



BLACK ARTISTS OF DC
ANNUAL LIST OF ACCOMPLISHMENTS
Volume 17 - 2023
January to December

Why Jembe?

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

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

Daniel T. Brooking
BADC Archivist



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

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

The Beginning

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

Mission Statement

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

Goals and Objectives

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

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

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

Daniel T. Brooking, BADC Archivist

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

Workshops

Classes

Studio Visits

Critiques

Business Meetings (a chance for your input)

Excursions

Group Exhibitions

Mentoring

Summer Bridge Training Program

Archiving your achievements

Attend lectures with world class artists

Posting on the BADC Blog

Weekly listings of:

- Artists' opportunities

- Calls for exhibitions

- Residencies

- Grants

- Fellowships

- Employment

- National and international articles on the arts

- Invitation to artist's events

Subscription to Jembe (the annual list of accomplishments)

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

An international community of Supportive artists

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

2023 LIST OF ACCOMPLISHMENTS

**EXHIBITIONS
JANUARY**

**Holy Inventions: curated
by Isabel Manalo**

JANUARY 28, 2023 TO MARCH 11, 2023

featuring the work of: Caitlin Teal Price, Ian
Jehle, Cheryl Edwards, Leo Bersamina and
Tom Bunnell



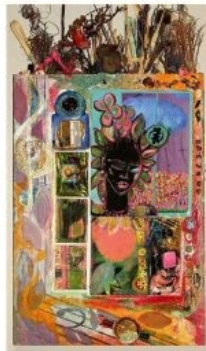

ZENITH GALLERY EST 1978

Black Like Me
January 16 – April 15, 2023

Meet the Artists Reception: Wednesday February 15, 2023, 4-8 pm
RSVP on Eventbrite

At 1111 Pennsylvania Ave NW, Washington DC 20004

Featuring Artists: Wesley Clark, **Julee Dickerson Thompson**, Bulsby “Buzz” Duncan, **Francine Haskins**, **Claudia Gibson-Hunter**, **Carolyn Goodridge**, Bernie Houston, **Hubert Jackson**, Chris Malone, Kristine Mays, Ibou N’Diaye, Curtis Woody



*A
for*

Mother by Julee Dickerson-Thompson *When Cranes Root* by Claudia Gibson-Hunter *I See you Here & Forever* by Wesley Clark

*Song
my*



Listen

Chuck by Bulsby Duncan

Vieux Dogon by Ibou N’Diaye

American Saga by Hubert Jackson

Up

Wesley Clark's work challenges and draw parallels between historical and contemporary cultural issues. His primary focus surrounds blacks in America and the African Diaspora. He examines the psyche of young black males feeling like a target and being targeted. Clark questions tradition or the lack of tradition and the role it plays on one's values today. Objects that are antiques or antiqued are associated with historical relevance and wealth. By placing these issues in an antiqued object, he established the value in furthering a discussion around a particular issue. Analyzing historic and present social and economic disparities are what shape Clark's conceptual process.

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

Bulsby Duncan born in Kingston, Jamaica and raised in Washington, DC. Buzz is a self-taught artist whose work can be described as deeply emotional and filled with energy. Buzz traces his artistic influence on the great abstract expressionists, and contemporary artists of the 20th Century. Duncan was our first-place winner from our RESIST exhibit in 2017! Duncan's work is inherently filled with emotional energy, from his abstract pieces to his graffiti style paintings. He addresses social issues such as police brutality with symbols referring to Eric Garner and Trayvon Martin, mass incarceration, and gun violence with paying homage to one of the greatest graffiti painters, Jean-Michel Basquiat.

Francine Haskins is a mix-media fiber artist, doll maker, quilter, author/illustrator, teacher and storyteller. A Corcoran School of Art graduate who also trained at Catholic University in oil painting and the Smithsonian Associate Program in fabric design, Haskins began her art career at "The New Thing" Art and Architecture center as a graphic artist. She has participated in artists' trade shows including: Black Memorabilia and Doll Shows, to the great Black Arts Festival in Atlanta Georgia, and the Smithsonian's Folklife festival. Francine has exhibited widely in museums and galleries across the United States and has been a part of numerous panels on folk art and folklore. One the founding members of the legendary 1800 Belmont Arts (Arts collective), Haskins is renowned for her quilts, her soft sculpture dolls.

Claudia "Aziza" Gibson-Hunter is a mixed media artist that combines painting, print-making, collage and assemblage in her work. She investigates themes of identity, agency, and memory using acrylic paint, ink, and colored pencil. Born in Philadelphia, Pennsylvania, Aziza graduated from Temple University, (BS), and received her MFA from Howard University. Ms. Gibson-Hunter has been awarded the Individual Artist Fellowship Program Grant, from the DC Commission of the Arts and Humanities numerous times. Her work can be found in the collections of the Washington DC Art Bank, the US Embassies in Liberia, and Togo, as well as the collections of Montgomery County Maryland, the National Institutes of Health, and the Boston Children's Hospital. She has created public works for Washington DC through the Department of

General Services. These works, *The Wall of Unity* (2017) and, *ANCESTORS*, (2019) are both located in Washington, DC public schools. Ms. Gibson-Hunter is a member of the Black female collectives, Dandelion Black, and WOAUA. She is a co-founding member of Black Artists of DC and has a studio located within the STABLE art complex in Washington, DC.



The

Empath by Francine Haskins *Lava Light* by Carolyn Goodridge *Seeking Balance* by Kristine Mays



Mardi Gras by Bernie Houston *Thoughts of a Place I've Never Known* by Chris Malone *The Quilt-maker's Daughter* by Curtis Woody

Carolyn Goodridge, born in Port of Spain, Trinidad, West Indies and immigrated to the U.S. in 1963. Goodridge was brought up in a Pentecostal environment and later became widely read in Eastern philosophies. She landed in the Kwan Um School of Zen, residing at their Chogye International Zen Center in New York by age 19. The late Zen Master Seung Sahn Sunim taught the artist about “Zen mind.” Her artwork is broadly inspired by these teachings. Goodridge states: “The materials used in my work are organic: melted beeswax with natural pigments, resin made of sap from Malaysian fir trees, rice paper, wood and sometimes glass. Using encaustic, I enjoy contrasting, not only organic and geometrical shapes, but also smooth and rough texture, as well as dull and shiny reflective surfaces.

Bernie Houston graduated from Savannah College of Art and Design in 1984 and has

been a driftwood sculptor ever since. Houston spends his time on the Chesapeake, finding that perfect piece of driftwood for his carefully composed sculptures. Each piece is shaped by nature and inspired from its natural structure. After visualizing each driftwood piece, he cures, sands, carves, paints and polishes each creation. He sculpts everything from animals to people to objects. Because nature does not mimic itself, his entire body of work is one-of-a-kind. There is not a single piece like it on the planet

Hubert Jackson was born in Culpeper, Virginia. After graduating from Virginia State University, he moved to Washington D.C in 1971 and earned his MA in painting from Howard University. In the early 1970s, he participated in the historical national movement of community-based mural projects under the advisement and mentorship of master artist Hughie Lee-Smith. Jackson's work is in a number of private collections throughout the U.S. and has been shown in foreign countries such as Gabon, Ghana, Guinea, Lesotho, New Guinea and Rwanda through the Artist-in-Embassies Program, run by the U.S. Department of State

Chris Malone is a self-taught artist who asks us to move past seeing dolls as just playthings for children, but rather as spiritual objects, capable of inspiring deep thoughts and heady visions in balance with our imaginations and our dreaming state. He believes that how far you take this interpretation of the capability of his dolls is up to you. In his words: "From the beginning of recorded time, all over the world, people have been making dolls. Dolls have been children's playthings and have also been used to bridge the gap between our physical world and the spiritual realm.... Like most traditions... there's so much more to the story (once you dig a little deeper)."

Kristine Mays, a San Francisco native has been an exhibiting artist since 1993. She was the Grand Finale Winner in 2015 of the 5th Annual Bombay Sapphire Artisan Series National Competition. Seeking to create impact and change with her art, Kristine has participated in raising thousands of dollars for AIDS research through the sale of her work by collaborating with organizations like Visual Aid, the San Francisco Alliance Health Project and WE-Actx. Mays' art is formed from hundreds of individual pieces of wire and has developed a way of expressing the human form through wire.

Ibou N'Diaye is a traditional Malian sculptor. He comes from a region in Mali known as "Dogon Country" which is known as a center for African Sculpture. He learned to sculpt using traditional tools such as hatchets, chisels, files and adzes. He prefers to work with very hard woods, such as ebony and mahogany. Ibou combines both modern and traditional imagery in his sculptures

Curtis Woody refers to his artworks as "mixed media quilt paintings." Woody's mixed media quilt paintings start with hand cut museum board blocks that are painted, embellished, scratched, and merged to form extremely well-composed, thought-provoking collages that are not terribly pre-planned, but rather, let the feelings and emotions of the overall design dictate how each block fits together. Woody allows the colors, patterns, and textures to direct these compositions. Many of his pieces include replicas of vintage newspaper advertisement, newspaper articles, or photographs – all included because they accentuate the composition, while adding a symbolic richness to the work. The result is a work that strikes the balance between spontaneity and a carefully

planned composition of historical relevance.

Black Like Me



"When Cranes Root," by

included in the 12-artist "Black Like Me" exhibit. (Claudia Gibson-Hunter/Zenith Gallery)

Claudia "Aziza" Gibson-Hunter,

There are many striking pieces in "Black Like Me," a 12-artist show at Zenith Gallery's downtown location, but one literally towers above the rest. Wesley Clark's "I See You Here & Forever" is a seven-foot statue, made of painted foam and resin, of a man with a cowled head. His face is tilted and his eyes gaze upward, but that doesn't mean he doesn't behold everything around him, since his arms are covered in additional eyes.

If Clark's sculpture is the most imposing, many others have visual appeal and thematic heft. Among Bernie Houston's exuberant, driftwood-derived characters is a purple-garbed Mardi Gras reveler, while Ibou N'Diaye's stylized, carved-wood figures include a guitar-playing griot in a dynamic pose. New growth blooms from the steel-wire feet of Kristine Mays's "Freedom," and one of Chris Malone's colorful mosaic-covered creatures is dropping a gun in an anti-violence gesture.

The highlights of the more-or-less flat entries include Hubert Jackson's expressionist portrait of Duke Ellington and vibrant collages by Claudia "Aziza" Gibson-Hunter that center on such elements as a robust black squiggle or a vivid red diagonal. If Jackson's painting salutes a standard Black history subject, Gibson-Hunter's collages are boldly individualistic.

Black Like Me Through April 22 at Zenith Gallery, 1111 Pennsylvania Ave. NW.

FEBRUARY

[Opening Reception for Jazz: February /March All Media Juried Exhibition](#)

Friday, February 24, 2023

6:00 PM 9:00 PM

Artspace (map)

Exhibition Dates: February 24 - March 18, 2023

Opening Reception: Friday, February 24, 2023, 6:00-9:00pm

Juror's Talk: Friday, February 24, 2023, 7:00pm



I am pleased to announce that I've been selected for inclusion in the Artspace juried exhibition on, "Jazz".

Artspace, 2833-A, Hathaway Road, Richmond, VA 23225

Friday February 24th- Saturday March 18th, 2023.

Opening Celebration: Feb. 24th, 6-9 pm

Prelli Tony Williams



ZENITH GALLERY EST 1978
HONORING THE BLACK IN US

Opening Receptions to meet the artists:
RSVP on eventbrite: [Friday](#) Feb 3, 4-8pm. and [Saturday](#) Feb 4, 2-6pm
At 1429 Iris Street NW, Washington DC, 20012
Exhibit Dates: February 3, 2023 – March 4, 2023

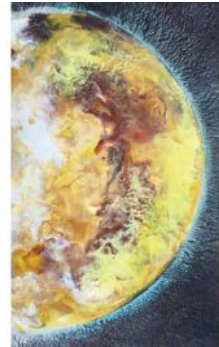
Featuring Artists: Doba Afolabi, **Ann Bouie**, Ram Brisueno, Sheryll Cashin, Bulsby
 “Buzz” Duncan, Robert Freeman, **Claudia “Aziza” Gibson-Hunter, Carolyn**
Goodridge, Bernie Houston, **Hubert Jackson**, Chris Malone, Kristine Mays, Ibou
 N’Diaye, Orcky, Sabiyha Prince, **Julee Dickerson Thompson**, Khalid Thompson, and
Curtis Woody.



*Broken
 Homes, by
 Claudia
 son Hunter*



Razor Sharp, by Bernie Houston



Power 1, the Power of the So(u)l by Carolyn Goodridge

Gib-



*From The
 woman's
 ness Comes The Light, by Curtis Woody*



Legacy, by Kristine Mays



I Never Gave Up On Magic, by Ram Bri-

*Bonds-
 Dark-*



Flower
Sabiya Prince



Conjure Spirit #1 & Conjure Sprit #2, by Francine Haskins



Girl, by
Monroe Bay, by Hubert Jackson

Doba Afolabi was born in the mountains of southwest Nigeria and credits his mother, who was a versatile dancer, as the fundamental force behind his flair for expression. Monet, Van Gogh, Degas and Yoruba stylized carvings were later influences on Afolabi. Doba studied at the famous Zaria Art School. While still in school, he became known as one of the “Zaria Rebels,” an artist’ school known for their experimental style and bold color palette. Briefly, he worked for the United Nations as a graphic designer. He also spent some time teaching art at Yaba Technical College, in Lagos, Nigeria, before eventually immigrating to New York City.

Anne Bouie “My goals and aspirations as an artist are to express the universal themes of order, harmony, growth, beauty and transcendence that under gird the art most pre-conversion religious and spiritual traditions. I believe my role, as an artist, is to help make the invisible visible in the life of “modern” individuals and the community as a whole. I seek to acknowledge and honor these universal, and ancient teachings of connectedness and meaning, keep tradition, and declare their relevance in and for our very modern, yet often, barren, lives. In doing so, I believe these teachings—as well as those who held them— stay alive and remain with us to do as they have always done— help us be aware of our connection to the Invisible, and to one another; nourish and sustain us, give meaning to our individual and collective journeys, and enable us to heal and help “all our relations”.

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

Sheryll Cashin studied painting for years at the Corcoran School of Art, and was an active member of A. Salon, Ltd. artists’ cooperative (now known as DC Arts Studios) and in 1996 began selling large acrylic paintings of famous and ordinary African Americans. Early collectors of Cashin’s work included Peggy Cooper Cafritz, Ambassador Susan Rice and executive Robert Mallett. Known as an author and law professor at

Georgetown Law, Cashin's latest book, *White Space, Black Hood* illuminates residential caste and the systems of American racial inequality. "I made these collages as an act of self-care in a time of ugliness. In works like, *Breonna Taylor, Her Life Mattered* I surround Black women in nature and imagine them being healed. I was healed as I produced them. Beauty and internal peace are their own form of resistance."

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

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Robert Freeman Robert Freeman has been showing nationally for over 45 years and has been included in the collections of the Museum of Fine Arts, Boston, the National Center for African American Artists, Boston Public Library, Brown University and DeCordova Museum, among other institutions. In addition to numerous galleries shows, his paintings have been featured in exhibitions at DeCordova Museum, Lincoln, MA, Rose Art Museum at Brandeis University, Museum of Fine Arts, Boston and Williams College Museum of Art, Williamstown, MA. He earned his BFA and MFA from Boston University. Known for his vivid and powerful figurative paintings, Robert Freeman has traditionally focused on the interactions between people in his work. In couples and crowds, the characters in his paintings betray their emotions with expressive faces and body language. Skillful, brave use of color and gesture are the trademark of Freeman's work and make his figures nearly abstract.

Claudia "Aziza" Gibson-Hunter is a mixed media artist She was born in Philadelphia, Pennsylvania. She graduated from Temple University, (BS), and received her MFA from Howard University. She combines painting, collage, and printmaking to create abstract works surrounding narratives, of agency, healing, memory, expressed through a condensed notion of time. Aziza utilizes color, texture, rhythm, pattern, as tools and acrylic paints, colored pencil, handmade and commercial papers are materials most frequently employed. Unusual juxtapositions of colors, media, technique, and forms help to identify her aesthetic. She is open to other media if it will clarify a narrative.

Carolyn Goodridge, born in Port of Spain, Trinidad, West Indies and immigrated to the U.S. in 1963. Goodridge was brought up in a Pentecostal environment and later

became widely read in Eastern philosophies. She landed in the Kwan Um School of Zen, residing at their Chogye International Zen Center in New York by age 19. The late Zen Master Seung Sahn Sunim taught the artist about “Zen mind.” Her artwork is broadly inspired by these teachings. Goodridge states: “The materials used in my work are organic: melted beeswax with natural pigments, resin made of sap from Malaysian fir trees, rice paper, wood and sometimes glass. Using encaustic, I enjoy contrasting, not only organic and geometrical shapes, but also smooth and rough texture, as well as dull and shiny reflective surfaces.

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Chris Malone is a self-taught artist and former Zookeeper. During lock-down Chris has been experimenting with different styles and techniques with creativity in ceramic sculpture. Chris believes that we must allow ourselves to take chances with our creativity and “think outside of the box.” Shown widely around the US his art graces collections nationally and internationally.

Ibou N’Diaye is a traditional Malian sculptor. He comes from a region in Mali known as “Dogon Country” which is known as a center for African Sculpture. He learned to sculpt using traditional tools such as hatchets, chisels, files and adzes. He prefers to work with very hard woods, such as ebony and mahogany. Ibou combines both modern and traditional imagery in his sculptures.

Qrcky Art is not a luxury; it is a necessity. It documents history — it helps educate people and store knowledge for generations to come. Generations of people that don't see themselves in art lose their account. My art allows me to develop an identity and say: "This is my story. This is what I know." Art unity communities allow us to dialogue about history and its legacy. These are some of the most important works I have done. They speak to who I am, my heritage, and my culture. My work explores the relationship between Black diaspora sensibilities and urban spaces. With influences as diverse as Kara Walker and Jean-Michel Basquiat, new synergies are crafted from constructed and discovered layers. Currently living in Baltimore, I am interested in the sensation of moving, the deconstruction and reassembly of surfaces, and forgetting and remembering what has come before.

Sabiyha Prince is a painter, collagist, photographer and cultural anthropologist who works with acrylics on paper, canvas, and wood. Prince's work represents her sensibilities about inequality, belonging, spirituality, wonder, and joy. Her intersecting identities of artist and social scientist specifically orient her toward the beauty and vulnerability of humanity and the places they inhabit; often depicted in a painterly style exploding with color and movement. Prince relies heavily on abstract expression to reflect thoughts and feelings on the subtopics of happiness, liminality, memory, identity, and community. Her figurative images often center on Black women and children. Prince's paintings have been exhibited at 11Eleven Gallery, The Anacostia Arts Center, The Art League, The Hill Center, Zenith Gallery, and through The Petworth Artist's Collaborative. A DC-native, her books include *Constructing Belonging, African Americans and Gentrification in Washington, DC* and *Capital Dilemma*; co-edited with Derek Hyra. In 2022 she co-directed the documentary *Barry Farm: Community, Land, and Justice in Washington, DC* with Samuel George. Prince's media appearances include Al Jazeera English, MSNBC, NPR, Sirius XM, WOL, WPFW, and WYPR.

Khalid Thompson has a broad creative style and uses various techniques to apply paint to his canvases, as well as performing "live" paintings in collaboration with musicians. In the artist's words, "I see a relationship between sound and color, I mean, there's an obvious relationship. I think that what I attempt to do when I'm performing live is to kind of get visual jazz. Something that has a musicality of feel that is encoded on the canvas. That you can feel the spontaneity, that it was done very in the moment so it's almost like a recording of the experience. So, it was just about tapping into that connection between music and painting. I express the intensity of my feelings primarily through color and secondarily through stroke. By applying contrasting colors with vigorous strokes and various images of reconfigured media, I strive to cultivate a visual scape that electrically charges the space and viewer experience. It is very important to me that my art generate a continual dialogue with the audience. I always tell people that I want my work to "live" on their walls, meaning that every time a person repeatedly engages with my art they see and feel something new. I want them to connect with and sense the sparks of my creative process."

Curtis Woody refers to his artworks as "mixed media quilt paintings." Woody's mixed media quilt paintings start with hand cut museum board blocks that are painted, embellished, scratched, and merged to form extremely well-composed, thought-provoking collages that are not terribly pre-planned, but rather, let the feelings and emotions of

the overall design dictate how each block fits together. Woody allows the colors, patterns, and textures to direct these compositions. Many of his pieces include replicas of vintage newspaper advertisement, newspaper articles, or photographs – all included because they accentuate the composition, while adding a symbolic richness to the work. The result is a work that strikes the balance between spontaneity and a carefully planned composition of historical relevance.

Now celebrating 44 years in the nation's capital, Zenith is recognized for its unique mix of contemporary art in a wide variety of media, style, and subject. The gallery provides high-quality acquisition, art consulting, commissioning, appraisal, and framing services, through its gallery/salon/ sculpture garden off 16th Street at 1429 Iris St NW, WDC 20012. Zenith also curates rotating exhibits at the Eleven Sculpture Space at 1111 Pennsylvania Avenue NW, WDC 20004.



ZENITH GALLERY EST 1978

Zenith Gallery pre-

February 15, 2023

sents *Black Like Me,*



Artist Julee Dickerson-Thompson

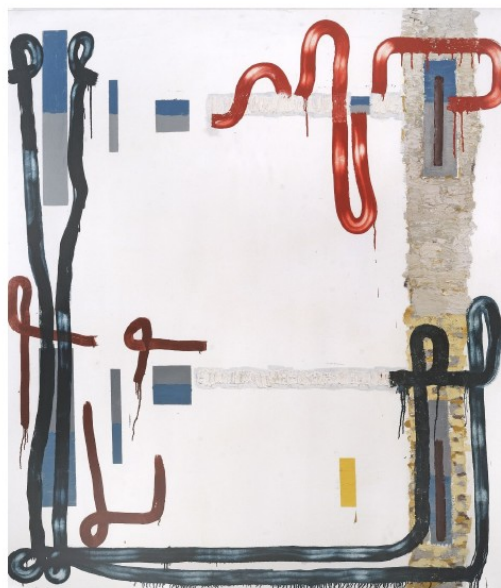




THE KREEGER MUSEUM

The Collaborative | INTERLUDE

February 11, 2023 - March 25, 2023



Left: Matthew Mann, *Moonlight Sinew*, 2022, oil, acrylic, and collage on canvas
Right: David Urban, *Band of Hope*, 1996

The Kreeger Museum and STABLE are pleased to present *INTERLUDE*, an exhibition featuring fifteen artists of the STABLE studios - Nancy Daly, Leigh Davis, Rex Delafkaran, Tim Doud, Adrienne Gaither, **Aziza Gibson-Hunter**, K. Lorraine Graham, Jean Kim, Leah Lewis, Matthew Mann, Katherine Tzu-Lan Mann, Gail Shaw-Clemons, Molly Springfield, Andy Yoder, and Ying Zhu - on view at The Kreeger Museum February 11 through March 25, 2023. These artists meet through their approaches and applications to mirror, respond to, and complement each other. This interlude is the moment in-between collective past and future and the present moment of the artist's practice. Working across mediums, the artists present new work and previously created work to be in conversation with the museum's permanent collection. This exhibition is presented under *The Collaborative*, a program developed by The Kreeger Museum in 2021 to support Washington-area artists.

Presented in collaboration with STABLE.
Curated by Maleke Glee.



THE VILLAGE Of African American Doll Makers

Frederick Douglass - Isaac Myers - Maritime Museum
1417 Thames Street Baltimore, Md. 21231

ARTISTS' TALK & RECEPTION
Sunday, February 19, 2023 4-6pm

The Village of African American Doll Artists

Artist Talk & Exhibition Reception

**Sunday, February 19th
4:00-6:00pm**

ARTISTS: Kibibi Ajanku, Judy Boldon-Bain, Diana Baird-N'Diaye, Camila Bryce-Laporte, Schroeder Cherry, Julee Dickerson-Thompson, Francine Haskins, Jeri Hubbard, Sehar Peerzada, Imani Russell, Cynthia Sands, Paula Whaley



Fully Accessible
All Are
Welcomed
No Barriers

Frederick Douglass-Isaac Myers Museum
1417 Thames Street, Fells Point
Baltimore, Maryland



Curated by Llewellyn Berry ([@buddlemonroe](#))

Featured Artists:

Sandy Adams

Prudence Bonds

Daniel T. Brooking

Michael Anthony Brown

W. Bruce Fagin

T. H. Gomillion

Jarvis Grant

Selena Jackson

Brandon D. Johnson

Russell Lewis

Percy B. Martin

Erasto Curtis Matthews

Chinedu Felix Osuchukwu

Francesca Scott

George Shomari Smith

Antionette Simmons Hodges

Zsundayka Nzinga Terrell

Eugene Vango

Derrick Vaughn

Duane Whitfield

Friendship Gallery

4433 S. Park Ave.

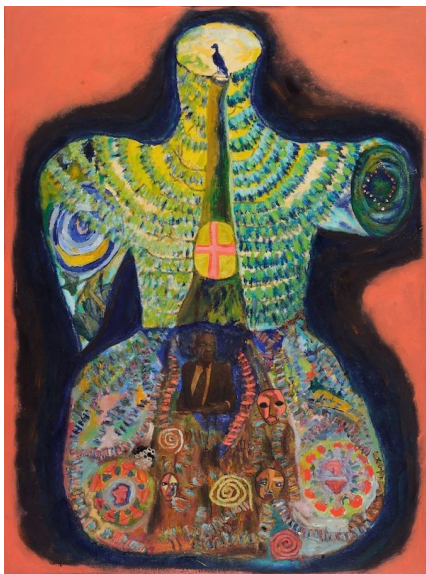
Chevy Chase, MD 20815

EAST CITY ART REVIEWS—*HOLY INVENTIONS* AT ADDISON/RIPLEY FINE ART

By [Elsabé Johnson Dixon](#) on February 25, 2023

Artist and curator Isabel Manalo has assembled a group of artists for the exhibition *Holy Inventions*, now on view at Addison/Ripley Fine Art. Each approaches the canvas with different techniques, themes and meanings. Yet, because they are all so different, as a whole, the works solicit a sensory response from the viewer to contemplate the concept of “holy moments” where perfection can be perceived through imperfect unions.

On February 11, 2023, a panel discussion outlined an extended conversation on the five artists represented in *Holy Inventions*. Gallerist Christopher Addison opened the panel, saying that this exhibition offers much to see, and that the depth of expression in the work is significant. Manalo opined that she firmly believes it necessary that artists not disconnect from other artists, and that *Holy Inventions* can offer a platform to discuss multiple approaches to truthful moments in painting.



Cheryl Edwards, *Ultimate Brown Angel*, 2020, Oil on Canvas, 40 x 30 inches. Photo: Courtesy of Addison Ripley Fine Art Gallery.

Cheryl Edwards uses recognizable elements from ancient Egyptian paddle doll forms, and high value hues that radiate when one stands in front of her canvases, and pulp paintings. Born and raised in Miami, Edwards states that this sunlit tropical region influenced the high value colors she chooses to employ, in thick painterly strokes, to her canvases. The Egyptian paddle doll shape gave her a form to deconstruct. First excavations of these Egyptian Middle Kingdom (ca. 2030 – 1802 B.C.) paddle dolls in 1920 led to speculation that the dolls were accoutrements of performing, singing, and dancing troupes in ceremonies associated with the goddess Hathor. Edward’s paintings evoke the flat wooden forms of the paddle dolls, depicting the torso, rudimentary arms and the neck/ head of a woman. She incorporates other recognizable attributes such as a checkered belt, breasts, and triangular pubic area, which echo the triangle used in science to denote water—a vital element for rebirth and resurrection. As an African American, Edwards says she is drawn to these female forms and to the history behind them. While she views the paddle doll as object of inspiration, by adapting their form, she also brings attention to those mysterious ancient Egyptian artists who employed the dolls in rites of mourning for the deceased, performing at festivals of the gods, and spiritual chanters. When one stands in front of the powerful forms conjured up in Cheryl Edward’s paintings, one realizes that the power of objects can be transferred and resurrected.



Ian Jehle, *Mississauga*, 2021 Flash, Acrylic, Latex on OSB plywood, 12 x 8 inches, Photo Courtesy of Addison Ripley Fine Art Gallery.

Ian Jehle said the city of Berlin conjured up many mixed emotions and memories that held significant meaning for him—his father escaped to West Berlin in the 1950s. A prolonged visit to Berlin right before the pandemic hit, was not what he expected it to be, and did not reflect his first impressions on a short visit with curator Isabel Manalo two years before. He said all his expectations were upended. He found himself walking through the city of Berlin on a daily basis, and realizing that the city itself was in a constant state of change and construction. The plywood used in his paintings began to symbolize this change and his personal history about Berlin. Everywhere he walked, he saw the plywood—construction sites, boarded-up buildings, and signboards—it was all over the city. Describing himself as a “science nerd,” Ian Jehle started seeing imaginary maps in the plywood. He explained that most map designs—for viewing clarity—use four colors and the designated areas of states or counties touching, are usually seen better because they are depicted by a different color. He started picking up small detritus from sites across Berlin, and selecting individual chips as a mapmaker would select specific areas to paint one color—putting another color on the chip next to the one just painted. Jehle said that this self-imposed order felt very good to him because he could bring together his family history, his love of mathematics and geometry all on one surface.



Caitlin Teal Price, *Untitled (Candy Store)*, 2021, X-acto blade etching and colored pencil on photographic pigment print, 30 x 40 inches. Photo: Courtesy of Addison Ripley Fine Art Gallery

Caitlin Teal Price's work captures colored light reflection and pattern in a single moment in time. Her work, she says, started to shift in 2019—right before the pandemic—as she transitioned from a photographic, to a more graphic technique of etching or scraping away printed areas of photographs. The photographs she captures by placing a colored piece of paper in the direct light coming through a window. Once the photograph is developed, she uses an X-ACTO blade to scrape away at the photographic emulsion. This creates clear sharp edged patterns floating on top of the elusive color photographs underneath. This shadowed colored ground and floating white net-like forms can stimulate a strong sensory response—reminiscent of the way the sun feels, hitting your face on a late afternoon as you stand in a garden. These works conjure up the most pleasant sensation and have the power to beguile anyone standing in front of them.



Tom Bunnell, *Big Talker*, 2020 Oil on canvas, 56 x 60 inches. Photo: Courtesy of Addison Ripley Fine Art Gallery

On opening night Tom Bunnell's large five by four feet canvas, *The Big Talker*, 2020, drew people to it and more "selfies" were taken in front of that particular work than any other. The lush and pleasant combination of drawings and colored forms intermingling between many layers of paint built up like a traditional eighteenth century Dutch painting was strangely familiar. Bunnell's work echoes a technique used to obtain realism, but it is applied to contemporary abstract drawing and repeated forms – never to conjure up a face or an object but memory and emotion.



Leo Bersamina, *Gem*, 2016, acrylic on cardboard, 24 x 23 x 4 inches. Photo: Courtesy of Addison Ripley Fine Art Gallery.

Leo Bersamina's work explores geometric and organic forms but the picture plane often breaks away from the square canvas, as we see in his work, *Gem*, 2016, where the *ground* is a very sculptural seven-sided shape made out of acrylic board. This use of painting on found shapes is also prevalent in *Blue Orb*, 2023, where Bersamina imposes hard-edge lines on multiple organic round shapes. This positioning of opposites creates a seductive play on the viewer's sensory perception of 2D and 3D exchanges. All artists represented in *Holy Inventions* allows us to perceive a perfect holy moment of balance—using ancient forgotten objects; systems underlying map-making; subliminal color and etched forms; natural and geometric sculptural shapes, and the viscosity of a million layers. And every one of them succeeds to portray perfection through the unusual combination of unique imperfect inventions – juxtaposed to create a holy moment.

Holy Inventions is on view January 28-March 4, 2023 at Addison/Ripley Fine Art, 1670 Wisconsin Ave NW, Washington DC, 20007. Tuesday-Saturday from 11am to 4pm | [\(202\) 338-5180](tel:2023385180).

Sebrof Forbes Gallery

Sebrof Forbes Cultural Arts Center, 3535 University Boulevard West, Kensington, United States



Carbonado: Asserting the Emerging Art Exhibition February 2023

Join us for an inspiring and powerful exhibition celebrating Black History Month. The showcase will feature the works of some of the most talented and accomplished Black artists of our time, spanning various mediums and styles. From paintings and sculptures to photography and mixed media, this exhibition is a powerful tribute to the resilience, creativity, and diversity of the Black community. Don't miss this opportunity to experience the rich cultural heritage of Black artists and gain a deeper appreciation for their contributions to the art world. The exhibition is free and open to the public. "

Group exhibition: **Daniel T. Brooking**

MARCH



MATERIALITY

Curated by Gia Harewood
@giametricart on Instagram

March 24 - June 30, 2023

The Yard - Eastern Market
700 Pennsylvania Avenue, SE
Washington DC 20003

Opening Reception
March 24 from 6 - 8 PM

blue: ancestral healing, 2022 by Aliana Grace Bailey

MATERIALITY

There is art that just pulls you in—something about the way it's constructed begs you to come closer to see the use of texture, lines, shapes and colors.

The physical components used by this group of artists invite curiosity and conversation. The way they manipulate their unique materials is definitely worth seeing, so come lean in.

Featured artists:

Sobia Ahmad
Aliana Grace Bailey
BUCK!

Aziza Claudia Gibson-Hunter
Ruth Gowell
Sarah J. Hull

Blake Pierre
Adi Segal
Candice Tavares

Zenith's 45th Sapphire Anniversary Celebration! *March 10- April 29, 2023*
 At 1429 Iris Street NW, Washington DC 20012

Doba Afolabi
 Linda Atkinson
 Bert Beirne
 Joanathan Bessaci
 Richard Binder
 Anne Bouie
 Jackie Braitman
 Ram Brisueno
 F. Lennox Campello
 Sheryll Cashin
 Lea Craigie-Marshall
 Julee Dickerson
 Diane Dompka
 Buzz Duncan

Elissa Farrow-Savos
 Margery E. Goldberg
 Joan Konkel
 Chris Malone
 Anne Marchand
 Donna M. McCullough
 Davis Morton
 Ibou N'Diaye
 Carol Newmyer
 Keith Norval
 Katharine Owens
 Sabiyha Prince
 Qrcky

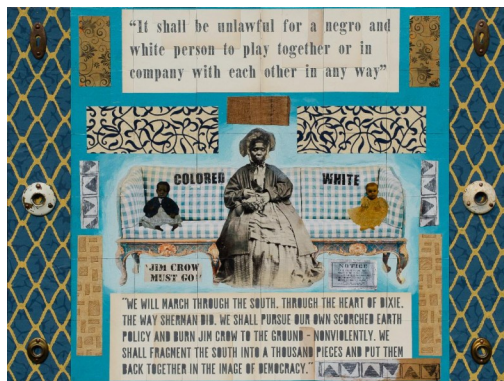
Renee duRocher
 Ken & Julie Girardini
 Stephen Hansen
 Len Harris
 Chris Hayman
 Bernie Houston
 David Hubbard
 Hubert Jackson
 Robert C. Jackson
 Ronni Jolles
 Mihira Karra
 Barbara Kobylinska
 Cheryl Elmo

Larry Ringgold
 Carolyn Goodridge
 Suzy Scarborough
 Craig Schaffer
 Gavin Sewell
 Ellen Sinel
 Lynda Smith-Bugge
 Patricia Skinner
 Bradley Stevens
 Jennifer Wagner
 Marcie Wolf-Hubbard
 Paul Martin Wolff
 Curtis Woody
 Michael Young

Where to start? 45 years in business is an accomplishment! Every year we reach new heights, and every day I learn something new. I have so many people to thank. All our staff and interns, past and present, and hundreds of artists who take creativity to a new level with each new work of art. To our clients, visitors and followers... we would not be here if it were not for you. And we thank the media, who graciously covers our exhibitions throughout the decades.

Art is forever. Artists tell the emotional history of the times they lived. Artists know how to make much out of little, and the art lasts for centuries, if not millenniums.

It continues to be a privilege to share this enormous center of creativity with all of you. Throughout the length of this show we will be having meet-and-greets and zoom chats with several of the artists. We will also arrange a series of studio visits to our artists that live in the area. We would like to hear from you about what you would like... so email us at art@zenithgallery.



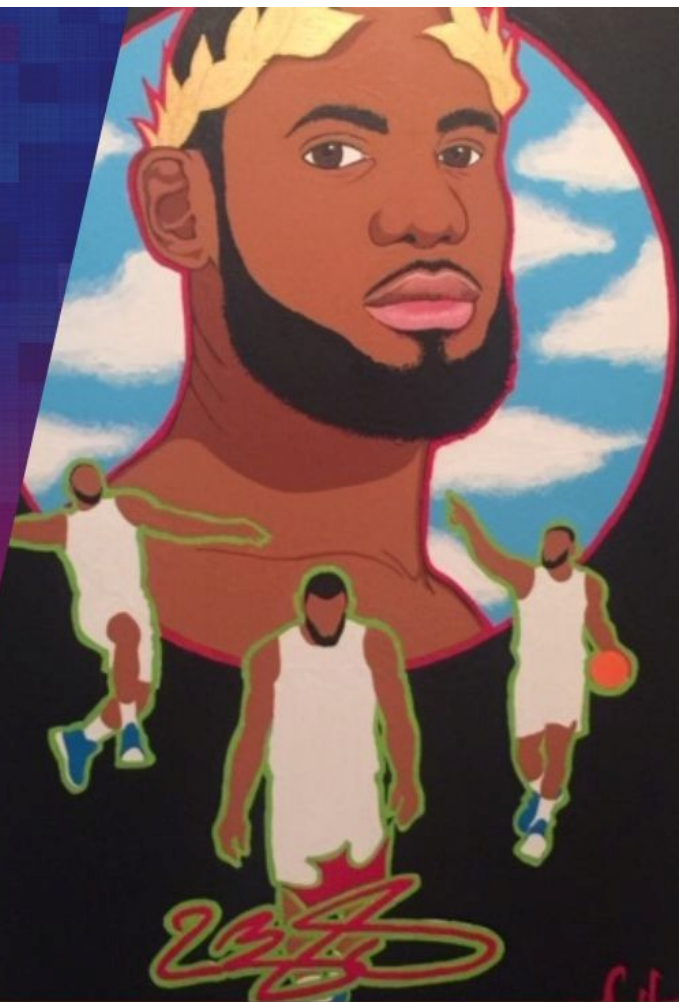
What is the Color Line,
 by Curtis Woody



LeBron James
Athlete and
Philanthropist
(1984 -)
United States

Artist
Greg Scott

"From These Shores," an exhibit at the Juffureh Slavery Museum, The Gambia and online, celebrate James and 17 other honorees representing achievers of African descent over place, time, and interests.



www.pohgep.net/culture

A Photographer Focuses on Her African Roots — and the Continent’s Future [DNYUZ](#) March 7, 2023



[Aida Muluneh](#) is an Ethiopian-born photographer based in Ivory Coast whose focus and inspiration come from her African roots.

A graduate of Howard University, she was a freelance photographer for The Washington Post from 2001 to 2002, working in Washington, D.C., and also in Ethiopia. In 2010, she founded the [Addis Foto Fest](#), the first international photography festival in East Africa. Last year she launched the [Africa Foto Fair](#), a virtual magazine and festival running through March 26 that use images to serve as “a platform to connect Africa to the world and the world to Africa.”

This month the [Public Art Fund](#), a nonprofit group that brings contemporary art to public spaces in New York and elsewhere, [is displaying 12 of her photos](#) on bus shelters in New York, Boston, Chicago and Abidjan, Ivory Coast, the first time the fund has presented artwork in Africa.

Ms. Muluneh, 48, recently discussed her career, philosophy and goals in email exchanges from Ivory Coast. The interview has been edited and condensed.

When and why did you become interested in photography and start practicing it?

I started when I was 16 in high school and became interested in it because, as an immigrant living in Canada, I realized that the international media coverage of my country was often one-sided or didn’t offer the full perspective of our realities.

Do you consider yourself a photojournalist or a fine-art photographer?

I am both; one inspires the other.

How do your Ethiopian roots inspire your photography and how are they depicted in it?

My work is a visual diary of my experiences in my country and abroad. With this said, I am heavily inspired by my culture and our stories. Each image has its own coding with messages specifically aimed at my Ethiopian audience. The colors I use, symbols and objects I use on my sets are expressions that I bring together from Ethiopian spirituality and culture.

You told the Financial Times recently that you believe there is a surge in photography because of social media. What is the connection between the two and how did the Addis Foto Fest and Africa Foto Fair grow out of these phenomena?

Better access — through internet, mobile phones and other virtual means — has allowed artists in Africa to take

control of their own careers and art forms, rather than being left at the mercy of art-world gatekeepers. Considering this is the age of information, it is only relevant that as Africans we are in the forefront to also provide our perspective and creations through technology and various platforms. Virtual platforms and connectivity have been the most important tools for the global community to use to engage with the festivals I have produced. They also help us build an international community of image-makers.

What are your goals and future plans for Africa Foto Fair?

An Africa Foto Fair exhibition will start touring to different countries in Africa, especially in West Africa, in 2024, while the fair's online platform will continue sharing various podcast conversations offering different perspectives of photographers from Africa and beyond.

My goal is to have both a physical and virtual existence that promotes, educates and sells the works of photographers from Africa.

How did your Public Art Fund exhibition come about?

I was approached by Katerina Stathopoulou, adjunct curator of the fund, to make a body of work. I have always been a fan of public art installations, since they are the best way to engage the public that might not necessarily visit galleries or museums — in a sense, bringing the art to the people.

What are you trying to illustrate with your Public Art Fund works?

My practice focuses on my cultural heritage as a way to explore themes of history, politics, sense of place and other pressing issues such as the climate crisis. I drew inspiration from the Ethiopian poet Tsegaye Gabre-Medhin's "This is where I am."

Written in 1974 — the year that marked both my birth and the start of the Ethiopian Revolution — the poem and my resulting body of photographs are markedly personal.

The series bridges past and present, examining my experiences as an immigrant and Ethiopian woman. It explores the various political regimes I've lived through and borrows visual language from religious iconography.

In a recent interview, you said you are trying to advocate for the future of Africa, as opposed to always looking to the past. Why is this goal important and how are you trying to achieve it?

I believe that strengthening the development of communication tools is a key factor in promoting the future of Africa. We must negotiate the past to have a better understanding of the direction we are moving toward. With that in mind, the creative sector has played a key role in showing the world the complexities of our continent; it has also shared our stories with our own communities through contemporary forms of expression. Artists are the witnesses and keepers of our history; they also use creativity to show another side of our realities. The future of Africa is now.

In the same interview, you said the challenges of Black people are a global phenomenon. How are you trying to further and encourage global conversation about these challenges and explore the diversity of the continent?

Unfortunately, outdated perspectives still exist when we are speaking about the challenges of Africans and those in the diaspora; these outdated views have been spread through one-sided stories and images. Since 2008, I have been teaching a new generation of image makers in Africa, first through the establishment of Addis Foto Fest and then Africa Foto Fair, steps toward offering the global audience a different view as it relates to our visual language and stories.

Beyond the Public Art Fund display and [a contemporary African photography exhibition](#) at the Tate Modern this summer, what's next?

Besides showcasing my work in different festivals and spaces, my primary focus has been to further develop Africa Print House in Abidjan, which is a professional photography printing service that addresses the need for better quality printing in Africa.

**Aimé Césaire And
Suzanne (Née Roussi)
Césaire**
Writers-Activists
**(1913-2008) and (1915 –
1966)**

MARTINIQUE

Artist

Prelli Anthony Williams

"From These Shores," an exhibit at the Juffureh Slavery Museum, The Gambia and online, celebrate Césaire and 17 other honorees representing achievers of African descent over place, time, and interests.



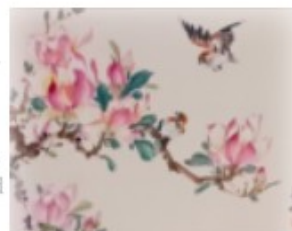
www.pohgep.net/culture

Friendship Gallery celebrates Women's History Month



"Moon Dance" by Amy Sabrin

In honor of Women's History Month, Friendship Gallery



"Couple Magnolia" by Hsi Mei Yates

because of activities in that

In honor of Women's History Month, Friendship Gallery holds a month-long celebration of talented women artists in our area. Curated by Llewellyn Berry, the show features works by 26 women who display inspired and provocative artwork representing countries around the world, as well as around our neighborhood. From Tuscany to Tehran; from South Korea to Friendship Heights and Northwest D.C., there is an extremely rich collection of women artists. As Friendship Gallery features women artists regularly in group exhibits or in groups of two or three, or even six, the March show is enriched by number as well as talent. Meet the local artists at a reception on Sunday, March 12, from 11:30 a.m. to 1 p.m. at the Village Center .

The exhibit runs from Monday, March 6 though Saturday, April 1. The Village Center is open Monday through Thursday, 9 a.m. to 9 p.m., Friday 9 a.m to 5 p.m., and Saturday and Sunday 9 a.m. to 2 p.m. Art in the auditorium is occasionally not available for viewing because of activities in that room. Please check with the front desk upon arrival. All sales are final.

Artists: Cathy Abramson, Judith Benderson, Nina Benton, **Gail Shaw-Clemons**, Susan Fattig, Gail Hansberry, Ann Joseph, Yassi Kashani, Deb M-Kelley, Bok Kim, Ekaterina Linde-Kogan, Karin Lohman, Suzanne Maggi, Heather Paul, Agnes C. Powell, Amy Sabrin, Millie Shott, **Antionette Simmons Hodges**, Wendy Haines Smith, Shirley Thompson, **Debra E. Tyler** and Hsi-Mei Yates.

APRIL



Featured Artists: Debra Jean Ambush | LaRosa Arroyo | Rhosean Asmah | Jennifer Axner | Joanna Axtmann | Christy Ball | Anne Barnes | Leda Black | Sara Blumberg | Elisabeth Boerwinkel | \$aint Boogie | Nathalie Borozny | Katherine Bramante | Susannah Brown | June Burden | Kim Bursic | Amy Callner | Corinne Carter | Michele Casto | Diane Charnov | Jared Davis | Rosanne Douglas | Ariane DSouza | Lauren Emeritz | Theresa Esterlund | Jaqui Falkenheim | Rosemary Fallon | Helen Fellows | Joel Floyd | Judy Folkenberg | Annette Fortt | **Aziza Gibson-Hunter** | Pedro Gonzalez | Tejinder Gorski | Cynthia Gossage | Nancy Gurganus | Michael Hagan | Megan Haidet | Beth Hansen | Mygenet Harris | Winston Harris | Lara Hause | Johlene Hess | Robbie Hood | Shannon Hosmer | Li Howard | Tina Hudak | Sarah J. Hull | Marty Ittner | Yoshiko Jaeggi | Rose Jaffe | Jason Jaffery | Pauline Jakobsberg | Fleming Jeffries | Cynthia Farrell Johnson | Annette Wilson Jones | Ruth Jordan | Racquel Keller | Ellen Kennedy | Josh Kery | Kristina King | Alice Kresse | Liz Aukamp LaGarde | Selene LaMarca | Elaine Langerman | Amanda Levendowski | Megan Lewis | June Linowitz | C.J. Linton | Alexandria Lippincott | Meghan Lyon | Bonnie Magness-Gardiner | Trish Manzke | Brett Marston | Sharon Williams Matthews | Sara Mayman | Anna Meyer Zachurski | Sonya Michel | Sally Middlebrooks | Alex Miller | Sandra Miller | James Modrick | David Mohallatee | Margaret Molinari | Joseph Morey | Myania Moses | Diana N'Diaye | Dominic Nash | Mary D. Ott | Donna Padian | Nicole Parker | Susan Due Percy | Tantara Person | Pauline Rakis | Glenn Robelen | Sharon Robinson | Roberta Rocha | Dave Roeder | Etai Rogers-Fett | Adi Segal | Jen Sheckels | Kathy Shollenberger | Campbell States | Henrik Sundqvist | Terry Svat | Ruya Telhami | Fid Thompson | Kim Thorpe | Ward Tietz | Daniel Venne | Marcella Verchio | Jammie Wallick | Jenny Walton | Denise Wamaling | Mark Wamaling | Elizabeth Winkelhoff | Ellen Verdon Winkler | Max-Karl Winkler | Clare Winslow | Angela Wolak | Jane Puryear Woodard | Gene Young | Némesis Zambrano | Karen Zens | Barbara Ziselberger

ABOUT PYRAMID ATLANTIC ART CENTER Founded in 1981, Pyramid Atlantic is a nonprofit contemporary art center fostering the creative disciplines of papermaking, printmaking, and book arts within a collaborative community. We equip, educate, and exhibit in our historic Hyattsville home. Our vision is to create an artistic hub in Hyattsville that inspires and enables local, national, and international artists to create and innovate in our core disciplines; elevates the local arts and small business scene; and enhances the quality of life for artists and neighbors. We value artistic excellence, infrastructure for artists, hands-on experiences, and collaboration. Pyramid Atlantic Art Center: 4318 Gallatin St Hyattsville, MD 20781

Pyramid Members exhibit works of their choice, creating a mashup of styles, mediums, and price points hung riotously throughout the gallery. Prizes and bragging rights will be awarded, including a juror's award by Eric Key, Director of the Arts Program at University of Maryland Global Campus, and a "People's Choice Award."

Celebrates Black Women’s History Month

by **Micha Green** April 18, 2023

Walking into Oxon Hill Manor for the black-tie reception of the “[Black Women’s History Month Art Showcase: Woke Beingness](#)” on April 14 was about more than the fabu-

lous work by the artists, it was about their stories — and the importance of Black women in curating, developing, revealing, celebrating, maintaining, teaching and cherishing cultural narratives.



A piece from artist **Adjoa Burrowes'** "Winds of Change" series featured in the Black Women's History Month Art Showcase (Courtesy photo)

“We’re here to let people know who Black women artists are and what their role and responsibility is to keep this culture,” exhibit curator and celebrated artist **Cheryl D. Edwards** told The Informer. “Artists create from their interior. And they are Black women and I wanted it to be intergenerational because we are, many times, unheard and unseen “.

“Woke is an adjective meaning ‘alert to racial prejudice and discrimination.’ While the term ‘beingness’ is a noun defined as ‘the quality, state, or condition of a way of life.’ African American women artists have historically had to encounter, confront and negotiate the terms of their artistic practice. Black women artists have generally created art which exudes beauty, strength, wisdom and love,” Edwards explained in her curatorial notes, noting each artist embodies all of the aforementioned qualities.

Although her curatorial research and work provided the artists, Edwards credits the brainstorming of Tristan Colding, program specialist with Maryland National Capital Park and Planning Commission (MNCPPC), for the exhibit to get on its feet.

Colding was inspired by [an initiative in Atlanta, Georgia](#), declaring April as Black Women’s History Month. The program specialist wanted to bring that same energy to the arts and people of Prince George’s County.

“We’re here celebrating Black Women’s History Month. We’re here celebrating Black women artists in Prince George’s County and the surrounding areas in Maryland, D.C. and Virginia,” Colding said with enthusiasm.

Artists in the online Prince George’s Park “Art Auction,” until mid-May, include: Michelle Talibah, **Adjoa Burrowes**, **Claudia “Aziza” Gibson-Hunter**, Melanie Royster, Katherine Tompson, lauded quilter and multimedia artist Faith Ringgold, and Edwards, the exhibit’s curator.

“I wanted to be a part of [this exhibit] because I feel like it’s important that we put ourselves out there and we have to share our message with the people and I think through exhibitions, you’re able to share the messages in your work with others,” Burrowes, a visual artist who specializes in printmaking, told The Informer. “The fact that Black women in America, we tend to be overlooked. ... It’s about time that we get our due.”

“During the pandemic, it seemed like something turned and people started questioning a lot of stuff. And it’s still happening. We’re still questioning and still trying to make people understand what our experience is in America,” said the Chicago native who now lives in Northern Virginia. “So my challenge as an artist is, ‘How do you deal with all that phenomena in a visual way and how do you deal with it in a nonrepresentational way? How do you deal with it with line and shape and value and tone? How do you create this concept of change? So I try to do that with the lines, try to create a certain dynamism, to make you feel like things are moving. That was my objective.”

With their artwork on display and for purchase, the evening celebrated the women with delectable food treats, an open wine bar featuring selections from the McBride Sisters’ “Black Girl Magic,” collection, and speeches about and by the featured artists. The captivating art heightened the beauty of the Oxon Hill Manor, which features fancy furniture in several multipurpose rooms and beautiful outdoor spaces.

“It’s just been a pleasure to see someone who has been so supportive of arts through the generations. And that’s what I’m so appreciative of,” Cecile Tolliver told The Informer, talking about Edwards. “And then to have this exhibit in such a glorious, glamorous place. People do not really know the gem that they have in this Oxon Hill Manor here.”

“And so thank you,” Tolliver continued, turning to Edwards. “I’m so appreciative of what you’re doing for Black women.

For more information on the exhibit and to purchase artwork, go to www.pgparks.com.



Artist and Black Women’s History Month Art Showcase curator Cheryl Edwards poses. (Micha Green/The Washington Informer)

Meet the Artist



Barbara Joann Combs, artist, art educator, community arts collaborator born in Los Angeles, California, has worked within the discipline of visual arts since childhood. Barbara holds a B.A. with distinction in visual arts from Fayetteville State University, has written and taught curriculum for art fundamentals courses at Seventy-First High School, North Carolina for seven years. Awarded a MA and MFA in Community Arts from Maryland Institute College of Art.

Barbara has worked within five Baltimore communities facilitating four quilt projects and two summer youth programs creating murals. A community mural was a collaboration with the Johnson Square neighborhood at Ambrose Kennedy Park and pool. During the pandemic a virtual community workshop was developed with Greenbelt Recreation Arts for African American History Month and Combs continues to facilitate art workshops within this organization.

Barbara's recent exhibits in Maryland include *What Do You See When You Look At Me?* at Glen Echo Popcorn Gallery and *Black Artists of D.C.* at James E. Lewis Museum of Art, Baltimore.

Ms. Combs currently teaches art education in Prince George's County at Gaywood Elementary. She paints murals on the walls and doors of the school with Pre-K through 5th grade students. In addition, Combs partners with high schools to facilitate mural painting within Gaywood to fulfill students' Service Learning hours.

Barbara's Greenbelt studio is open for creation sessions by appointment.



ARTIST STATEMENT

My personal experiences with conflict, while seeking peace, beauty, and joy are reoccurring themes that move me to create. These events are as broad as social justice issues; to fond memories of Daddy listening to jazz music; or Mother growing plants and flowers; and various travels to Hawaii, Guadalajara, Merida, and Baja, Mexico.

These experiences are the stimulus for the themes I create in: Abstraction, Dance, Jazz, Nature, and Portraiture. The compositions begin their life in a sketchbook and then are created in Realism or Minimalist Cubism using graphite, charcoal, watercolors, acrylics, collage, printmaking and mixed media on paper and canvas.

Creating helps me to work through the conflict and brings me peace and joy. My hope is the viewer connects with a composition and their imagination takes them on a journey where they can leave their conflicts for a time, obtain some peace, see beauty, and stir up joy.

CONTACT INFORMATION createdbybarbara@gmail.com

COMMUNITY ARTIST PORTFOLIO mica.digication.com/barbarajoanncombs

EXHIBITIONS

2023

- *Black Artists of D.C.* | James E. Lewis Museum of Art, Baltimore, MD
- *What Do You See When You Look At Me?* | Glen Echo, MD
- *Shifting Paradigms* | Center for Performing Arts, Prince George's Community College, MD
- *Hope and Healing* | Montpelier Arts Center, Laurel, MD

2022

- *What Is Ours* | Sandy Spring Museum, Sandy Spring, MD
- *Songs That Make Us Move* | Friendship Heights Village Gallery, Chevy Chase, MD
- *Handcrafted* | BlackRock Center for the Arts, Germantown, MD
- *Occupy the Moment* | Bridgeport Art Center, Chicago, IL
- *New Scene* | New Deal Cafe, Greenbelt MD

2021

- *Abstraction, Barbara Joann Combs & Kathy Karlson* | Greenbelt City Council Chambers, MD
- *All That Jazz* | New Deal Café, Greenbelt, MD

2020

- *Hello, Growing Together* | New Deal Café, Greenbelt, MD
- *Perspectives: Prince George's* | Lowe House, Annapolis, MD

2019

- *Reflections of Self* | Montpelier Arts Center, Laurel, MD

2018

- *Bright & Bold Exhibit* | Serendipity Labs, Bethesda, MD

2016

- *Depression Awareness* | Bohrer Park, MD
- *Art Critic Exhibit* | Gallery Miriam, Decatur, GA

2015

- *Process and Purpose: Reflections of Art Teachers* | Pyramid Atlantic Center, MD

2011

- *Abstract Fine Art Exhibit* | Art Institute & Gallery, MD
- *You Are Here | Convening* | Maryland Institute College of Art, MD

2010

- *Whiteness | 15 Art Actions* | Maryland Institute College of Art, MD
- *Quilting for Social Justice* | Maryland Institute College of Art, MD

2009

- *Enter/Face* | Maryland Institute College of Art, MD

2007

- *An Evening of Art & Jazz* | North Regional Library, NC

2006

- *Fine Arts Festival*, | Arts Council of Moore County, NC
- *3rd Annual Changing of the Art* | Gallery 208, NC
- *Black History Month* | Cape Fear Studios, NC

2005

- *Where Are They Now* | Rosenthal Gallery, NC

2004

- *Memorial Day & Local Artists' Show* | Amazing Grace Gallery, NC

2003

- *The Opening* | Amazing Grace Gallery, NC

2002

- *What's Inside* | Rosenthal Gallery, NC
- *Jenkins & Friends* | Cape Fear Studios, NC

2001

- *Personalities...Abstract + Expression* | Arts Council, NC
- *Various Artists* | Gallery Advertising, NC
- *Brochure* | Fayetteville State University, NC
- *Web Page Design* | Fayetteville State University, NC
- *Monthly Display* | Fort Bragg Main Library, NC
- *Public Exposure*, Arts Council, Fayetteville, NC

2000

- *Student Exhibit* | Fayetteville Museum of Art, NC
- *Shadows and Dreams* | Rosenthal Gallery, NC

Commissions

2009

- *Acrylics & Watercolors*, Cliffdale Christian Center
Three -11"x14"; One- 50"x50" acrylic on canvas
One- 16"x 20"; Ten - 22"x 30" watercolors on paper

2008

- *Family Portrait* | Wayne Rothwell

2007

- *Butterflies & Magnolias* | Christopher Rivera

2005

- *Personal Narrative* | Yyonette Rhodes
- *Daffodils 1 & 2* | Wayne Rothwell

2004

- *Shemar & Parents* | Wayne Rothwell

Collections

- *Erykah Badu* | Health Pavilion North, Cape Fear Valley Health System, NC

- *Woven Together: Sunset* | The Maryland-National Capital Park & Planning Commission

Publication

- *Greenbelt Art Gallery* | Greenbelt News Review, <https://www.greenbeltnewsreview.com>

- *Greenbelt Artists Keep Working Through Many-Month Lockdown* | Greenbelt News Review, Thursday, February 18, 2021, page 12

- *Greenbelt Recreation Arts Hosts Studio Tour* | Greenbelt News Review, Thursday, May 27, 2021, page 12

MAY

S&R EVERMAY PRESENTS
SPRING 2023 OPEN STUDIO
SUNDAY, MAY 7, 2023
1-5 PM



Join the recipients of the Washington Award Fillmore Prize for Spring Open Studio. Come meet and visit the studios of artists Jordann Wine, Zsudayka Nzinga Terrell, Lory Ivey Alexander, Jessica Valoris, and Sarah Beth Oppenheim.

- Free & Open to the Public.
- Art Available For Purchase.
- Dance rehearsals by Heart Stück Bernie.

THE FILLMORE SCHOOL
1800 34TH STREET, NW
WASHINGTON, DC 20007
PLEASE PARK IN LOT. ACCESSIBLE.



Zsudayka Nzinga Terrell

Newly Selected Artists: May 2023

Claudia “Aziza” Gibson-Hunter, Amber Robles-Gordon, and Zhenya Parish

May 6–May 28, 2023

Opening Reception, Friday, May 5, 6 P.M.

Member Opening Reception, May 5, 5 P.M

Claudia “Aziza” Gibson-Hunter

Flight School

“...spiritual technologies are repeated cultural practices meant to alter the mind, body, or spirit of an individual or community.”

(Spiritual Technologies Project)



Dawn Flight_ Flight Dawn (detail), 2022, acrylic paint, colored pencil, 25 x 30 x 4 in (photo credit: John Woo)

Claudia “Aziza” Gibson-Hunter understands flight to be spiritual technology. It is a powerful technology which creates a dimension that provides protection for the soul. From the stories collected by Zora Neale Hurston to Alvin Ailey’s *Revelation* to gospel music lyrics, flight has been more than a verb. Flight is also a noun, a spiritual state of being that creates a loophole of redemption. It is in this state/place that Black folk heal, plan, prepare, and imagine, expanding creative and intellectual energy. Though the body and mind are bombarded with racist restraints, this place can be activated. Given the aggressive attempts to further dissolve the promise of a people, this is a time to activate flight, hence the title *Flight School*. Gibson-Hunter explores this notion of flight through abstraction.

Amber Robles-Gordon

Remnants: A visual journey of memory and renewal



Soy luz, amor, y frecuencia. (I am light, love and frequency), 2023, mixed media, 80 (L) x 60 (H) in

Amber Robles-Gordon is drawn to the terms, remnants, slivers, and fragments, and believes we are all a compilation of pieces of our experiences, influences, and choices. She uses her artwork to explore and share her perception of cellular and spiritual energy. And, for Robles-Gordon, artwork is the language she uses to discover, understand and express the condition of life and its connection to her soul.

In this series, Robles-Gordon explores the emotional, physical, and psychic processes of loss. This body of work conveys the mental and physical effort it takes to move through loss. The artist works sequentially and within these works, deploying the lenses of abstraction, realism, photography, sacred geometry, symbolism, and installation art to convey a journey of self-awareness and growth. Together, these artworks present a visual telling of love, loss, and healing.

Along this journey, Robles-Gordon convened with friends and incredibly talented artists Zoë Charlton, Lavett Ballard, Wesley Clark, Elana Casey, and Alanzo Robles-Gordon, to join and partner with her in this visual storytelling. She thanks them for their friendship.

Zhenya Parish ***The Art of Letting Go***



Zhenya Parish, *Primordial* (detail), mixed media on canvas, 36 x 72 in

The pieces chosen for this exhibition are relatively recent. They reflect an evolving use of abstraction to capture a practice of observation and interaction. The works have their origin, primarily, in live painting events the artist held throughout DC, Maryland, and Virginia. During this time, Parish returned to larger canvases to explore a dialogue and symbology of perceived experiences. She did not begin with a pre-established method for their creation, but encouraged participation and interaction with audiences and other performing artists. The only primary understanding was *The Art of Letting Go*. What was revealed on the canvas constantly evolved over the course of an evening. Parish did not commit to any temporary perception, but practiced the art of opening up to constantly change the experience.

In this exhibition, Parish hopes that these pieces will challenge the viewer to find a new point of relation and help create a moment of understanding, appreciation, or feeling.

We live in flux. Embrace it.

EASTCITYART

ALONZO DAVIS NAVIGATING CLIMATE CHANGE AT ADKINS ARBORETUM

By [Editorial Team](#) on May 9, 2023

Tue, 02 May 2023 - Fri, 30 June 2023



Alonzo David, *Navigating Climate Change*, mixed mediums with bamboo and windsurfing sails, 60" H x 96" W x 3" D

Reception: Saturday, May 13, from 2 to 4 p.m.

Aglow with the electric hues of windsurfing sails and actual LED lights, Alonzo Davis's bamboo "rafts" fill the gallery at the Adkins Arboretum Visitor's Center. On view through June 30, they are part of his series "Navigating Climate Change," an exuberant call-to-action for creative solutions to this urgent issue. There will be a reception on Saturday, May 13, from 2 to 4 p.m. featuring live music by bassist and American University professor Aram Sinnreich.

The Arboretum is honored to host Davis, a deeply influential African-American artist, teacher and gallerist whose long years of activism have helped put African-American artists into the spotlight since the mid-1960s. Born in Alabama, Davis spent his early days as an artist in Southern California. After teaching at colleges in California, Texas and Tennessee, he moved to the Washington, DC area where he has lived for the past two decades. A veteran traveler who has visited Africa, Europe, the Caribbean and the American Southwest, Davis credits his exposure to many different cultures as a profound influence on his art.

It was his studio assistant's Peace Corps posting to an island in the South Pacific that sparked Davis's interest in the traditional stick charts used by Micronesians to navigate between distant islands, resulting in his "Navigation Series." Featuring bamboo and LED lights, these brilliantly colored works soon evolved into the related series, "Navigating Climate Change" in which he began incorporating pieces of windsurfing sails.

"The concept combined ancient ways of charting with our high tech satellite-based navigation system known as GPS," Davis explained. "This series complemented my use of both high tech and low-tech materials and techniques in my artwork."

Hot pink, purple, glowing yellow and fluorescent green contrast with the bamboo's natural colors in his large "Navigating Climate Change" assemblages. African-flavored geometries burnt into the bamboo combine with painted patterns to dance across their crisscrossing surfaces. Hovering beneath are angular pieces of brilliantly colored windsurfing sails tied with colored string to the bamboo, while hidden LEDs radiate a mysterious, unearthly luminosity.

"The idea of adding a windsurfing sail to the bamboo constructions was not only appealing aesthetically," Davis said. "I thought first of the skill it takes to windsurf and from there began to muse on the many

associations with elements of the climate crisis: our oceans, rising tides, and wind energy...to say nothing of the multiple approaches science has advanced to deal with it.”

Taut with energy and joyful color and texture, Davis’s works harbor many subtle messages. The burnt patterns on the bamboo recall the ongoing outbreaks of wildfires caused by climate change, while the openness of his compositions suggest the need for open, expansive creative thinking about this pressing problem. Made with bamboo, a renewable resource, their inspiration, the Micronesian stick charts, infers the deep understanding traditional cultures had of the earth. In combination with touches of 21st century technology—the bright sails, bits of hardware and glowing LEDs, these raft-like artworks speak of the necessity of considering and utilizing every available possibility in navigating this complex issue.

Davis said, “In essence, the series is my way of acknowledging world concern with how we relate to nature, ecology and climate change. I want the artwork to bring attention to how we address the effects and the vigor or lack of action around what portends to be a planetary turning point.” This show is part of Adkins Arboretum’s ongoing exhibition series of work on natural themes by regional artists. It is on view May 2 through June 30 at the Arboretum Visitor’s Center located at 12610 Eveland Road near Tuckahoe State Park in Ridgely. Contact the Arboretum at 410-634-2847, ext. 0 or info@adkinsarboretum.org for gallery hours.

Adkins Arboretum is a 400-acre native garden and preserve at the headwaters of the Tuckahoe Creek in Caroline County. Open year round, the Arboretum offers educational programs for all ages about nature and gardening. Through its Campaign to Build a Green Legacy, the Arboretum will build a new LEED-certified Arboretum Center and entranceway to broaden educational offerings and research initiatives promoting best practices in conservation and land stewardship. For additional information about Arboretum programs, visit www.adkinsarboretum.org or call 410-634-2847, ext. 0.

In the Helen C. Frederick Gallery

Gail Shaw-Clemons

Over the Rainbow:

Color, Value and Form

Pyramid Atlantic Art Center

4318 Gallatin St.

Hyattsville, MD

Opening reception:

Saturday, May 20, 2023 6-8pm.



Over the Rainbow:

Color, Value and Form

Featuring Works by Gail Shaw-Clemons

On View May 20-June 25

Opening Reception May 20 | 6-8pm

Let's celebrate Pyramid's newest exhibition, in style, with light refreshments and music. Chat with Gail about the pieces and ask about her process.

"Rainbows are a sign of hope, new beginnings and transformation [...] This body of work began here at Pyramid Atlantic once they opened from the Covid-19 shutdown. Working with the color rainbow roll technique became a healing and rejuvenating process that presented a needed distraction from the horrors of Covid, Black Lives Matter, and the political unrest. [...] This series represents the fact that beauty can be created in response and in spite of trauma, disappointment, fear and bewilderment." -Gail Shaw-Clemons.



Wellspring
MANOR & SPA

\$35.00/person
Advance Registration Required
www.wellspringmanor.com/art-galleries

SPECIAL EDITION
MAY GALLERY WALK & ART VENDOR
MARKETPLACE
SUNDAY, MAY 28, 2023
1:00-5:00 PM

WELLSPRING MANOR & SPA
11311 DRUMSHEUGH LANE
UPPER MARLBORO, MD 20774

TH Gomillion

IA&A
AT HILLYER

ARTIST TALK

A Conversation with
Amber Robles-Gordon
and George Hemphill

Saturday, May 20, 2 p.m.



SH GALLERY
ARTIST TALK

WEDNESDAY JUNE 28
6 PM - 8PM

EXHIBITING ARTISTS:
SELENA "NOIR" JACKSON | JOSEF ISAIAH KEYES | PRUDENCE BONDS
ADEWALE ALLI | MAURICE JAMES JR. | IMANI SHANKLIN ROBERTS

Shanklin Hall Gallery

Shanklin Hall
2325 18th Street NW
Washington, DC 20009

On display
May 25 - July 31, 2023

JUNE



JELMA The James E. Lewis
Museum of Art
2201 Argonne Drive, Baltimore, MD 21251



BLACK ARTISTS OF D. C.

AN EXHIBITION OF 40 BADC MEMBER ARTISTS

JUNE 22 - DECEMBER 8, 2023

RECEPTION
SATURDAY, JULY 1, 2023
12:00 - 4:00 P.M.

Curated by Schroeder Cherry

BLACK ARTISTS OF D. C.

EXHIBITING ARTISTS

ADJOA BURROWES ALLITA IRBY ANNE BOUIE ANTIONETTE SIMMONS HODGES
ASHLEY BROWN AYANNA PEAKE BARBARA JOANN COMBS BEVADINE TERRELL
BRUCE I. CAMPBELL CAMILA BRYCE-LAPORTE CAREY FRANCIS CHERYL FOSTER
CLAUDIA AZIZA GIBSON-HUNTER CYNTHIA SANDS DANIEL T BROOKING DAVID ALLEN HARRIS
DENISE DOUGLAS THEMBI DERRICK TABOR DIANA BAIRD N'DIAYE FRANCINE HASKINS
GRETA CHAPIN-MCGILL HAMPTON R. OLFUS, JR. JAMES BROWN, JR JANATHEL SHAW
JANE BETTISTEA JOHN HENDERSON JULEE DICKERSON-THOMPSON LORY IVEY ALEXANDER
MAME NDIAYE MARI ARTIS NANNO SMITH PRUDENCE BONDS
RESHADA PULLEN-JIREH SARAH MATTHEWS SHARON ROBINSON SHEILA CRIDER
SUMMER BROWN TH GOMILLION WILLARD TAYLOR WINSTON HARRIS



Sheila Crider



Francine Haskins



Curator Schroeder Cherry and
Julee Dickerson-Thompson



Antionette Simmons Hodges



James Brown, Jr.



Daniel T. Brooking

Image courtesy of Schroeder Cherry



Janathel Shaw, Greta Chapin-McGill, Claudia Aziza Gibson-Hunter, Schroeder Cherry, James Brown, Jr., Daniel T. Brooking, Francine Haskins, Sheila Crider,



BADC cofounder Claudia Aziza Gibson-Hunter
and
Curator Schroeder Cherry

FEATURED EVENTS



[MORE INFORMATION](#)

EVANS THORNE ARTSFEST FEATURED ARTIST

Evans Thorne was born and grew up in Trinidad West Indies. After high school, he worked for the Government of Trinidad and saved money to come to the USA to study art. He attended Northern Virginia Community College in Virginia and Howard University in Washington, D. C. and graduated Magna Cum Laude with a BFA in Painting. After college, he returned to Trinidad and taught Art and Craft at Belmont Junior Secondary (a middle school) for two years before returning to the USA. He is influenced by African art, Japanese paintings, Middle Eastern designs, Impressionist European art, and the colors and patterns of African American art. He has exhibited his art in Trinidad and the USA from 1977 to 1982 and from 2017 to 2020. He uses acrylics and mixed media to create colorful scenes of the folk culture of the Caribbean. He is a member of Black Artists of DC.

**MEET EVANS THORNE AT THE ARSTFEST ON JUNE 10,
2023 AT INDIAN HEAD VILLAGE GREEN FROM 11 AM TO 5
PM**

ARTSFEST 2023

eventbrite

Order #7040386899

EJ Montgomery Tribute Luncheon



Luncheon Ticket \$29.58

The Cosmos Club, 2121 Massachusetts Avenue Northwest, Washington, DC 20008

Thursday, June 29, 2023 from 11:30 AM to 2:30 PM (EDT)

Eventbrite Completed

Order Information



704038689911463237119001



E.J. Montgomery

Members of Black Artists of DC attended the EJ Montgomery Tribute Luncheon. Several members of the audience spoke about her art and the influence she had on their life and their art. The event was held at the Cosmos Club



Juanita Hardy
Millennium Arts Salon



Melvin Hardy
Millennium Arts Salon



Carol Dyson
Busboys and Poets Gallery





Lynn Silvester



Susan Goldman and Claude Elliott

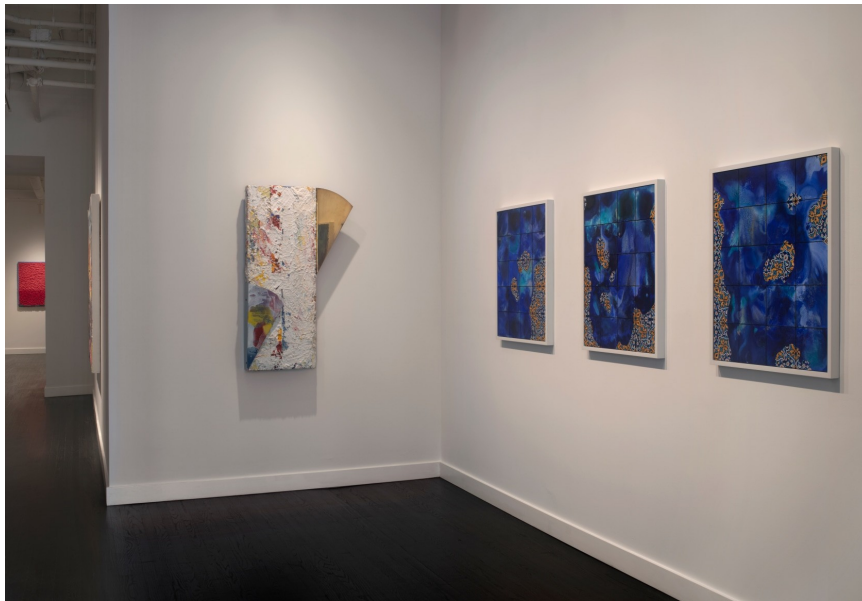


JULY
H E M P H I L L

JUMP, TWIST, FLOW...

MAGDALENA ABAKANOWICZ, RUSH BAKER IV, WILLEM DE LOOPER, THOMAS DOWNING, SHAUNTÉ GATES, SAM GILLIAM, HEDIEH JAVANSHIR ILCHI, WAYSON R. JONES, LISA SCHEER & ANNE TRUITT

JULY 14 – AUGUST 19, 2023



HEMPHILL is pleased to announce the exhibition *Jump, Twist, Flow...* opening on Friday, July 14, 2023, with a Summer Open House on Saturday, July 15, 2023 from 12-5 pm. The exhibition will remain on view through August 19, 2023. *Jump, Twist, Flow...* will feature works by artists, Magdalena Abakanowicz, Rush Baker IV, Willem de Looper, Thomas Downing, **Shaunté Gates**, **Sam Gilliam**, Hedieh Javanshir Ilchi, **Wayson R. Jones**, Lisa Scheer and Anne Truitt.

Imagine, children exclaim with glee, running over hot stone pavers as they take turns plunging deep below the water's surface. "Cannonball!" one screams, jumping as high as the springs allow and catapulting into the air. The water erupts from its confines, soaking everything within 5 feet of the board. They churn the chlorine filled water, goggles suction cupped to their faces. The large-scale, exuberant pieces in *Jump, Twist, Flow...* encourage the viewer to move through the gallery in ways that evoke iconic summer diving board tricks: the cannonball, pencil dive, corkscrew, can opener, front flip, belly flop and the flying squirrel.

LIBRARY OF CONGRESS BLOG

Pluralist Printmaking: The In Unison Portfolio

July 26, 2023

Posted by: [Kristi Finefield](#)



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.

mad, 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.

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 brain-child 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.

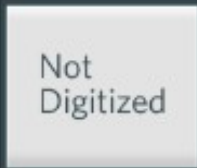
The Millennium Arts Salon (now approaching its 25th anniversary) was founded by art collectors and experts Juanita and Mel Hardy with a commitment to "advancing cultural literacy" through art and cultural programming, which includes salon talks, exhibitions,

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 10th 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 15th 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.”

21 results containing "2023:043"

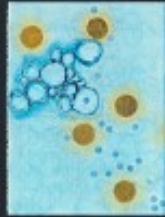
Larger image available anywhere | Larger image available only at the Library of Congress (20) | Not Digitized (1)



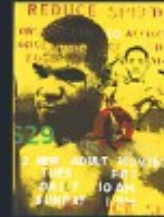
In unison : 20 Washington, DC artists



Untitled 1



Life without dilution



Will you still love me if I was down and ...



Both/and



Midnight skies #2



Mami Wata



Afro Will #5



Spirit bones V



Web/Desire #6



Sunshine boogaloo 5



Centropia



Red blossom



Charred II



Drowning in the sea of fears #5 (Fear of flying)



Three women V



Celebration II



Practice of a DC hand dancer #4



Etude #3



Way



Armored

Everyday Every Day

Presented by Black Artists of DC
and curated by Gia Harewood
@giametricart on Instagram

Featuring work by:

Ralston Cyrus
Selena "Noir" Jackson
Gabrielle Moore
Reshada Pullen-Jireh

July 6 - July 26, 2023
Artists & Makers Studios
11810 Parklawn Drive | Rockville MD 20852

Opening Reception
July 7 from 5 - 8 PM



Coffee in my Cup, 2014 by Reshada Pullen-Jireh

The current socio-political landscape in the US is filled with conflict and polarization. Moreover, the racism and anti-Blackness demonstrated by George Floyd's 2020 murder still exists. While it is important to understand the history of and resistance to that oppression, Black life is more than struggle, pain, and protest.

The artists in this exhibition, a partnership between Black Artists of DC (BADC) and Artists & Makers Studios, celebrate everyday Black humanity through portraiture. From playful candid shots to contemplative poses, this art centers the Black body and invites focus on the beauty that Black people exude every day.

Artist Talk - July 15, 1 - 3 PM
Panel Discussion - July 22, 4 - 6 PM*
"The Pros & Cons of Gallery Representation"

Panel taking place at The Yard Eastern - Market
700 Pennsylvania Ave, SE | Washington DC


Exhibition made possible by Black Artists of DC (BADC), Artist & Makers Studios,
and funding from the Greater Washington Community Foundation.








Everyday Every Day artist talk

EVERYDAY EVERY DAY
Presented by Black Artists of DC & Curated by Gia Harewood
July 6 - July 26, 2023


Ralston Cyrus
@ralicyrus


Selena "Noir" Jackson
@_selenoir_


Gabrielle Moore
@gabbysartchive


Reshada Pullen-Jireh
@reshadapj



July Opening Reception & 1st Friday Art Walk

Friday, July 7, 6 - 8 p.m.



General Public: 6 - 8 p.m.

Member Exclusive Reception 5 - 6 p.m.

The general public is invited to the opening reception of Newly Selected Artists: Kelley O'Brien, Chris Combs, and Wa PaPo: David Allen Harris and Lyric Prince Harris. Take this opportunity to meet the artists in person and mingle with friends.

Become a member today to join IA&A in an exclusive preview reception!

[Become a Member](#)



What Do You See When You Look At Me?

Exhibiting Artists

Tronja Anglero	Kanchan Balsé
Prudence Bonds	Sara Caporaletti
Barbara Joann Combs	Marilyn Gates-Davis
Madeleine Greenwald	Kara Holman
Ellen Maidman-Tanner	Delia Mychajluk
Erica Orgen	Suzanne Papiewski
Linda Plaisted	Reshada Pullen-Jireh
Pauline Siple	Lynda Slayen
Harriet Smith	Carter Wynne

On display July 7 - 30

**Opening Reception
July 7 | 6 - 8 pm**

**Popcorn Gallery
Glen Echo Park
7300 MacArthur Blvd.
Glen Echo, MD 20812**



Popcorn Gallery
Glen Echo Park
7300 MacArthur Blvd.
Glen Echo, MD 20812

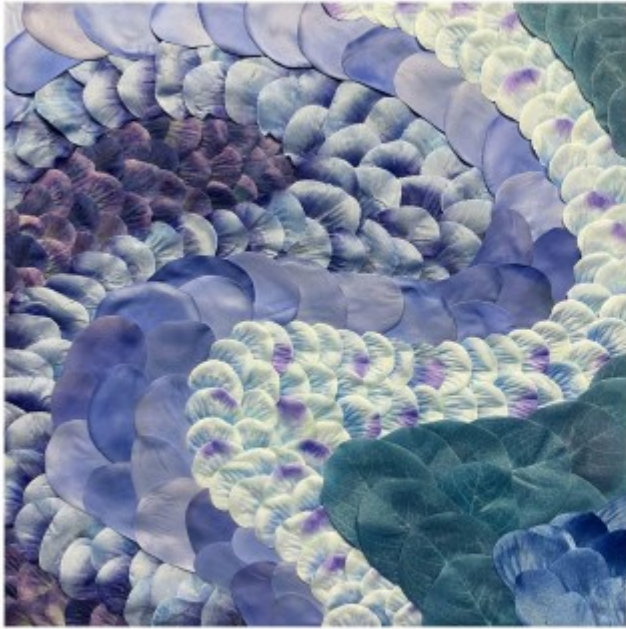
On display
July 7 - 30, 2023



The BIG Show Exhibition Opening & Variety Show takes place on Saturday, July 15, 2023 – and we want you to participate! The exhibition is on view in the main gallery and online from July 15 – August 12, 2023.

[Schroeder Cherry](#) has an Angel Sconce in The Big Show at Creative Alliance. Reception, Saturday, July 15, 8pm





MOVEMENT

Curated by Gia Harewood
@giametricart on Instagram

July 20 - October 27, 2023
The Yard - Eastern Market
700 Pennsylvania Avenue, SE
Washington DC 20003

Opening Reception
July 20 from 6 - 8 PM

Ride the Wave, No. 6, 2023 by Rashad Ali Muhammad

MOVEMENT

Whether in their composition, subject matter, or technique, some artists truly capture a sense of motion—there is a dynamic flow and energy that is immediately evident in their work. From porcelain, watercolor, and acrylic, to photography, digital prints, and everything in between, these artists use a variety of media to move the viewer.

The dates for this exhibition will also stretch from summer into the fall, so the seasons will create their own wave of change over time.

Featured artists:

Daniel Brooking
Gayle Friedman
Joy Nutt
Jessica Valoris

Lisa Brown
Laurel Lukaszewski
Reshada Pullen-Jireh
Redeat Wondemu

Olivia Bruce
Rashad A. Muhammad
Dina AZ Salem

THE PROS & CONS OF GALLERY REPRESENTATION

There are countless considerations surrounding what many artists see as a confusing and sometimes controversial topic.

JOIN OUR PANEL AS THEY EXAMINE THE RELEVANT ISSUES!



HOLLY BASS
ARTIST



MYRTIS BEDOLLA
GALLERIST



SCHWANDA ROUNTREE
ART CONSULTANT



SHELDON SCOTT
ARTIST

SATURDAY, JULY 22 | 4 - 6 PM

THE YARD - EASTERN MARKET

700 PENNSYLVANIA AVE. SE, WASHINGTON, DC 20003

Curator Gia Harewood and Black Artists of DC hosted a panel on *The Pros & Cons of Gallery Representation*.

The presentation and reception were enjoyed by an audience of 80 to 100 attendees.





Art for the Soul

Intuitive Jewelry - Fiber Art - Mixed Media
Art in the Afternoon & Open Studio



Art by Francine

Haskins

Sunday, July 9th, 2023
1pm - 7pm

Francine Haskins Studio
4109 19th St, NE
Washington, DC 20018
202-355-5507

Artists:

The Harlem Aesthetic - Shimoda & Laura Gadson
Joanne Graham, Imani Russell

Francine Haskins
& remembering
Jeri Hubbard

AUGUST



PERCY MARTIN'S MYTHICAL CONNECTIONS IN ART

Join the UMGC community for the opening reception of an exhibition of works by master printmaker **Percy Martin**. Born in Virginia, Martin studied at the Corcoran School of Arts and launched his printmaking studio, WD Printmakers Workshop, in the basement of his home in Washington, D.C. In addition to producing prints in all the major techniques, Martin taught art and printmaking throughout his career. His works, which narrate the stories of

mythical people and animals of his own creation, are in major museums and collections, including the Smithsonian American Art Museum, American University Museum at the Katzen Arts Center, and UMGC's Maryland Artist Collection. He has shown his works widely throughout the United States, South America, Africa, and Europe.

When

Sunday, August 20, 2023
3–5 p.m.

Where

UMGC Arts Program Gallery, Lower Level
College Park Marriott Hotel & Conference Center
3501 University Boulevard East
Adelphi, MD 20783

Exhibition Dates

August 13–October 8, 2023

Exhibition Hours

9 a.m.–9 p.m. daily

the Coming of Middle Age



A series of artworks and installation examining growing older and approaching what is considered middle aged.

August 1-24, 2023

Opening Reception
August 4, 2023 5PM-8PM



Artists and Makers Studios
11810 Parklawn Drive, Suite 210
Rockville, MD 20852
Office - 240-437-9573
ArtistsAndMakersStudios.com



Zsundayka Nzinga

TerrellArtsDC.com

Butter Art Fair, Indianapolis, IN, “Finding Home”, Annapolis, MD and
Knowhere Art Gallery, Martha’s Vineyard

Successions: Traversing US Colonialism Quilts Featured at Butter Art Fair,
Indianapolis, IN



DC Political, Welcome to the District of Colonialism, (Left), Front, Mixed media on quilt, 90 x 86 in., 2021

DC Spiritual, Native American, (Right), Back, Mixed Media on Quilt, 86 in. x 90 in., 2021

I am excited to share several quilts from my series Successions: Traversing US Colonialism were featured in the BUTTER Fine Art Fair in Indianapolis, IN! Additional information regarding the series Successions: Traversing US Colonialism and Butter Art Fair are included below. My series Ancestral Realms is at Knowhere Art Gallery in Martha’s Vineyard and the series Remnants: a journey of memory and renewal is at Maryland Hall in Annapolis, MD. Please peruse below for additional details.

Blessings everyone!

ABOUT SUCCESSIONS: TRAVERSING US COLONIALISM

“**Amber Robles-Gordon** creates visual tableaux imbued with magic and mystery. Engaging complex concerns with political, socio-economic, and environmental implications regarding issues of placemaking and citizenship, this Afro-Latina mixed media artist lever- ages her practice as a platform. She transforms these issues into supernatural moments designed to make the viewer think, question, and think again about the societal impact of these concerns. I’ve spent several years looking, learning, and reflecting on Robles-Gordon’s work to decode what makes her artworks so compelling. I’ve concluded that Robles-Gordon constructs artwork steeped in ancestral memory that evokes transcendental experiences, actively engaging the viewer’s conscience. Gestural drawing, painting, and sewing are some of the strategies she employs to transport the viewer from the pictorial to the inner depths of her imagination. Robles-Gordon intently dissects and reconfigures materials, developing a rich visual language operating on a sophisticated register. This language interweaves a variety of artistic strategies including Geometric Abstraction, Action Painting, and Quiltmaking, providing a robust and layered discourse. By incorporating these gestures within her work, Robles-Gordon has created a nuanced approach to thinking about abstract painting, our world, and the pursuit of social justice.”

Such is true of D.C.-based Afro-Latina artist Amber Robles-Gordon, whose extravagant patchwork quilt art blends both spiritual and political elements of art together. Robles-Gordon is new to BUTTER this year — stepping foot in Indianapolis for the first time to showcase her work inspired by her Puerto Rican heritage

-Excerpt by Curator, Larry Ossei-Mensah from the Successions: Traversing US Colonialism catalog, American University Museum, 2021

My artworks included in the Butter Art Fair:

-DC Political, Welcome to the District of Colonialism, DC Spiritual, Native American, Back, Front, Mixed Media on Quilt, 86 in. x 90 in., 2021

-USVI Political, Front. Mixed media on quilt, USVI Spiritual, Back, Moko Jumbie: Walk Tall and Heal Forward, 2021. Mixed media on quilt, 90 x 86 in., (Right)

-Puerto Rico Political I, Front, Mixed Media on Quilt, Puerto Rico Spiritual I, Back, Mixed Media on Quilt, 90 in. x 104 in., 2021,

Date: August 30 - September 3, 2023

Location: The Stutz

1060 N. Capital Avenue


Indianapolis, IN 46204

ABOUT BUTTER Featured and Upcoming

BUTTER is America's equitable fine art fair, showcasing the works of more than 50 Black visual artists from Indiana and across the country. BUTTER advocates for the care and economic viability of Black visual artists, promoting equity in the arts all while fueling the creative economy.

BUTTER is a multi-day fine art fair organized by [GANGGANG](https://ganggang.com), a cultural development and creative advocacy firm that works to center beauty, culture, and equity in systems and cities, testing new more equitable models with experiments like BUTTER. **Anchored in Indianapolis, BUTTER honors and amplifies the value and worth of Black artists, serving as a new model for economic justice in the arts and a catalyst for career transformation.**

<https://butterartfair.com>



**The Kindalew Collective
presents**

A Summer Art Exhibit

August 10 - October 31

The US District Courthouse

Greenbelt, Maryland

6500 Cherrywood Ln

Meet The Artists: August 10th 5pm - 6:30pm

**Agnes Powell•Antionette Simmons Hodges
Brandon D. Johnson•Bruce Fagin•Daniel Brooking
Cynthia Farrell•Johnson•Debra Tyler•Derrick Vaughn
Dwight Tyler•Erasto Curtis Matthews•Francesca Scott
Jannie Watson•Kathy Daywalt•Michael Syphax
Nina Benton•Sandy Adams•Sandra Kaufmann•TH Gornillon**

SEPTEMBER



McLean Project for the Arts

**(Not) Strictly Painting 14 Opens
this Thursday, September 14!**

Join us from 7-9pm for an Opening Exhibition Reception

Join MPA this **Thursday, September 14 from 7-9pm** as we open *(Not) Strictly Painting 14*, a juried biennial exhibition featuring the work of 50 Mid-Atlantic artists. Now in its 14th iteration, *Strictly Painting* celebrates the depth and breadth of paintings, or works related in some way to paintings. [RSVP for the Opening Exhibition Reception here.](#)

Juried by Tim Brown, Director of IA&A at Hillyer, *(Not) Strictly Painting* is regarded as one of the region's most important painting exhibitions.

"Now in its 14th incarnation, *(Not) Strictly Painting* will exhibit works by some of the most interesting and innovative artists currently active in the Mid-Atlantic region," said Nancy Sausser, MPA Director of Exhibitions and Curator. "The exhibit was expertly juried by Tim Brown, Director of IA&A at Hillyer."

(Not) Strictly Painting featured artists include: Maremi Andreozzi, Sondra Arkin, MK Bailey, Julia Bloom, Maria Brito, Nikki Brugnoli, Tory Cowles, Pamela Crockett, Delna Dastur, Anna U Davis, Thomas Drymon, Gayle Friedman, Genie Ghim, Jane Godfrey, Pat Goslee, Reni Gower, Freya Grand, Lou Haney, Amelia Hankin, Tom Hill, Andrew Hladky, Leslie Holt, Sabiha Iqbal, Barbara Januszkiewicz, **Wayson Jones**, Joanne Kent, Pamela Keravuori, Chee Kung, Ruth Lozner, Matthew Malone, Nicole Maloof, Nipun Manda, Sasha-Loriene McClain, Begona Morton, Olivia Niuman, Cory Oberndorfer, Sookkyung Park, Judith Pratt, Sharon Robinson, Violet Simulation, Kanika Sircar, Marsha Staiger, Ann Stoddard, Monica Stroik, Terry Thompson, Roderick Turner, Jessica van Brakle, Ashley Joi Whitley, Sharon Wolpoff, and Debra Wright.

In addition to the [September 14 Opening Exhibition Reception](#), an in-person Artist Talk will take place on Thursday, October 19 from 7-9pm.

Visiting Our Galleries

The MPA Emerson Gallery is open Mondays through Saturdays from 10am–4pm. The Atrium Gallery is available during McLean Community Center operating hours.

(Not) Strictly Painting 14 runs September 14 – November 11, 2023

(not)
STRICTLY
PAINTING

Sept. 14 - Nov. 11

Guest Juror

Tim Brown

Director, IA&A at Hillyer

14

Featuring work by

Maremi Andreozzi	Jane Godfrey	Pamela Keravuori	Violet Simulation
Sandra Arkin	Pat Goslee	Chee Kung	KANIKA SIRCAR
MK Bailey	Reni Gower	Ruth Lozner	Marsha Staiger
Julia Bloom	Freya Grand	Matthew Malone	Ann Stoddard
Maria Brita	Lou Haney	Nicole Maloof	Manica Straik
Nikki Brugnoli	Amelia Hankin	Nipun Manda	Terry Thompson
Tory Cowles	Tom Hill	Sasha-Lariene McClain	Roderick Turner
Pamela Crockett	Andrew Hladky	Begona Morton	Jessica van Brakle
Delna Dastur	Leslie Holt	Olivia Numan	Ashley Jai Whitley
Anna Davis	Sabiha Iqbal	Cory Oberdorfer	Sharon Wolpoff
Thomas Dryman	Barbara Januszkiewicz	Sookkyung Park	Debra Wright
Gayle Friedman	Wayson Jones	Judith Pratt	
Genie Ghim	Joanne Kent	Sharon Robinson	

Gallery Hours:

Mon - Sat, 10 am - 4 pm



(Not) Strictly Painting Exhibition is
funded in part by Rotary Club of McLean.



ANACOSTIA ART GALLERY



Art Show

DC's own nationally
celebrated artists
**Gwendolyn AQUI-BROOKS
& Bernard BROOKS**

3 Day Event

September 15th - 17th
Fri, Sat, Sun from noon to 6pm

119 Raleigh St SE WDC
2025507060 Busybee@AnacostiaArtGallery.com

Art Show w/Artist Gwen AQUI Brooks & Bernard Brooks | Anacostia Art Gallery

Come join us for awesome art-filled days with Gwen AQUI Brooks and Bernard Brooks, at Anacostia Art Gallery Sept 15th -17th, noon to 6p

About this Event

Artist Gwen AQUI Brooks and Bernard Brooks Opening Reception and Art Experience

Join us for a spectacular weekend celebrating the incredible talents of Gwen AQUI Brooks and Bernard Brooks! This in-person event will be held at 119 Raleigh St SE. Immerse yourself in their captivating artwork and experience their unique artistic vision firsthand.

OCTOBER



We held our first BlackHair model call/photoshoot in the Great Hall at Union Station. It was a beautiful experience and the images are amazing. Many, many hanks to all the models.

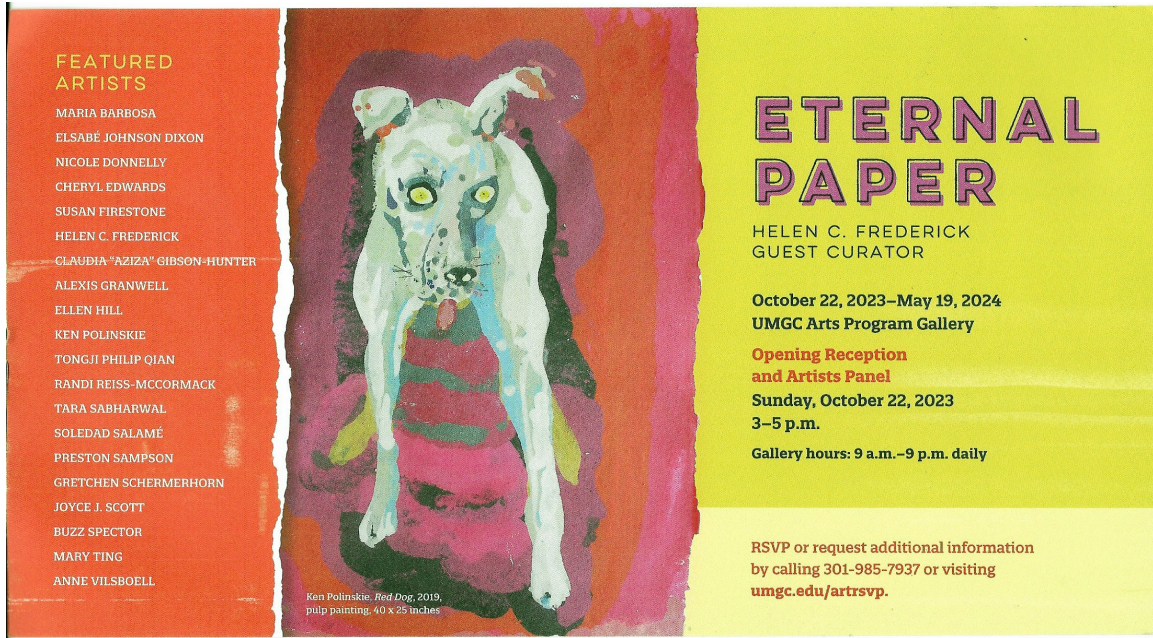
BlackHair is a photography exhibit that celebrates black culture. I am using our hair as a powerful tool to explore the black community's rich and diverse history and culture. I do understand that I have created a significant challenge for myself with the inception of BlackHair but I am one of those people who thrives under pressure!

I am using a very public process to create a body of work.

I will select images from this body of work to be included in the exhibition. The experiences of working with all these wonderful, beautiful people will last a lifetime.

I have also been very intentional about using social media to publicize my process and events leading up to BlackHair and a number of people have reached out to me to provide support and share ideas. I'll be announcing panels on Health and Styling in the future to elevate the BlackHair experience.

Please follow me on Instagram @marvimage and use #BlackHairMBP



UMGC President Gregory Fowler and the UMGC Arts Program cordially invite you to the opening reception of *Eternal Paper*.

This exhibition brings together 20 artists who have collaborated to create hand-formed art in and on paper. Their approaches range from representation to abstraction and address political, ecological, and social issues. These artists honor past traditions while inventing new concepts of materiality. Guest curator Helen C. Frederick is a master printmaker and educator and the founder of Pyramid Atlantic Art Center, a Maryland organization specializing in contemporary printmaking.

Exhibition Dates: October 22, 2023–May 19, 2024

Opening Reception: Sunday, October 22, 2023

Artists: Maria Barbosa, Elsabé Johnson Dixon, cole Donnelly, **Cheryl Edwards**, Susan Firestone, Helen C. Frederick, **Claudia “Aziza” Gibson-Hunter**, Alexis Granwell, len Hill, Ken Polinskie, Tongji Philip Qian, Randi Reiss-McCormack, Tara Sabharwal, Soledad Salamé, Preston Sampson, Gretchen Schermerhorn, Joyce J. Scott, Buzz Spector, Mary Ting, Anne Vilsboell



Ni-

El-



Bound to Amaze: Inside a Book-Collecting Career Installation; Photo credit Lee Stalworth

Oct 21, 2023, to Oct 20, 2024

[Holding Ground: Artists' Books for the National Museum of Women in the Arts](#)

Nine new works by celebrated book artists inaugurate NMWA's new Learning Commons and its reinvigorated Betty Boyd Dettre Library and Research Center. Some of the artists reflect on NMWA as a special place for art by women. Others remind viewers that creativity is expressed in other environs, from small interiors to vast outdoor geographies. Above all, the artists' books celebrate the varied spaces where women's creativity blooms. Participating artists include Alisa Banks, **Adjoa J. Burrowes**, Julie Chen, Suzanne Coley, IBé Crawley, Maricar-men Solis Diaz, Colette Fu, Kerry McAleer-Keeler, and María Verónica San Martín.



The Sky's the Limit

Oct 21, 2023, to Feb 25, 2024

Cornelia Parker, *Thirty Pieces of Silver (exhaled) Sugar Bowl*, 2003; Thirty silver-plated items crushed by 250-ton industrial press, metal wire; National Museum of Women in the Arts, Gift of the UK Friends of the National

Museum of Women in the Arts; © Compton Verney, Photography by Jamie Woodley

The contemporary sculptures in this exhibition dangle from the ceiling, cascade down walls, and extend far beyond their footprint on the gallery floor. Process-focused sculptures were pioneered by women creators in the mid-20th century, and they continually expand and redefine this medium.

Through the postwar years, curators and critics routinely ignored or minimized women's innovations in sculpture, which included handwork, repetition, and unconventional materials. Today, scale and a focus on materiality are two techniques that sculptors use to achieve maximum impact. Monumentality expresses an artistic freedom for many makers. Artworks on view feature an array of found objects with strong cultural associations, including silver-plated vessels, hair combs, faux flowers, ostrich eggs, and parasols. Other works on view are composed from aluminum, blown glass, wool, paper, wire, and cedar wood.

Recent acquisitions and never-before-exhibited works by **Sonya Clark**, Beatriz Milhazes, Cornelia Parker, Mariah Robertson, Shinique Smith, and Joana Vasconcelos form the core of the exhibition. Several NMWA collection artists: Petah Coyne, Alison Saar, Davina Semo, Ursula von Rydingsvard, and Yuriko Yamaguchi, made available new works from their studios and connected the museum to private collections holding their art. Works by artists Rina Banerjee and Johanna Unzueta are on view at NMWA for the first time in *The Sky's the Limit*.

From its opening in 1987, NMWA committed to collecting and exhibiting visionary sculpture by women. As the museum prepares to open the doors of its revitalized building, this exhibition expresses the museum's dedication to illuminating artists' illimitable impact and influence.

Exhibition Sponsors

The Sky's the Limit is organized by the National Museum of Women in the Arts. This exhibition is underwritten by Presenting Sponsor Denise Littlefield Sobel.

Curatorial research funds were provided by Marcia Myers Carlucci. Additional support for the exhibition catalogue comes from The Deborah Buck Foundation.



Oct 21, 2023, to Sep 22, 2024

For the first time ever, NMWA has produced a series of short films spotlighting collection artists. For this project, NMWA worked with the award-winning film production company Smartyants Pictures to create the series, each video profiling one contemporary artist in the museum's collection. These short vignettes (around three minutes each), highlight the practice of each artist and reveal how initiatives for equity, those pursued by the artists themselves as well as institutional programs like NMWA's, shape their careers and daily lives.

The eight artists profiled in the series are: Ambreen Butt, **Sonya Clark**, Colette Fu, Guerrilla Girls, Graciela Iturbide, Delita Martin, Rania Matar, and Alison Saar. Presented in two phases, with four artists highlighted in each phase, this series spotlights groundbreaking women artists at work today.

To ensure an immersive in-gallery experience, NMWA worked with the experiential design firm Art Processors to create an intimate viewing experience for the films. Graphic wall panels include QR codes to access online resources as well as locations to the artists' artwork in the museum's collection galleries. With this series, NMWA continues its commitment to artists working today and sharing their stories with visitors both in person and online.

Exhibition Sponsors

In Focus: Artists at Work is produced by the National Museum of Women in the Arts in collaboration with Smartyants Pictures and Art Processors.

The video series is generously supported by the members of NMWA. Project design is made possible through the generous support of Denise Littlefield Sobel, with additional funding provided by Jamie Gorelick and Richard Waldhorn.

Display screens contributed by Sony Corporation of America.

Amber Robles-Gordon
Amber Robles-Gordon • 1st • 1st Artist/Advocate/Curator/
Lecturer Artist/Advocate/Curator/Lecturer



Morton Fine Art
hibition of mixed
blage by Wash-

disciplinary visual artist Amber Robles-Gordon. Continuing a visual conversation originated by Robles-Gordon with *Successions: Traversing US Colonialism*, her 2021 solo exhibition at American University Museum at the Katzen Center (curated by Larry Osseimensah), *Surely, she (he/we) is a little animal?* expands the human-focused approach of *Successions* out towards the universal and the surreal. Who/what is worthy of care? Who cares for the defenseless? Who/what is defended? Incorporating the transdisciplinary study of human ecology into her practice and scope, Robles-Gordon uses the field as an anchor in her expansive investigations of race, history, the sciences and culture. The resulting new body of work rigorously explores colonialism and imperialism, global anti-blackness, child welfare and animal cruelty. Finding them all connected, just not equally, the exhibition exposes frank contradictions in American perceptions of human life, animal life and minority lives.

is pleased to present an ex-
media collage and assem-
ington D.C.-based interdis-

About *Surely, she (he/we) is a little animal?*

Ranging across time and species, Robles-Gordon visually connects the histories and developments of the American child protection and animal welfare movements with the Civil Rights and the Black Lives Matter movements and ongoing struggles for freedom—many of which intertwine on themselves as *Montgomery Brawl* (2023) shows, merging references to the Montgomery Riverfront brawl and Montgomery bus boycott. Consistently interested in questions of access (to citizenship, right, sovereignty), Robles-Gordon now turns her attention to empathy and its (in)accessibility. The artist's second solo exhibition with the gallery, *Surely, she (he/we) is a little animal?* will be on view from October 12 to November 9, 2023,

Opening Reception Saturday October 14, 4-6 pm
Morton Fine Art's Washington, D.C. location (52 O St NW #302).

Amber Robles-Gordon (b. Puerto Rico) 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, Washington, DC. At Howard University she received annual awards and accolades for her artwork.



She has exhibited nationally and in Germany, Italy, Malaysia, London, and Spain. Robles-Gordon is proficient in American Sign-Language and has traveled throughout the US, Latin America, the Caribbean, Europe, Northern Africa, and Southeast Asia. Her exhibitions and artwork has been reviewed and/or featured in the Washington Post, Washington City Paper, Washington Informer, Examiner, WAMU American University Radio, WPFW 89.3, MSNBC the grio, Hyperalergic, Ebony.com, Houston Chronicle, Miami Herald, Huffington Post, Bmore Art Magazine, Callaloo Art & Culture in the African Diaspora, Nashville Scene, Sugarcane Magazine, Support Black Art, Bomb Magazine, Indianapolis Recorder and other various publications.

Robles-Gordon was also commissioned to create temporary and permanent public art installations for numerous art fairs and agencies such as the Northern Virginia Fine Arts Association (NVFAA), Howard University, James C. Porter Colloquium, Schomburg Center for Research in Black Culture, Salisbury University, DC Department of General Services and Democracy Fund.

Additionally, she has been commissioned and or featured to teach workshops, give commentary, and or present about her artwork by organizations such as the Smithsonian Anacostia Museum, Luther College, WETA Television, Al Jazeera, The Kojo Nnamdi Show, David C. Driskell Center, the Phillips Collection, the African American Museum in Philadelphia, McDaniel College, Harvey B. Gantt Center, and National Museum of African American History and Culture.

Throughout her career, she serves as an advocate for the Washington, DC area arts commu-

nity. From November 2004 through July 2012, Robles-Gordon has been an active member of the Black Artists DC, (BADC) serving as exhibitions coordinator, Vice President and President. BADC, a 20-year old member organization of individuals of Black-Afrikan ancestry, includes artists, arts administrators, educators, dealers, collectors, museum directors, curators, gallery owners, and arts enthusiasts. Robles-Gordon is also the Co-Founder of Delusions of Grandeur Artist Collective.

Currently Robles-Gordon is 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. Additionally in October 2023 her artwork will be a part of Puerto Rico Negrx at the Museo de Arte Contemporaneo de Puerto Rico in San Juan, Puerto Rico. In February 2024, Robles-Gordon will be presenting a solo exhibition at Indiana State University.

She has been represented by Morton Fine Art since 2016.





Art

12 Must-See Gallery and Museum Shows during Art Basel in Miami Beach 2023

Maxwell Rabb

Nov 29, 2023 5:34PM

Jamea Richmond-Edwards, “Ancient Future”

MOCA North Miami

Oct. 25, 2023–Mar. 17, 2024



Jamea Richmond-Edwards, *Dark Night of the Soul*, 2023. Courtesy of the artist and Kravets Wehby Gallery

ARTnews Est. 1902

Jamea Richmond-Edwards Reimagines Her Trauma as a Vibrant Future in a MOCA North Miami Show



BY FRANCESCA ATON December 6, 2023 9:00am



Installation view of Jamea Richmond-Edwards' exhibition "Ancient Futures" at MOCA, North Miami.
COURTESY MOCA, NORTH MIAMI. PHOTO ZACHARY BALBER

Art & Exhibitions

Artist Jamea Richmond-Edwards's New Show Conjures an Afrofuturism of Dragons and Comets

"Ancient Futures" is on view at MOCA North Miami through March 17, 2024.

Annie Armstrong, December 14, 2023



Jamea Richmond-Edwards, *Dark Night of the Soul*, 2023. Photo by Zachary Balber.

Every December, the art world returns from Art Basel Miami Beach with a new lineup of rising star artists who caught their attention during the week. This year, at the city's Museum of Contemporary Art, North Miami, Detroit-based artist Jamea Richmond-Edwards's solo show, "[Ancient Future](#)," wowed crowds early in the week with her inventive application of Afrofuturist aesthetics to American history.



EDITOR'S CHOICE REVIEW SUGARCANE MAG
— December 11, 2023

Jamea Richmond-Edwards' Ancient Future: Mythology and Memory Adorn Her Work

by **Darcia DeMarr**



Watch the Cover of *Purple Rising* Come to Life

Artist Jamea Richmond-Edwards shares how she visually represented 40 years of *The Color Purple* in a new book honoring its impact.

By [Charley Burlock](#) Published: Jul 26, 2023 12:54 PM EST

 [SAVE ARTICLE](#)



CHRISTIE'S



Celebrating Black
creators across the
globe: 10 must-see
exhibitions of 2023

The Frederick News-Post

LAST CHANCE!

Baltimore museum exhibit about the Great Migration gives artist chance to 'let go of the past,' heal family ties

By Mary Carole McCauley The Baltimore Sun Jan 8, 2023



Kelly Nagle, left, and Tracey Johnson of VisitBaltimore examine "This Water Runs Deep" (2002) by Jamea Richmond-Edwards during a preview of "A Movement in Every Direction: Legacies of the Great Migration" at the Baltimore Museum of Art.

NOVEMBER



Mrs. John-Best, 2023

son's Sunday

Mixed media Collage, Paint, Hand Carved Shou Sugi Ban Frame

CLAIRE OLIVER GALLERY ANNOUNCES WE SPEAK IN RIVERS A SOLO EXHIBITION FEATURING 15 NEW WORKS BY ARTIST **STAN SQUIREWELL** NOVEMBER 10, 2023 - JANUARY 13, 2024 Champagne Vernissage Friday, November 10th 6 - 8 pm

NEW YORK, October 17, 2023 | Claire Oliver Gallery proudly announces *We Speak In Rivers*, a solo exhibition created by artist Stan Squirewell featuring 15 large-scale multi-media artworks. With a focus on chronicling histories often overlooked, Squirewell uses documentary photographs from the 1900s that feature Black and mixed race people as a starting point to create richly layered identities and fleshed out characters, honoring and lifting up the anonymous original figures. "I see my work as reaching back through history, creating a visual conversation with the often forgotten subjects of so many old photographs," states Squirewell. "So much of what we know about history is told through a one dimensional lens – I aim to give my characters depth, spirituality, and a new kind of legacy – one that was often denied them in their own time." Squirewell's work is characterized by a signature blending of media and techniques that the artist likens to a DJ's remix, resulting in layered and multivalent artworks that defy easy categorization. The artist takes his own photographs of fabrics and adornments and collages them onto the anonymous subjects to create fresh looks with status branding.

The works will be on view in Harlem through January 13, 2024.

ABOUT STAN SQUIREWELL Stan Squirewell (b. 1978) is a painter, photographer, installation, and performance artist. His work has been exhibited worldwide and is part of the permanent collections of The Minneapolis Institute of Art, The Museum of Fine Art, Boston, The

Frederick R. Weisman Art Museum, National Museum for African American History and Culture, A Smithsonian Museum, Washington DC amongst others.

Born and raised in Washington, DC in the Barry Farm neighborhood, just a few blocks away from The Nicholson Project, Squirewell established a serious art practice while working from his Harlem-based studio before moving to Louisville, KY where he currently lives and works. Squirewell's artistic training began at the Duke Ellington School of the Arts. He holds an MFA from Maryland Institute College of Art's Hoffberger School of Painting (2007). He has performed with Nick Cave (SoundSuits) at the National Portrait Gallery, and Jefferson Pinder with G-Fine Arts .

ABOUT CLAIRE OLIVER GALLERY Claire Oliver Gallery is located in Central Harlem in a four-story brownstone. For nearly 25 years, Claire Oliver Gallery has showcased and celebrated artwork, with a focus on work by women and people of color, which transcends and challenges the traditional art historical canon. Our forward-thinking program and exclusive commitment to the primary market allows for an intensive focus that has nurtured and grown the careers of our artists. Many of the gallery's artists have been included in The Venice Biennale, The Whitney Biennial, and biennales in Sydney, Pittsburgh, and Lyon and have exhibited works in major international museums including the Smithsonian American Art Museum, The Art Institute of Chicago, Centre Georges Pompidou, The Philadelphia Museum of Art, and The Los Angeles County Museum of Art amongst others. Claire Oliver Gallery artists are included in the permanent collections of many important museums worldwide including The Smithsonian American Art Museum, The Art Institute of Chicago, The Tate Britain, The Metropolitan Museum of Art, The State Hermitage Museum, MoMA, and the Museum of Arts and Design amongst many others. Claire Oliver Gallery held the first American exhibition for the Russian collaborative AES+F, whose work went on to twice represent Russia in the Russian pavilion of the Venice Biennale. Gallery artists have received prestigious fellowships including Fulbright, Guggenheim, USArtist and National Endowment for the Arts.

2288 Adam Clayton Powell Jr. Boulevard New York, NY 10030
www.claireoliver.com

Friday, November 10

Stan Squirewell "We Speak Rivers" at [Claire Oliver Gallery](http://www.claireoliver.com)
134 street: 2288 Adam Clayton Powell Jr. Boulevard, 6-8pm

BLACK ARTISTS OF DC



Free
Third annual
original fine art
postcard fundraiser

11/4- 11/5 2023

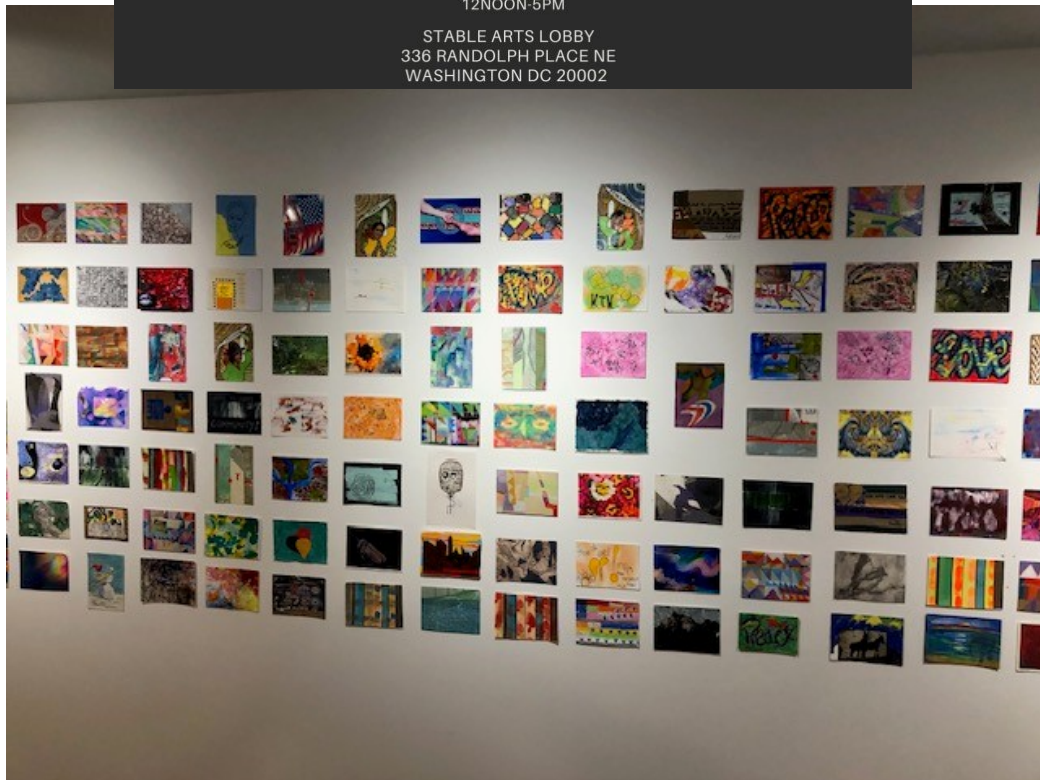


FREE PANEL DISCUSSION, WORKSHOP FOR
ADULTS AND CHILDREN

CASH/ CARD AND CARRY FINE ART
POSTCARDS FROM LOCAL ARTISTS
\$40.00 EACH

NOVEMBER 4TH-5TH 2023
12NOON-5PM

STABLE ARTS LOBBY
336 RANDOLPH PLACE NE
WASHINGTON DC 20002



NATIONAL GALLERY OF ART

Conversations: Kerry James Marshall and John Singleton Copley

NOW ON VIEW

November 18, 2023 – January 31, 2025
West Building, Main Floor - Gallery 60B

Two centuries apart, American artists John Singleton Copley and Kerry James Marshall pushed the boundaries of history painting.

A special installation brings together three monumental paintings for a thought-provoking dialogue: Copley's 18th-century canvas Watson and the Shark and Marshall's two 20th-century works Great America and Voyager. These paintings—all maritime-themed—address the violent history of the transatlantic slave trade and the Middle Passage, the forced journey of enslaved people across the Atlantic.

All three works are part of the National Gallery of Art collection, but this is a rare chance to experience them together in the same exhibition space, in conversation. Compare how Marshall and Copley skillfully wove historical and contemporary events together with cultural, mythological, and spiritual allusions. Take a closer look at these iconic paintings and explore a selection of Marshall's related drawings for a glimpse into his process.

This is the second installation in our Conversations series, which connects works in our collection from our past and present to reveal how artists help us understand our place in history.



Kerry James Marshall, Voyager, 1992, acrylic and collage on canvas, Corcoran Collection (Gift of the Women's Committee of the Corcoran Gallery of Art), 2014.79.52



John Singleton Copley, Watson and the Shark, 1778, oil on canvas,

Ferdinand
Lammot Belin Fund, 1963.6.1



Kerry James Marshall, Great America, 1994, acrylic and collage on canvas, Gift of the Collectors Committee, 2011.20.1

Sensorial Africana Superrealities: Five Contemporary Diaspora Artists



IA&A at Hillyer

WASHINGTON D.C. | DISTRICT OF COLUMBIA | USA

NOV 04, 2023 - NOV 26, 2023

Weaving symbolic, poetic, political, and socio-cultural references, *Sensorial Africana Superrealities* displays visual and material languages reaching locations such as North Carolina, Maryland, Cuba, Nigeria, England, and Washington, D.C. This exhibition interconnects African ancestral paths and realities that historically have emerged in transnational Black Atlantic and Caribbean territories. Employing personal histories, communal experiences, and territorial cartographies, the artists reveal how critical African-based knowledge still shapes today's interdisciplinary cultural expressions.

Mapping imagined sensorial crossroads to project their reverse memories and complex histories, the artists engage in intercultural dialogue to express how, converging at Howard University, they continue the legacy of this iconic center of Black culture. Artists included in *Sensorial Africana Superrealities* are [Elka Stevens](#), [Akili Ron Anderson](#), Reginald Pointer, [Raimi Gbadamosi](#), and Raul Moarquench Ferrera-Balanquet.

DECEMBER

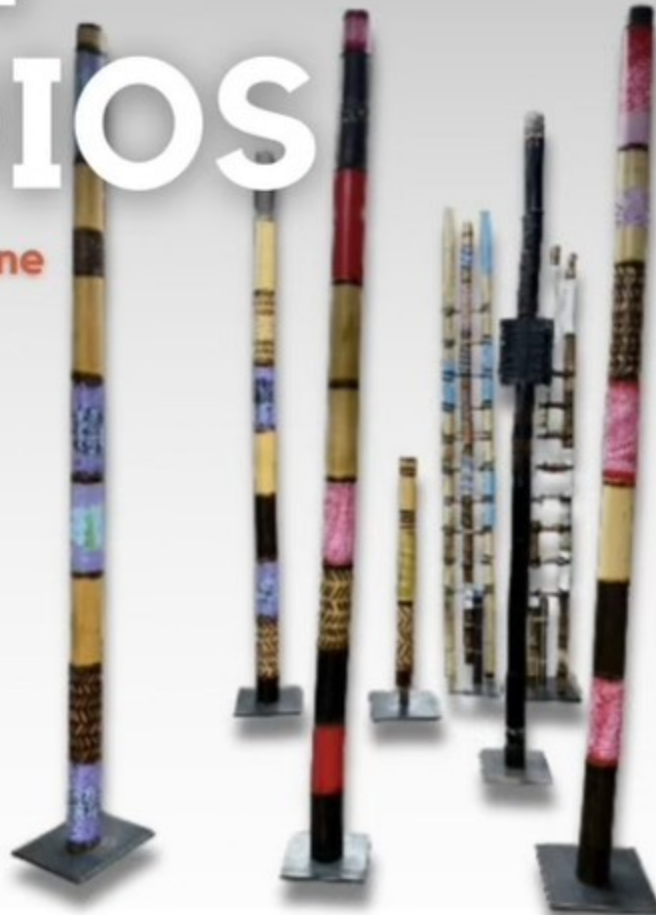
OPEN ALONZO DAVIS STUDIOS

Otis Street & Oak Lane

@ 37th Street

Mt Rainier, MD 20712

Come join me in my studio to
view works in progress...



December 9, 2023 | Saturday 12 - 5PM



You are invited to the annual Winter Artists Open Studios. Join me in my studio and visit the many other artists studios in Mt. Rainier this Saturday, December 9, 2023, 12 - 5PM. Location: Otis Street and Oak Lane @37th Street, Mt Rainier, MD, 20712



KI Jewelry By Melody

Join us
Sunday
December 17, 2023
12pm-6pm



Tribal Truths Collection



Hats by Kat

3rd Annual Holiday

Art Show
with
The Masters



Akosua Bandele



Ashanti Fields Collection

The Gadson Gallery

225 W. 134th Street

Harlem, NY 10030

(212) 694-0262

featuring creations by

Laura R. Gadson



Marvin Sin

Elaine Robnett Moore Design's Holiday Sale Extravaganza

Sunday
December 10
1pm to 7pm

SHOP

MEET
THE
ARTISTS

With Some of My Favorite Artists
- Gifts for everyone on your list -



Cole Spring Plaza, Party
Suite
1001 Spring St.
Silver Spring, MD 20910



ERM Holiday Sale Extravaganza Artists

Rosemary Covington - Author
Diana N'Diaye - Jewelry Designer, Mixed Media
Sehar Peerzada - Fashion Designer, Doll Maker
Cynthia Sands - Doll Maker, Textiles
Chanda Champagne - Jewelry Designer
Antionette Hodges - Painter, Calendars
Raesharn Spain-Beam - Graphic & Jewelry Designer
Gay Durland - Jewelry Designer
Kai Moore - Maker of Artisan Cupcakes
Albouri NDiaye - Music, Mixed Media
Mame Ngone NDiaye - Coloring Books, Notcards
Etienne Moore - Candles



Street Parking or
Public Garage Entrance on Spring St. or at
Fenton and Cameron

Adjoa Jackson Burrowes,

I've been very excited to join these amazing artists in the winter line up of exhibitions at McLean Project for the Arts @mp4a curated by Nancy Sausser.

Emerson Gallery: Moving Beyond Beauty: Reverence and Reclamation

Atrium Gallery: To March is to Love: Weavings by Janel Leppin

December 7, 2023 – February 17, 2024

Opening Reception: December 7, 2023 7 – 9pm

Artist Talk: January 20, 2024, 1-3pm

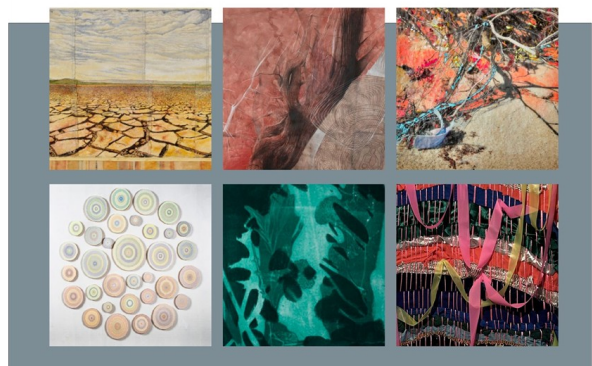
Tea & Talk: February 8, 2024, 11am

Moving Beyond Beauty

This exhibit brings together five artists—**Adjoa Jackson Burrowes**, Jacqui Crocetta, Maggie Gourlay, June Linowitz, and Elzbieta Sikorska—who make work that is at once aesthetically pleasing and philosophically compelling. Visual attractiveness and the expression of deep and sometimes unsettling ideas live together, as each artist feels an urgency to address love, concern and reverence for the natural world. Beauty, created through skillful and inventive use of materials, becomes the doorway through which the viewer enters into a sincere dialogue about our fundamental need to experience and learn from nature and our ever more pressing responsibility to honor and care for it.

To March is to Love

Leppin's whimsical and moving fiber art represents the dichotomy of a wondrous and fragile world, weaving textiles and used clothing to create unexpected textures and patterns. Her



Pyramid Atlantic is located at 4318 Gallatin Street, Hyattsville, MD.

December 9 – December 24, 2023

Opening Reception Sat, Dec 9, 5-9 pm



This annual open house has become a tradition. Rules: all work must measure 10 x 10 inches and be priced at \$60 or less. The event will be bursting with over 300 artworks donated by artists. Artists will be exhibiting in person December 9-10 and online thereafter, but artists may take their work home for instant gratification. The event will be re-arranged every week to promote new discoveries, and they encourage you to come and gain and a

THIS YEAR'S ARTIST ROSTER INCLUDES*

BETH ABEL x CAMILLA ANGEL x SARINA ANGELL x RHOSEAN ASMAH x JENNIFER AXNER x JOANNA AXTMANN x PATRICIA BACA x ABOL BAHADORI x KANCHAN BALSÉ x ELAINA BARBOUR x ANNE BARNES x SCIP BARNHART x LEONID A. BENDERSKY x NANNETTE BEVAN x PAIGE BILLIN-FRYE x CHELSAE BLACKMAN x SARA BLUMBERG x ELISABETH BOERWINKEL x JEANETTE M. BOLDEN x GREGORY BOYD x PAMELA J BOZZI x PHYLCIA BRIDGEWATER x NIKKI BROOKS x KIMBERLEY BURSIC x MOMMA RAIN - MARIA BUSZINSKI x ANN BUTWELL x AMY CALLNER x STÉPHANE CALVIN x NATASHA CAMPBELL x SUE CANUTESON x MICHELE CASTO x ANNA CHILD x CAROLINE CHRISTNER x ELIZA CLIFFORD x NICO COEN x SAM CONTRINO x LOUCIEN COOPER x ELLEN CORNETT x EMILY MARTIN CZAJKOWSKI x ARIANE D'SOUZA x IDUS DANIEL x ALONZO DAVIS x JARED DAVIS x CHASE DEFOREST x SARAH DICKSON x MARISSA DIDONNA x MONET DOMINIQUE S x LAUREN EMERITZ x THERESA ESTERLUND x ROSEMARY FALLON x HELEN C. FREDERICK x JENNY FREESTONE x RUTH GAINER x JON GANN x ESSIER GARCIA x MARY GATHERCOLE x CLAUDIA "AZIZA" GIBSON-HUNTER x MICHELE GODWIN x ANGELA GOLDSTEIN x ROMELLO GOODMAN x COLIN GORE x ALLISON GRAGG x TRISHA GUPTA x MEGAN HAIDET x BETH HANSEN x FRANCINE HASKINS x PAM HEEMSKERK x MICHELLE LISA HERMAN x JOHLENE HESS x TOM HILL x GABRIELLE HOLDER x CURLEE RAVEN HOLTON x ROBBIE HOOD x SOPHIA HOODIS x JOHN HOROWITZ x LI HOWARD x JONATHAN HUFF x IMAR HUTCHINS x ELAYNE BOND HYMAN x ANNIE IMMEDIATA x BROOKE ANN INMAN x TYLA INYAMAH x MARTY ITTNER x ELISABETH JACOBSEN x ROSE JAFFE x ALEX JEFFREY x FLEMING JEFFRIES x CYNTHIA FARRELL JOHNSON x WAYSON JONES x J'NELL JORDAN x KELSEY JOYCE x SARAH KAHLE x NILOU KAZEMZADEH x COOKIE KERXTON x JOSH KERY x MEGAN KOEPPPEL x ALICE KRESSE x PRIYANKA KUMAR x SELENE LAMARCA x CAROLINE LAMPINEN x ELAINE LANGERMAN x PAMELA HARRIS LAWTON x JUN LEE x MICHELE LETOURNEUR x MAGGIE LETVIN x LEW x LIZA BOYCE LINDER x CAROLINE MACKINNON x BONNIE MAGNESS-GARDINER x ELLEN MAIDMAN-TANNER x TRISH MANZKE x BETSY MARTIN x SARAH MATTHEWS x SHARON WILLIAMS MATTHEWS x CAROLINA MAYORGA x KERRY MCALEER-KEELER x LAURA MCCARON x LAURA MCCLURE x SCOT MCKENZIE x MATTHEW MCLAUGHLIN x PHILIP MECHAM x ANNA MEYER ZACHURSKI x DIANNA MIGUEZ x ALEX MILLER x JIM MODRICK x MARGARET MOLINARI x RASHAD ALI MUHAMMAD x STEVEN MUÑOZ x DANIELLA NAPOLITANO x DOMINIE NASH x LUIS NAVAS-REYES x KAISA LILY NICHOLS-RUSSELL x SARAH NOREEN x AMIE OLIVER x SUKIE PAGE x TANYA PAPERNY x JOHN THOMAS PARADISO x NICOLE PARKER x GLORIA PATTON x LARA PAYNE x ANDRE PELLERIN x VICKY PERRY x SYLVIE PHAELAN x HOLLY PORTER x S.M. PRESCOTT x ELINA PRESS x MARY PROENZA x JULIA RAJAN x EDGAR REYES x ELISABETH RHYNE x PHILIPPE RICARD x ALAN RICH x KOREY RICHARDSON x SHARON ROBINSON x NAN ROCHE x DAVE ROEDER x ETAI ROGERS-FETT x COREAH ROLLINS x CHRIS RUSINKO x NATHALIE RYAN x TRACEY SALAWAY x KATE SAMWORTH x KATIE SANTA ANA x GRETCHEN SCHERMERHORN x OLIVIA SCHRECKENGOST x JASON SCOTT x ANOKHI SHAH x GAIL SHAW-CLEMONS x DANIEL SHAY x JEN SHECKELS x ELZBIETA SIKORSKA x SUSAN SILVA x ALEC SIMPSON x ANNE C. SMITH x GABRIEL SOTO x ALISON SPAIN x MILENA SPASIC x DAN SPRINKLE x KAMALA SUBRAMANIAN x MARGARET SULVETTA x VARUN TANGRI x OLUWATOYIN TELLA x JOSH EVANS TETZLAFF x FID THOMPSON x JERRY TRUONG x SUSAN TUBERVILLE x ROY RICCI VAN DER STOK x DANNY VARILLAS x MAYA AKA MANUEL VAZQUEZ x ANASTASIA WALSH x JENNY WALTON x MARK WAMALING x CYNTHIA WARSHAW x JEN WHITE-JOHNSON x ISABELLA WHITFIELD x CLARE WINSLOW x LENORA YERKES x REBECCA YORK x NÉMESIS ZAMBRANO

Alonzo Davis, Claudia "Aziza" Gipson-Hunter, Francine Haskins, Wayson Jones, Gail Shaw-Clemons, Alec Simpson, and Kamala Subramanian,



WATERMELON CHICKEN & CORN BREAD CONTEMPORARY ART



FEATURED ARTISTS
JAMES TERRELL & ZSUDAYKANZINGA

OPENING RECEPTION
FRI | OCT 20
7PM - 10PM

ART OF NOIZE | 821 UP SHUR ST NW REAR | WASHINGTON DC 20011



Anacostia
ARTS CENTER
Powered by  Wacif

THE SUNROOM

A **FREE** ART EXHIBITION
NOVEMBER 18 - JANUARY 15
1231 MARRION BARRY AVE SE, WDC 20020

FEATURED LOCAL ARTISTS

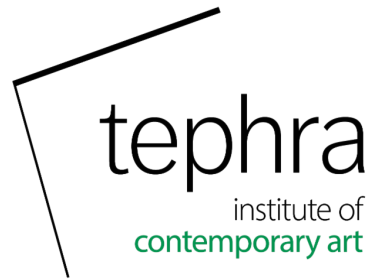
Henry Magun | Paradise Simms | YAA | Jazmine Black
Sydney & Charlie Johnson | Travon Naim Greene | Dominyece Gregory | Phyl Neal
Mark Garrett | Brian Bailey | Warren Hynson | Prelli Williams
Joel Vincii Ulmer | Ann Gill | Kenisha Warren Stacy Paulo | Yusef Hood Jr. | Darius Hill
María Fernanda C. | Imari Sydnor | Nate Gski | Rhythm Bowers
Jona Monet | Juicy Colie | Renata Philippe | Mama Dee | Myniah Sweetney
DJ METRO | Kavvanna Collins | Pierre Batchler

Opening Reception: Saturday, December 16 from 6:30-8:30pm

The Anacostia Arts Center proudly presents *The Sunroom*, a vibrant celebration of the Holiday season and the thriving creative community within Wards 7 and 8. In partnership with the Anacostia Bid, and Far Southeast Collaborative— this exhibition showcases the diverse talents of over twenty artists. On 12/16, they'll host a happy hour reception to celebrate the artists featured in the show. Admission is free, they welcome everyone to embrace the season's spirit and celebrate our local artists' exceptional talents.

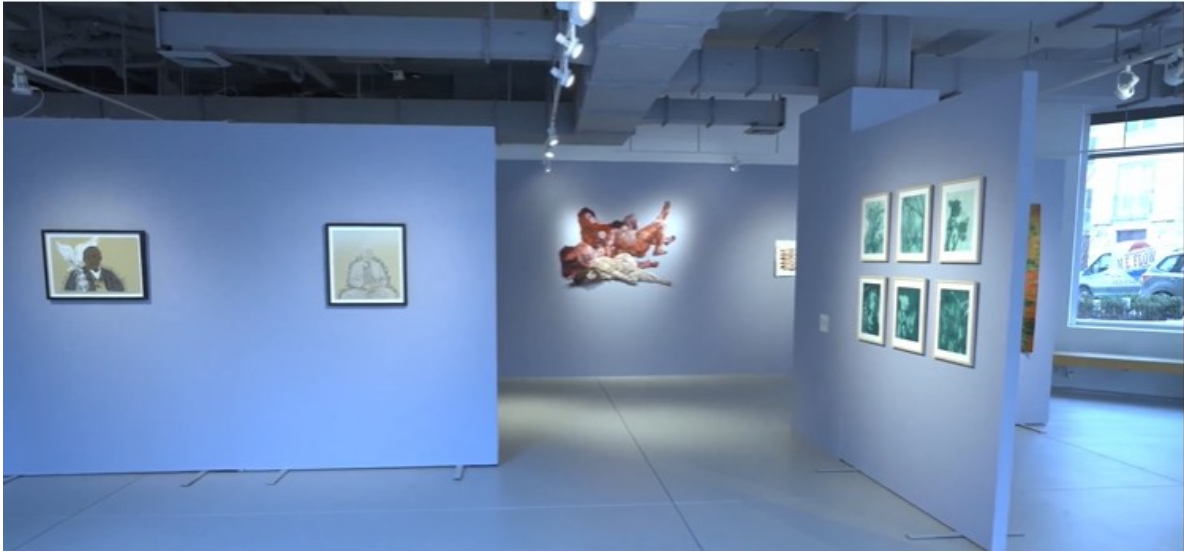
Anacostia Arts Center is located at 1231 Marion Barry Ave. SE.
Prelli Williams

ON THE NET



Vis- iting
Artist Series with American University
Holly Bass & **Deirdre Darden**
American University, Katzen 201

Join Tephra ICA and American University for a conversation with performance and visual artist, writer, and director Holly Bass, whose work is currently on view at Tephra ICA as part the exhibition *between a rock and a soft place*. Bass will be joined by independent curator Deirdre Darden, guest curator of *between a rock and a soft place*, and Hannah Barco, Tephra ICA Associate Curator.



Virtually tour Tephra ICA's current exhibition, *between a rock and a soft place*, narrated and led by guest curator **Deirdre Darden**, artists Holly Bass, **Adjoa Burrowes**, Deborah Grayson, Katie O'Keefe, and Britt Sankofa, and Hannah Barco, Associate Curator & Festival Director at Tephra ICA.

BUSBOYS
AND
POETS

est.
2005

ART TALK ANACOSTIA

JAN 30TH | 6-9PM ET

2004 MARTIN LUTHER KING JR.
AVE. SE.
WASHINGTON, DC



Greta Chapin-
McGill

FEATURED ARTIST

HEMPHILL

ARTWORK SPOTLIGHT



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

Renée Stout (American, born 1958) grew up in Pittsburgh and received her B.F.A. from Carnegie-Mellon University in 1980. Originally trained as a painter, she moved to Washington, D.C. in 1985 where she began to explore the spiritual roots of her African American heritage through her work and eventually became the first American artist to exhibit in the Smithsonian's National Museum of African Art.

RENÉE STOUT

Your Desire

2022

13 1/2" x 18" on paper 16" x 20"

Ed. 3/5

[Inquire for Price](#)

[Greta Chapin-McGill](#)

It's Black history Month and the US House of Representatives looked my way. I so very hon-

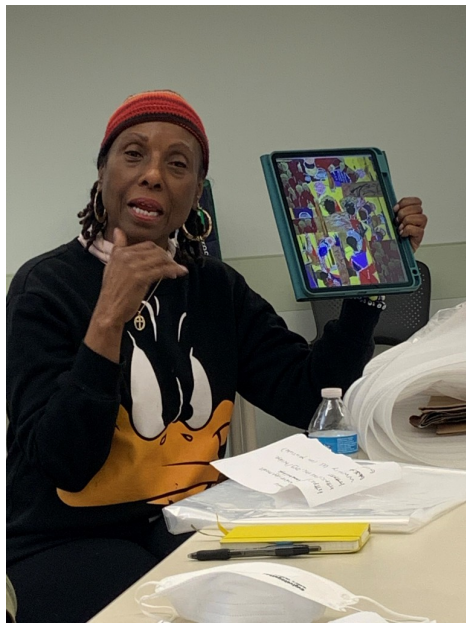
ored. Thank you to Representative Kewesi Mfume for recognizing this artist



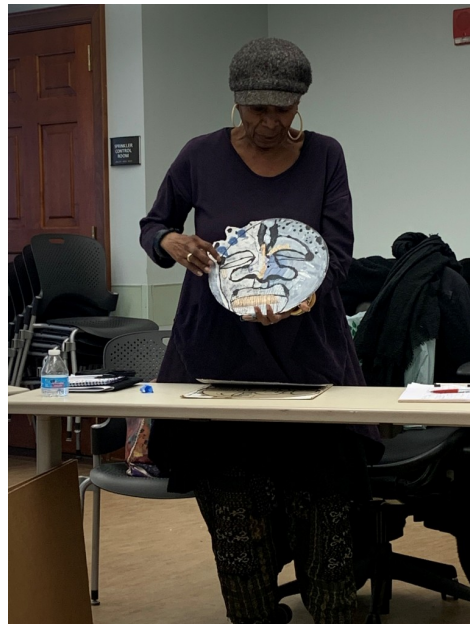
At the Black Artists of DC monthly meeting in March, a diverse group of artists from Black Artists of DC met at Petsworth Library @juleedickersonthompson and shared their artwork.



James Brown Jr.



Greta Chapin-McGill



Francine Haskins

CANVAS **REBEL**

Meet Claudia “Aziza” Gibson-Hunter”



We recently connected with Claudia “Aziza” Gibson-Hunter and have shared our conversation below.

Alright, Claudia “Aziza” thanks for taking the time to share your stories and insights with us today. What were some of the most unexpected problems you’ve faced in your career and how did you resolve those issues?

I think the largest problem I faced was that my education did not give me a notion of an art ecosystem, how it was organized, the various roles within it, how to engage it or how to leverage oneself within it. When I graduated from my MFA program, I felt as if I was wondering around in a desert. What made it even more frustrating was that I was meeting other artists from various colleges, art schools and programs that were in the very same situation. Many took on teaching to formulate some type of financial stability, others took all sorts of jobs while attempting to continue their creative lives. Too many did not return to their intended profession. I found it to be so very sad that after years of learning skills, here

we were in situations where we were not actively engaged with our skill base. For me it elicited years of unnecessary confusion and depression. There are artists even today wondering in those deserts, or chasing their perceptions of how to gain a foothold as a professional artist because there is still a lack of understanding of the “art world” , and its many tributaries. Becoming an artist is in many ways an blind process leading to an opaque world. Things seem to be improving a bit today. What I have seen is a push in the other direction, where the artist can become a businessperson first, subjugating their skills, concepts and aesthetic concerns to the whim of a “market”. There is a gentle balance that is needed here.



As always, we appreciate you sharing your insights and we’ve got a few more questions for you, but before we get to all of that can you take a minute to introduce yourself and give our readers some of your back background and context?

I understand myself as a mixed media artist. I combine painting, drawing, printmaking, collage, papermaking and at times assemblage. As a life learner, I am always looking to stretch, and add to my toolbox of skills. I make work to express my understanding of the world I live in , sharing contradictions , insights as well as beauty and joy. My work has moved

from figurative to abstract, opening new ways to share narratives and ideas. Personal and collective agency is important to me, as I am a Black female in America, a place that both acknowledges my strength and continually works to undermine the incredible legacy of my kind. There are two projects that I am quite proud of. One is helping to establish Black Artists of DC, an organization that seeks to help black artists to negotiate the various aspects of the art world that we have gained entrance to. We offer exhibition opportunities, classes, workshops, and a sense of community that is safe and sharing. We meet monthly and invite speakers to share information about facets of the profession that are not clearly defined, services offered to artists, or even products that may be an asset to us. We have had appraisers, world renowned artists, gallerists, framers, curators, archivists and more to visit our meetings over our 24 years. We give young curators the opportunity to develop exhibitions and write essays. What has been most pleasurable, is to see our artists gain recognition here in DC, and nationally. I think the second project is a public art piece created for the Ron Brown College Repertory High School, titled Wall of Unity and located in Washington DC. It was my first opportunity to work in iron and, when completed it weighed over 800 pounds. The experience of working with a fabricator, installer, and project manager was incredible as well as the opportunity to solve problems that were met along the way. I learned business issues such as acquiring insurance for the art as well as having to learn more about iron, and the materials that it can or cannot bond to it. Watching my design move from concept

to an actual
monumental
something
inspiring to
eight men to
piece into
days of sand-
fining to get it



piece of
art was
new and
me. It took
get the
place, and
ing and re-
to its final

Is there mission driving your creative journey?

I am a Black female artist that has ideas, concepts, thoughts, ways of seeing, knowing, and being that I want to share in this era and after I have gone to dust. Art gives me the ability to share with the future, views that many times are left to live on the periphery of a paternalistic whitewashed society. What I and my colleagues have experienced in our lives is important. Art offers me/us the opportunity to open dialogues, which opens an opportunity for all to grow. I want this opportunity for myself and my fellow artists. I am concerned with helping artists to better understand the documentation, care, distribution and conservation of Black visual culture. This and the creation of Black visual culture is my life.

In your view, what can society do to best support artists, creatives and a thriving creative ecosystem? What can be done to support artists?

Give professional artists the ability to purchase their supplies wholesale. Royalty fees applied to the resale of art could be paid to the artist or family if deceased. This would go a long way in helping to financially stabilize those that create visual culture.

Some form of tax break for ordinary people that purchase art (wealthy people have many such tax breaks). This would encourage people to engage in art and the purchase of art.

The ability for artists to write off the “market value” of their work from their taxes when donating work to non-profit and other institutions would be very helpful. Currently artists can only write off materials, and the fees from paid labor such as framing (<https://hyperallergic.com/285128/why-cant-artists-deduct-donated-artworks-from-their-taxes/>)

I think these policy changes could help to stabilize art as a profession, creating a more robust art ecosystem. **Website:** gibsonhunterstudio.com

MutualArt on line

[Eternal Paper](#) | [Exhibitions](#) | [MutualArt](#)

Eternal Paper

[University of Maryland Global Campus](#)

OCT 22, 2023 - MAY 19, 2024

ADELPHI | MARYLAND | USA



ETERNAL PAPER brings together 20 artists who have collaborated to create hand-formed art in and on paper. Their approaches range from representation to abstraction and address political, ecological, and social issues. These artists honor the past traditions while inventing new concepts of materiality. Guest curator [Helen Frederick](#) is an educator and master papermaker/

Alexis Granwell	Cheryl Edwards	Helen Frederick	Nicole Donnelly	Susan Firestone
<u>Anne Vilsbøll</u>	Ellen Hill	Joyce J. Scott	Preston Sampson	Tara Sabharwal
Aziza Claudia Gibson-Hunter	Elsabe Dixon	Ken Polinskie	Randi Reiss-McCormack	Tongji Philip Qian
Buzz Spector	Gretchen Schermerhorn	Maria Barbosa		

Soledad Salame

Mary Ting



Community Awareness Series

Dept. of the Jersey City Free Public Library

Celebrating 46 Years of Cultural Engagement

Join us for the

Annual Kwanzaa Celebration

"The longest running Kwanzaa in Hudson County"



Ceremonial Candle Lighting

Traditional African Dance & Drumming by:
Spektrum Afrikans

Guest Speaker: Internationally Renowned Artist
Ben Jones (Professor Emeritus NJCU)

Poet/Author - **Karen Yelverton**

Community Arts Award Presented to: **MARY AIKENS**

Saturday December 30, 2023 - 3pm

Miller Branch - 489 Bergen Avenue

Jersey City, NJ 07304 | (Free Limited Library Parking)

Contact: swilliams@jclibrary.org | 201-547-6907 | 551-998-7116

All children must be accompanied by an adult!



@JerseyCityFree
Public Library



@JCFPL_NJ



@jclibrarynj

Please bring something
to contribute to the
Community Table



Ben Jones

[HOC 2023 - Meet the Youth Artists - YouTube](#)

Prelli Williams video



HOC 2023 -

Meet the Youth Artists

HAPPENINGS



THE KREEGER MUSEUM

The Board of Trustees of The Kreeger Museum
and Director Helen Chason
cordially invite you and a guest to a

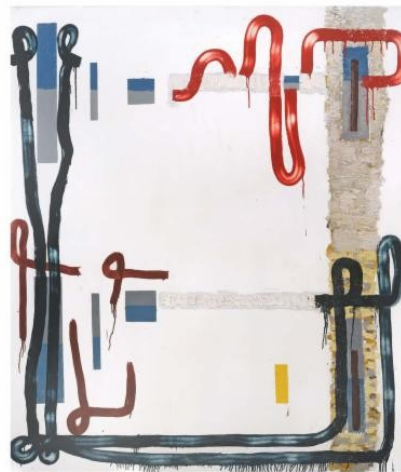
FEBRUARY RECEPTION

02.23.23

6:00 - 8:00PM



Matthew Mann, *Moonlight Sinew*, 2022



David Urban, *Band of Hope*, 1996

Please join us to celebrate our members, DC-area artists, and *INTERLUDE*.

Light reception.
Complimentary valet parking.
This invitation is non-transferable and admits two.

The Washington Post
ARTS&STYLE
Sunday, June 18, 2023 Section E

Gail Shaw-Clemons was highlighted in the article “Atypical approaches, dynamic images, by Mark Jenkins. Her exhibition: “Over the rainbow: “Color, Value and Form” at Zenith Gallery



Coney Island

THIRD THURSDAY



Wa PaPo: David Allen Harris and Lyric Prince Harris, *What crossed the cat's path*, 2021

Artist Talk with Wa PaPo: David Allen Harris and Lyric Prince Harris

Thursday, July 20

Artist Talk
6:30 p.m.

Third Thursday
5 - 8 p.m.

IA&A AT HILLYER

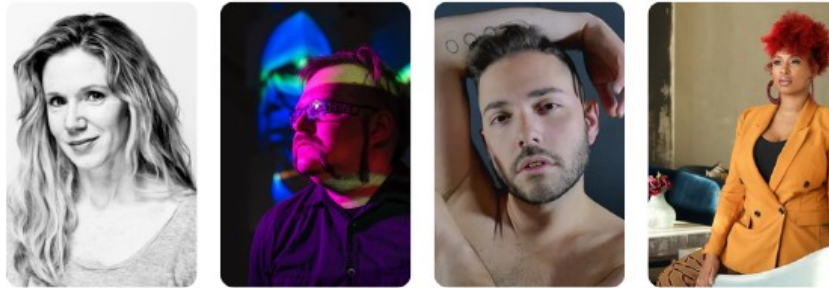
Starting at 6:30 p.m., The Wa PaPo project artists, photographer **David Allen Harris** and interdisciplinary artist Lyric Prince Harris, will discuss how they experimented with story and symbols, with a bold retelling of the reanimation legend of Osiris, the god of the Underworld. *The Three Sisters* reimagines Osiris as a woman, *Usir*, along with her two sisters *Isis* (goddess of magic) and *Nephthys* (goddess of souls and spells) in recreating a broken world as an allegory for Osiris' dismembered body. The visual impact of the project and its focus on the spell of the sensuous will demonstrate how artists can create stories with or without words.

Wine and refreshments will be served.

AWARDS



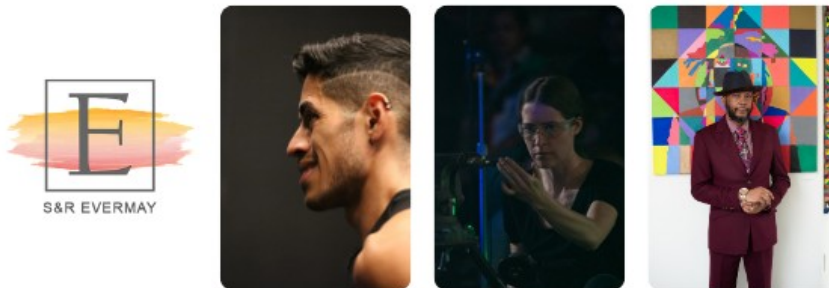
S&R Evermay announces 2023 Washington Award Winners



Introducing the

**2023 WASHINGTON
AWARD WINNERS**

Nancy Bannon • Robin Bell • Robert J. Piore • Maimouna Youssef •
Isaiah Aladejobi • MK Bailey • Khánh H. Lê • Lex Marie • Gabriel Mata •
Stephanie Mercedes • James Terrell



James Turrell

Four D.C.-artists awarded \$15,000 cash prizes. Seven D.C.-artists awarded 12-months of free studio space at the historic Fillmore School in Georgetown.

S&R Evermay is proud to announce the winners of the 2023 Washington Award. The eleven artists working in the fields of visual art, interdisciplinary practice, dance, and music, represent a cross-section of the vibrant D.C. arts and culture scene. Awardees will receive either \$15,000 unrestricted cash prize or a 12-month studio residency to help sustain and develop their thriving artistic careers.

The collective work of the 2023 awardees focuses on the urgent issues shaping our lives today and reaffirms the radical and transformative impact of art and creativity. S&R Evermay looks forward to supporting each artist's work with the resources of the Washington Award. The award, given annually, is a pillar of support in the city's arts ecosystem that empowers artists to chart bold new directions in their creative practice, and expand their potential for action and community-building in Washington, D.C. 2023 Washington Awardees:

Cash Prize

Nancy Bannon ([@nancybannon](#))
Robin Bell ([@bellvisuals](#))
Robert J. Priore ([@robbiedanzar](#))
Maimouna Youssef ([@mumufresh](#))

Studios Prize

Isaiah Aladejobi ([@PZayCreates](#))
MK Bailey ([@mk.bailey](#))
Khánh H. Lê ([@the_khanhartist](#))
Lex Marie ([@thelexmarie](#))
Gabriel Mata ([@gabrielmatamoving](#))
Stephanie Mercedes ([@mercedes_theartist](#))
James Terrell ([@jtcolorofsound](#))



DC COMMISSION ON THE ARTS & HUMANITIES



[Amber](#)
[bles-Gordon](#)

[Ro-](#)

I am so 🥰🥰 excited and 🙏🙏 grateful to announce that I've been awarded a FY24 Arts and Humanities Fellowship grant by the DC Commission on the Arts and Humanities (CAH)!

This project is supported in part by the DC Commission on the Arts and Humanities, which receives support from the National Endowment for the Arts.

**[#ArtsAndHumanities](#) [#GrantRecipient](#) [#CreativeJourney](#) [#NEASupport](#) [#DCCommissionCAH](#) [#Grateful](#)
[#CAH](#) [#DCCA](#) [#NEA](#) [#dcartsdirector](#)**



[Cheryl Edwards](#)

--Contemporary Artist

I am excited about my art residency in January 2024 located in Costa Rica at the Monte Azul Center for the Arts. .



[Carlos Luis María Rojas Jara](#)

Co-Founder at Monte Azul Center for the Arts

I am honored and thrilled to have artist [Cheryl Edwards](#) visit Monte Azul as a Resident Artist!

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



Wayson R. Jones, *I Do Exist in Nature*, 2022, Extra-coarse, coarse, and fine pumice gel, Flashe, acrylic on wood panel, 24 1/4 x 24 1/4 inches

[Hemphill Artworks](http://hemphillartworks.com) <gallery@hemphillartworks.com>

WAYSON R. JONES | Artist Popup Talk

Thursday, June 1, 2023

6 PM

RSVP

A Conversation with Wayson R. Jones & Client Raiser at HEMPHILL Artworks. Join us in the gallery for a discussion with artist Wayson R. Jones about the evolution of his art practice and a viewing of select paintings in the Viewing Room.

Saturday at Hillyer



A Conversation with Amber Robles-Gordon and George Hemphill

Saturday, May 20, 2 p.m.

On Saturday, May 20, at 2 p.m. join us for a conversation between Amber Robles-Gordon, a featured solo artist during the month of May, and George Hemphill, renowned gallerist in Washington DC. Robles-Gordon and Hemphill will be discussing the underpinnings of her current body of artwork, the connective threads to the Washington Color School, and an undiminished love and appreciation of the artwork of Alma Thomas.

This program is organized in conjunction with Robles-Gordon's exhibition *Remnants: a visual journey of memory and renewal*, which will be on view through Sunday, May 28, 2023. The program is free to the public. Advanced registrations are welcomed.

Click the button below to register in advance.

[Register](#)

EASTCITYART

IA&A AT HILLYER ARTIST TALKS: DAVID ALLEN HARRIS AND LYRIC PRINCE HARRIS

By [Editorial Team](#) on July 17, 2023



What crossed the cat's path, 2021, photography on watercolor paper, 26 2/3 x 40 in

Talk: Thursday, July 20 at 6:30pm

David Allen Harris and Lyric Prince Harris will talk about the Wa PaPo project and the theme of their exhibition, *The Three Sisters*. The artists will address how their project explores “the spell of the sensuous and how body and color can be combined to create stories with or without words.”

Third Thursday is a monthly program organized in partnership with the Phillips Collection and the Studio Gallery.

Wine and refreshments will be provided at Hillyer throughout the evening. For more information visit: <https://athillyer.org/third-thursdays/>

IA&A at Hillyer is located at 9 Hillyer Ct, NW.



I'm thrilled to extend a personal invitation to join me for an open studio visit on December 15th. The studio is located in Upper Marlboro, MD (1/2 hour from Washington, DC). As an artist deeply passionate about my craft, it's an honor to share this intimate experience with you.

During this event, you'll have the opportunity to delve into the creative process, intricate details, and heartfelt narratives woven into each of my pieces. This visit promises an up-close encounter with my artistic world, offering insights into the inspirations that fuel my work and the stories behind the canvas.

I'm excited about the prospect of engaging in meaningful conversations, sharing artistic insights, and creating connections.

In anticipation of our time together, I invite you to explore my website at [Greta Chapin-McGill](http://GretaChapin-McGill) to discover the essence of my artistic journey and immerse yourself in the emotions and experiences reflected by that journey.

Your presence will add immeasurable depth to this gathering, and I look forward to sharing an evening filled with inspiration, creativity, and the beauty of art.

Warm regards,

Greta Chapin-McGill

MEET OUR MEMBERS

JANATHEL M. SHAW, Artist

msartist.shaw@gmail.com

[JMShaw1@instagram.com](https://www.instagram.com/JMShaw1)

www.touchstonegallery.com

Janathel Shaw Art News on FB

EDUCATION

May 1995 M.F.A., George Washington University, Washington, DC
May 1989 B.A., Washington George University, Washington, DC
May 1986 A.A. Prince George's Community College, Largo MD

SELECTED SHOWS

Exhibitions

May – August 2023 *A Gathering: Works from Contemporary Black Ceramic Artists*, Crocker Art Museum, Sacramento, CA (Traveling Exhibit)

March 14-18, 2023 SETHE: River and Refuge Exhibit, Convention Center, NCECA 57th Annual Conference, Cincinnati, OH

Jan.– March 18, 2023 Charles Sumner School Museum and Archives, Washington, DC

March 2023 Member Show, Touchstone Gallery, Washington, DC

Sep. 2023–Mar2024 *A Gathering: Works from Contemporary Black Ceramic Artists*, Michele and Donald D'Amour Museum of Fine Arts, Springfield Museums, Springfield, MA (Traveling Exhibit)

Sep.17-Oct 30,2022 *A Gathering: Works from Contemporary Black Ceramic Artists*, Northern Clay Center, Minneapolis, MN (Traveling Exhibit)

May- June 2022 JUNETEENTH 2022, Friendship Heights Village, Chevy Chase MD

Apr-May 2022 Sculpture NOW 2022, Harmony Hall, Fort Washington, MD

Feb. 2022 Common Bond, Friendship Heights Village, Chevy Chase MD

July-Sep. 2021 *Inside Outside, Upside Down*, Phillips Collection Museum, Washington, DC

Aug.-Sep. 2021 *Eight Stories*, Touchstone Gallery, Washington, DC

Oct-Nov.2020 SPEAK YOUR TRUTH, BLACK LIVES MATTER, the Athenaeum, Alexandria VA

July -Sep. 2020 SHIFT, Washington Sculptor's Group, McLean Project for the Arts, McLean, VA

March 2020 International Women's Month Exhibit, Friendship Gallery, Friendship Heights, MD

Jan-Feb 2020	Past, Present and Future, Baltimore Clayworks, Baltimore MD
Sep 2019	Reconstructing Hope, Black Artists of DC, Pepco Edison Gallery, Washington, DC
Nov.-Dec. 2018	30 th Annual Prince George's Art Exhibition, Harmony Hall, Fort Washington, MD
Mar-Aug 2018	Visual Voices: Truth Narratives, Contemporary Craft, Pittsburgh PA
Jan. Mar.2018	FUNK Art: American Dada exhibition, the Manchester Craftsmen Guild, Pittsburgh, PA

In the Trove.com, Janathel Shaw Interview, May 2017, Ten Unexpected Places to Find Great Art in Washington, DC, Washington Post, In the Galleries Lines are Clearly Drawn, Art as Politics, Touchstone Gallery, Washington Post, April 2016, Janathel Shaw Celebrates Lives, East City Arts article (online) by Sturdivant, DC Galleries: Form Transformed Ceramics Monthly, Ceramic Review, Studio Potterand the Washington Post, January 2014.

PUBLICATIONS

Contemporary Black American Artists, Authors, Chosani Elaine Deane and Donald Clark, Schiffer Craft, October 2022; Confrontational Ceramics, Author, Judith Schwartz, University of Pennsylvania Press, 2008

MEDIA

YouTube: Visual Voices: Truth Narratives – **Janathel Shaw**

MEMBERSHIPS

Current Member,	Washington Sculptors Group, Washington DC
Current Member	NCECA, National Council on the Education of Ceramic Arts
Current Member	Touchstone Gallery, Washington, DC
Current Member	Black Artists of DC, Washington, DC

Artist Statement

My work usually centers on a narrative that focuses on the human condition whether a personal experience or grander social exploration. I see to evoke a response or at least a conversation between the work and the viewer. Much of my body of work highlights the African-American experience and our resilience. I create ceramic sculptures and portraits. Each genre, allows me to tell a narrative evoking a different response. Critical investigation is not limited to the literary world. My ceramic sculptures also reveal my true love for the medium. I love the malleable quality and "messiness" of clay, which lends itself to the height of expressionism. I enjoy the aspect of creation, modelling, playing with texture and watching the form emerge. It is here that I feel closer to the earth. It is through this genre that I get to explore ideas with a medium that appears malleable, unpredictable, strong and vulnerable. It allows me to create pieces that are weighty, disconcerting and direct, because they're tangible.

My drawings are a natural extension of my creative process. I sketch ideas for future drawings and sculptures. I also draw on sculptures if the piece requires it. As with clay, I love creating narratives that examine human nature and the social and political issues. There is something about the drawn mark that invites imagination and exploring the elements of value and texture. My figures come forward with each fluid mark.

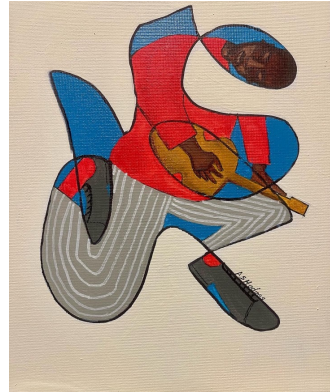
I invite you to enjoy my work for its content and visual honesty. If this seems a little saucy, do forgive me. I like a little hot sauce with my meals.



Djembe Drummer, mixed medium, 40x30



The Share Cropper, acrylic, 24x30



Go Johnny Go, acrylic, 8 x10

Antionette Hodges

Contin-

uous

Line

Paintings



The Bag Lady, mixed medium,



Acrobat II, acrylic & water-based oil, 16x20



Ladies Man, mixed medium, 30x24



Disco Dan, 11x14, acrylic on paper



Billie's Blues, mixed medium, 20x16



Resting Massai, mixed medium, 24x30



Cheryl Edwards (She/Her) • 1st

--Contemporary Artist

3d • Edited •


I am grateful to announce a published profile article about my work in the Handpapermaking Magazine written by the Black Writer Fellow Gimbiya Kettering.

<https://lnkd.in/epz3hdDX>

*Beyond Child's Play:
Dolls for Domestication and
Decolonization in Cheryl D.
Edwards' Pulp Paintings*

GIMBIYA KETTERING


Cheryl D. Edwards, Finding My Voice, 2022, 40 x 27 inches, pulp pigmented cotton on cotton/abaca base sheet). Photo: Greg photos courtesy of the artist unless otherwise noted. *Below:* doll, circa 2030–1802 BCE, 9 x 2 3/4 x 1/8 inches, wood, mud, paint; from Upper Egypt, Thebes, Asasif Tomb MMA 816, excavations, 1929–30. Collection The Metropolitan Museum of Art, Rogers Fund, 1931 (31.3.35a, b). Image © The Metropolitan Museum of Art, NY. Image source: Art Resource, NY.



Dolls can operate as hosts if the work can hold energy. I am working at such energy in my artwork....The work is my method of decolonization of self.

—Cheryl D. Edwards, Artist Statement

In 2020, as the rest of the world was in lockdown, Cheryl D. Edwards had to close her studio. I watched as she brought home her paintings, blueprints, and other work. We have been neighbors for more than 4





Curriculum Vitae (CV)

Bruce Ignatius Campbell (BIC) -Atelier BIC -Fine ArtistPainter

Born: Washington, District of Columbia (Wash DC) I Resides: Silver Spring, Maryland (MD)

email: atelierbic@gmail.com or bruceicampbell@yahoo.com

Iweb: atelierbic.com I Instagram: atelier_bic

Education

Bachelor of Arts, The University of Maryland (UMD) College Park, Maryland (MD)|Studio Art and Art History

Fine Art Professional Activities

Since 1995 December to Present

Silver Spring, MD

Founder/Owner, Art Director, and Instructor of “Atelier BIC” private Studio and Gallery established professional “Atelier BIC” Studio, Fine Art business and related visual artwork, services and gallery

2017– 2019 Spring

College Park, MD

Former Drawing and Fine Arts Instructor, University of MD (UMD) Studio-A (formerly Arts & Learning Center (ALC). Established the initial figure drawing course at UMD for non-art majors and greater UMD community

2015– 2019 Fall

Rockville, MD

Former Oil Painting and Drawing Instructor, Exhibitor at the Stone Branch School of Art as faculty member for weekly painting lessons & student advisor

Since 1995 to Present

NW, Wash DC

Copyist at National Gallery of Art (NGA), permitted Copyist Artist Program practice replicating masters from NGA collection to gain expertise, completed (30) painting copies over the past two decades. Edify NGA guests and staff with the painting process, logistics, and objectives for copying

Since 2018 to Present

NW, Wash DC Member Black

Artist of District of Columbia (BADC) DC-based collective of artists formed to promote rich history of African American multi-disciplines works.

2012-2019

Riverdale Park, MD

Former Art Director and Instructor at Atelier Royal Studio (late Gerald King). Manage GK art studio, support King Legacy art business and weekly Life Figure Open Studio sessions

2017-2018

Rockville, MD

Contracted Painting Instructor for ad-hoc workshops at Plaza Arts Supplies store

2017- 2018

NW, Wash DC

Contracted by National Gallery of Art, Museum Education Dept. “Art Around the Corner Program” as “living artist” to demo, engage, and teach public grade school students to fine art introduction

1995-2004

NW, Wash DC

Artist-In-Residence at Thomas Elementary in DC art faculty associate for weekly drawing lessons & student mentor

1992-1997

PG County, MD

Juror for the annual US Congressional Artistic Discovery competition for state of Maryland. Selected Prince Georges Co. public school students’ artwork hung in the corridors of the US Capital

2023 September Sandy Spring, MD
Competitively selected as 1 of 40 artists at the Sandy Spring Museum month-long exhibition “Our Creative Community” Judge and Curator Plein Air Roberta Staat. Opening Reception Oct 1, 2023

2023 Sept Frederick MD
Selected paintings for Master Art Copyists (MAC) month-long group Exhibition “Studying the Masters” at the of Federick Community College (FCC) Mary Condon Hodgson Art Gallery. Curated by Professor Wendell Poindexter, Arts Center Director.

2023 September N.W., Washington DC
Arts Club of Washington Member Artist Exhibit at Arts Club of Washington, Spielberg Gallery Monthly (2) selected original drawings (graphite and color pastel) on paper.

2023 June – Dec Baltimore, MD
Member of Black Artist of DC (BADC) group exhibition at the James E. Lewis Museum of Art (JELMA) , Morgan State Univ Campus with two selected paintings. Museum Curator at JELMA Schroeder Cherry Ed.D. selected works of art from among (40) BADC members.

2023 June – Sept NW, Wash DC
Competitive featured member artist for three-month Summer exhibition at Arts Club of Washington with selected oil paintings. Art Show curated by juror Dr Erich Keel who presented Campbell with the “Certificate of Excellence” from the five prize winners for his oil painting “Bath Time”.

2023 Mar- Apr Kensington, MD
Selected to exhibit at Sebrof-Forbes Cultural Arts Center (SFCAC) titled “Noted In Covid” curated by Aja Moon with my oil painting, “Covid Comfort”. Participant in panel discussion regarding, “Effects of Covid Pandemic on my personal artistic creativity and productivity.”

2023 February Monthly NW, Wash DC
Competitive member artist for month-long exhibition in the Spilsbury Gallery at Arts Club of Washington with (8) selected oil paintings.

2023 Jan-Feb Kensington, MD
Selected to exhibit among 17 of 130 submissions at Sebrof-Forbes Cultural Arts Center (SFCAC) for Black History Celebration “Cabonado-Asserting the Emerging” curated by Keenan Forbes.

SUPPORTING THE ARTS IN THE WASHINGTON METROPOLITAN AREA AND BEYOND



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