

# bk.iamART.Adams

b. 1972, Washington, DC

Before Adams became known in Washington, DC as the “Art Man,” he had many different occupations including owner of a café and a trucking company. Adams now devotes his life, attire, and frame of mind to his art. His eclectic public art installations can be seen throughout the city, and he hopes that the art will change the daily routines of the residents. He is a native of Washington, DC and feels passionate about the city – in fact, he has taken it upon himself to transform the attitude of the city through his art.

Adams’ main goal is “encouraging the world to use 100% of their mind. 100% mind use.” He wants people to evaluate themselves and their minds and push themselves to do better and be better. He states, “Time and the ability to think, that is the freedom of all men, to be able to think.” His conceptual work encourages viewers to use their minds and think about the art. In his Anacostia studio, Adams uses found objects, such as bicycles, mannequins, lamps and parachutes to create art that represents life.

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100% mind use is my mission statement and I am dedicated to it.

At the age of 8 i broke thru all fears on my bike sky first

Transformation

I am Art

2 become

2 change

2 grow

2 be imbedded

2 be one with

2 be a part of every canvas

2 be in every sculpture

2 be a walking exhibit

Fearless stokes of paint creating a blue print of my life’s journey. The travel of study as I climb in 2 a canvas I put my thinkers on

and

I plant a sculpture

I leave my palm ingrained as a memory

Born 1972

In Wash.,DC

I was there once

A reminder that a birth was experience

I complete the atmosphere and i enjoy

being a creative force.Diet with ART

bk.iamArt.adams

june.2010



*The Royal Family, 2010*  
Oil based monoprint and acrylic  
30" x 22"

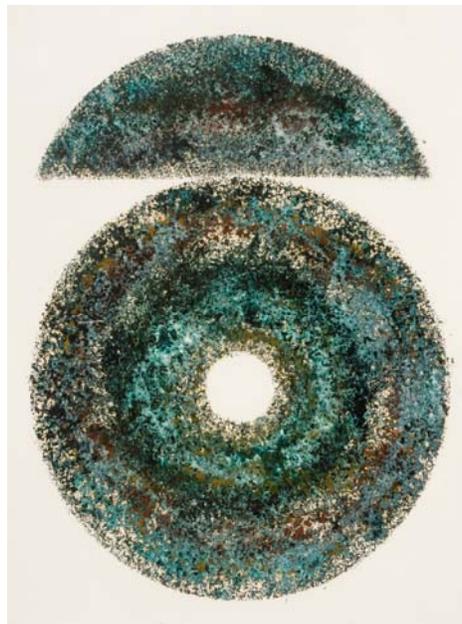
# Akili Ron Anderson

b. 1946, Washington, DC

Akili Ron Anderson's deep-rooted connection to Washington, DC as a lifelong resident is evident in his expansive artistic career spanning more than 30 years. Anderson is an accomplished solo artist whose work reflects his culture and religious heritage. He is renowned for his fabrication and installation of stained glass windows, sculptural forms, fine art paintings and theater sets. Anderson has exhibited nationally and internationally, primarily as a member of the African Commune of Bad Relevant Artist (AfriCOBRA). Originating in Chicago in 1968, the mission of this artist collective is to "encapsulate the quintessential features of African American consciousness" and represent African American culture in their art.

Anderson attended The Corcoran School of Art from 1964-65 and Howard University, from which he received his BFA in 1969 and his MFA in 2008. From 1971-73, Anderson was the Artist in Residence for the DC Commission on the Arts and Humanities and was the first chairperson of the Visual Arts Department at the Duke Ellington School of the Arts in Washington from 1974-76.

His artwork can be seen throughout Washington, DC including the Howard University Rankin Chapel; the Columbia Heights Metro Station, Washington Metropolitan Area Transit Authority (WMATA); and Prince Georges County Courthouse, Duvall Wing, Upper Marlboro, MD.



*Untitled V, 2010*  
Oil and water based monoprint  
30" x 22"

# Sondra N. Arkin

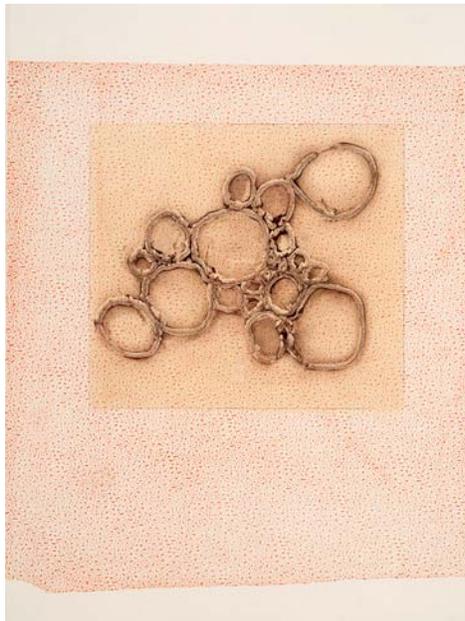
b. 1959, New York, NY

Sondra N. Arkin is a painter and curator whose forays into other media include printmaking and assemblage. Most of her recent work is in encaustic, with which she makes luminous surfaces, saturated with color and punctuated with texture. Arkin's fields of color are deeply serene and her artistic vocabulary focuses on the interplay of movement and quiet.

She has had many solo shows and her work is represented in the U.S. State Department's Art In Embassies Program, the District of Columbia Art Bank, and numerous private and corporate collections. Arkin is currently creating large scale work for exhibition at the Blackrock Center for the Arts, the Gateway Arts Center, and a public art installation for Crystal City, VA.

As Curator of the District of Columbia City Hall Art Collection, Arkin assembled a remarkable collection of art that includes many of the finest artists who have lived in the nation's capitol. As the largest collection of regional art on display in DC, it constitutes a unique resource and hangs permanently in the John A. Wilson Building. She has curated many independent projects, regularly programs two alternative art spaces, and is deeply involved in the DC arts community.

Arkin received a BA from the Long Island University, Southampton College in 1980 and an MA from Florida Atlantic University in 1984.



*World of the Living, 2010*  
Oil based monotype with enamel and  
oil paint, wax  
30" x 22"

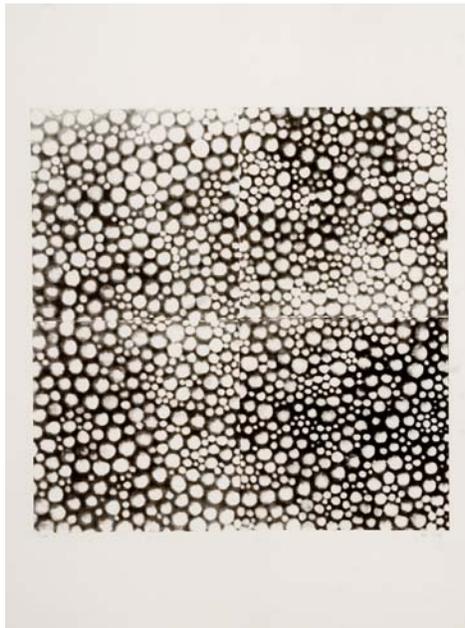
# Paula Crawford

b. Berkeley, CA

Paula Crawford is a scholar as well as an artist. Raised in Berkeley, California, she attended the San Francisco Art Institute where she received a BFA and MFA in painting with a one year residency at the Whitney Museum of American Art Independent Study Program from 1984-85. Prior to her studies at SFIA, she held a graduate fellowship in U.C. Berkeley's Comparative Literature department after completing her BA.

Crawford has exhibited both nationally and internationally in New York, California, Virginia, Peru, Paraguay, Canada and Jordan. Her work has been reviewed by prestigious publications such as the *Washington Post*, *ARTnews*, the *Toronto Globe and Mail* and Peru's *El Comercio*.

A major contributor to the Washington, DC art scene through teaching and exhibiting works in local galleries, Crawford is currently an Associate Professor at George Mason University's School of Art and co-author of *The Critique Handbook* with artist Kendall Buster which is widely used in universities and art schools in the United States.



*Scope*, 2010  
Pronto plate lithograph  
30" x 22"

# Sheila Crider

b. Washington, DC

Washington, DC native Sheila Crider grew up in Anacostia and graduated with a degree from the University of Virginia in Charlottesville, before becoming active in Washington's literary community. She has been published in a number of small press journals and has written and produced several staged readings and performances. Crider's art is primarily abstract, or a way for her to express language in a visual form. She explores the possibilities of language as art and art as language and creates an evolving dialogue between herself, the art, and the audience. To Crider, intellectual, philosophical, and physical aspects are needed to create a "picture." This allows her to combine the Western concepts of art with the traditions of African and Asian societies.

From 1985-1991, Crider lived in Bordeaux, France where her focus and research shifted to art movements since Modernism and abstract art language. With a goal of integrating image, object and frame, she began exploring traditional materials associated with painting, drawing and craft techniques, particularly weaving and stitching. In 2000, she coined the term *blackstraction* to describe this way of working. Crider states that this is the "emotive non-representational art at times employing craft techniques and three-dimensional presentation, to make emotive non-representational art stressing formal internal relationships."

Crider currently lives and works in DC's Congress Heights and has been artist-in-residence at the Leighton Studios of the Banff Center in Alberta, Canada, The Vermont Studio Center and Cite Internationale des Arts. She has received numerous grants from organizations such as the DC Commission on the Arts and Humanities, exhibited in various shows, and was awarded an NEA fellowship.

Public and corporate collections include: Art-in-Public-Places, Washington, DC; Corcoran Gallery of Art, Washington, DC; James E. Lewis Museum, Baltimore, MD; Yale University Book Collection, New Haven, CT; and Mino Washi Paper Museum, Mino, Japan.



*Sunshine Boogaloo 2, 2010*  
Oil based monotype with cotton thread  
30" x 22"

# Edgar Endress

b. 1970, Osorno, Chile

Chilean artist, Edgar Endress received his BFA in Audiovisual Studies from the Institute of the Art of Santiago, Chile in 1998. The following year, he was awarded a fellowship from Syracuse University to pursue a MFA with a concentration in Art Video. Endress is currently assistant professor at George Mason University in the Department of Arts and Visual Technology, Media Art Concentration.

Endress has had a solid artistic career in the United States as well as in Chile. The recipient of numerous awards, he has exhibited in renowned American institutions such as the Museum of Modern Art, NYC; The Boston Fine Arts Museum, Boston, MA; and the film Society of Lincoln Center.

Endress's work is socially conscious and reflects the social, religious, and political structure of Latin-America. While many of his contemporaries' works are inspired by popular culture, Endress gains inspiration from local religious art and traditional craft of the Andes region of South America, expressing a rich imagery of his homeland. Furthermore, he addresses the idea of human migration/immigration as a necessity in terms of escaping a domineering political entity or seeking asylum. He creates new media work as a means to expose the audience to a world that is far from anything we might know. He documented the dangerous journey of Haitians, Dominicans, and Chinese to St. John in the U.S. Virgin Islands by representing their personal belongings that were left behind during their travels. Endress explored their voyages because "migrations have been critical for shaping the mental landscapes of the local populations in the past and present."



Part of *Centropia* Project, 2010  
Screenprint and dictionary  
30" x 22"  
(Dictionary not included in exhibition)

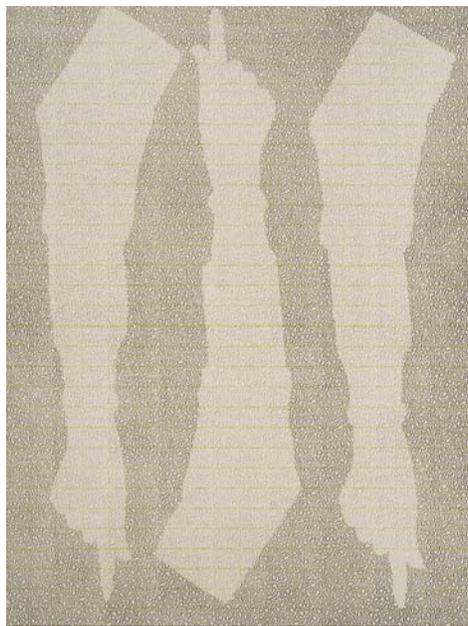
# Helen Frederick

b. 1945, Pottstown, PA

Helen Frederick attended the Rhode Island School of Design where she received her BFA and MFA in 1967 and 1969, respectively. Frederick is celebrated for her prints and book making projects and has been praised for developing several graduate and undergraduate programs in the Washington, DC area. She furthered her regional connection as the founder of Pyramid Atlantic, a Center for Contemporary Collaborative Projects in Printmaking, Hand Papermaking, Digital Media, and the Art of the Book. She has received multiple awards for her artistic excellence, shared her expertise as a juror for multiple art schools, acted as a delegate for various conferences, and coordinated several workshops and exhibitions.

Frederick's artwork reflects the "universal themes of regeneration and decay, age and mortality, fear and the sublimity of natural phenomena, chaos and resolution, perceptual and conceptual space." She is able to achieve this through the use of "new media" and paper. The two mediums are not a random marriage as both are methods of carrying and delivering information. Frederick uses "new media" techniques in conjunction with traditional techniques in order to honestly portray the present environment that is dominated by instantaneous information and technology. These works become a "metaphor for places we seek and carry within ourselves" and also create an "identification of the self as an instrument of the environment." By doing this, Frederick "[focuses] on transformations that serve as witness to the virtual world in collision with the immanent resistance of physical life."

Frederick, a professor in the School of Art, George Mason University, has exhibited around the world, including venues in Europe, Japan, Greece, Vietnam, Scandinavia and India. Her resume includes more than 100 exhibits and various collaboration driven projects and commissions.



*Armored VI*, 2010  
Oil based monotype  
30" x 22"

# Claudia Aziza Gibson-Hunter

b. 1954, Philadelphia, PA

A native of Philadelphia, Claudia Aziza Gibson-Hunter attended Temple University and graduated with a BS in art education from the Tyler School of Art. After teaching in Philadelphia for three years, she attended graduate school at Howard University in Washington, DC and received her MFA in printmaking. Gibson-Hunter's artistic and professional career took off in the years after her formal education. She moved to Harlem, New York and involved herself with local art groups, took classes, and became an academic counselor for incoming students at the Parsons School of Design. Before returning to DC in 1987, Gibson-Hunter received two fellowships. One was granted by the Rockefeller Foundation to research art education, the second was awarded by the Bronx Museum of Art. Once in Washington, she was offered a teaching position at Howard University where she taught printmaking. Her main goal, besides teaching, was to develop the printmaking department by introducing better materials and techniques as well as writing grants for equipment.

Gibson-Hunter's art greatly reflects her culture and heritage. In 1999, she co-founded the Black Artists of DC which created a community for black artists in the area and which has grown to over 300 strong. In 2003, she turned her focus to painting. Since then, she has exhibited in Washington, DC, New York, Virginia, Texas and Great Britain and was awarded the Artists Fellowship Grant from the DC Commission on the Arts and Humanities.

Her work is in notable collections including the Washington, DC Art Bank, the John A. Wilson Building Permanent Art Collection.



*Afro Wii 1*, 2010  
Gum Arabic lithography, stenciling,  
linoleum printing, stamping and acrylic  
30" x 22"

# Sam Gilliam

b. 1933, Tupelo, MI

Sam Gilliam is internationally recognized as one of America's foremost Color Field painters and Lyrical Abstractionists. He works on stretched, draped, and wrapped canvas, and adds sculptural 3D elements. He is recognized as the first artist to introduce the idea of a painted canvas hanging without stretcher bars (c.1965), a major contribution to the Color Field School.

In the 1960s, Gilliam began to take bold declarative initiatives, making definitive imagery, inspired by the specific conditions of the African American experience. Gilliam's sense of color is modulated by his study of light, color, and its transformative and changing dynamics. He is most widely known for the large color-stained canvases he draped and suspended from the walls and ceilings during the late 1960s and early 1970s. "The background for Gilliam's art was the 1950s, which witnessed the emergence of abstract expressionism and the New York School followed by Color Field Painting." Gilliam's early style developed from brooding figural abstractions into large paintings of flatly applied color pushing him to eventually remove the easel aspect of painting by eliminating the stretcher. He was inspired to do this by observing laundry hanging outside his Washington studio. His drape paintings were suspended from ceilings, arranged on walls or floors, representing a sculptural, third dimension in painting. Gilliam states that his paintings are based on the fact that the framework of the painting is in real space.

In 1975, Gilliam veered away from the draped canvases and became influenced by jazz musicians such as Miles Davis and John Coltrane. He started producing dynamic geometric collages which he called "*Black Paintings*," due to the hue. Again, in the 1980s Gilliam's style changed dramatically to quilted paintings reminiscent of African patchwork quilts from his childhood. His most recent works are textured paintings that incorporate metal forms. Lately, he has worked with polypropylene, computer generated imaging, metallic and iridescent acrylics, hand-made paper, steel, wood and plastic. Gilliam's ability to move beyond the draped canvas, coupled with his ability to adopt new series keeps the viewers interested and engaged. This has assured his prominence in the art world as an exciting and innovative contemporary painter.

Gilliam is one of the few successful, self-supporting African American artists who views the teaching of art as a mission. He taught for nearly a decade in the Washington public schools, at the Maryland Institute, College of Art; the University of Maryland; and Carnegie Mellon University in Pittsburgh, PA. In addition, Gilliam still devotes time to conducting workshops, participating in panels, and delivering lectures in this country and abroad.

Selected museum collections include: Metropolitan Museum of Art, NYC; Museum of Modern Art, NYC; The Art Institute of Chicago, Chicago, IL; The Kreeger Museum, Washington, DC; The Carnegie Institute, Pittsburgh, PA; Los Angeles County Museum of Art, Los Angeles, CA; National Gallery of Art, Washington, DC; Hishhorn Museum and Sculpture Garden, Washington, DC and Tate Gallery, London.

Gilliam received his BA in fine art and his MA in painting from the University of Louisville in Kentucky. He has had many commissions, grants, awards, exhibitions and honorary doctorates. A major retrospective of Gilliam's work was held at the Corcoran Gallery of Art in 2005.



*Printing on the World 3, 2010*  
Oil based monotype, acrylic paint,  
powdered pigment  
30" x 22"

# Susan Goldman

b. 1958, Cincinnati, OH

Susan Goldman is Master Printer/Publisher for her atelier, Lily Press in Rockville, Maryland, and is an Adjunct Assistant Professor of Art and Master Printer for Navigation Press at George Mason University. She recently completed a new edition of soft ground etchings with distinguished artist William T. Wiley, and collaborated with artist Enrique Chagoya in fall 2010. Currently, she is producing and directing "Midwest Matrix", an hour-long documentary videotape/DVD on the fine art printmaking tradition of the American Midwest.

Goldman earned a BFA from Indiana University followed by an MFA from Arizona State University in 1984. Since that time, Goldman has worked in a studio teaching others and helping them produce their own art. She moved to Washington, DC in 1990 and worked as a master printer and a program director for Pyramid Atlantic. Goldman values the concept of collaboration and the social and communal environment of printmaking, a medium that involves drawing, painting, sculpting, photography and the digital arts. In her words, "printmaking is like the trade routes of the art world, drawing on a rich myriad of paths one can take to get to the desired place."

Goldman employs the multi-drop methods in her prints. This process entails layering various colors of ink onto a sheet of paper. She then wipes the ink which creates a soft luminous effect which allows her to experiment with lights and darks and manipulate the tonal values of the print. By constructing her pieces in this manner, Goldman states, "I am playing the role of the archaeologist, recovering information as I journey through these layers to discover the meaning of my personal artifacts."



*Black Blossom III*, 2010  
Monotype with woodcut  
30" x 22"

# Tom Green

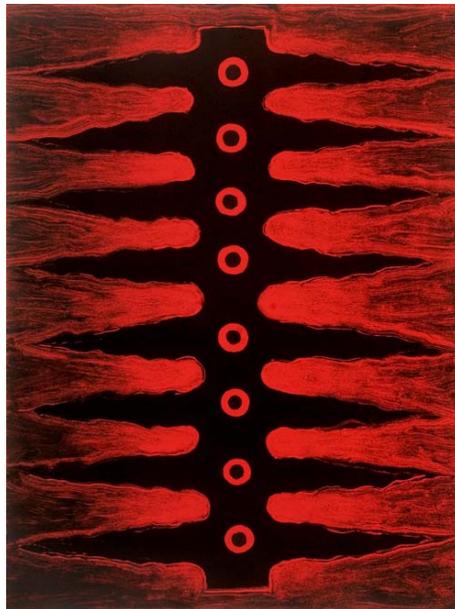
b. 1942, Newark, NJ

Tom Green, longtime Washington, DC artist and painter, has exhibited in numerous solo and group exhibitions in the United States and abroad. Shows include the Whitney Biennial, 19 Americans at the Guggenheim, the Tretyakov Gallery in Moscow and the Smithsonian Museum of American Art. Green has received two National Endowment for the Arts fellowships, a Maryland State Arts Council Individual Artist Award, and residency fellowships at the Vermont Studio Art Center and the Virginia Center for the Creative Arts.

It is no surprise that Green's artwork has been described as symbolic, intelligent, and cerebral. He constructs his compositions in a layered manner and creates a highly dimensional painting similar to creating a sculpture. Green makes a point to carry a black sketch book and constantly captures his ideas, sketches, and doodles which are the catalyst for much of his work. Green states that the sketches "are an ongoing process of coming up with ideas. This process is very central to what I do. I can't imagine not having those books to work in."

Green earned his BA and MA in painting from the University of Maryland and is a Professor Emeritus at the Corcoran College of Art + Design, Washington, DC.

Public collections include: the Guggenheim Museum, New York, NY; the Baltimore Museum of Art, Baltimore, MD; the Smithsonian Museum of American Art, Washington, DC; and the Corcoran Gallery of Art, Washington, DC.



*Charred I*, 2010  
Acrylic on oil based monotype  
30" x 22"

# Martha Jackson-Jarvis

b. 1952, Lynchburg, VA

Martha Jackson-Jarvis received her BFA from The Tyler School of Art at Temple University. She continued her education at Antioch University from which she received an MFA in sculpture and ceramics. After earning her degrees, she pursued her career by teaching and serving as an artist in residence at the Maryland Institute College of Art, the Corcoran School of Art, and Howard University.

Jackson-Jarvis sculptures have been exhibited in solo and group exhibitions in galleries and museums throughout the United States and abroad, including the Corcoran Gallery of Art, Washington, DC and the Studio Museum of Harlem, NY.

Her art revolves around cultural studies and nature. Often working on a large scale, her works are textural, abstract, and expressive. With culture, her primary focus is on how contemporary culture is sustained, changed, and strengthened. As of late, Jackson-Jarvis has begun to explore the way in which humans interact with nature. She represents this facet through the coalescence of opposing objects, forms, and materials that create a realized landscape. These landscapes in nature tend to be massive and bold and made out of glass, steel, terracotta, brick, as well as organic materials.

Installations include numerous monumental artworks in the eastern United States and commissions for Philip Morris Corporation, Washington, DC; Merck Company, Pennsylvania; and Fannie Mae, Washington, DC. She has contributed to the local arts by installing such public works as *Music of the Spheres* that can be found on Connecticut Avenue in Washington, DC.



*Spirit Bones II*, 2010  
Monoprint and chine collé  
30" x 22"

# Walter Kravitz

b. Chicago, IL

Walter Kravitz has been living and working in his Washington, DC studio for 30 years. He has transitioned from creating drawings and paintings to room sized installations and public commissions, however, he continues to develop drawings and paintings on birch plywood, paper and polycarbonate. Kravitz's studio works have been exhibited at OK Harris, New York, NY; MoMA PS1, New York, NY; the Corcoran Gallery of Art, Washington, DC; and galleries across the country.

The first thing Kravitz considers when beginning a piece is the color, shape, and the canvas as a whole. He is fascinated by the human figure and its movement. On a personal and professional level, he often sketches dancers, the ultimate form in motion. His interest in movement is reflected in his work. Many of his installations are mobile, or at least have moving components. His large 2-D works are dynamic and energetic, composed with bright colors and vivid, urgent line work. As they interact with each other, the figures in his pieces extend a sense of dynamism.

Kravitz received a BFA in painting from the Art Institute of Chicago and an MFA from Syracuse University, in New York. After school, Kravitz moved to Washington, DC where he teaches painting and has continued to build his career as an artist in his studio on Capitol Hill. He has received many grants from foundations in the Washington, DC area and obtained public commissions around the country. One of his newest pieces can be seen at the new Nationals Park baseball stadium in southeast Washington.

Public collections include: the Everson Museum, Syracuse, NY; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Art Institute of Chicago, Chicago, IL; and the Los Angeles County Museum of Art, Los Angeles, CA.



*OPEN 3*, 2010  
Graphite, ink and charcoal over oil  
based monotype  
22" x 30"

# Gina Marie Lewis

b. 1965, Columbus, GA

Gina Marie Lewis is a mixed media artist and educator. She holds an MFA in painting from Howard University and a BA in Cultural Studies and Studio Art from Norwich University. Lewis' work is inspired by the construction of transformational experiences through art utilizing space in its broadest interpretations; the process of creating environments within architecturally interesting spaces; art as a function of human spirituality; the existence of art in nature and nature in art; nature as an environment, material and inspiration in art; and the interdependent relationships of humanity to what is seen and unseen within their environment.

Lewis has developed a process of using paper to create two and three-dimensional painted constructions, in the shapes of boxes and waves, scrolls and suspended objects, emerging from a desire to create atmosphere within environments. In this way she continues to explore the creation of space, fragmenting space, and interrupting space through compositions and arrangements of objects. Working in many different materials, including paint, plaster, paper and mylar her work depends upon minimal relationships between these elements. She seeks to advance an open approach to art that allows the answers to "what is next," to develop through the process of creating the work.

Lewis studied with such artist as James Phillips, E. Sorrells Adewale, and Michael B. Platt. She is influenced by the philosophies, processes and artwork of Eva Hesse, Romare Bearden, Sam Gilliam, Sol Lewitt, David Smith, Georgia O'Keefe, Donald Judd, Martin Puryear, and Yayoi Kusama. Her mural *The Next Sunrise*, a site specific commissioned work installed in 2004, is prominently featured in the Howard University Hospital.



*Transparent Overture II, 2010*  
Oil based monoprint, chine collé of  
Japanese paper  
30" x 22"

# EJ Montgomery

b. 1930, New York, NY

Evangeline Juliet (EJ) Montgomery is a printmaker, metal smith and weaver, who dates her interest in art back to age 14 when she received an oil painting set as a gift. A native of New York, she moved to Los Angeles where she attended City College and received a BFA from the California College of Arts and Crafts in Oakland. Working as an independent curator throughout the state of California for more than ten years, she relocated to Nashville, Tennessee in 1976 to become an exhibition specialist for the American Association of State and Local History (AASLH). From 1976-79 she served as a member of the San Francisco Art Commission.

In 1980, Montgomery settled in Washington, DC, working as community service director of WHMM-TV for three years before assuming the position of exhibition coordinator and later program development officer for the Arts American Program for the United States Information Agency, Bureau of Educational and Cultural Affairs in 1983.

Montgomery has remained productive as a practicing artist throughout her curatorial and development career, and was the recipient of an Outstanding Woman Artist Award from the Women's Caucus for Art in 2003. Whether a metal box, a sculpture, a print, or a photograph, Montgomery's art represents how memories are stored in the vastness of the human mind. Her art becomes the physical manifestation of an abstract memory translated into a work that represents time and place. Montgomery states that she includes "calligraphic marks and strokes of swirling lines, overlays of materials, colors and textures" in her art to represent the layers and complexities of the mind.



*Celebration II*, 2010  
Oil and water based monoprint  
30" x 22"

# Michael B. Platt and Carol A. Beane

b. 1948, Washington, DC and b. 1944, New York, NY

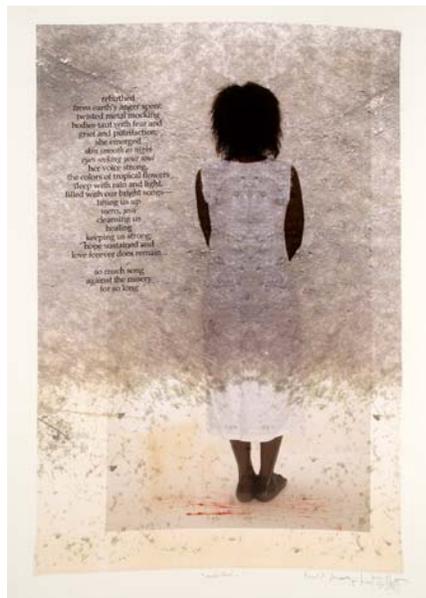
Born and based in Washington, DC, **Michael B. Platt** is known for creating thought provoking images. For the last decade, Platt has been exploring the possibilities of digital imagery in prints as well as collaborations with poet Carol A. Beane. Recipient of the 2007 France and Virginia Bader Foundation Grant, Platt's work is collected and exhibited nationally and internationally. Platt received a BA from The Columbus College of Art and Design in Columbus, Ohio and his MFA from Howard University, Washington, DC in 1973. He teaches digital photography and digital printmaking at Howard University.

His prints are heavily layered with graphic imagery relating to his cultural heritage. While Platt is technically a printmaker, he has been hailed as an "imagemaker" due to the expressive and memorable imagery in his prints which is intensified by the inclusion of Carol A. Beane's poetry. Both imagery and poetry elements encourage the viewer to step outside of themselves to understand the experiences of others.

Public collections include: the Smithsonian American Art Museum, Washington, DC; the Corcoran Gallery of Art, Washington, DC; and the Yale University Art Gallery, New Haven, CT.

**Carol A. Beane** is a Washington, DC based poet and artist who has collaborated with numerous visual artists by adding her poetry to the artwork to strengthen the visual aspects. In 2009, she won the National Museum of Women in the Arts Library Fellows Book Arts award for her collaboration, *the streets of used to be*, with fellow *In Unison* artist Renée Stout. Beane states, "I see many different neighborhoods and people; I listen; I encounter many of the same people over varying periods of time; I glimpse their activities and lives unevenly, yet see them with some degree of coherence. Those that make a deep impression on my mind reappear as poems."

Beane's work has been exhibited in many private and public collections including the National Museum of Women in the Arts, Washington, DC and the New York Public Library's Schomburg Center for Research in Black Culture. Additionally, she was awarded the 24th Larry Neal Poetry Prize for Poetry. Beane is currently teaching Spanish and Simultaneous Interpretation at Howard University in Washington, DC.



*Rebirthed*, 2010  
Oil based monoprint  
Poem by Carol A. Beane  
26.5" x 18", image; 30" x 22", paper

# Al Smith

b. 1946

Al Smith is professor of art and chair of the art department at Howard University in Washington, DC. His forty years of scholarly research and creative work have been in the direction of “visual music.” His current work involves developing 3D animation as “visual instrument” through which to express time based animated painting.

At Howard University, he and theoretical physicist, Dr. James Lindesay, developed a cross-disciplinary course, “Time as the Rhythm of Experience” from which he published an article, “Workdance of a Rhythm Master” in the journal: *The International Review of African American Art*, Vol. 19, #3. Other scholarly works include teaching: “Visual Music,” Peabody Conservatory of Music, Baltimore, MD; and “The Rhythm Technique Workshop,” at Howard University, Washington, DC; and Maryland Institute College of Art, Baltimore, MD.

Al Smith’s art is a reflection of music. Smith manifests the interwoven polyrhythmic elements of music in a tangible work of art. He has named this form of art “Jazz Aesthetic” because he combines Western harmony with Eastern rhythm. He expresses this visual music in the forms of calligraphic paintings and sculptural pieces. Music is not a static element; it moves, changes, and can be manipulated. With a background in 3D Animation, it is no surprise that Smith animates many of his calligraphic paintings to imitate the movement of music. He is a member of an audio-visual band where he projects his art in unconventional spaces such as domes and corridors. These unconventional spaces distort the image and to create visually fascinating work.

Smith attended Boston University’s College of Fine Arts, receiving both a BFA and MFA. He continued his education by earning a Master’s degree in Digital Arts with a concentration in 3D Animation from Maryland Institute College of Art



*Practice of a DC Hand Dancer #4, 2010*  
Digital print  
22” x 30”

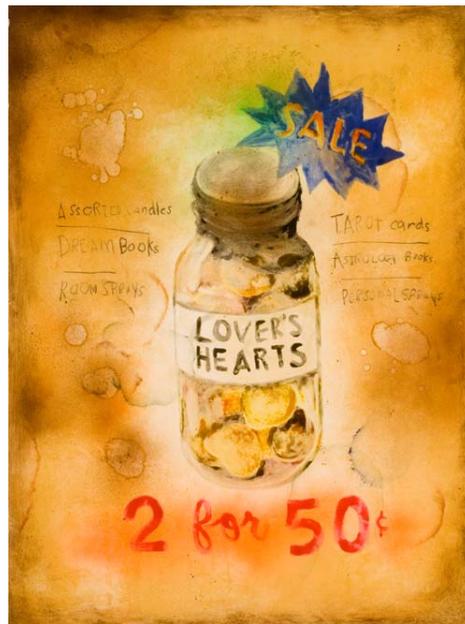
# Renée Stout

b. 1958, Pittsburgh, PA

Renée Stout grew up in Pittsburgh, Pennsylvania and received her BFA from Carnegie Mellon University in 1980. In 1985 she moved to Washington, DC and began to explore the roots of her African American heritage. She takes her inspiration from a myriad of African belief systems and their influences on cultures throughout the African Diaspora, as well as the environment of her neighborhood, to create works that encourage self-examination and a willingness to stand back and laugh at human nature. The lives of Stout's imaginary characters unfold in a variety of media, including painting, mixed media sculpture, prints, photography and installation.

The recipient of awards from the Driskell Prize, Joan Mitchell Foundation, the Pollock-Krasner Foundation, the Louis Comfort Tiffany Foundation, and the Gottlieb Foundation, Stout has shown her work in solo and group shows throughout the United States, England, Russia and the Netherlands.

Public collections include: the Smithsonian American Art Museum, Washington, DC; The Metropolitan Museum of Art, New York, NY; and the Afrika Museum, Berg en Dal, Netherlands.



*Rusted Sign*, 2010

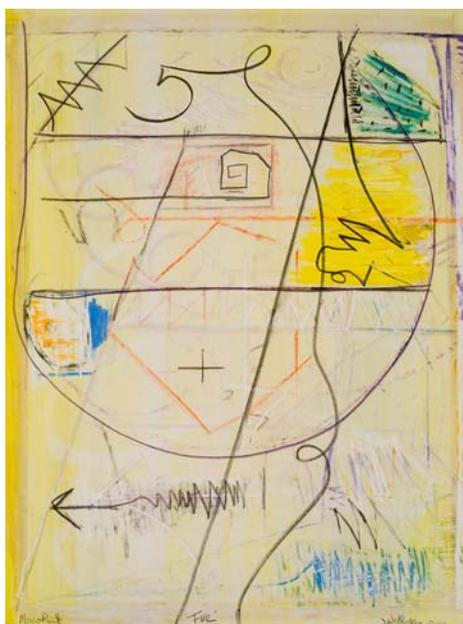
Oil based monotype with mixed media  
30" x 22"

# Joyce Wellman

b. 1958, Pittsburgh, PA

Joyce Wellman began her study of the visual arts at the Studio Museum of Harlem while teaching at a neighborhood school. She began attending the Bob Blackburn Printmaking Workshop in NYC and studied color printmaking with Krishna Reddy at his Color Print Atelier at NYU during the 1970's as well as painting. In 1998, Wellman earned her MFA from the Maryland Institute College of Art, Baltimore, MD. Wellman's achievements include a host of exhibitions nationally and internationally, references in notable publications, and various major public projects. Her work in Nairobi, Kenya appeared at an exhibition for the 1st Annual East African Women Artist Workshop and a 2003 show at the Kenya National Museum. In 2009 her artist book, *Steal Away*, was acquired by the Prints and Photographs Division of the US Library of Congress, Washington, DC.

Joyce Wellman's art connects the physical to the metaphysical. Wellman uses shapes, numbers, markings, and colors to form a vocabulary meant to guide the subconscious on a journey through personal and general human experiences. For example, Wellman's use of numerical collages is reminiscent of life long memories of her mother playing "the numbers" growing up in New York. At the end of the day, she views the act of guessing, predicting, and imagining numerical outcomes as universally human, and as metaphors for the realization of hopes and dreams. These numerical patterns joined by other aspects of her visual grammar/vocabulary are inspired by the sacred in art and abstract geometry.



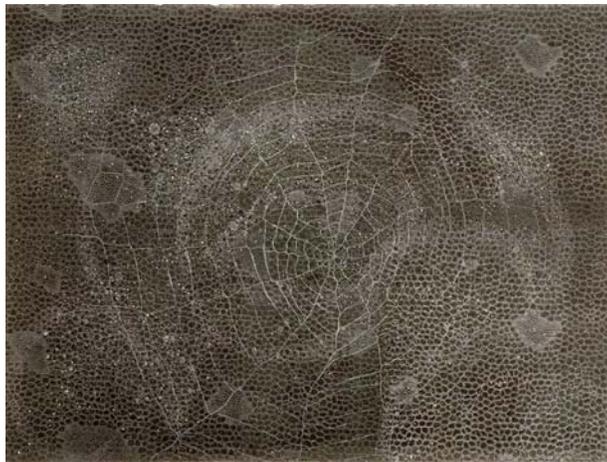
*Five*, 2010  
Screenprint monoprint  
30" x 22"

# Yuriko Yamaguchi

b. 1948, Osaka, Japan

Yuriko Yamaguchi attended the University of California at Berkeley and received her BA in 1975. She spent the next year at Princeton University where she completed a Directed Study Program with Lucio Pozzi and Joan Snyder, both renowned artists and printmakers. Yamaguchi holds an MFA from the University of Maryland, College Park and has received numerous awards and commissions. She has exhibited in museums and galleries worldwide.

Yamaguchi's sculptures, compelling in their ambiguity, explore the interconnectedness of humans and nature with themes that include growth, change, and vulnerability. Yamaguchi is known as an "eco-philosopher," someone who seeks to find the "hidden connections between everything," from nature to the computers. She is fascinated by the paradox of how humans struggle with "individual free will in a terminally interdependent world" represented in the form of abstract sculpture made mostly of inorganic materials such as resin, steel, wire, brass. Yamaguchi models and manipulates the inorganic materials to create a piece that resembles organic matter. The juxtaposition of the materials gives dynamic life and emotion to each piece while exploring the interconnectedness of our world.



*Web Desire #1*  
2010  
Oil based monotype  
22" x 30"