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Upper Marlboro, MD 20774

David W. M. Cassidy, M. Div.

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Artist Resume

EDUCATION:

1987-1990

Interdenominational Theological Center, C.H. Mason Seminary

Atlanta, Georgia

Master of Divinity, Bible/New Testament

Course: Historical Critical Methodology

Work: African-American Religious Traditions

Pastoral Care and Counseling

Graduated with honors (3.792 GPA)

1983-1988

Naval School of Health Sciences

Hospitalman

Field Medical Service Technician

X Ray Technician

Emergency Medical Tech/ Ambulance; EMT

1973-1979

University of California, San Diego, La Jolla, California

Bachelor of Arts, Urban and Rural Studies.

Thesis Community Organization/Health Care Distribution

Metropolitan Development Analysis

Brief Biography of David W. M. Cassidy

David W. M. Cassidy grew up in Compton and Los Angeles, California. Graduated from George Washington (Preparatory) High School in 1973. He received a B. A. in Urban and Rural Studies, University of California, San Diego, Third College, 1979. He served in the United States Navy as a Hospitalman, Field Medical Tech, X-Ray Tech, and Emergency Medical Tech. A graduate of the Interdenominational Theological Center (ITC), C.H. Mason Seminary, 1990, graduated with honors and received the Master of Divinity degree; Vanderbilt Graduate Department of Religion, New Testament, Ph. D. Candidate. Elder Dave was licensed in 1982, and ordained in 1990 by Bishop George Dallas McKinney Jr., Southern California 2nd Ecclesiastical Jurisdiction, of the Church of God in Christ.

David Cassidy is a published writer and published artist (magazines and book covers, project designs, logos) Designed artwork for United Methodist Publishing. His medium of choice is oil He is known for a cubist abstractionist style, the boldness of expression and attention to details of color and composition in his paintings.

Artist Statement

What I do artistically is part of what I believe can be classified as a distinct genre in art, African American art. It is distinct from European art because it comes out of a distinct, although not monolithic, shared historical and sociopolitical reality, one that is unique to African Americans. But African American art cannot be totally divorced from what is known, as a broad category of art, African art. African art cannot be reduced to a monolithic category that can be easily separated from its expression in Diaspora. However, distinctions in the use of color, subject matter, the voice of the art (how the art speaks and what it says), and materials used may distinguish African art from African American art, from African Caribbean, African Haitian, or African Brazilian, etc. Even so, the rhythm of the art and the cadence of the beat will flow with a certain familiarity that is purely African in flavor and therefore unmistakable. This is truer (I believe) of folk artist than it is of the trained African American artist. This I feel is especially true when the trained artist foolishly allows "a prefabricated technique," or European artistic imperialism to construct and dominate their work rather than natural creative curiosity. The truly gifted artist does not allow their gift to be ruled by simply a rote mastering of technology, but subjecting technology to their creative calling.

David W. M. Cassidy is married to Rev. Lillian Catherine Smith, M. Div., Pastor, Cheverly United Methodist Church, Cheverly, MD. He and Lillian have two sons, David Charles Jasper Smith-Cassidy and Hayward Felton Earl Smith-Cassidy.

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Artist Statement



David's first artistic talents became evident when attending Grape Street Elementary School in Watts, California. David's teachers discovered that he never drew "lollipop" trees or stick people like other kindergartners. His trees had branches and the branches had individual leaves. David is not what you call a formally trained artist. The only art courses he took were in junior high (Roosevelt Jr. High, Compton, CA) and High School (George Washington, Los Angeles, CA) where he was primarily interested in ceramics, sculpture and drawing.

My art is the result of my life experiences. I do the art; the art does not do me. What I am thinking about at any given time, may find its way into my poetry, paintings, drawings, sculptures, or photography. I like lots of colors with lots of vibrant, overlapping and intersecting images. I want you to stop and stare to discover what is hidden in the artwork. I want to make your eyes work at searching out the story.

What I do artistically is part of what I believe can be classified as a distinct genre in art, African American art. It is (I believe) distinct from European art because it comes out of a distinct, although not monolithic, shared historical and sociopolitical reality, one that is unique to African Americans. My art attempts to tell a story, my story, your story, and our story. But African American art cannot be totally divorced from what is known, as a broad category of art, African art. African art cannot be reduced to a monolithic category that can be easily separated from its expression in diaspora. However, distinctions in the use of color, subject matter, the voice of the art (how the art speaks and what it says), and materials used may distinguish African art from African American art, from African Caribbean, African Haitian, or African Brazilian, etc. Even so, the rhythm of the art and the cadence of the beat will flow with a certain familiarity that is purely African in flavor and therefore unmistakable. This truer (I believe) of folk artist than it is of the more formally trained African American artist. Especially when the trained artist foolishly allows "a prefabricated technique," or allow European artistic imperialism to construct and dominate their work rather than a flow of natural "in-born" creative curiosity.

Technology can kill a "naturally-gifted" artist (It doesn't have to). It can improve one's technique, expand one's choice of creative avenues outside of the artist's normal purview. I have always craved formal training, but I have not had the time to pursue it. Too busy painting.

It is the spirit of the artist that makes art truly live. Art that comes out of the "raw" spirit and soul of the artist is far more useful than that which is merely the technical manipulation of substances. African American art can therefore be copied technologically, but it cannot be fully reproduced outside of the womb of soul and psyche of those who have been "gifted" existentially with the call to speak with an artistic voice. In my work I like to

say it is not a mono-vocalization you hear, but the captive voices of many waters fed by many tributaries of shared experiences.

I have art work in over 50 Collections

PUBLISHED ARTWORK

The Agony of Gethsemane, 2018 Lenten Devotional, Liberation and Unity, Department of Christian Education, AME church, 2018

Advent 2017, Prophecy and Expectation, Department of Christian Education, AME church, 2017

The Doors of the Church Are Open, Cover Art, AME Christian Education Resource Guide, 2017

The Art of My Life: Published Portfolio, By David W M Cassidy, Blurb Books, 2011

Published Work, United Methodist Publishing, Vacation Bible School Curriculum Artwork 24/7

Parade of Praise

I Got the Power

To Catch A Shining Star

This Joy I Have

The New Shouting Methodist

Praize Party

We Faith

Aunt Hagar's Daughters, The A.M.E. Church Review, Her Story: God Created Her Woman, January-March 1994.

The Lynching of Jesus Christ, The A.M.E. Church' Review; A Vision of Reform and A Season For Renewal, 1997.

Madonna Hiding the Son in Africa, What Does it Mean to Be Black and Christian: Pulpit, Pew and Academy in Dialogue; The Survival of a Whole People: The Meaning of the African American Church, Vol. 2. Forrest Harris, Editor, Townsend Press, 1998.

The Lynching of Jesus Christ, What Does it Mean to Be Black and Christian: Pulpit, Pew and Academy in Dialogue; The Survival of a Whole People: The Meaning of the African American Church, Vol. 2. Forrest Harris, Editor, Sunday School Publishing Board, Nashville, TN 1996

Whosoever, The Voices of Metropolitan (Album Cover), Metropolitan Interdenominational Church, Produced by

Thomas Cain, for TGC Mobile Recording Services, 1998.

Aunt Hagar's Daughter, (Cover Art), A.M.E. Church Review, January-March 1999

Barbara Bullock, New Art Examiner: The Independent
Voice of Visual Artists, Southern Arts Federation, November,
1994

Greg Ridley, Tennessee Master Artist, Nashville African
American Artist Association, Newsletter, 1994

Sistah Griot: Sketching Artist Barbara Bullock, Nashville
African American Artist Association Newsletter, May,
1993.

ART COMMUNITY SERVICES

**Summer Art Program, Planet Zoar, Mother African Zoar, United Methodist Church, 2011
and 2012**

**Art All Around Us, 2001, Bethlehem Centers of Nashville, Art Instruction for Youth (Art
Centric 12)**

**I'll Make Me Some Art, 2000, Bethlehem Centers of Nashville, Art Instruction for Youth
(Art Centric 11)**

President of the Nashville African-American Artist Association, 1993-94.
Board Member Editor, Writer and Designer, N4ART Newsletter
Grant Writer for N4A Future, Nashville Center for Black Family Life

"Out of the Dumps", Edgehill Community Center, Participating Artist

Grant Review Panel, Metropolitan Nashville Arts Commission, 1998

Metropolitan Nashville Arts Commission Grant Review Board, 1997

**Art in the City, Bethlehem Centers of Nashville, Project Coordinator, 1995, 1996, 1997,
1998**

N4A Future, The Nashville Center for Black Family Life, 1993/94

**National ACT-SO (NAACP's Academic, Cultural, Technological, Scientific Competition of
Talented High School Students, 1992, 1993**

Art Classes Bethlehem Centers of Nashville, 1983

Art/Photography Classes Edgehill Community Center, 1983 ART EXHIBITS:

Totally Artcentric 11, Bethlehem Centers of Nashville, 2000

ART EXHIBITS

Wellspring Manner and Spa,

Monthly Gallery Walk, April 2020 – Present, 2:00 – 5:00 PM. **Black Art Today!**

The Art of Activism: The exhibit is on view at Maryland Hall, an art school located in Annapolis Maryland. The exhibit opened on January 8 and runs through **February 27, 2021**. Maryland Hall, in partnership with the [Banneker Douglass Museum](#) and [Maryland Commission on African American History and Culture](#), invited Maryland-based Black artists, whose work encapsulates activism and social justice. **Black Art Today!**

Pepco Edison Place Gallery, Washington DC. The Art Of Interpretation under the umbrella of Howard University Club of Washington, DC, at the Pepco Edison Place Gallery **February 7 - 28** to celebrate the rich history of arts in African Diaspora. **Black Art Today!**

Prince George’s African American Museum and Cultural Center. January 31-May30, 2020. PGAAMCC stands at the intersection of possibilities, realities and transformation as we kick off our 10th anniversary, championing community uplift and conscious raising around the Black experience. Our 10th anniversary theme ‘**The Story Continues...**’ **Black Art Today!**

Art All Night Washington DC September 14, 2019. **Black Art Today!**

Congressional Black Caucus Foundation Annual Legislative Conference. September 14th, 2019. **Black Art Today!**

The Howard County Library System (HCLS) added three of Mr. Cassidy's pieces to their Art Education Collection, The Angel of Chastain's Row, An Opus for Colored Girls, and Shouting Methodist. **July 17, 2019,** **Black Art Today!**

2019 DC Black Theater and Arts Festival. June 21 – July 6; **Black Art Today!**

The **Race, Religion, and Revolt** exhibit is centered on David W.M. Cassidy's painting entitled “**Race, Religion, and Revolt**”, and in keeping in step with his painting, the exhibit explores the social commentary on the right-wing evangelical agenda and the continued oppression in the African American Community. **Apr 16, 2019;** **Black Art Today!**

40 Ares Deferred, The Prince George's African American Museum and Cultural Center (PGAAMCC), Brentwood, MD 2018

Vivid Gallery, Anacostia Arts Center, Washington DC, 2018

DeMatha Catholic High School, **Summer Art Inservice**, Hyattsville, MD June 2017

Annual Student-Parent Art Exhibit, DeMatha Catholic High School, Hyattsville, MD
April 2017

Art Maryland 2016, Multi-media statewide juried exhibit, Howard County Arts Council, 2016,
Ellicott City Maryland, October 2016

Pastors Who Paint, Mother African Zoar United Methodist Church, Philadelphia Pa, February
2010

Vivant Art Collection, Gallery, Philadelphia, 2008

Art Exhibit Community Center, Black History Celebration, King of Prussia, PA 2012

The Quail Restaurant Exhibit, David Cassidy and James Threalkill, Brentwood, Tennessee,
2000

Totally Artcentric 10, Bethlehem Centers of Nashville, 1999

I'LL Make Me A World, William Reid Center, Virginia, 1999

Black Creativity '98, Chicago Museum of Science and Industry, 1998

Take Two: Mixed Media Masks by Sammie Nicely and Paintings by David W. M. Cassidy,
In the Gallery, 1997, Nashville, TN

Visions of My People, African American Art in Tennessee,
Tennessee State Museum, 1997

Reflections of a People, 1996, Gill Williams & Associates Gallery,
Nashville, TN

Totally Artcentric '96, 1996, Bethlehem Centers of Nashville, TN

One Man Exhibit, 1994, Citizens & Trust Bank, Nashville, TN

Movin' the Dream, 1994, Scarritt Bennett Center, Nashville, TN

ACES 1994, Edgehill Community Center, Nashville TN

Two Generations: David and Priscilla Cassidy (Mother and Son)
In The Gallery, Nashville, TN

Artcentric '93, Bethlehem Centers of Nashville, Nashville, TN

Art About Us, Meharry Medical College, Nashville, TN

1993 Black Creativity Juried Art Exhibition, Museum of Science and Industry, Chicago, IL

Moving the Dream '93, Scarritt Bennett Center, Nashville TN 1993

Issues '92, The Gallery on Broadway, Nashville, TN

Movin' the Dream , 1992, Scarritt Bennett Center, Nashville, TN

Art in the Home, Music City Links, 1992, Nashville, TN

Art & Culture Exhibit, 1992, 1992 National Convention of the NAACP Arts & Culture Council, Nashville, TN

Artists with Attitudes, 1992 Church Street Centre, Greater Nashville Arts Foundation

National Black Arts Festival, Art and Religion, 1992, Interdenominational Theological Center, Atlanta, GA

Totally Artcentric, 1992, Bethlehem Centers of Nashville, Nashville, TN