



BLACK ARTISTS OF DC

ANNUAL LIST OF ACCOMPLISHMENTS

Volume 18- 2024

## BADC Interim Facilitator 2024

The BADC President and Vice President had to step down due to academic and family obligations. The role of Interim Facilitator was created to assist BADC until the next election. The Interim Facilitator calls the group together to designate the goals for the year. This can be achieved through both surveys and meetings. The facilitator then assists in the planning and organizing the group to bring the goals into reality.

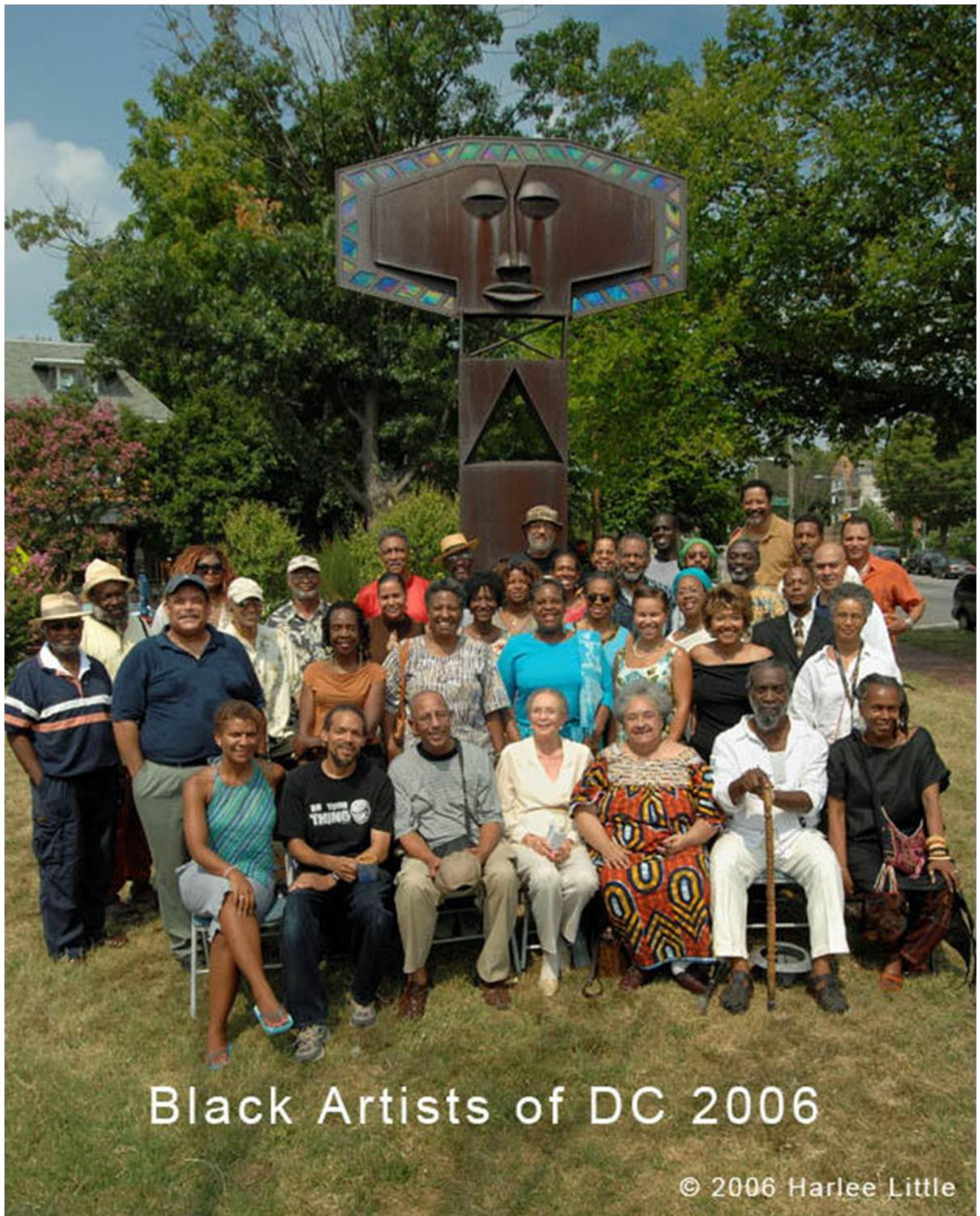
## Why Jembe?

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

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

*Daniel T. Brooking BADC Archivist*





Black Artists of DC 2006

© 2006 Harlee Little

BADC WEB SITE

[BADC Newsletters – Black Artists of DC \(BADC\)](http://blackartistsofdc.org/)

<http://blackartistsofdc.org/>



## **The Beginning**

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

## **Mission Statement**

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

## **Goals and Objectives**

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

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

- Identify with Afrikan world development
- Create and support a market for the art created by people of Afrikan descent

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

*Daniel T. Brooking BADC Archivist*

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

Workshops

Classes

Studio Visits

Critiques

Business Meetings (a chance for your input)

Excursions

Group Exhibitions

Mentoring

Summer Bridge Training Program

Archiving your achievements

Attend lectures with world class artists

Posting on the BADC Blog

Weekly listings of:

- Artists' opportunities

- Calls for exhibitions

- Residencies

- Grants

- Fellowships

- Employment

- National and international articles on the arts

- Invitation to artist's events

Subscription to Jembe (the annual list of accomplishments)

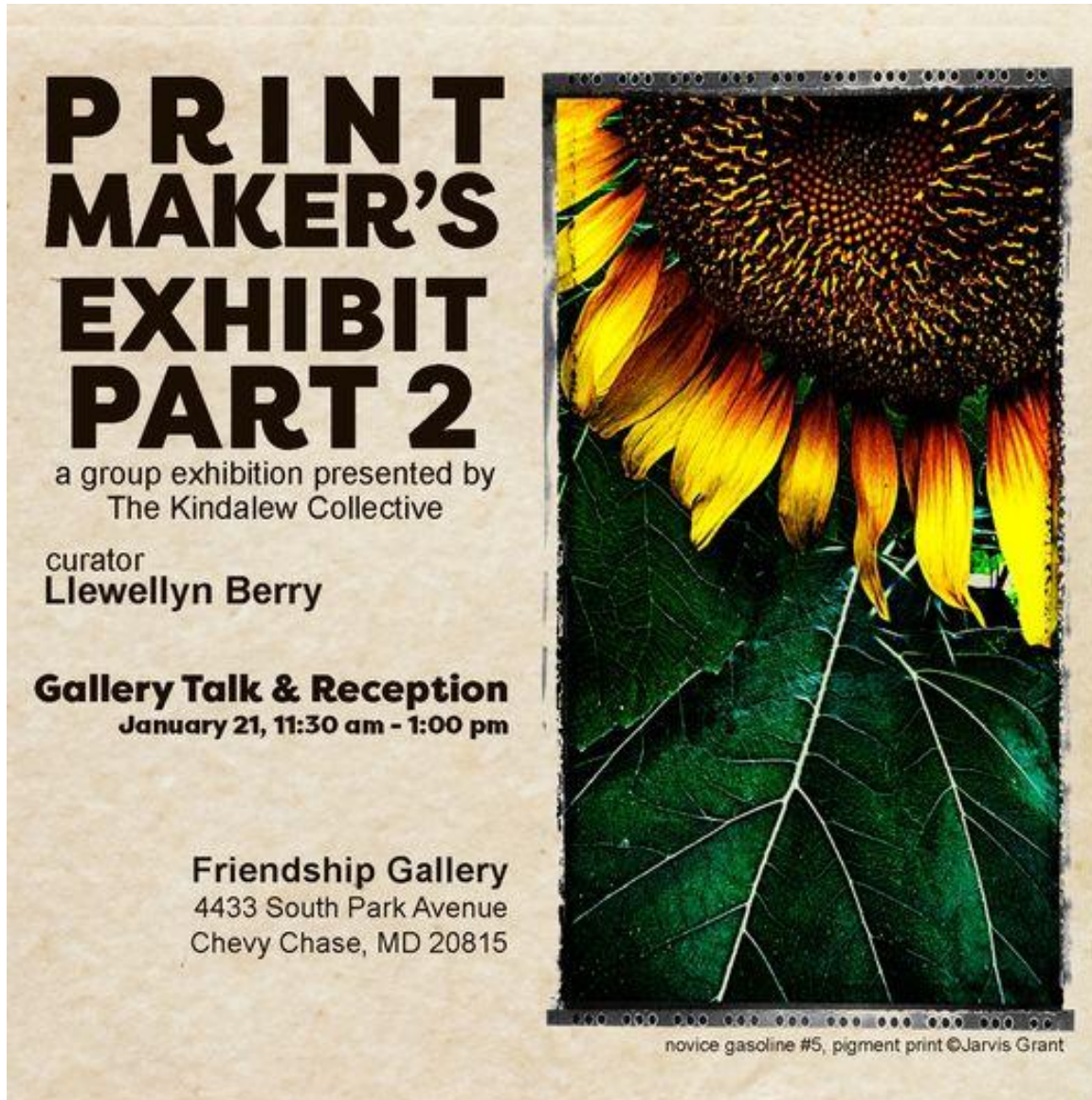
The opportunity to work with fellow artists who know and understand your struggle

An international community of Supportive artists

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

## 2024 LIST OF ACCOMPLISHMENTS

JANUARY



**Jarvis Grant** is at **Friendship Recreation Center**.

[Yesterday at 6:33 PM](#) · [Washington D.C.](#) ·

Greetings All! Please come out for the reception and Artist talk Sunday January 21, 2024 between 11:30 am and 1:00 pm. Enjoy wonderful art and insightful conversation with the artists. See you there at the Friendship Gallery, 4433 South Park Avenue, Chevy Chase, MD 20815

[#202creates](#) [#printmaking](#) [#artsdc](#) [#washingtondc](#) [#blackartists](#)



# TOUCHSTONEGALLERY

SINCE 1976

Touchstone Gallery 901 New York Avenue NW Washington D.C 20001

"figure," juried by Lyndon Barrois Jr, Lizzy Lunday, and Sheldon Scott, invited artists to consider the role of the human form in contemporary art. What bodies and persons do we see, showcase, hide, define, abstract, or obscure through the expressions and interpretations of art?

Comprised of a gallery show on view at Touchstone from January 12 - February 19, 2024 and an online exhibition on view from January 12 - March 31, "figure" includes the work of more than 80 artists from 31 states and the District of Columbia. An opening reception will be held on Friday, January 12 from 5 - 8 pm

Participating artists include: Alanna Betts, Alexis Joseph, Allison Scarry, Annemarie Baldauf, Anthony Le, B J Novak, Benjamin Charles, Bria Edwards, C.S. Corbin, Camille Kouyoumdjian, Cathy Wilkin, Chloe Gagin, Christopher Cooper, Chris Corson, Chrys Corn Goodman, Ciaran Freeman, Danyela J Brown, Dave Hanson, Deanna Lamour, Dee Levinson, Delaney Conner, Eric Dwyer, Eric Zuccola, Esperanza Alzona, Georgi, Gianluca Giarrizzo, Hannah Ghafary, Jackson Wrede, Jada Plummer, Jamie Hurst, **Janathel Shaw**, Jason Andrew Hammond, Jazz Williams, Jennifer McBrien, Jill Brantley, Jill Finsen, Joan Stolz, Judith Peck, Julie Byrne, Kaffee Kang, Katharine Boyd, Ken Brotherton, Ken "Tsunami" Shep, Kevin Jacobs, Kimberley Harding, L Staiger, Leslie Getz, Limor Dekel, Linda Button, Linda Hunsaker, Marcia Coppel, Matt Pinney, Maureen S Farrell, Mike Gordon, Mike O., Mychelle Moritz, Natalie Schorr, Nathan J Baker, Nicole Maloof, Njari Anderson, Omari Jesse, Patrick Webb, Rachel Mindrup, Rhonda J. Smith, Ron Meick, Ronald Gonzalez, Rosa Vera, Rosemary A Luckett, Ryan Michael Schroeder, Sally Dion, Samantha H.E. Hand, Sandy Palasti, Shahrzad Heyat Jalinous, Sharon Malley, Sufie Berger, Teresa Jade Jarzynski, Thea Canlas, Theresa Auricchio, Tom Greaves, Tory Cowles, Troy C. Johnson, Virginia McConnell, William A. Karaffa, William Lemke, and Zhanna Martin.

*Artists left to right: Troy C Johnson, Ronald Gozalez, Judith Peck*



## BADC presents BACK.FORWARD



January 12-February 29, 2024

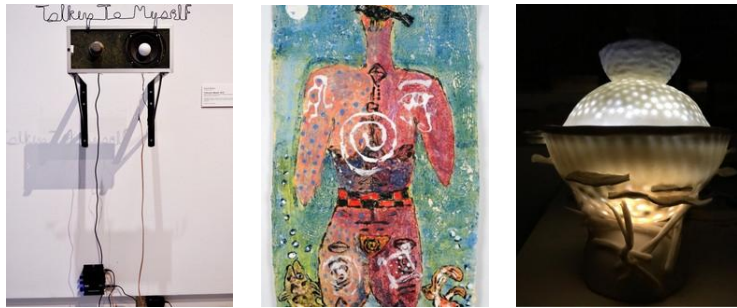
Montpelier Gallery RECAP: BADC presents

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 was juxtaposed with a classically painted image of a nude Black woman surrounded with brown cherubs. His skills as a museum copyists revel 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 share growing insights.

## David Bobier | Cheryl Edwards | Leslie Putnam

Monte Azul inaugurates our new facilities with three distinguished artists from North America, each awarded with Monte Azul fellowships



Left to right: David Bobier, Cheryl Edwards, Leslie Putnam

Monte Azul Center for Arts is delighted to bring in the New Year by inaugurating Phase 1 of our new facilities with a select group of artists with extensive and highly successful careers in fine art. These artists demonstrate a level of commitment, innovation, and caliber not only in the quality of work but also in the substance and relevance of the addressed subject matter in their body of work.

Our first highly respected artists come to Monte Azul as recipients of awards of merit in recognition of their outstanding work. We welcome David Bobier and Leslie Putnam recipients of the Andrés Cañas Barahona Fellowship Award, and **Cheryl Edwards**, recipient of the Gamblin Art Award.

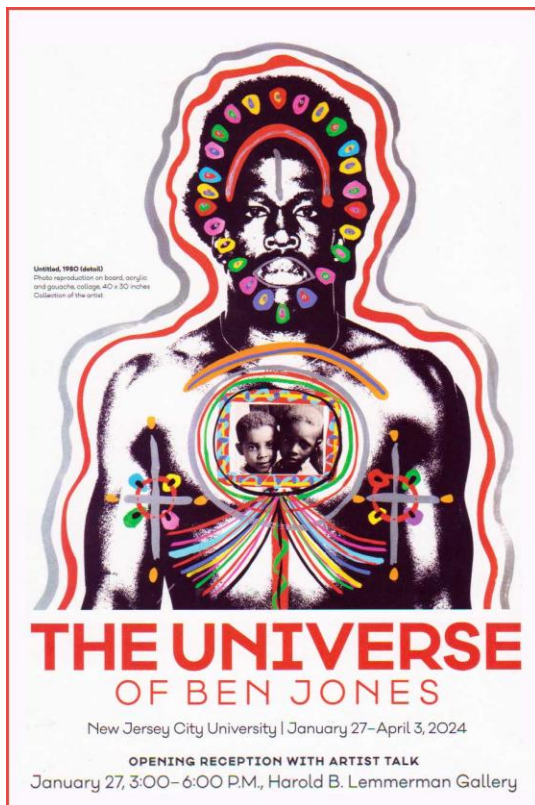
Monte Azul will follow up with details of their residencies in the near future.

MACA Carlos Rojas Jara at [carlos@monteazulcr.com](mailto:carlos@monteazulcr.com)

# The Universe of Ben F. Jones

New Jersey City University  
Opening Reception with Artist Talk  
January 27, 3:00-6:00 P.M.  
Harold B. Lemmerman Gallery

2039 Kennedy Blvd., Jersey City, NJ 07305  
(201) 200-3246  
Gallery Hours: Monday-Friday, 11:00 A.M. - 5:00 P.M.



New Jersey City University  
Harold B. Lemmerman Gallery  
Hepburn Hall, Room 323  
2039 Kennedy Blvd., Jersey City, NJ 07305  
(201) 200-3246  
[njcu.edu/gallery](http://njcu.edu/gallery)

Gallery Hours: Monday-Friday, 11:00 A.M. - 5:00 P.M.  
and by appointment



## THE UNIVERSE OF BEN JONES

Join us for this extraordinary retrospective presenting six decades of creative expression by the artist Ben Jones.

Many of the works—bold, insightful, and in a visual language all his own—have rarely been exhibited or are on display here for the first time.

Come see how Jones's symbology has transcended global and local issues of ecology, technology, politics, and spirituality, making him the conscience of his generation and of our times.

NJCU NEW JERSEY  
CITY UNIVERSITY

NJCU  
GALLERIES

Melton  
Foundation





## In the galleries: Exhibits stress our duty to care for the natural world



Washington Post

Review by Mark Jenkins

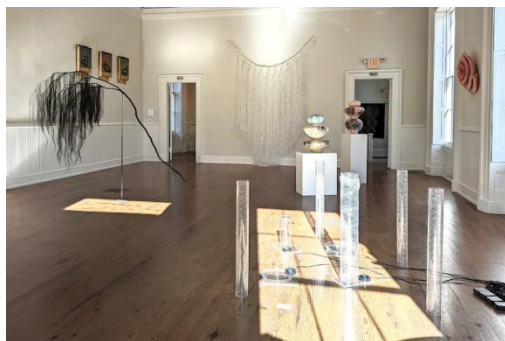


"Planet in Peril Water" by June Linowitz, part of the exhibit "Moving Beyond Beauty: Reverence and Reclamation" at the McLean Project for the Arts. (June Linowitz)

For more than a dozen local artists involved in two group shows, restoring the natural world is more than an artistic exercise. It's a moral imperative that leads some beyond depiction to action.

Representations of nature dominate "Moving Beyond Beauty: Reverence and Reclamation," at the McLean Project for the Arts, but often the materials are as important as the imagery. Jacqui Crocetta's collage-paintings, which suggest close-up views of woods and fields, are made from dots of paint and remnants of single-use plastic washed up on beaches. Maggie Gourlay, whose subjects include invasive plants, uses recycled screen prints to construct 3D simulated tree growth rings.

Subject and surface nearly fuse in the elemental quartet of foreboding landscapes June Linowitz painted on fabric. Her "Planet in Peril Water" portrays a flood that inundates houses and seems to drip beyond the frame via blue and green ribbons that dangle below the picture. A similar unity of image and material characterizes Elzbieta Sikorska's semiabstract renderings of trees and rocks on artist-made paper and Adjoa Jackson Burrowes's foliage-patterned pictures, one of which is rolled into a cone-shaped sculpture.



An installation view of the sculpture exhibit "A Delicate Balance." (Athenaeum)

The piece that most closely links "Moving Beyond Beauty" to the Athenaeum's sculpture show "A Delicate Balance" is Crocetta's "Deluge," which also recycles single-use plastic. Hanging sheets and pods of blue-painted film appear to threaten a boat-shaped form suspended

in their midst. The large installation is related in both thematic and literal substance to Lisa Rosenstein's Athenaeum piece "Flow," a waterfall of shredded clear plastic.

The Athenaeum exhibition "explores the idea of achieving equilibrium," according to the gallery's statement. Curator Jackie Hoysted's picks include several that are playful: David Mordini's feathered creature with 3D-printed chicken feet and a translucent cartoon-baby head; Akemi Maegawa's colorful miniatures, made largely of stoneware, paper and fabric and arrayed like tiny pastries; and Steve Wanna's interactive contraption, which employs ambient sound to jiggle the water in clear acrylic pans.

Rosenstein's sculpture is just one of four that express equilibrium by suspending objects in midair. Sookkyung Park dangles a cloud of stitched-together paper rounds, and Shanthi Chandrasekar hangs strings of metal-mesh disks whose sizes diminish as if to visualize attenuating sounds. Ceci Cole McInturff uses organic matter, which her statement says "can be interpreted as hopeful," in her assemblage, but with a twist. The strands she hangs like vines from a curved branch are actually horsehair.

Mounted high on the wall are the show's most functional objects, a trio of bat houses made by Evie Altman with the design assistance of Marxie Orbach. Built of repurposed wood and painted with illustrations of three different species of bat, these potential shelters for threatened animals exemplify hope for environmental renewal.

***Moving Beyond Beauty: Reverence and Reclamation*** Through Feb. 17 at McLean Project for the Arts, 1234 Ingleside Ave., McLean. [mpaart.org](http://mpaart.org). 703-790-1953.  
***A Delicate Balance*** Through Feb. 18 at the Athenaeum, 201 Prince St., Alexandria. [nvfaa.org](http://nvfaa.org). 703-548-0035.



2224 North Charles Street Baltimore, Maryland 21218 | [GalerieMyrtis.com](http://GalerieMyrtis.com) | [info@galeriemyrtis.com](mailto:info@galeriemyrtis.com)

**"Black Printmakers of Washington, DC: Percy B. Martin & Michael B. Platt"  
to premiere at Montgomery College**

Galerie Myrtis is pleased to announce the forthcoming debut of the documentary "Black Printmakers of Washington, DC: Percy B. Martin & Michael B. Platt." The film is produced and directed by Susan Goldman, Director of the Printmaking Legacy Project and Lily Press. It tells the stories of two prominent Black printmakers who provided their studios for Black artists to create and display their works during a time when galleries and institutions often denied them access.

Following the screening, there will be a discussion with Goldman and members of the D.C. printmaking community who have worked together from the late 1960s to the present day. The panelists will talk about Percy Martin and Michael Platt, their history, training, involvement in significant political movements, and how they developed print departments, studios, and their art. Esteemed speakers, including **Carol Beane, Percy Martin, Dwight Tyler, Claude Elliott, Lynn Sylvester, and Francine Haskins** will be present at the event.

**The premiere will occur Wednesday, February 7th at 2 pm at The Morris and Gwendolyn Foundation Arts Center of Montgomery College, 930 King St., Silver Spring, MD 20910. No registration is required to attend this event.**

"Washington, D.C. has a rich history of Black owned printmaking workshops where artists thrived and formed community. Before the 1970's, Black artists had few opportunities to own their own studios, and showcase their art. Percy Martin and Michael Platt's story is part of a larger history. The Civil Rights Act of 1964 expanded the number of Black owned businesses. Martin, founded WD Printmaking workshop in 1972 . Platt established Platt Studios in 1989. These studios embraced a steady flow of emerging and established Black artists who were denied access to the city's galleries, museums and universities, Percy and Michael offered places where Black artists formed community, shared ideas, exhibited their work and made prints. " - The Printmaking Legacy Project



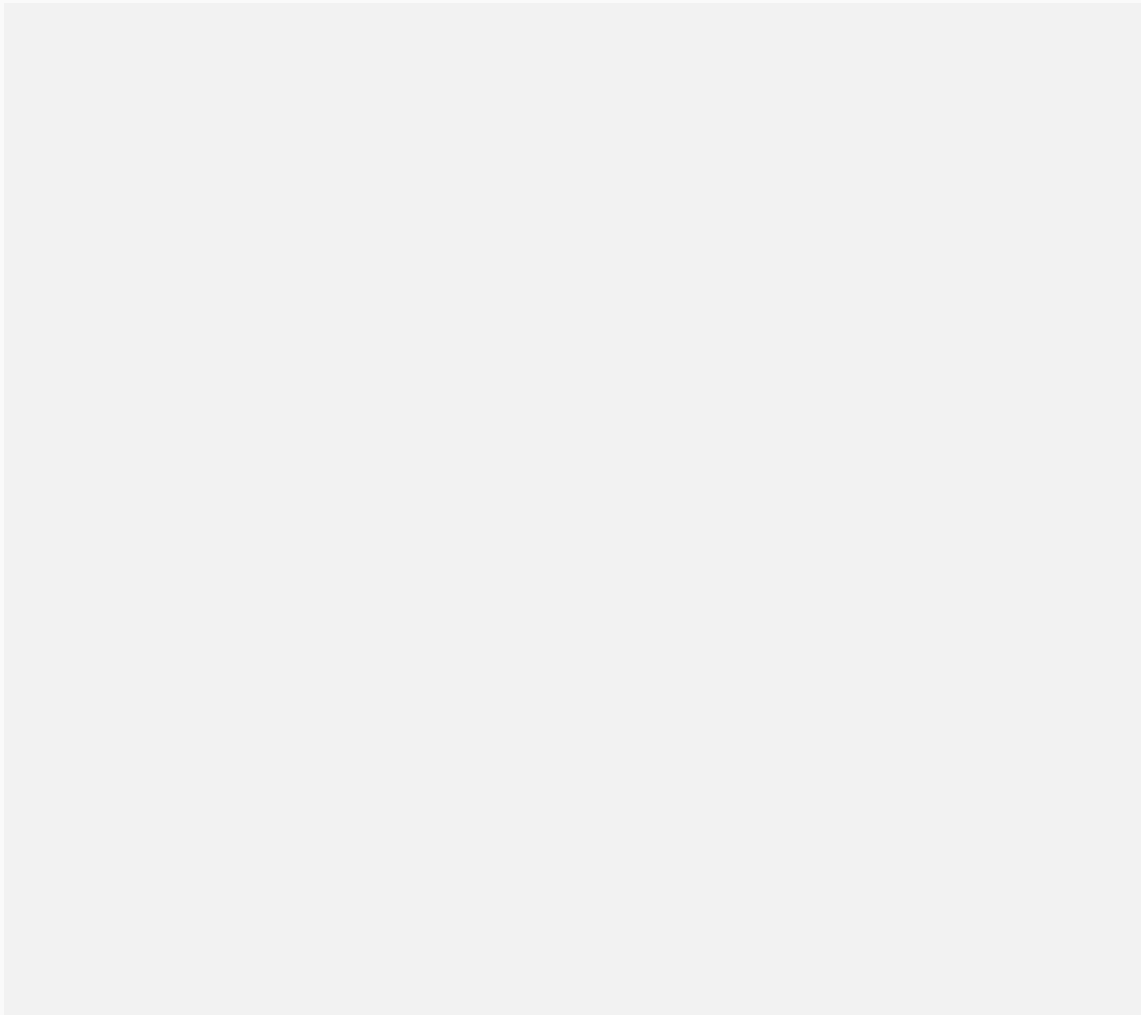
"Black Printmakers of Washington DC: Percy B. Martin & Michael B. Platt"

**Susan J. Goldman (b. 1958, Cincinnati, OH)** Goldman received a BFA from Indiana University-Bloomington (1981), and an MFA from Arizona State University-Tempe (1984). Goldman taught printmaking at the Corcoran College of Art and Design, MICA, Georgetown University, and was Master Printer/Program Director at Pyramid Atlantic.

She was curator for Forward Press: 21st American Printmaking, PLP's premier 2019 major national print exhibition for the greater Washington DC community, at the American University Museum, Katzen Center for the Arts. Goldman received a National Endowment for the Arts Grant 2011-12, as producer and director of Midwest



Matrix ©, an hour-long groundbreaking documentary videotape DVD on the fine art printmaking tradition of the American Midwest.





## **PRISM**

CONNECTIONS IN COLOR

32ND ANNUAL STRATHMORE JURIED EXHIBITION

JURORS: **ZOMA WALLACE, GLEN KESSLER**

**Fri, January 26–Sat, March 2**

When light passes through a prism, it separates into wavelengths that bend at different angles and cast a sequence of colors familiar to all. Prism challenges artists to communicate in color through a range of media, subject matter, and style.

Visit [\*\*Strathmore.org/Mansion\*\*](http://Strathmore.org/Mansion) to find current Mansion hours and plan your visit.

## Meet The Artists

### **Bill Jones**

Veteran medical illustrator for the U.S. Air Force, brings forth African American art and gives voice to black history.

### **Brenda Chandler**

Digital media artist seizes the beauty in simple elements, texture, color, movement and form.

### **Adrienne Cook**

Well-traveled photographer captures gorgeously fascinating images of the present moment.

### **Carolyn Goodridge**

Mixed-media artist collected by the National Air & Space Museum shares soulful wax works painted on greenhouse-grade glass.

### **Sahr Songu Mбриwa**

Internationally acclaimed Sierra Leone artist brings hyper-realistic oil paintings featured on CNN.

### **E.L. Whitley**

Surrealist painter exhibiting works based on her dreams, visions and imagination—a chronicle of her life's journey.

### **Prelli Williams**

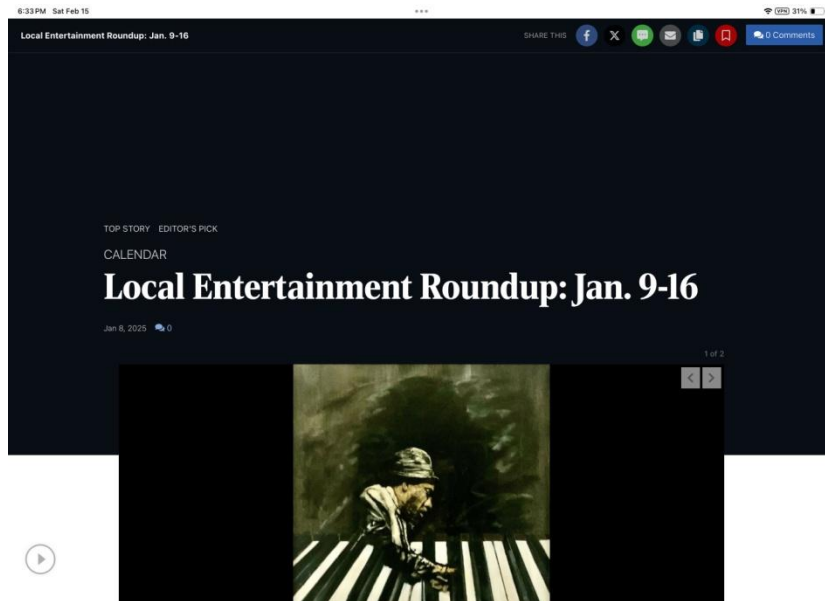
Prominent multidisciplinary visual artist, arts educator, and community advocate.



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## PRELLI ANTHONY WILLIAMS




On permanent exhibition.

...

Comments

**Artist Prelli Anthony Williams**  
**Juffureh Slavery Museum**  
**WWW.POHGEP.NET/CULTURE**



Like Comment Share

Thank you again for the opportunity to exhibit internationally for the first time with a dynamic group of artists in such a powerful venue in The Gambia, West Africa. #prelli\_art\_works #exclusiveartwork,

we | | an

FEBRUARY



**"Against All Odds!"**

**International Art Exhibition**

Opens: February 1 and runs through April 30, 2024

**Artist Talk & Gallery Tour!**

**Saturday, February 3rd, 2024, 6-7:30 PM Eastern**



## THE ARTISTS

Clement Bryant (USA)

E.L. Whitley (USA)

Edgar "Ed" Redmond (USA)

**Hubert Jackson (USA)**

Hubert "Hubie" Scemama (Tunisia, USA)

Indra Persad Milowe (Trinidad & Tobago, USA)

Janie McGee (USA)

Jerome Smith (USA)

John Mark Rainey (USA)

John R. Anderson (USA)

Katherine E. Roundtree (USA)

Leon J. Sheffey (USA)

Lorraine Harris (USA)

Maria Ortiz-Haynes (USA)

Nikco X (USA)  
O Yemi Tubi (MOYAT) (Nigeria, UK)

Ntsiki Mputamputa (South Africa)

Patricia T. Smith (USA)  
Prelli Anthony Williams (USA)

Ronald Godley (USA)

Shantelle LaTice Fuller(USA)

Stephen Perrone (USA)

Steven Paul Lester (USA)

Timothy Myers (USA)

Wendy Kraft (USA)

Wm (Bill) Jones (USA)

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**Please join us for the free Artists' Talk and Virtual Gallery Tour.**  
**Saturday, February 3rd, 2024, 6-7:30 PM Eastern**

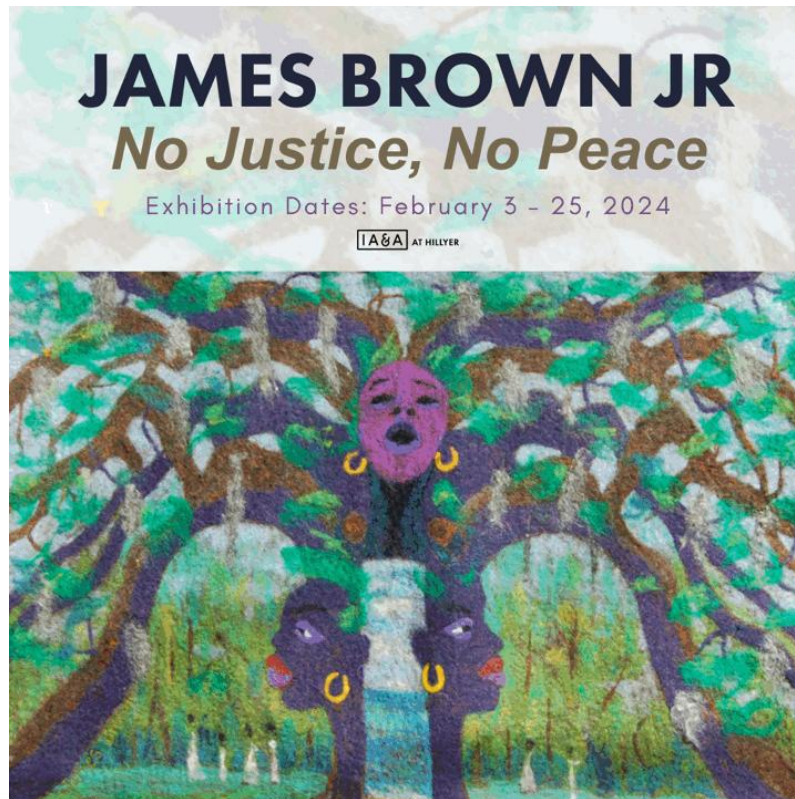
**Sheila Crider Exhibition**

Outsider Art Fair (with New Door Creative Gallery)

NYC

February 2024





**Opening Reception**  
**First Friday, February 2, 2024**  
Member Preview: 5 - 6 p.m.  
**General Public: 6 - 8 p.m.**

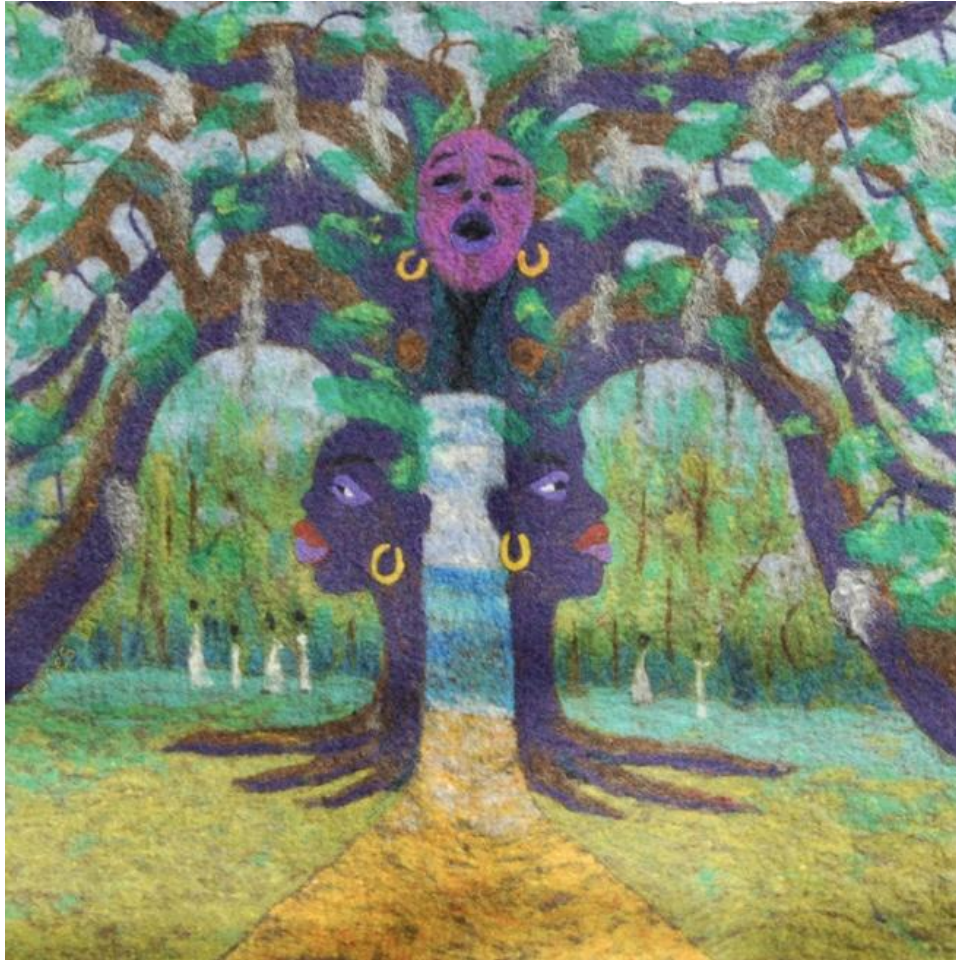
The general public is invited to the opening reception of **Newly Selected Artists: James Brown, Jr, Dawn Whitmore, and Sean Riley**. Take this time to meet the artists in person and mingle with friends. Don't miss this chance to connect with these talented creators and other fellow art enthusiasts and make lasting memories.

Elevate your experience by **becoming a member** and enjoy an exclusive preview reception from 5 - 6 p.m.! Be among the first to witness the brilliance of these artists before the doors open to the public.

This opening reception coincides with the monthly **First Friday Dupont Art Walk**.

# IA&A at Hillyer

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## A Conversation with James Brown Jr. and Zsudayaka Nzinga Terrell

**Thursday, February 15, 6:15 p.m.**

Free to the public

During our monthly third Thursday program, featured solo artist, James Brown Jr. will be joined by multidisciplinary artist, curator, and educator, Zsudayaka Nzinga Terrell to talk about his current exhibition *No Justice, No Peace*. Informed by his many years of experience as an 85 year old African male in the U.S, the conversation will explore how Brown's artwork bears witness to the breadth and scope of the African experience in America.



**Art at Noon: Bruce Campbell, Master Copyist**

**Friday, Feb 9**

**12–1 pm**

Delaplaine Arts Center

Bruce I. Campbell joins Delaplaine Arts Center to discuss the importance of studying the old masters through copying their works.

Mr. Campbell is a fine art painter and one of the longest continuous copyists at the National Gallery of Art, with more than two decades and over two dozen completed works, focusing primarily on the High Renaissance, the Baroque, and the Hudson River School. He is also an art instructor and the founder of Atelier BIC.



# James Terrell

February 3 at 7:21 AM ·

Gallery Y

GATHER/TOGETHER

Zsudayka Nzinga Terrell & James Stephen Terrell

Curated by Beth Ferraro

Exhibit Dates: February 1 - April 13, 2024

Opening Reception: Thursday, February 8, from 6-8pm

Address: 1325 W Street NW

<https://www.ymcaanthonyboweneventspacedc.com/galleryy>

The Art Island and YMCA Anthony Bowen



# GATHER/TOGETHER



## GALLERY Y

• 1325 W St NW

February 1 - April 13

• opening reception:

February 8 from 6-8pm

Curated by Beth Ferraro

**Zsundayka Nzinga Terrell**

**James Stephen Terrell**

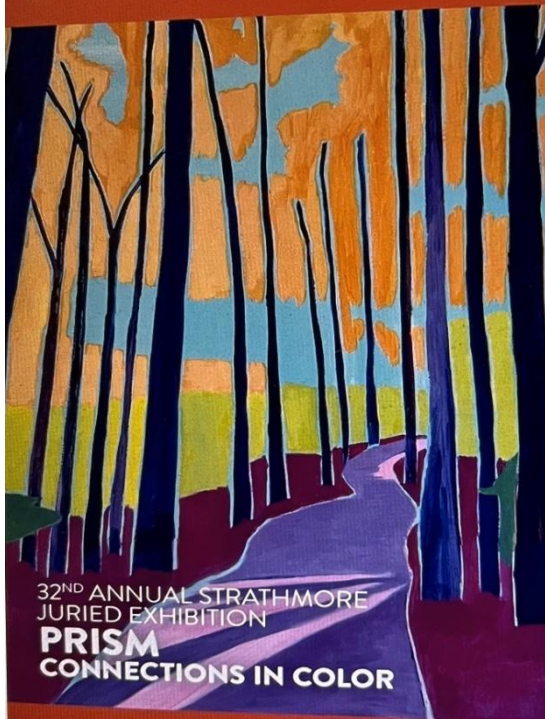




@Exhibitions.At.Strathmore

# STRATHMORE EXHIBITIONS

January 26–March 2, 2024



32<sup>ND</sup> ANNUAL STRATHMORE  
JURIED EXHIBITION  
**PRISM**  
CONNECTIONS IN COLOR

[STRATHMORE.ORG/EXHIBITIONS](http://STRATHMORE.ORG/EXHIBITIONS)

JAMES BROWN, JR  
UNCONSCIOUS IMAGES REVEALED #1 2020  
Hand-painted Silk Tapestry  
36W x 44L in



**OPENING RECEPTION**  
**THURSDAY, FEBRUARY 1, 7 pm-9 pm-**

The Mansion at Strathmore  
10701 Rockville Pike  
North Bethesda, MD 20852

***"Collecting"***  
***The Common Bond***  
***African American History Month***  
***Art Exhibition 2024***  
**Llewellyn Berry, Curator**  
**Friendship Gallery**  
**Friendship Heights Village Center**  
**4433 South Park Avenue, Chevy Chase MD 20815**



The Kindalew Collective and Friendship Gallery  
**Present**  
**African American Art Exhibit The Common Bond**  
**Curated by Llewellyn Berry**  
19 exhibiting artists draw on the Diaspora for inspiration and the foundation of their own family traditions to provide the background for their creative expressions infused with imaginative and political perspectives

Dan Brooking	Antionette Simmons Hodges	Reshada Pullen-Jireh
Michael Anthony Brown	Brandon Johnson	Francesca Scott
Edwin Calderon	Cynthia Farrell Johnson	Janathel Shaw
Gail Shaw Clemons	Percy Martin	George Shomari Smith
W. Bruce Fagin	Grover Massenburg	Kamala Subramanian
TH Gomillion	Erasto Curtis Matthews	Kofi Tyus
	Agnes Powell	

**Exhibit - Monday, February 5 – Saturday, March 2, 2024**  
**Reception- Sunday February 11, 2024**  
**11:30 AM-1:00 PM**

<b>Friendship Gallery</b> 4433 South Park Ave. Chevy Chase, MD 301.656.2797	<b>Gallery Hours</b> Monday - Thursday 9:00 a.m. - 9:00 p. m. Friday 9:00 a.m. - 5:00 p.m. Sat./Sun 9:00 a.m. - 2:00 p.m.
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# New Exhibition at Art Of Noize



**“F is For February”**

# Featuring the work of Rodney “BUCK!” Herring & Alanzo Robles-Gordon

**Opening Reception**

**Saturday, February 10th, 2024**

**7pm - 10pm**

*Light Refreshments Available*

*Free of Charge*

*ALL ARE WELCOME*

*Featured Artwork will be available for purchase*

“F” stands for FVCK in the modern era. It’s used as a noun, a verb, even an adjective.

But it also stands for the shortest month of the year. The time of year when we preface excellence with a color. The month we love black people. And each other.

This ***“F is For February”*** features works by two immensely talented local artists who just so happen to be black, Rodney “BUCK!” Herring and Alanzo Robles-Gordon. With Buck’s impressionist, graphic, and literary influences, and Alanzo’s ability to take separate material and create landscapes and stories, “F is for February ” serves as a cultural collage that gives voice to a range of emotions and experiences lived daily by both, as artists and men. “F is For February” and these are their stories.

Meet the Artist - Rodney “BUCK!” Herring

**@buck\_paints**

A Baltimore native, Rodney “Buck” Herring, attended Hampton University where he majored in art, and found his voice reading some of the greatest writers of the 20th century. BUCK! Describes his work as, “An ongoing conversation with myself in regards to my many artistic influences gathered from daily life and also from seeking information. My art is often interrupted by my logical thoughts, which are then reinterpreted back into a visual representation of its chaos.” A collage of words and impactful imagery, his work is in a category of its own. With over 25 years of professional experience, Buck delves deep into his own vices in an ongoing journey of spiritual discovery. Buck has successfully managed and designed campaigns for national brands including, Heineken, Adidas, Scion, Boost Mobile, Sprint and Timberland. An accomplished designer, his work was a part of the UNCF evening of stars for which the team won a NAACP image award. His work was featured in the 2019 Netflix movie Love Dot Com: The Social Experiment.

Meet the Artist - Alanzo Robles-Gordon

**@aenderspeaks**



Alanzo Robles-Gordon is an Afro-Latino artist, who traces his family line to St. Thomas, U.S. Virgin Islands, and Puerto Rico. Born and raised in Arlington, VA, Alanzo currently resides in Southeast Washington DC with his young daughter. As a young child he developed interest in the fine arts through many weekend trips to the Kennedy Centers' Millennium Stage and enumerable tours of the DC Smithsonian Museums. Alanzo received his Bachelor of Fine Arts from the University of the District of Columbia (UDC). Alanzo has held solo exhibitions at UDC's Gallery 42, The Town Hall Education Arts Recreation Campus, (The ARC) in Washington, DC., and has participated in various group shows in the DC metropolitan area. He's been a guest lecturer at the Laurel Arts Guild and the Montgomery Art Association where he documented the arc of his innovative and unique collage technique. Over the past three years, Alanzo has delved into the public art realm, contributing to several works in the DC area with his most recent work installed in the Takoma Park neighborhood of DC.

**This exhibition will be on view through March 8th, 2024**



**ON DISPLAY:** The Artists' Alliance is hosting a special two-month show celebrating Black History Month, in collaboration with CB Creative and Art Impacts International. The show's theme: "How do the six purposes of the US Constitution, found in the preamble, relate to the diaspora across the globe, and history?" The show will run from Jan. 10-Feb. 28. Opening receptions will be held at both Artists Alliance and CB Creative on Friday and Feb. 14, from 6-9 p.m. Pictured: "Round Midnight," by Prelli Williams, acrylic on canvas.

MARCH

**COLLECTING 101**  
A "Giametry Lesson" about the basics.

**JOIN OUR  
PANEL  
DISCUSSION**

  
MELVIN HARDY  
COLLECTOR

  
JESSICA MARIA HOPKINS  
ARTIST

  
LORENZO MCRAE  
COLLECTOR

  
AMBER ROBLES-GORDON  
ARTIST

  
KIA N. WEATHERSPOON  
COLLECTOR

**SUNDAY, MARCH 17, 2024 | 4 - 6 PM**

**THE YARD - EASTERN MARKET**

700 PENNSYLVANIA AVE. SE, WASHINGTON, DC 20003

# QUESTIONS WE'LL DISCUSS

How do collectors know what/who to buy?

What should artists look for in a collector?

How should a collector approach creating their collection?

What are the responsibilities of being a collector?

What type of information should an artist provide a collector?

As an artist or collector, how should you protect your work?

...and many more!


A collaboration between **Giametric Art**  
and **BADC** (Black Artists of DC).

## BIOS

**Melvin Hardy ("Mel")** is an Instructor at The Carter School of Peace and Conflict Resolution and its Political Leadership Academy at George Mason University, where he sits on the Dean's Council, and also sits on the Advisory Board of the College of Visual and Performing Arts. As co-founder and Chair of Millenium Arts Salon, his purpose is to train a new generation of creatives as activists. Having graduated from Columbia University's Graduate School of International Affairs with additional certificates in African Affairs and Development Economics, Mel is a globalist. He was a Ralph Bunche Fellow of the United Nations Foundation and an International Fellow at Columbia. He is credentialed at the United Nations Office of Disarmament Affairs and is the lead curator of the "Hiroshima Children's Drawings" exhibited with Jacob Lawrence's "Hiroshima Series" in 2022 at The Phillips Collection. A fan of both classical music and jazz, Mel sits on the Leadership Teams of the PostClassical Ensemble of Washington, DC, and Opera Ebony in New York City.

**Jessica Maria Hopkins** is a figurative painter who lives and works in Silver Spring, Maryland. Hopkins received her BFA from the University of the District of Columbia and her MFA from Howard University. Her artistic training at Howard University aligns her practice with the painting traditions of Alma Thomas and the AFRICOBRA movement. Hopkins draws deeply from her personal experiences to create vibrant portrayals of human vulnerability, strength, and renewal. Hopkins' work has been featured in exhibitions at The Howard University Gallery of Art and The Delaware Contemporary. Hopkins is currently represented by CONNERSMITH, and her work is in the collection of the University of the District of Columbia as well as numerous private collections.

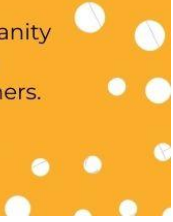




**Lorenzo McRae** is a seasoned art collector, focusing primarily on African diasporic works of contemporary and modern artists. He is a past Advisory Board Member of the Smithsonian Anacostia Community Museum, completed the David Driskell School Collector Program, and serves as a host and facilitator for District arts exhibitions with Gallery Guichard, a Chicago-based gallery. He holds a BA from the University of South Carolina and a JD from Howard University School of Law.

**Amber Robles-Gordon** has over fifteen years of exhibiting, art education, and exhibition coordinating experience. She received a Bachelor of Science, Business Administration in 2005 at Trinity University, and subsequently a Master's in Fine Arts (Painting) in 2011 from Howard University in Washington, DC where she received annual awards and accolades for her artwork. She has exhibited nationally and internationally and has been reviewed and featured in multiple publications. Robles-Gordon is proficient in American Sign-Language and has traveled throughout the US, Latin America, the Caribbean, Europe, Northern Africa, and Southeast Asia. She is currently creating a traveling exhibition in collaboration with Cultural DC and El Cuadrado Gris Galeria in Puerto Rico. Upon completion, the exhibition will be presented in both Washington, DC and Puerto Rico in 2024. In February 2025, Robles-Gordon will be presenting a solo exhibition at Indiana State University.

**Kia Weatherspoon**, ASID, CID, IIDA, NCIDQ, D.F.A (h.c) is unafraid to take risks. Her superpower is that she jumps – defying every design stereotype as she's moved through the industry. The most damaging - that interior design is a luxury reserved for a few. A design industry advocate and educator in business leadership, equity, and diversity, Weatherspoon has been named ICFF Designer of the Year, a HIP Designer for Good by Interior Design Magazine, and has an Honorary Doctorate from New York School of Interior Design. She has been recognized by CREW Washington DC, is part of the Washington Business Journal's 40 under 40 Class, and received the ASID National Design for Humanity Award, the DC Raise Your Voice Award, and the International Interior Design Association Luna Textile/Anna Hernandez Visionary Award, among many others. Her voice, advocacy, and innovative approach to providing Design Equity® services have shifted the narrative, making interior design a standard for all.



## SHEILA CRIDER: *Relief*

March 24th - May 10th, 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). Narrating the themes of sequence, transition, and place, Crider describes:

*“This current series employs remnants and techniques from one series and the subject matter of the other. Exploring three dimensionality using applique and weaving, it speaks of solitude, acceptance and resolution through faith and awareness of what is and what will be.”*

Sheila relocated to Baltimore, Maryland in 2022. The upheaval of transition is impossible to ignore, and often creates a challenge to sustain the natural progressions of thought and order. Yet, the artist’s agility with the use of materials, and characteristic color sensibility continue as a vital force. “Relief” is a testament to Crider’s ability to engineer both materially and figuratively a *new vision*.

From *“Intersectional Painting”*, Sheila re-introduces the concept of the “ideal human community”; a community that is collaborative, conscientious, and non-destructive. The series translates these values through the conservation and use of on-hand materials, fashioned by process that references the concept of community. *“Ghosts Stories”* interprets a discovery of process. In essence, the works in this series are created by a derivative methodology that transfers the echo of an image/composition to another surface, creating (what is known in printmaking) a “ghost”. The magic of what materializes ventures into the realm of spiritual encounter. Both series employ quilt batting as a substrate, creating an unlikely yet perfect foundation for Crider’s inventive use of materials that are sometimes metaphorically associated, but are re-plotted in ways that bend the impression of form.

## APRIL

### Janathel Shaw



Sunday, April 28th. I will participate with 19 members of the Washington Sculptors Group, including fellow Touchstone Gallery member Tori Cowles, at the Martin Luther King Jr Library on the 4th floor between 2-5 pm.

Martin Luther King Jr. Memorial Library, 901 G Street NW

Conference Room 401-A

Washington DC 20001

Sunday, April 28, 2024, 2-5 PM

Join WSG members as they discuss their artwork while images and videos are being presented. The Annual Image Show is a great

opportunity to discover/rediscover the talent and highly diverse work of Washington area sculptors.

The DC Public Library celebrates art and exhibits as a source of learning, discovery, growth, and connection. The Art and Exhibits Program at DC Public Library is a portal to the library's resources and a laboratory for engagement with Washington, D.C.'s past, present and future. Learn More about Public Art & Exhibits. Doors will open at 1:30 PM, giving artists and guests time for conversation before the show starts at 2 o'clock.

### Sheila Crider Exhibition

"Relief"

New Door Creative Gallery (solo show)

Baltimore, MD

April-May 2024

Documentation

Bmore Art

Cara Ober, "Nine April Exhibitions"

April 7, 2024

MAY



T.H.





## MAY GALLERY WALK

**SUNDAY, MAY 19,  
2:00-5:00 PM**

**WELLSPRING MANOR & SPA  
UPPER MARLBORO, MD**

FREE & OPEN TO THE PUBLIC |  
TIMED ENTRY IN EFFECT

# A GREAT DAY IN CHOCOLATE CITY

A GROUP PHOTO EXPERIENCE



Archiving a panoramic view of DC's creative landscape

DATE AND TIME

**SAT. MAY 4, 2024**

FROM 11:00 AM - 12:00 PM

LOCATION

**CHELA MITCHELL GALLERY**

300 MORSE ST NE SUITE #8  
WASHINGTON, DC 20002

FOR VISUAL ARTISTS, CREATIVES, ART WORKERS, CURATORS, & WRITERS OF AFRICAN ANCESTRY

Black Artists of DC members participated in this historic remake.

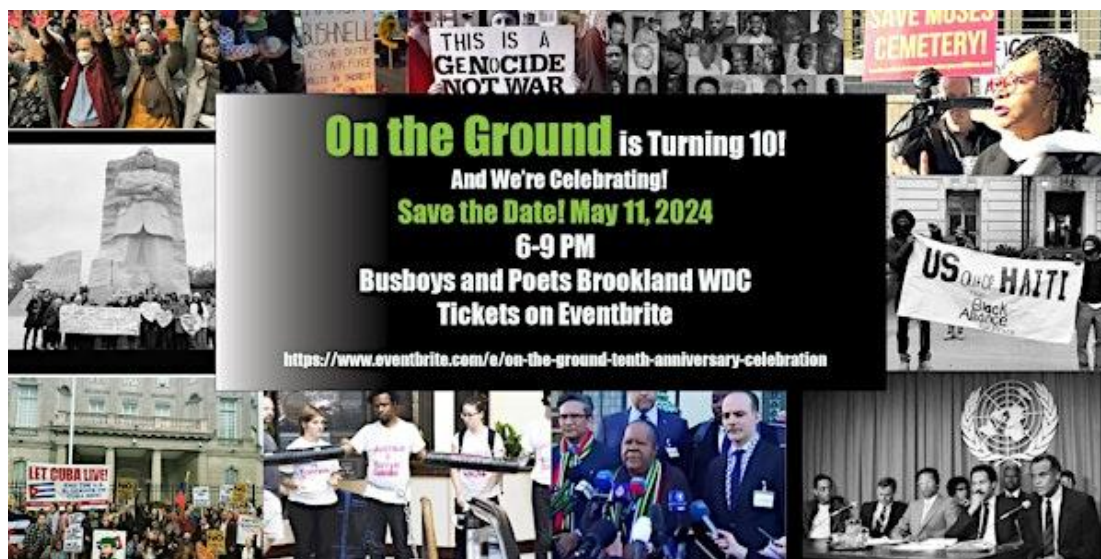
I hope you realize that you are the art history of the future.

When the subject is studied years from now, the work that you do will be a part of the lesson. My name is Rashieda and as a cultural caretaker and art historian of visual culture from the African diaspora, my responsibility is to document and preserve our art.

My current research celebrates the rich history of the art of Black Washington, and I would love to have you involved. As someone who is continuing DC's artistic legacy, it's a pleasure to invite you to *A Great Day in Chocolate City*, which is a group photo experience that will document and archive a panoramic view of DC's creative landscape.

Inspired by Art Kane's iconic photograph *A Great Day in Harlem* (1958) and Gordon Parks' *A Great Day in Hip Hop* (1998), the purpose of this photoshoot is to gather together DC's contemporary visual artists and art workers. While we've seen individual artists be profiled and celebrated, this is an opportunity to honor the collective spirit of the city. In the face of rapid gentrification and other socio-economic obstacles, DC's Black history is always at risk of being erased. This is a moment to proudly declare that we are here, we have been here, and we will always be here. The photograph will be featured in a short video produced in collaboration with the National Gallery of Art and Teen Vogue.

Please join us on **Saturday, May 11th, 2024** at [Chela Mitchell Gallery](#)



### **On the Ground Radio Show, [www.onthegroundshow.org](http://www.onthegroundshow.org)**

WASHINGTON, DC, the belly of the beast of international military and corporate power, is also a place of activism. It is where we come to speak truth to power in the streets and in the halls and assemblies of power. But you won't hear these voices on corporate media. Even so-called progressive cable news outlets focus instead on the jockeying of electoral politics with a distinct neoliberal bias.

"On the Ground: Voices of Resistance from the Nation's Capital" counters this trend by giving a voice to the voiceless 99 percent at the heart of American empire. The award-winning, weekly hour, produced and hosted by **Esther Iverem**, covers social justice activism about local, national and international issues, with a special emphasis on militarization and war, the police state, the corporate state, environmental justice and the left edge of culture and media. "On the Ground" premiered on May Day, May 1, 2014 on WPFW 89.3 Pacifica Radio in Washington, DC and is heard on more than three dozen stations across the United States.

The show airs Fridays 10-11am EST on 89.3 FM, WPFW Pacifica Radio, in the Washington, D.C. DMV area and the broadcast signal also reaches into portions of Delaware, Pennsylvania and West Virginia. The Friday time slot began on April 8, 2016 but the show first aired as the Thursday edition of "Community Watch and Comment," 11 am-noon. In addition, "On the Ground" streams live at [wpfwfm.org](http://wpfwfm.org) The show website, [www.onthegroundshow.org](http://www.onthegroundshow.org), includes a permanent audio archive of the show. Subscribe to our podcast "On the Ground w Esther Iverem" on all your podcast platforms. Support us on [Patreon](https://www.patreon.com/onthegroundshow) or PayPal!



## A Gala for the Ages

### An Anniversary 100 Years in the Making

Founded in 1924 as the Episcopal Church Home, Seabury Resources for Aging will host a ***Gala for the Ages*** to celebrate our centennial on **May 16th, 2024, 5:30 pm - 8:30 pm** at the National Museum of Women in the Arts! Join us for a fun night giving this milestone the event it deserves!

BADC members Tom H. Gomillion and Daniel T. Brooking exhibited their art.



 WE LOOK FORWARD TO SEEING YOU  
THURSDAY, MAY 16, 2024  
5:30 PM - 8:30 PM

 **PROGRAM**  
Doors open at 5:30 pm. Program starts at 6 pm.  
Look back with us on 100 years of compassionate service and learn about our new plans to make sure every older adult has what they need to age with dignity and independence.

 Enjoy light refreshments, drinks, and a toast to our anniversary in addition to an awards ceremony, silent auction, the Hall of Fame experience, and America's Mentalist, Jon Stetson. Enjoy the evening with our MC the Emmy Award-winning, Delia Goncalves.

 **DRESS**  
Cocktail attire

 **VENUE**  
National Museum of Women in the Arts  
1250 New York Ave NW, Washington, DC 20005

 **PAID PARKING**  
Garages near the museum:  
1250 G St. NW, 1333 H Street, NW, and 1325 G Street, NW



For more information: Greg Rockwell (202) 849-8082 

SEABURY RESOURCES FOR AGING®

# GALA FOR THE AGES



Tom Gomillion and Daniel T. Brooking exhibited their art



PYRAMID'S 5TH ANNUAL MEMBER MASHUP ▲ MAY 24-JUNE 30

# MASH

LAROSA ARROYO  
JENNIFER AXNER  
JOANNA AXTMANN  
ANNE BARNES  
PAIGE BILLIN-FRYE  
NATHALIE BOROZNY  
PAMELA J. BOZZI  
KATHERINE BRAMANTE  
SUSANNAH BROWN  
KIM BURSIC  
AMY CALLNER  
SUSAN WOODDELL CAMPBELL  
MICHELE CASTO  
JARED DAVIS  
JULEE DICKERSON-THOMPSON  
CARLOS DORIA  
DENISE (THEMBI) DOUGLAS  
MARC D'SHAWN  
LAUREN EMERITZ  
NICOLE ESPY  
THERESA ESTERLUND  
MICHELLE EVANS  
ROSEMARY FALLON  
JUDY FOLKENBERG  
CLAUDIA "AZIZA" GIBSON-HUNTER  
KATY GIEBENHAIN  
ANGELA GOLDSTEIN  
COLIN GORE  
TEJINDER GORSKI  
MAGGIE GOURLAY  
JUDYBETH GREENE  
NANCY GURGANUS  
BETH HANSEN  
MYGENET TESFAYE HARRIS  
LARA HAUSE  
MEREDITH HENKELMAN  
TOM HILL  
ENNIS HODGSON

ROBBIE HOOD  
JOHN HOROWITZ  
LI HOWARD  
TINA HUDAK  
IMI HWANGBO  
YOSHIKO JAEGGI  
ROSE JAFFE  
PAULINE JAKOBSBERG  
FLEMING JEFFRIES  
CYNTHIA FARRELL JOHNSON  
BOB KANTOR  
COOKIE KERXTON  
JOSH KERY  
BOBBI KITTNER  
ALICE KRESSE  
LIZ AUKAMP LAGARDE  
ELAINE LANGERMAN  
SUSAN LEFLER  
MEGAN LEWIS  
MEGHAN LYON  
SUZANNE MAGGI  
BONNIE MAGNESS-GARDINER  
ANDREW MARDER  
SARAH MATTHEWS  
SARA MAYMAN  
NANCY MCNAMARA  
ANNA MEYER ZACHURSKI  
JIM MODRICK  
KRISTEN MOELLER  
DOMINIE NASH  
DIANA BAIRD N'DIAYE  
MAYA ORMSBY  
MARY D. OTT  
JOHN PARADISO  
MELINDA PARKHURST  
SUSAN DUE PEARCY  
VICKY PERRY  
TANTARA PERSON

SHARON ROBINSON  
NAN ROCHE  
JANATHEL SHAW  
JEN SHECKELS  
ELZBIETA SIKORSKA  
SUSAN SILVA  
MILENA SPASIC  
STEVEN STICHTER  
JAN STOVALL  
NILS HENRIK SUNDQVIST  
TERRY SVAT  
ZIYA TARAPORE  
DANIEL VENNE  
MARCELLA VERCHIO  
JENNY WALTON  
DENISE WAMALING  
MARK WAMALING  
STEPHEN WIGGINS  
CLARE WINSLOW  
JANE PURYEAR WOODARD  
JENNI WOOLUMS  
JOHN WOOLUMS  
GENE YOUNG  
KAREN ZENS  
BARBARA ZISELBERGER

# UP

AS OF 5/20/24

JUNE



**5th Biennial Maryland Regional Juried Art Exhibition**  
Presented by University of Maryland Global Campus

Cathy Abramson • Maremi Andreozzi • Ruth Becker • Virginia Bledsoe • Anne Bouie • Kay Campbell • Schroeder Cherry • Sudhakar Chippa  
Tim Davis • Timothy DeVenney • Luc Fiedler • Sharon Fishel • James Flowers • Richard W. Franklin • Kyle Hackett • Charlotte Harron  
Ellen Hill • Jo Israelson • Sandra Kauffman • Brenda Kidera • Judith Kim • David Knopp • Judith Kornett • Alice Kresse • Susan Lapham  
Christopher Madden • Erin Malone • Nipun Manda • Lucinda Marshall • Mike McConnell • Cindy Mehr • Trace Miller • Maroulla Morcos • Carly Mul  
Dominie Nash • Mary Ott • Susan Due Percy • Kristina Penhoet • Scott Ponemone • Joseph Rogers • Melanie Royster • Nancy Sausser  
Jereme Scott • Janathel Shaw • Gail Shaw-Clemons • Tatyana Shramko • Elzbieta Sikorska • Bridget Z. Sullivan • Vickie Thurston • Tinam Valk  
Arthur Vidrine IV • Raphael Warshaw • Elaine Wilson • Omari Wilson • Clare Winslow • Jane Woodard • Luther Wright • David Zuccarini



# BMRE

**Biennial Maryland Regional Juried Art Exhibition**  
Presented by University of Maryland Global Campus

**June 2–September 8, 2024**

**UMGC Arts Program Gallery**

**Gallery hours: 9 a.m.–9 p.m. daily**

**Opening Reception and  
Awards Presentation**

**Sunday, June 9, 2024, 3–5 p.m.**

University of Maryland Global Campus (UMGC) invites you to the opening reception and awards presentation for the *5th Biennial Maryland Regional Juried Art Exhibition (BMRE)*. The jurors for the BMRE selected 58 works in various mediums by artists from Maryland; Washington, D.C.; and Northern Virginia. Meet these artists, who will have an opportunity to talk about their work, and celebrate their talent with us.

**RSVP or request additional  
information by calling 301-985-7937  
or visiting [umgc.edu/artsvp](http://umgc.edu/artsvp).**



Office of the President  
University Arts Program  
3501 University Boulevard East, Suite 0144  
Adelphi, MD 20783-8000 USA  
[umgc.edu/art](http://umgc.edu/art)



Funding for this project was provided by the UMGC Friends of the Arts Program, Maryland State Arts Council, and Wolpoff Family Foundation.

Cover artwork details, left to right: Lucinda Marshall, *Slice 2*;  
Joseph Rogers, *Cape Verde*; Judith Kim, *Coastal Communities*;  
Charlotte Harron, *Glacial Tranquility*

Artists & Makers  
Studios, presents

## "TRAVELS AND TECHNIQUES"

an art exhibit by artist

**HAMPTON R. OLFUS, JR**

Artists & Makers Studios  
11810 Parklawn Drive, Suite  
210, Rockville, MD. 20852

Exhibit Date: June - 5 to June 26, 2024

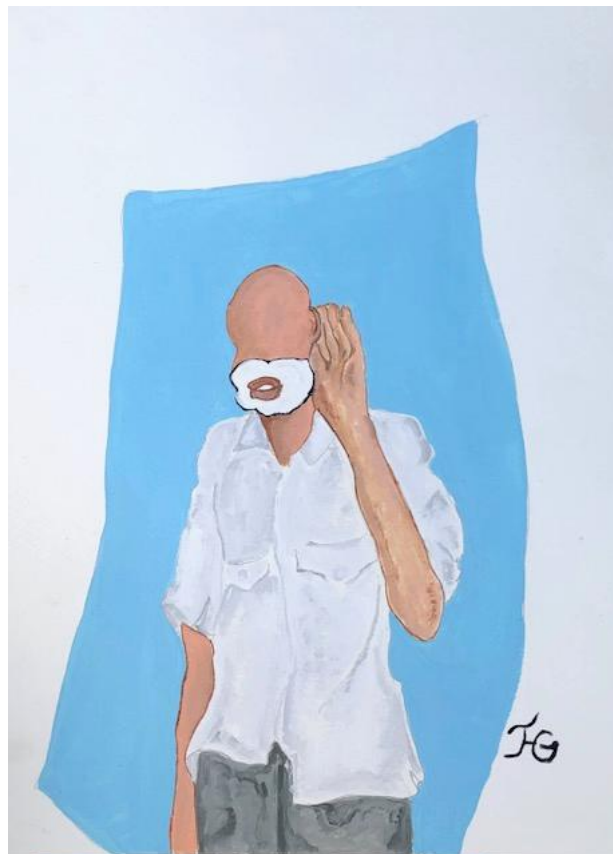
Reception: Friday  
June 7, 2024, 5 - 8PM

Artist talk: Sat. June 8, 2024, 2-4 PM



OFFICE- 240-437-9573 MOBILE- 240-481-5034

[Judith@ArtistsAndMakersStudios.com](mailto:Judith@ArtistsAndMakersStudios.com)



**Tom Gomillion**

## Esther Iverem

Pausing to post new and older art pieces for Juneteenth. Not quite a celebration and cookout for me, but not quite a commemoration either. Here's to understanding the meaning of the journey, the battles, the victories, those that we have known and those to come!

Quilt: "Wind and Water on our Journey." Two small flags in shadow box, "What King Said No. 2" and "End Mass Incarceration." Portion of triptych: 'We Live as Long as the Plankton Live.'

All at **Abro, Union Station DC**. [#juneteenth2024](#) [#iwishiknewhowitwouldfeeltobefree](#) [#art](#) [#arts](#) [#artstagram](#)







## **JUNETEENTH 2024! International Art Exhibition Gallery Talk No.2**

By Art Impact® International, Inc

**Friday, July 19 - 4 - 5:30pm EDT, Online**

This exhibition commemorates Freedom Day! Freedom finally came on June 19, 1865, when some 2,000 Union troops arrived in Galveston Bay, Texas. The army announced that the more than 250,000 enslaved black people in the state, were free by executive decree. This day came to be known as "Juneteenth," by the newly freed people in Texas.

Artists of the world join in celebrating the enduring spirit of Juneteenth through their powerful artistic expressions. For nearly 160 years, Juneteenth has commemorated the end of slavery in the United States - a pivotal moment that represented the promise of freedom, human dignity, and equal rights for all. Its significance was further acknowledged when President Joe Biden declared Juneteenth a federal holiday in 2021, ensuring this day receives the national recognition it deserves.

Some of the 27 artists will be present to speak about their works and answer any questions from the attendees. This is the first of four Gallery Talks.

**Hubert Jackson**

**Prelli Anthony Williams**

JULY  
THE PHILLIPS COLLECTION

**MULTIPLICITY: BLACKNESS IN CONTEMPORARY AMERICAN COLLAGE**  
**SPECIAL EXHIBITION**

July 6–September 22, 2024



Goh Annex and Sant Building (Floor 3), Galleries 115 & 116 (Floor 1), House, Floor 2U

IMAGE: Wardell Milan, *Pulse. That's that Orlando moon, 808 club bass*

*Multiplicity: Blackness in Contemporary American Collage* is the first large-scale exhibition dedicated to exploring collage by contemporary Black American artists such as Mark Bradford, Kerry James Marshall, Tschabalala Self, and Kara Walker. Featuring nearly 60 works by 49 artists, this exhibition

celebrates the broad variety and complexity of Black identity in art. Building on a technique that has roots in European and American traditions, the diverse, intergenerational group of artists have created innovative works with pieces of paper, photographs, fabrics, and/or other salvaged materials. The bold compositions, created with an array of experimental techniques, offer poignant expressions of human experience, including fragmentation and reconstruction, shared history and memory, cultural hybridity, gender fluidity, and notions of beauty.

**Featured Artists**

Nina Chanel Abney  
Derrick Adams  
Njideka Akunyili Crosby  
Radcliffe Bailey  
Sanford Biggers  
McArthur Binion  
Brittney Boyd Bullock  
Mark Bradford  
Tay Butler  
Zoë Charlton  
Andrea Chung  
Jamal Cyrus  
M. Florine Démosthène  
Derek Fordjour  
Genevieve Gaignard  
Lauren Halsey  
Kahlil Robert Irving

Tomashi Jackson  
Rashid Johnson  
Yashua Klos  
YoYo Lander  
**Kerry James Marshall**  
Rod McGaha  
Lester Julian Merriweather  
Helina Metaferia  
Wardell Milan  
Joiri Minaya  
Troy Montes-Michie  
Devin N. Morris  
Wangechi Mutu  
Narcissister  
Rashaad Newsome  
Lovie Olivia  
Ebony G. Patterson

Howardena Pindell  
**Jamea Richmond-Edwards**  
Deborah Roberts  
Lanecia A. Rouse  
Tschabalala Self  
Devan Shimoyama  
David Shrobe  
Lorna Simpson  
Nyugen E. Smith  
Paul Anthony Smith  
Shinique Smith  
Mickalene Thomas  
Kara Walker  
Didier William  
Kandis Williams



ETERNAL PAPER exhibit @ The Paper Academy in Gilleleje Denmark. Artists: Ellen Hill, Elsabe Johnson Preston Sampson Maria Barbosa, Helen Frederick, Anne Vilsbøll's , **Claudia "Aziza" Gibson-Hunter**, **Cheryl Edwards**, Helen Dixon, Susan Firestone

<https://lnkd.in/eicnV6ep>

Artists & Makers Studios in Rockville Presents *Jembe: The Beat of BADC*

with 22 Members of Black Artists of DC



Presence of Mind, David and Lyric Harris (Wa Papo)

Artists & Makers Studios on Parklawn Drive in Rockville is thrilled to once again host BADC for the month of July. This member exhibit runs from July 3rd through July 24th at Artists & Makers Studios, with an opening reception on Friday, July 12th, 5 – 8pm. The exhibition is named after the jembe – also spelled djembe – a traditional drum with deep cultural significance within various African societies. While its specificities vary, some general meanings include unity, spirituality, communication, celebration, strength, cultural identity, and healing. Most importantly in this context, it is a drum designed for call and response. Given these qualities, Jembe is most fitting for a celebratory exhibition featuring work that highlights the diverse perspectives within the organization, and is curated by Gia Harewood. Member artists explore a range of themes through various media as a testament to the richness of the African diaspora and the depth of talent amongst BADC members. Overall, Jembe: The Beat of BADC commemorates the organization's inspiring legacy after 25 years and amplifies its enduring influence and relevance in today's world. Enjoy additional exhibits "Cellular" with Resident Artists – on view in the Gallery Hall, along with nineteen Gallery 209 Member Artists exhibiting their latest work. Shop and support local working artists, makers, and professionals.

### **July Exhibitions**

*Jembe: The Beat of BADC* with 22 Member Artists

*Cellular* with Resident Artists

The Artists of Gallery 209

Artists & Makers Studios

11810 Parklawn Drive, Suite 210

Rockville, MD 20852 Meet the Artists – Saturday, July 20th, 1:00pm – 3:00pm



## AUGUST

**The Kindalew Collective**  
and  
**The US District Courthouse**  
Greenbelt, MD  
present  
*An August – October Art Exhibit*  
*Llewellyn Berry, Curator*  
Email: [photoburly3210@gmail.com](mailto:photoburly3210@gmail.com)

## Artists

Nina Benton, **Daniel T. Brooking**, Desepe de Vargas, Bruce Fagin, Stevie Gaymon, Cynthia Farrell Johnson, **TH Gomillion**, **Antionette Simmons Hodges**, Brandon D Johnson, Sandra Kauffman, Russell Lewis, **Percy Martin**, Erasto Curtis Matthews, Agnes Powell, Yemonja Smalls, Cathleen M. Steele, **Debra E. Tyler**, **Dwight Tyler**, Derrick Vaughn, and Duane Winfield





The **Reading Room** at STABLE Gallery in Washington, DC, is a unique space dedicated to Black art and culture. It features a reference library with over 600 books by and about Black artists, thinkers, and history. [The Reading Room also hosts various events, including artist talks, film screenings, and workshops<sup>1</sup>.](#)

You can visit the Reading Room at STABLE Arts, located at 336 Randolph Place NE, Washington, DC. [The gallery is open on Fridays and Saturdays from 12 PM to 6 PM<sup>2</sup>.](#)

Two of BADC's Archival Binders are included in this exhibition. The Archival Binders contain the annual collection of documents that showcase the accomplishments of Black Artists of DC (BADC), its friends and associates. The binders were created by the BADC Archivist.

## Mission Statement

The mission of the Black Artists of DC is to educate and enrich the local, regional and global communities 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.



**Claudia Aziza Gibson-Hunter**

## Sheila Crider Exhibition

“Transformations”

Stevenson University Gallery (two-person show)

Owens Mill, MD

August – November 2024

SEMPTEMBER

## Errantry Opening Reception

September 7, 2024 @ 2:00PM — 4:00PM Eastern Time (US & Canada)

Pyramid Atlantic: 4318 Gallatin St Hyattsville, MD 20781



Share: [\\_](#)

### Join us for the Errantry Opening Reception

In the Helen C. Frederick Gallery:

September 7 - October 6, 2024

### Errantry

Work by Alonzo Davis


### Opening Reception Saturday, September 7 from 2-4pm

*Errantry* shares Davis' explorations on paper over the last thirty years, juxtaposed with his newer, larger-scale mixed media constructions. Exhibited works include prints, collage, and sculpture. The theme of *Errantry*, which in this exhibition is interpreted as a form of wandering that includes a sacred motivation, reflects Davis as a traveler of the physical world, an artist who migrates between several different media, and as an explorer of the depths of his subconscious. His inner travel, expressed through an intuitive, improvisational approach to abstract composition, reflects a lifetime of national and international journeying.

*Image: Sacramento #2, Alonzo Davis, Mixed media with bamboo on hollow door, 2022*

zenithgallerydc

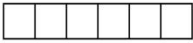


 NEXT WEEKEND "We are Not Going Back" our inspired exhibit on Kamala Harris' bid for presidency with new artworks in a variety of media including paintings, sculptures, mixed media, and prints, all created in the spirit of the shared excitement and hope for the future. Opening reception Sept 20 4-8pm & Sept 21 2-6pm!

**Featuring Artists:** Doba Afolabi, Courtney Applequist, Amy Bandel, Mitzi Bernard, Bert Beirne, Joannathan Bessaci, Benjamin Blondell, Holly Boruck, Ram Brisueno, William Buchanan, F. Lennox Campello, Sheryll Cashin, Lea Craigie, Diane Dompka, Buzz Duncan, **Cheryl Edwards**, Cheryl Elmo, Sofia Gawer, David Hubbard, Sharon Jeremiah, Mihira Karra, Lola Lombard, Amitra Love, Michela Mansuino, Carol Newmyer, Keith Norval, Katharine Owens, Anna Podris, Sabiyha Prince, Qrcky, Sharon Jeremiah, Susan Fay Schauer, Gavin Sewell, Helen Silberminz, Patrick Smith, Paula Stern, Bradley Stevens, Saralene Tapley, Mathieu Treumun, Jennifer Wagner, Robert Weston, Marcie Wolf-Hubbard, Luther Wright.



STABLE



NOMA

# OPEN STUDIOS

Larry Cook  
Nancy Daly  
Leigh Davis  
Nekisha Davis  
Emily Durrett  
Adrienne Francisco  
Shaunté Gates  
Aziza Gibson  
K. Lorraine Hunter  
Charles Jean-Graham  
Noël Kassewitz  
Leah Lewis  
Nicole Maloof  
Katherine Mann  
Matthew Mann  
Paula Mans  
Amber Robles-Gordon  
Gail Shaw-Clemons  
Molly Springfield  
Ashley Williams  
Hadiya Williams  
Andy Yoder  
Bahar Yürükoğlu

**EXTENDED PLAY**

Pop-Up  
Courtyard  
Party

September 28  
336 Randolph Pl. NE  
1:00-4:00 PM

COME ON THROUGH AND VISIT SOME OF THE STUDIOS OF BADC ARTISTS.  
Here you can visit alumni and present members:

Larry Cook, Amber Robles- Gordon, Shaunte Gates, Claudia Aziza Gibson-Hunter, Paula Mans  
Gail Shaw- Clemons, Ashley Williams - the 2024 Harlee Little Resident

## Marvin Bowser Photography

Experience See Me Hear Me

During Art All Night!

27 - 28 Sept after 7pm



See Me Hear Me is a large scale mural project composed of 70 portraits of Forest Hills residents and team members wheat-pasted to the front of the Forest Hills main building that debuts during DC's Art All Night 2024.

I am excited and honored to be the lead artist and photographer for this beautiful project where I got to honor our "seasoned citizens" and the dedicated people who care for them and their families at Forest Hills of DC.

The project was made possible due to generous grant funding provided by AARP. The performing team consists of Forest Hills of DC, Art Against Ageism and Marvin Bowser Photography.

This temporary installation will be allowed to naturally weather so it will be up for several weeks.





*Syncopation* by Gail Shaw-Clemons. 2024 3D lithograph print. 30 x 22 x 5 inches.

## **Sculpture NOW 2024**

*Presented by Washington Sculptors Group and McLean Project for the Arts*  
September 18 – November 10, 2024

Opening Reception: Thursday, September 12, 7-9 pm

Artist Talk: Saturday, September 21, 11am

Tea & Talk: Thursday, October 24, 11am

*Sculpture NOW 2024* is a non-thematic exhibition of new works, finished within the last two years. Juried by MPA Curator and Artistic Director Nancy Sausser, Sculpture NOW features the work of more than 60 artists.

### **PARTICIPATING ARTISTS**

Sondra N. Arkin, Lisa Battle, Joanathan Bessaci, Adam Bradley, Melissa Burley, **Adjoa J. Burrowes**, Ceci Cole McInturff, Chris Combs, Patrick Craig, Frederic Crist, Larry Currence, Joan Dreyer, Hyunsuk Erickson, Derek

Farino, Mary Frank, Doug Fuller, Emily Fussner, Brian Grow, Heather Harvey, Jennifer Hayes, Kenneth Hilker, Tom Hill, Cristian Ianculescu, Barbara Januszkiewicz, Maria Karametou, Lori Katz, Wanjin Kim, Gaeun Kim, Brian Kirk, Gary Kret, Liz Lescault, Kirsty Little, George Lorio, Ruth Lozner, Caroline MacKinnon, Christopher Malone, Zdeno Mayercak, Sophia McCrocklin, Donna McCullough, Mary Fran Miklitsch, Samuel Miller, Marcella Morgese, Cora Olson, Mary Opasik, Patte Ormsby, Jonathan Ottke, Shelley Picot, Maryanne Pollock, Joshua Prince, Alice Quatrochi, Kristen Reed, Jim Roberts, Christopher Romer, Jean Sausele-Knodt, John A Schaffner, **Janathel Shaw**, **Gail Shaw-Clemons**, Daniel Shay, Tatyana Shramko, Marcos Smyth, Ann Stoddard, Valerie Theberge, Gilbert Ugiansky, Steve Wanna, Marcie Wolf-Hubbard

## ABOUT THE JUROR

Nancy Sausser is Curator and Artistic Director of the McLean Project for the Arts (MPA). In this position, she has curated over 150 exhibitions, including the work of both emerging and mid-career artists. A sculptor and arts writer as well as a curator, her writing has been featured in publications such as the Washington Post and FiberArts Magazine, as well as in many exhibition catalogs. Her sculpture has been shown around the Washington, DC area, most recently at IA@A at Hillyer and Brentwood Arts Exchange. Nancy holds a BA in Studio Art from Kenyon College and an MFA in Sculpture from the University of Washington in Seattle.

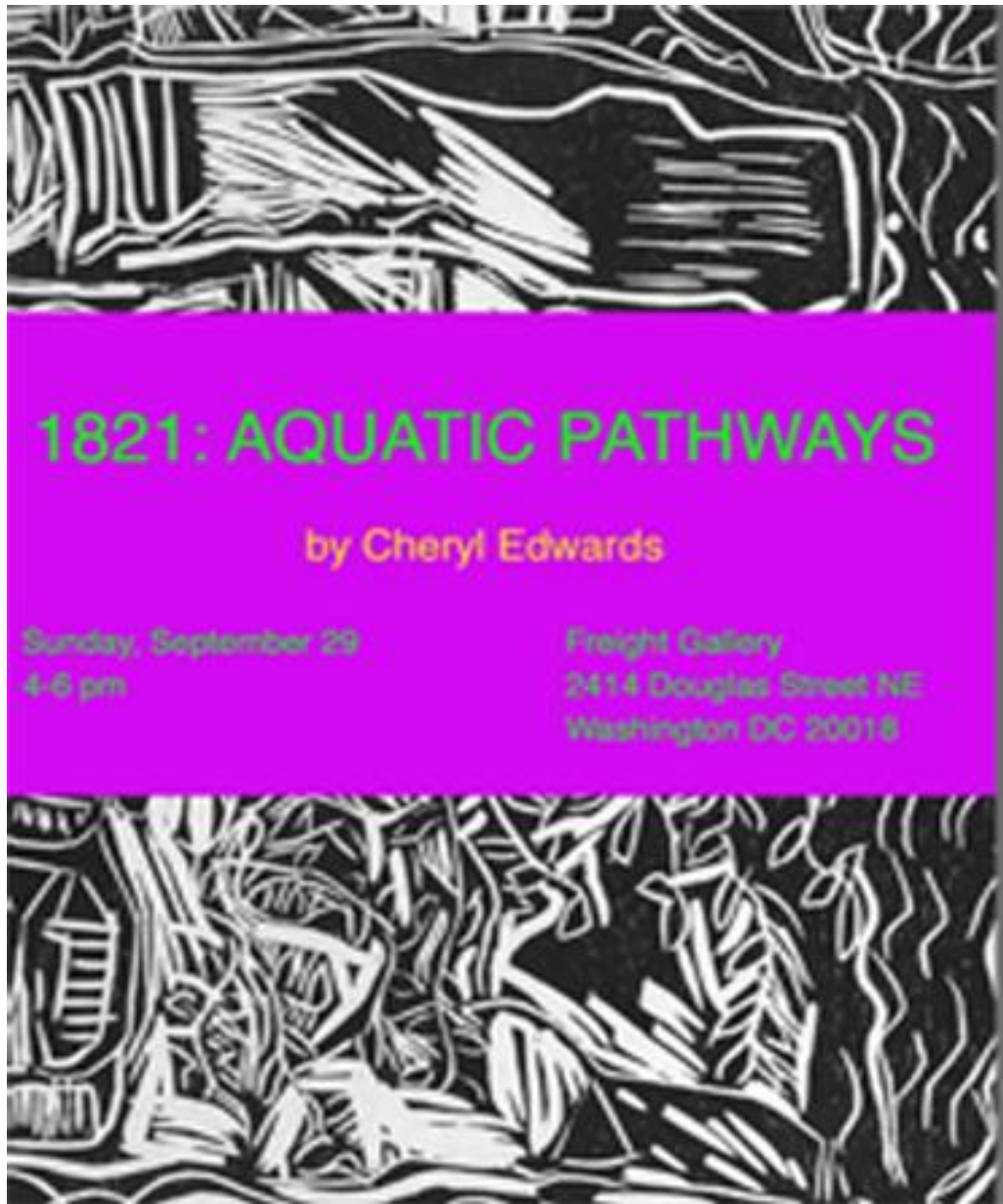
McLean Project For The Arts  
1234 Ingleside Avenue  
McLean, VA 22101  
703-790-1953  
[info@mpaart.org](mailto:info@mpaart.org)  
[www.mpaart.org](http://www.mpaart.org)

Gallery Hours: Mondays through Saturdays from 10am – 4pm.

***‘We Are Not Going Back’*** exhibit at Zenith Gallery up until October 12 th. Featuring Artists: Doba Afolabi, Courtney Applequist, Amy Bandel, Bert Beirne, Mitzi Bernard, Joannathan Bessaci, Holly Boruck, Ram Brisueno, William Buchanan, F. Lennox Campello, Sheryl Cashin, Lea Craigie, Diane Dompka, Buzz Duncan, **Cheryl Edwards**, Cheryl Elmo, Sofia Gawer, Margery Goldberg, David Hubbard, Mihira Karra, Michela Mansuino, Nancy Nesvet, Carol Newmyer, Keith Norval, Katharine Owens, HSU Studios, Anna Podris, Sabiyha Prince, Gavin Sewell, Helen Silberminz, Paula Stern, Bradley Stevens, Saralene Tapley, Matthieu Treumun, Jennifer Wagner, Marcie Wolf-Hubbard, Curtis Woody, and Luther Wright.



Bastet AKA Protection by **Cheryl Edwards** is a tribute to V.P. Harris, representing protection and health through the Egyptian goddess Bastet (Black Egyptian Cat). The colors pink and green are a nod to the AKA sorority ( I am a DELTA ▲ ) and the Egyptian paddle doll symbolizes beauty and dance.



Cheryl Edwards on Instagram: "Grateful that 'Discernment' is now a part of the D.C. Art Bank collection."

[instagram.com](https://www.instagram.com)

# ELLINGTON WORKS: 50 YEARS AND THE NEXT



THURSDAY  
SEPTEMBER 12, 2024  
6:00 PM - 7:30 PM

A multimedia art exhibition in  
collaboration with the Museum Studies,  
Visual Arts, and Cinematic Arts & Media  
Production departments honoring  
Ellington's 50 years of success.

1974 - 2024



THE ELLINGTON GALLERY  
DUKE ELLINGTON SCHOOL OF THE ARTS  
3500 R St NW • Washington, DC 20007



[Janathel Shaw \(She/Her\) • 1st \(She/Her\) • 1stArtist and EducatorArtist and Educator2w • 2 weeks ago](#)

This past week was a creative bonanza. I am happy to participate in Ellington Works 50 Years and the Next at Duke Ellington School of the Arts and Sculpture Now 2024 with the Washington Sculptor's Group. Sculpture Now is on view at the McClean Project for the Arts.

Elated to exhibit with artists **Gail Shaw-Clemmons, Adjoa Burrowes** and Simmie Knox to name a few.



Janathel Shaw

**AKOSUA BANDELE & MARVIN SIN**



*Will Be Guest Artists  
AT THE*

**DAMALI**

**33rd Anniversary Celebration Show**

**Saturday, September 28th, 2024**

**Sunday, September 29th, 2024**

**(1:00pm - 5:00pm Each Day)**

**12911 Victoria Heights Drive  
BOWIE, MD**

**AKOSUA: 919-673-7001**

**MARVIN: 919-332-2923**





# REVERBERATIONS

THE BUTTERFLY EFFECT OF MICHAEL B. PLATT

CURATED BY GIA HAREWOOD

SEPTEMBER 3-OCTOBER 19, 2024

## OPENING RECEPTION

Saturday, September 7, 2024  
5-8 PM

## ARTIST TALK

Saturday, October 12, 2024  
2-4 PM

FREE ADMISSION | ALL AGES

## BRENTWOOD ARTS EXCHANGE

### GALLERY HOURS

Monday- Friday: 10 am-7 pm  
Saturday: 10 am-4 pm  
Sunday: Closed

### AN ART CENTER OF M-NCPPC

3901 Rhode Island Avenue  
Brentwood, MD 20722  
301-277-2863 | pgparks.com



"Misunderstood" by Jessica Maria Hopkins

## REVERBERATIONS

### THE BUTTERFLY EFFECT OF MICHAEL B. PLATT

*Reverberations* is a companion exhibition to *Something Left Behind: Selections from the Studio of Michael B. Platt*. The butterfly effect refers to the tiny changes in one part of a system that significantly impact other parts of that system over time. Although it is a concept that stems from chaos theory, it is not about disorder or randomness. Instead, it points to the sensitivity and interconnection in a system where those small changes in the beginning can lead to big, but still understandable outcomes.

Michael B. Platt was a major force in the beginning of many artists' careers. Having taught at Northern Virginia Community College for over 30 years and Howard University for over 10, his influence reverberates through the work of his students and mentees, as well as colleagues and close friends. He would often tell them that art is the only thing that lasts after our short lives are over. This exhibition proves that they listened.

These artists gather here as living testimony to honor and celebrate a life well lived:

- Tim Davis
- Michael W. Platt
- Barbara Frank
- Victoria Saenz Vogl
- Claudia "Aziza" Gibson-Hunter
- Gail Shaw-Clemons
- Jarvis Grant
- Lynn Sylvester
- Rich Green
- Randi Trinka
- David Allen Harris
- Debra E. Tyler
- Winston Harris
- Dwight E. Tyler
- Francine Haskins
- Zoma Wallace
- Jessica Maria Hopkins
- Joyce Wellman
- Gina Marie Lewis
- Duane Winfield
- Theresa Knight McFadden
- Tina Wyatt
- Percy B. Martin



@Artspgarks @Artspgarks



Arts programs of the M-NCPPC are supported in part by the Maryland State Arts Council (msac.org)

For more information, please email Customer Service at [arts@pgparks.com](mailto:arts@pgparks.com) or call 301-699-2265; Maryland Relay 7-1-1 for customers who are deaf, hard of hearing, or have a speech disability.

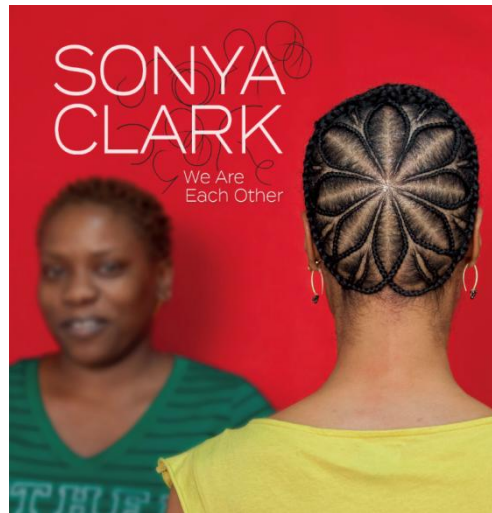
Our front desk staff has access to an over-the-phone interpretation service and can help in over 150 languages. Please ask for assistance when you call or visit us.

The Department of Parks and Recreation encourages and supports the participation of individuals with disabilities. Register at least a minimum of two weeks in advance of the program start date to request and receive a disability accommodation.

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**Sonya Clark: We Are Each Other**  
**Museum of Arts and Design**  
**New York, New York**  
**through September 22, 2024**

This [traveling solo exhibition](#) marks my 60th solo show in my 30 year career. It focuses on my community-centric and participatory projects. "Through her work, Clark asks us to acknowledge our individual responsibility to the collective whole and to consider such questions as, "How do we address and challenge colonization, and how do we hold ourselves accountable for and claim agency in what happens next in the future of our society?" We Are Each Other is both a declaration and an invitation, a battle cry and an embrace."





## OCTOBER

### Stories in Space

#### "Sculpture NOW" at McLean Project for the Arts, Tom Hill at Portico Gallery

[MARK JENKINS](#)

OCT 19, 2024

VARIETY IS KEY, both throughout the show and within individual works, in McLean Project for the Arts's "Sculpture NOW." The impressive array includes pieces that echo the sleek formalism and sturdy materials of 20th-century abstract sculpture. More common, however, are funky assemblages, delicate ingredients, and artworks that hint at narrative. One intriguing motif is an element that appears to be emerging from the whole, intentionally disrupting the sculpture's overall unity.

Juried by MPA Curator and Artistic Director Nancy Sausser from work submitted by members of the Washington Sculptors Group, the sweeping exhibition includes the work of nearly 70 participants. Regular visitors to local galleries will recognize certain artists's familiar strategies, and perhaps even specific artworks. The latter are usually worth a second look, though, and the show also offers much that is splendidly unexpected.



*Cristian Ianculescu, "Rocket" (Courtesy of McLean Project for the Arts)*

Among the more streamlined pieces are one by Lisa Battle in which mirrored stoneware forms partly overlap; an elongated diamond made of burnished and painted mild steel by Gilbert Ugiansky; and Cristian Ianculescu's "Rocket," made of two types of stone and suggesting -- like so many of the show's entries -- an untold story.

Featured are more than a few thin, towering metal structures, all of which take a twist away from the methodical. Frederic Crist's mostly immaculate "Aluminum Totems" turn jagged at their tops, and a human hand crowns the otherwise austere steel rod forged and welded by Mary Frank. Joshua Prince's parallel steel poles, anchored in concrete, make an eccentric sideways jag before jutting upwards. Brian Kirk's red-powder-coated steel spire also is primarily vertical, but with attached asymmetrical outcroppings that jumble its visual momentum. Kenneth Hilker deploys a salvaged metal rod, but interlaces it with jagged vertical columns of burnt wood.

The way that pole partly emerges from a larger entity mirrors the gambits of several other artists. Hair-like fiber bulges from the side of a mulberry-paper pillar in Tatyana Shramko's "Fragile Self I," which is topped by a human head. Equally psychological is **Janathel Shaw's** painted-stoneware "Looking Beyond the Veil," in which a head stands atop a coffin-like brown body that holds a white skull in its belly. Folded hands protrude from a black soapstone block in Zdeno Mayercak's "Nightfall," and a painting is nestled within the chest of a ragged human figure in Alice Quatrochi's "Emerging from Our Separateness (EFOS)."



*Zdeno Mayercak, "Nightfall" (Courtesy of McLean Project for the Arts)*

Combining incongruous materials, often pitting organic versus manufactured, can inspire thoughts of conflict between humanity and the environment. Adjoa J. Burrowes's "Entangled Earth" uses paper, paint, and branches to abstract nature, while Tom Hill's "Flamethrower" contrasts tree parts with machined lumber. Cora Olson incorporates animal bones into a mysterious ceramic form that suggests, among other possibilities, a dried insect pod or ancient grave goods from an archaeological dig.

Metal, often distressed, is fashioned into organic shapes in Donna McCullough's statue of dog, recast from an old file cabinet, and Doug Fuller's "Six-Legged Sea Star," made mostly of rusted found objects. Less specific, but evidently nature-inspired, are Marcella Morgese's flower-style steel construction and Larry Currence's "Arthropodic," a curved, shell-like shape made partly of copper.

Among the many contributors who assemble disparate materials are a few who barely assemble at all. Heather Harvey fills a corner of the gallery with found materials from Portugal, physically separate but held together loosely by a painted backdrop. Lori Katz's "Wall of Cubes," unconnected stoneware pieces in various sizes and finishes, could be in the process of cohering or fracturing.

Equally dismantled in form but more unified in theme is one of the show's standouts, Wanjin Kim's "Self-Portrait." The piece comprises 17 hand-fabricated copper blocks, each with a relief sculpture on its outward-facing facet. At the center is a nose, and a few other recognizable body parts revolve around it. But other elements are internal -- fat, pancreas -- or are physical conditions -- headache, osteoporosis -- the artist cunningly visualizes. Kim is the most autobiographical of the show's storytellers, but like the others she distills the tale to a display of intriguing fragments.



*Tom Hill, "Tumbler" (Courtesy of Portico Galley)*

TOM HILL IS ONE OF SEVERAL "Sculpture NOW" contributors who insert natural objects into elaborate assemblages. But he also subverts the natural, as is demonstrated more clearly in "Crackling with Electricity," his solo show at Portico Gallery. Not only does the artist juxtapose tree branches with manufactured objects, but he also paints the wood in such brazenly artificial colors as silver, chartreuse, and hot pink. The goal, according to Hill's statement, is to express "churning sexuality," "swirling gender realities," and "queer energy."

In his quest for objects to repurpose, the sculptor must spend as much time in the gym as the forest. Jock straps feature in several pieces, and a deflated basketball, planted silver, perches atop



a plinth in a parody of a sports trophy. Sometimes these sporty artifacts are made to resemble something organic. Yellow nylon filament spills from a torn-open football, suggesting an egg or a flower. An athletic cup, with a chew toy inside it, looks like a mouth at the center of all-blue, unusually symmetrical 3D collage.

Plastic is prominent, whether in the form of fake fur -- which apes a natural substance -- or such proudly manmade materials as bright yellow zip-ties and hardened globs of green spray-foam. But these industrial products are electrified by their placement on and around splayed branches. Hill's odes to the unnatural are grounded in nature.

### **Sculpture NOW**

Through Oct. 26 at McLean Project for the Arts, 1234 Ingleside Ave., McLean. [mpaart.org](http://mpaart.org). 703-790-1953.

### **Sheila Crider Exhibition**

“Charm City: Monument to Resilience”

Solo exhibition, “Emerge Three” curated and presented by

Baltimore Office of Promotion and Arts

Bromo Seltzer Arts Tower

October – December 2024

NOVEMBER



**THEME: ACTIVATE**

START, MOTIVATE,  
INITIATE, GET  
GOING, GALVENIZE

To activate is about  
moving and taking  
action.

**ACTIVATE**

**MEET THE ARTISTS**

**WORKSHOPS &  
DISCUSSIONS**

**CASH/CARD AND CARRY  
FINE ART POSTCARDS  
FROM LOCAL ARTISTS  
\$40 EACH**

**FREE ADMISSION**

**STABLE ARTS  
336 RANDOLPH PL NE  
WASH., DC 20002**

**FOURTH  
ANNUAL  
ORIGINAL  
FINE ART  
POSTCARD  
FUNDRAISER**

**EXHIBITION ON VIEW: NOVEMBER 9 & 10  
12:00 PM THROUGH 5:00 PM**



# WHAT MAKES A PRINT A PRINT?

A Recurring  
**GIAMETRY  
LESSON!**

Panel Discussion  
Sunday, Nov. 10, 2024  
1 - 2:30 PM

FEATURING

**GAIL SHAW-CLEMONS & STEVEN CLAY**

Moderated by independent curator **Gia Harewood** (@giametricart)

**STABLE Arts** | 336 Randolph Pl. NE, Washington DC 20002

## QUESTIONS WE'LL DISCUSS

In the fine art world, what exactly is a print?

What are the different types of prints?

How can a collector tell if a print is an original piece of art?

How can you become a wise investor?

What is the proper way to sign a print?

Thinking about conservation and longevity, how should you frame a print?

...and many more!

Part of BADC's Original Fine Art Postcard Fundraiser at STABLE.

## MEET THE PANELISTS



**Gail Shaw-Clemons**  
Printmaker  
@gshawclemons



**Steven Clay**  
Fine Art Appraiser  
@astevenclay

A collaboration between **Giametric Art**  
and **BADC** (Black Artists of DC).

**Gail Shaw-Clemons** is a printmaker, mixed media artist, and art activist. She was born in Washington, DC and received her BFA and Master's degree from the University of Maryland, College Park MD, where she studied with Dr. David Driskell, Martin Puryear, and Thaddeus Lipinski.

She spent most of her career in New York City as an Instructor at the United Nations International School. Shaw has a studio at STABLE Arts, and prints at Pyramid Atlantic Art Center in Hyattsville, MD and the Bob Blackburn Printmaking Studio in NY.

Shaw-Clemons has exhibited extensively, with many works included in public and private collections such as: The Library of Congress, National Museum of Women in the Arts, Banneker-Douglass Museum, The David C. Driskell Center, The Bob Blackburn Printmaking Studio and the American University Museum. Her work is represented in Brazil, Norway, Sweden, China, and Ireland and she has been awarded many residencies nationally and internationally. Shaw-Clemons is currently an adjunct professor at Bowie State University.

**Steven Clay** has a diverse background that spans multiple fields. With a passion for art that has spanned over three decades in art collection and advisory, he completed the Appraiser's Association of America's Comprehensive Appraisal Studies Program. He is USPAP (Uniform Standards of Professional Appraisal Practice) compliant. His motivation for studying art appraisal was to better understand the financial principles for analyzing and assigning value to art. He has a specific affinity for and interest in African and African American art.

In addition to his involvement in the art world, he spent over two decades in the healthcare arena, providing patient advocacy services and care navigation, ensuring positive health outcomes for patients exiting the hospital setting. His mantra remained to contribute to the well-being of individuals in need by increasing patient/ family healthcare literacy.

Throughout his career, he has actively participated on various boards and committees. He is currently serving on the Board of Directors of Mosaic Theater.

He holds a BA and MA from Howard University and studied for his PhD at the University of Chicago in Egyptology.

**BADC Printmaking Workshop with internationally known Artist Adjoa Burrowes Saturday, Nov 9th 1:00-2:30 @ STABLE 336 RANDOLPH PLACE NE, Washington DC**



Originally from Chicago, Adjoa Jackson Burrowes is a mixed media artist, author, and educator that has been practicing and expanding her art in the Washington D.C. metropolitan area since 2000. She is a graduate of Howard University (BFA in Printmaking) and the Corcoran School of Art at The George Washington University (MA in Art Education). Her 2022 awards include a Fellowship at Virginia Center for the Creative Arts, Denbo Residency at Pyramid Atlantic Art Center, Art Bank Grant award from the D.C. Commission on the Arts and Humanities, and a 2nd Place Made in VA exhibition award from the Virginia Museum of Contemporary Art. Burrowes has published several children's books, *Grandma's Purple Flowers*, *Rain*, and *Everybody Wears Braids* among others. She has presented in group and solo exhibitions nationally and internationally including the 2023 Black Inner Vision at University of Hawaii's Hilo Campus Center Gallery, the 18th International Collage Exhibit at the Real Tart Gallery in New Zealand, and *Undercurrents: Monotypes by Adjoa Burrowes* at Schlesinger Center for the Performing Arts to name a few. She has collaborated with institutions such as the John F. Kennedy Center for the Performing Arts, spoken and presented on her art practice and themes around cultural history at various others such as Biblioteca de San Miguel de Allende in Mexico, and Florida A&M University in Tallahassee, Florida. Adjoa's work can be found in collections across the United States and around the world, including the Banneker-Douglass Museum of Culture and History, National Museum of Women in the Arts, Library of Congress, Art Colle Museum of Collage, Plemet, France, and the Verbeke Foundation in Belgium.



## DECEMBER



### **Zsundayka Nzinga Terrell**

50 minutes ago ·

7 years ago we had our first open studio. It was at our home and the first one was a handful of people and a very lovely time. I can't remember if it was the 3rd one or the 4th one that was packed out in my house and we didn't know half the folks there. It was wild lol.

The last 3 years we have been blessed to have back to back residencies in Georgetown and hold our open studio there. We are excited to host our final Georgetown series, as James' residency comes to an end next year.

We have artwork to look at and purchase (start a payment plan, finish one etc), live music, an overall open to the community vibe. We do have parking and the building and studio is accessible. Plenty of seating so you can bring your great grandma and your newborn- everybody is welcome.

Live music by the Eddie Anderson Project. Friday December 13 6-8pm Georgetown Washington, DC

RSVP at [TerrellArtsDC.com](https://terrellartsdc.com)

[TerrellArtsDC.com](https://terrellartsdc.com)

[#terrellartsdc](#) [#zsundaykanzinga](#) [#dcart](#) [#dcartist](#) [#dcartists](#) [#openstudio](#)

## AWARDS

### AWARDS & ACCOLADES

The Chinati Foundation announced its 2024 Artists in Residence: **Farah Al Qasimi, Morgan Bassichis, Willie Binnie, Carmina Escobar, Troy Montes Michie, and Charisse Pearlina Weston.**

The Gordon Parks Foundation announced its 2024 fellowship recipients: **Larry W. Cook, Tonika Lewis Johnson, and D. Watkins.**

The American School of Classical Studies at Athens was awarded the Medal of Honor for Achievement in Archaeology by the National Arts Club.

### [Shaunté Gates](#)

In support of the Bronx Museum of the Arts, I'm happy to contribute this work titled "The Four Huntresses I", to be included in their Annual Art Auction tonight!

"The Four Huntresses I", is one part of a four piece series.

The auction is currently open on Artsy, (link in bio) also goes live tonight with the winning bids being announced.

All proceeds from the 2024 Gala & Art Auction directly support The Bronx Museum's vital mission to make art accessible and enjoyable for all people.

The presentation of robust and groundbreaking cultural and educational programming depends on the benefit's success.

[#support](#)

This year's gala honorees are Samara Joy and Sanford Biggers.

[#bronxmuseumofthearts](#)

[#bronxmuseum](#)

[#auction](#)

[#gala](#)

[#artsy](#)



[Gwendolyn Aqui BrooksGwendolyn Aqui Brooks\(She/Her\) • 1st\(She/Her\) • 1stProfessional Artist /Art Quilter/Doll Designer -Professional Artist /Art Quilter/Doll Designer -](#)

[1d • 1d •](#)

Hello everybody, I'm here at  
Blackartinamerica Art Gallery.  
These are my two art quilts.  
"Bitter Times" & "Queen of Hearts".  
"Queen of Hearts," is now in their collection





## Come celebrate the 2024 ACC Awards with us!

**Thursday September 19, 2024 | Online at 3 p.m. CT**

Join us as we celebrate and honor individuals who have dedicated their careers to craft—who, through their work as artists, educators, mentors, curators, and advocates, have inspired and informed the field. During the course of this event we'll honor three **Gold Medalists**, nine **Fellows**, and two **Honorary Fellows** selected by a committee of past Fellows. The recipients of the **Award of Distinction** and the **Aileen Osborn Webb Award for Philanthropy** were selected by the Board of Trustees of the American Craft Council.

### **GOLD MEDAL FOR CONSUMMATE CRAFTSMANSHIP**

[Nick Cave](#), [Wendy Maruyama](#), [Anne Wilson](#)

### **COLLEGE OF FELLOWS**

[Syd Carpenter](#), [Michael A. Cummings](#), [Einar & Jamex de la Torre](#), [Yuri Kobayashi](#),  
[Mark Newport](#), [Michael Puryear](#), [Diego Romero](#), [Lynda Watson](#)

### **HONORARY FELLOWS**

[Diana Baird N'Diaye, P.h.D.](#), [Cindi Strauss](#)

### **AWARDS OF DISTINCTION**

[JoAnn Edwards](#), [Carol Sauvion](#)

### **AILEEN OSBORN WEBB AWARD FOR PHILANTHROPY**

[Charles Duddingston](#)



ON THE NET

## PICTURE THIS

Library of Congress Prints & Photos



Mel Hardy, Rashad Ali Muhammad, and Juanita Hardy discussing In Unison artworks during Professor Mel Hardy's The Role of the Arts in Peace Culture Transformation George Mason University class in the Library's Prints & Photographs Division. Photo by Katherine Blood, 2023.

### Pluralist Printmaking: The In Unison Portfolio

July 26, 2023

Posted by: [Kristi Finefield](#)

*The following is a guest post by Katherine Blood, Curator of Fine Prints, Prints & Photographs Division.*

The famously democratic art of printmaking is a perfect medium for experimentation and innovation, creative collaborations, and the fluid sharing of ideas among artists and audiences. All of these qualities shine brightly in the artist print portfolio called: *In Unison: 20 Washington, DC Artists*. The Library of Congress was recently honored to become the first public institution to acquire this remarkable portfolio, published by the Millennium Arts Salon in 2010-2011. Its creation story has many great connections to the Washington, D.C., art world, and beyond. The portfolio's concept was the brainchild of the late artist Sam Gilliam, resulting in a special suite of prints by artists of diverse ages, races, ethnicities, and genders, working in a wide range of styles and visual languages—all coming together in celebration of how art mutually connects and enriches us.

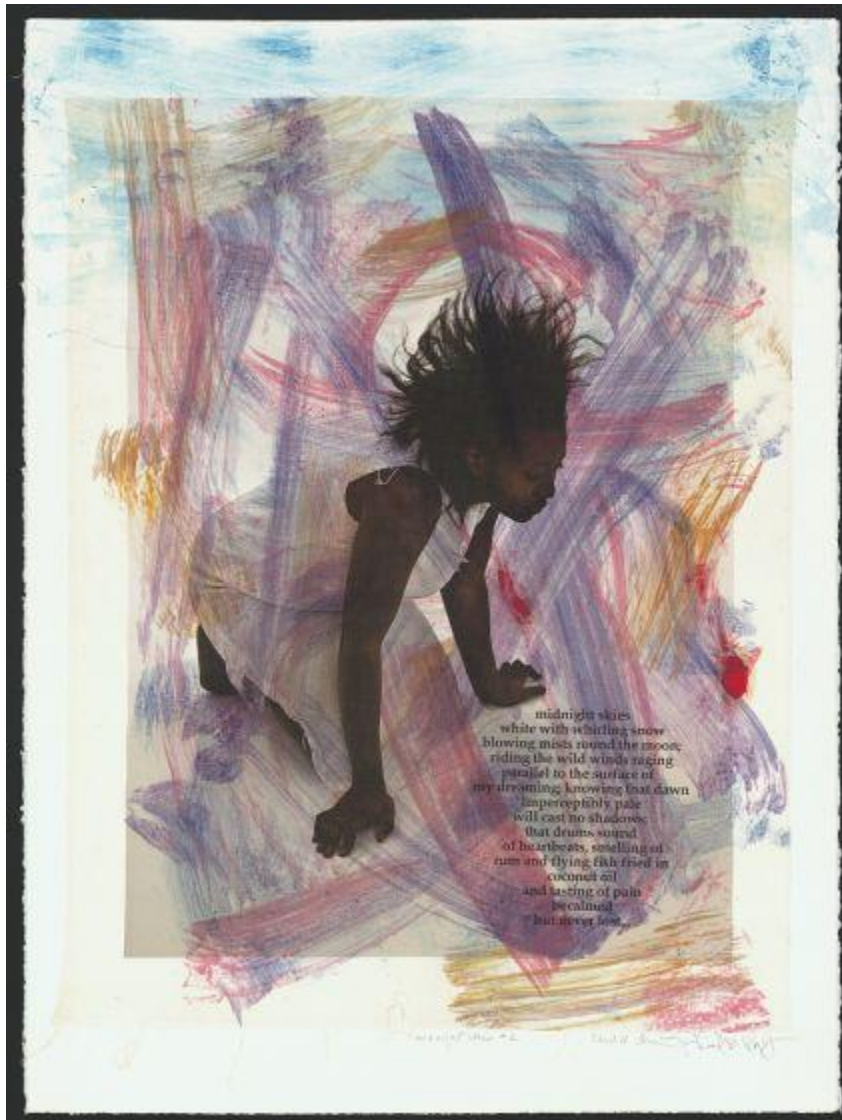
The Millennium Arts Salon (now approaching its 25<sup>th</sup> anniversary) was founded by art collectors and experts Juanita and Mel Hardy with a commitment to “advancing cultural literacy” through art and cultural programming, which includes salon talks, exhibitions, tours, and special events at such venues as the Library of Congress, The Phillips Collection, The DC Arts Center, The Driskell Center at the University of Maryland College Park, George Mason University, the Brandywine Workshop, and others. To commemorate their 10<sup>th</sup> anniversary, Gilliam suggested inviting a handful of established D.C. area artists to create a suite of monoprints. The number of participating artists quickly grew, and the Library's portfolio features a splendid array of twenty artworks on paper by: **Akili Ron Anderson**, Sondra N. Arkin, Billy Colbert, Paula Crawford, **Sheila Crider**, Edgar Endress, Helen Frederick, **Claudia Aziza Gibson-Hunter**, Susan Goldman, Tom Green, Bill Harris, Joseph Holston, **Martha Jackson-Jarvis**, Walter Kravitz, E.J. Montgomery, **Michael Platt** and **Carol Beane**, Al Smith, **Renée Stout**, Patricia Underwood, and Yuriko Yamaguchi.

In the words of Juanita Hardy: “[The project] provided an early example of the value of diversity and inclusion, a much-discussed topic in these times, over a decade later. The artists worked “in

unison” in the print studio at George Mason University. They shared, learned, and grew from the creativity of each other and the collective prowess of the group.” The longstanding practice of inclusive collecting at the Library of Congress means that this acquisition deepened our representation of work by nearly half the *In Unison* artists while bringing first-time representation of the other artists—an ideal opportunity to build on collection strengths while also filling important gaps.

The arrival of *In Unison* also brought a new infusion of monoprints, a special category of printmaking that results in unique impressions and a relative rarity in our collection of some 60,000 artist fine prints dating from the 15<sup>th</sup> century forward. The *In Unison* artists and artworks fit well with the Library’s Blackburn Printmaking Workshop, Hand Print Workshop International, Lily Press, Navigation Press, and Pyramid Atlantic collections in the Prints and Photographs Division as well as the artist books by Dandelion Black Women Artists in the Rare Book and Special Collections Division.

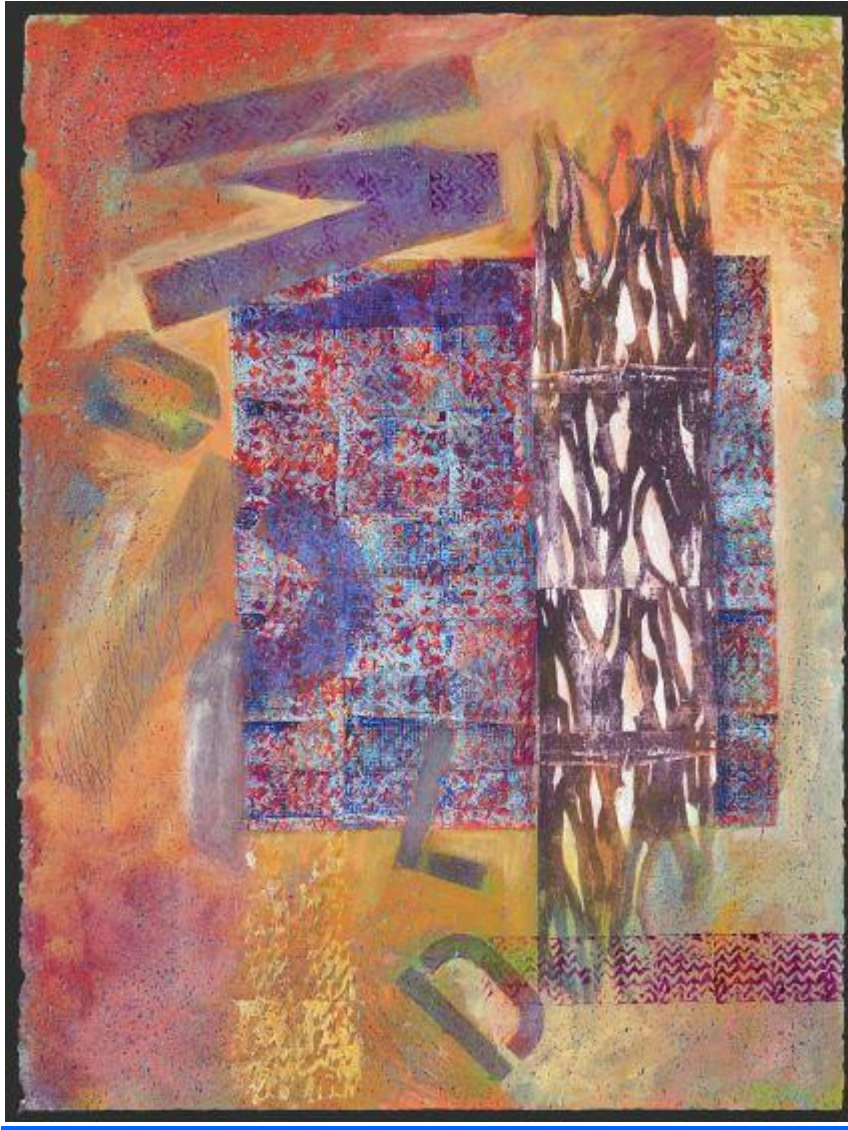
We invite you to enjoy *In Unison* artworks either in our reading room or online. The titles of several prints represent the variety of emotions and experiences you can encounter: “Afro Wii,” “Armored,” “Celebration,” “Charred,” “Spirit Bones,” “Sunshine Boogaloo,” and “Web Desire.”



*Midnight Skies #2*. Monoprint by **Michael B. Platt**, with poem by **Carol A. Beane** on cotton lawn and paper, 2010.

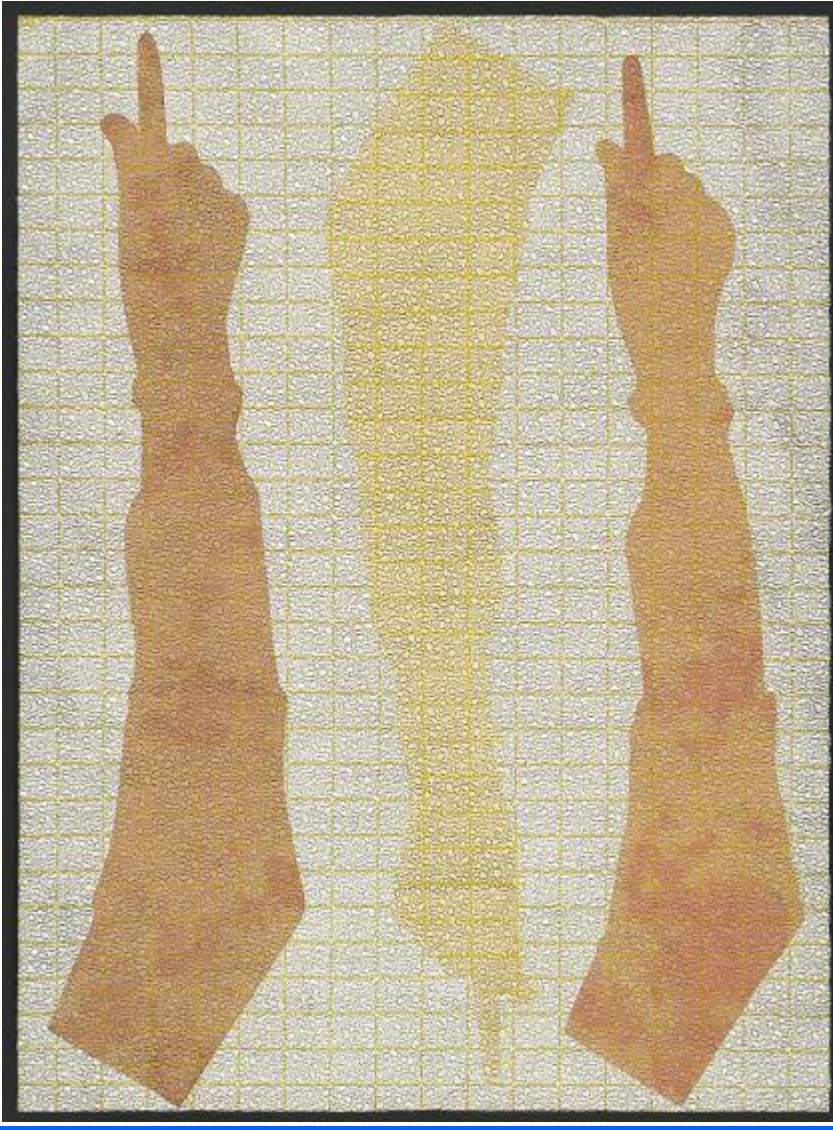
Reproduced by permission. <http://hdl.loc.gov/loc.pnp/ppmsca.87138>





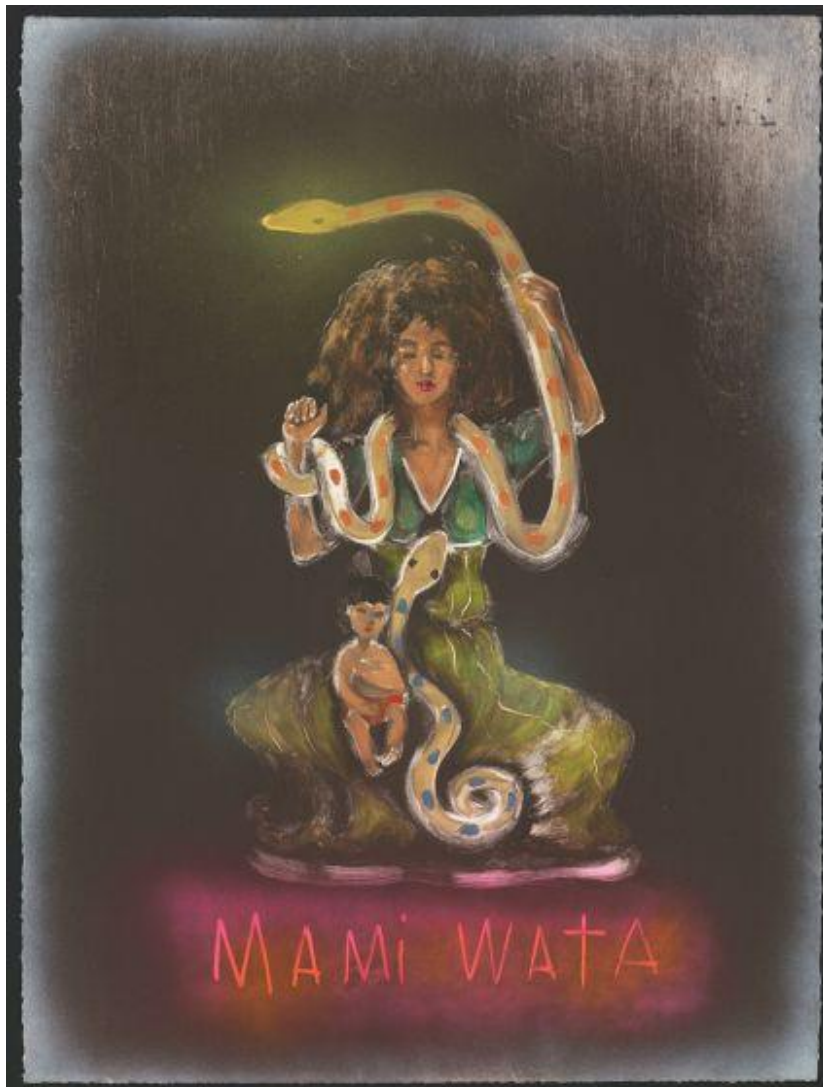
*Afro Wii #5*. Gum Arabic lithography, stenciling, linoleum printing, stamping, and acrylic by **Claudia Aziza Gibson-Hunter**, 2010

Reproduced by permission. <http://hdl.loc.gov/loc.pnp/ppmsca.87130>

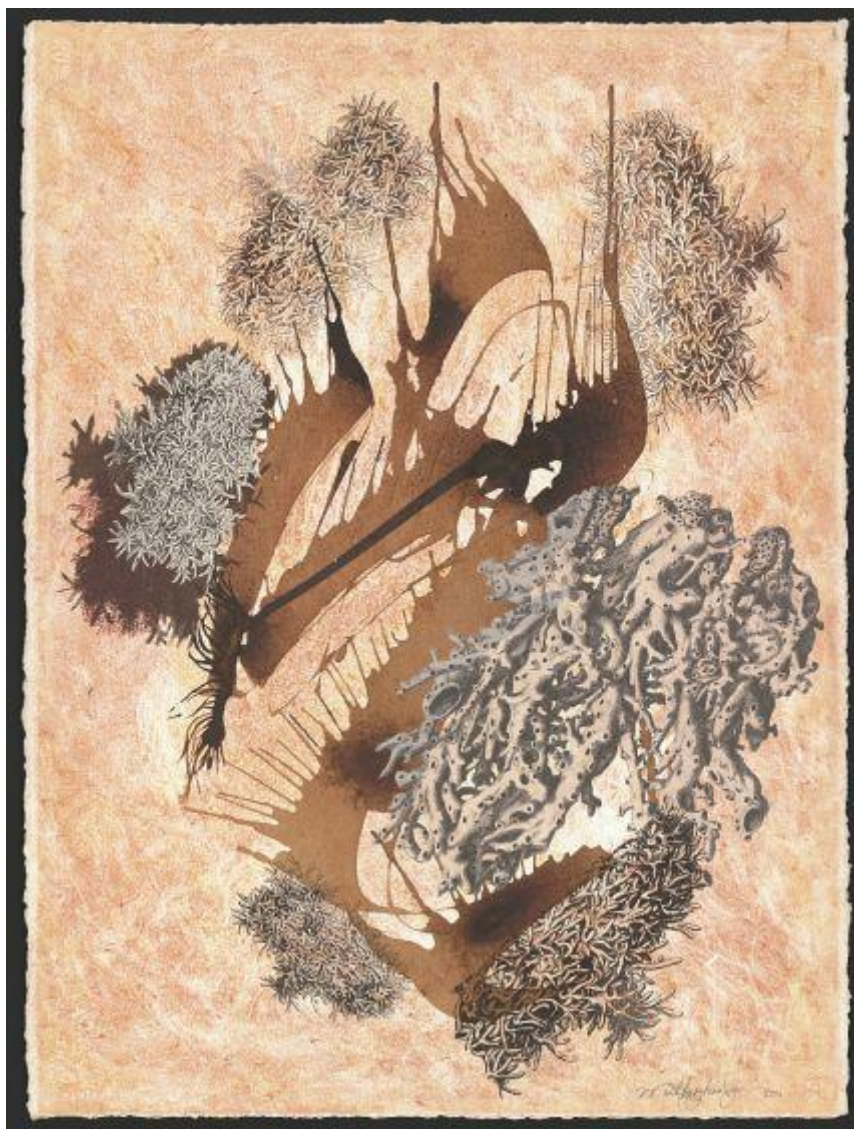


*Armored.* Oil-based monotype and artist-made paper and digitally printed chine collé by Helen C. Frederick, 2010. Reproduced by permission. <http://hdl.loc.gov/loc.pnp/ppmsca.87129>





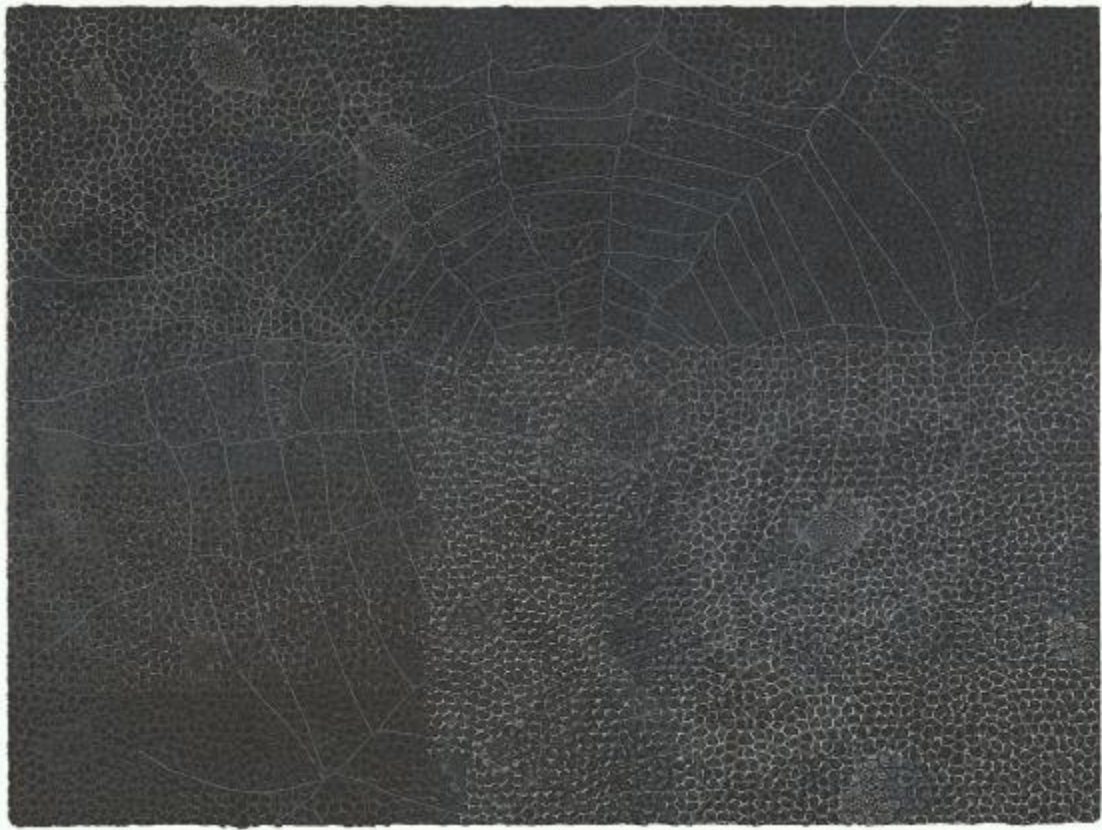
*Mami Wata*. Oil-based monotype with mixed media by **Renée Stout**, 2010. Reproduced by permission.  
<http://hdl.loc.gov/loc.pnp/ppmsca.87140>



*Spirit Bones V*. Monoprint and chine collé by **Martha Jackson-Jarvis**, 2010. Reproduced by permission.

<http://hdl.loc.gov/loc.pnp/ppmsca.87135>





*Web/Desire #6*. Oil-based monotype by Yuriko Yamaguchi, 2010.  
Reproduced by permission. <http://hdl.loc.gov/loc.pnp/ppmsca.87142>

## A Major Survey of Black Collage Art Proves That Print Isn't Dead

August 16, 2024 11:19am



Installation view of "Multiplicity: Blackness in American Collage," 2024, Phillips Collection, Washington, D.C. *Photo Lee Stalsworth*

The death knell has been rung for print media many times over in the past decades: thousands of local newspapers have shuttered, digital readership has shot up, and journalism has suffered a crisis. But if print really is dead, you wouldn't know it from "Multiplicity: Blackness in American Collage," a smart survey that features dozens of pieces that invest precious publications with new life.

Take Helina Metaferia's *Headdress 61* (2023), featuring artist Chase Williamson donning a grand, collaged headdress. This headdress is partially formed from newspaper clippings sourced from archives in Nashville, the city where Williamson was employed at the time, working as a curatorial fellow at the Frist Art Museum. Certain headlines are visible—one advertises a report on integration efforts in Birmingham, Alabama—while others are tucked away beneath images of demonstrations held following the 1968 killing of Martin Luther King, Jr. The yellowed, puckered quality of the clippings causes Williamson's crown to appear golden.

## HAPPENINGS

The Reading Room and  
DC Public Library's The People's Archive

# Create Your Own Artist Archive

Art is not the only product of a creative practice. Postcards, correspondence, catalogs and countless other items help tell the story of an artistic career and life. Join the People's Archive in The Reading Room as we explore the value of artists' archives with artist **Aziza Gibson-Hunter**. Learn about the Artist Vertical File Collection at DC Public Library. Bring your own ephemera to start your own artist vertical file and add your story to DC's art history. Preserve your history and help future researchers learn about our region's art scene.

**When:** September 7<sup>th</sup>, at 3:00pm

**Where:** STABLEarts  
336 Randolph Place Northeast, Washington, DC 20002

SYMPOSIUMS, LECTURES, ARTISTS' TALKS, STUDIES ABROAD,

## ART AROUND TOWN

### *Transmitting a Preview of School 33's Next Show*

**TRANSMISSION** is a group exhibition of 11 Baltimore-based artists who are all recipients of the Municipal Art Society of Baltimore (MASB) Artist Travel Prize, which is awarded by BOPA. The prize, which was increased to \$7,000 last year, is intended to function as funding for travel essential to an artist's studio practice that they may not otherwise be able to afford.

The MASB was founded in 1899 as part of the City Beautiful movement and is **one of only two remaining societies operating under its original charter** "to provide sculptural and pictorial decoration and ornaments for the public buildings, streets, and open spaces in the City of Baltimore, and to help generally beautify the City." To provide new opportunities to Baltimore artists and art places, **MASB created the Artist Travel Prize in 2016.**

The prize-winning artists participating in this upcoming group show are:

- Elena Volkova (2022)
- Erick Antonio Benitez (2018)
- Erin Fostel (2018)
- Hoesy Corona (2020)
- Jackie Milad (2022)
- Jill Orlov (2023)
- J.M. Giordano (2019)
- LaToya M. Hobbs (2019)
- Nate Larson (2017)
- Rosa Leff (2021)
- **Schroeder Cherry** (2020)

These artists have traveled to Morocco, Czech Republic, Japan, Peru, Mexico, Ghana, Senegal, Brazil, Germany, and throughout the United States to explore new influences, materials, and **processes related to their practices.**



Our most recent Artist Travel Prize recipient, **Jill Orlov**, visited galleries and library spaces in other cities of the City Beautiful Movement to research and get inspiration for her latest series, a **miniature reproduction of a Walters Art Museum gallery** re-curated with artworks by incarcerated individuals

One of the 2020 awardees, **Schroeder Cherry**, traveled to Salvador in the Brazilian state of Bahia to study African diaspora in paintings, murals, and assemblage art. **LaToya M. Hobbs** (a 2019 prize recipient) traveled to Marrakech, Morocco, to research and expand the recurring elements of figure, pattern, color, and texture present in her work.



***“Angel Sconce #10, Red;” Schroeder Cherry, acrylic, metal, wood with objects, 24x18***



PYRAMID ATLANTIC ART CENTER

Everything you should know about

# ERRANTRY

Work by Alonzo Davis



## Artist Talk: A Conversation with Alonzo Davis

In the Helen C. Frederick Gallery  
October 6, 2024 | 2:30pm

On the closing day of Errantry, join us for a conversation with Alonzo Davis about his work.

“As a discipline, I work in series, that is, I explore a range of possibilities inherent in a given theme, medium or technique before moving on to something new. Sticking with this approach has enabled me to produce distinct bodies of related works.”

—Alonzo Davis



## East City Art Review

By Claudia Rousseau, Ph.D.

“Not only is it made evident that Davis has been working in series since the 1970s, but the show also reveals his commitment to the kind of thinking that it implies. This has been the underlying thread linking his nearly five decade career, the baseline of a clear trajectory that connects him to many older artists, and to more contemporary ones like Jasper Johns who also saw the value of working in this way.”

US Department of State invites **Dr. Myrtis Bedolla** to present at the Dakar Biennale October 2024





Evans Thorne





I have to let you in on a little secret. I love talking about my journey as an artist. Art Talks are tremendous fun for me. The questions from the audience always challenge and surprise me. The challenging questions usually include, "What does your next project look like?" The surprises come from someone who gets a piece that I even think is quirky. Doing this work is all about being seen and heard and bringing some joy into this world. It's amazing when it all comes together. Artist, Sheldon Scott will be moderating the event.

### **Art Talk with Marvin Bowser — Moderated by Sheldon Scott**

Where: Woolly Mammoth Theatre, 641 D St NW Washington DC

When: December 10th from 7 - 7:45

Cost: Free

Dance Like There're Black People Watching runs until 22 December at Woolly Mammoth. Use my promo code MARV40 to purchase \$40 seats, except on Friday and Saturday evenings.

We scheduled BlackHair to coincide with DANCE LIKE THERE'RE BLACK PEOPLE WATCHING, a Black Excellence Review directed by Rob Wilson.

"The Second City returns to Woolly Mammoth, now delivering a dose of brilliant Black Joy. The hilarious brand-new show, created exclusively for Woolly Mammoth, features the troupe's world-renowned improv, an ensemble of rising comedy stars, songs, and sketches. The Black Excellence Revue is here to help you blow off steam at the end of this year with razor-sharp wit, a fresh look at the ridiculous things in life, and non-stop laughs."

Use my discount code, MARV40, to unlock \$40 tickets for the show's run (except Friday and Saturday evenings).

The assignment, if you choose to accept it, is to arrive at Woolly around 6 pm, I'll walk you through the BlackHair exhibit, then attend the Art Talk (for free), then exercise the MARV40 promo code to enjoy DANCE LIKE THERE'RE BLACK PEOPLE WATCHING!

I'll see you at Woolly. Thank you.

## RESIDENCY

A big WELCOME to Dr Ashley Brown our new Harlee Little Resident for 2024.



SUPPORTING THE ARTS IN THE WASHINGTON METROPOLITAN AREA AND BEYOND



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