

# JEMBE BIOS AND ARTIST STATEMENTS

Artists & Makers Studios

July 2024

## DANIEL T. BROOKING

### Brooking Bio

Daniel T. Brooking is a native Washingtonian. He follows the spirit of Sankofa, reaching back into the past to find a memory, bring it forward to inform his art and make it new. His art has been influenced by his travels to Africa, Asia, South America, the Caribbean, the Middle East and the American west. To him art is more than a technical skill. His work is not consciously meant to follow a particular school or style. Color and light or the lack there of present an opportunity to find something hidden, coaxing the viewer into a second look, to find the story, to "see." He has exhibited locally, nationally, and internationally. He has served as a curator, juror, and also as a grants panelist for the DC Commission on the Arts and Humanities. Daniel is a member of Black Artists of DC (BADC) and a member of its Summer Bridge training staff.

### Brooking Artist Statement

I believe artists should never limit themselves to a particular genre. Therefore, I intend to learn as much as I can, do as much as I can and never stop. To that end I am constantly looking for new and innovative ways to explore and create art, beyond what I was taught in school. My mantra: I wonder what would happen if? I had designed several works but felt that none of the printing options I knew gave the works the vibrancy that I wanted. I explored several new printing techniques and discovered the sublimation process on aluminum: ink under heat and pressure until it binds with the substrate. I was astonished at the luminescence of the printed works and the way the colors jumped. The image *Void* represents an emptiness that must be filled, whether it is by positive actions or deeds that bring us to a more positive direction.

## DR. ASHLEY BROWN

### A. Brown Bio

Dr. Ashley Brown, a Memphis, TN native with ties to New York and Louisiana, discovered her artistic talent at the tender age of 5. Winning her first art competition by 7, her artistic journey was sparked by a kindergarten challenge, unbeknownst to her parents. Ashley's artistry flourished over the years, marking her evolution through various competitions, including the prestigious NAACP ACT-SO. It was here she met Phillip Dotson, a renowned artist who introduced her to LeMoyne-Owen College. As an art major, Ashley devoted herself to community service, arts education, and enriching the lives of those around her. Now living in Washington, DC, she inspires as an art teacher, guiding the youth. Ashley sees painting as a portal to hidden worlds, a reflection of life's beauty, and a beacon in darkness. Her journey from a curious child to a passionate educator was fueled by influential mentors and a desire to create art that transcends racial boundaries, offering a vibrant, imaginative experience for all.

### A. Brown Artist Statement

*Angular Repose* embodies the tension between calm and conflict. The sharp geometric lines and jagged shapes represent the struggles and crises we face, while the sense of tranquility signifies our aspirations and achievements. This dynamic interplay challenges the restrictive view of our experiences, highlighting the complex balance between hardship and hope in the pursuit of racial equity.

## **SUMMER BROWN**

### **S. Brown Bio**

Summer Brown is a graduate of Howard University class of 2001. She majored in Fine Arts and graduated Magna Cum Laude earning the BFA in Painting. Professor Brown received her MFA in Museum Exhibition Planning & Design at The University of the Arts in Philadelphia, PA., graduating Magna Cum Laude from Graduate School in 2004.

Since graduation, Professor Brown has worked at Staples & Charles, Ltd. as an Exhibit Designer; Hargrove Inc. as a Special Events /Tradeshow/ Exhibit Designer; US Center of Military History as a Curatorial Assistant; NIH National Library of Medicine as an Exhibition Coordinator; Washington Latin Public School & The Children's Guild as an Art Teacher; and currently at Prince George's Community College as an Adjunct Lecturer and Howard University teaching in the Chadwick A. Boseman College of Fine Arts building as Master Instructor.

Professor Brown is still very active as a practitioner in her craft. She paints, draws, and exhibits her work often. She received an Emmy for Art Direction" on the short film entitled "[Vote](#)" in the Public Announcement category (National Academy of Television Arts & Sciences National Capital Chesapeake Bay Chapter). She is also Founder of "Art with Summer" (paint & sip and commissioned work) and the Co-Founder of "Mahogany Darling" (online clothing & apparel store).

BADC is very close to my heart, it allows the African American community to unite and create a space where we all can commune and exhibit our talents together. My piece entitled *Thousand Yard Stare* deals with mental health within the Black community. The woman is staring straight ahead with a blank stare. Mental illness is something that is prevalent in my family and within the Black community. It's something I wanted to address within my art. Throughout the piece you can see the outline of an art palette, this is to signify me communicating through my art with the symbol of the palette. I also frequently use mirrors in my work, which are utilized in this piece, so the viewer can see themselves through my work.

### **S. Brown Artist Statement**

I've been painting for as long as I can remember.

I am at one with myself when I'm engulfed in my craft.

Painting for me is about storytelling and to evoke a feeling.

I use my paintbrush to create imagery that I hope captivates my audience. For me painting is very therapeutic and gratifying. Nothing gives me more pleasure than taking a blank canvas and beautifying it in my own way.

## **ROSLYN CAMBRIDGE**

### **Cambridge Bio**

Roslyn Cambridge, a native of Trinidad and Tobago, holds certificates in Music and Art. She has earned certificates from the Washington School of Art, and New York Phoenix School of Design. Roslyn graduated from Howard University cum laude with a Bachelor of Fine Arts, and a Master of Fine Arts degree. Roslyn also graduated from Syracuse University with a Master of Fine Arts degree in Museum Studies.

Her teaching certifications are from both the District of Columbia Public Schools in Washington DC, and the Prince Georges County Schools. She is a recipient of many awards including the Ford Foundation Grant. Her paintings have been exhibited nationally and internationally. As an artist Roslyn has exhibited nationally, and internationally. Her paintings are included in permanent collections such as the Verbeke Foundation in Belgium; OAS in Washington, DC; Howard University Gallery of Art in Washington, DC; Smithsonian Museum - Office of FolkLife Festivals in Washington,

DC; Public Management Systems in Philadelphia, PA.; Community Folk Art Gallery in Syracuse NY.; Balisier House, and, Church for Better Living in Trinidad, West Indies.

In 2017, Roslyn published her first picture-poem book Dream Flower consisting of seventeen paintings in watercolor and gouache on 24 x 36 watercolor papers. In 2018, she published a collection of poems with paintings entitled Personal Reflections - A Short visit to Trinidad and Tobago. Other publications are Reliving the Past - Poems and Paintings 2020; Speak to my Spirit 2022; and Climate Change – Paintings: Views & Visions, and a booklet on More Poems 2024.

### **Cambridge Artist Statement**

The universality and beauty of God's nature, and the sparkle and joy of life persistently excites me. This consciousness inspires me to observe and create paintings reminiscent of my surroundings.

## **GRETA CHAPIN MCGILL**

### **Chapin McGill Bio**

Profound artist and writer, Greta Chapin McGill, grew up to the African American music of Motown to Miles Davis. Being from Washington DC, Greta's fondest memory is going to a classical music concert at Constitution Hall. She discovered color when her parents would send her to Saturday morning art classes; it was then that Greta's life was transformed. Greta Chapin McGill educated at Howard University, as well as Corcoran School of Art. While living and working in Florence, Italy, Greta visited many European capitals of art and architecture. In recent years, she spent an extended amount of time living and working in the rocky silences, beauty and light of Northern New Mexico. Greta is not afraid to try different techniques to achieve what her mind is seeing. She has once given the mixing of mediums the same feeling of that of an intense orgasm. "I am abstractly real and sensual in my work and in my life. I paint, write, and live to bring my thoughts and creations from the invisible to the visible."

### **Chapin McGill Artist Statement**

My art is an expression of color, fantasy, and passion. I grew up to the music of the African American experience of my time, from Motown to Miles. My parents had an extensive and eclectic music collection. One of my fondest memories is of going to a classical music concert at Constitution Hall in Washington, DC. I remember my Dad telling me to close my eyes and see the music.

I discovered color when my parents sent me to Saturday morning art classes—my life was transformed. Pastels, water colors, oil paints, and brushes became a very shy girl's best friend. The smell of pigment was intoxicating, allowing me to retreat into a world colored by me. Along with white gloves and finishing school manners, my parents gave me creativity, curiosity, artistic and political awareness.

As a painter of dreams, I have taken those gifts to the places I read about under the covers of my bed lit with my father's flashlight. Living and studying in European capitals of art and architecture, the heat of the Caribbean and the rocky silences of Northern New Mexico. I see things through the eyes of a dreamer. Always finding the color, the music, and the love in everything.

I am not afraid to try different techniques to achieve what my mind is seeing. Mixing mediums is like an intense orgasm. I have been influenced by the art of Paris in 1900, the collection of Henry Barnes, and the 1913 Armory Show. The colors of Kente cloth, the Shona sculpture of Zimbabwe, Modigliani, Bearden, Lois Mallou Jones, Jacob Lawrence and Derain, the Viennese Sessionist Movement, Leger, Jean Cocteau, Miro, and Picasso. Contemporary artists Leon Berkowitz and the Washington Color School, Henry Jackson and Jack Whitten. Indigenous tribal colors and patterns are also evident in

my work. I am abstractly real in my work and in my life. I paint, write, and live to bring these creations from the invisible to the visible.

## **DESEPE DE VARGAS**

### **de Vargas Bio**

I am a Liberian-born mixed-media artist and arts educator. My artistic journey began during my time as an undergraduate at the Catholic University of America School of Architecture. I was introduced to photography which became the foundation for my professional career beginning in 1993.

As a freelance photographer, I developed my unique style of portraiture. My aesthetic included warm and rich tones created by moments captured on film and hand painted. I used an eclectic array of mixed media design elements that emerged into a style uniquely my own.

I received my Master of Science degree in Supervision and Administration in the Arts from Bank Street College of Education. My program was a partnership with Parsons, The New School, of Art and Design. At Bank Street, the focus was art supervision and administration in elementary and secondary education. My program at Parsons was solely focused on two-dimensional studio arts: drawing, printmaking, and painting.

This path led me to leadership positions in arts education including Director of School Age and Youth Development at CentroNia (a local community-based organization), service in the District of Columbia Public Schools (DCPS) as an Assistant Principal and arts administrator at the Columbia Heights Education Campus, and Principal/ Interim Head of School at the Duke Ellington School of the Arts - all located in Washington, DC.

In 2019, I returned to the classroom where I currently teach middle and high school students drawing, painting, and photography, as well as write curriculum for DCPS secondary school fine arts programs.

I am a wife and mother. My three children are performing artists. My two daughters are professional dancers, and my son is a percussionist. My family, my friends, my students, and my community of creatives have showered me with support and motivation. I acknowledge and thank my friend and mentor, Aziza Gibson-Hunter for being a light on my path and keeping me connected to the community of creatives that is BADC.

My creative and professional journeys have been circuitous. However, these paths have now converged and firmly placed me here - A visual artist; confident and resilient.

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### **de Vargas Artist Statement**

My work is a portal through which compositions transcend mere representation, affording interaction with the artwork that invites contemplation and introspection. Viewers are encouraged to engage in their own personal interpretation of the artwork.

I developed my unique style through a foundation of drawing, painting, and photography. My aesthetic includes bold colors, intricate lines and patterns, and figurative abstract images. I embrace the process of artmaking as the artform. The resulting product is a celebration of that process.

## **JULEE DICKERSON-THOMPSON**

### **Dickerson-Thompson Bio**

Julee Dickerson-Thompson is known for her distinctive pen and ink works, airbrush, and public art installations. A resident of the 1978 Zenith Artists' colony, she exhibited in the inaugural Evans-Tibbs Gallery and Miya Gallery shows. Julee's work is featured in art galleries, museums, and "alternative spaces" nationally and internationally.

Julee Integrates influences from experiences in West Africa, the Caribbean, Cuba, and France into her illustration and her mixed-media installations. Dickerson-Thompson, was born (1955) in Washington, DC, nurtured by the Smithsonian Museums, groomed by Workshops for Careers in the Arts (Duke Ellington School of the Arts), obtained her BA from Simmons University with extensive residencies, fellowships, and awards.

### **Dickerson-Thompson Artist Statement**

MY "WORK"

Prolific? A flood...a non-stop soap box...a megaphone...!

The connection to Mother Nature and Father God I claim

The attention to scraps and the magic of their reincarnation I celebrate

Throwing paint and honoring accidents in prayer-I listen.

The Creator's voice speaks--a blessing to me

a personal line to the Divine

A responsibility / A challenge/reconstructing in a search for truth

The metaphors speak for me....

Conscientiously researching...puzzles with problem solving...active memoirs  
This is my Art—the sacred gift to share my prayer...

## **DIANE ENGLISH**

### **English Bio**

Please join Diane English on this journey to share her unique perspective. She is an abstractionist and a colorist, with unique characteristics as her work lends itself to unintentional images and visual interest.

Diane is an artist, who enjoys creating in several mediums but has taken a leading role in creating in alcohol inks. This little-known medium consists of highly pigmented dyes with an alcohol component. She admits to being drawn to the vibrancy of the inks and the way it dries with a glossy sheen. Diane English's accomplished skills in alcohol ink techniques has garnered attention from private collectors and galleries.

### **English Artist Statement**

The backstory for my introduction to alcohol inks began with seeing a group of ladies using inks to make jewelry. This sparked my interest and imagination because the inks came in vibrant colors and dried with a sheen reminiscent of photos. Alcohol inks allow me an opportunity to create my own dialogue, as I am an abstractionist and colorist by nature. I have worked with other mediums, but the inks speak to me.

Alcohol Ink is comprised of highly pigmented dyes and alcohol, which can be activated with alcohol and/or a blending solution. This ink can be used on any non-porous surface i.e., glass, tiles and metals although my substrate of choice is Yupo Paper which is made from recycled plastic materials and made into polypropylene sheets

This medium is relatively new on the art scene, it was originally used in scrapbooking and crafts, but is now used to create fine art. The inks move and blossom in ways that reject restrictions, it lends itself to unintentional images that stir the imagination. My works are organic with the beauty of the process being each piece is unique and cannot be duplicated. My process starts without a particular end in mind, and it's cultivated until I feel it's complete. I think mastering the medium requires challenging oneself to find new ways to manipulate the ink.

## **MARILYN GATES-DAVIS**

### **Gates-Davis Bio**

Painting since a child, Marilyn Gates-Davis has over 40 years and counting as an artist. She has been working as a graphic designer for the past 30+ years, designing magazines, books, and print materials. She typically paints intimate portraits of friends and family members as well as iconic figures.

To counteract negative stereotypes, she chooses to depict the joy of the Black culture through her paintings. Marilyn paints images that celebrate grace, strength, dignity and love of Black people, often utilizing her art to share personal stories and childhood memories.

Marilyn paints primarily in acrylics and oils. She also creates collage work using cut paper, acrylic paint and other organic textured materials. While there is much diversity in her work, a throughline can be found through her chosen subject matter. Her goal is to take the everyday images and life experiences and elevate them to tell stories that connect us all.

Having nurtured a passion for painting since childhood, Marilyn Gates-Davis has over 40 years of experience as an artist and continues exploring and growing in her craft. Over the past 30+ years, she has dedicated herself to working as a graphic designer, lending her creative touch to the design of magazines, books, and various print materials. In addition to graphic design in her professional journey, her true artistic purpose lies in portraying the Black culture.

Marilyn draws inspiration from personal stories and cherished childhood memories. She aims to create images that celebrate the essence of Black life. Through her paintings, she strives to challenge negative stereotypes and illuminate the inherent joy that permeates Black culture. Each brushstroke is a testament to the grace, strength, dignity, and love that define Black people. In her work, she predominantly uses acrylics and oil paints to bring her vision to life. She also ventures into the realm of collage, utilizing cut paper and other organic, textured materials to add depth and dimension to her work.

Through her art, she aspires to shed light on Black individuals' untold stories, struggles, and triumphs, fostering a deeper understanding and appreciation for our culture.

### **Gates-Davis Artist Statement**

Having passion for painting since childhood, Marilyn Gates-Davis has over 40 years of experience as a graphic designer and artist and continues to explore and grow in her craft.

While Marilyn's work celebrates the beauty of everyday life, her true artistic purpose lies in portraying Black culture in her paintings. One of her notable works, "Adam and Eve," celebrates the relevance of Black people from the very beginning of time. In this piece, Gates-Davis used blue neutral tones for the skin to shift the focus from race, allowing viewers to be reminded of the story of fallen man. Also, highlighting the lush green beauty of the "Garden of Eve" found in Africa.

Marilyn Gates-Davis predominantly uses acrylics and oil paints to bring her visions to life. She also ventures into the realm of collage, utilizing cut paper and other organic, textured materials to add depth and dimension to her creations.

Through her art, she aspires to shed light on Black individuals' untold stories, struggles, and triumphs, fostering a deeper understanding and appreciation for our culture.

### **CLAUDIA "AZIZA" GIBSON-HUNTER**

#### **Gibson-Hunter Bio**

Aziza Gibson-Hunter is a mixed media artist that works primarily with paint on paper incorporating collage and printmaking. While her work is abstract it is also narrative, spun from the interweaving of several bodies of knowledge. At the core of her work is an ongoing exploration to express aspects of the human condition.

Born in Philadelphia, Pennsylvania, she graduated from Temple University with a BS, and received her MFA from Howard University. Gibson-Hunter has been awarded the Individual Artist Fellowship Program Grant from the DC Commission of the Arts and Humanities numerous times. Her work can be found in the collections of the Washington DC Art Bank, the US Embassies in Liberia, and Togo, as well as the collections of Montgomery County Maryland, the National Institutes of Health, and the Boston Children's Hospital. She has created public works for Washington DC through the Department of General Services. These works, *The Wall of Unity* (2017) and *ANCESTORS* (2019), are both located in Washington, DC public schools.

Gibson-Hunter is a member of, Dandelion Black Women's Art Collective, WOAUA, and Where WE At. She is a co-founding member of Black Artists of DC has a studio located within the STABLE art complex in Washington, DC.

### **Gibson-Hunter Artist Statement**

The Occupational Hazards series is an exploration of thwarted agency due to gentrification. In these works, construction materials are interlaced with layered patterns and text. Images of segmented cranes with repetitive triangles interrupt the patterned rhythms of city life. TYVECK, roofing material, drywall mesh, reflector tape, and temporary fencing are both media and message. Collage is used to express both the shearing and erection of structures and community. This process also encompasses tearing, fitting together, gluing, shifting, tacking; all of which can be experienced on a grand scale in a gentrifying environment. In the United States of America, blackbirds have long history as being symbols for Black people, that tradition is continued here with commercial targets.

The securing, taking, of land as well as the displacement and removal of people on the small or grand scale has moral implications for humanity that must be addressed.

### **DAVID HARRIS**

#### **Harris Bio**

David Allen Harris grew up in the San Francisco Bay Area, during the 1970's. Back then, he took sketching courses, but also took many science classes. In the 1980's, he left California and moved to Washington DC where he majored in Computer Science. Upon graduation, he became a software developer. Years later he took up photography. After years of just shooting for the joy of composition, he was encouraged by local Artist Michael B. Platt to start exhibiting his work. His first show as a Fine Art Photographer was the 2007 Artomatic. The DC Arts and Humanities Commission purchased several of his photographs from that show.

Harris was primarily a nature photographer, who dabbled in figurative work. In 2016 he met Lyric Prince and they produced a well-received body of work, that was shot in a Sunflower field. In 2020 they started a partnership known as Wa Papo, which means "Coming Together" in the Yoruba language. The work reflects their African ancestry, as well as their established American roots. Wa PaPo, has so far received 2 solo shows. 1) 2022, in Oakland, CA, 2) Washington DC in 2023, as well as being accepted in the DC Art Bank collection.

#### **Harris Artist Statement**

For years I wanted to take nature pictures that had the feel of abstract art. *Presupposed* represents some of my most lyric, poetic, painterly work. It's part of a series called *Teddy's Point of contention*. The whole series was shot on the "Teddy Roosevelt Trail" area in Rock Creek Park. I am really proud of *Presupposed*; it was chosen for Hampton University Museum's "New Power Generation" show.

Three years after *Presupposed* I started taking figurative pictures outdoors with models. I never considered studio work, unlike my mentor Michael Platt. I have also shunned overly Photoshop images. In 2012 Lyric Prince and I created several large bodies of work in her apartment studio. We built a 9 x 8 ft. wall, upon which Lyric composed abstract images and figures. After spending several weeks figuring out the wall and how she would paint herself, we held a 3-hour shoot. *Presence of Mind* is from the series *The Three Sisters*. It reimagines Osiris as a woman, Usir, along with her two sisters Isis (goddess of magic) and Nephthys (goddess of souls and spells) in recreating a broken world as an allegory for Osiris' dismembered body. The visual impact of the project and its focus on the spell of the sensuous will demonstrate how artists can create stories with or without words.



## WINSTON HARRIS

### W. Harris Bio

As a native of Suffolk Virginia, Winston W. Harris earned printmaking degrees from Virginia Commonwealth University (BFA) and Howard University (MFA). (2022-2023) Key-Holder Artists in Residency at Pyramid Atlantic Art Center, (2016-2017) Finalist Artist: Purple Line Transit Partners Project and Sandy Spring Museum (Guest Artist Program). With a 2022 Purchase Grant from Maryland National Capital Parks and Planning Commission, 2020 Artist Relief Grant from the Prince George's Arts and Humanities Council.

His strategy challenges the constraints displayed in traditional and non-traditional techniques with experiences to create contemporary experimentation in printmaking. His artwork introduces two or more disciplines into one format, transforming two-dimensional prints into three-dimensional structures, applying a combination of mediums, reinventing images by recycling past artwork into new identities. His artwork is currently in the following collections:

- Architecture and Urban Design Washington, DC
- Department of General Services-Washington, DC
- Housing Initiative Partnership Hyattsville, MD
- Maryland National Capital Parks and Planning Commission, Riverdale, MD
- United States Department of State-Washington, DC
- The Library of Congress-Washington, DC
- Smithsonian Institution, Washington, DC
- David C. Driskell Center-College Park, MD
- DC Commission on the Arts and Humanities, Washington, DC
- The Federal Reserve Bank-Richmond, VA
- Baltimore/Washington International Thurgood Marshall Airport, Baltimore, MD
- Advantage Wellness Center, Richmond, VA
- University of Maryland Global Campus, College Park, MD
- Water and Sewage Authority, Washington, DC
- Howard University Gallery of Art and Howard University Honors Program, Washington, DC
- The Medical College of Virginia, Richmond, VA
- Black History Museum, Richmond, VA

### W. Harris Artist Statement

The artworks combine an abstract expressionism format to identify the development of my artwork. Another interest in creating this piece represents the spiritual influence in my life and artwork. Inspirational soundtracks like the 1994 Sounds of Blackness song, *Africa to America: the Journey of the Drum*. It helped to provide an artistic narrative and conceptual theme for *Ancestral Treasures II*. In this artwork the viewer will be introduced to stimulating concepts of my interpretation of elements used to represent visual association. I listen to Gospel artists such as; Kirk Franklin, Yolanda Adams, and inspirational soundtracks like the 2022 *All Things New* by Tye Tribbett, serves as narrative for my 2023 "New, Everything New" series and expands my artistic foundation while creating a spiritual journey to peace and self-fulfillment expressed with contemporary experimentation in printmaking to illustrate how American music may look as visual sound.

The artwork will symbolize my attempt to create unification between different ethnicities and how images and/or social iconic designs are adopted and identified with their particular cultural ideology. The viewer will recognize the importance and impact of spirituality and nature in visual communication and examine contemporary imagery. I created a series of prints from these experiences to open a new direction within my inventory. I've used imagery as my interpretation to create classical movement within the aesthetic and overlap the contrasting craftsmanship to resemble artists' influence such as John Biggers, Dr. Alvin Loving, and Thomas Day.

## **FRANCINE HASKINS**

### **Haskins Bio**

Francine Haskins was born 1947 in Washington, DC. She is a mixed-media artist, fiber artists, doc maker, quilter, author/illustrator, teacher and storyteller. Francine graduated from the Corcoran School of Art (Advertising Design) and trained at Catholic University in oil painting and the Smithsonian Associate Program in fabric design.

### **Haskins Artist Statement**

TBD

## **JOHN HENDERSON**

### **Henderson Bio**

Mix-Media Artist using glass as my primary material. Born in New York City, lived and worked in Washington, DC. Currently residing in Baltimore, MD. Studio Artist at the Washington Glass School and Member of Black Artists of DC.

Exhibited at Urban Glass, NYC, Gallery Spectrum & Maryland Arts Place, Baltimore MD, Parrish Gallery, Washington DC, Montpelier Art Center, MD, Harlem Fine Arts Show, NYC, National Harbor, MD. Awards for public art commissions from BOPA (Baltimore Office of Promotions for the Arts) and designed the 2023 Awards for the National Association of Black Accounts, National Conference in New Orleans.

### **Henderson Artist Statement**

I believe we as a people must call upon a higher power and invoke the strength of Orisha deities the ancestors, to perform the centuries-old rituals to give us the courage, fearlessness and the mental and physical strength to survive.

Lest we forget that during slavery, many spiritual practices were prohibited by the enslavers as evil because they feared that the spiritual beliefs of the enslaved would empower and embolden them, foster ideas of freedom and rebellion.

To some degree that stigmatization has continued, but the importance of Orisha as a spiritual source continues. We must reverse the negative things we have been told and reclaim our history and the spirituality of our ancestors.

## **DIANA BAIRD N'DIAYE**

### **Baird N'Diaye Bio**

Dr. Diana Baird N'Diaye, (she/her/hers) is a multidisciplinary artist, scholar, cultural activist, and educator. She is a member of Prince George's County's Gateway/Brentwood studio, Black Artists of DC (BADC) and alumnus of Red Dirt Studios. N'Diaye currently is Creative Director of the American American Craft Alliance and a Fulbright specialist curating the United States Pavillion at the 2024 DakArt Biennale. Her artwork, represented in Michigan State University's Quilt Index and private collections. In 2024, N'Diaye was appointed as an honorary Fellow of the American Crafts Council College of Fellows.

### **Baird N'Diaye Artist Statement**

I tell visual stories through textiles, interrogating connections between family, community and cultural, identities, history, spirituality and healing and the natural environment. The works for this show are portraits projecting the identities of heritage, creativity, and inner reflection.

## **MAME NGONÉ N'DIAYE**

### **Ngoné N'Diaye Bio**

Mame N'Diaye is an award-winning visionary artist and composer of electronic music. Working both in pen and ink, and acrylics, Mame creates complex visual landscapes, fantasy portraits and intricately detailed abstract drawings incorporating original scripts and symbols that evoke ancient and mystical texts and stories. Mame draws her inspiration from her Senegalese Sufi and Caribbean heritage as well from her travels to West Africa, Morocco and from her exploration of world shamanistic healing traditions. She is an alumni of the Young Masters mentoring program, and a current participant in the Healing Studio sponsored by Holistic Homes. Mame is one of three subjects and the inspiration for a documentary about an African American woman artist with autism entitled, *Aspie Girls* by filmmaker Debra Robinson. Her work has been acquired by Prince George's County and by several public and private collectors.

### **Ngoné N'Diaye Artist Statement**

This painting is part of a body of work inspired by African and Caribbean sacred arts—especially the sequined flags of Haiti, the masquerade costumes of carnival, and the symbols of vèvè. When the world is seen through the eyes of spirit, everything sparkles. You can almost hear the tac-tac of the jembe and tinkles of the steel drum—and you want to dance along in procession. These are the sights and the imagery of global Black expression that run throughout the history of BADC.

## **LYDIA PETERS**

### **Peters Bio**

At an early age, Lydia Peters was moved by art and inspired by her Caribbean heritage. Her passion for the pursuit of beauty led her far from her original home of Trinidad and Tobago all the way to Howard University's School of Fine Arts. There she would be exposed to many art styles that spoke to her but Cubism really resonated with her. There is an undeniable influence of Cubism in her work. Lydia wanted to create a style of painting that honored her Caribbean roots while also honoring her journey as an individual. She is deliberate with every color choice and every brush stroke because they all come together to tell a rich story of human triumph.

### **Peters Artist Statement**

In Lydia Peters' art, color and abstract forms are her storytelling essentials. Influenced by cubism and abstract expressionism, infused with her island roots, her work pulsates with vibrant hues that aim to evoke deep emotions and connections. Creating abstract contemporary paintings that narrate life's tales is Lydia's passion. Inspiration often strikes during her serene nature walks, sparking new ideas for your next canvas.

## **DERRICK TABOR**

### **Tabor Bio**

**Derrick C. Tabor**, a native of Detroit, MI, is a photographer, and in 2023 received the Master Certificate in Photography, Montgomery College, Rockville, MD. As a former researcher scientist, he experiments with digital photography and prints to create nature inspired art. His primary interest is nature photography, typically captured within his townhouse pollinator garden and sanctuary. His photography, realistic and abstract, captures the beauty within his garden and surroundings and re-presents it in a way a viewer would not anticipate or expect. He actively exhibits and sells his work locally and has a growing presence on Facebook, Instagram, VIEWBUG, and Fine Art America. He is a member of Black Artists of DC, the Exposure Group, African American Photographers Association, Washington, DC, and the Art League of Germantown. His work has been exhibited at the following

local venues: BlackRock Center of the Arts; Strathmore Mansion; James E. Lewis Museum of Art, National Institutes of Health, and Glen Echo Park.

His art work has received the following awards: Art League of Germantown Inspired! '24 Art Show and Sale, 2nd Place, Photography Category, June, 2024; and Honorable Mention (Digital Art Category), Annual Art, Craft, and Photography Show, Montgomery Village Foundation, Montgomery Village, MD, March 2017.

### **Tabor Artist Statement**

I have been a member of Black Artists of DC since 2019. My photography interests range from nature and wildlife to portraiture and landscapes. I desire to use photography to promote wildlife habitat conservation, social justice and community building, and to educate and expose people to the beauty of our environment. Moving in the wilderness and in secluded places alone is not as safe as it should be due to social ills, including but not limited to racism. In 2019, my grassless pollinator garden in the front and back yards of my townhouse became my refuge during COVID and photography became my pastime. My garden was my safe place, and it was my laboratory for capturing digital photographic images and creating derivative art, such as *Bouquet of Glowing Zinnias*.

Black Artists of DC became a safe space for me to share my photography and art experiments and explorations. My work explores beauty and Blackness and is representative of a larger body of work under development for several years. *Bouquet of Glowing Zinnias* invites the viewer into a space where the petals of multicolored zinnias are rendered black and where the edges of the petals are illuminated in a range of colors. Black is central to this piece. Is it perceived as beautiful?

### **BEVADINE Z. TERRELL**

#### **Terrell Bio**

Dr. Bevadine Z. Terrell was born and nurtured in Vauxhall, New Jersey. She attended Howard University receiving her BFA and MFA. Subsequently she received her EdD from Nova Southeastern University. She was employed as an Art Teacher, Assistant Principal and Principal by the District of Columbia Public Schools. After retiring from the District of Columbia Public Schools she participated in numerous teaching administrative opportunities. Presently Dr. Terrell is redirecting her time and artistic energies to creating a new body of work. The creation of her "My Coloured Girls" series. Dr. Terrell resides in southeast Washington, DC.

#### **Terrell Artist Statement**

Art has provided me with a visual platform to artistically share my feelings, emotions, memories, stories, creative energies, and experiences with the world. Memories of events, recording of feelings and emotions, people, places, and special moments-in-time are inspiring and important to me. My two entries "Ms. Vote Ready" and "Sister Circle" were created to highlight an important event, voting and the importance of establishing a strong supportive circle of women.

### **EVANS THORNE**

#### **Thorne Bio**

Evans Thorne was born and grew up in Trinidad, West Indies and he came to the USA to study art. He attended Northern Virginia Community College in Virginia and Howard University in Washington, DC and graduated Magna Cum Laude with a BFA in Painting. He is influenced by African Art, the style and designs of Indian Art, Japanese paintings, Middle Eastern designs and Impressionist European Art. His work is in private collections in both Trinidad and the USA.

## **Thorne Statement**

The Culture of Trinidad and Tobago and the Caribbean and its connection to Africa and the diaspora is my main subject matter. Color ties everything together. The emphasis is on the colors, designs, and placement of figures to suggest movement, color, and texture to guide the eye and set the mood. I plan and develop my ideas on the computer, do the composition and layout using photos and sketching. I then reduce it to fit into a five-inch square area. I then project this onto my canvas.

*Spiritual Baptist* is a celebration of culture and community. It shows a group of mostly women during a Church Service worshipping together. It is a religion, comprising elements of Christianity and African doctrines and rituals created by the formerly enslaved on the plantations they came to in the countries of the former British West Indies. It is also one of the few religions indigenous to Trinidad and Tobago. The term Shouter was given to the Baptists because of their tendency to shout, clap, and sing loudly during their religious services.

## **FRANCIS WASHINGTON JR.**

### **Washington Jr. Bio**

Francis Washington Jr. is an artist that draws and paints.

### **Washington Jr. Artist Statement**

Thirty years as an elementary art teacher teaching the fundamentals of art and design was an amazing journey exploring techniques and art history in my lessons. My work has always come from the world around me, past and present through books and periodicals in magazines and life experiences. This work reflects a sample of my passion for telling a story, in particular the theme of hearing sounds in the heart.