

A Passion for Collecting: The Vision of Louis Allan Ford

OCTOBER 30- JANUARY 29, 2022



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A Passion for Collecting: The Vision of Louis Allan Ford is a testament to Louis Ford's (1942 - 2020) cultural pride and the legacy he built through collecting. As a patron of the arts, Ford was a familiar and beloved figure on the Washington metropolitan art scene. His passion for African and African American art is reflected in the collection he amassed of nearly two hundred items. Ford acquired utilitarian and ceremonial objects of West Africa and historically significant works of art created by prominent and emerging contemporary artists. He was also a treasure hunter and was known for discovering rare works at estate sales and auction houses.

Ford was a graduate of Dunbar High School and Howard University. He was a lifetime member of Alpha Phi Alpha Fraternity, Incorporated. Ford served in the U.S. Air Force and after a brief stint in the federal government found his niche in real estate, creating opportunities for homeownership for many African American families.

Image courtesy of the Ford Estate.



On Saturday, June 6, 2020, in George Washington University Hospital, Washington, DC, at age 78, Louis Ford answered his heavenly call. He is survived by his son and daughter, Kendric (Tallahassee, FL) and Natalie Ford (Washington, DC), five grandchildren: Quiana, Jaylen, DeWayne, Doris, and Carson; and a brother, William Ford (Washington, DC). His wife of 27 years, Claudette Franklin Ford, died in 1996.

Louis, the second child of George and Guinnette Lemmon Ford, grew up on Capital Hill in southeast Washington, DC. He graduated from Dunbar High School and earned a Bachelor of Arts degree in political science from Howard University in 1963. He is a member in good standing of Alpha Phi Alpha Fraternity, Incorporated, Mu Lambda Chapter; initiated in the Beta Chapter, Howard University, in 1962. He served in the U. S. Air Force before working briefly in the federal government. He found his niche in real estate as a realtor/broker in the metropolitan area with Colquitt-Carruthers, Snider Brothers, Merrill Lynch, and most recently with ReMax Realty. He created home ownership opportunities for many families and helped to grow wealth in the African-American community for over 40 years.

He was an active member in the Nineteenth Street Baptist Church for over 30 years. He served as an usher and greeter, sang on the Men's Choir, and worked in many capacities to serve the church community in the Progressive Adults Ministry and as a life-long mentor to college students through its Love Pal program.

His devotion to his family and life-long learning are evidenced in his work with the Oracle Set Book Club and its Foundation Board as a founding member and officer.

While the book club is thought to be the oldest West African American book club in existence, established in 1966, the Foundation began in memory of his wife, one of the founders, as a way to further support education by offering scholarships to deserving students.

He was an excellent gourmet cook and gracious host that made holidays special for his family and friends. His love of art, music, and antiques made visiting his home an excursion into warmth, beauty, and comfort. He enjoyed the theater, traveling, reading, and taking long walks with his neighbors and walking buddies; Louis Ford was a man of many talents and interests. His involvement in organizations included: the Millennium Arts Salon, which is committed to advancing cultural literacy; Toastmasters, International; D. C. Chapter of National Tots and Teens, Incorporated, and was currently serving as vice president of Tots and Teens Associates, the adult social club, where he will be most remembered for his compassionate support of its senior members; Dunbar High School and Howard University Alumni Associations; and a travel group that allowed him to tour the world including Europe, Africa, Haiti, Cuba, and the U. S., most recently, the historical Gullah regions of Georgia and South Carolina.

He leaves to mourn his passing many relatives, friends, acquaintances, and business associates. He treated everyone he knew with patience and respect for he had old world charm and gentlemanly manners that made all who knew him feel at ease and comfortable in his presence. He was a trustworthy person in the world of business, yet with integrity and genuine sincerity, he served others. He touched the lives of many people; he helped them become homeowners and investors in themselves. Each client became a friend.

Obituary courtesy of the Ford Estate.
Image Ref: <https://millenniumartssalon.org/>



*(Top) Mr. Ford with L. Christine Waddler.
(Bottom) Mr. Ford with Alexa Donaphin, NYC architect, collector on the Board of Millennium Arts Salon.
Photos courtesy of the L Christine Waddler.*

Nannette Acker Clark

(b.1948)



Philadelphia sculptor Nannette Acker Clark earned a BFA from the Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia, and an MFA from University of the Arts, Philadelphia.

Clark has exhibited widely at institutions throughout the United States, including the American Craft Museum (now the Museum of Arts and Design), New York City; Renwick Gallery of the Smithsonian American Art Museum, Washington, DC; American Jazz Museum, Kansas City, MO; African American Museum in Philadelphia; and PAFA. Her work is inspired by Congolese philosophical understandings, and related practices, that see the sun as a metaphor for the soul.

(REF: <https://artura.org/Detail/entity/1786>)

PHOTO courtesy of Brandywine Workshop and Archives records.



Untitled (Abstract Composition) (1992)

22 x 28 inches

Color offset lithograph paper construction

Bryant “BK” Adams

(b.1972)



BK Adams is a visual artist and sculptor from Washington DC. In the early days of his career, Adams focused on monumental sculptures for alternative art spaces. Nearly all of Adams’ work implores a visual movement of avant-garde expressionist abstract. His colorful, expressive workmanship reflects a life’s journey with a specialty collection that embodies Washington DC’s rich history and culture.

In 2011, he received the Artist of the Year award by the Washington Area Lawyers for the Arts (WALA). Adams received the East of the River Distinguished Artist Award presented by Honfleur Gallery and the Gautier family in 2012. Adams’ Blue Horse sculpture is a permanent collection of the Smithsonian Institution National Museum of African American History and Culture (NMAAHC). He has exhibited at Honfleur Gallery, Smithsonian Institution Museums, American University Museum at Katzen Arts Center, among others.

(REF:<http://www.honfleurgallery.com/artists/bk-adams/>)
PHOTO courtesy of BK Adams, entitled “Self Portrait”.



Untitled

Acrylic on Canvas
18 x 24 inches

Kwabena Ampofo-Anti

(b.1949)

Kwabena Ampofo-Anti is an African artist from Mampong-Akuapem, Ghana. A celebrated visual artist whose education includes a Bachelor of Arts degree from the University of Science and Technology (Kumasi, Ghana), Master of Fine Arts degree from Howard University (Washington, DC) and further studies at the Institute of African Studies, University of Ghana (Accra).



Ampofo-Anti works in a variety of media including ceramics, printmaking and painting. The major influences on his art are derived from Africa and beyond, from ancient to the present.

As an art ambassador to several organizations, he has conducted workshops for the National Museum of African Art (Smithsonian Institution), Virginia Beach Center for the Arts, Peninsula Fine Arts Center and Hampton University Museum. A sought after artist, Ampofo-Anti's artworks are in the collection of many individuals and institutions. Devoted to advancing art and art education, Ampofo-Anti is Professor of Art at Hampton University, Hampton, VA and is committed to educating individuals about the relevance of art in all cultures. The people who have contributed to his development as an artist include his mentors: Dr. Oku Ampofo, Demas Nwoko, Sorrells-Adewale and John Biggers.

(REF: <http://www.ampofo-antistudioart.com/>)

PHOTO courtesy of Hampton University.



Sipho

18 x 8.5 x 6 inches

Clay

Nebiu Arellano

(b.unknown)

Nebiu was born in Peru and studied sociology and art both there and in the United States. Many of her works have been inspired by pre-Columbian art, like the series “Homage to the Lord of Sipan” which depicts pectorals made of tiny squares of gold, silver and copper, resulting in vibrant, city-like compositions. The series “Homage to the Ancient Weaver” is Nebiu’s own tribute to the extraordinary beauty and modern designs of ancient Peruvian textiles. As many critics say, it is difficult not to want to touch the richly textured surfaces of her paintings.



By layering colors and intricate lines of metallic paints, Nebiu creates timeless and contemporary compositions using her unique technique, which makes her viewers wonder what medium they are looking at. Is it glass, paper, enamel, or woven? Nebiu has shown her work in Europe, The United States and in her native Peru. In 2007 she had a two person exhibit at the Christiane Peugeot Gallery in Paris. In 2002 Nebiu represented her country of origin in Europ’Art, Geneva, Switzerland, where she had also a solo show (“The Modernity of pre-Columbian art”, Municipality of Neuchatel). Nebiu’s painting are in private collections in Germany, England, Switzerland, Spain, Australia, Russia, Holland, Chile, Brazil and the United States. In 2004 one of her works was selected to the permanent collection of the Palais des Nations, Geneva, Switzerland.

The Contemporary Museum of Cusco, Peru, and the Peruvian Consulate in Washington D.C. also have works by Nebiu. In 2011 Nebiu was one of four women distinguished in the United States by the Peruvian Embassy in Washington D.C. A book entitled “Celebration of Color” containing more than 100 paintings, was published in 2006.

(REF: <http://www.nebiu-arellano.com/about>)
PHOTO courtesy of Nebiu Arellano.



Family Tree
16 x 16 inches
Acrylic on Silk

Romare Bearden

(1911-1988)

Romare Howard Bearden was born on September 2, 1911, to (Richard) Howard and Bessye Bearden in Charlotte, North Carolina, and died in New York City on March 12, 1988, at the age of 76. His life and art are marked by exceptional talent, encompassing a broad range of intellectual and scholarly interests, including music, performing arts, history, literature and world art. Bearden was also a celebrated humanist, as demonstrated by his lifelong support of young, emerging artists.



From the mid-1930s through 1960s, Bearden was a social worker with the New York City Department of Social Services, working on his art at night and on weekends. His success as an artist was recognized with his first solo exhibition in Harlem in 1940 and his first solo show in Washington, DC, in 1944. Bearden was a prolific artist whose works were exhibited during his lifetime throughout the United States and Europe. His collages, watercolors, oils, photomontages and prints are imbued with visual metaphors from his past in Mecklenburg County, North Carolina, Pittsburgh and Harlem and from a variety of historical, literary and musical sources.

Recognized as one of the most creative and original visual artists of the twentieth century, Romare Bearden had a prolific and distinguished career. He experimented with many different mediums and artistic styles, but is best known for his richly textured collages, two of which appeared on the covers of Fortune and Time magazines, in 1968. An innovative artist with diverse interests, Bearden also designed costumes and sets for the Alvin Ailey American Dance Theater, and programs, sets and designs for Nanette Bearden's Contemporary Dance Theatre.

(REF: <https://beardenfoundation.org/romare-bearden/>)
PHOTO courtesy of Marvin Newman.



Pilate (1971)
23 x 16 inches
31.25 x 24.5 inches (framed)
Color lithograph
(left)



Falling Star (1980)
28 x 21.5 inches
Color lithograph
(right)

Alexander “Skunder” Boghossian

(1937- 2003)

Born in Ethiopia in 1937, Alexander Skunder Boghossian first rose to prominence at the age of 17 when he won second prize for his painting at the Jubilee Anniversary Celebration of Ethiopia’s Emperor Haile Selassie I. The following year he was awarded a scholarship to study in London, England at St. Martin’s School and the Slade School of Fine Art. He later moved to Paris, France, where he remained for nine years as both student and teacher at the Academie de la Grande Chaumiere. While in Paris he interacted with African artists and intellectuals who were part of the Negritude movement. He also encountered the work of the French surrealists. Some of the artists who influenced Boghossian include Paul Klee, Roberto Matta, and the Afro-Cuban artist Wilfredo Lam.

Boghossian in 1966 returned to Ethiopia and taught at the School of Fine Arts in Addis Ababa. He moved to the United States in 1970 and two years later was appointed as a faculty member at Howard University in Washington, D.C. His work, described as “a perpetual celebration of the diversity of blackness,” has been on display throughout the world including the Smithsonian Institution’s National Museum of African Art and the Museum of Modern Art in New York. Boghossian was the first contemporary African artist to have his work purchased by the Museum of Modern Art.

Alexander Skunder Boghossian died in Washington, D.C. on May 6, 2003, within days of the opening of an exhibit of his work titled “Ethiopian Passages: Dialogues in the Diaspora.”

(REF:<https://www.blackpast.org/global-african-history/boghossian-alexander-skunder-1937-2003/>)

PHOTO courtesy of Alexander Boghossian Estate, entitled “Self Portrait”, 1961



Untitled (1990)

10.5 x 7.75 inches

16.25 x 13.5 inches (framed)

Mixed media on paper

Donna Boozer

(b. unknown)

Donna Boozer started writing poetry when her daughter was born, and, in the process of looking for a way to “package” her writing, discovered bookbinding. Curiously, her two-decade career at Eastern Market began when she showed a small collection of these hand-bound books to the market’s then-manager. In turn, he showed her the space where she was to set up, and by noon that day, she had sold out.

Through this mix of serendipity, vision, ingenuity and natural skill, Boozer has been able to build a livelihood from the works she sells at the market, which currently focus on handmade paper collages. Her bold colors and abstracted figurative shapes are reminiscent of Jacob Lawrence, yet diverge through her chosen medium of textured paper, and through her lighthearted themes. Boozer explains that inspiration comes from “her head,” often as a clever play on words. “Checkered Past,” for instance, depicts the back of a male figure wearing a checkered coat, just as “Colored People” shows abstract figures whose bodies and heads come in all colors of the rainbow.

(REF: <https://www.eastcityart.com/profiles/making-a-living-the-artists-of-eastern-market/>)

COLLAGE by Donna Boozer entitled “Colored People”.



Too Many Hats

13.25 x 10.5 inches

22.5 x 18.5 inches (framed)

Collage on paper

Bernard Brooks

(b.unknown)

Bernard's life revolves around the visual arts and his work is authentic and in demand. Bernard was inspired by his uncle, Linwood Jordan, a professional artist and master jeweler who repeatedly broke down color barriers. He founded the silk screening department at Carver Vocational High School in Baltimore; and he was the first black instructor to teach at the Maryland Institute College of Art.



Ironically, during segregation the school had denied him enrollment. During the 1950's-60's, his uncle was the first to sell handmade jewelry in major department stores between New York and Miami, but he wasn't able to reap the full rewards of his craftsmanship, because he had to pay a middle-man to get his jewelry into the stores.

Bernard honed his art skills at the Philadelphia College of Art where he studied under Wing Fong, a major American illustrator and under Dr. Edna Andrade, a professor of design. While attending the University of Maryland he studied life drawing under Professor Maurice Seigler, and at Howard University he studied watercolor and design under Professor Lois Mailou Jones and printmaking under Professor James Wells. He earned a Bachelor of Fine Arts at Howard University and served there as the chief medical illustrator for more than 26 years.

Bernard is an important fixture in the art community, enormously talented his artwork is part of the prestigious U.S. State Department, Art in Embassy Program, and his work is in many public and private collections in the United States and internationally. Committed to sharing his knowledge and guiding the next generation, he has mentored more than 60 students and interns.

(REF: <https://www.jenneglover.com/bernard-w-brooks-art-for-sale/>)

PHOTO courtesy of Bernard and Gwen Brooks (couple in front of Bernard's piece "Dukes Big Hand").



Ancestor Fetish II

20 x 15.25 inches

Silkscreen, feathers, cardboard, woven twig /wood
(left)

Jade (1990)

29.75 x 27.25 inches

42.5 x 32.5 inches (framed)

Watercolor on paper
(right)



Viola Burley Leak

(b.1944)



Born in Nashville, Viola Burley Leak is a noted fiber artist, painter, and printmaker. She studied at Pratt Institute, Hunter College, Howard University, where she earned an M.F.A. and with artists Aaron Douglas, Romare Bearden and Robert Blackburn. Viola Burley has exhibited extensively at venues such as the Smithsonian's Anacostia Community Museum, Howard University, National Afro American Museum, North Carolina Museum of Art, Cornell University, Museum of the African Diaspora, and many others. Burley Leak is included in Leslie King Hammond's *Anthology of Contemporary African American Women Artists* (1995) and Henkes' *The Art of Black American Women* (1993).

(REF: <http://grinderfineart.net/viola-burley.html>)

PHOTO of piece on view by Viola Burley Leak entitled "Untitled", 13.5 x 13 inches (paper, fabric, and glitter).



Woman with Butterfly

25 x 10 inches

Paper collage

(left)



Untitled

13.75 x 5.5"

Framed: 19.75 x 14.25"

Mixed Media Collage mounted on foam
(right)

Kimmy Cantrell

(b. 1958)

Kimmy Cantrell discovered his artistic vision in high school when he fell in love with clay in an art class. After his first hand-built vase was chosen for display at the local board of education, his teacher suggested he study art in college. Instead he decided to study business at Georgia State University and spent fifteen years in distribution management. In 1991 he accepted a job in Tifton, a small rural town four hours south of Atlanta. It was there, after almost twenty years, he decided to reconnect with clay. First there were vases, then bowls with faces, leading to clay pieced collages. The self-taught evolution of his art continues today.



Kimmy Cantrell enjoys developing fresh variations on several recurring themes: faces, still lifes, nudes and fish. Kimmy uses many forms to tell his stories, from free standing sculptures to still life collages. He uses asymmetry to challenge traditional definitions of beauty. "I want to show the beauty within flaws," he explains. "Im-perfections tell stories that are far more compelling than perfection." Through his fragmented flowers and fish for instance, he recounts fond childhood memories of his grandmother (Bama) who was a very important figure in his upbringing. Bama taught Kimmy lessons of perseverance, living within your means and how to be responsible for your own success.

He has also used his nudes and faces as a platform for political, and social commentary. His titles are notable as they are often powerful and poignant reflecting turbulent times. His work has been exhibited at galleries, festivals, and museums nationally as well as represented in private collections abroad, including Sweden, Italy, France, and England. He has exhibited at art Expo in NY, Miami, during Art Basel, and currently shows at Sausalito, St. Louis Arts Festival and the Philadelphia Museum Show. Kimmy Cantrell currently resides in Atlanta Ga.

(REF: <https://kimart.com/about-kimmy/>)

PHOTO courtesy of Noreen Cochran taken for South Metro Newspaper.



Untitled

17 x 4 inches

Clay, color glazed

Elizabeth Catlett

(1915-2012)

Elizabeth Catlett was born in Washington, D.C. in 1915. Art historian Melanie Herzog describes Catlett as “the foremost African American woman artist of her generation.” Her work is celebrated as a visually eloquent expression of African American identity and pride in cultural heritage. Catlett has lived in Mexico for over 50 years, as a citizen of that country since 1962, and she and her husband artist Francisco Mora, have raised their children there. For 20 years she was a member of the Taller de Grafica Popular (Popular Graphic Arts Workshop) and she was the first woman professor of sculpture at the Universidad Nacional Autonoma de Mexico.



Her extraordinary career has stretched from her years as a student at Howard University during the 1930s through various political and social movements-including the Chicago Renaissance of the 1940s, the Black Power and Black Arts movements, the Mexican Public Art Movement, and feminism-which have informed her art.

Catlett is a fascinating and pivotal intercultural figure whose powerful art manifests her firm belief that the visual arts can play a role in the construction of meaningful identity, both transnational and ethnically grounded. In 1940 Catlett became the first student to receive an M.F.A. in sculpture at the University of Iowa. While there, she was influenced by American landscape painter Grant Wood, who urged students to work with the subjects they knew best. For Catlett, this meant black people, and especially black women, and it was at this point that her work began to focus on African Americans. Her piece *Mother and Child*, done in limestone in 1939 for her thesis, won first prize in sculpture at the American Negro Exposition in Chicago in 1940. She studied ceramics at the Art Institute of Chicago in 1941, lithography at the Art Students League of New York in 1942-1943, and with sculptor Ossip Zadkine in New York in 1943.

In 1946 Catlett received a Rosenwald Fund Fellowship that allowed her to travel to Mexico where she studied wood carving with Jose L. Ruiz and ceramic sculpture with Francisco Zúñiga, at the Escuela de Pintura y Escultura, Esmeralda, Mexico. She later moved, to Mexico, married, and became a Mexican citizen. In Mexico, she worked with the Taller de Gráfica Popular, (People’s Graphic Arts Workshop), a group of printmakers organized in 1936 and dedicated to using their art to promote social change. There she and other artists created a series of linoleum cuts on black heroes. They “did posters, leaflets, collective booklets, illustrations for textbooks, posters and illustrations for the construction of schools, against illiteracy in Mexico.”

She became the first female professor of sculpture and head of the sculpture department at the National Autonomous University of Mexico, School of Fine Arts, San Carlos, in Mexico City, in 1958, and taught there until retiring in 1975. She continues to be active in the art community of Cuernavaca, Morelos. She has received many awards including the Women’s Caucus For Art. The Graphic Arts Workshop has won an international peace prize because, of Elizabeth Catlett. An Elizabeth Catlett Week was proclaimed in Berkeley, California, and an Elizabeth Catlett Day in Cleveland, Ohio. She is an honorary citizen of New Orleans. She received an honorary Doctorate from Pace University, in New York and was accompanied to the presentation by fellow sculptor and good friend Manuel Bennett.

(REF: <http://galeriemyrtis.net/elizabeth-catlett/>)

PHOTO from Elizabeth Catlett Papers courtesy of the Amistad Research Center.



Fiesta (1988)

38 x 29 inches

Color Screenprint

Dieudonné Cedor

(1925- 2010)

Born in Anse A Veau on March 8, 1925, Cedor joined the Centre d'Art in 1947. He became a teacher the following year and even served as a member of the board of directors Co Founder of the "Foyer des Arts Plastiques". Cedor exhibited his work all over the world. From 1969, his work has been shown in Miami, Columbia, Venezuela, and Panama etc. In 1967 he executed with fellow artist Jean Nehemy, a mural at the then Francois Duvalier International Airport in Port-au-Prince. Considered by many as one of the greatest Haitian artists, his work is on permanent display at the Museum of Haitian Art at St Pierre College in Port-Au-Prince.



Dieudonne Cedor was born in L'Anse a Veau on March 8th, 1925. Arriving at a young age in Port-Au-Prince where he started his primary studies at Tertulien Guilbaud to pursue at Beaubrun Ardouin. In 1944, he became a cabinetmaker, but seemed more interested in art. He joined the Art Center in December 1947.

At the "Centre d' Art", he worked under the supervision of Rigaud Benoit who taught him the elementary principals of pictorial art . Dewit Peters, founder of Centre d'Art, made him chief of the studio. In 1949, Cedor was chosen as a member of the committee of administration of the "Centre". Merged in a conflict that opposed the artists and the management of the "Centre", he was elected president of the Haitian Artist Association. Later on became a member/founder of the "Foyer des Arts Plastiques" (F.D.A.P). From 1952 to 1956, he was the director of the F.D.A .P.

Cedor participated with Luckner Lazard and Roland Dorcelly, at the foundation of the "Galerie Brochette" in 1956, where he stayed until 1962.. . In 1957, he was named director of the museum of Beaux-Arts of Port-Au-Prince. Dieudonne Cedor was considered one of the leading contemporary painters. His name can be found in all the major art books namely " Peintres Haitiens" where the author Gerald Alexis refers to him as " Cedor can handle any subject expressing joy or sorrow, the splendors and anxieties of life."

(REF: <https://indigoarts.com/artists/dieudonn-cedor>)
PHOTO courtesy of Indigo Arts.



Woman and Child
21 x 17.75 inches
25.5 x 22 inches (framed)
Oil on canvas board

Kevin Cole

(b.1960)

In Toure's book, "Who's Afraid of Post-Blackness?", he talks about "40 million ways to be black." Early in this book, he talks about the freedom that New Blacks have to be themselves without feeling as though they are tethered to a past that they do not agree with or one that they are not a product of.



He acknowledges that the idea of Post-Blackness came from a conversation between Thelma Golden and Glenn Ligon now more than twenty years old. The term was born out a struggle of African American artists to be identified in ways that allowed their work to be seen beyond the sociological/stereotypical lens of "Black Art" by a society fatigued with being prodded about its intransigence related to retributions reneged on for 150 years

Cole's work is a colorful reminder of promises unkept, imperialism still institutionalized, and stealth deceit that has stolen the dreams and birthrights of twenty generations of a once proud people. It stands in contrast to the canon just as Normal Lewis' work stood in contrast to those who framed early abstract expressionism.

Yet, it is misunderstood in that while it is rooted in a place of targeted tragedy, the energy that drives its curvilinear twists, knots, and loops is the energy found in the souls of ALL those who toil triumph everyday against the odds and against the unheralded tragedies of life. Cole's work is a universal story with both hero and villain, good and evil. The narrative is embedded like html code. It is not what one sees, but it can be decoded.

(REF: <http://artistkcole.com/about/about-me/>)

PHOTO courtesy of Kevin Cole.



Thirst for Joy

15 x 14 inches

(Mixed Media) Acrylic Paint on Laser Cut Mat Board

Floyd W. Coleman

(1939- 2019)



Floyd Coleman was an artist and a scholar of African American Art and Art History. He has published on a variety of subjects, including African American murals, Elizabeth Catlett, jazz and the African American artist, and art at historically black colleges and universities. Coleman has also been featured in over 20 solo exhibitions since his first solo exhibition at a commercial gallery in 1963. He is a Professor Emeritus of Art History at Howard University in Washington, DC, and was the organizer of the annual James A. Porter Colloquium on African American Art for over 20 years. Coleman will speak with David C. Driskell about subject matters ranging from the Porter Collection, the legacy of scholarship of African American Art, the legacy of James Porter, and more.

(REF: <https://driskellcenter.umd.edu/news/floyd-coleman-conversation-david-c-driskell>)

PHOTO courtesy of Floyd W. Coleman Estate.



Kiss From the Sun

9.5 x 7.5 inches

17 x 13 inches (framed)

Woodblock cut on paper

(left)



Study for B.C. Suite: Up From Jackson, MS

7.75 x 7.75 inches

14 x 13.75 inches (framed)

Acrylic and mixed media on paper

(right)

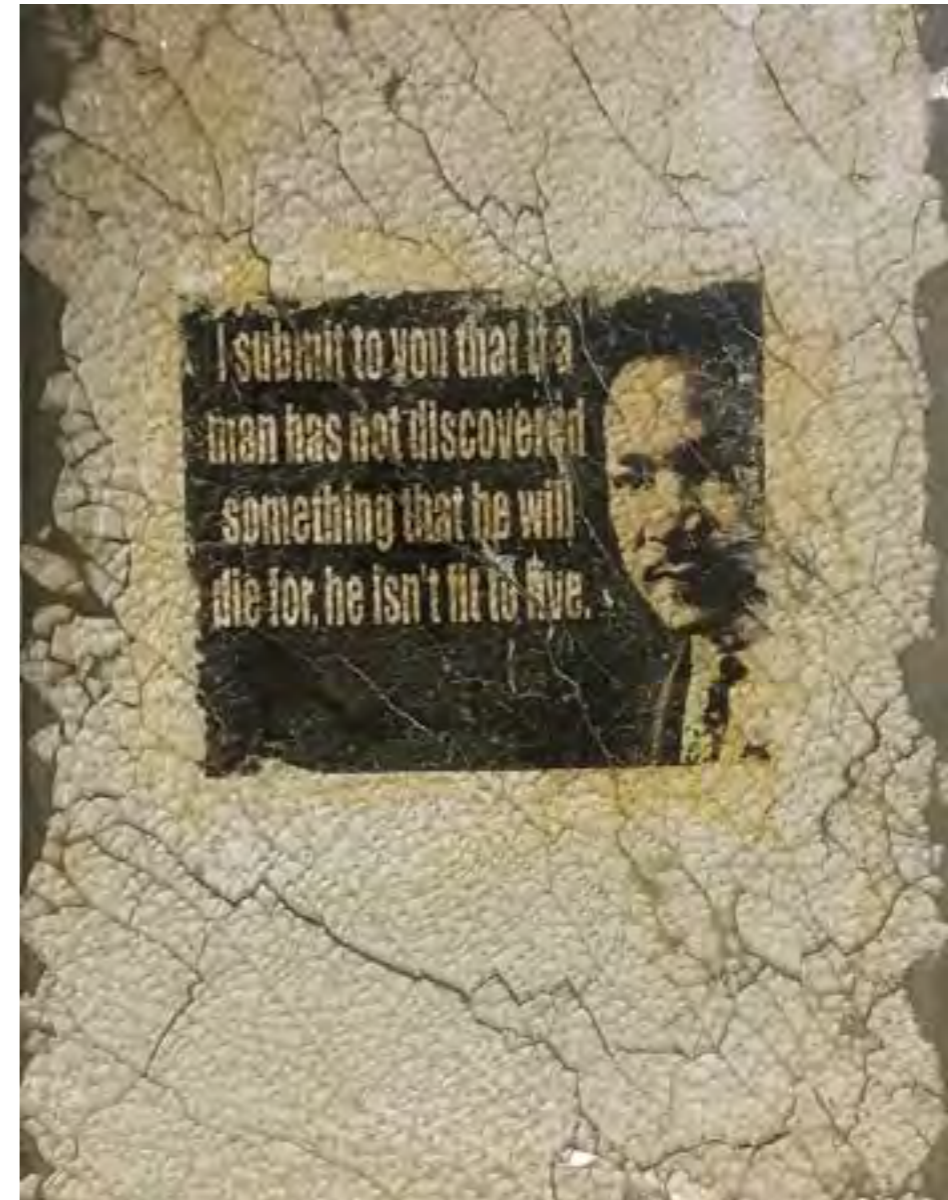
Loring Cornish

(b. 1960)



Loring Cornish began creating mosaics accidentally. While repairing the termite-damaged floor of his house, he glued broken tiles to the floor to cover the holes. Since then, he has gathered and collected materials off of the street and turned them into art. Cornish values simplicity within the artmaking process, and believes there is no particular meaning behind his chosen materials. He does not have any formal artistic training and says he simply thinks of an idea and develops it, allowing the materials and ideas to come together in a completed work.

(REF: <https://americanart.si.edu/artist/loring-cornish-31005>)
PHOTO courtesy of the Johns Hopkins University Gazette.



Untitled

17.25 x 11.25 inches

Glass, paper, and grout on wood

Averille E. Costley- Jacobs

(1947- 2008)

Averille was a native Washingtonian born March 1947. Her parents were Maurice Frank Costley of Westminster, MD and Esther Mayle Costley of Elizabeth, West VA. Two brothers, Frank Costley, Jr. and Ronald Costley died before her. Her parents divorced in the 1980's and her mother remarried William Brown. Both parents are deceased. She was former wife of Charles W. Jacobs, Senior. They divorced in 1997. He passed away from a brain tumor in 2007. Averille was a secretary employed at the Environmental Protection Agency in the Office of Solid Waste and Emergency Response. She, also, was once a co-owner/co-director of defunct Galerie Triangle (with her husband, Charles), a poet (member of Federal Poets), and a visual artist. Averille is survived by her daughter, Djakarta Jacobs and her son Charles W. Jacobs, Jr and one brother Frank M. McGruder.

(REF: <https://www.legacy.com/us/obituaries/washingtonpost/name/averille-costley-jacobs-obituary?id=5625759>)



I Too Am American (1977)

27.75 x 11 inches

34 x 17 inches (framed)

Watercolors and black felt markers on paper

Sheila Crider

(b. unknown)

Sheila Crider is an American abstract artist, born in Beckley, West Virginia. Her interest in art is intertwined with her love for language. She explores the visual possibilities of language, as well as the notion of art as language and language as art. Crider attended University of Virginia in Charlottesville, Virginia, where she studied African-American studies and obtained her Bachelor of Arts. Since then, she has been the recipient of many awards, grants and commissions. Sheila was the artist in residence at Stone Quarry Hill Art Park in Cazenovia, New York in 2011; at Leighton Studios, The Banff Center in Banff, Canada in 2006; and Cite Internationale Des Arts in Paris, France in 1997.



Sheila regards herself as a mid-career artist. She predominantly worked with paper. From handmade stationery sold at art fairs and crafts markets to galleries, Crider's art found the way to reach art lovers. The venues where she exhibited include Parish Gallery, in Washington DC, Vagabond Gallery in New York, and US Embassy in Amman, Jordan, where she participated in the exhibition Art in Embassies.

Her works are featured in numerous public collections, including Frank Halle Collection in Ohio, United States; State Department Print Collection in Washington DC, United States; Mino Washi Paper Museum in Mino, Japan; Ranger Italy in Serengo, Italy; Evans-Tibbs Collection in Washington DC, United States and African American Museum in Dallas, United States.

(REF: <https://www.widewalls.ch/artists/sheila-crider>)

PHOTO courtesy of the DC Commission on the Arts and Humanities



Wash (Homage to the color school) (2008)

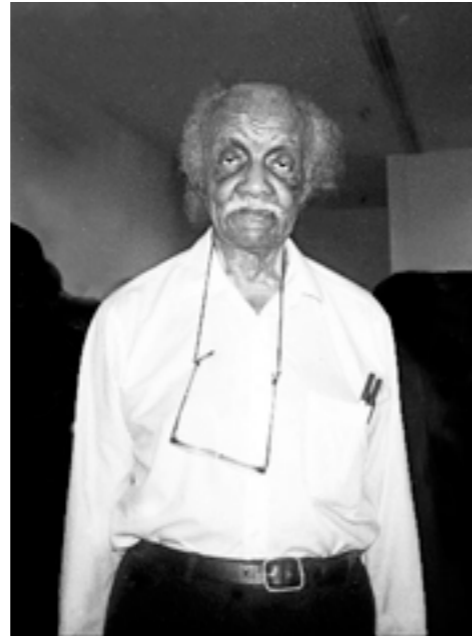
22.5 x 12.5 inches

Acrylic, recycled paper, and wood

Allan R. Crite

(1910-2007)

Born in Plainfeild, NJ Allan Crite was brought up in Boston. Crite received his art training at the School of the Museum of Fine Arts and earned a Bachelor of Arts degree at the Harvard University Extension School in 1968. He worked for most of his life as an illustrator in the Planning Department of the Boston Naval Shipyards, retiring in 1976, but continued to paint at the same time.



His work has been widely exhibited and well received in Boston, where a square is named after him. Crite's early paintings depict the daily life of Boston's African-American community, a community that was to be transformed in the following decade by urban renewal and housing projects.

According to the artist, he sought to show viewers the "real Negro" as opposed to the "Harlem" or "jazz Negro," that was created by white people.

During the late 1930s Crite began to concentrate primarily on religious themes. His productions were largely in pen and ink and lithography. Crite, a devout Episcopalian, views his religious themes from a contemporary perspective. His illustrations are nationally known, and he is the author of three books, *Were You There?* and *Three Spirituals* published by Harvard University, and *All Glory*, a meditation on the Prayer of Consecration in the Eucharistic Rite of the Episcopalian Church.

Crite has painted murals and Stations of the Cross in various parishes in several states, and has also designed private devotional works such as the Creed, Stations of the Cross, and parish bulletins that are furnished to churches in the United States and Mexico.

In his later paintings, magic-realist visions in which a black Virgin and Child ride on public transportation or float above the city streets, Crite used a bright palette rather than the more somber tones of his "neighborhood paintings." Compared with these earlier paintings, the religious works offer a message of hope and deliverance. During the 1950s Crite lectured on liturgical art and wrote and illustrated books with theological themes telling "the story of man through the black figure."

(REF: <https://americanart.si.edu/artist/allan-rohan-crite-1047>)
PHOTO courtesy of Charles Giuliano.



Temptress (1982)
6.75 x 8.75 inches
11.5 x 14.25 inches (unframed)
Watercolor and ink on paper

Tim Davis

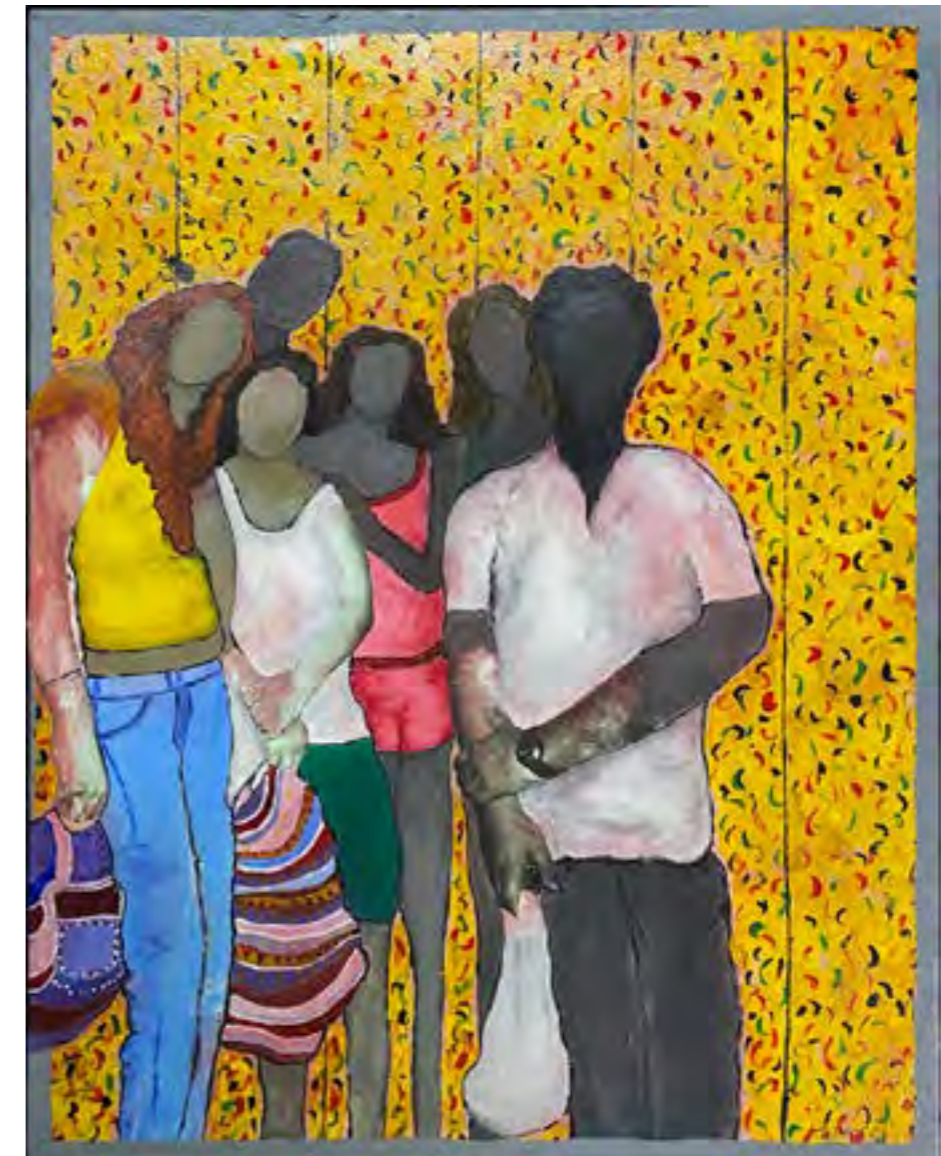
(b. 1969)

Tim Davis was born in Chicago Illinois and has his studio in Washington DC. He is a mixed media painter working primarily with narratives of social justice, activism, identity and the black experience. His work has been exhibited throughout the United States and abroad including; The Katzen Center at American University Museum: New Orleans African American Museum, ARWI International Art Fair, Spectrum at Art Basel, (Miami). Currently, his work is on loan at The United States Embassy in Abuja, Nigeria. Davis' work is included in many private and corporate collections including Freddie Mac Corporation, DC Commission on the Arts and Humanities, The David Driskell Center, University of Maryland, Stellar Communications, Martha's Table Head Quarters, Community of Hope-Marie Reed Health Center, Washington DC, University of Maryland University Global Campus, University of Illinois and The Diane Whitfield- Locke collection.



Davis received his Masters of Art degree from the University of Illinois, where he studied art education and fine art. A National Endowment for the Arts fellow, Davis has worked extensively with public school education, DC Arts works and The DC Commission on the arts and Humanities. He is also founder of International Visions Gallery and Consultancy, where he encourages cross-cultural exchange with diverse collections of artists from the Washington area and under-represented parts of the world. As an artist, educator and curator, Davis' believes art making can be used to make statements, engage, inspire, activate for growth for history and identity.

(REF: <https://www.timdavisart.com/bioresume.html>)
PHOTO courtesy of Rachel Nania for WTOP News



The Party at the Beach
24 x 18 inches
26 x 20 inches (framed)
Mixed media painting

Richard Dempsey

(1909- 1987)



Richard W. Dempsey was born in Ogden, Utah, September 14, 1909. His youth was spent in Oakland, California where he attended Sacramento Junior College (1929-31) as an art major and then studied at the following institutions: The California School of Arts and Crafts (1932-34) in Oakland, California; the Students Art Center (1935-40). He held his first one-man exhibition in Oakland, 1935, then headed for San Francisco where he held three exhibitions. In 1941, he moved to Washington, D.C. to work as an engineering draftsman with the Federal Power Commission.

Dempsey also studied at Howard University in Washington, D.C. He studied sculpture with Sargent Johnson, painting with Maurice Logan, Raymond Strong, Katherine Gans, Edward Leslie, Sidney Lemos and lithography with James Wells. He also worked as an engineering draftsman for the US government. In 1946, along with Elizabeth Catlett, he was awarded a Julius Rosenwald Fellowship for a series of paintings of outstanding American Negroes. In 1951, he was awarded a Purchase Award in the Corcoran Gallery's Tenth Annual Exhibition.

Dempsey was a prolific painter and worked on as many as six canvases at one time, switching as his moods changed. His paintings were highly influenced by colors in his Caribbean environment, using them to express feelings of emotions and dimension. His sensitivity to colors was heightened by frequent trips to Jamaica and Haiti. With Dempsey, color, texture, and form unite in his later abstract paintings to compose symphonic poems for the eye of the beholder.

(REF: <https://peytonwright.com/modern/artists/richard-w-dempsey/>)
PHOTO courtesy of the Smithsonian Institute.



Unknown

12 x 9 inches

16.75 x 13.75 inches (framed)

Oil on masonite board

James Denmark

(b.1936)

James Denmark was born in Winter Haven, Florida, on March 23, 1936 into a family of artists. He was exposed to color and form at an early age by his grandmother – a wire sculptor and quilt artist, by his grandfather – a bricklayer noted for his unique custom design molds – and his mother – gifted with an intuitive feeling for design and a fastidiousness for detail which she expressed in all aspects of her life. This rich beginning is the root of Denmark's creative expression.

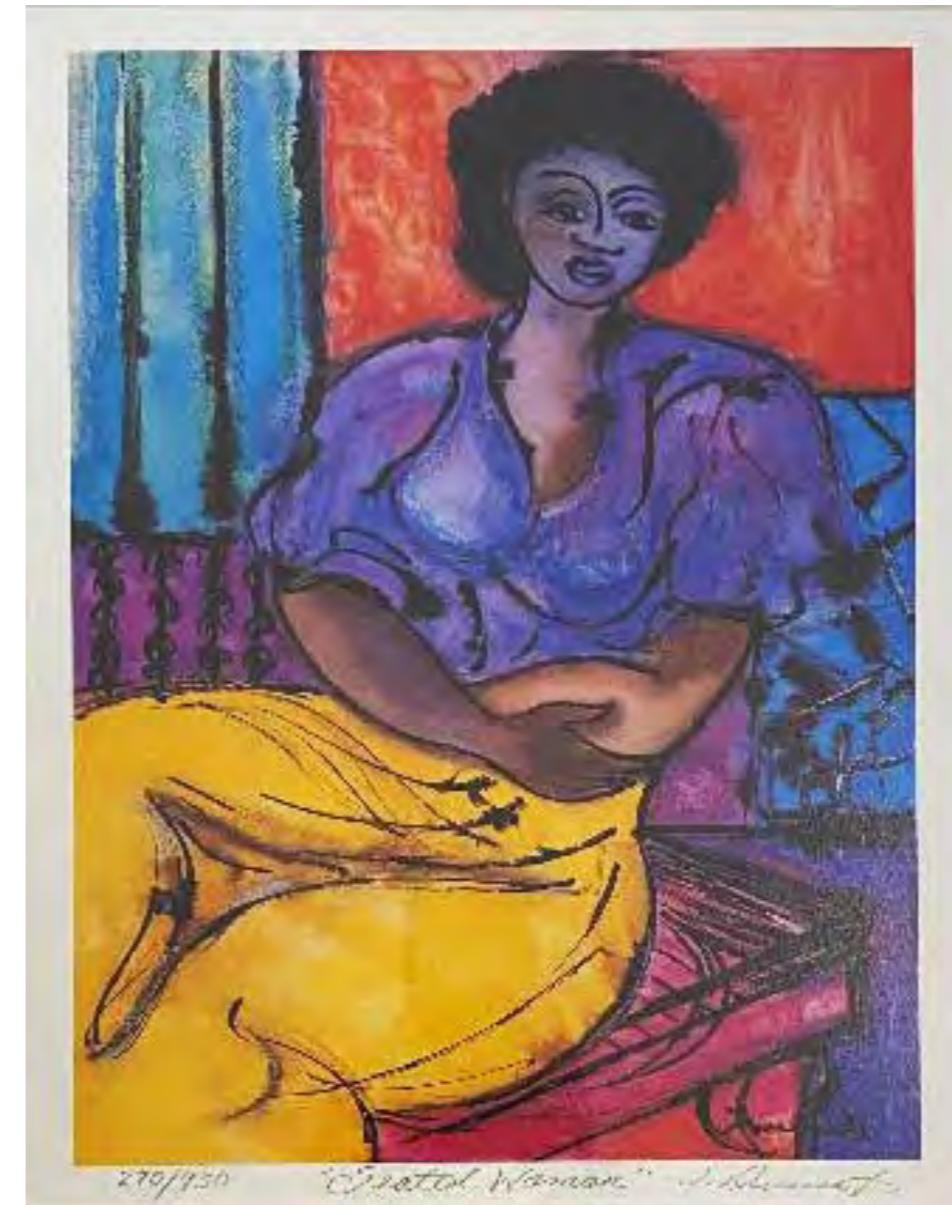


He attended Florida Agricultural and Mechanical University (FAMU) in Tallahassee, Florida on a sports scholarship. While pursuing a Bachelor of Fine Art degree, Denmark came under the tutelage of the artist and acclaimed African-American art historian, Dr. Samella Lewis, who exposed him to the great traditions and accomplishments of the African-American art movement. After graduating, Denmark moved to Brooklyn, New York, and began a career as an art teacher in the public school system.

In 1976, Denmark earned his Master of Fine Art degree at the prestigious Pratt Institute of Fine Art in New York. While at Pratt, he was nurtured by an immensely talented community of artists, and was heavily influenced by abstract expressionists Jackson Pollack, Clifford Still, and William DeKooning. The African-American masters Norman Lewis, Romare Bearden, Jacob Lawrence, and Ernest Crichlow instilled in him an appreciation of his African-American artistic heritage, and he began experimenting with collage, along with his primary media of watercolors and charcoal.

Denmark has a natural affinity for the difficult and largely improvisational medium of collage and quickly developed his own unique and easily identifiable style. With brightly hand colored papers, found papers, fabric, and objects, he creates compositions that go beyond the superficial and transitory and focus instead on what is eternal and universal. Denmark's work has been exhibited worldwide and is in such prestigious collection as that of New York's Metropolitan Museum of Art. He currently lives and works in rural Yemassee, South Carolina.

(REF: https://art.state.gov/personnel/james_denmark/)
PHOTO courtesy of Morris Arts.



Seated Woman (1993)

17x 13.5 inches

Lithograph, on quintessence remarque, recycled handmade velvet embossed canvas finish, 100 lbs, cover stock, acid free paper

Linga Diko

(1963- 2011)

Linga was a visual artist who specialised in linocut prints and beaded works, among other things. He began pursuing his love for visual arts at the age of 14 and qualified in graphic art and textile printing at the Dakawa Art and Craft Centre in Grahamstown.

Linga also exhibited many of his pieces at the Sragow Gallery and at the Axis Gallery in New York and never lost his love for his home town.

“What fascinated me about my brother was that he was passionate about the township and the hardships one endures when born and raised here,” Bongani said. “Anyone who knows the challenges we face here can relate to most of his pieces.”

(REF: <https://www.grocotts.co.za/2017/09/21/lingacy-art-gallery-joza/>)
LINOCUT by Linga Diko entitled “The struggle facing our country”



Hunters in Camouflage

6.75 x 8.5 inches

12.5 x 14.25 inches (framed)

Linocut on paper

Najee Dorsey

(b. 1973)

Najee Dorsey Born in Blytheville, Arkansas on January 26, 1973, visual artist and entrepreneur Najee Dorsey is known for embracing southern roots in his work by relaying scenes of African American life in the south on canvas. He began his journey as an artist at the age of five, selling his artwork to his mother for candy. From that point on, Dorsey continued making art as a favorite pastime.

In High School, Najee earned a partial scholarship in 1991 to Memphis College of Art (later known as the Memphis Academy of Art). He eventually left the institution prior to completing his first semester due to a combination of financial challenges, and the need for a more dynamic environment. Still, Dorsey continued creating art part-time while working different jobs over the years.

Balancing his schedule as an artist and an employee, Dorsey went through a phase where he became indifferent about creating; lending more time to making a living than creating art. During this period, Dorsey met Najjar Abdul-Musawwir, an artist and community arts activist, who became his friend and an early mentor. This newfound relationship with Abdul-Musawwir provided inspiration toward refocusing some of his energy on his first love, art. Between 1992 and 1993 Dorsey again continued honing his craft and later producing an airbrushed work that became his first response to civil rights issues containing a message of social responsibility in a piece entitled, *Guidance in the Time of Ignorance* which was purchased by Mr. Abdul-Musawwir soon after.

In 2005, the Dorseys moved to Atlanta, GA, where Najee became a full-time artist. Focusing solely on his art resulted in a fruitful career. Now, more than 10 years later, his work has been featured in nine museum shows including, *Visions of our 44th Collection* at the Charles H. Wright Museum in Detroit, MI and *Leaving Mississippi: Reflections on Heroes and Folklore* at the Columbus Museum, Columbus, GA and the African American Museum in Dallas, TX. Over the years, Dorsey's changing mediums have resonated with many people, but his consistency in exhibiting imagery rooted in his southern heritage is what Najee Dorsey is known for. Over the past decade, Dorsey's work has been consistently featured and acquired by a number of institutions, and private collections across the United States.

Being the proactive individual that he is, Najee founded Black Art In America™ (BAIA) in 2010 as a free online media platform for African American artists, collectors, art enthusiasts, and arts professionals. In the company's conceptual stages, influencers from BAIA's audience were surveyed and it became clear that their issues were centered on exposure, appreciation, and access to each other. BAIA™ was founded as a centralized location for profiling the African American artist -- giving members of the network access to the work of African American artists (past and contemporary), and most importantly, opportunities for interchange. Since 2010, the network has become the leading online portal and resource focused on African American art, artists, collectors, industry leaders, and arts enthusiasts. The BAIA™ online network currently has a monthly virtual reach of 750,000 people and growing.

(REF: <https://www.widewalls.ch/artists/sheila-crider>)

PHOTO courtesy of the DC Commission on the Arts and Humanities



Untitled (2018)

8 x 5.75 inches (unframed)

17.5 x 15.5 x 1 inches (framed)

Mixed media collage, ink jet photo, glitter, and various textured papers

David Driskell

(1931-2020)

Highly regarded as an artist, scholar and curator, David Driskell is cited as one of the world's leading authorities on the subject of African American Art. He was the recipient of ten honorary doctoral degrees and contributed significantly to scholarship in the history of art on the role of Black artists in America. He authored seven books on the subject of African American art, co-authored four others, and published more than forty catalogs from exhibitions he curated. His articles and essays on African American art have appeared in major publications throughout the world.



Driskell was born in Eatonton, Georgia, USA. He was educated at Howard University and received the Master of Fine Arts degree in 1961 from The Catholic University of America in Washington, DC. He held the title of Distinguished University Professor of Art, Emeritus, at the University of Maryland, College Park. He was the recipient of the Distinguished Alumni Award in Art from Howard University in 1981 and from The Catholic University of America in 1996. In October 1997, Driskell was awarded the President's Medal, the highest honor the University of Maryland bestows on a member of its faculty. He received the Presidential Medal from William Jefferson Clinton in December 2000 as a National Endowment for the Humanities recipient. Upon his retirement from teaching at the University of Maryland in 1998, The David C. Driskell Center for the Study of the African Diaspora was founded to promote his scholarship and service to the University.

Trained as a painter and art historian, Driskell worked principally in collage and mixed media. His paintings and prints have been featured in numerous solo and group exhibitions in galleries and museums throughout the USA including the Corcoran Gallery of Art, the Baltimore Museum of Art, The Oakland Museum and The Whitney Museum of American Art, among others. He exhibited internationally in England, Holland, South Africa, Poland, Brazil, Japan and Chile and has been the recipient of several foundation fellowships among which are the Harmon Foundation, three Rockefeller Foundation Fellowships and the Danforth Foundation.

(REF: <https://www.dcmooregallery.com/artists/david-driskell>)
PHOTO courtesy of the DC Moore Gallery.



The Red Hat (2014)
7.5 x 5.5 inches unframed
Mixed Media Collage
(left)



Dancing Angel (2002)
Color Screenprint
(right)

Ted Ellis

(b. 1963)

Ted Ellis is a passionate man. He is passionate about his family, passionate about his heritage, and passionate about his art. Just ask him and he proudly declares, “I paint Subjects that are representative of the many facets of American life as I know it. I like to think of myself as a creative historian. I was put here to record history...all aspects of American culture and heritage. My sole purpose has always been to educate through my art.”



Ellis grew up and was educated in New Orleans, a city known for its history, style, and artistic exuberance. This backdrop inspired Ellis to capture the essence of the subjects of his childhood in the glory of their rich cultural heritage. Extremely dedicated to his craft, this artist draws on a style that was born in his childhood from impressions of his native city. Ellis is self-taught and boldly blends realism and impressionism in his work, evoking nostalgia and inspiration.

Ellis' involvement in the community as an art advocate and educator has earned him recognition from numerous organizations and city officials. Ellis' latest exhibit entitled, “Capturing Our Culture And Heritage” encompasses the diversity and cultural similarities of all Americans. This exhibit will travel across the country, visiting Chicago, New York, Mississippi, and New Orleans, in the next few months. Some of Ellis' previous national exhibits include: “The Civil Rights Movement”, “Buffalo Soldiers”, and “Born In The Spirit”.

Ellis, who currently resides in Friendswood, Texas, has been recognized as one of the most celebrated artists of the 21st century. In a mere ten years, T. Ellis Art, Inc. has sold over 1,500,000 prints and posters nationwide. Ellis' private collectors are many and scattered throughout the globe. Major corporations have commissioned Ellis; A few of which include: Walt Disney Studios, The Minute Maid Company, Coca-Cola, Phillip Morris, and Avon, Incorporated. He has also been featured on local and regional television programs, in magazines such as Upscale, Southern Living, and Newsweek, and is frequently featured in newspaper articles throughout the country. His artwork may also be found on CDs and books.

(REF: <https://www.tellisfineart.com/the-company/>)

PHOTO courtesy of Ted Ellis Art.



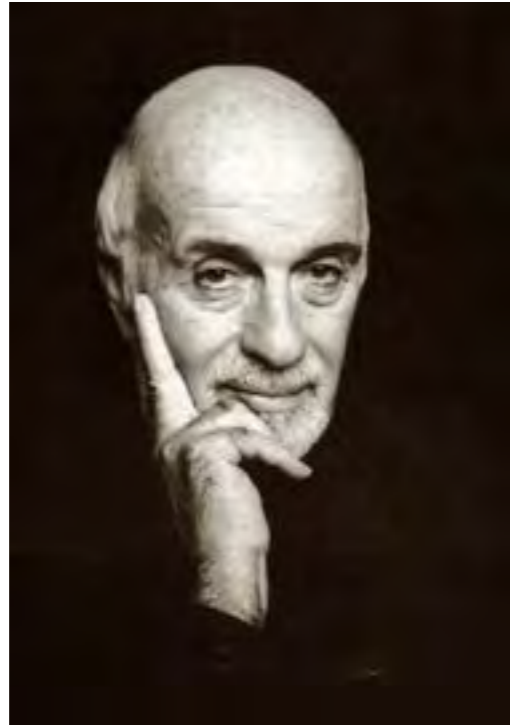
Untitled

4.25 x 6.25 inches

Watercolor on Paper

Nissan Engel

(1931- 2016)



Nissan Engel was born in Haifa, Israel and has dedicated himself to painting since his youth. His formal training as an artist began in his native land at the Bezalel School of Art in Jerusalem; he later received a diploma from Centre Dramatique de l'Est in Strasbourg, France for theatre set and costume design. He is an artist's artist, having progressed through all the classical phases of apprenticeship before arriving at his own unique style of collage. Nissan moved to New York in 1965 and stayed there for ten years before settling in Paris, France in 1975. He discovered his affinity for collage after working on a series of stained-glass windows in New York and Maryland, a job that inspired him to create intense blocks of color with painted collage elements. Musical themes are often his subject, giving his work its remarkable sense of harmony and rhythm. Nissan refers to his own work as "Abstract Lyricism." Translating the feelings and emotions of music and color into the visual arts; he holds together his compositions by their likeness to tonal and harmonic qualities of music. A similar feel pervades his engravings, which usually stem from his collages. He began exploring this print medium in the early 1980's in Paris, and quickly became as masterful at engraving his visual music on metal plates as at piecing it together in collage.

(REF: <http://www.elliottgallery.com/nissan-engel/>)
PHOTO courtesy of Open Picture Gallery.



Warriors Riding Horses on Bullets Series

15.5 x 11.5 inches

17 x 13 inches (framed)

Lithograph

Victor Ekpuk

(b.1964)



Victor Ekpuk is an internationally-renowned Nigerian-American artist based in Washington, D.C. His paintings, drawings, and sculptures reimagine the ancient Nigerian communication system, Nsibidi, to explore a diverse spectrum of meaning addressing historical narratives, the contemporary African diaspora, and humanity's connection to the sacred.

Ekpuk's three-decade long career has earned his works inclusion in numerous prestigious collections, including the Smithsonian National Museum of African American History and Culture; Smithsonian National Museum of African Art; Boston Museum of Fine Art; The World Bank; Bank ABC (Arab Bank Corporation) in the Kingdom of Bahrain; Kiran Nadar Museum of Art in New Delhi; Elizabeth Miller Sculpture Center; Hood Museum; Krannert Art Museum; Newark Museum; United States Art in Embassies Art Collection.

In recent years, Ekpuk has added large-scale murals, installations, and public art projects to his portfolio. He has been commissioned by The Phillips Collection, Washington DC, North Carolina Museum of Art, Memphis Brooks Museum, Washington D.C. city government for Boone Elementary School, and Bank ABC (Arab Bank Corporation).

(REF: <https://www.victorekpuk.com/about>)
PHOTO courtesy of Victor Ekpuk.



"May Our Wishes Come True" Four Manuscript Series
(2011)
21 x 9 inches
Mixed media, acrylic, metal, and prayer board (wood)

Tafa Fiadzigbe

(b. 1963)

Born in Ghana, West Africa, Tafa is an award-winning painter whose work is exhibited and collected internationally. His style is characterized by a richly vivid palette and heavily textured surface. Tafa was named 2010 Sport Artist of the Year by the American Sport Art Museum and Archives. His abstract oil paintings are depicted by strong Social, Political, Religious statements in audacious brilliant colors. His abstract Sports and Music paintings portray both activities with the energy one would only expect from an actual performance.

“My paintings are my drum song, my dance of the soul,”

“I am like the divine drummer,” says Tafa, “trying to materialize the transient, the spiritual, to search the soul of our hopes, fears and visions.”

This search sometimes births art that confronts and challenges or art that elevates and inspires. “Creating art is a cosmological journey, it is mirrored in the experience of the collective consciousness of all who search for the truth. Delving into my being is not paramount, what is pivotal is reaching into the internal spaces that have created eternity of memory, our primordial memories.” Numerous galleries, educational and cultural institutions in the US, Japan, Europe and Africa have collected and exhibited Tafa’s paintings. His works are in many permanent public and private collections including the Superior Court, Washington, D.C, Barclays Bank, Sparrow Hospital, Michigan, Shell Co, Ghana’s National Museum, Carver Federal Bank and former New York City Mayor, David N. Dinkins, Bryant Gumbel and the late Johnny Cochran. Tafa obtained a BFA degree from the College of Art, Kwame Nkrumah University of Science and Technology in Ghana. He lives in Harlem, NY.

(REF: <https://www.divart.com/artists/271/tafa-fiadzigbe-artwork-for-sale-by-diva-art-group?bio=true&w=1>)

PAINTING courtesy of Tafa Fiadzigbe, entitled “Dance of the Queen”, 1994



Yellow Protest (2006)

4.5 x 7 inches

13.25 x 16.25 inches (framed)

Oil on canvas on panel

Gerard Fortune

(1925-2019)

Gérard Fortuné was born in 1924 in montagne-Noire, in the heights of pétionville. From a modest family, in an adult age, he worked at the service of opulent families as a intendant and then cook-Pastry. It was only in the early 1980s that he started self-taught painting.

He begins to paint and craft with recovery materials, covering bags of rice, paintings mounted on chassis in branches or agricultural vans of characters in significant perspective, bright colors and meticulous details.

During his visits to issa el saieh's gallery, gérard falls under the spell and is inspired by the works of artists such as André Pierre, André Normil, the "Saint-Soleil" community or Hector Hyppolite.

Quickly, he meets personalities from the visual arts world who will be mentors for him: Michel Monin, Nader, Judith Chamber among others.

His paintings are bigger and with them its innate sense of color and composition; its range of subjects, its vibrant imagination, originality and sense of humor. An important figure of Haitian naive art, the series of oil on canvas by Gérard Fortuné help to establish the myth of voodoo as an inspiration for the liberation of Haiti. "I don't go to the voodoo ceremonies, the LOA come here", one day said Gérard Fortuné. His painting, written in an absolute syncretism, displays the influence and integration of the Catholic religion whose subjects are widely borrowed from Christianity.

Gérard's work has been exhibited internationally, it is included in the permanent collections of the Waterloo Center for the arts in Iowa, the Huntington Museum of art in Virginia, ramapo college in new jersey, and the collection of the Art Patricia & Philip Frost from the international university of Florida and the museum of aquitaine in Bordeaux.

At the dawn of the new millennium, filmmakers will play in their film works. This is the case for dreamers of jorgen leth (2002) and legs of wood or gérard fortuné, the last of the naive of Arnold Antonin in (2015).

(REF: <https://indigoarts.com/news/gerard-fortun-1924-2019>)

PHOTO courtesy of Anthony Hart Fisher.



Adam and Eve

23.5 x 23.5 inches (unframed)

26 x 26 x 1.5 inches (framed)

Acrylic on Wood Panel

Herbert Gentry

(1919-2003)



Artist Herbert Gentry made vibrant expressionist paintings of figures and faces, mixing global influences and African American experience. Referring to his childhood during the Harlem Renaissance, Gentry asserted "Harlem prepared me for Paris." After completing military service in World War II, Herb Gentry returned to Paris for art school - and found himself in the heart of the expatriate American community in Montparnasse. Gentry moved to Scandinavia in 1959, but always kept a studio in Paris. In 1969, he returned to New York and became a resident of the famous Chelsea Hotel. At home on both continents, Herbert Gentry resided, painted and exhibited on both sides of the Atlantic. His work is represented in important national and international museum collections.

(REF:<http://www.herbertgentry.com/>)

PHOTO courtesy of The Herbert Gentry Estate.



Masquerade (1986)

22 x 25 inches

Color Screenprint

“Aziza” Claudia Gibson- Hunter

(b. 1954)



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

Ms. Gibson-Hunter was awarded the Individual Artist Fellowship Program Grant, from the DC Commission of the Arts and Humanities in 2014, 2006, 2018, and 2020. Her work can be found in the collections of the Washington DC Art Bank, the Liberian Embassy, Montgomery County, Maryland, and other noted collections. She completed, two public commissions for Washington, DC Department of General Services.

The Wall of Unity (2017) and, ANCESTORS, (2019) are both located in Washington, DC public schools. In 2019 Aziza was a Pyramid Atlantic Denbo Fellow. She is currently a co-founding member of Black Artists of DC, a member of WOAUA, and a post-studio member of STABLE, a Washington DC arts community. Her work has been exhibited nationally and internationally. She is also a member of PROJECT 2020, a group of 9 women that made nine collaborative books, each capturing the experiences, and emotions of a year that will live in the memory of world events.

(REF: <http://gibsonhunterstudio.com/bio.html>)
PHOTO courtesy of Hill Center DC.



Blue Arches (2015)

24.5 x 21.5 inches

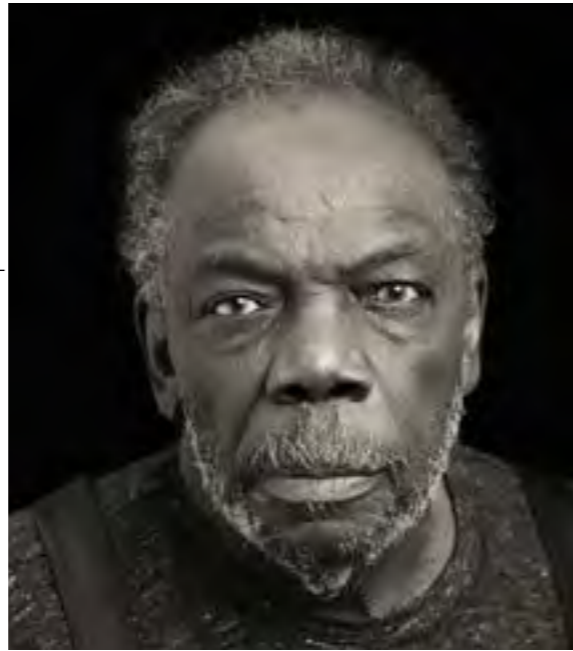
Acrylic paint , colored pencil, linoleum printing,
collage on 100% cotton paper

Sam Gilliam

(b. 1933)

Sam Gilliam is one of the great innovators in postwar American painting. He emerged from the Washington, D.C. scene in the mid 1960s with works that elaborated upon and disrupted the ethos of Color School painting.

A series of formal breakthroughs would soon result in his canonical Drape paintings, which expanded upon the tenets of Abstract Expressionism in entirely new ways. Suspending stretcherless lengths of painted canvas from the walls or ceilings of exhibition spaces,



Gilliam transformed his medium and the contexts in which it was viewed. As an African-American artist in the nation's capital at the height of the Civil Rights Movement, this was not merely an aesthetic proposition; it was a way of defining art's role in a society undergoing dramatic change. Gilliam has subsequently pursued a pioneering course in which experimentation has been the only constant. Inspired by the improvisatory ethos of jazz, his lyrical abstractions continue to take on an increasing variety of forms, moods, and materials.

In addition to a traveling retrospective organized by the Corcoran Gallery of Art, Washington, D.C. in 2005, Sam Gilliam has been the subject of solo exhibitions at the Museum of Modern Art, New York (1971); The Studio Museum in Harlem, New York (1982); Whitney Museum of American Art, Philip Morris Branch, New York (1993); J.B. Speed Memorial Museum, Louisville, Kentucky (1996); Phillips Collection, Washington, D.C. (2011); and Kunstmuseum Basel, Switzerland (2018), among many other institutions. A semi-permanent installation of Gilliam's paintings will opened at Dia:Beacon in August 2019. His work is included in over fifty public collections, including those of the Musée d'Art Moderne de la Ville de Paris; Tate Modern, London; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Art Institute of Chicago. He lives and works in Washington, D.C.

(REF: <https://www.pacegallery.com/artists/sam-gilliam/>)

PHOTO courtesy of David Kordansky Gallery, Los Angeles, photography by Fredrik Nilsen Studio



Abstract (1999)

10.5 x 11 inches

Collaged paper and acrylic paint on canvas and paper
(left)



Drape Series (1974)

7.25 x 9.25 inches

Acrylic enamel on canvas
(right)

Nestor Hernández

(1961-2006)

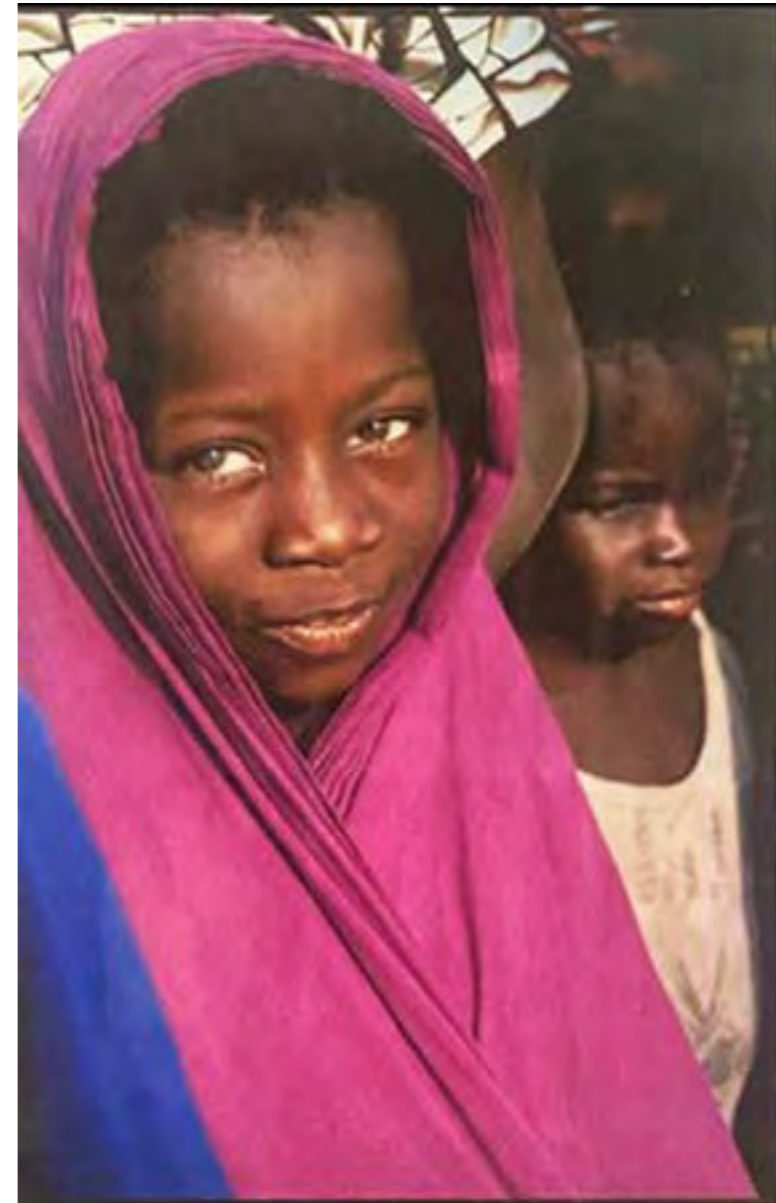
Nestor Hernández is a Washington, D.C. based photographer of Afro-Cuban ancestry. He was introduced to photography in high school through the Urban Journalism Workshop of the D.C. Public Schools, and was on the staff of the Capital Children's Museum as photographer-in-residence for fifteen years. Hernández was also staff photographer for the D.C. Public School system for seven years, and is now a freelance documentary photographer.



He has been a staff photographer and contributed to many publications, including the Current Newspapers, D.C. City Desk, the Latin Trade Report, El Pregonero, Brookings Review, The Metro Herald, National Jurist Magazine and The International Review of African American Art. Nestor's personal projects span from his documentation of Mount Pleasant, the neighborhood where he resides, to his photographs of traditional weavers and spinners in West Africa. His photos of Ewe master kente weaver Bobbo Ahiagble of Ghana are featured in the award winning children's book, "Master Weaver from Ghana" published in 1998 by Open Hand Press. He plans to continue this project in Côte D'Ivoire, Kenya and Mali, photographing traditional spinners and weavers in those countries.

His other major photo-documentary project "Cuba Reflections: A Photographic Journey," is the result of nearly 20 trips to the island nation since 1978, most recently in 2002 and 2003. His trips to Cuba have concentrated on linking US and Cuban photographers through cultural exchange photography projects and exhibitions. In 2003, he is directing an extensive collaborative arts project, taking photography and art teachers to the island to work with Cuban children. His images have been included in many shows Washington, D.C. and various American cities, as well as in Havana, Cuba and Accra, Ghana, and his photographs are included in the permanent collections of the Casa de Africa museum and Galería de Arte René Portocarrero in Cuba, Asafo Gallery in Ghana, the Cuban Art Space in New York and the Smithsonian Anacostia Museum in Washington, D.C. He is a member and past president of FotoCraft Camera Club, and is the 2001 recipient of the "Photographer of the Year" award, given by the Exposure Group, African American Photographers Association. In 2002 he received the "Outstanding Emerging Artist" award, and in 2003 an Artist Fellowship Grant, both from the DC Commission on the Arts and Humanities. This exhibition was one of many by Nestor Hernandez in the Greater Washington area.

(REF: https://art.state.gov/personnel/nestor_hernandez/)
PHOTO courtesy of Art in Embassies, U.S. Department of State



Girl in Purple (2005)
10 x 6.5 inches
17 x 14 inches (framed)
Photography

Nestor Hernández



Fisherman (1995)
11.5 x 17 inches
18.75 x 22.75 inches (framed)
Photography



Leap of Faith (1994)
6 x 9.25 inches
14 x 17 inches (framed)
Photograph



Untitled (2016)
15.25 x 14.25 inches
20.25 x 19.25 inches (framed)
Acrylic on Board

Joseph Holston

(b. 1944)

Joseph Holston is an American artist, painter and printmaker, renowned for his cubist, abstract style, which has evolved over a fine arts career spanning more than 40 years. His media include oil painting, etching, silk screen, and collage.



Holston has a long and distinguished exhibition record, and an equally long history of enthusiastic critical acclaim for his paintings and etchings. His work can be found in numerous private and public collections around the country and he has attracted the attention of both collectors and scholars of American art. His art is included in the collections of the Smithsonian American Art Museum; The Phillips Collection; the Baltimore Museum of Art; the Library of Congress Fine Print Collection; the Yale University Art Gallery; the Butler Institute of American Art; the U. S. Federal Reserve Fine Art Collection; the Georgia Museum of Art; the Museum of Art of the Rhode Island School of Design; the Amarillo Museum of Art; the Washington County Museum of Fine Arts; the Schomburg Center for Research in Black Culture, New York; the University of Maryland University College; the David C. Driskell Center at the University of Maryland; the Lyndon B. Johnson Library at the University of Texas; and Howard University, among others.

Holston's visual narrative "Color in Freedom: Journey along the Underground Railroad," completed in 2008, and consisting of 50 paintings, etchings and drawings, toured nationally and internationally, including an exhibition at the United Nations in Geneva, Switzerland. The eighteen etchings from "Color in Freedom" are included in the collection of the Library of Congress. "Color in Freedom: Journey along the Underground Railroad" is also the recipient of a grant from the National Endowment for the Humanities. Holston's work was also included in two additional traveling exhibitions: "African American Art since 1950," and "Convergence: Jazz, Films and the Visual Arts," organized by the David C. Driskell Center at the University of Maryland. The screen print of his painting "Letter from Birmingham Jail," commemorating the dedication of the Martin Luther King National Memorial in Washington, D. C., is in the collections of the Library of Congress and the Federal Reserve Board.

(REF: <https://holstonart.com/bio/>)
PHOTO courtesy of Joseph Holston.



Rosa Day (1976)

Etching
13 x 10 inches
(left)



Thoughts of Africa (1995)

5.75 x 5.75 inches
14.25 x 15.25 inches (framed)
Hard ground / aquatint etching on arches paper
(right)



Girl with Viewmaster (1973)
Oil on Canvas
31 x 25.5 x 1.5 inches (framed)



Senior Man (1976)
9.75 x 6.75 inches
13.75 x 16.75 inches (framed)
Hard ground / aquatint etching

Ronald Jackson

(b. 1970)

Ronald Jackson grew up in a farming family in the rural Arkansas Delta and was the youngest of eleven siblings. From an early age, his preoccupation for being creative was apparent to all that knew him.



In 1988, Jackson moved to California immediately after high school, and started an Architectural Design program at Mission Viejo College. In 1988, Jackson moved to California immediately after high school, and started an Architectural Design program at Mission Viejo College. It was there that he took his one and only art class, which introduced him to oil painting. He became intrigued by the local Laguna Beach art scene. He eventually withdrew from the Architectural program, got married and joined the U.S. Army in 1992. In joining the Army, life took a turn for a new set of experiences and a series of challenging adventures. He maintained an interest in art, but mostly by observing the artwork of others.

In 2001, halfway through his military career, Jackson had an epiphany that inspired him to consider a post-military career as an artist and painter. However, he realized that he needed much development, and that there was little to no opportunity to attend art school while serving abroad. He therefore read, researched and studied all he could in order to experience significant growth as he worked towards improving his skill; while at the same time, managing multiple military deployments and frequent training exercises. In 2010, he entered his first exhibition in a regional show, juried by Jennifer Glave Kocen of Glave Kocen Gallery and received the Best of Show award, marking the beginning of the public recognition of his work. In 2011, Jackson had his first solo exhibition at the Libertytown Arts Workshop, in which he displayed a series of works that included over forty paintings. In 2013, he returned to Libertytown for a second show which included nearly fifty new works. During time spent abroad, Jackson received an invitation to participate in a group exhibition titled "The Nude Collection" at Gallery Golmok in Seoul Korea. In February 2014, he gave his third solo exhibition at the Elegba Folklore Society in Richmond, VA, as part of collaboration with the Virginia Museum of Fine Arts (VMFA). The exhibition addressed the themes of race, place, and identity through the arts. In 2014, Jackson was one of sixty artists to exhibit their work in Emergence 2014: International Artists to Watch at Galerie Myrtis in Baltimore, MD.

Jackson makes a point to present people of color in his work. Having a broad interest in various styles of art, his work sometimes blurs between fine art and illustration. He is inspired and influenced by contemporary artist such as Lucian Freud, Kent Williams, and Kerry James Marshall. In May 2014, Jackson retired from the Army after 21 years of service.

(REF:<http://galeriemyrtis.net/ronald-jackson-bio/>)
PHOTO courtesy of Ronald Jackson.



Profiles of Color III Series Portrait No.3 (2018)

24 x 24 x 1.5 inches

Oil on wooden panel/ fabric background

Exhibition History: Profiles of Color: Fabric, Face, and Form, Galerie Myrtis, 2018

Paul Keene

(1920-2009)

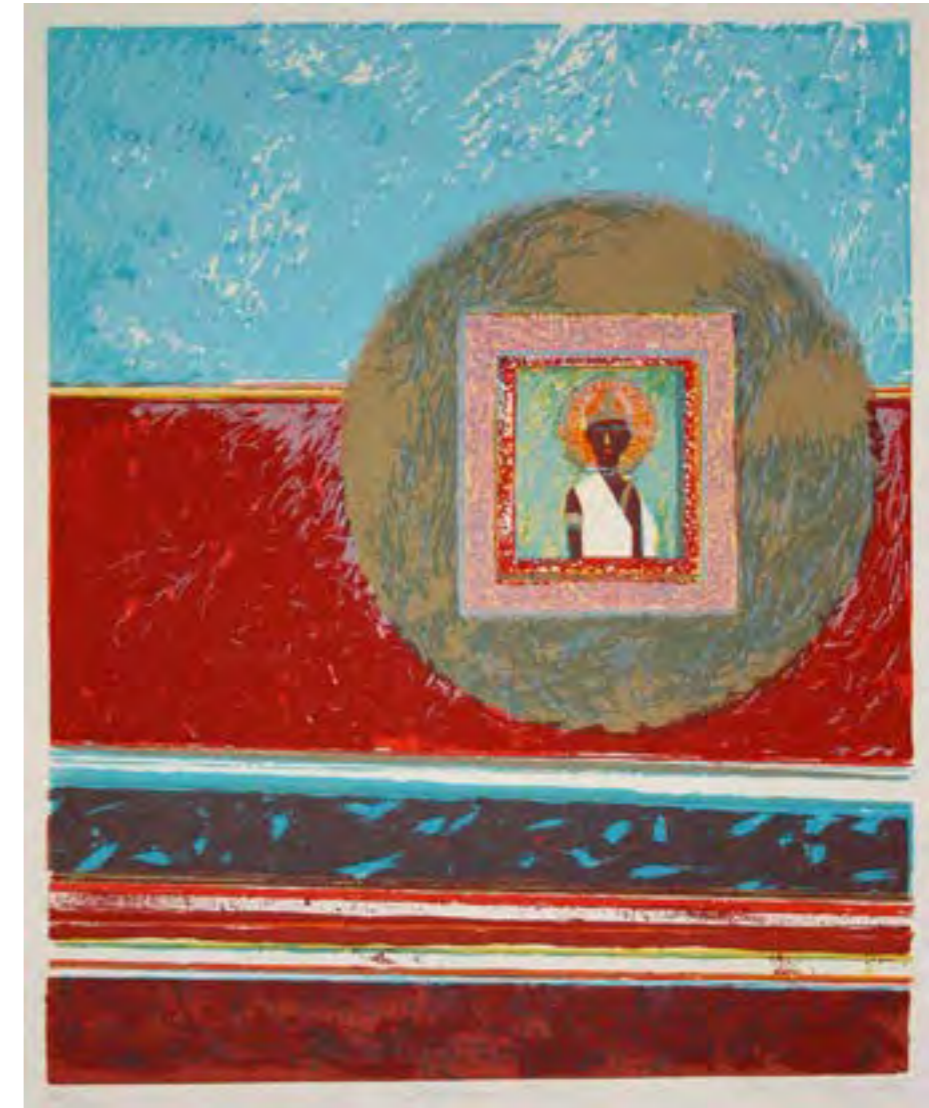
Paul F. Keene, Jr. was a painter whose vibrantly colorful work told stories about the African American community in Philadelphia, as well as stories about his personal life. Keene explored the symbolism of African American life and culture in his paintings. He created new icons of black urban life with his portraits of jazz musicians and documentation of the movement and vitality present in city life.



Keene worked primarily with acrylic paints on paper and described his painting style as abstract realist. Color serves as the compositional key in the artist's work. His many window scenes and landscape studies demonstrate his skillful manipulation of scale, color, light, and atmosphere. He often utilized grid-based compositions juxtaposed against concentric circles of radiating color that the artist considered his unconscious, personal symbol.

Keene also taught painting and drawing at Bucks County Community College from 1968 to 1985, serving as the Art Department Chairperson for three years. He has been the recipient of numerous prestigious awards, exhibited at the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, and the Afro-American Historical and Cultural Museum. Keene's work was also exhibited in Paul Keene (1991), Paul Keene: His Art and His Legacy (2005), Art Speaks: Celebrating the Bucks County Intermediate Unit Collection (2010-2011), Facing Out, Facing In: Figurative Works from the Michener Art Museum Collection (2011), The Painterly Voice: Bucks County's Fertile Ground (2011-2012), and Parting Gifts: Artists Honor Bruce Katsiff, Director/CEO, 1989-2012 (2012) at the Michener Art Museum.

(REF: <https://bucksco.michenerartmuseum.org/artists/paul-f-keene>)
PHOTO courtesy of James A. Michener Art Museum archives.



Solomon's Bride (1980)
22.5 x 18 inches
30 x 25 inches (framed)
Silkscreen

Kermit Keith



Monastery Walk (1950)
23.5 x 17.5 inches
Oil on Canvas

Ephrem Kouakou

(b. 1962)



Ephrem Kouakou is one of the world's foremost African painters. He currently resides in Baltimore, Maryland, and Ivory Coast, West Africa.

His powerful, vivid paintings are in the collections of The Metropolitan Museum, New York, the Smithsonian National Museum of African Art, Washington DC. and Fondo Del Sol Museum, Washington DC. He is noted for his bold blending of indigenous African visual sensibilities and folk motifs with Western creative techniques.

Born in 1962 in the Ivory Coast village of Toumodi, Ephrem is a member of the Baoule group of the Akan people. As a young man he trained to be a medicine man, participating in many initiation rites. This actualized a deep spiritual life that manifests in his work. Themes of community, the spiritual power of masks, protective spirits, and animal guides, are reflections of an unseen world that brings a deeper meaning to our lives.

When he was 17 years old, Ephrem walked over 2500 miles from his Ivory Coast village to Algeria, a journey which took over three months. He then made his way to France, where he studied at France's best art academies, including L'Ecole des Beaux Arts, Angers (1981-1982), Ecole des Beaux-Arts de Aix-en Provence, (1982-1983) and École Nationale Supérieure des Beaux-Arts de Paris (1984-1986), where he graduated with honors.

His works on both canvas and paper are noted for their highly saturated, intense color, achieved by mixing raw pigment powders into glue. Kouakou has exhibited in galleries and museums internationally including France, Belgium, Switzerland, and the United States. He is currently represented by Still Life Gallery in Ellicott City, MD.

(REF: <https://www.contemporary-african-art.com/ephrem-kouakou.html>)
PHOTO courtesy of Doug Kapustin for The Baltimore Sun.



Lezard (2003)
29.5 x 20 inches
Acrylic on paper

E. Lemmo



Untitled (1932)
12.5 x 17.5 inches
Acrylic on board

James Lesesne Wells

(1902-1993)

James Lesesne Wells was born on this date in 1902. He was a Black educator, artist, and photographer. From Atlanta, Georgia, his father was a Baptist minister and his mother a teacher. At an early age, he moved to Florida with his family. His first experience as an artist was through his mother, who encouraged him to help out with art instruction in her kindergarten classes. At thirteen, he won first prize in painting and second prize in woodworking at the Florida State Fair. Wells studied at Lincoln University in Pennsylvania before transferring to Columbia University in New York, where he majored in art.



His exposure to an exhibition of African sculpture at the Brooklyn Museum of Art inspired him. He was also greatly influenced by the woodcuts of Albrecht Durer and the German Expressionists: Ernst Kirchner, Karl Schmidt-Rottluff, Otto Muller, and Emile Nolde. Unlike most of his contemporaries, he saw prints as a major art form. After graduation, Wells created block prints to illustrate articles and publications such as Willis Richardson's *Plays and Pageants of Negro Life*.

In April 1929 his work was included in an exhibition of "International Modernists" at the New Art Circle Gallery. Later that year, he was invited to join the faculty at Howard University as a crafts teacher. He taught clay modeling, ceramics, sculpture, metal, and block printing. After two years he convinced the school that he and linoleum cutting belonged in the College of Fine Arts. Wells was an innovator in the field of printmaking. After World War II, he spent a sabbatical year working in Stanley Hayter's Atelier 17. During the 1950s and 1960s, he taught and won many art awards. As an activist, Wells joined his brother-in-law, Eugene Davidson, president of the local NAACP chapter, in protesting segregation in lunch counters, stores, and the nearly all-white police department and as a result, was often harassed.

This persecution probably accounted for some of the religious themes in his work. Wells retired from Howard University in 1968, painting and making prints into his eighties. Color linoleum prints became his specialty. In 1986, the Washington Project for the Arts assembled a major exhibition of his work, and in 1973, Fisk University mounted another one-man show. His work *Flight Into Egypt* was exhibited in 1990 in Harmon's "Against the Odds" exhibition and still looked as modern as it had when it was created.

James Lesesne Wells was a leading graphic artist and art teacher, whose work reflected the vitality of the Harlem Renaissance. Wells died on January 20, 1993, at the age of ninety.

(REF: <https://aaregistry.org/story/james-lesesne-wells-artist-and-teacher/>)
PHOTO courtesy of The African American Registry.



East River (1938)

Lithograph on woven paper
(left)



Carousel (1967)

15.5 x 21.5 inches
Oil on Canvas
(right)

James Lesesne Wells



Circus Riders

5.5 x 3.75 inches
13.25 x 11.5 inches (framed)
Woodblock cut on paper



Dance of Salome

14.75 x 20 inches
22 x 27.5 inches (framed)
Etching, mixed media

Lois Mailou Jones

(1905-1998)



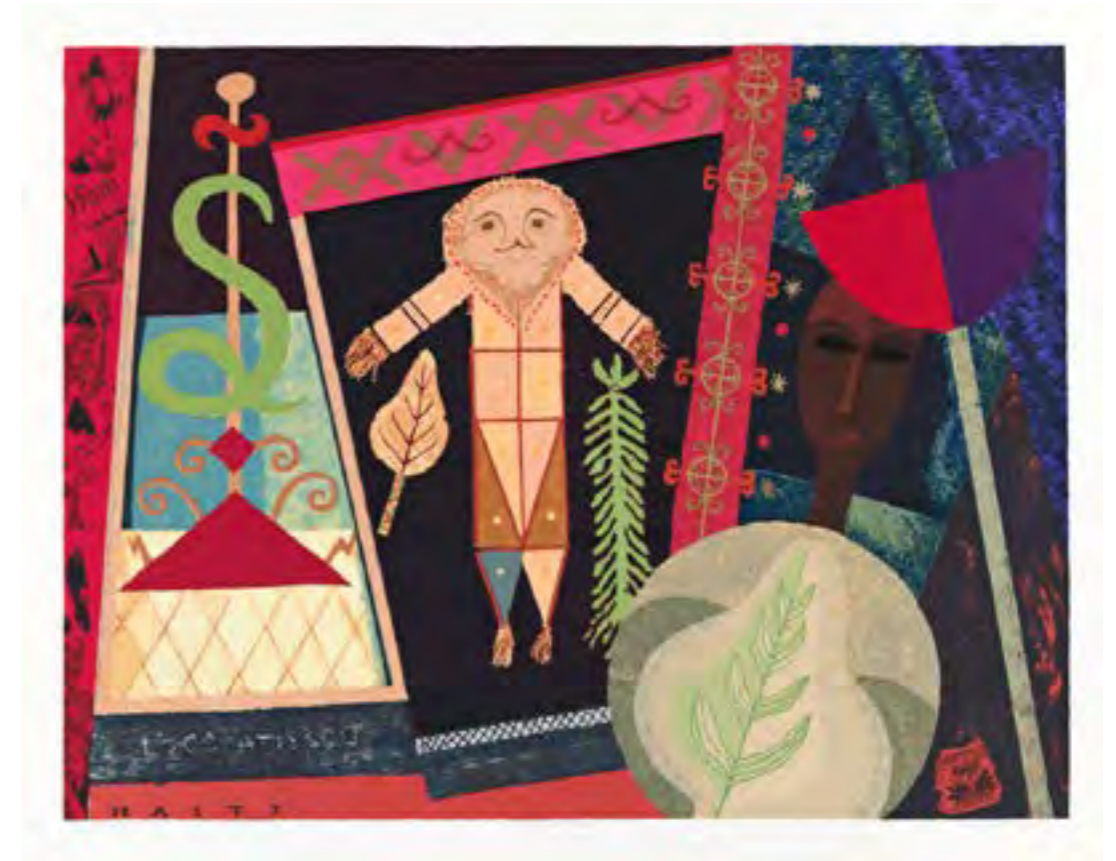
Jones was raised in Boston by working-class parents who emphasized the importance of education and hard work. After graduating from Boston's School of the Museum of Fine Arts, Jones began designing textiles for several New York firms. She left in 1928 to take a teaching position at Palmer Memorial Institute in North Carolina.

At Palmer, Jones founded the art department, coached basketball, taught folk dancing, and played the piano for Sunday services. Two years later, she was recruited by Howard University in Washington, D.C., to join its art department. From 1930–77, Jones trained several generations of African American artists, including David Driskell, Elizabeth Catlett, and Sylvia Snowden.

She began earning recognition for the content and technique of her own art. After a sabbatical year in Paris, Jones introduced African tribal art, a motif enormously popular in Parisian galleries, into her canvases. She was profoundly impacted by Paris, exhilarated by a country where her race seemed irrelevant. Her 1953 marriage to the Haitian graphic designer Louis Vergniaud Pierre-Noël influenced her further as she saw the bright colors and bold patterns of Haitian art on annual trips to her husband's home.

In 1970, Jones was commissioned by the United States Information Agency to serve as a cultural ambassador to Africa. She gave lectures, interviewed local artists, and visited museums in 11 countries. This experience led her to further explore African subjects in her work, especially her 1971–1989 paintings.

(REF: <https://nmwa.org/art/artists/lois-mailou-jones/>)
PHOTO courtesy of Lois Mailou Jones Pierre-Noël Trust



Veve Vodou III (1997)

Color screenprint

41.75 x 49.75 inches (framed)

Lois Mailou Jones



Exhibition Poster: The Phillips Collection Oct. 1979
(1972- 1979)
22.5 x 17 inches (framed)



Place Maubert (1965)
10.25 x 15.5 inches
16.25 x 21.5 x 2.5 inches (framed)
Oil on Canvas

Lois Mailou Jones



A Shady Nook (Le Jardin Du Luxembourg) (1991)
38 x 43 inches (framed)
Color Screenprint



Moon Masque (1971)
18 x 13.75 inches
Poster Signed

Ulysses Marshall

(b. 1946)



Ulysses Marshall, born in 1946 in Vienna, Georgia, is the recipient of a Purple Heart from a tour in Vietnam. He was educated at Albany State University, Albany, Georgia, in sociology. Marshall received his Bachelor of Fine Arts degree from the Maryland Institute College of Art (MICA) in Baltimore, Maryland, and then received the Phillip Morris Fellowship and Master of Fine Arts degree under the instruction of Grace Hartigan, Hoffberger School of Painting, at MICA. He is the recipient of the Distinguished Whitney Independent Study Fellowship, New York, as well as several Maryland State Art Council Individual Artist Awards.

(REF: <https://www.ulyssesmarshalljr.com/about>)

PHOTO courtesy of Ulysses Marshall Jr.

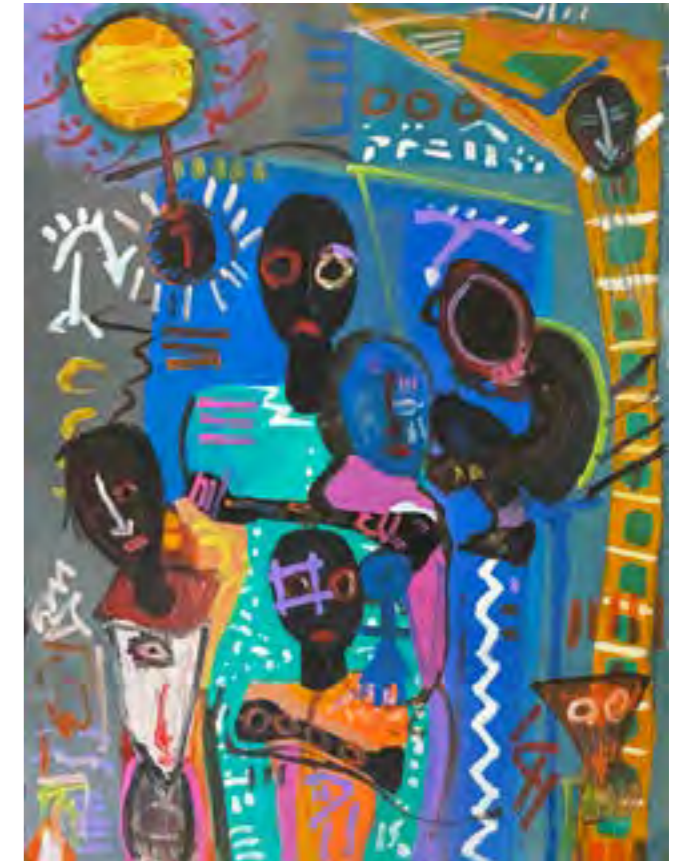


Untitled

28.5 x 22.5 x 1.5 inches (framed)

Oil on canvas

(left)



African Faces (1998)

29 x 22 inches

39.25 x 31.25 inches (framed)

Acrylic on Paper

(right)

Valerie Maynard

(b. 1937)

Valerie Maynard is an African American sculptor, teacher, printmaker, and designer. Maynard's artwork is centered on themes of social inequalities and the civil rights movement. Maynard's themes of social equalities were amalgamated during the 1960s and 1970s trial of her brother; William Maynard who was wrongfully convicted. Those events were reflected in her sculpture "We Are Tied To The Very Beginning" where Maynard reflects on the Civil Rights Movement during the 1960s and 1970s. In her practice, she focused on the preservation and restoration of traditional art by people of color and was a part of the growth of the Black Arts Movement.



Her work has been exhibited in many cities in the United States and Sweden. She has received many awards including residencies in New Hampshire, Pennsylvania, and New York and a New York Foundation for the Arts grant in printmaking. She has been an artist in residence at both the Rochester and Massachusetts Institutes of Technology. She was an artist-in-residence at The Studio Museum in Harlem; she was a part of a group exhibition Labor, Love, Live Collection in Context, held November 14, 2007 – March 9, 2008.

In January 1977, she exhibited at FESTAC '77 where she was part of a contingent of hundreds of African-American artists who represented the North American Zone, the Second World Black and African Festival of Arts and Culture in Lagos, Nigeria. Her public artwork, "Polyrhythmic of Consciousness and Light" is installed in a subway station on 125th Street in New York City. Karen Berisford Getty wrote a thesis at Virginia Commonwealth University titled, "Searching for Transatlantic Freedom: The Art of Valerie Maynard", the paper examines the history of Africans in the Americas and Maynard's synthesis of African elements in her work.

In November 2015, she presented at the Art of Justice: breaking down an Ethos and Aesthetic of the Movement conference at New York University presented by the Caribbean Cultural Center African Diaspora Institute in collaboration with the Department of Art and Public Policy, New York University; Institute of African American Affairs, New York University and Institute for Research in African American Studies, Columbia University. She currently has a retrospective at the Baltimore Museum of Art titled Lost and Found, held March 1, 2020 — January 3, 2021.

(REF: http://www.wikiwand.com/en/Valerie_Maynard)
PHOTO courtesy of Maryland Institute College of Art.



Untitled (2000)
20 x 13 inches
Brass
(left)

Untitled (2000)
20 x 13 inches
Brass
(right)



Peppers (1960)
12.75 x 9.75 inches
18.25 x 14.25 inches (framed)
Watercolor on Paper

Lloyd McNeill

(b. 1935)



American flautist, composer, and producer. Latterly better known as a painter and teacher.

Lloyd McNeill is a multidisciplinary artist, well known for his drawing & painting—living in Paris in 1965 and being a friend of Picasso— a music anthropologist, poet, teacher, and also a musician who has worked with Nina Simone, Naná Vasconcelos, Ron Carter, Cecil McBee, and many more.

In the 1960's he was involved in the civil-rights movement and produced music for ballet, paintings and installations. His music mixes jazz with Latin, Brazilian and African rhythms that McNeill learnt was studying anthropology in his travels through much of Africa and Brazil (where he joined with Dom Salvador, Paulinho Da Viola, Paulo Moura, and Martinho Da Vila).

(REF: <https://www.discogs.com/artist/309008-Lloyd-McNeill>)

PHOTO courtesy of photographer Jules Allen.



Untitled (1969)

10 x 6.5 inches

Silkscreen printed on Strathmore or Rhododendron Paper



Untitled

9 x 6 inches

16.25 x 13 inches (framed)

Photography

Madeline Murphy Rabb

(b. 1945)



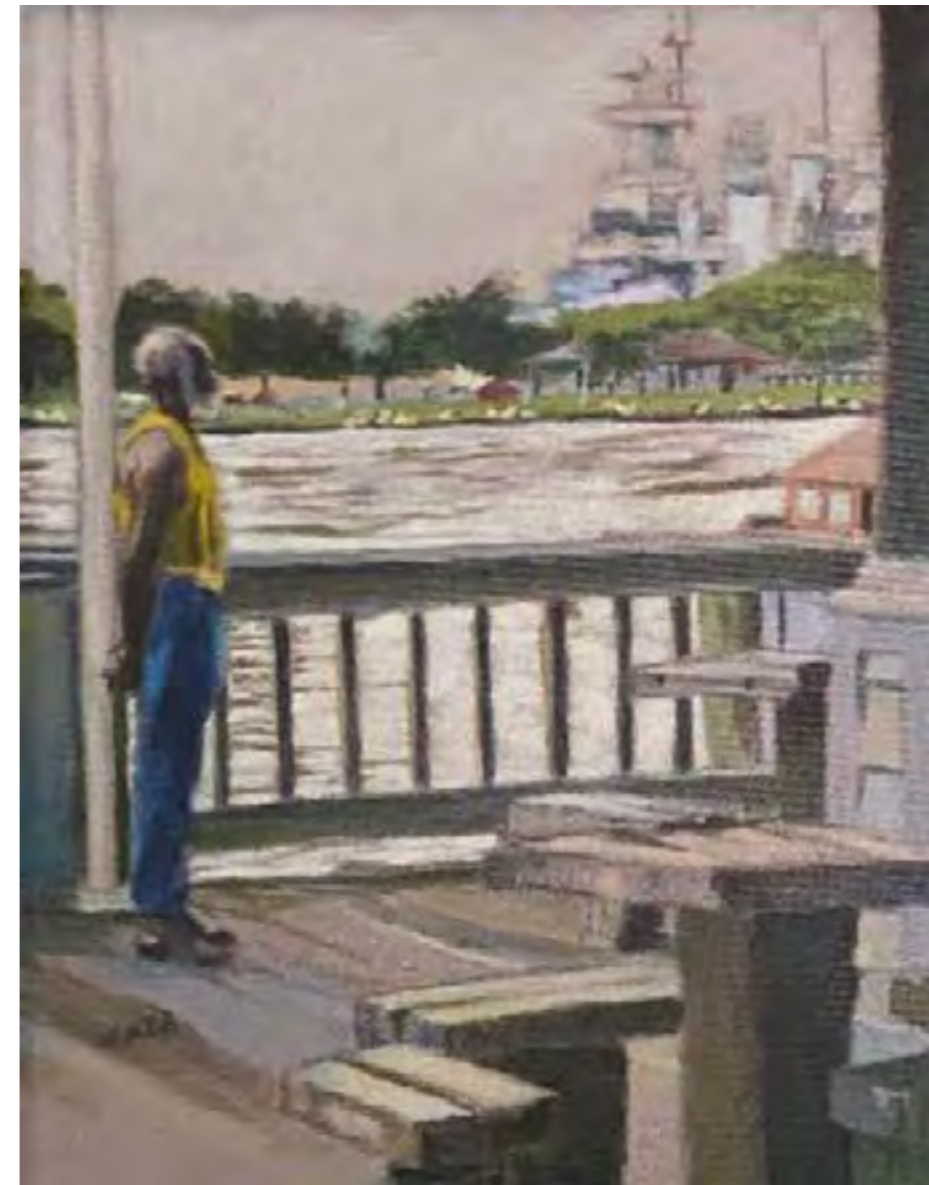
Madeline Murphy Rabb is an artist, designer, arts administrator and arts consultant. She was born in Wilmington, Delaware on January 27, 1945. She holds a Bachelor of Fine Arts degree from Maryland Institute College of Art (1966) and a Master of Science degree in Visual Design from the Illinois Institute of Technology (1975). In 1979, she opened Madeline Murphy Rabb Studio, where she created and sold original art works.

In 1983, Mayor Harold Washington appointed Rabb as Executive Director of the Chicago Office of Fine Arts, where she was the first African American and professionally trained artist to head the city's fine arts program. Under Rabb, the Chicago Office of Fine Arts saw its cultural grant programs and Percent for Art program strengthened and expanded. Rabb succeeded in making the cultural activities of Chicago more accessible, inclusive and reflective of the city's racially and ethnically diverse arts community.

As head of the Office of Fine Arts, Rabb testified before Congress in support of the National Endowment for the Arts, addressed the Chicago City Council on behalf of the arts and spoke at conferences across the United States.

Following her resignation in 1990, Rabb founded her own company, Murphy Rabb, Inc., which specializes in fine arts consulting. Rabb lives in Chicago and has served on the boards and art panels of the Illinois Arts Council, Southside Community Art Center, Columbia College and the National Endowment for the Arts, among other organizations.

(REF: <https://www.chipublib.org/fa-madeline-murphy-rabb-papers/>)
PHOTO courtesy of Illinois Tech Magazine.



Meditation, "Elijah's Pier"

14 x 11"

Framed: 17.5 x 14.5"

Acrylic on Canvas

Muraina Oyelami

(b. 1940)

Chief Muraina Oyelami was born in Iragbiji, Nigeria. A man of two worlds, Oyelami is known by many as a master painter while others know him as a great performing artist in music and theatre. He began his career as an artist in 1964 as one of the original products of the famous Osogbo Art School initiated by Professor Ulli Beier and his wife Georgina Beier. He studied Technical Theatre, specializing in Theatre Design at the Obafemi Awolowo University, Ile Ife, where he later taught traditional music from 1975 to 1987. Described by many as a poetic painter with a romantic touch, his works are a representation of his experiences, stories, folktales and landscapes.



Oyelami was also a founding member of the late Duro Ladipo Theatre Company as an actor and musician. He toured with the group to the Berlin Festival of Art in 1964 and the first Commonwealth Arts Festival in the United Kingdom in 1965. Oyelami composed and directed the music for Wole Soyinka's famous 'Death and the King's Horseman' at the Royal Exchange Theatre in Manchester, England.

Muraina Oyelami has exhibited his works and performed traditional and fusion music in many parts of Europe, Asia, Africa, Australia and the USA. His varied and enormous list of credits include Guest of the Chopin Academy of Music in Warsaw, Artist in Residence and Fellow of the National Black Theatre in Harlem, New York and Guest Professor in African Studies at the University of Bayreuth, Germany.

Chief Oyelami founded the Obatala Center for Creative Arts in 1987 to promote the traditional arts and culture. He lives and works in Iragbiji in southwestern Nigeria.

(REF: https://art.state.gov/personnel/muraina_oyelami/)
PHOTO courtesy of Artiana Inc.



Meyaphysical
Oil on Board

Charly Palmer

(b. 1960)

Over 30 years and counting, Charly Palmer's art speaks for itself. Literally, Palmer's paintbrush is as a Griot. In every painting, he bears witness of African ancestry and contemporary experiences — rhythmic, visual stories that shifts what each viewer believes to see — should one dare to look deeply. Palmer has an innate awareness of documenting the intricacies of Blackness with such depth, patterns, symbols, and textures that it is easy to forget that he begins with a blank canvas. The ways in which he applies acrylic is somewhat its own aesthetic that transcends where one's thought begins and ends.



As a Fine Artist who paints upwards of 50 paintings a year, Palmer's heart's desire? To be used as a vessel and expression of something higher than himself. Follow the instructions of the ancestors and you will see greatness happen; there's intrinsic beauty and strength of Blackness in each body of work. Much of Palmer's messaging is in the eyes of his people, as if conversing with one another. Conversing with you. From loose sketches and tight lines to blocks of color to nuances of mixed media, his art manifests in visual expressions to the questions, "What came before? What truth must be told?"

In 2020, Palmer illustrated the cover art for John Legend's Grammy Award-winning studio album *Bigger Love*. That same summer he was also selected to do the July 2020 cover for the acclaimed *Time Magazine* for the "America Must Change" issue. Several other illustrations were included in the issue, including portraits of George Stinney, Jr. and James Baldwin paired with American iconography. The paintings were received as both beautiful and mournful. Palmer was chosen to work on the cover based on his 20 years of experience painting on the subject of race.

Charly Palmer's work is in private and public collections, which include JP Morgan Chase, Microsoft, Atlanta Life Insurance, McDonald's Corporation, Miller Brewing Company, the Coca Cola Company and Vanderbilt University. His previous work *His Story*, belonging to the estate of Maya Angelou, was auctioned by Swann Gallery in 2015. Palmer's work was commissioned for the 1996 Olympics and the Atlanta Convention and Visitors Bureau. In 2016, he was selected to execute original artwork commemorating Fisk University's 150th year anniversary; in 2017, he accomplished the same for Howard University. For Palmer, there's nothing else he could imagine himself ever doing. Born in Fayette, Alabama and raised in Wisconsin, Palmer completed studies in Chicago at the American Academy of Art and School of Art Institute. He's taught design and illustration and painting at Spelman College. Palmer resides in Atlanta, GA with his wife, Karida Brown, and their two pugs, Pugsly and Blu.

(REF: <https://www.charlypalmer.com/about>)

PHOTO courtesy of Charley Palmer.



Tar Baby: Cornel West (2000)

Acrylic and mixed media on paper

Exhibition History: *What is Your Tar Baby?*, Galerie Myrtis, 2011

Roy Perry

(b. unknown)



Roy Perry began his career in a broom closet as the first official NIH photographer in 1942. With only a Rolliflex camera, he captured the events, people, and science at NIH. Eventually, he became the chief of the Photography Section, in charge of dozens of NIH photographers.

“To be a good photographer who can handle the whole gamut of assignments in the [Public Health Service], a man must have some knowledge of scientific methods, hospital routines, and medical ethics as well as the purpose and use of specialized scientific equipment,” Perry explained to Tony Anastasi for The NIH Record in 1968.

“There is no chance for stagnation or leveling off, feeling a sense of complete accomplishment, in the field of public health photography,” Perry said. “A photographer must strive to keep pace with the march of new inventions and discoveries.”

(<https://irp.nih.gov/blog/post/2016/01/nih-photography-age-begins-in-1942-with-roy-perry>)

PHOTO courtesy of The NIH Record.



Corn Rows (1976)

11 x 14 inches

15.25 x 20.25 inches (framed)

Photography

Delilah Pierce

(1904-1992)

From birth Delilah grew up surrounded by national grassroots activism marked by the Labor Union battles, the fight for housing fairness, and the Women's Suffrage Movement. Yet, the experience of such challenges did not taint or restrain her spirit. Inspired by the concept of freedom and equity, her art reflects an expansion of traditional African American heritage art. Different from that which was created by artist and friend Charles White. In many ways she liberated herself by capturing the beauty of the New England and European coastal landscapes. As seen in her famous painting *Rocks By The Shore*, 1988, Delilah captured the natural and raw beauty of the coastal landscape.



For her, New England's natural beauty and rustic landscape typified what true equality, freedom, and fairness was all about. To Delilah New England was not only a northern American location, it was a place where African Americans could enjoy and exhale from the ugliness of the American south. Nothing captured more the detail and free fluidity of nature's uncorrupted beauty as did her abstract art. Delilah's abstract art seemed to focus on the specific beauty of nature, very much in the way Ralph Waldo Emerson captured the beauty of living simply among nature in *Walden Pond* – Which was a book she had in her library with original binding. Her painting *Nebula VII* is a great example of her abstract work.

Delilah was inspired by artists of all nationalities. However, fellow African American painters and friends Lois Mailou Jones and Alma Thomas helped on one hand create a narrative for Black art which addressed African American heritage and the struggle for economic and civil rights. While on the other hand, expressed the liberations and observations of the natural world, all the way down to the most abstract detail. Alma in particular wanted to focus on the beauty of the natural world. Delilah W. Pierce was very much motivated by that and they created bodies work in that vein. Delilah was an artist who captured her view of the natural world through the usage of vibrant colors and a keen sense of visual perspective. This was the world through the eyes of an African American urbanite who found freedom, comfort, and solace through rich exterior landscapes and coastal scenes, as well as the abstract images that lay within.

Delilah W. Pierce lived her life as an educator, artist and curator. After graduating from Miner Teachers College and Howard University (BS), and Teachers College-Columbia University (MA), Delilah went on to earn the Agnes-Meyer Fellowship (Europe, Middle East and Africa study), where she traveled and was influenced by the cultures and landscapes of London, Paris, Holland, Rome, Greece, Lebanon, the Holy Land, the River Jordan, Cairo, Ethiopia, Nigeria, Ghana, and Dakar. Delilah worked with both the United Nations and the US Department of State. For example, Delilah traveled part of a delegation to Ethiopia to encourage Emperor Haile Selassie to allow Eritrea to have equal rights.

(REF: <https://delilahwpierce.com/aboutdelilah/>)

PHOTO courtesy of the Delilah W. Pierce Collection.



In Bloom

Acrylic and watercolor on paper

Exhibition History: Natural Perspective, University of Maryland Global Campus, 2015- 2016

Michael B. Platt

(1948-2019)

Michael Platt is widely recognized for his fusion of digital and conventional photography, drawing, and printmaking as a means to explore/expose “the human condition...in particular, the history and experiences of African and African Diaspora culture.” His work involves tension between setting and subject, history and identity, and conventional imagery with non-conventional representation.

Platt’s subjects – “the marginalized and the survivors” – exist in spaces that are discarded – a bare forest, a drained fountain, a crumbling room. The self-described “image-maker” assumes the role of storyteller as the supernatural presence of a human figure stirs spirit back into these forgotten places.



Platt was born and raised in Washington D.C. where he currently works and resides. He received his bachelor of fine arts degree at Columbus College of Art and Design in Ohio in 1970, and a master’s from Howard University in 1973. He has held residencies at the Bob Blackburn’s The Printmaking Workshop in New York City and Pyramid Atlantic in Silver Spring, MD.

Platt has received numerous grants from the DC Commission on the Arts and Humanities and received the Mayor’s Art Award for Excellence in the Visual Arts in 1999. Platt has received numerous grants from the DC Commission on the Arts and Humanities and received the Mayor’s Art Award for Excellence in the Visual Arts in 1999. Platt’s artwork is represented in the Corcoran Gallery of Art, the Smithsonian American Art Museum, the Library of Congress’ Prints and Photographs Collection, The David C. Driskell Center at the University of Maryland, Yale University Art Gallery, Hampton University Art Museum, and Schomburg Research Center on Black Culture of the New York Public Library.

(REF: <https://www.invisionsarts.com/michael-platt>)
PHOTO courtesy of photographer Lloyd Foster.



Facing East
9 x 7.25 inches
Pigment Ink Print

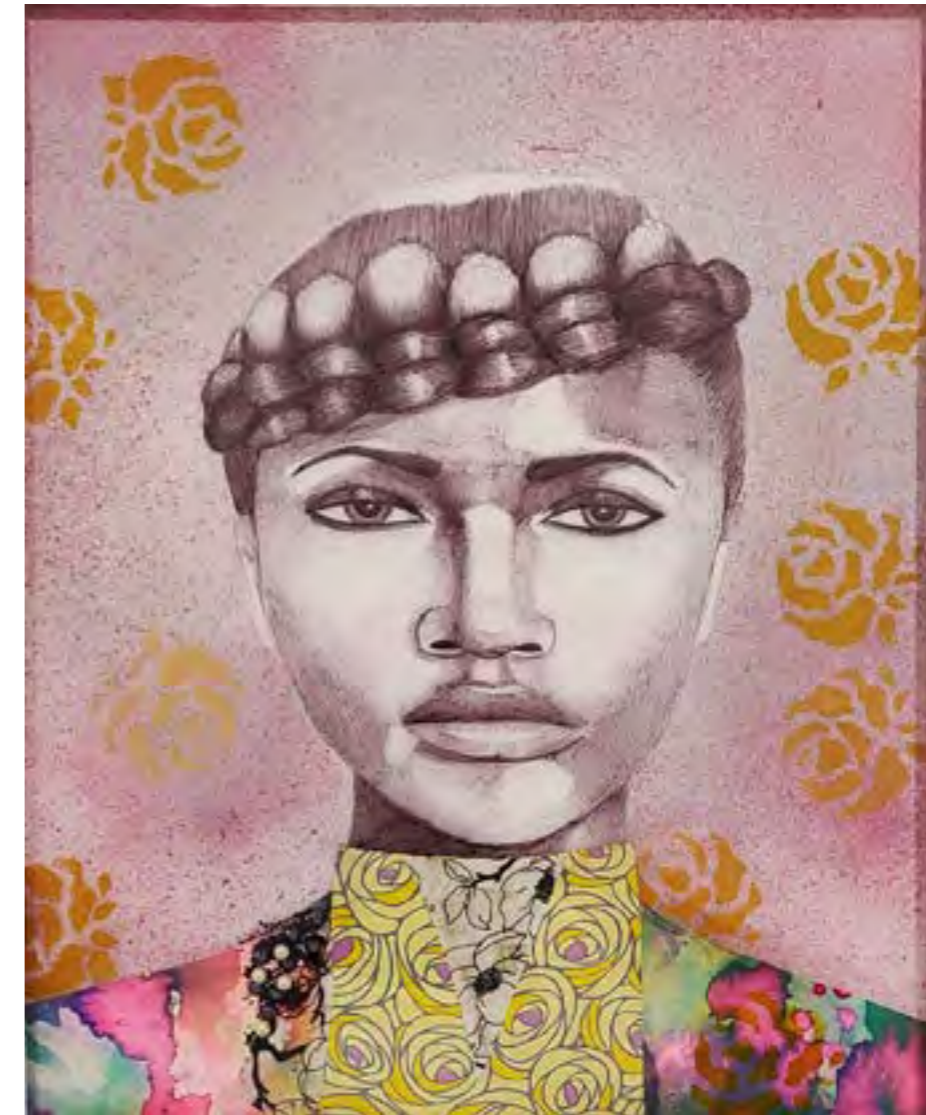
Jamea Richmond- Edwards

(b. 1982)



Jamea Richmond-Edwards was born and raised in Detroit, MI. She graduated with a Bachelor of Art degree from Jackson State University in 2004, where she studied painting and drawing, and went on to earn an MFA from Howard University in 2012. Jamea has exhibited her artwork nationally and internationally, including at the Delaware Art Museum, California African American Museum, Charles Wright Museum, and Kravets Wehby Gallery. She is a 2018 recipient of the Joan Mitchell Foundation Painters & Sculptors Grant. She resides in Maryland with her husband and three sons.

(REF: <https://www.joanmitchellfoundation.org/jamea-richmond-edwards>)
PHOTO courtesy of Jamea Richmond- Edwards.



Rain Down on Me

21 x 18.25 x 1 inches

Mixed media collage with pearls, ink, and pattern paper

Amber Robles Gorden

(b. 1977)

Amber Robles-Gordon, has over fifteen years of exhibiting, art education, and exhibition coordinating experience. She received a Bachelor of Science, Business Administration in 2005 at Trinity University, and subsequently a Master's in Fine Arts (Painting) in 2011 from Howard University, 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, Hyperallergic, Ebony.com, Houston Chronicle, Miami Herald, Huffington Post, Bmore Art Magazine, Callaloo Art & Culture in the African Diaspora and Sugarcane Magazine, Support Black Art 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 DC Commission on the Arts and Humanities, DCCA, Northern Virginia Fine Arts Association (NVFAA), Humanities Council of Washington, D.C., Howard University, James C. Porter Colloquium, Schomburg Center for Research in Black Culture, the Washington Projects for the Arts, Salisbury University, Martha's Table, 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 the Smithsonian Anacostia Museum, Luther College, WETA Television, Al Jazeera, WPFW 89.3fm, WAMU | American University Radio, The Kojo Nnamdi Show, Howard University James A. Porter Colloquium, David C. Driskell Center, the Phillips Collection, the African American Museum in Philadelphia, Mc Daniel College, Salisbury University, Harvey B. Gantt Center, Phillips Collection, American University, and National Museum of African American History and Culture.

Throughout her career, she serves as an advocate for the Washington, DC area arts community. 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 individual 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.

(REF: <https://www.amberroblesgordon.com/artist-statement>)

PHOTO courtesy of A. Robles-Gordon, The Nicholson Project Residency, Washington, DC, 2019.



Woman with Hat (2007)

7.75 x 10.5 inches
Collage paper and ink
(left)



Alma & Amber

11.5 x 14.5 inches
Collage on paper
(right)

Akili Ron Anderson

(b. 1946)

Akili Ron Anderson is a lifetime resident of Washington, DC, born February 19, 1946, to Russell Anderson and Frances Holmes Anderson. He has successfully practiced as a full time visual artist since 1970. Mr. Anderson creates art for the visual enhancement needs of cultural, religious and public institutions. He designs, fabricates and installs stained glass windows, sculptural forms, fine art paintings and theater sets. Mr. Anderson is also well versed in still photography, cinematography, computer graphics, special effects and multi-media presentations.



Mr. Anderson graduated from Cardozo High School in 1964. He attended The Corcoran School of Art (1964-1965) and Howard University, School of Arts and Science, Division of Fine Arts (1965-1969) and (2005-2008). He received his BFA and MFA from Howard University in 2008. Mr. Anderson held the position of Artist in Residence for the D.C. Commission on the Arts and Humanities (1971-1973). He was the first chairperson of the Visual Arts Department at the Duke Ellington School of the Arts (Washington, DC 1974-1976). Mr. Anderson is a co-founder of NationHouse Organization (Watoto School) and a board member of the African Freedom Fund Treasury and Black Artists of DC. Mr. Anderson is presently teaching full time in the Department of Art at Howard University.

Mr. Anderson's one-man exhibits include Duke University (Durham NC, 1968), the Corcoran Gallery of Art (Washington, DC, 1973), the Howard University Gallery of Fine Arts (Washington DC, 1973), the Bedford Stuyvesant Restoration Corp. (New York City, NY, 1975), the Weusi Gallery (New York City, NY, 1975), the Miya gallery (Washington, DC, 1976), The New Muse (Brooklyn, NY, 1977) and Hampton University Museum, July 9, - November 18, 2016. Mr. Anderson has designed theater sets in Washington, DC for the Ira Aldridge Theater at Howard University (1969), the Kennedy Center, Eisenhower Theater (1975) and The DC Black Repertory Theater Company (1974 and 1975).

Mr. Anderson was chosen to exhibit his artwork, and perform as a member of "Nation-African Liberation Arts Ensemble", at the Second World Black and African Festival of Arts and Culture (FESTAC) in Lagos, Nigeria (1977). Mr. Anderson has exhibited nationally and internationally in group shows, primarily as a member of the "AfriCOBRA" artist collective. He has been a member of the AfriCOBRA group since 1979.

(REF: <http://www.akilironanderson.com/about.html>)
PHOTO courtesy of Akili Ron Anderson.



Middle Passage (1986- 1999)

23.75 x 18 inches

24.75 x 31 inches (framed)

Colored pencil, ink and metallic paint on paper

Edward O. Savwoir

(b. unknown)

Edward O. Savwoir is a Washington, D.C. based photographer with over twenty years of experience. While concentrating on special events, performing arts, fashion, portraits and weddings, his interest in photography is eclectic. His style reflects an evolving portfolio. Never completely satisfied with his work, Savwoir endeavors to capture more than just the image reflected in the lens. Each image defines a moment in time. The definitive image is a study of the deliberative process. What differentiates his approach to photography is his documentary style. As a photographer, he seeks to document evidence of a time continuum, i.e., fleeting moments in a trans-linear equation of light and time. He does not seek to capture the decisive moment; he seeks to define it. His objective is to make an indelible mark. He seeks to record images that define our destiny, measure the humanity of our souls, and document evidence of our existence, weighed in the balances of time, "... the handwriting on the wall."

(REF: <https://www.artimpactusa.org/edward-savwoir.html>)

PHOTO courtesy of Edward Savwoir, Archival Pigment Print , 2015



Drum Major (2013)

10.5 x 13.7 inches

16.25 x 20.25 inches (framed)

Master Digital archival Print

Charles Sebree

(1914-1985)



Born in White City, near the town of Madisonville, Kentucky, Charles Sebree learned to sculpt and draw at a young age from his uncle. In 1924, Sebree and his mother moved to Chicago. When he was fourteen, the Chicago Renaissance Society purchased his painting *Seated Boy* and offered him a scholarship to take Saturday classes at the School of the Art Institute of Chicago. In the early 1930s, Sebree studied at the South Side Community Arts Center, learning color techniques from Archibald J. Motley, Jr.. As a young adult, Sebree worked for the easel division of the Illinois Federal Arts Project. He was an active and integral participant in the 1930s Chicago art scene, forming close friendships not only with Motley, but also Eldzier Cortor and Charles White. In 1940, Sebree moved to New York City, where he lived and worked until 1960. In New York, Sebree painted portraits, illustrated numerous children's books by Countee Cullen (whom he met through Alain Locke), including *The Lost Zoo*, and worked as a set designer, director, and playwright at the American Negro Theatre and Katherine Dunham Dance Company. Interested in European modernism and African art, Sebree was awarded a Rosenwald Foundation grant in 1944. In *Modern Negro Art*, James A. Porter categorized Sebree's paintings as "mystical," stating: "His work is conceived in a mood of contemplation and recalls the mystical purity of Byzantine enamels or Russian icon painting." While he continued to make art, Sebree also began writing plays in 1949, including *The Dry August*, which he later revised in collaboration with Greer Johnson. That work, *Mrs. Patterson*, premiered on Broadway in 1954, starring Eartha Kitt. In the 1960s, Sebree settled in Washington, D.C., where he remained until his death, participating in a variety of cultural activities including a writing group at Howard University.

(REF: <https://www.michaelrosenfeldart.com/artists/charles-sebree-1914-1985>)
PHOTO courtesy of Camille Billops.



Untitled (1982)

10 x 7.75 inches

Gouache and beeswax with pigment on paper

Malibongwe Shangase

(b. 1983)

Malibongwe grew up in Ntuzuma, KwaMashu, a township situated on the outskirts of Durban. He believes that his family would have preferred him following a more traditional career path, or getting what he refers to as a 'real' job. The art bug bit him at the age of 6 when he started drawing. Today, he cannot imagine doing anything else, but create art.



After completing high school, Malibongwe came across a programme about the Velobala Group outreach project, facilitated by the Durban African Art Centre. The Velobala Group provides art classes for young artists who are unable to enrol at tertiary educational facilities as a result of financial constraints. Malibongwe attests to the fact that his teacher at that time - well known artist, Themba Shibase - was a great inspiration who taught him how to express himself in his work. After excelling as a student at the Velobala Art Classes, Malibongwe was selected as a resident artist at the Bat Centre in Durban where he worked with master printers, such as Isaac Sithole and Ezequiel Mabote.

Today, Malibongwe spends a large amount of time sharing his knowledge and skills with the next generation of artists.

Malibongwe explains that he initially chose art for the love of it, without the expectation of earning a sustainable income from his interest. Today, Malibongwe is a full time artist who produces works on paper in the form of woodcuts and oil pastels. He has travelled extensively and has exhibited his work in South Africa, Switzerland and Berlin.

Malibongwe enjoys talking about his life and his interest in the community in which he lives. He often explores the theme of "what's going on inside the houses in the township?" His works are very expressive; following his "inner emotions". Malibongwe credits fellow artist, Ezequiel Mabote for exposing and teaching him the technique of colour reduction.

(REF: https://www.capegallery.co.za/malibongwe_shangase_cv.htm)

PHOTO courtesy of Malibongwe Shangase.



Still Life (2004)

12.75 x 7.5 inches

Linoleum cut or multi color wood cut

Lou Stovall

(b. 1937)



World-renowned printmaker and artist Lou Stovall has helped build a thriving artistic community in the nation's capital. Born in Athens, Georgia, on January 1, 1937, Stovall grew up in Springfield, Massachusetts, before founding a printmaking company, Workshop, Inc.

After graduating from high school in 1962, Stovall moved to Washington, D.C. He earned a B.F.A. from Howard University in 1965. While there, Stovall was influenced by his teachers to give back to his community and to share his wisdom with young artists. In 1968, Stovall started Workshop, Inc. as a small, active studio concerned mainly with community posters. Under Stovall's leadership, Workshop, Inc. has evolved into a professional and highly respected printmaking facility.

A master printmaker by trade, Stovall has been commissioned to print works from a number of artists. His passion, however, remained drawing. Stovall has produced drawings and prints for several special occasions. One of his best-known works, "Breathing Hope," was commissioned for the inauguration of Howard University President H. Patrick Swygert. In 1982, First Lady Nancy Reagan asked Stovall to design the Independence Day invitation for the White House. Washington Mayor Marion Barry commissioned Stovall in 1986 to create "American Beauty Rose" for the city's host committee for the 1988 Democratic National Convention. Stovall's prints and drawings have found homes in several public and private collections around the world.

PHOTO courtesy of Darrow Montgomery.
(REF: <https://www.thehistorymakers.org/biography/lou-stovall-39>)



"H.U., Moves" (1998)
Color screenprint
20 x 16 inches
(left)



Spirit (2001)
18 x 18 inches (framed)
Silkscreen
(right)

Alma Thomas

(1891-1978)



In 1907, Thomas and her family migrated from Columbus, Georgia, to DC, and by 1924, she became the first art department graduate at Howard University. She studied the latest developments in art, visiting museums in New York, Europe, and DC, including The Phillips Collection. For 35 years and in a segregated city, she empowered art students at Shaw Junior High School to see beauty in the everyday and brought exhibition opportunities and cultural enrichment to Black youth. Thomas's home at 1530 15th Street, NW, was her artistic epicenter. There, she created small watercolors, aerial landscapes, and brightly patterned large-scale abstractions that reflect her local surroundings and her fascination with space and the environment. She also pursued her interests in performance, puppetry, and fashion. A leader within her creative community, Thomas shaped the DC art scene through her association with Howard University, American University, and the Barnett Aden Gallery (one of the first Black-owned private galleries in the nation), which she helped co-found. She made history in 1971 by becoming the first Black woman given a solo show at the Whitney Museum of American Art in New York at age 81, and again in 2015 by becoming the first Black woman to have a work of art acquired by the White House Collection.

(REF: <https://www.phillipscollection.org/alma-w-thomas-everything-beautiful>)
POSTER featured in this exhibition, Untitled, 29.5 x 7 inches



Abstract Study
6 x 8.75 inches
Acrylic on paper

Stephen Towns

(b. 1980)

Stephen Towns is a painter working primarily in oil, acrylic and fibers. His work explores how American history influences contemporary society. He aims to create a body of work exploring the African Diaspora, and draws much of his visual inspiration from Medieval altarpieces, impressionist paintings, and wax cloth prints. The work he creates is deeply rooted in the constructs of race and its effects on society. It is developed in direct response to issues that have affected African-American culture—issues such as loss of ancestral roots, slavery, class, education, skin tone and religion. The subjects in Towns’s works are not only glimpses of the sitters; they are also a reflection of himself and mirror his struggle to attain a sense of self-knowledge, self-worth and spirituality. His practice provides an avenue for him to process all that he has learned about the violence of American history and imparted a framework on how to navigate and articulate the current anger and frustration that exists throughout the world today.



Stephen Towns was born in 1980 in Lincolville, South Carolina, and received a Bachelor of Fine Art in painting from the University of South Carolina. His work has been exhibited locally and nationally, including solo exhibitions at the Baltimore Museum of Art, York College, Goucher College, Galerie Myrtis, as well as group exhibitions at Jack Shainman Gallery: The School, August Wilson Cultural Center, Arlington Art Center, Montpelier Arts Center, Star-Spangled Banner Flag House and Museum. His work has been featured in publications such as the New York Times, American Craft Council Magazine, and The Baltimore Sun. Towns was honored as the inaugural recipient of the 2016 Municipal Art Society of Baltimore Travel Prize and received a Greater Baltimore Cultural Alliance Rubys Artist Grant in 2015. In 2018, Towns was a semi-finalist for Sondheim Artscape Prize and awarded a MD State Arts Council’s Individual Artist Award. Towns’s work is in the private collection of Art + Practice, artist Mark Bradford’s nonprofit based in Leimert Park, Los Angeles, The Baltimore Museum of Art and the City of Charleston, South Carolina, The Nelson Atkins Museum, St. Louis, Missouri, and is in private collections nationally and abroad. In 2022, Towns will exhibit Declaration and Resistance, a solo exhibition of paintings and quilts at the Westmoreland Museum of American Art, Pennsylvania. Towns currently lives and works in Baltimore, MD.

(REF: <https://www.debuckgallery.com/artist/stephen-towns/>)
PHOTO courtesy of Reginald Thomas II for City Paper.



I Fear No Evil (2016)

12 x 12 inches

Mixed Media/ Oil and burlap on wood panel

Exhibition History: The Mystery, Magic, and Myth of Nat Turner, Galerie Myrtis, 2016

Barbara Tyson Mosley

(b. 1950)



Barbara Tyson Mosley has been an abstract painter and fiber artist for over 40 years. She earned a Bachelor of Arts degree in Studio Arts/Painting from the University of the District of Columbia and a Master of Arts in Liberal Studies/Humanities (20th Century Art History) from Georgetown University in Washington, D.C.

Her work has been shown throughout the U.S. and Canada and is housed in permanent collections at the San Bernardino Museum of Fine Arts, Redlands, California; the Corcoran Gallery of Art (Evans-Tibbs Collection of African-American Artists) in Washington, D.C.; and the University of Virginia Medical Center in Charlottesville, Va. Her work has also traveled extensively with the Smithsonian Institution's Traveling Exhibitions Service (SITES) from 1989-1991.

In Kentucky, she has exhibited with Project Women (a.k.a. Family Scholar House), Louisville, KY; the Berea Arts Council, Berea, KY; the Carnegie Library for the W.C. Handy Festival in Henderson, KY; and has been included in multiple African American Art Exhibitions at Actors Theatre of Louisville, where she received a Mr. and Mrs. Thomas Mueller Award and a Brown-Forman Purchase Prize.

(REF: <http://www.carnegiecenter.org/exhibitions/the-art-of-elmer-lucille-allen-sandra-charles-and-barbara-tyson-mosley/>)

PHOTO courtesy of Louisville Visual Art.



Paternal Blanket Series (1999)

10.5 x 10.5 inches

Watercolor, acrylic paint, ink, and marker

Sandra Warren Gobar

(b. unknown)

Sandra identifies with the quote from abstract expressionist painter Joan Mitchell; “I carry my landscapes around with me.” Indeed, the artist has spent a lifetime accumulating a rich tapestry of painted experiences that have culminated in a tranquil, luminous collection of work. “All of my life’s journeys are in my work.”

Sandra paintings and teaching philosophy was featured in The Hill Rag Magazine in 2006, Art and the City, Artist Profile: Sandra Warren Gobar; The Washington Examiner Newspaper, 2006, Artscapes Creativity blossoms at area classes, New York Cool.Com a Web Based Magazine in 2005 and the Chairman’s Guild Newsletter, Corcoran Gallery of Art & College of Art & Design.



Before Sandra’s trek into her painterly passion, she began her artistic career in Costuming with the Virginia Opera Association and with The Christian Broadcast Network’s television show “Another Life”. Sandra teaches, exhibits, and works in a myriad of media [oils, oil sticks, encaustics, pastels, fresco, acrylics, watercolour, charcoal, graphite as well as mixed media] and has been influenced by the likes of Camille Corot, George Inness, Hans Hofmann and Wolf Kahn. Since 2003 Sandra has been a Studio Arts Faculty Member with the Smithsonian Associates. Her tenure with the Corcoran College of Art & Design and the Corcoran Gallery of Art spanned 8 years, which included 5 years as an Adjunct Professor, in the Drawing & Painting Department for the Corcoran College of Art & Design and the following 3 years as a Museum Studio Arts Educator and Administrator for the Corcoran Gallery of Art. In the Corcoran’s Public Education Department Sandra collaborated in designing curriculum, exhibitions and programming, with The National Symphony Orchestra, the Washington Ballet, and the Levin School of Music.

Sandra completed advance coursework from Parson in Paris School of Design in Paris, France, Advance Drawing Intensives in French Architecture + French Interiors; Fresco Painting Studies from L’Accademia De Bella Arti Lorenzo da Viterbo in Viterbo, Italy; Post-Graduate courses from Old Dominion University and the Corcoran College of Art & Design. Sandra received her BS degree from Norfolk State University and completed the Teaching Lifelong Learning Strategies; Executive Functions in the Classroom from Harvard Graduate School of Education, Harvard University in 2006. In the summer of 2005 Sandra completed the Artist-in-Residency Program in Painting and Mixed Media from the School of Visual Arts in Chelsea, New York. Sandra’s paintings are included in numerous public and private collections national and internationally.

(REF: <https://smithsonianassociates.org/ticketing/studio-arts/instructors/sandra-gobar>)

PHOTO courtesy of Sandra Warren Gobar.



Hills of Sacre - Coeur (2007)

16 x 20 inches

Oil bar & oil on canvas

Wosene Worke Kosrof

(b. 1950)



Born in 1950 in the Arat Kilo district of Addis Ababa, Wosene Worke Kosrof is a contemporary artist who has achieved international acclaim. Formally trained at the Addis Ababa School of Fine Arts, he completed a BFA with distinction in 1972. Then, as a Ford Foundation Talent Scholar, he was awarded an MFA in 1980 from Howard University in Washington, DC.

Over the past four decades, Wosene (his professional name) has created an internationally recognized artistic signature in his work by being the first contemporary Ethiopian-born artist to use the script forms – fiedel – of his native Amharic as a core element in his paintings and sculptures. This recognizable ‘signature’ emerges from the way he elongates, distorts, dissects and reassembles Amharic symbols – not as literal words – but as images that speak for themselves in a visual language accessible to international audiences. Jazz improvisations underlie his compositions, animating them with rhythmic movements and emboldening his masterful use of color.

The very nature of Wosene’s work – his visual vocabulary, his ‘mapping’ of cultures across time and place, his sensual use of form and color – testifies to the visual power and versatility of language. “I create a visible, interactive surface – like visual icons that are accessible to everyone. My paintings invite viewers to dialogue with them, to take them into their memory.” A major aspect of Wosene’s works is that they present us with a challenge to look into the art, feel its effect, and to watch what happens. He paints from a place between mastery and uncertainty – and so the viewer too can approach his work to discover meanings that emerge through interaction.

Wosene lives and has his studio in the Berkeley, California.

(REF: <https://wosene.com/about/>)

PHOTO courtesy of Wosene Worke Kosrof.



Metaphysical (1976)

Acrylic on hide
33 x 23 inches

African Art



African Woodcarving and Metalwork

26 x 32 inches

Wood and metal



African Stool

7 x 7.25 x 7.5 inches

Clay

African Art



Mask
27 x 5.25 x 5.25 inches
Wood



Chi Wara
39.5 x 13 x 2.25 inches
Wood and cotton

African Art



Mask

26 x 10 x 5 inches

Wood, cowrie shells, metal plate, and horse hair



Yoruba Beaded Sash

51 x 7 inches

Beads, fabric, and cowrie shells

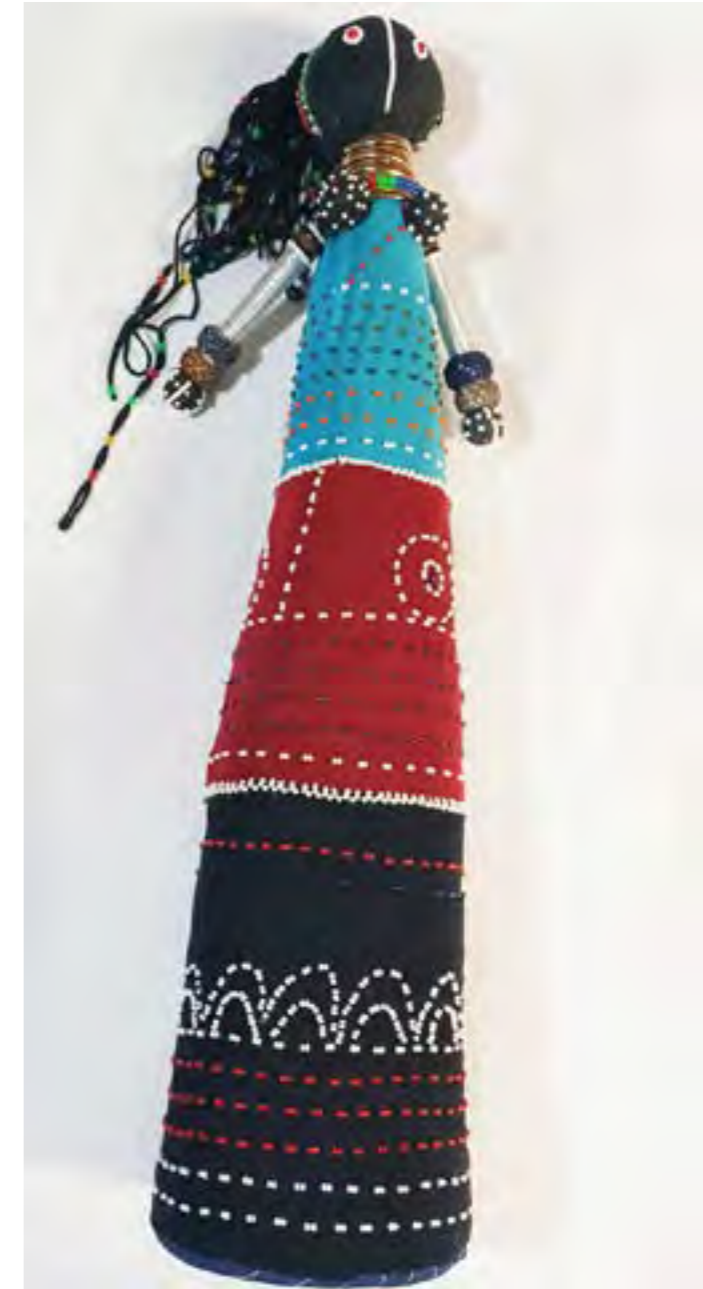
African Art



Female Fertility Figure

Wood

21.5 x 11 x 5 inches



Untitled (Ndebele Ceremonial Doll)

28.25 x 6 x 6.5 inches

Cloth, beads, yarn, metal, and wire

African Art



Untitled Mask (Mossi Yatenga)
36.5 x 7 inches
Wood sculpture



Untitled (Massi Women)
11 x 11.25 inches
Fired clay painted with glaze ceramic

Haitian Art



Folder
Untitled
19.75 x 24 inches
25 x 20.75 inches (framed)
Oil on canvas



Artist Unknown
Untitled (Haitian Folk Art)
23 x 19.25 inches
25 x 21 inches (framed)
Oil on Canvas

Haitian Art



Henri Bottex
Untitled (1970)
24 x 20 inches
25 x 21 inches (framed)
Oil on masonite board



J. Kone
Untitled (Market Scene)
11 x 16.5 inches
15 x 21 inches (framed)
Oil on Canvas

Haitian Art



Milthiade Desrosiers

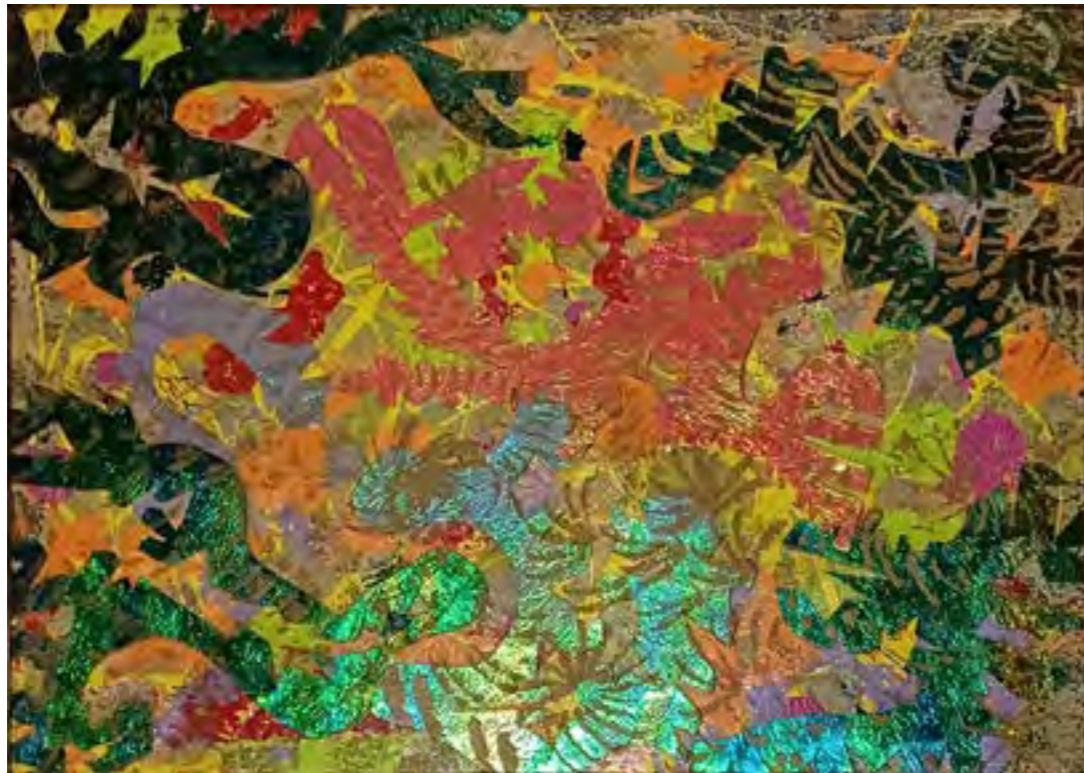
Untitled (1968)

9.5 x 12.75 inches

14.75 x 18 inches (framed)

Mixed media (pencil, ink, and paint)
on paper

Artists Unknown



Untitled

14 x 19.75 inches
14.5 x 20 inches (framed)
Collage, Mixed media on board



Untitled

16 x 18.75 inches (unframed)
17.25 x 20 inches (framed)
Mixed media work on canvas

Gallery Mission

Galerie Myrtis was established to utilize the visual arts to raise awareness for artists – known or unknown – who deserve recognition for their contributions in artistically portraying our cultural, social, historical, and political landscapes; and to recognize art movements that paved the way for freedom of artistic expression.

The gallery presents approximately six exhibitions per year in which each artist's creative voice is expressed through paintings, photography, sculptures, and new media art with a tendency towards conceptual as well as politically and socially engaged artwork.

Programming includes Tea with Myrtis, a series of art salons in which artists, arts professionals, and legal experts address current trends in the art world.

To date, the gallery has organized over one hundred exhibitions and has had the privilege of representing the work of Romare Bearden, Elizabeth Catlett, David Driskell, Jacob Lawrence, Lois Mailou Jones, Amy Sherald, Alma Thomas, and Charles White.

Over the last three years, the gallery has expanded its audience by participating in the following art fairs: Minneapolis Institute Print and Drawing Fair, Minneapolis, MN, and Spectrum Miami and Scope International Fine Art, Art Basel Miami Beach, Miami, FL.

In 2019, the gallery achieved its goal to establish an international presence by participating in the 13th Havana Biennial, Havana, Cuba. The exhibition Building Bridges II: The Politics of Love, Identity and Race, held at Galerie Carmen Montilla, featured works by prominent American and Cuban artists. Myrtis Bedolla and Ana Joa served as the exhibition curators.

In 2022, at the invitation of the European Cultural Centre-Italy,

Galerie Myrtis will present The Afro-Futurist Manifesto: Blackness Reimagined during the 59th Venice Biennale-affiliated exhibition Personal Structures: Time, Space and Existence held at Palazzo Bembo, Venice, Italy. The exhibit will feature the work of African American artists: Tawny Chatmon, Larry Cook, Morel Doucet, Monica Ikegwu, M. Scott Johnson, Delita Martin, Arvie Smith, and Felandus Thames. Myrtis Bedolla serves as the exhibition curator.

Client List (Selected)

Baltimore Museum of Art (promised gift)

Banneker-Douglass Museum

Charles Wright Museum

Contemporary Art Society, London

Crystal Bridges Museum

David Driskell Center

Fidelity Investment

Harvard Art Museum

Jule Collins Smith Museum of Fine Art

Microsoft Corporation

Minneapolis Institute of Art

Minnesota Museum of American Art

Reginald F. Lewis Museum of African American History

Pan Africa Capital Group, LLC

Pérez Art Museum Miami (PAAM)

Petrucci Family Foundation Collection of African American Art

Smith Center for Healing and the Arts

Smithsonian National Gallery of Art

Smithsonian Museum of American History

Smithsonian Museum of African American History and Culture

Tweed Museum

Thrivent Financial

University of Colorado Art Museum

University of Maryland Global Campus

Gallery History

After two years on Capitol Hill in Washington D.C., Galerie Myrtis moved to Baltimore, Maryland, in 2008. The gallery occupies the first floor of an exquisite brownstone located at 2224 North Charles Street in a 2,500 square foot space near the Station North Arts and Entertainment District.

Galerie Myrtis is an emerging blue-chip gallery specializing in twentieth and twenty-first-century American art with a focus on work created by African American artists. The gallery opened its door to utilize the visual arts to raise awareness for artists who deserve recognition for their contributions in artistically portraying our cultural, social, historical, and political landscapes; and to recognize art movements that paved the way for freedom of artistic expression.

Represented is a diverse stable of emerging to mid-career artists who have achieved regional, national, and international acclaim. Their works have been featured in many important museum exhibitions, such as those held at the Akron Art Museum, Akron, OH; American University Museum at the Katzen Arts Center, Washington, D.C.; Crystal Bridges Museum of American Art, Bentonville, AR, California African American Museum, Los Angeles, CA; Charles Wright Museum of African American History, Detroit, MI, Delaware Art Museum, Wilmington, DE; National Museum of Women in the Arts, Washington, D.C.; Nerman Museum of Contemporary Art, Overland Park, KS; Virginia Museum of Fine Art, Richmond, VA; Walter's Art Museum, Baltimore, MD.

Artists' works are in the permanent collections of Crystal Bridges Museum of American Art, Bentonville, AR, Jules Collins Smith Museum of Fine Art, Auburn, AL; Museum of Contemporary Art North Miami, Miami, FL; Petrucci Family Foundation Collection of African American Art, Asbury, NJ; Portland Museum of Art, Portland, ME;

Reginald F. Lewis Museum of African American History and Culture, Baltimore, MD; Smithsonian's Museums of African American History and Culture and American Art, Washington, D.C.; Studio Museum in Harlem, New York, NY; University of Maryland Global Campus, Adelphi, MD; Wiseman Art Museum, Minneapolis, MN, and United States Embassies of Madagascar, Mauritania, and Senegal.

Galerie Myrtis is honored to represent artists Lavett Ballard, Tawny Chatmon, Wesley Clark, Alfred Conteh, Larry Cook, Morel Doucet, Susan Goldman, Michael Gross, Monica Ikegwu, Ronald Jackson, M. Scott Johnson, Megan Lewis, Delita Martin, Felandus Thames, Arvie Smith, Nelson Stevens and, SHAN Wallace.

Founding Director

Myrtis Bedolla, Founding Director of Galerie Myrtis, possesses over 30 years of experience as an advisor to private collectors and public and private institutions in the acquisition and deaccession of fine art; and provides professional curatorial services, lectures, and educational programming to corporate, civic, and arts organizations. Bedolla is the recipient of the Foreign Language and Area Studies (FLAS) Fellowship, African Language Institute, Shona Language and Culture, from Michigan State University; holds a Bachelor of Science degree in Business Administration from the University of Maryland, University College, received her curatorial training at the Maryland Institute College of Art in Baltimore, Maryland, and earned on-line certificates in Cultural Theory for Curators and Curatorial Procedures from the Node Center for Curatorial Studies, Berlin, Germany.

Bedolla gained national press in the New York Times article “Black Gallerists Press Forward Despite a Market That Holds Them Back” in June 2020 and authored “Why My Blackness is not a Threat to your Whiteness” in Cultured Magazine in July 2020. Press coverage also includes being featured as the “Best Gallery” by the Baltimore Sun in 2017; “Black Art in the Spotlight,” Baltimore Magazine, September 2018; “Living with Art: Myrtis Bedolla Builds a Home and Gallery in Old Goucher,” BMORE Art, Issue 3; and “Women in the Arts” which honored women at the helm of the Baltimore art scene,” Baltimore Style Magazine, October 2013.

In 2022, at the invitation of the European Cultural Centre-Italy, Bedolla will curate The Afro-Futurist Manifesto: Blackness Reimagined held during the 59th Venice Biennale-affiliated exhibition Personal Structures: Time, Space, and Existence.

The exhibit is an exploration of the African American experience through a futurist lens. Featured artists Tawny Chatmon, Larry Cook, Morel Doucet, Monica Ikegwu, M. Scott Johnson, Delita Martin,

Arvie Smith, and Felandus Thames construct a future forged in transatlantic links and Afrofuturism’s ideology to expand the notion of Blackness at the intersection of technology and liberation.

As a writer, Bedolla has contributed to Cultured Magazine, The International Review of African American Art and Valentine Magazine; on-line newsletters: ARTINFO and IRAAA (International Review of African American Art). And she has written numerous exhibition essays.

Appointed board memberships include Trustee for the American Association of American Curators, NY, NY; Chairman of the Board, Art Advisory Committee, University of Maryland University Global Campus, College Park, MD; Municipal Art Society Of Baltimore City, Baltimore, MD; Board of Directors for the Smith Center for Healing and the Arts, Washington, D.C.

Bedolla is a member of the ArtTable: a national organization for professional women in the visual arts. Association of African American Museums, Audience Committee for the Walters Art Museum; Leadership Council Committee for the Open Society Institute of Baltimore, Baltimore, MD.

Formerly served as on the Scholarship Committee for the Congressional Black Caucus, Washington, D.C. and is a past Grant Panelist for the District of Columbia Commission for the Arts and Humanities.



This catalogue was published in conjunction with the exhibition *A Passion for Collecting: The Vision of Louis Allan Ford (1942-2020)* organized by Galerie Myrtis, Fine Art & Advisory in Baltimore, Maryland, and curated by Myrtis Bedolla, Founding Director.

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The Red Hat by David C. Driskell, Mixed media collage, 7.5 x 5.5 in., 2014

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