retail space
- Promotion through social media/ mailing lists/onsite events/virtual talks
- \$2500 annual materials/firing stipend
- Firing and materials fees at cost
- Opportunity to exhibit in our gallery and to sell work in The Shop, Baltimore Clayworks' retail space

RESPONSIBILITIES

- Working as a Program Assistant for 7 hours per week.
- Residents are required to work an average of 20 hours per week in their studio space

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Baltimore Clayworks

Short-Term Artist Residency

Application Deadline: April 1, 2024

Our short-term residencies offer artists subsidized Resident Artist Studios for one to three months based on their project proposals. Ceramic artists at all stages of their careers are eligible.

BENEFITS

- A semi-private, 10' x 12' studio space for \$200 per month
- Firing and materials fees at cost
- Paid opportunities to teach classes on or off-site
- Promotion through social media/ mailing lists/onsite and virtual events

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Baltimore Clayworks

Lormina Salter Fellowship (1 Year)

Application Deadline: April 1, 2024

Awarded to one emerging artist producing work of the highest quality. Includes the same benefits and responsibilities as long-term Resident Artists plus:

- \$2500 annual materials/firing stipend
- Solo exhibition at the end of term in 2025

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[Baltimore Clayworks](#)

[EMBARC Fellowship \(1 Year\)](#)

Application Deadline: April 1, 2024

Founded in 2021, the EMBARC Fellowship is awarded to an artist who identifies as Black, Indigenous, or a person of color (BIPOC). EMBARC (Emerging Maryland BIPOC Artist Residency in Ceramics) seeks to center the experiences and talents of Maryland-based BIPOC artists. Must be a resident of Maryland for at least 1 year prior to the application submission date. Includes the same benefits and responsibilities as long-term Resident Artists plus:

- \$2500 annual materials/firing stipend
- Solo exhibition at the end of term in 2025

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[Visual Studies Workshop](#)

[Exhibitions Project Space Residency](#)

Application Deadline: April 5, 2024

Rooted in VSW's mission to provide support to experimental photo, film and media art artists, the goal of the Project Space

Residency is to provide time, space, and resources to artists so they can create.

The 4-week residencies are open to artists at any stage of their career and take place at VSW in Rochester, NY. Project Space Residents receive 24/7 access to a private studio, digital printing equipment and an analog darkroom. They also receive a stipend of \$1000, plus \$250 for supplies, and a \$500 travel budget for those traveling from outside the Rochester region.

We provide accessible housing for national/international artists in an apartment within walking distance to VSW. All of our Residents receive the support of VSW's digital printing technician, program assistants, consultations with curators on staff and research support in VSW's collections. The Project Space Residency also provides opportunities for artists to engage with the public through public lectures and Open Studios.

ELIGIBILITY

VSW welcomes applications from both U.S. based and international artists working in photography, film or media art. Proceeds from application fees contribute to administrative expenses related to the submission and review process.

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GRANTS



Helena Foundation Young Artist Membership Grant

Application Deadline: Ongoing

One of Washington's premier contemporary galleries, Foundry's mission is to promote the work of young emerging and accomplished regional artists. We are seeking local artists interested in gallery membership and the opportunity to learn how a co-operative gallery works.

ELIGIBILITY

Young emerging artists from the Washington, DC area

THIS GRANT WILL COVER

- Paid monthly full membership dues for one year
- Mentor to assist with artistic development
- Material stipend not to exceed \$1000
- Solo exhibition at the Gallery
- Show work monthly in Member Gallery

REQUIREMENTS

- Attend membership meetings

- Work on a gallery committee (installations/membership/operations/etc.)
- Take part in gallery events/receptions

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CALL FOR ENTRIES



NYPL Picture Collection Artist Fellowship

Application Deadline: Mar. 29, 2024

The New York Public Library's Picture Collection, part of the Wallach Division of Art, Prints, and Photographs, is pleased to offer the Picture Collection Artist Fellowship to support artists or scholars engaged in the research, development, and/or execution of a new creative or scholarly work based on the Collection's holdings. Since 1915, the Picture Collection has been an essential resource for artists, designers, illustrators, filmmakers, and many others who have relied on its voluminous holdings for inspiration. The fellowship allows dedicated access to the Collection and guidance from its staff with the goal of highlighting the

BADC NEWS

MARCH 2024

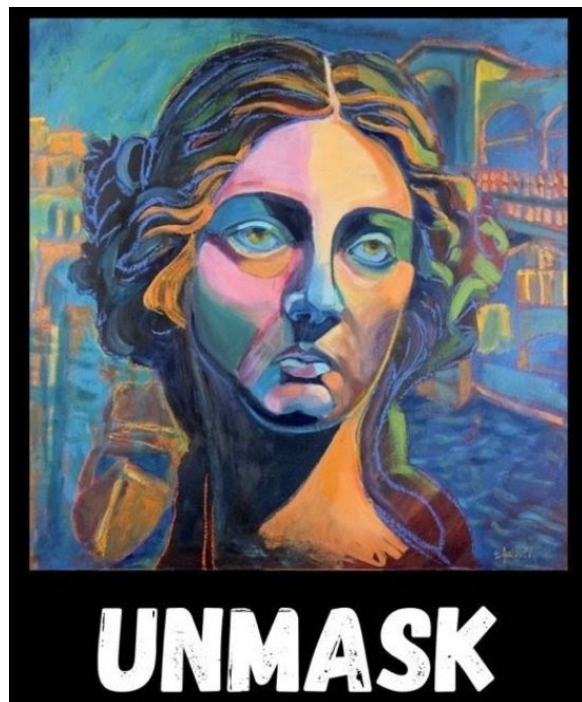
Collection's distinctive attributes. The fellowship will also foster community connections with peers and experts allowing for collaborative exchange.

Fellowship stipends are awarded on a sliding scale from \$2,000 to \$5,000 and are supported by the generosity of the Anne Levy Charitable Trust.

ELIGIBILITY

U.S. citizens, permanent residents, and foreign nationals who have been in residence in the United States for at minimum three years as of the application closing date.

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UNMASK

Application Deadline: March 29, 2024

UNMASK is an inaugural traveling art exhibit whose goal is to bring attention to and encourage discussion about mental illness.

Conceived by Susan Vaughan, a local artist, retired Nurse Practitioner and unfortunately sister of a suicide victim-who was also a friend of Kathy's. Speaking out about suicide and mental illness is a way we can all recognize how pervasive and impactful it is to our community as well as to find ways to grieve and heal together

The exhibit is being recognized and supported by the NAMI (National Alliance on Mental Illness) of Central Virginia

Please accept this opportunity to make a difference in how we discuss mental health issues. Submitted artwork should reflect your or a loved one's experience with this or a related mental health subject.

The exhibition will be at Artspace May 24, 2024 - June 22, 2024.

It will then travel to The Montpelier Center for Arts June 25-August 25, 2024.

GUIDELINES

Artists are free to enter up to three pieces. All work must be original and made within 5 years. All artworks must be for sale, Artspace gallery retains a 45% commission plus a 6% sales tax. The Montpelier Center retains a 30% commission and sales tax. Artwork must remain on display throughout the exhibit.

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[Taoyuan International Art Award](#) Application Timeline: April 1-26, 2024

Established in 2021 by the Taoyuan Museum of Fine Arts, the Taoyuan International Art Award (TIAA) stands as a biennial exhibition initiative dedicated to cultivating international art networks and expanding global perspectives. Its core mission is to promote cultural diversity in contemporary art worldwide and discover artistic propositions that embody modern viewpoints. Now entering its third edition, the award strives to widen the scope of artistic expressions and cultural horizons.

Meant to recognize new artworks presented publicly for the first time, this biannual award with a two-round selection process will distribute a total of NT\$1.55 million in prize money. Selected works will be exhibited at Taoyuan Arts Center in the spring of 2025.

ELIGIBILITY

- Artists may participate as an individual or group. There are no limits on nationality
- Works must be new pieces presented to the public for the first time and have

never entered government-organized competitions in Taiwan.

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[Calloway Fine Art & Consulting](#) [Interiors Exhibit](#)

Application Deadline: April 1, 2024

We are seeking artwork representing or inspired by interiors. Artwork must be 2D - painting, drawing, or mixed media (no photography).

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[Coined In The South: 2024 Biennial](#) Application Deadline: April 1, 2024

The Young Affiliates of the Mint, in collaboration with The Mint Museum, are pleased to announce an open call for art submissions from artists hailing from the

southern United States for the third installment of "Coined in the South." This juried exhibition is scheduled to run from

December 14, 2024, to April 27, 2025, at the Mint Museum Uptown Charlotte.

Coined in the South aims to bridge the gap between museums, galleries, and studios by showcasing thought-provoking works by the emerging talents of the South. The exhibition transcends any singular aesthetic, theme, or medium, striving to mirror the rich diversity and creative spirit of the southern arts community.

ELIGIBILITY

Submitted artwork should have been created within the past two years, be non-perishable, not generate excessive noise pollution, and cause no harm to living beings. Installation, video, and performance artists are strongly encouraged to apply, but should include installation and space requirement instructions, along with recordings or documentation of previous performances, if available.

[LEARN MORE & APPLY](#)



Wind Challenge Exhibition Series **Application Deadline: April 29, 2024**

Fleisher Art Memorial (FAM) is excited to announce the call for entries for the 47th exhibition season of the Wind Challenge. Established in 1978 as The Challenge and now known as the Wind Challenge, Fleisher's annual juried competition is committed to enriching people's lives through art by featuring the work of exceptional artists living in the region. Artists living within a 450-mile radius of Philadelphia are welcome to apply.

For this series, nine selected artists will be featured in a trio of Wind Challenge Exhibitions—each featuring three artists—to be hosted at Fleisher in 2025. The jurors for this year's competition are Colette Fu and Heidi Ratanavanich. The selected cohort of artists will work closely with the Director of Exhibitions in curating their work and exhibition-related programming.



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The Wind Challenge Exhibition Series is made possible thanks to generous support from the Wind Foundation.

ELIGIBILITY

- Applicants must live within a 450-mile radius of Philadelphia.
- Selected artists must not be showing the same major body of work in a local gallery or alternative space in the same year as the Wind Challenge exhibition.
- Selected artists must be available to install their work, participate in the Wind Challenge Artist Exchange public program (a panel conversation led by the selected artists in which they ask each other questions and share insights into their creative process), and be present at the opening reception.

[LEARN MORE & APPLY](#)



[2024 Biennale Chianciano](#)

Application Deadline: May 31, 2024

GENERAL INFORMATION

- Artists can apply from any stage of their career (emerging or established) and from any nation.
- Artists can apply with one or more artworks but each artwork will be judged individually.
- There are no geographical nor thematic limitations to artwork submissions and there is no minimum age.
- Submitted artworks can have been previously exhibited or published
- Accepted artistic disciplines are not restricted and include (but not restricted to) works on canvas/ board/ paper/ other supports, mediums such as oil/ acrylic/ collage/ printmaking watercolors/ mixed medias, photography, digital art (including AI assisted art), video art, sculpture, fiber art and installation.
- If a single artwork has numerous elements, that are integral parts of the same artwork such as a diptych or triptych, then it is considered as one artwork submission.
- Artworks that are in a series that can be sold or shown individually/separately are regarded as separate submissions.
- Collaborative works are eligible. When the work is submitted please write all artist names under the artist name field (e.g. artist name & artist name &...)

[LEARN MORE & APPLY](#)



PROJECT H2O

Application Deadline: June 5, 2024

Our blue planet is not that blue anymore. In addition to deforestation and air pollution, our water systems have been significantly impacted by our everyday actions. We only have a few more years left to reach the UN Sustainable Development Goals (SDGs), and there is still so much to be done, including SDG 6 “Clean Water and Sanitation”. Water is at the core of sustainable development and is critical for socio-economic development, healthy ecosystems, and human survival itself.

Climate change is our generation’s reality. Rising temperatures will continue to contribute to water scarcity across the world. So responsible water usage is essential for ensuring there’s enough water for our and future generations.

Project H2O is our collective attempt to accelerate awareness and call for meaningful and impactful action through the use of art.

GUIDELINES

Put your creativity into action to help generate more awareness around clean water scarcity, importance of wastewater management and the overall state of our water resources and ways to clean them up.

Create a 4x6” postcard-sized original mini artwork with a water theme or component aligning with the purpose of Project H2O. Water can be interpreted in many ways, from color to the use of various shapes, textures, and materials, socio-cultural implications, and more. While creating your work, think of your own water footprint. What is it? What would your life be without water? How can your artwork help us create awareness on the state of our water sources? How could it inspire and encourage responsible water usage?

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Politically Charged Exhibition

Application Deadline: Jul. 12, 2024

Amidst the fervor surrounding the upcoming 2024 presidential election, we stand at a pivotal moment in our nation's

history. We believe that it is crucial to create a space for productive and thought-provoking discussions about the future of our country. In this bold exhibition, we encourage artists from all disciplines to explore the curiosities that bud from the current state of American politics.

Through your artistic reflections, we hope to harness the power of creativity to ignite conversations, challenge perspectives, and identify common threads. In embracing this taboo theme of politics, we are asserting and strongly believe that art has the potential to transcend ideological boundaries and stimulate dialogue that can drive our community forwards.

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EXHIBITIONS



Sheila Crider: Relief

On view through April 26, 2024

In her recent body of work entitled "Relief", Sheila Crider explores a very personal era

that blends the story of her recent migration from her foundational home of Washington, D.C. with two earlier bodies of work—"Intersectional Painting," executed between 2017 and 2021, and "Ghosts Stories," (2021 and 2022).

New Door Creative

1601 Saint Paul Street, Baltimore, MD



Sydney Vernon: Interior Lives

On View through June 6, 2024

Featuring new and recent works that combine elements of painting, drawing, collage, and printmaking, this exhibition invites viewers into Sydney Vernon's world. Since 2018, Vernon has been superimposing and altering personal family photographs with both real and imagined histories from Black American culture to explore the Black femme experience.

Phillips @ THEARC

1801 Mississippi Ave, SE, Washington, DC