



LONG  
GALLERY  
HARLEM



NEW  
ARK  
ARTS



i found god in myself:  
a celebration of  
Ntozake Shange's  
*for colored girls...*

Curated by Souleo

September 17, 2014 - Present

For more information: [info@souleouniverse.com](mailto:info@souleouniverse.com)

**Commissioned Artists** (in alphabetical order by first name): Alexandria Smith, Amber Robles-Gordon, Arlene Rush, Beata Drozd, Beau McCall, Celestine Wilson-Hughes, Chompunutt Mayta, The Colored Girls Museum (Barbara Bullock, Betty Leacraft, Devyn L. Briggs, Lorrie Payne, Marie Mathol-Clark, Michael Clemmons, Monna Morton, Natalie Erin Brown, Rhashidah Perry-Jones, Toni Kersey), Danny Simmons, Dianne Smith, Dreya St. Clair (formerly André St. Clair) and Tavet Gillson of AndréTavet, Io Palmer, Kameelah Janan Rasheed, Kathleen Granados, Kimberly Mayhorn, Laura R. Gadson, Margaret Rose Vendryes, Melissa Calderón, Pamela Council, Rafia Santana, Renee Cox, SOL'SAX, Swati Khurana, and Uday K. Dhar

**Non-Commissioned Artists** (in alphabetical order by first name): Adrian 'VIAJERO' Roman, Alejandra Regalado, Allicette Torres, Antonio Pulgarin, BEBA, Bernice Sokol Kramer, Carrie Mae Weems, Cheryl R. Riley, Colette Fu, Deborah McDuff, Deborah Willis, Dindga McCannon, Duhirwe Rushemeza, Fay Ku, Gregory Saint Amand (GOGO), Heather L. Johnson, Ibrahim Baaith, Janet Goldner, Jas Knight, JaSon Auguste, Jake Alfieri, Katherine Daniels, Lauren Kelley, Lehna Huie, Margaret Roleke, Noelle Lorraine Williams w/Stafford Woods, Nona Faustine, Ruben Natal-San Miguel, Ruth Rodriguez, S. Ross Browne, Sage Gallon, Saya Woolfalk, Sheila Pree Bright, Stan Squirewell, Tamara Natalie Madden, and Wura-Natasha Ogunji

---

# EXHIBITION DESCRIPTION

*i found god in myself* is a multimedia exhibition celebrating Ntozake Shange's groundbreaking choreopoem, *for colored girls who have considered suicide/when the rainbow is enuf*.

Since its debut performance in 1974 just outside Berkeley, California, at a bar named the Bacchanal, Shange's work has captivated, provoked, inspired and transformed audiences all over the world. To bring the choreopoem's themes to visual life are 10 specially commissioned pieces in honor of select individual poems. Artists have each selected a poem and reimagined it as multimedia art through paint, textile, new media, sound, sculpture, and site-specific installation. Collectively each work in the exhibition gives tangible life-form to the words depicting women's experiences with love, sexuality, racial identity, domestic violence, sisterhood, and ultimately self-love. Finally, anchoring the exhibition is archival material that traces the journey of Shange's text from that bar in California to its critically acclaimed run on Broadway, which included a 1977 Tony Award nomination for Best Play and a 1977 Tony Award win for Best Performance by an Actress in a Featured Role in a Play (Trezana Beverley).

---

# EXHIBITION DESCRIPTION

Initially conceptualized and celebrated as a feminist rallying cry against misogyny, gender inequality, and white supremacy, Shange's words have reverberated outside of her immediate targeted audience of women of color to impact the lives of individuals across lines of gender, race, class, and sexuality. The text's central focus on the human condition—whether falling in and out of love, finding security within one's identity and culture, or one demanding respect for all of their "stuff"—is a universal theme. Shange has delivered the message in a tone and manner so true to the human experience that the words shared woman-to-woman have echoed out into the world serving as a source of strength and inspiration for all. Indeed, the text itself has been reimagined numerous times internationally from Paris to Brazil. Incarnations have included an all-male cast, a production by an all-white theatre company, and a location change with the story set in prison cell blocks. Furthermore the text remains a staple in the world of academia and used in classes on women's studies, gender, sexuality, and race.

To depict the text's far-reaching impact are women and men of multicultural and multigenerational backgrounds serving as the visual art interpreters of the choreopoem. Similar to the progression of the work from a bar to Broadway—which involved the efforts of men and women of all backgrounds—this exhibition aims to demonstrate that the banner of feminism can and must be carried and waved by every ally who shares its tenets of social justice. In this respect, visual artists demonstrate feminism's potential to be an inclusive force, thereby untangling the intersectionality that exists between issues raised in Shange's text and contemporary societal concerns. Thus, the parallels are drawn to respect the origins of Shange's work while bringing it forward into today's expanded conversation on human rights.

---

# EXHIBITION DESCRIPTION

The exhibition's title is drawn from one of the last lines recited in the final poem, "a layin on of hands." The title suggests that navigating through the complexities of what it means to be of color and woman is enlightened only by an understanding, acceptance, appreciation, and love of self. With self-empowerment comes the process of "movin to the ends of their own rainbows." With a coalition of diverse artists, *i found god in myself* explores the universality inherent in Shange's powerful message to the world.

*i found god in myself* originally debuted in 2014 in Harlem, NY as a multivenue experience at the Schomburg Center for Research in Black Culture, Long Gallery Harlem (formerly The Sol Studio) and La Maison d'Art. As of 2021, the exhibition (in various iterations) has traveled to the African American Museum in Philadelphia, Houston Museum of African American Culture, The Newark Arts Festival at City Without Walls Gallery, Charles H. Wright Museum of African American History, and Barnard College.

*In Fierce & Loving Memory*  
*Ntozake Shange*  
*October 18, 1948 - October 27, 2018*

---

# CURATORIAL POEM

## **we found ourselves...**

a curatorialpoem by Souleo

we were there  
december 1974  
the bacchanal  
just outside berkeley, california  
sleeping 'tween shadows  
waiting patiently to be IN-light-ened by the debut  
of the music, the dance, the language of ntozake shange's  
*for colored girls who have considered suicide/when the rainbow is enuf*

we found ourselves in its rhythm  
no more "half-notes scattered"  
melodies tripping over harmonies  
timbre muted by its own pitch

---

# CURATORIAL POEM

we found ourselves in its movement  
as we took a 'woman's trip' from the west coast to downtown NYC  
to off-broadway to broadway to hollywood  
to hear that choreopoem echo out into the universe

OVER

Over

ver

er

again & again

On each trip our stride grew stronger, fiercer  
With each slow, methodical, movement of our legs  
hips & butt  
simultaneously would rise  
& then  
gently fall back in place  
like proud sunsets  
descending in glory under the arc of our own rainbow

---

# CURATORIAL POEM

& we never forgot

dancing to the laughter of friendship/ the first kiss and the one we never knew would be the last/ closing our legs & shielding our face while shouting 'NO' in the air/ scratching at the wind/ latching onto its tail/ to be lifted into the sky/ where we weaved/ with silver glitter and iridescent sequins/ our rainbow in the clouds & jumped over it to the other side

40+ years later since the great white way turned to a rainbow-hued day

we are reaching back

through the visual poetry of art

to celebrate each poem

as paint & textiles illuminate shadows in prismatic hues/ sculpture shapes story in multidimensional perspectives/ installations of detritus, buttons, paper, wood & fabric expand the properties in which messages may evolve/ sound, moving images, photos & archival material reflect the journey thus far/ to find the woman/ the man/ the spirit/ the energy/ the force/ the god in each of us



---

COMMISSIONED

---

i found god in myself  
& i loved her/ i loved her fiercely

*-a layin on of hands, lady in red, lady in purple, lady in brown, lady in blue, lady in green, lady in yellow,  
lady in orange*



---

# FEATURED ARTWORK

Amber Robles-Gordon, My Rainbow is Enuf, 2014.

Fabric on chicken wire, 156 x 48 in. (Depth variable).

Poem: a layin on of hands

---

my spirit is too ancient to understand the separation of  
soul & gender/

*-no more love poems #4, lady in yellow*



---

# FEATURED ARTWORK

Margaret Rose Vendryes, My spirit is too ancient to understand the separation of soul & gender - Guro Ntozake, 2014.

Oil and cold wax on canvas, painted wood Guro mask,  
36 x 78 x 5.5 in.

Poem: no more love poems #4



---

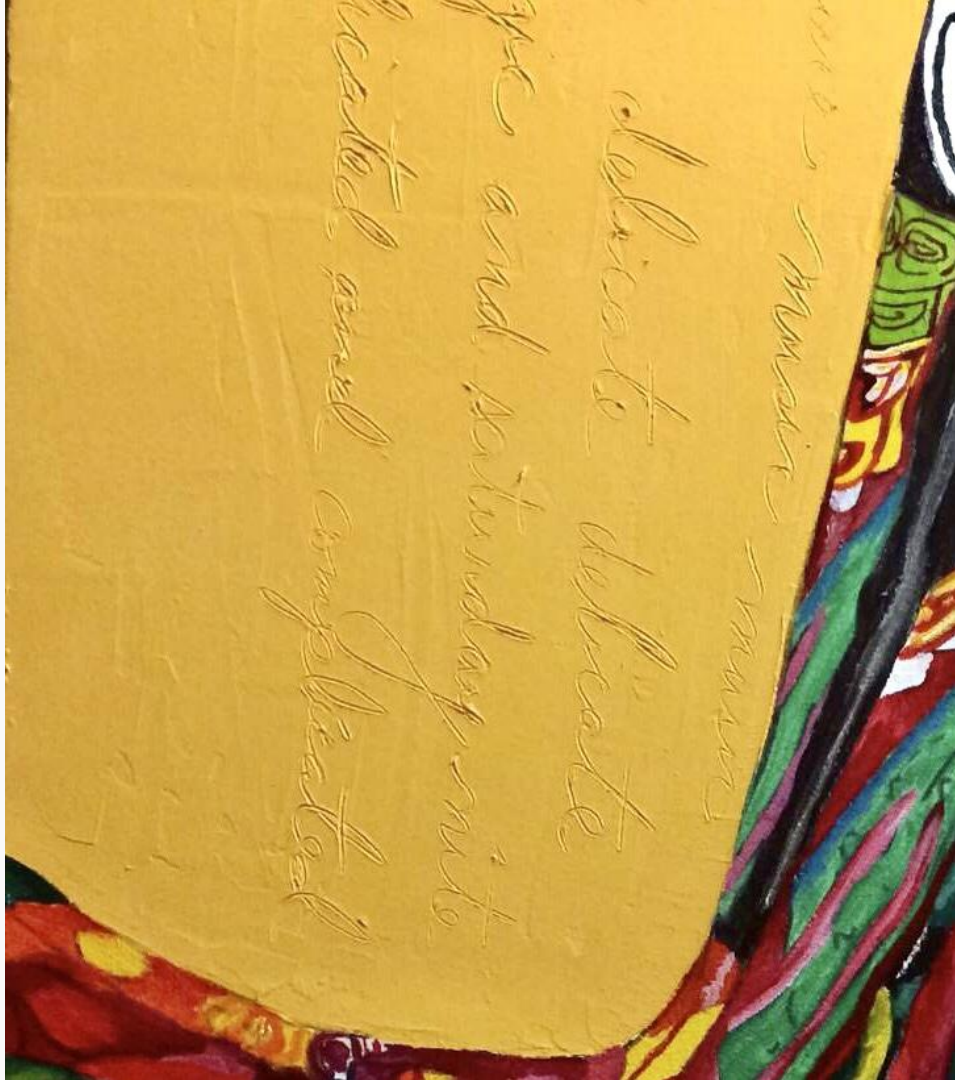
# FEATURED ARTWORK

Detail View

Margaret Rose Vendryes, My spirit is too ancient to understand the separation of soul & gender - Guro Ntozake, 2014.

Oil and cold wax on canvas, painted wood Guro mask, 36 x 78 x 5.5 in.

Poem: no more love poems #4



---

# FEATURED ARTWORK

Detail View

Margaret Rose Vendryes, My spirit is too ancient to understand the separation of soul & gender - Guro Ntozake, 2014.

Oil and cold wax on canvas, painted wood Guro mask, 36 x 78 x 5.5 in.

Poem: no more love poems #4

---

& poem is my thank-you for music  
& i love you more than poem

*-now i love somebody more than, lady in blue*





---

# FEATURED ARTWORK

Melissa Calderón, Te amo más que, 2014.

Morning glory horn, gold leaf, paper and bird nesting sounds, 36 x 96 x 16 in.

Poem: now i love somebody more than

---

we deal wit emotion too much  
so why dont we go on ahead & be white then/

*-no more love poems #3, lady in blue*



---

# FEATURED ARTWORK

Beata Drozd, Lady in Blue, 2014.

Collage on canvas, 40 x 86 x 2 in.

Poem: no more love poems #3

---

& she wanted to be unforgettable  
she wanted to be a memory

*-one, lady in red*



---

# FEATURED ARTWORK

Beau McCall,  
darkmuskoilegyptiancrystals&floridawater/  
redpotionno.1, 2014.

Buttons, fabric, thread, cast iron tub, 53 x 17 x 23 x 17  
inches.

Poem: one



---

# FEATURED ARTWORK

Detail View

Beau McCall,  
darkmuskoilegyptiancrystals&floridawater/  
redpotionno.1, 2014.

Buttons, fabric, thread, cast iron tub, 53 x 17 x 23 x 17  
inches.

Poem: one

---

hey man/ where are you goin wid alla my stuff/  
this is a woman's trip & i need my stuff/

*-somebody almost walked off wid alla my stuff, lady in green*



---

# FEATURED ARTWORK

Dianne Smith, STUFF, 2014.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed at the Schomburg Center for Research in Black Culture.





---

# FEATURED ARTWORK

Dianne Smith, STUFF, 2016.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed at the African American Museum in Philadelphia.

---

# FEATURED ARTWORK

Detail View

Dianne Smith, STUFF, 2017.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed as part of The Newark Arts Festival at City Without Walls Gallery.





---

# FEATURED ARTWORK

Detail View

Dianne Smith, STUFF, 2017.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed as part of The Newark Arts Festival at City Without Walls Gallery.



---

# FEATURED ARTWORK

Detail View

Dianne Smith, STUFF, 2017.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed as part of The Newark Arts Festival at City Without Walls Gallery.





---

# FEATURED ARTWORK

Dianne Smith, STUFF, 2017.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed at the Houston Museum of African American Culture.



---

# FEATURED ARTWORK

Dianne Smith, STUFF, 2018.

Butcher paper, African fabric, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed at the Charles H. Wright Museum of African American History.



---

# FEATURED ARTWORK

Dianne Smith, STUFF, 2020.

Butcher paper, African fabric, mannequin heads, rope, string, staples, nails, video, Dimensions variable, video lengths variable.

Poem: somebody almost walked off wid alla my stuff

Note: this version was displayed at Barnard College.



---

# FEATURED ARTWORK

**Click images to view videos.**

**Top:** Dianne Smith, *Our Stories*, 2014.

Video, 1 hour, 22 minutes.

**Bottom Left:** Dianne Smith, *Alla My Stuff*, 2014.

Video, 3 minutes, 52 seconds.

**Bottom Right:** Dianne Smith, *It Happened to Me*, 2014.

Video, 1 minute, 7 seconds.





---

with no further assistance & no guidance from you  
i am endin this affair

*-no assistance, lady in red*



---

# FEATURED ARTWORK

Kathleen Granados, no assistance, 2014.

Acrylic yarn, felt, thread, wire, plaster cloth, wood,  
terracotta clay planter, 40 x 71 x 18 in.

Poem: no assistance



---

# FEATURED ARTWORK

Detail View

Kathleen Granados, no assistance, 2014.

Acrylic yarn, felt, thread, wire, plaster cloth, wood,  
terracotta clay planter, 40 x 71 x 18 in.

Poem: no assistance

---

she's half-notes scattered  
without rhythm/ no tune  
sing her sighs  
sing the song of her possibilities  
sing a righteous gospel  
let her be born  
let her be born  
& handled warmly.

*-dark phrases, lady in brown*



---

# FEATURED ARTWORK

Kimberly Mayhorn, *Half-notes Scattered*, 2014.

Mixed media installation. 157 x 120 x 24 in.

Poem: dark phrases

Note: this version was displayed at the Schomburg Center for Research in Black Culture.



---

# FEATURED ARTWORK

Detail View

Kimberly Mayhorn, Half-notes Scattered, 2014.

Mixed media installation. 157 x 120 x 24 in.

Poem: dark phrases

Note: this version was displayed at the Schomburg Center for Research in Black Culture.

---

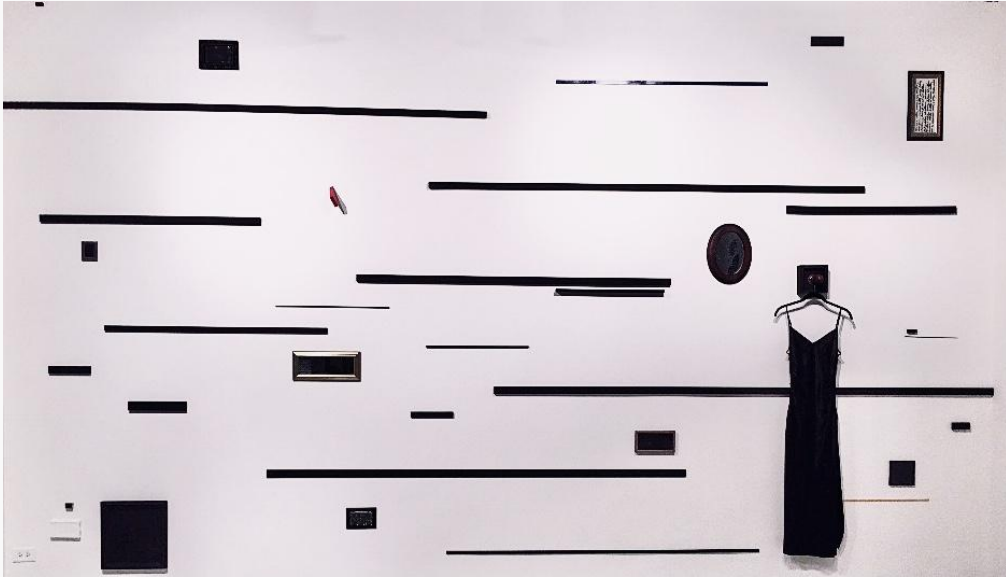
# FEATURED ARTWORK

Kimberly Mayhorn, Half-notes Scattered, 2016.

Mixed media installation. 157 x 120 x 24 in.

Poem: dark phrases

Note: this version was displayed in all exhibitions following the Schomburg Center for Research in Black Culture.





---

# FEATURED ARTWORK

Detail View

Kimberly Mayhorn, Half-notes Scattered, 2016.

Mixed media installation. 157 x 120 x 24 in.

Poem: dark phrases



---

& to come wit you/ i hadta bring everythin  
the dance & the terror  
the dead musicians & the hope

*-no more love poems #2, lady in purple*



---

# FEATURED ARTWORK

Pamela Council, Purple Girl Swirl, 2014.

Burned out & dyed silk velvet, acrylic fingernails, nail polish, black male figure candle on trophy base, twelve inch disco ball spinner, glue, Dimensions variable (24 inches horizontal).

Poem: no more love poems #2



---

# FEATURED ARTWORK

Detail View

Pamela Council, Purple Girl Swirl, 2014.

Burned out & dyed silk velvet, acrylic fingernails, nail polish, black male figure candle on trophy base, twelve inch disco ball spinner, glue, Dimensions variable (24 inches horizontal).

Poem: no more love poems #2

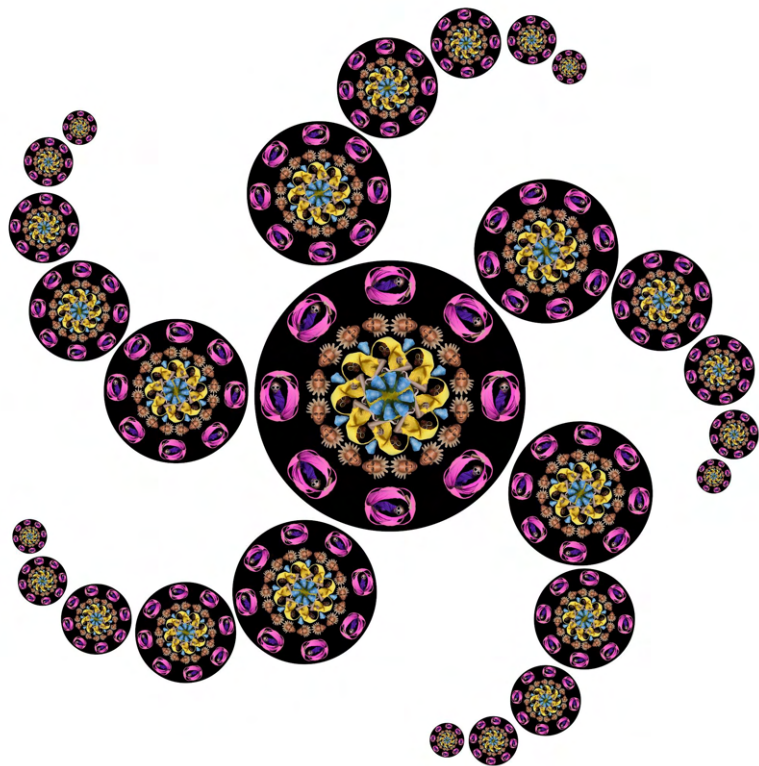
---

cuz it turns out the nature of rape has changed

*-latent rapists, lady in red*

we can now meet them in circles we frequent for companionship

*-latent rapists, lady in blue*



---

# FEATURED ARTWORK

Renee Cox/Rafia Santana, Spun, 2014.

Photo collage on cotton black velvet, 29 x 29 in.

Poem: latent rapists'

Note: this version was displayed at the Schomburg Center for Research in Black Culture.



---

# FEATURED ARTWORK

Renee Cox/Rafia Santana, Spun II, 2016.

Photo collage on cotton black velvet, 29 x 29 in.

Poem: latent rapists'

Note: this version was displayed at the African American Museum in Philadelphia.



---

# FEATURED ARTWORK

Profile View

Renee Cox/Rafia Santana, Spun II, 2016.

Photo collage on cotton black velvet, 29 x 29 in.

Poem: latent rapists'

Note: this version was displayed at the African American Museum in Philadelphia.

---

one thing i dont need  
is any more apologies

*-sorry, lady in blue*





---

# FEATURED ARTWORK

SOL'SAX, Lady in Blue got passed like a game ball through a rainbow of Ugly Jug Sorry People, 2014.

Basketballs, Football, ping-pong balls, trellises, trash can, food cans, plastic jugs, resin, 24 x 60 x 24 in.

Poem: sorry

---

i stood by beau in the window/ with naomi reaching  
for me/ & kwame screamin mommy mommy from the fifth  
story/ but I cd only whisper/ & he dropped em

*-a nite with beau willie brown, lady in red*



---

# FEATURED ARTWORK

Michael Paul Britto, A Night with Beau Willie Brown,  
2014.

Glass bottles, die cut vinyl, Dimensions variable (40-50  
inches horizontal).

Poem: a nite with beau willie brown

---

sechita's legs slashed  
furiously thru the cracker nite/ & gold pieces hittin the  
makeshift stage/ her thighs/ they were aimin coins tween her  
thighs/ sechita/ egypt/ goddess/ harmony/ kicked viciously  
thru the nite/ catchin stars tween her toes

*-sechita, lady in purple*



---

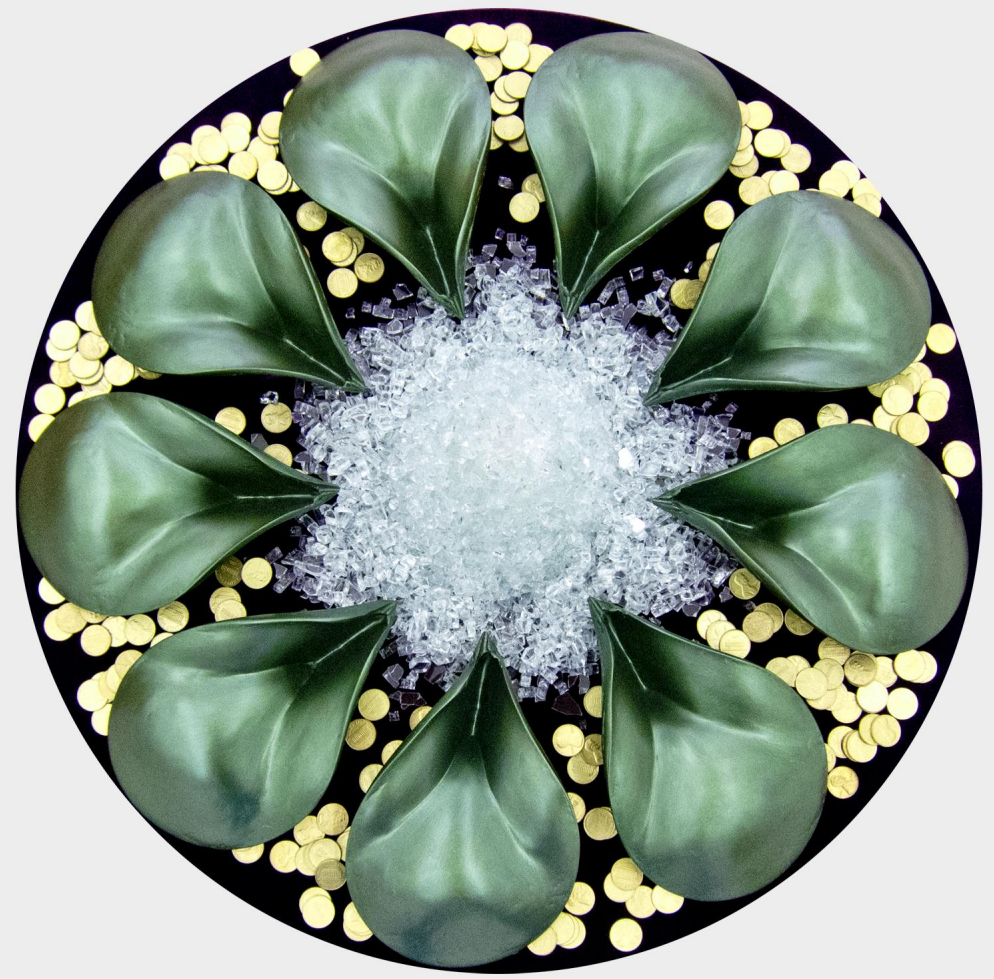
# FEATURED ARTWORK

Arlene Rush, *sechita*, 2014.

Resin, glass, fabric, pennies, acrylic and wood, 38 x 23  
x 24 in.

Poem: *sechita*

Note: this interpretation of *sechita* was displayed at the  
Schomburg Center for Research in Black Culture.



---

# FEATURED ARTWORK

Detail View

Arlene Rush, *sechita*, 2014.

Resin, glass, fabric, pennies, acrylic and wood, 38 x 23  
x 24 in.

Poem: *sechita*



---

# FEATURED ARTWORK

Danny Simmons, *Dialing Kongo*, 2016.

Oil and fabric on Congo bark cloth, 37 x 21 in.

Poem: *sechita*

Note: this interpretation of *sechita* was displayed at the African American Museum in Philadelphia.

---

i waz real puzzled goin down to the docks  
wit my paper bag & my books  
i felt TOUSSAINT L'OUVERTURE sorta leave me

*-toussaint, lady in brown*





---

# FEATURED ARTWORK

Alexandria Smith, *when the bough breaks*, 2014.

Acrylic and mixed media on paper, 60 x 90 in.

Poem: Toussaint

---

i cdnt stand bein sorry & colored at the same time  
it's so redundant in the modern world

*-no more love poems #1, lady in orange*



---

# FEATURED ARTWORK

Laura R. Gadson, *sweet bitter tangerine mambo*, 2014.

Mixed media quilt, 46 x 80 x 12 in.

Poem: no more love poems #1



---

# FEATURED ARTWORK

Detail View

Laura R. Gadson, sweet bitter tangerine mambo, 2014.

Mixed media quilt, 46 x 80 x 12 in.

Poem: no more love poems #1

---

we all saw him at the same time  
& he saw us

*-pyramid, lady in purple*

---

# FEATURED ARTWORK

Kameelah Janan Rasheed, *Index of Desires*, 2014.

Mixed media, 20 x 8 in. (each)

Poem: *pyramid*

Note: this interpretation of *pyramid* was displayed at the Schomburg Center for Research in Black Culture.





---

## FEATURED ARTWORK

Celestine Wilson-Hughes, *The Liberation of the Sisterhood*, 2016.

Stained glass, copper foiled, 60 in. (round base) x 42 in. (height) x 13 in. (width)

Poem: *pyramid*

Note: this interpretation of *pyramid* was displayed at the African American Museum in Philadelphia.

---

i imagined waters ancient from the accra/ tunnis  
cleansin me/ feedin me  
now my ankles are coated in grey filth

*-i usedta live in the world, lady in blue*





---

# FEATURED ARTWORK

Io Palmer, *Untitled*, 2014.

Wood, canvas, paint, found notions, 35 x 60 x 2 in.

Poem: *i usedta live in da world*

Note: this interpretation of *i used to live in da world* was displayed at the Schomburg Center for Research in Black Culture.



---

# FEATURED ARTWORK

Dreya St. Clair (formerly André St. Clair) and Tavet Gillson of AndréTavet, *i usedta live in the world*, 2016.

Digital photo collage (four panels), 18 x 11.3 in. (each)

Poem: *i used to live in da world*

Note: this interpretation of *i used to live in da world* was displayed at the African American Museum in Philadelphia.

---

i'm a poet  
who writes in english  
come to share the worlds witchu

*-i'm a poet who, lady in orange*



---

# FEATURED ARTWORK

Uday K. Dhar, Oracle, 2014.

Mixed Media (voice recording, BlackLite painting, text, drawing, and light srt), 51 x 65 in. Depth variable.

Poem: i'm a poet who

---

once i waz pregnant & shamed of myself.

*-abortion cycle #1, lady in blue*



---

# FEATURED ARTWORK

Chompunutt Mayta, Abortion Cycle:  $1 + 1 = 1$ , 2010.

Video, 5 minute, 29 seconds.

Poem: abortion cycle #1

---

we danced            doin nasty ol tricks  
doin nasty ol tricks i'd been thinkin since may  
cuz graduation nite had to be hot  
& i waz the only virgin

*-graduation nite, lady in yellow*



---

# FEATURED ARTWORK

Swati Khurana, *But I Knew How to Dance*, 2014.

Mixed media embroidery, 24 x 30 x 1.5 in.

Poem: graduation nite

Note: this interpretation of *graduation nite* was displayed at the Schomburg Center for Research in Black Culture.



---

# FEATURED ARTWORK

The Colored Girls Museum (Barbara Bullock, Betty Leacraft, Devyn L. Briggs, Lorrie Payne, Marie Mathol-Clark, Michael Clemmons, Monna Morton, Natalie Erin Brown, Rhashidah Perry-Jones, Toni Kersey), Transitions, Passages, Journeys: "Graduation Nite," 2016.

Mixed media installation, Dimensions variable.

TCGM Installation Curators: Michael Clemmons + Vashti Dubois.

Note: this interpretation of *graduation nite* was displayed at the African American Museum in Philadelphia.



---

NON-COMMISSIONED

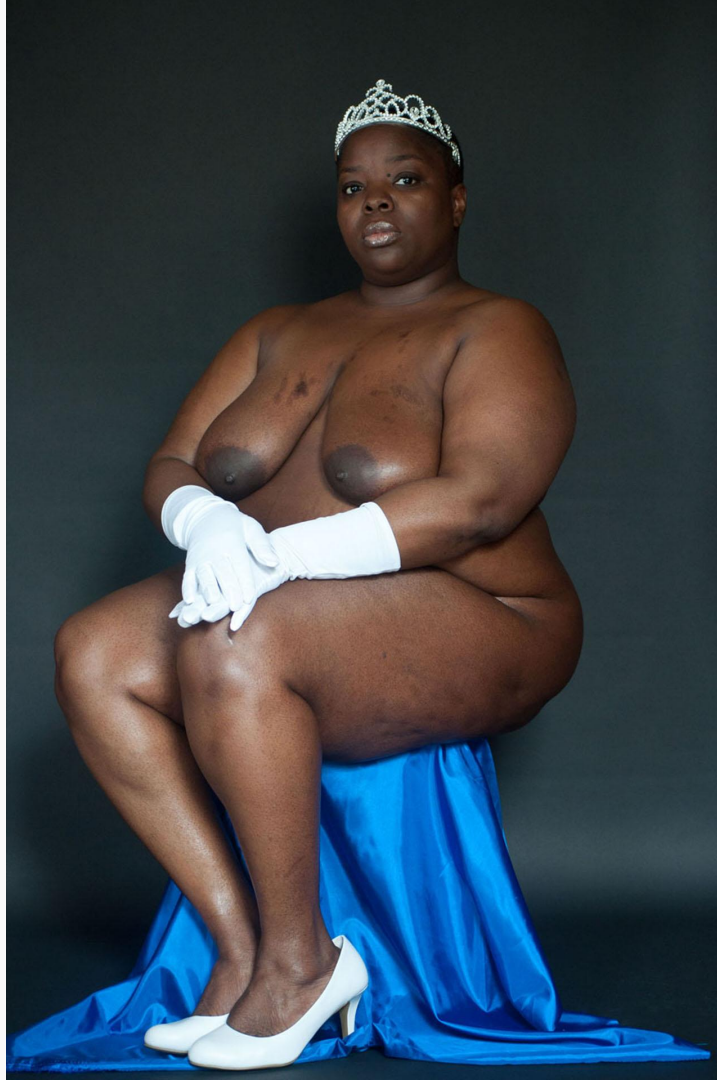


---

# FEATURED ARTWORK

Lauren Kelley, *Pickin'*, 1999.

Digital C-Print, 24 x 24 in.



---

# FEATURED ARTWORK

Nona Faustine, Venus of Vlacke bos (Flatbush), 2012.

Photograph (Digital C-Print), 19 x 14 in.



---

# FEATURED ARTWORK

Nona Faustine, Untitled, 2013.

Digital c print, 30 x 40 in.



---

# FEATURED ARTWORK

Nona Faustine, Untitled, 2014.

Digital c print, 30 x 40 in.



---

# FEATURED ARTWORK

Margaret Roleke, *Black Barbies #3*, 2016.

Wall relief, painted plastic dolls and toys, 37 x 25 x 8 in.



---

# FEATURED ARTWORK

Saya Woolfalk, Caged Girls, 2005.

Mixed media: wood, cloth, thread, 16.75 H x 14.25 W x  
7.5 D in.

Collection of Nancy L. Lane.





---

# FEATURED ARTWORK

Sheila Pree Bright, Plastic Bodies, Untitled 14, 2003.

Chromogenic Print, 16 x 20 in.



---

# FEATURED ARTWORK

Sheila Pree Bright, Plastic Bodies, Untitled 2, 2003.

Chromogenic Print, 16 x 20 in.



---

# FEATURED ARTWORK

Colette Fu, *Wa Hair Swinging Dance*, 2011.

Archival inkjet pop-up book, 17 x 25 in.



---

# FEATURED ARTWORK

Colette Fu, Tai Yang (Sun) Village, 2011.

Archival inkjet pop-up book, 17 x 25 in.



---

# FEATURED ARTWORK

Fay Ku, Pilgrimage, 2013.

Graphite watercolor on ivory Fabriano Rosaspina paper, 27.5 x 39 in.

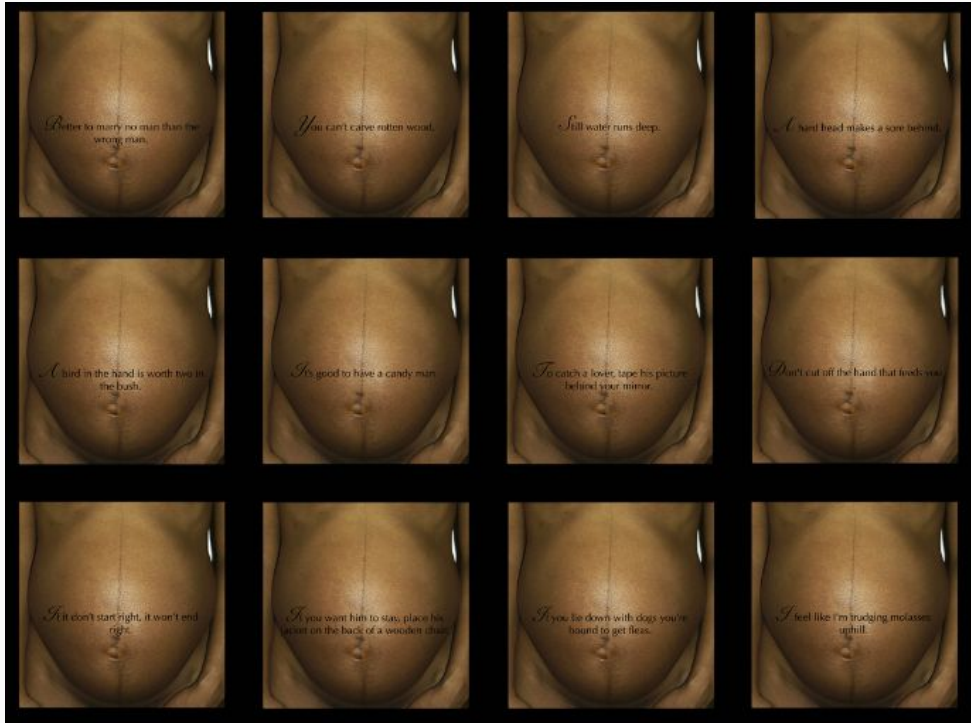


---

# FEATURED ARTWORK

Fay Ku, Bound, 2013.

Mixed media on ivory paper, 39 x 27.5 in.

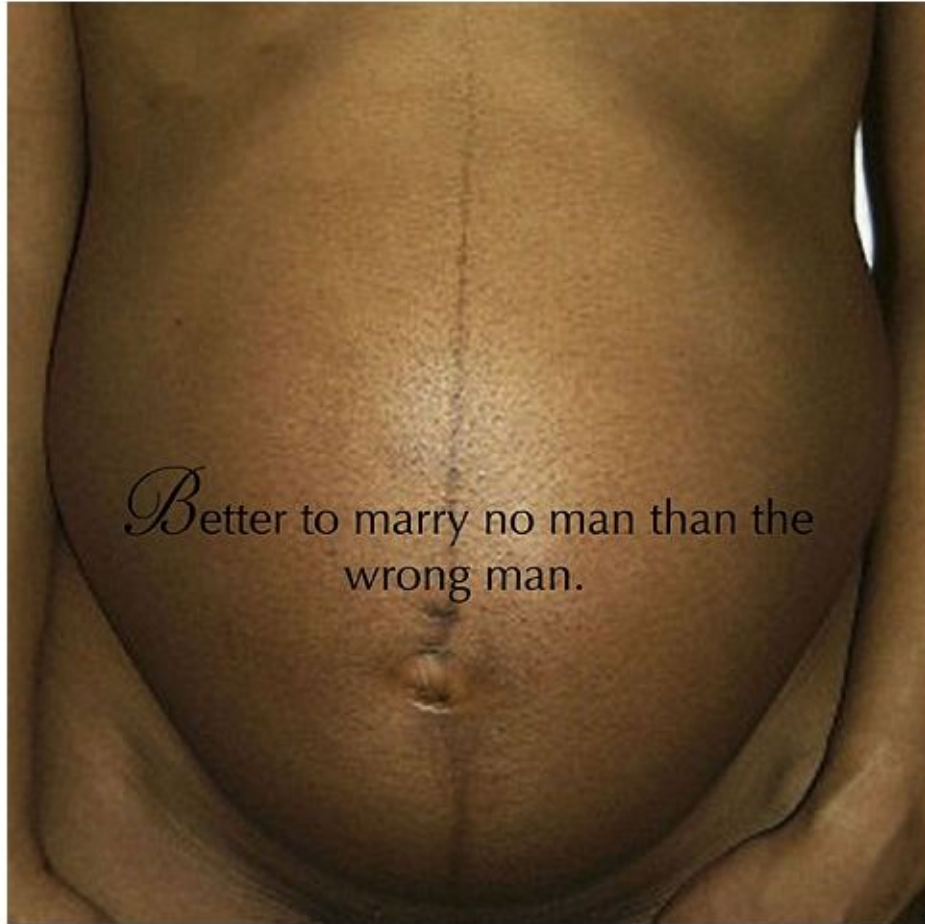


---

# FEATURED ARTWORK

Deborah Willis, *Mother Wit*, 2009.

Photograph (Digital C-Print), 30 x 40 in.



---

# FEATURED ARTWORK

Detail View

Deborah Willis, *Mother Wit*, 2009.

Photograph (Digital C-Print), 30 x 40 in.





---

# FEATURED ARTWORK

Janet Goldner, Nyame Adom, 1991.

Steel, 36 x 24 x 24 in.



---

# FEATURED ARTWORK

Carrie Mae Weems, *Untitled (Brushing Hair)*, 1990.

Inkjet Print, 41.25 x 41.25 x 2.25 in. (framed)



---

# FEATURED ARTWORK

Carrie Mae Weems, *Untitled (Woman and Daughter with Makeup)*, 1990.

Inkjet Print, 41.25 x 41.25 x 2.25 in. (framed)



---

# FEATURED ARTWORK

Jas Knight, *Woman with Blue and Black*, 2015.

Oil on linen, 28 x 24 in.



---

# FEATURED ARTWORK

Jas Knight, Autumn, 2015.

Oil on linen, 31 x 41 in.



---

# FEATURED ARTWORK

Jas Knight, Gussie Mae, 2016.

Oil on linen, 20.5 x 27 in.



---

# FEATURED ARTWORK

Jas Knight, Madonna, 2013.

Oil on linen, 36 x 62 in.



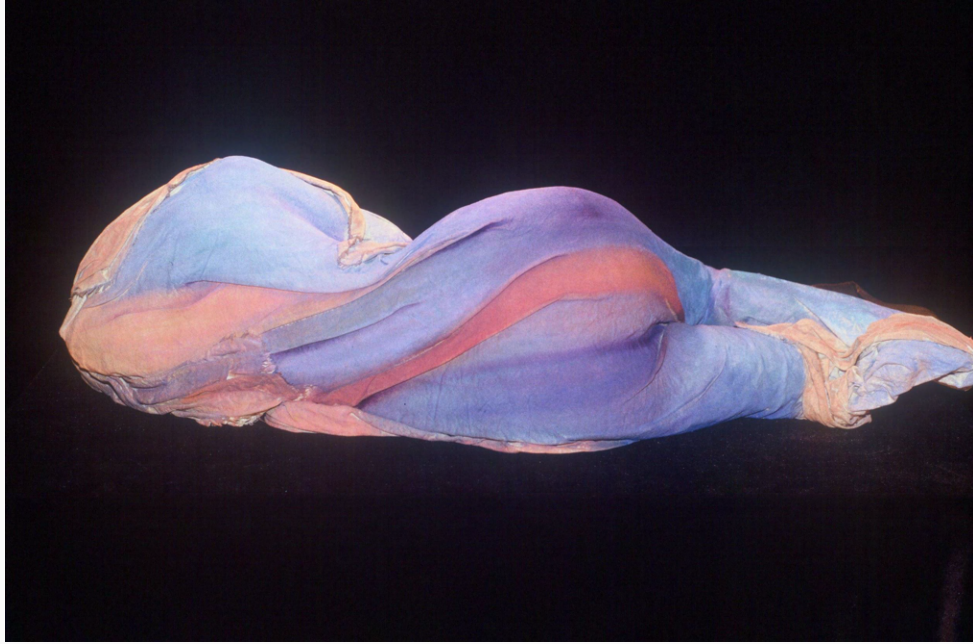
---

# FEATURED ARTWORK

Gregory Saint Amand (GOGO), *The Market*, 2012.

Mixed media, 48 x 48 in.





---

# FEATURED ARTWORK

Jake Alfieri, *The Wave*, 2005.

Life cast, cotton, oil, steel, 47 x 14 x 20 in.



---

# FEATURED ARTWORK

Jake Alfieri, Guinevere, 2002.

Plaster cast, cotton and oil, 60 x 36 x 8 in.



---

# FEATURED ARTWORK

Katherine Daniels, *Opening*, 2008.

Wired faux pearl beads, 9 x 28 x 5 in.

Left: Detail View

Right: Full View



---

# FEATURED ARTWORK

Arlene Rush, *Sum of The Whole*, 2005.

Aqua resin, fiberglass, acrylic, metal, Dimensions variable.



---

# FEATURED ARTWORK

Arlene Rush, *In Waiting*, 2004.

Shattered glass, resin, fiberglass, metal, wood, glue,  
acrylic clay base paint, 57 x 43 x 30 in.



---

# FEATURED ARTWORK

Profile View

Arlene Rush, *In Waiting*, 2004.

Shattered glass, resin, fiberglass, metal, wood, glue,  
acrylic clay base paint, 57 x 43 x 30 in.



---

# FEATURED ARTWORK

Detail View

Arlene Rush, *In Waiting*, 2004.

Shattered glass, resin, fiberglass, metal, wood, glue,  
acrylic clay base paint, 57 x 43 x 30 in.



---

# FEATURED ARTWORK

**Click images to view videos.**

**Top:** Wura-Natasha Ogunji, *belongings*, 2007.  
Single-channel digital video, color, sound, 3 minutes, 15 seconds.

**Bottom Left:** Wura-Natasha Ogunji, *Two*, 2010.  
Single-channel digital video, color, sound 1 minute, 13 seconds.

**Bottom Right:** Wura-Natasha Ogunji, *The epic crossings of an Iife head*, 2009. Single-channel digital video, color, sound, 2 minutes, 5 seconds.







---

# FEATURED ARTWORK

Sage Gallon, Real Life, 2013.

Photography, 13 x 19 in.



---

# FEATURED ARTWORK

Sage Gallon, Broken Dreams, 2013.

Photography, 13 x 19 in.



---

# FEATURED ARTWORK

Sage Gallon, *A Way Out*, 2013.

Photography, 13 x 19 in.



---

# FEATURED ARTWORK

Adrian 'VIAJERO' Roman, *Mi Caridad, (My Charity)*,  
2008.

Graphite on wood, vintage artifacts, Dimensions  
variable.



---

# FEATURED ARTWORK

Stan Squirewell, *Mental*, 2011.

Pigment print collage, 18 x 28 in.

Collection of Peggy Cooper Cafritz.



---

# FEATURED ARTWORK

Dindga McCannon, Harlem Elder Diva Speaks, 2015.

Quilt mixed media, 29 x 42 in.



---

# FEATURED ARTWORK

Detail View

Dindga McCannon, Harlem Elder Diva Speaks, 2015.

Quilt mixed media, 29 x 42 in.



---

# FEATURED ARTWORK

Noelle Lorraine Williams w/Stafford Woods, Isolation  
Refreshed 4, 2006-2007.

Photography, 11 x 17 in.





---

# FEATURED ARTWORK

Cheryl R. Riley, Belin/Modigliani Appropriation Bag II,  
2003.

Paper, plexiglass, 20 3/4"h X 18 1/2"w X 8"d (w/box).



---

# FEATURED ARTWORK

Tamara Natalie Madden, *One & the Same*, 2015.

Acrylic and mixed media on canvas, 36 x 48 in.



---

# FEATURED ARTWORK

Allicette Torres, Untitled, 2014.

Print mounted on aluminum, 20 x 30 in.



---

# FEATURED ARTWORK

Dreya St. Clair (formerly André St. Clair) in collaboration w/Tavet Gillson and Ben Britz, *Smile You're Beautiful*, 2013.

Digital photograph, 14 x 24 in.



---

## FEATURED ARTWORK

**Left Image:** Antonio Pulgarin, *Mother*, 2013.

Color slide film, archival pigment print, 17 x 24 in.

**Right Image:** Antonio Pulgarin, *Mother and I*, 2013.

Color slide film, archival pigment print, 28 x 40 in.



---

# FEATURED ARTWORK

Bernice Sokol Kramer, *De La Mer*, 2011.

Paper mache, acrylic, 52 x 29 x 25 in.



---

# FEATURED ARTWORK

Ibrahim Baaith, *At the End of the Rainbow*, 2014.

Acrylic on canvas, 36 x 36 in.



---

# FEATURED ARTWORK

Jas Knight, *Widow*, 2013.

Oil on panel, 30 x 40 in.





---

# FEATURED ARTWORK

JaSon Auguste, Amlake Igzee'abihér Beweste Agnechwalhu...(God I found within...), 2014.

Acrylic, variegated gold leaf, treated cannabis leaves,  
18<sup>th</sup> century Ethiopian cross on canvas, 36 x 36 in.



---

# FEATURED ARTWORK

Kameelah Janan Rasheed, *Mother*, 2013.

Digital collage, 14  $\frac{3}{4}$  x 11  $\frac{3}{4}$  in.



---

# FEATURED ARTWORK

Kameelah Janan Rasheed, Wichita, 2013.

Digital collage, 14 <sup>3</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>4</sub> in.



---

# FEATURED ARTWORK

Kameelah Janan Rasheed, *Birds Collide*, 2013.

Digital collage, 14  $\frac{3}{4}$  x 11  $\frac{3}{4}$  in.



---

# FEATURED ARTWORK

S. Ross Browne, Princess III, 2014.

Acrylic on canvas, 16 x 16 in.



---

# FEATURED ARTWORK

Beau McCall, *Pretty Bald*, 2012.

Buttons, Barbie doll, hair, thread, canvas, plexiglass,  
10 x 23 x 4 in.



---

# FEATURED ARTWORK

Alejandra Regalado, Ale D., 2013.

Inkjet print on canvas, Dimensions variable.



---

# FEATURED ARTWORK

Deborah McDuff, *The Seat of Life*, 2006.

Mixed media, 18 x 62 x 18 in.





---

# FEATURED ARTWORK

Dahirwe Rushemeza, *Untitled*, 2014.

Thin-set mortar, acrylic, wood and metal detritus,  
21 x 21 x 5 in.



---

# FEATURED ARTWORK

Heather L. Johnson, *Black Girls (Jezebel)*, 2010.

Pigment on canvas, 60 x 28 in.



---

# FEATURED ARTWORK

Heather L. Johnson, *Black Girls (Mammy)*, 2010.

Pigment on canvas, 60 x 28 in.



---

# FEATURED ARTWORK

Heather L. Johnson, *Black Girls (Sapphire)*, 2010.

Pigment on canvas, 60 x 28 in.



---

# FEATURED ARTWORK

Lehna Huie, Bully Woman, 2012.

Acrylic, spray paint, oil, pastel on canvas, 30 x 20 in.



---

# FEATURED ARTWORK

Michael Paul Britto, *Bottle Blonde*, 2010.

Vintage glass bottle, synthetic hair, 11 x 16 in.



---

# FEATURED ARTWORK

Ruth Rodriguez, *Our Lady Of*, 2013.

Acrylic, mixed media, plastic on canvas, 36 x 48 in.



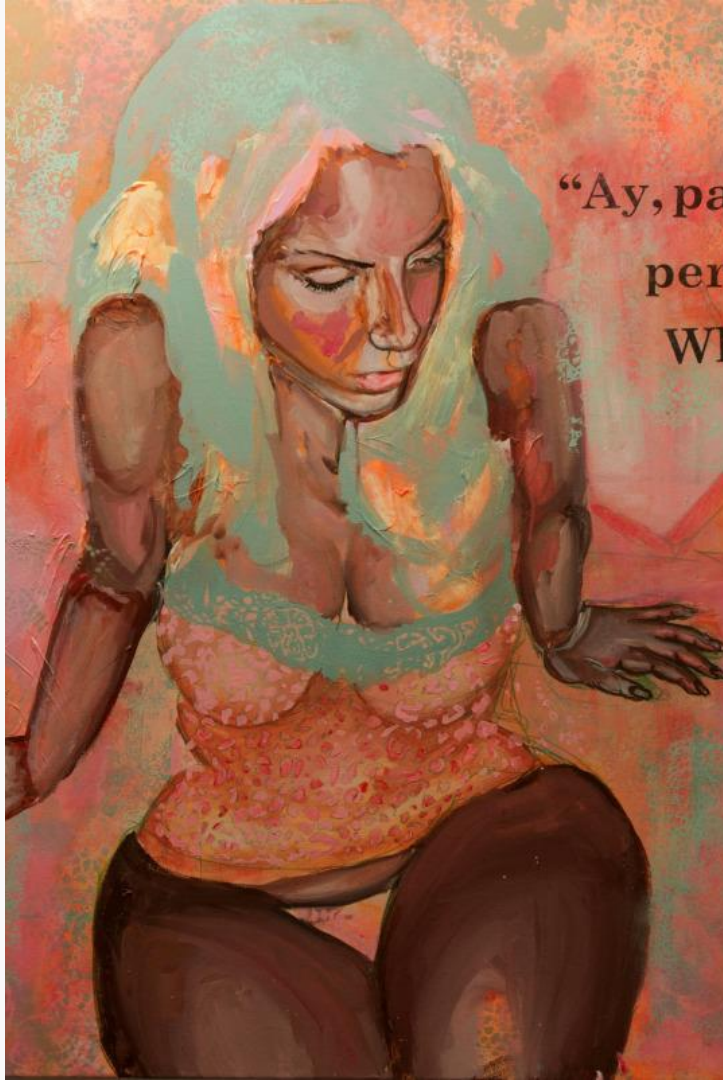
---

# FEATURED ARTWORK

Ruth Rodriguez, Pink Girls, 2011.

Oil and resin on canvas, 30 x 24 in.





---

# FEATURED ARTWORK

Ruth Rodriguez, *Ay, Papi Pero Why?*, 2012-2014.

Acrylic and oil on canvas, 36 x 36 in.



---

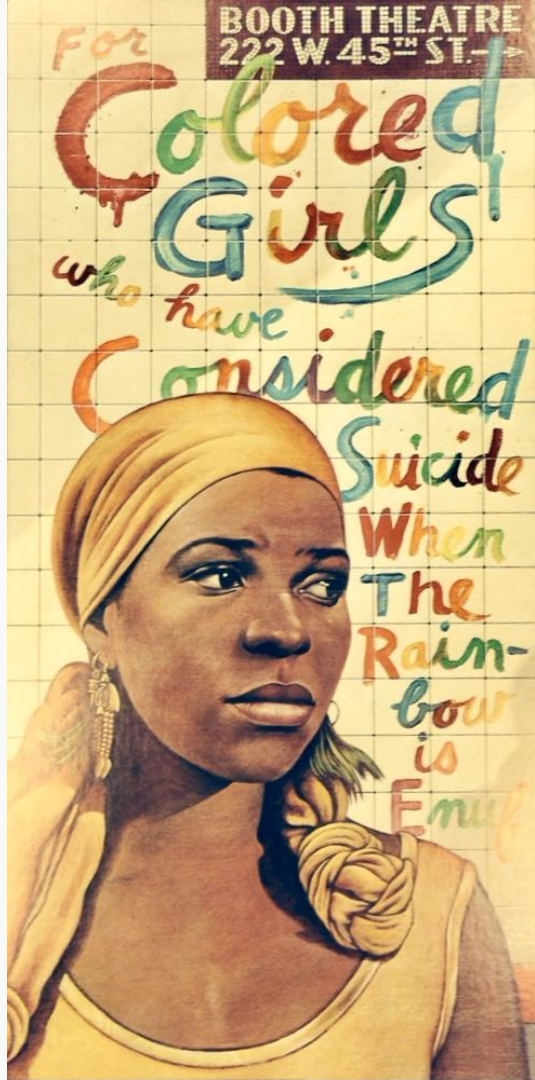
# FEATURED ARTWORK

Uday K. Dhar, *The Exquisite Corpse*, 2010.

Duratrans archival print with lightbox, 20 x 34 in.

---

# ARCHIVAL MATERIAL



---

# ARCHIVAL MATERIAL

Painted work of poster from *for colored girls who have considered suicide/when the rainbow is enuf* by Paul Davis, circa 1976.

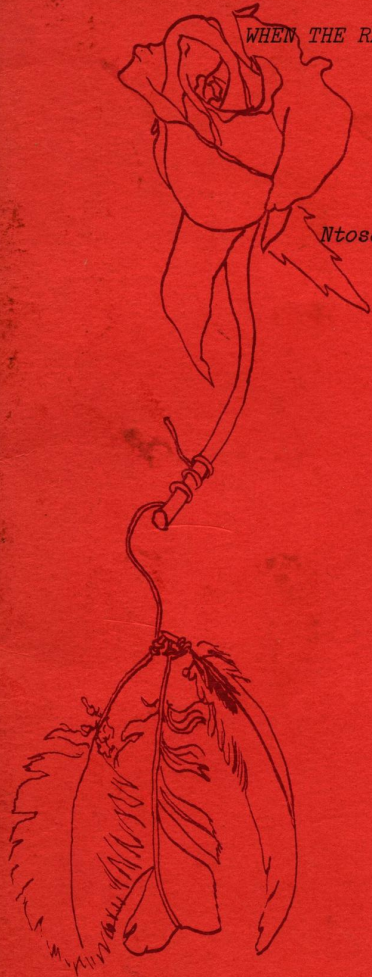
Barnard Archives and Special Collections.

21 x 10 in.

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/

WHEN THE RAINBOW IS ENUF

*Ntosake Shange*



.95

---

# ARCHIVAL MATERIAL

Original chapbook edition of *for colored girls who have considered suicide/when the rainbow is enuf*, 1975.

Barnard Archives and Special Collections.

8 x 6 in.

dark phrases  
half-notes and eighth  
scattered without rhythms  
lost in echoes of  
their own discord

dark phrases  
half-notes  
scattered  
w/ gut rhythm  
no tone  
lost laughter hands starwars  
falling love young girl's shoulders

dark phrases  
half-notes  
scattered  
without rhythm  
no tone

still  
now  
there

delirious laughter falling over a girl's shoulders  
it's funny sticky stenciled  
the melody-less-mess of her dance

becky ached for five days  
her screams were wretched inside her  
~~but~~ I don't feel reborn, but I'll a soul  
from discharges reared her love pants  
grandma pulled her to bed w/ fever + pain  
the drive into ~~hospital~~ ~~home~~ ~~back~~ ~~to~~ ~~becky's~~ ~~embarrassment~~

he frays  
you'll be sterile, you had an infection,  
didnt any body tell you about clonidine?  
do you know what a douche is?  
15

# ARCHIVAL MATERIAL

Excerpt of early manuscripts including portions of *for colored girls who have considered suicide/when the rainbow is enuf*, 1970-1972.

Barnard Archives and Special Collections.

8.5 x 11 in.

Somebody/

~~can~~ anybody sing a blk girl a love song?  
sing the best of Kraus herself / you / sing  
the rhythms of caring / struggle / hold love,  
best song in the song / of life  
She's been dead so long - closed in on love. Being  
not used to feeling - at blk man's closeness  
~~mental arms~~, New own heart

anybody

She's half-not / ~~reathed~~ / without rhythm / no time  
sing to you, ~~it~~ <sup>she</sup> knows she's the melody,  
~~she's clear~~ she's own presence / ~~it~~  
she's ~~own~~ with.

---

# ARCHIVAL MATERIAL

Excerpt of early manuscripts including portions of for colored girls who have considered suicide / when the rainbow is enuf, 1970-1972.

Barnard Archives and Special Collections.

8.5 x 11 in.

Dark phoss of womanhood/have being a girl

half notes  
scattered  
without rhythm  
no love

Distraught laughter/falling/over a little girl's shoulders  
it's funny, it's hysterical  
the melody/leas/ness of her/dance.

Core Lee oched for five days  
her organs writting never easing  
don't tell nobody, don't tell a soul  
Jenny discharge, reened her cotton parties,  
promise put her to bed filled with fever/pain  
the intem Coak led something aft

Do you know what a double is?

Don't tell nobody, don't tell a soul  
a fifteen year old little girl/would-be woman  
a ~~little~~ a population controller, left St. Luke's  
dancing ~~and~~ cur ~~has~~ she cd make it w/ all the  
money dudes in her hall way  
the stars had ~~long~~ being place ~~to set down~~  
to new songs

no new songs show-out  
a dance ~~at~~ ~~for~~ ~~unnoticed~~ bottle tops  
this must be the spook haeme

Ande Marie was late, ony have  
so didn't nobody pay no mind  
when the red line didn't show/for  
some long time months, it ain't no regular/  
when you first start / & you, you probably  
want more another paid no way / look at  
you to just startin' / Ande Marie knew better!  
she cd do it as good as any of them  
she got the power of womanhood, she what has late /

# ARCHIVAL MATERIAL

Excerpt of early manuscripts including portions of *for colored girls who have considered suicide/when the rainbow is enuf*, 1970-1972.

Barnard Archives and Special Collections.

8.5 x 11 in.



# ARCHIVAL MATERIAL

Excerpt of early manuscripts including portions of for colored girls who have considered suicide/when the rainbow is enuf, 1970-1972.

Barnard Archives and Special Collections.

8.5 x 11 in.

Too late / too late /  
the inter-lued to look away from Linda Morris'  
partin stomed / it's too late, there's nothing we can do  
the other girls cdnt look at Linda Morris' quon' parts  
settles / Nobody wanted to dance to exactly new blk  
beats / nobody knew Linda Morris one way

another song with no singers  
one man ~~performed~~ somebody's love on interrupted, solo  
interrupted rhythms / disturbances on in sen. performance

are we ghosts? are we q.lets / children of hana / the joke  
face children of hana  
are we a joke

Sandy cdnt get her s.inger hair  
to follow - rather like with a real Afro  
she cdnt get her legs to look curvy / pins sticks only  
one flat chested / she cdnt look like a  
pretty blk girl / you know how some girls are pretty to be  
blk girls / Sandy was what they call an ugly blk girl /  
she hid her face when she lay her head / hung her head  
when she was proud / turned her back if you come to  
her / Sandy was by herself with her ~~cut~~ of place  
itness / she went the in blk girl / left out / dont  
nobody know where she went / she just disappeared /  
they found regular no. of beds in the East River / didnt  
nobody know who Sandy was / just that's probably  
where she went / she was just too funny looking to  
take seriously / the car

dont tell nobody  
dont tell a soul

are we anomas  
have we gone crazy  
i cant hear anything but loud screams  
you promised me ~~it~~  
are you here?

THE VILLAGE VOICE

# OBIE

*For outstanding achievement in the Off-Broadway and  
Off-Off-Broadway Theater a 1977 Village Voice Obie is presented to*

**NTOZAKE SHANGE, OZ SCOTT,**

**AND THE ENTIRE CAST OF**

*"For Colored Girls Who Have Considered Suicide  
When the Rainbow is Enuf"*

*Michael Ondaatje*

Judge

*Julius Armbrust*

Judge

*Rod Wootton*

Judge

*Ernie Mark*

Judge

*Dan Isaac*

Judge

*Arthur Daines*

Judge

*Marilyn Davis*

Judge

## ARCHIVAL MATERIAL

Village Voice Obie Award, 1977.

Barnard Archives and Special Collections.

8.5 x 11 inches.



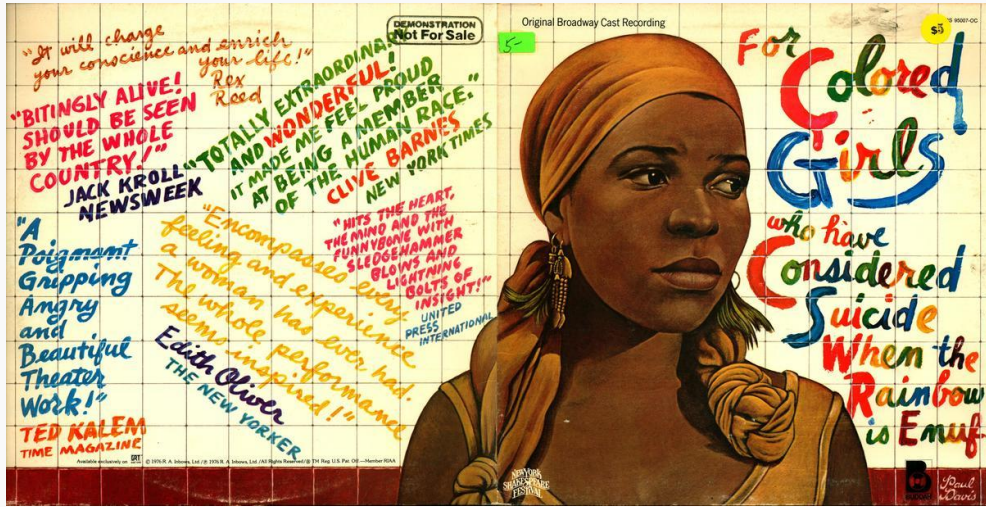
---

# ARCHIVAL MATERIAL

Photograph of Halifu Osumare (left), Aisha Kahlil (middle), and Ntozake Shange (right) dancing at Everybody's Creative Arts Center, 1974.

Barnard Archives and Special Collection.

10 x 8 in.



# ARCHIVAL MATERIAL

Original Broadway cast recording of *for colored girls who have considered suicide/when the rainbow is enuf*, 1976.

Private collection of Peter "Souleo" Wright.

12 x 12 in.

# ARCHIVAL MATERIAL

Original Broadway cast recording of *for colored girls who have considered suicide/when the rainbow is enuf*, 1976.

Private collection of Peter "Souleo" Wright.

12 x 12 in.





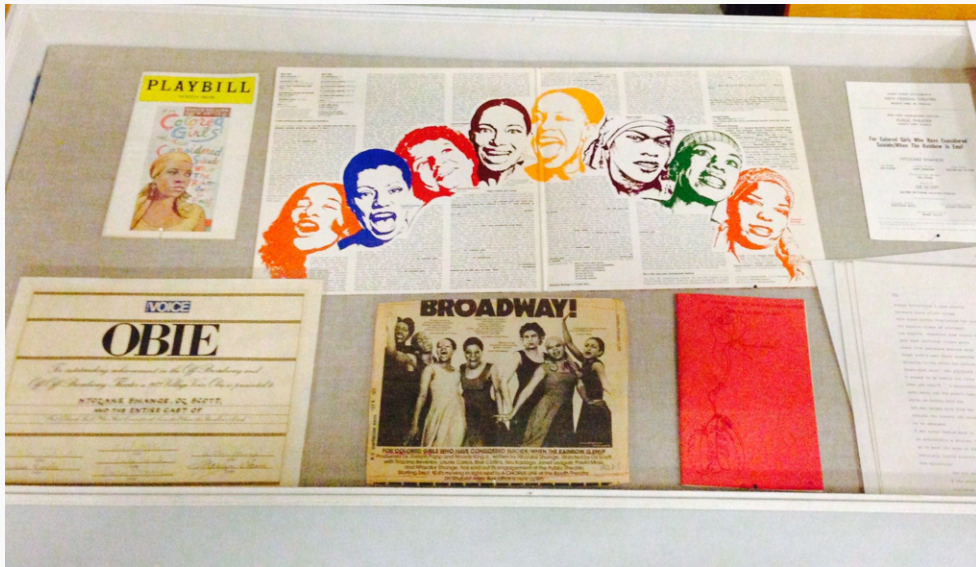
---

# ARCHIVAL MATERIAL

Photograph of Ntozake Shange by Deana Lawson,  
circa 2004.

Barnard Archives and Special Collections.

11 x 19 in.



---

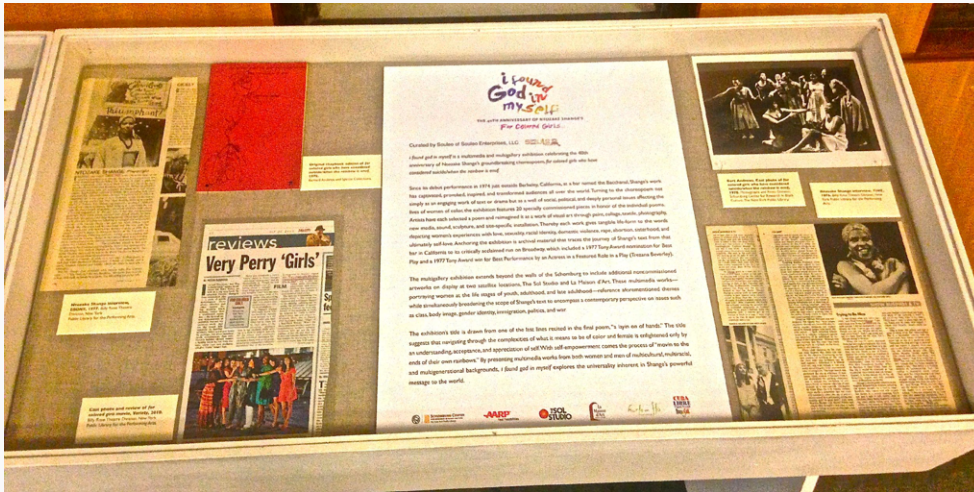
# ARCHIVAL MATERIAL

- Playbill (Booth Theatre), 1976. Manuscripts, Archives and Rare Books Division, Schomburg Center for Research in Black Culture, The New York Public Library.
- Playbill (New Federal Theatre/Public Theatre), circa 1975/1976. Manuscripts, Archives and Rare Books Division, Schomburg Center for Research in Black Culture, The New York Public Library.
- Ntozake Shange's play scripts including poem *one from for colored girls who have considered suicide/when the rainbow is enuf* (Frank Silvera Writers Workshop records), circa 1975. Manuscripts, Archives and Rare Books Division, Schomburg Center for Research in Black Culture, The New York Public Library.
- Original Broadway cast recording of *for colored girls who have considered suicide/when the rainbow is enuf*, 1976. Private collection of Peter "Souleo" Wright.
- Original chapbook edition of *for colored girls who have considered suicide/when the rainbow is enuf*, 1975. Barnard Archives and Special Collections.
- Village Voice Obie Award, 1977. Barnard Archives and Special Collections.
- *for colored girls who have considered suicide/when the rainbow is enuf* advertisement, NY Amsterdam News, 1976. Billy Rose Theatre Division, New York Public Library for the Performing Arts.

---

# ARCHIVAL MATERIAL

- Ntozake Shange interview, TIME, 1976. Billy Rose Theatre Division, New York Public Library for the Performing Arts.
- Ntozake Shange interview, EBONY, 1977. Billy Rose Theatre Division, New York Public Library for the Performing Arts.
- Bert Andrews. Cast photo of *for colored girls who have considered suicide when the rainbow is enuf*, 1978. Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library.
- *for colored girls who have considered suicide/when the rainbow is enuf* PBS teleplay photo, NY Amsterdam News, 1982. Billy Rose Theatre Division, New York Public Library for the Performing Arts.
- Cast photo and review of *for colored girls* movie, Variety, 2010. Billy Rose Theatre Division, New York Public Library for the Performing Arts.





---

# INSTALLATION IMAGES

Schomburg Center for Research in Black Culture



---

# INSTALLATION IMAGES

Schomburg Center for Research in Black Culture



---

# INSTALLATION IMAGES

Schomburg Center for Research in Black Culture



---

# INSTALLATION IMAGES

Schomburg Center for Research in Black Culture



---

# INSTALLATION IMAGES

Schomburg Center for Research in Black Culture



---

STATEMENTS & BIOS

COMMISSIONED ARTISTS

---

# ARTIST STATEMENTS & BIOS

## **Alexandria Smith**

My interdisciplinary work consists of amorphous, hybrid characters that traverse the awkward terrain of the developing stages in forming a sense of personhood. These works include young girls that are a mass of brown limbs, pigtails and ribbons and a pigtailed, hooded young girl that activate a world in which the South, domestic interiors and magical realism collide.

Therefore, I have selected the poem *toussaint* to create a large scale wall collage that utilizes my codex of imagery to depict the emotions associated with the trauma that young girls experience as they transition towards womanhood. In this poem, there is a clear distinction between a girl's control over herself and the rules placed in front of her to take control away as well as a combination of childhood games and the first feelings of intimacy.

## **Bio**

Alexandria Smith is an artist and educator born in the Bronx, NY and raised in New Rochelle, NY and Council, NC. Alexandria was recently awarded the Fountainhead Residency and AIR Gallery Fellowship for 2014/15. Her work has been widely collected locally and internationally and exhibited in various group and solo exhibitions. For more information: [AlexandriaSmith.com](http://AlexandriaSmith.com)

---

# ARTIST STATEMENTS & BIOS

## **Amber Robles-Gordon**

*My Rainbow is Enuf*, metaphysically represents the collective spirit of women and a search for self, search for wholeness, and oneness with a higher power. The various colors of found fabric represent each lady within Dr. Shange's work. They are joined together to form their own rainbow of hope and healing.

## **Bio**

Amber Robles-Gordon, is a mixed media visual artist. She primarily works and is known for her use of found objects and textile to create assemblages, large-scale sculptures and installations. She has been commissioned by the Smithsonian Anacostia Museum, Luther College, WETA Television and Al Jazeera to teach workshops, give commentary, and present about her artwork. Robles-Gordon has been also commissioned to create temporary and permanent public art installations by agencies such as the DC Commission on the Arts and Humanities, DCCAH, Northern Virginia Fine Arts Association (NVFAA), and Humanities Council of Washington, D.C.

For more information: [AmberRoblesGordon.com](http://AmberRoblesGordon.com)



---

# ARTIST STATEMENTS & BIOS

## **Arlene Rush**

### **Statement for *sechita***

When reading the poem *sechita* spontaneously images started to appear in my mind. The emotional power of the poem speaks to me of gender, race, wishes, hopes, dreams and limitations experienced throughout history.

I positioned the sculpture low to the ground as I want the viewer to approach and embrace the platform like a stage. The rich purple velvet fabric draped, embraces the color of imagination as *sechita* dances the role of an Egyptian goddess of love.

As an archetype of feminine power and beauty, the interference oxide green petals like vaginal forms, give movement to signifying *sechita* dancing the role of the goddess. The wealth of the gold pennies of the glory is lessened by its value; cheapened by her status as an entertainer performing for a tawdry loud crowd.

In the center the glass mound reaches up to paradise with the shattering glass dispersed as the symbol to the allusion to her ascension to heaven.

---

# ARTIST STATEMENTS & BIOS

**Arlene Rush**

## **Statement for *Sum of the Whole***

In *Sum of the Whole* the repetition removes the parts from their source, while reconstructing a new whole. Here a harmonious composition out of repeated vaginal forms are scattered about. Abstract to the point where they are almost an entirely de-familiarized object, while at the same time, they retain familiarity in their recognizable form yet made strange in their placement in space and in their groupings. The cluster's shape is unpredictable though the forms are easily identifiable, charged with the freedom of gender norms and persist in that border space between knowing and not knowing.

## **Statement for *In Waiting***

*In Waiting* is in deep thought, shedding her skin, purifying herself, while meditating on her own existence. With the neutral terracotta color and the shattering of the glass skin the sculpture is in search for freedom and being whole, juxtaposed to the fear, angst and longing she experiences.

---

# ARTIST STATEMENTS & BIOS

## **Arlene Rush**

### **Bio**

Arlene Rush, an internationally known artist, who exhibits her work extensively in galleries, universities and museums, throughout the US, Asia and Europe. Her work is in various collections among which are: *Beth Israel Comprehensive Cancer Center-West Side*, New York, NY, *MOMA*, Wales, UK, and *Library of Congress*, Great Hall, Thomas Jefferson Bldg., Washington, DC. She has been reviewed in various publications including *The New York Times*, *Time Out New York*, *City Paper*, *Newsday*, *Rheinische Post*, *Aktuell*, *The New Yorker*, and *Stadtmagazin*.

For more information: [ArleneRush.com](http://ArleneRush.com)

---

# ARTIST STATEMENTS & BIOS

## **Beata Drozd**

The collage *Lady in Blue* portrays two women from different cultures who are merged into one, because no matter what color, origin or physical appearance we all go through the same emotions while dealing with relationships. When there is 'no more love' we all look desperately for solutions and answers, watching others how they make it successful. Women change their features hoping that by becoming someone else they will save their love.

I depicted stereotypes; curves, jewelry, make-up from both cultures, which are mixed up in the collage to unify the two women. The plait, which is characteristics for both traditions (it is a custom for prepubescent girls in Eastern Europe) and pearls bring together two women in their wisdom, beauty and despair. The collage is made from pieces of paper torn from popular culture magazines. Some images used for the pictures illustrate street culture, graffiti and most recent fashion collections to emphasize contrasts.

## **Bio**

Beata Drozd was born in Poland. She creates mixed media collages using tens of thousands of pieces of paper torn from the pages of Vogue and other popular culture magazines. Artwork and portrait commissions in private collections: Gosztony, Richard Meier, European Center for Promoting Regional Culture and Folk Art (Warsaw), Giuseppe Cipriani, Merrill Lynch, and others. For more information: [BeataDrozd.com](http://BeataDrozd.com)

---

# ARTIST STATEMENTS & BIOS

## **Beau McCall**

### **Statement for *darkmuskoilegyptiancrystals&floridawater/redpotionno.1***

This work depicts the climax of the poem *one when lady in red*, after giving herself to a lover, prepares a bath with healing agents to wash away his scent. She is represented here as an abstract figure resplendent in decorative buttons that act as the jewels and glitter in which she is accustomed to being adorned. The buttons within the tub are residue from her bath recipe, described by Dr. Shange as, "dark musk oil, Egyptian crystals and Florida water." In this regard, the bathtub becomes her sanctuary and site of her search for inner peace and self-love.

### **Statement for *Pretty Bald***

*Pretty Bald* reimagines Barbie—an iconic symbol of childhood and conventional feminine beauty with flowing locks—as a barehead woman. She no longer desires or feels the need to be defined by her hair or society's beauty standards.

---

# ARTIST STATEMENTS & BIOS

## Bio

**Beau McCall**—enthusiastically proclaimed by American Craft magazine as “The Button Man”—uses mother of pearl, wool, and decorative buttons to touch on various topics including race, economics, social justice, and pop culture. His wearable and visual artwork has been included in exhibitions at Nordstrom, the African American Museum in Philadelphia, Houston Museum of African American Culture, Charles H. Wright Museum of African American History, Stax Museum of American Soul Music, the Langston Hughes House in partnership with the inaugural Columbia University Wallach Art Gallery *Uptown* triennial and StoryCorps, and Rush Arts Gallery. Private individuals and institutions such as the Schomburg Center for Research in Black Culture and Cyndi Lauper’s True Colors Residence have collected McCall’s work. McCall is also a noted creative arts expert featured in the NY Times, Associated Press, L.A. Times, Daily Mail UK, and more. In addition, he has served as a teaching artist at the Newark Museum, the New York Public Library, and the Harlem Arts Alliance. He is presently completing his first art book commissioned by Rutgers University/Shine Portrait Studio. McCall was born in Philadelphia, PA and currently lives and works in Harlem, NY.

For more information: [BeauMcCall.com](http://BeauMcCall.com)

---

# ARTIST STATEMENTS & BIOS

## **Celestine Wilson-Hughes**

My work focuses on the powerful words written by Ntozake Shange. The poem speaks to the difficulties of trust that women can face with one another when an attractive male becomes involved in the friendship circle. In this work I utilized hearts and tears to represent the anguish of the three women. The thorny and brightly colored flowers represent the male seducer who shows himself off to each woman as being someone who is loving and thoughtful, until the women discover his treachery.

The central figure is the mother or heart; the place of rest and healing for the three female figures. Each of the three figures is in a state of motion. The fingers on each of their hands indicate peace and external voices. Despite their needs to be loved by this man they all are in a state of celebration because of their collective decision to keep the sisterhood safe.

## **Bio**

Celestine Wilson-Hughes was born in Brooklyn New York in 1948. She is a self-taught artist. Presently she resides in Darby, PA in the suburbs of Philadelphia. She has worked as a professional glass artist since 2000. With this medium she utilizes solder and copper foil with mixed media to build three-dimensional sculptures. She considers herself to be an artist who tells stories through her glass creations. She has exhibited throughout the United States in numerous galleries and museums and her work is held in private collections. For more information: [@CelestineWilsonHughes](https://www.instagram.com/CelestineWilsonHughes) via Instagram

---

# ARTIST STATEMENTS & BIOS

## **Chompunutt Mayta**

If we regard a country as one's "motherland", we can anthropomorphize a country as a woman. In 1932, Thailand abolished absolute monarchy and cautiously maneuvered towards democracy. The military has since launched numerous military coups, twelve of them successful. I am interested in correlating the course of action of a coup within a country to the idea of abortion. A woman becomes a metaphor for a country that must purge of all law, justice and democracy.

My performance aims to weave together passion and anger by referencing the Buddhist's prohibition of the five alliaceous vegetables; onions, garlic, scallions, leeks, and chives. If these vegetables are eaten raw they cause animosity and if they are cooked they act as an aphrodisiac. The idea is that in any action, whether abortion or coup, has unforeseen consequences.

## **Bio**

Chompunutt is an artist that currently lives and works in Brooklyn, New York. She has an inexplicable fear of ghosts. Her work is emblematic and is open to ones interpretation.

For more information: [ChompunuttMayta.com](http://ChompunuttMayta.com)



---

# ARTIST STATEMENTS & BIOS

**The Colored Girls Museum (Barbara Bullock, Betty Leacraft, Devyn L. Briggs, Lorrie Payne, Marie Mathol-Clark, Michael Clemmons, Monna Morton, Natalie Erin Brown, Rhashidah Perry-Jones, Toni Kersey)**

*TCGM Installation Curators: Michael Clemmons + Vashti Dubois*

This installation by The Colored Girls Museum (TCGM) inaugural artists, responds to Shange's *graduation nite* and explores the themes of *graduation*; graduation announces the end of one phase and the beginning of another, artists and \*ordinaries offer art works, objects and music, which express experiences of *graduation* in their work, their relationships, their personal stories--what are our memories of "graduation" how do our stories and memories shape, liberate, us and free us?

## **Bio**

The Colored Girls Museum is a memoir museum, which honors the stories, experiences, and history of ordinary Colored Girls. This museum initiates the object—submitted by the colored girl herself, as representative of an aspect of her story and personal history, which she finds meaningful; her object embodies her experience and expression of being a Colored Girl. The Colored Girls Museum is headquartered in the historic neighborhood of Germantown in Philadelphia, an area renowned for its historic buildings and homes.

For more information: [TheColoredGirlsMuseum.com](http://TheColoredGirlsMuseum.com)

---

# ARTIST STATEMENTS & BIOS

## **Danny Simmons**

sechita is one of the lost Nubian names of the children of our ancestors who brought with them the rich history and tradition of Africa across the vast Atlantic through the middle passage. Her every move and breath is a direct connection to our roots, traditions, lineage and spirit. It is my belief there are spiritual connections to be gained in the creation and the viewing of art, that art is a powerful conduit to ancestors and the spirit world. In all she is and does, sechita is dialing home. This painting, *Dialing Kongo* is in homage to all our sisters who have survived, endured and continue to thrive...

Like Ntozake Shange I have also explored this theme through poetry. Here is an excerpt from my work, *The Brown Beatnik Tomes*.

"I can't take my eyes off the parade of long negro girls who've walked oceans barefoot, whales swimming between their toes/ my name on hers and hers and hers and hers angel lips/ I swoon for them mumbling their lost Nubian names."

To create this work I used bark cloth created by the M'buti (Pygmy) people of the Congo. The M'buti are said to be the first people and very magical. The bark cloth has original elements of an M'buti drawing on it. To that I added oil paint and African and Western textile.

---

# ARTIST STATEMENTS & BIOS

## **Danny Simmons**

### **Bio**

Artist, Poet, Author, Philanthropist

Danny Simmons, Jr., is an American abstract painter from Queens, NY, who once coined his particular style of painting as “neo- African Abstract Expressionism.” His talent and passion for the arts reaches beyond the canvas; He is a published author, poet, painter and art philanthropist. He has become a leader in the art world with his philanthropic ventures, artistic talents and creative mind and drive.

Today, his works appear in prominent locales around the globe, including: Brooklyn Academy of Music, Brooklyn Museum, Chase Manhattan Bank, Deutsche Bank, Schomburg Center for Research in Black Culture, The Smithsonian, United Nations, and, on an international scope has shown work in France, Amsterdam and Ghana.

Danny Simmons holds a Bachelor's degree in social work from New York University, a Master's in public finance from Long Island University, and is the recipient of an honorary PhD from Long Island University. He continues to thrive at his “home gallery” in Philadelphia, PA. For more information: [DannySimmonsArts.com](http://DannySimmonsArts.com)

---

# ARTIST STATEMENTS & BIOS

## **Dianne Smith**

In this multimedia installation, the “stuff” that lady in green feels is being stripped away from her is represented in both the literal and allegorical sense. The paper and fabric installation acts as a shrine or sanctuary for lady in green. Meanwhile, three new media works address domestic violence, share the personal stories of several women who have had “stuff” taken from them, and visually captures “stuff” within the artist's studio that shapes her creative practice.

In the version displayed at Barnard College the addition of seven wooden mannequin heads adorned in African fabric represents the lady in green in varying forms as well as the women captured in the new media works. Thereby, lady in green's story becomes one that represents the experiences of countless women who are taking back the joy, the power, and the peace that belongs to them.

---

# ARTIST STATEMENTS & BIOS

## Bio

**Dianne Smith** is a Bronx native of Belizean descent. She specializes in abstract art, sculpture and installation. Her work has been exhibited in solo and group exhibitions at numerous galleries and institutions throughout the United States and abroad. She is an arts educator with teaching credits including New York City's Lincoln Center For the Performing Arts, Lehman College, Brooklyn College, Columbia University Teachers College, City College, and St. John's University.

Her private collectors include: poet Dr. Maya Angelou, Broadway choreographer George Faison, Danny Simmons, Vivica A. Fox, Rev. and Mrs. Calvin O. Butts, III, Cicely Tyson, Arthur Mitchell and Terry McMillan. Most recently, she has been commissioned by the Park Avenue Armory for its 100 Years | 100 Women project to commemorate the 19th amendment (granting women the right to vote) 100 years after its ratification. She currently lives and works in Harlem, New York.

For more information: [DianneSmithArt.com](http://DianneSmithArt.com)

---

# ARTIST STATEMENTS & BIOS

**Dreya St. Clair (formerly André St. Clair) and Tavet Gillson of AndréTavet**

**Statement on *i usedta live in the world***

*i usedta live in the world* is about the universality of women's experience of being pinned under the weight of masculinity. The threat of sexual or physical violence by men is real for transgender and cisgender women who dare to live freely under the male gaze. Though they are born free, girls quickly learn that a woman's beauty can be a liability. To compensate for this cold, cynical reality, self-imposed and socially-sanctioned protective measures limit a woman's mobility and ownership of self and space. The feminine body, an object of a penetrating and policing male gaze, is then ironically rendered hyper-visible. *i usedta live in the world* depicts a woman grappling with this reality.

**Statement on *Smile You're Beautiful* (in collaboration w/Ben Britz)**

*Smile, You're Beautiful* reflects a feminine leaning gender non-conformist gazing at some of her selves. The work examines the scrutiny placed on the feminine that makes being born male in the feminine a conundrum. Learning to love oneself is a political act in the face of prejudice and injustice. To smile and feel beautiful is revolutionary and personal.

---

# ARTIST STATEMENTS & BIOS

**Dreya St. Clair (formerly André St. Clair) and Tavet Gillson of AndréTavet**

## **Bio**

One name; Two artists.

Together, André & Tavet explore self-image filtered through the dreamlike prism of technology.

ANDRÉTAVET's visual art is part of the permanent exhibit at Cyndi Lauper's True Colors Residence for LGBT youth and in the permanent collection at Leslie Lohman Museum of Art.

St. Clair is a transgender interdisciplinary artist, speaker and activist. St. Clair holds an Honors B.A. in Sexuality and Society from Brown University, an MA and MFA, respectively in Performance Studies from New York University/Tisch School of the Arts and in Acting from California Institute of the Arts (CalArts). With gender and sexuality framing her interests, her work promotes cultural and aesthetic diversity of viewpoints, experience and expression for the realization of equality. St. Clair is on the Board of Directors at Leslie Lohman Museum of Art. For more information: [AndreStClair.com](http://AndreStClair.com)

Tavet Gillson is an artist and entertainer born and raised in New York City. His work encompasses a variety of media -- comics, photo-collage, graphic art, animation, painting, drawing -- and ranges from the atmospheric to the absurd. For more information: [TavetGillson.com](http://TavetGillson.com)

---

# ARTIST STATEMENTS & BIOS

## **Io Palmer**

*Untitled* is a sculptural wall piece is constructed by sewing an arrangement of hundreds of plastic and metal bits of jewelry collected from thrift stores and vintage shops. This collection of gathered bits conceptually and metaphorically references the detritus of human existence (specifically female) that Ntozake Shange acknowledges in the poem *i usedta live in the world*. To further develop the formal and conceptual elements of this piece, I borrowed from the descriptive use of contrasting language in the poem. For example the constructive vs. expansive terminology in the poem became a formal element of closing into and cracking open presented in this piece. And the "ancient cleansing waters" vs the "grey filth" are represented via the overall clear blue color of the piece and the strewn chaotic quality of the sewn notions' composition. The overall shape of the city block is represented in absentia in this work. The cut out pieces of a Harlem city block reference the negative, the forgotten and the abandoned qualities the main character points to.

## **Bio**

Io Palmer has been featured in several national and international exhibitions including Dakart-International Arts Biennial, Dakar, Senegal; and solo exhibitions at Deluge Contemporary, Victoria, BC; and The Art Gym at Marylhurst University, Oregon. She has participated in several international artist residencies. She holds a BFA from the Tyler School of Art (Temple University) and an MFA from the University of Arizona, For more information: [IoPalmer.com](http://IoPalmer.com)



---

# ARTIST STATEMENTS & BIOS

**Kameelah Janan Rasheed**

**Statement on *Index of Desires***

Within these three-framed pieces, I archive residue and material culture that reference the individual lives of these women and their relationships with this man as I have inferred from the text and imagined on my own. I am interested in relationships and the ways that women archive these experiences by collecting fragments as evidence of their relationships and evidence of being desired.

**Statement on *Mother, Wichita, and Birds Collide,***

These diptych collages from the series *No Instructions for Assembly* explore the juxtaposition of found and family images to consider both the fragmented nature of the black women narratives as well as the inventiveness of black women like the artist's' mother to weave new lives from the fragments left behind by trauma. In these diptych collages, Rasheed considers how black women emerge to suture wounds and stitch together narratives to expose both trauma and triumph.

---

# ARTIST STATEMENTS & BIOS

## **Kameelah Janan Rasheed**

### **Bio**

Kameelah Janan Rasheed is a Brooklyn-based conceptual artist working primarily with photography, installation, and texts. A 2006 Amy Biehl U.S. Fulbright Scholar to South Africa, Rasheed's work has been reviewed and written about in *The New York Times*, *Wall Street Journal*, *ArtSlant* and *Hyperallergic*.

---

# ARTIST STATEMENTS & BIOS

## **Kathleen Granados**

In *no assistance*, the artist captures lady in red's expression of strength, emotional endurance, and declaration of self-value at the end of a romantic relationship. lady in red's boldness and intimate revelation is embodied through the use of sewn materials, emphasizing the act of deconstructing/reconstructing aspects of oneself.

## **Bio**

Kathleen Granados uses fiber-based materials and found objects to explore relationships between intimate spaces, the body, and the collective consciousness. She received her Bachelor in Fine Arts from the Fashion Institute of Technology in 2009. Her work has been exhibited at numerous institutions and venues including the Northern Manhattan Arts Alliance, The Leroy Neiman Arts Center, and the Morris-Jumel Mansion. In 2013, she was among the 37 artists included in El Museo del Barrio's 7th biennial exhibition *La Bienal: Here is Where We Jump*. She lives and works in New York City.

For more information: [KathleenGranados.com](http://KathleenGranados.com)

---

# ARTIST STATEMENTS & BIOS

## **Kimberly Mayhorn**

*Half-notes Scattered* reinterprets lady in brown's call for black women to explore their extended possibilities of letting their voices and stories be heard. The geometric abstractionist placement of the half-notes on the wall reflects the emotional breakthrough of each lady releasing her pain, hurts, and discovering her joy, personal truth and freedom, after being silent for so long.

## **Bio**

Kimberly Mayhorn is a self-taught multi-disciplinary artist utilizing installation, sculpture, theatre, dance, sound and film/video. The Brooklyn-based artist is a Whitney Museum of American Art, Independent Study Fellow, and was selected by Essence magazine as one of "30 Women to Watch." Kimberly has shown in a variety of institutions such as The Bronx Museum of the Arts, Rush Arts in New York, Five Myles in Brooklyn, Aljira in Newark, The African American Museum in Philadelphia, The University Museum at Texas Southern University in Houston, and the African American Museum in Dallas.

Kimberly is an Emmy nominated video editor with 20 years' experience working in the television industry at networks such as NBC, CNN, CBS, MTV and National Geographic.

For more information: [kimmayhorn.com](http://kimmayhorn.com)

---

# ARTIST STATEMENTS & BIOS

## **Laura R. Gadson**

*sweet bitter tangerine mambo* pictorially illustrates the color and shades of Ntozake Shange's "no more love poems #1" through a mixture of mediums and a collection of memorabilia patch-worked together. Both the poem and this visual tribute explore historic wounds and contemporary pain that is self-medicated through music, movement and the prospect of love. A "colored" existence soothed by an Afro-Cuban clave beat.

## **Bio**

Laura R. Gadson is a Harlem based quilt artist and curator. For the past three years, the 125th St. Business Improvement District (BID) has selected Gadson's images as banners for the 125th St. strip. She was instrumental in forming the Strivers Art Circuit in 2008. She is also a member of the Harlem Girls Quilt Circle, National Quilt Association, Harlem Arts Alliance and works in close association with Harlem Needle Arts.

For more information: [TheGadsonGallery.com](http://TheGadsonGallery.com)

---

# ARTIST STATEMENTS & BIOS

## **Margaret Rose Vendryes**

Using the poem *no more love poems #4* (performed by the lady in yellow) as a catalyst, I created *My spirit is too ancient to understand the separation of soul & gender - Guro Ntozake* in the manner of The African Diva Project. I was inspired by a commercial image of Ntozake Shange at the premier for the film *For Colored Girls* and envisioned her wearing a dynamic Guro mask (Côte d'Ivoire) in my collection. The background is Indian yellow inscribed with the words of this poem, which speaks to continuity, enlightenment and transformation. The sawing of the mask in half not only complements the illusion of three-dimensional form in my painting, but speaks to Africa divided in the black American mind as part of us and yet foreign. I recognize here a duality. African Americans can both wear Africa with pride as well as ideologically differentiate ourselves from what it means to be of African descent.

## **Bio**

Margaret Rose Vendryes was born in Jamaica and educated in Jamaica and the U.S. She has a doctorate in art history and completed a few studio art classes while at Amherst College. Over the past seven years, Vendryes has focused on *The African Diva Project* an innovative painting series that merges traditional African masks with images of contemporary music icons to craft provocative statements about the perspective, agency, and influence of Black women in American culture. For more information: [MRVendryes.com](http://MRVendryes.com)

---

# ARTIST STATEMENTS & BIOS

## **Melissa Calderón**

*Te amo más que* is inspired by Shange's lady in blue poem, *now I love somebody more than*. My installation encompasses sounds, smells and natural imagery with the musical elements of this poem. A large blue morning glory horn is surrounded by lady in blue's gardenias. The horn emits sounds of a nesting bird, lending an ear to the birth of newness, hope, and most of all, the rhythmic beginnings of music and dance.

## **Bio**

Melissa Calderón (b.1974) born and raised in The Bronx. She has exhibited at El Museo del Barrio, The Bronx Museum of the Arts, The Queens Museum, Socrates Sculpture Park, The Portland Museum of Art, Arsenal de la Puntilla in Puerto Rico, Pioneer Works, Longwood Arts Project among others. A self-taught artist, she lives and works in NYC.

For more information: [MelissaCalderon.com](http://MelissaCalderon.com)

---

# ARTIST STATEMENTS & BIOS

## **Pamela Council**

In *Purple Girl Swirl* a lectern is draped with hand-dyed & devoréd velvet and topped with a trophy of sorts, made from a black male figure candle melted on a plastic trophy base. These candles are sometime used to cast love spells. Above the lectern spins a 'disco ball' made from acrylic fingernails. The slow, steady movement of the nail ball reflects the ups and downs of lady in purple's emotional struggle and the ball brings us to some creepy dance floor, reflecting the notions of escapism and dance that arise in the poem.

Meditating on the emotional timbre of Shange's lady in purple, I created swirling drawings. I then used the devore method to burn and scrape these images away from the velvet. This process leaves the velvet more fragile, kind of like the speaker, as the image is burned away from the surface of solid white silk velvet, which is then dyed purple. The scraping away of the velvet nap complements the material and motion of the hanging nail ball and the melted man candle. The velvet, wax, and nail sculptures adorn the oratory architecture of the lectern, which implicates a speaker, the lady in purple. She cycles through a few emotions, speaking with direct confrontation to a man, who is possibly imagined, and only partially present on the stand.

## **Bio**

Pamela Council works primarily in sculpture, textiles, and print based projects. Her work has been featured in exhibitions at the Williams College Museum of Art, Southampton Historical Museum, The Wassaic Project, Kianga Ellis Projects, and the Soap Factory in Minneapolis. For more information: [PamelaCouncil.com](http://PamelaCouncil.com)



---

# ARTIST STATEMENTS & BIOS

## **Renee Cox/Rafia Santana**

*Spun and Spun II* are dual self-portraits depicting loss of control and the duality involved in the desire to withhold information and the need to tell one's story.

### **Bio: Renee Cox**

*(1960-) photographer, mixed-media artist*

One of the most controversial African-American artists working today, Renee Cox has used her own body, both nude and clothed, to celebrate black womanhood and criticize a society she often views as racist and sexist. The photograph that created the most controversy when it was shown in a black photography "COMMITTED TO THE IMAGE" exhibit at the Brooklyn Museum in New York City in 2001 was *Yo Mama's Last Supper*. Many Roman Catholics were outraged at the photograph and New York Mayor Rudolph Giuliani called for the forming of a commission to set "decency standards" to keep such works from being shown in any New York museum that received public funds.

Cox continues to push the envelope in her work, questioning society and the roles it gives to blacks and women with her elaborate scenarios and imaginative visuals that offend some and exhilarate others. For more information: [ReneeCox.org](http://ReneeCox.org)

---

# ARTIST STATEMENTS & BIOS

## **Bio: Rafia Santana**

Rafia Santana was born in Brooklyn, New York. Heavily influenced by the internet, psychology, and childhood objects Rafia creates digitally altered, and often very colorful images focused on human behavior and emotions. Her talents range from still photography to digital collage, animated GIFs, singing, and songwriting.

Santana is currently assisting photographer Renee Cox on her *Sacred Geometry* series and net artist Carla Gannis on The Garden of Emoji Delights.

For more information: [raf-i-a.tumblr.com](http://raf-i-a.tumblr.com)

---

# ARTIST STATEMENTS & BIOS

## **SOL'SAX**

This work is from the series called *A Free Can, A Merry Can Game*. The figure called *Sol'Sain't Lady Blue Day* synchronizes Billie Holiday with Yemoja the Yoruba nature angel of the sea, the originator of the Blues lament for the pains caused by the apologetic. In the macro scale Yemoja is our oceans being polluted with vast collections of trash represented by plastic ugly jugs. We are all sorry for the pollution but we all continue to contribute to it. On the micro scale it is the personal trash people pollute each other's lives with nothing more than an apology to give.

## **Bio**

SOL'SAX was born in Kings County Hospital in 1969. He still lives and works in Brooklyn N.Y. In 2005 he received a New York Foundation for the Arts Fellowship in Sculpture. In 2004 he received Guggenheim Fellowship in Sculpture. In 2001 he was awarded a public commission by MTA arts for transit and in 1996 he was a resident at Socrates Sculpture Park. He was the first artist to be given a solo show at Rush Arts and has exhibited at The Brooklyn Museum, The Queens Museum, The Museum of the City of New York, The Studio Museum in Harlem, P.S. 1 MoMA, Sculpture Center and the Fowler Museum in Los Angeles among other venues.

For more information: [SOLSAX.com](http://SOLSAX.com)

---

# ARTIST STATEMENTS & BIOS

## **Swati Khurana**

In the piece, *but i knew how to dance*, I activate my collaborative embroidery process, where I draw onto fabric, and ask my grandmothers, without any additional instructions, to simply embroider onto them, interpreting the line as they wish.

After they embroider, then I go back to the canvas, add stitches, beads, and appliqué. This act of collaboration references my ongoing interest in the rituals surrounding Indian weddings. Within the traditions and history of marriage, additional ceremonies, practices, and beliefs accompany the entire rite of passage. A traditional dowry consisting of a trousseau of shawls, blankets, and saris that are hand-sewn, knitted, crocheted, or embroidered is reconsidered through my embroidery process, an additional layer to the already complex formalities of a symbolic act.

When I encountered the poem *graduation nite*, I wanted to embroider female figures dancing in revelry and anticipation of rituals that serve as rites-of-passage.

---

# ARTIST STATEMENTS & BIOS

## **Bio**

**Swati Khurana** is a NYC-based visual artist and writer, and is interested in exploring private moments and public acts. She has been collaborating with her grandmothers by making drawings onto fabric, and then inviting them to embroider on top of the drawings with her.

Exhibition and screening highlights include: the Smithsonian Institution (Washington, D.C.), Bronx Museum of the Arts, DUMBO Arts Festival, Brooklyn Museum, Rush Arts, Queens Museum (all NYC); Chatterjee & Lal (Mumbai); and Museo de Arte y Diseño Contemporáneo (Costa Rica).

For more information: [SwatiKhurana.com](http://SwatiKhurana.com)

---

# ARTIST STATEMENTS & BIOS

**Uday K. Dhar**

**Statement on *Oracle***

This work came from a very personal connection to this theatrical piece. This was one of the first Broadway shows that I saw in 1976 as a recent immigrant to this country. It left an indelible mark on my psyche. The artwork was conceived as if they are fragments of memory; pieces framed as in photographs; or frames of film. Flashes of recollections are assembled to create a psychological interpretation of the powerful words that embody Shange's choreopoem.

---

# ARTIST STATEMENTS & BIOS

**Uday K. Dhar**

## **Statement on *The Exquisite Corpse***

*The Exquisite Corpse* presents in the upper half an image from the Hindu Tantric practice for the worship of Kali. In this present form, she is depicted with black skin, and is invoked as the divine avenger of evil. The universe is at her command (the sun and Moon depicted in the upper corners); she holds poisonous snakes in her hands; her breasts are covered with tattoos of esoteric astrological symbols; her heart radiates light. The tongue sticking out is a gesture that instills terror into those who gaze upon her. She is Shakti (strength) personified.

The lower half is taken from a magazine that caters to men with depictions of women in provocative sexually suggestive poses. The message conveyed is purposely ambiguous. It becomes unclear whether they are real images of degradation or a celebration of sexual power. The collision between the rich visual history and incredible mythology of female power with current attitudes and realities is explored in this work.

## **Bio**

Uday K. Dhar's artistic projects are a commentary on cultural transformations that are taking place and the meanings we create from them for ourselves. In 2006, he received a grant from the prestigious Pollock-Krasner Foundation, and is a 2006 fellow of both the MacDowell Colony and Yaddo. For more information: [UdayDhar.com](http://UdayDhar.com)

---

STATEMENTS & BIOS

NON-COMMISSIONED ARTISTS



---

# ARTIST STATEMENTS & BIOS

## **Adrian 'VIAJERO' Roman**

### **Statement**

My work is informed by issues of race, migration and identity while exploring both the personal and historical memory of the two disparate worlds that I inhabit: the tropical landscape of Puerto Rico and the overpopulated cityscape of New York.

*Mi Caridad/My Charity* speaks about the expectations and pressures of young girls to be/become the main caretakers of the household. Sacrificing their own childhood to give to needs of the family, from household chores to developing stronger spiritual foundations.

### **Bio**

Román currently has an installation on display at the Smithsonian National Portrait Gallery until 2017, and it will then be on tour at the Tacoma Art Museum, Art Museum of South Texas, and the Kemper Museum of Contemporary Art until 2018. In 2012 he exhibited at the Museo De Arte De Caguas, Puerto Rico, which won Best Exhibit 2012 for its "AFROLATINOS" exhibition. Adrian's work has been exhibited in solo and group shows in the United States and Puerto Rico.  
For more information: [ViajeroArt.com](http://ViajeroArt.com)

---

# ARTIST STATEMENTS & BIOS

## **Alejandra Regalado**

Alejandra Regalado's work is an exploration of the space of the bed. The space where we find ourselves, of the moment when we leave behind the day to surrender to the unconscious.

## **Bio**

Alejandra Regalado was born in Mexico City. She has been awarded with the *Individual Artist Grant* from the New York State Council of the Arts. She is the *First Place Professional Photographer* at Festival Internacional de la Imagen, Mexico. Alejandra has been an artist in residence of the Galeria de la Raza, San Francisco 2014, the National Museum of Mexican Art, Chicago 2013, Latin American Arts Festival, Boise State University and SPARC program, Queens 2012.

For more information: [AlejandraRegalado.com](http://AlejandraRegalado.com)

---

# ARTIST STATEMENTS & BIOS

## **Allicette Torres**

The presented photo, *Untitled* is meant to imbue the pain of the past and its ramifications in the present. Often through highly charged themes such as repression, history, race, and sexuality her photographs ask, "How does history coupled with choices or inactions shape the fabric and legacy of who we are?"

## **Bio**

Originally from Dorado, Puerto Rico, Allicette Torres is best known for her photographic series on the conceptual nude. As a figurative photographer and curator the core of her work is about memory—the compelling, yearning, starvation or the gluttony it may elicit.

For more information: [Blue7.com](http://Blue7.com)

---

# ARTIST STATEMENTS & BIOS

## **Antonio Pulgarin**

Ntozake Shange's powerful message of self-determination and reclamation is one that resonates with the obstacles faced by members of the GLBT (Gay, Lesbian, Bisexual, Transgender) community. In that respect Pulgarin's work recalls his childhood as a young Latin male growing up disconnected from his cultural background and from his mother due to his sexual orientation.

*Mother and Mother and I*, 2013, are pieces from an ongoing series entitled *Tierra del Olvido/Land Forgotten*. This body of work deeply dissects the ideas surrounding family, culture, and identity. These photographs explore the internal struggle to connect with the matriarch of his family and the cultural landscape in which he was raised. In *Mother and I* he mimics an idealized image he has of his mother.

## **Bio**

Originally from Bogota, Colombia Antonio Pulgarin is currently based in New York City. Award-Winning Photographer Antonio Pulgarin trained at the School of Visual Arts. Pulgarin has been shown in the Brooklyn Museum of Art, Daniel Cooney Fine Art Gallery, Marguiles Gallery, Visual Arts Gallery and the Powerhouse Arena. His work has received such honors as Gold Key through the Scholastic Art and Writing Awards in the Best Photography Portfolio category, Selected for AI-AP Latin American Fotografia 2, Chosen Winner for American Photography 30, and Selected Winner of PDN Annual 2014.

For more information: [AntonioPulgarin.com](http://AntonioPulgarin.com)

---

# ARTIST STATEMENTS & BIOS

## **BEBA**

*Separation* is part of the *Me and My Consciousness Collection* made in 2013. In this collection, the artist is preoccupied with the relationship between the woman and her consciousness. The woman refuses to be aware of different obsessions that make her suffer. The pain is so powerful that the person's separation from her consciousness acts like a self-defense mechanism. The sharp lines create the awareness of the universe that is in contrast with the smooth pattern of the brush that created the inner soul of the character.

## **Bio**

The Romanian painter and graphic artist Maria Nedelcov, also known as Beba (1983 – present) was born in Athens. She has a trail of work that led her from Europe to the Middle East to North America and back.

---

# ARTIST STATEMENTS & BIOS

## **Bernice Sokol Kramer**

*De La Mer* has a brown, protective skin covering an upside-down dress. It belongs to a series of sculptures using dresses as armatures—mainly dresses from the artists' deceased mother and her own garments. The lightness of the piece is necessary so that the female spirits and ghosts can easily ascend and descend. In this respect the piece is a meditation on a woman's mortality and spirit. The title translates to "sea" and comes from a work by French composer, Claude Debussy.

## **Bio**

Bernice Sokol Kramer has had several solo exhibitions at various galleries through New York City since 1989. She has also been highlighted by numerous juried exhibitions including Curate NYC 2011 by Lowery Stokes Sims, curator at the Museum of Arts and Design and former president of The Studio Museum in Harlem. Awards include the New Museum's 2011 George Condo Costume Contest.

For more information: [BerniceSokolKramer.com](http://BerniceSokolKramer.com)

---

# ARTIST STATEMENTS & BIOS

## **Carrie Mae Weems**

These images are from the *Kitchen Table Series* which consists of 20 photographs and 14 text panels created from 1989-1990. According to a description provided by Weems' publisher, Damiani/Matsumoto Editions, these works, "...tell a story of one woman's life, as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships—with lovers, children, friends—and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness and solitude. As Weems describes it, this work of art depicts 'the battle around the family ... monogamy ... and between the sexes.' Weems herself is the protagonist of the series, though the woman she depicts is an archetype. *Kitchen Table Series* seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist's words, 'unrequited love.'"

## **Bio**

Considered one of the most influential contemporary American artists, Carrie Mae Weems has investigated family relationships, cultural identity, sexism, class, political systems and the consequences of power through a complex body of art employing photographs, text, fabric, audio, digital images, installation, and video. She is represented in public and private collections around the world, including the Metropolitan Museum of Art, NY; The Museum of Fine Arts, Houston; the Museum of Modern Art, NY and Museum of Contemporary Art, Los Angeles. For more information: [CarrieMaeWeems.net](http://CarrieMaeWeems.net)

---

# ARTIST STATEMENTS & BIOS

## **Cheryl R. Riley**

Issues relating to beauty standards, silencing women, bearing witness, religion as a tool of oppression, slavery and colonialism are explored in this sculpture. The centerpieces of *Belin/Modigliani Appropriation Bag II, 2003* are portraits featuring exquisite dark-skinned beauty, nappy hair and model-ready bone structures of the Senegalese women photographed by the French artist, Valerie Belin. Against white backgrounds whose stark brightness amplify the white of their eyes, their inner selves are stoically masked. Images from a Notre-Dame Cathedral's gift shop catalog highlight and obscure their wide noses, thick lips and all-seeing eyes by strategic placement of the tapestry shapes with gold paper strips. The interior juxtaposes Modigliani female portraits who are uncanny twins for the Africans.

## **Bio**

Cheryl R. Riley makes art that explores similarities between seemingly disparate cultures through the lens of memory, history, iconography, rituals and symbols. Her public art projects are installed in San Francisco, Sacramento, Atlanta and New York. With artworks in the collections of connoisseurs as well as museums including the Smithsonian, she is a National Endowment for the Arts (NEA) Individual Artist Grant recipient. Born in Houston, she lives in Jersey City's Powerhouse Arts District.

For more information: [CherylRRiley.com](http://CherylRRiley.com)



---

# ARTIST STATEMENTS & BIOS

## **Colette Fu**

### **Statement on *Wa Hair Swinging Dance***

The Wa people regard the wooden drum as a divine tool that has exceptional power and is the symbol of existence and prosperity. Wa women uninhibitedly swing their long black, shiny hair to the beat of the drums. Their beat is slow and fast, representing anger and sadness, anxiety and happiness.

### **Statement on *Tai Yang (Sun) Village***

In Tai Yang (Sun) Village, on the border of Laos, the 17 yr old bride said "I have to do it now cause I'm getting too old." Her bridesmaids were 14, 16 and 26. The 16 yr old was getting married 2 days later. The ceremony lasted 2 days - the 1st day is spent at the Bride's home, the 2nd day she entered the Groom's home - finalizing the marriage.

## **Bio**

Colette Fu makes pop-up artist books using photographs from her travels around the world. Her pop-up books are included in the Library of Congress, the National Museum of Women in the Arts, the MET, and many private and rare archive collections. For more information: [ColetteFu.com](http://ColetteFu.com)

---

# ARTIST STATEMENTS & BIOS

## **Deborah McDuff**

*The Seat of Life* is a work depicting the wisdom gained by a woman in late adulthood.

## **Bio**

Deborah McDuff's work began after a family member was faced with a near death incident. She traveled to the desert with a bottle of champagne, an apple, and art supplies. There she began creating masks and telling the stories of unheard voices through her poetry. She has a BA from Antioch University Los Angeles and is an MFA Graduate, Lesley University, College of Art and Design.

---

# ARTIST STATEMENTS & BIOS

## **Deborah Willis**

The word *progeny* means offspring, and the maternal force is a primary theme in this work. Deborah Willis expresses the concept of reproduction in images of pregnant bellies, overlaid with texts quoted from women recollecting the words of wisdom about womanhood, relationships, love, and survival. The emphasis is on the importance of storytelling in generating the knowledge that is passed on from mother to child. It is the cadence of these narratives that informs the content of our memories and shapes the way that we visualize and interpret the world. Storytelling is central to the tradition of oral history. It is an archiving method that relies on the passage of the word as a means of documenting culture.

## **Bio**

Deborah Willis, Ph.D, is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University She received the John D. and Catherine T. MacArthur Fellowship and was a Richard D. Cohen Fellow in African and African American Art, Hutchins Center, Harvard University; a John Simon Guggenheim Fellow, and an Alphonse Fletcher, Jr. Fellow. She has pursued a dual professional career as an art photographer and as one of the nation's leading historians of African American photography and curator of African American culture.

For more information: [DebWillisPhoto.com](http://DebWillisPhoto.com)

---

# ARTIST STATEMENTS & BIOS

## **Dindga McCannon**

When Ntozake's *for colored girls* first arrived on the Lower East Side in the early 1970s the waters in the women's part of the black arts movement seemed to part and we cheered her one big time! At last there was a work that spoke the truth about the lives of real African American women. We as artists were excited, thrilled, amazed! We watched as her work went from small theaters on the Lower East Side to Broadway to the world. It helped validate our struggle to maintain our art forms. It meant also that it was possible to make a decent living as a woman artist.

My work as an artist has always focused on our heroes and our stories from the frontline. This piece is a continuing in that tradition. My Diva is not the "ole lady on the block who sits peering out her window", she is a vibrant, outlandish, spirited personality who can tell you a thing or two about the black arts in the old days, about our struggles to be cultural warriors. Getting older didn't change her view of the world. It just affirmed it.

## **Bio**

Dindga McCannon has worn many artistic hats during that time-painter, printmaker, muralist, wearable art designer, author, illustrator, quilter, mixed media artist. She mixes and combines combinations of these media into what she calls Art Quilts. She has exhibited at galleries throughout the U.S.

For more information: [DindgaMcCannon.world](http://DindgaMcCannon.world)

---

# ARTIST STATEMENTS & BIOS

## **Duhirwe Rushemeza**

As a Rwandan living in Harlem, New York, I work to configure ways of demonstrating my in-between state of being stuck in a perpetual transit lounge. I mine diverse sources such as the patterns on imigongo cow dung paintings, Matisse's color palette, and the visual effects on the severely deteriorated exterior walls of old colonial buildings I witnessed growing up on the West coast of Africa. I use these points of departure combined with oxidized metal detritus I discover on my walks around the city to create works that reflect issues of displacement, cultural adaptation, and what it means to be an immigrant today. My work questions assumptions around hybrid identity in this increasingly globalized world. In exploring these issues, I focus on the transitional material of iron oxide as well as industrial thin-set mortar/concrete to create my paintings and installations. I coalesce disparate components, suspending them in space, to suggest geographical collision.

## **Bio**

Duhirwe Rushemeza is a self-described Rwandan living in Brooklyn, New York. Duhirwe is a graduate of The Rhode Island School of Design; has won numerous fellowships and awards from institutions such as the Rwanda Convention Association and The Harlem School of the Arts; and is in the public collection of the Atlanta Arts Council, Embassy of Rwanda, Embassy of the United States of America in Kigali, Rwanda and The Police Athletic League of Harlem.

For more information: [@DuhirweStudio](https://www.instagram.com/DuhirweStudio) via Instagram

---

# ARTIST STATEMENTS & BIOS

**Fay Ku**

## **Statement on *Bound***

*Bound* contains several ideas regarding the idea of beauty, sexuality, and what constrains us sometimes is something grown from ourselves. Hair, what is a signifier of beauty and attraction usually, is what binds this figure. Yet the reading is not so simple: is she a victim or a willing player? Is she frightened or aroused? The idea of what empowers us, what entraps us, as women, is not always so black and white, but instead often a contradictory and simultaneous. The second "ghost" figure functions as a double, further suggesting the duality of the situation.

## **Statement on *Pilgrimage***

I am interested in stories we tell, and mostly collective histories we share as part of a tribe-whether that tribe be familial, geographic, sexual, racial or, simply, of the human species. I trace my interest in identity and its construction from my experiences growing up as an immigrant in the United States.

My works on paper are narratives, populated with characters most often women or children acting out the full spectrum of human behavior and demonstrating the fluidity of identity. I work with materials associated with drawing: graphite, watercolor, ink. However, my process relates more to painting in that ideas are worked and reworked through trial and error, often arriving at an unanticipated solution.

---

# ARTIST STATEMENTS & BIOS

## **Bio**

**Fay Ku**—Taipei, Taiwan-born and Brooklyn, New York-based—creates works on paper she exhibits nationally and internationally. She has been awarded solo museum exhibitions at New Britain Museum of American Art in New Britain, CT, The Contemporary Museum in Honolulu, HI and an upcoming one at the Baum Gallery at University of Central Arkansas, Conway, AK. She was commissioned to create original artwork in May 13, 2007 issue of The New York Times Magazine and she was the subject of a short Sundance Channel feature in 2008.

For more information: [FayKu.com](http://FayKu.com)

---

# ARTIST STATEMENTS & BIOS

## **Gregory Saint Amand (GOGO)**

*The Market* depicts the economic struggles of women around the world. The woman in this work goes to the market to sell her produce to anybody who will buy it or cares. Pastels and light colors juxtaposed with a rough texture and a heavy character achieve balance in the visual relationships of the painting.

## **Bio**

Gregory was born in New York, but raised in Haiti. Gregory employs a wide range of art medium techniques such as inks, acrylics, charcoal, pen, markers and various others he paints on canvas wood and even cardboard. His work continues to be displayed at multiple galleries and is part of the corporate collection of Red Adler Hedge Fund.

For more information: [IknowGoGo.com](http://IknowGoGo.com)



---

# ARTIST STATEMENTS & BIOS

## **Heather L. Johnson**

In *Black Girls*, Heather L. Johnson highlights the Eurocentric qualities of “ebony” erotica by removing the “ebony” from the portraits as a way to unpack some of these issues around race, sex, and gender. Removing the model’s skin color, she replaced it with pure black pigment, outlining their body and clothing in neon. Stripped of their race, and literally colored black, the women become race-less. Once the “ebony” is removed, what is left is just the spectacle of femaleness: jutting hips, breasts pushed forward, suggestive glances. The race-less figures are ambiguous, hollow shells whose traces of blackness are present perhaps only in the reveal of the title.

## **Bio**

Heather L. Johnson is a New York based visual artist who looks at race and identity as societal constructs. Through photographic appropriation her work explores how these constructions continue to constrain and hinder the black body. Johnson received a BA in photography at Columbia College Chicago and a MFA in photography from the Rhode Island School of Design where she was a Presidential Scholar and received an Excellence in Photography Award. Her work has been published in Photographer’s Forum and Johnson received a Lucie Award.

---

# ARTIST STATEMENTS & BIOS

## **Ibrahim Baaith**

Each color of the rainbow represents a particular energy, sound and chakra. This colored gem, a composite of all colors, has gone through each of her chakras to reach a place where her tears can stream down her face, symbolizing the unblocking of her chakra and universal feminine energy.

## **Bio**

Ibrahim Baaith has made quite an impression throughout his modeling and art careers, appearing in TV commercials, Disney movies, campaigns and music videos to creating murals like the Ol' Dirty Bastard classic album cover, *Return to the 36 Chambers: The Dirty Version* in Bedstuy, Brooklyn. Most recently, the Philadelphian native co-starred in the new reality series "Model City," which aired on both BET and Centric.

For more information: [@ibaaith](#) via Instagram

---

# ARTIST STATEMENTS & BIOS

## **Janet Goldner**

*Nyame Adom* means "God willing" in the Twi language of Ghana. The sculpture is inspired by the beads that African women wear under their clothing around their hips to help mold the body and as seduction. The bead references are applied to the three sided, fragmented vessel in the form of a woman's torso. Each side of the vessel has the "beads" attached in a different way. The work celebrates beauty, dignity and respect, individuality and community.

## **Bio**

Janet Goldner is an artist whose work explores culture, identity and social justice. She works in various media: sculpture, photography, video, installation and writing. Her work is in the permanent collection of the American Embassy in Mali, the city of Segou, Mali and the Islip Museum on Long Island, NY. Goldner received a Fulbright Senior Research Fellowship and two Fulbright Senior Specialist grants as well as grants from the Ford Foundation and from the United Nations Special Committee Against Apartheid.

For more information: [JanetGoldner.com](http://JanetGoldner.com)

---

# ARTIST STATEMENTS & BIOS

## **Jas Knight**

### ***Statement on Woman With Blue and Black, Autumn, Gussie Mae, and Widow***

In all of these works I have attempted to compose a picture worthy of a viewer's time. I believe that genre painting and the portrait can be instruments of subversion when the protagonist is black and these are the kind of images I will make.

### ***Statement on Madonna***

*Madonna* recasts the Virgin Mary as a young African-American woman. Here she is posing without an infant, uncommon to how Madonna is normally depicted with child in paintings. This work can be read as an assertion of African-American female identity in biblical references and/or a commentary on women who cannot or decide not to conceive.

## **Bio**

Jas Knight is an emerging realist painter whose work reflects the uniqueness of his historical context, with influences ranging from Johannes Vermeer to Romare Bearden.

For more information: [JasKnightFineArt.com](http://JasKnightFineArt.com)

---

# ARTIST STATEMENTS & BIOS

## **JaSon Auguste**

### **Statement**

*Amlake Igzee'abihér Beweste Agnechwalhu... (God I found within...)* is a tribute to the healing mother and the bountiful gifts of life. She meditates on these creations; she emits healing vibrations tapping into the stillness and voice that is God within.

QR Code (left eye): travels to the site *i found god within...* which is the digital extension of the artwork. This gallery contains portraits of women graphically enhanced to convey the emotion of reflection and introspective on the origins and source of their existence and their creator. Also included is audio reflecting the theme of this piece.

QR Code (right eye): travels to a rare documentary showing the mystic and ancient art form of Ityopian Meskel (Cross) making, capturing the unique art form of this highly spiritual and earthy practice of Ityopia.

### **Bio**

JaSon Auguste uses multiple art mediums and forms in his visual arts from hand drawings to digital processes. Auguste has exhibited at El Muséo del Barrio, the French Institute for the International Organization of the Francophonie, and Lincoln Center. For more information: [@wadadaarts](https://www.instagram.com/wadadaarts) via Instagram

---

# ARTIST STATEMENTS & BIOS

## **Jake Alfieri**

### **Statement on *The Wave***

The female form allows me to explore and portray many different concepts, whether they be literal or abstract. In this piece I attempt to capture both. The figure is a literal representation. While the fabric, color and steel are abstract. The steel anchors the figure in the real world. Emotion and energy flow. Color washes over it, like a blanket of water, filling in each fiber. It moves up and over, and back again. Like a wave.

### **Statement on *Guinevere***

*Guinevere* can be viewed as a meditation on life's ebbs and flows. The use of fabric, leather and steel share with the figure a movement and flow of energy. By placing these elements side by side a friction is created, which the artist manipulates into one movement that works independently as well as together. There is also a feeling of decay present as the materials are molded and shaped.

## **Bio**

Jeanine Alfieri's work has been exhibited in museums and galleries throughout NYC and the tri-state area, Alfieri has won numerous awards in sculpture. Alfieri transitioned in 2018. Now Jake Alfieri, he lives and works in the South Bronx, Port Morris. For more information: [JAlfieri.com](http://JAlfieri.com)

---

# ARTIST STATEMENTS & BIOS

## **Katherine Daniels**

My artwork is a hybrid of sculpture and painting created with sewing and beading techniques. While constructed from everyday objects and materials, they are transformed into elaborate ornamental forms that transcend mediums and categories. *Opening* captures a woman's embrace of her sexuality.

## **Bio**

Katherine Daniels was born in Idar Oberstien Germany and raised in Huntington, West Virginia. She is represented by Station Independent Projects in New York City. Ms. Daniels has received a Puffin Foundation Grant, the Claire Weiss Emerging Artist Award and two Lower Manhattan Cultural Council Manhattan Creative Community Grants. She has also been awarded AIM 30 participation at the Bronx Museum, a PS. 122 Project Studio, an Artist-in-Residency at the Henry Street Settlement, a Marie Walsh Sharpe Art Foundation The Space Program grant and a NYFA Fellowship in Painting. She holds a B.F.A. in Painting from RISD and a M.F.A. in Painting from Johnson State College.

For more information: [KatherineDaniels.com](http://KatherineDaniels.com)

---

# ARTIST STATEMENTS & BIOS

## Lauren Kelley

### Statement

*Pickin'* was produced when I was a graduate student at the School of the Art Institute of Chicago (SAIC) from 1997-1999. At SAIC I was exploring sculpture as wearable. *Pickin'* is part of a series of wigs fashioned from banal materials like rice, rubber, sugar, and poultry. The entire series was about the consumption of brown skin people in popular culture, the art world's focus on identity politics and the weight that such notions placed on my head as a Black person making art. *Pickin'*, as a photograph was the start of my producing objects for the camera. Though the actual sculpted object—the wig no longer exists, during its lifetime, this object was incorporated into a body work that resulted in a 16mm experimental film, drawings and video work.

### Bio

Lauren Kelley holds an MFA from the School of the Art Institute of Chicago. She is a 2015 Creative Capital Award winner. Lauren was named a 2011 Louis Comfort Tiffany Award recipient and, in 2007, was presented an inaugural Altoids Award through the New Museum. Her work has been exhibited in such venues as the New Museum, Spelman College Museum of Fine Arts, Sikkema Jenkins & Co., and the Contemporary Art Museum Houston. Reviews of her work have appeared in The New York Times, The New Yorker, Art:21 Blog, Art in America, ArtLies, Houston Chronicle and Houston Press. For more information: [LaurenKelleyStudio.com](http://LaurenKelleyStudio.com)



---

# ARTIST STATEMENTS & BIOS

## **Lehna Huie**

*Bully Woman* is a portrait that represents independence and knowledge of self in womanhood. The woman is not fully human, but she is an otherworldly spiritual being from the cosmos. She is a deity embodying, awareness of her body through memory, raw emotion, supreme wisdom and strength.

## **Bio**

Lehna Huie (b. 1988) is a multi-disciplinary fine artist, arts educator, cultural worker and curator. With a continued practice in studio arts, Huie is committed to the fusion of arts and social change. Huie graduated from the School of Visual Arts as a Fine Arts BFA ('10).

For more information: [LehnaHuie.com](http://LehnaHuie.com)

---

# ARTIST STATEMENTS & BIOS

## **Margaret Roleke**

Ntozake Shange's work deals with exploitation and violence against women, but also shows the humility and strength of women. *Black Barbies #3* relates in a similar way, it is an engaging beautiful looking abstraction; however when one looks close one sees naked dolls, missing limbs, soldiers, and guns. The idealized "Barbie doll" is not a standard any real woman regardless of race could ever hope to achieve or should really ever want to have to.

## **Bio**

Margaret Roleke considers herself a sculptor, but for the past several years has focused more on wall reliefs and 2-dimensional work.

For more information: [MargaretRoleke.com](http://MargaretRoleke.com)

---

# ARTIST STATEMENTS & BIOS

## **Noelle Lorraine Williams w/Stafford Woods**

Ever since I was younger, I've loved and wanted more from the streets. The woman in these photographs is my character Mala (Spanish translation bad or rotten). She is named that because she defies the notions of how her most intimate and larger community feels that she should be as black, woman, poor. In this piece Mala awakens to see that all that she has known is now abandoned, left, gone to ruin, the environment is indeed, mala. Much like my own 7 year old self that wondered why did I live in the land of the failed projects of the 60's and 70's, overrun community gardens, dilapidated buildings, grown-ups who were just trying to sleep and profoundly beautiful intoxicants.

Journeying through dried poppies, abandoned streets, unable to stay awake she walks back to see the image that perhaps made her fall asleep. This work is a neo-meditation on emotions, postindustrial, post-riot, post American Dream spaces.

## **Bio**

Noelle Lorraine Williams is a conceptual artist living and working in Newark, NJ. She works to build engaged communities utilizing public dialogue and culture to explore our greatest fears as individuals within the context of community—utilizing sculpture, multimedia practices, events and performance.

For more information: [NorelleLorraineWilliams.com](http://NorelleLorraineWilliams.com)

---

# ARTIST STATEMENTS & BIOS

## **Nona Faustine**

*Vlacke bos* is the Old Dutch name of Flatbush the neighborhood where the artist grew up in and still resides. *Venus of Vlacke bos (Flatbush)*, is an unapologetic declaration of black beauty. The political and historical oppression of brown bodies comes with boiling tension, and restrictions of self-identity. In this climate the ultimate battle to self-love and acceptance, in defiance of the patriarchy, is a revolutionary act by the brown woman.

In the *Untitled* works Faustine explores the figurative and literal weight of the black female body and the role it plays in society and the canon of art history. Complex explorations that delve into folklore and anthropology, intense meditative reflections of a history Americans have not come to terms with, reconstructing a narrative of race, memory, and time.

## **Bio**

Nona Faustine is a native of Brooklyn, NY. A graduate of The School of Visual Arts, in 2013 she attained her MFA, from The International Center of Photography at Bard College. The heart of her work speaks to what it means to be a woman in the 21<sup>st</sup> century. Nona's practice focuses on history and folklore, with a concentrated interest in gender, and identity politics.

For more information: [@NonaFaustine](#) via Instagram

---

# ARTIST STATEMENTS & BIOS

## **Ruben Natal-San Miguel**

*Somewhere Under the Rainbow* captures joy, hope and innocence of youth. This image is to demonstrate how life in the inner city can be rich, joyful and full of life for a young girl. It is meant to portray the positive aspects of the everyday street life and highlight the best elements of a community. Inner-city areas in the NYC are constantly demonized by the news media as dangerous and unsafe. Within all the alleged turmoil there always is effervescence, innocence and pure simple life.

## **Bio**

Ruben Natal-San Miguel is an architect, photographer, curator, writer, art collector and consultant specializing primarily in the art of fine emerging photography. His work has been shown nationally and internationally. His photography and curated shows have been published in several publications including The New York Times, New York Magazine, and The Atlantic.

For more information: [@RubenNatalSanMiguel](https://www.instagram.com/RubenNatalSanMiguel) via Instagram

---

# ARTIST STATEMENTS & BIOS

## **Ruth Rodriguez**

In the three pieces on view, Rodriguez's work attempts to express the dichotomies involving identity and self-awareness.

## **Bio**

Raised in a culturally diverse New York, Ruth Rodriguez is a Dominican-American artist who questions the quality and validity of ornament through a series of narratives and literature. Her most recent "self-exploitation" works consist of a series of portraits addressing the portrayal of the "urban" woman. Her work has been exhibited in various galleries along the United States.

For more information: [RuthiePaint.com](http://RuthiePaint.com)

---

# ARTIST STATEMENTS & BIOS

## **S. Ross Browne**

In the portrait, *Princess III* we see past the rags and racial calumny of Jim Crow St. Louis. We see through the mind's eye of a little girl as she sees herself. We see her audacious nature as she reveals an indomitable spirit and soaring self-esteem. To be as free as the birds who choose to bless her royal coiffure with their actual presence and symbolic notions of flight and freedom. We see her refreshing naïveté in the world she envisions and her desire to be with someone who is deserving of her greatness.

## **Bio**

Browne is primarily an artist in the tradition of painting but also excels in various 2D and 3D mediums. He is also a professional illustrator and graphic designer as well as an accomplished poet who writes and performs extensively. His work was recently acquired by the internationally recognized Virginia Museum of Fine Art and is in the collection of international, national and local institutions.

For more information: [SRossBrowne.com](http://SRossBrowne.com)

---

# ARTIST STATEMENTS & BIOS

## **Sage Gallon**

The *...Queens/Kings...* series was born when I was coming out of a location while shooting my *Peep Show* series. I was walking out of an adult bookstore on Santa Monica and Highland and saw a transgender woman walking down the street. I was filled with disgust--not by the transgender woman--but by the looks and glares of the motorists passing by. I thought to myself, "how do they show such contempt for someone they do not know?" I decided to do a series of this community living their truth, through the obstacles and judgments of others.

I spent a year with these individuals as they dealt with issues such as HIV substance abuse, homelessness, and sex work. But each of these young ladies possess a strength and beauty unparalleled. They are the rainbow.

## **Bio**

Sage Gallon is a painter, a photographer, and a performance artist.

For more information: [SageGallon.com](http://SageGallon.com)



---

# ARTIST STATEMENTS & BIOS

## **Saya Woolfalk**

Reinterpreting Identity. My work considers the idea that symbolic and ideological systems can be activated and re-imagined through collaboration, imaginative play, and masquerade. To effect this “re-imagining” I construct objects, bodies, and landscapes to immerse us in the logic of another place. In many ways my art becomes the repository of the dreams and ideas of the many people who participate in producing and imagining the contours of the works. In the tradition of the fable or folk story, I map the desires and ideas of people to create narratives that attempt to be relevant to a contemporary audience. My work comes out of identity politics but it's not about transformation, per say, it's more about the shifting of clear identity. It's about elucidating how identity can function in the contemporary world. There is known history and then there is the reinterpretation of that history that leads to new ways of approaching selfhood in culture.

## **Bio**

Saya Woolfalk (Japan, 1979) is a New York based artist who uses science fiction and fantasy to re-imagine the world in multiple dimensions. She has exhibited at PS1/MoMA; Deitch Projects; Contemporary Art Museum, Houston; Contemporary Arts Center, Cincinnati; the Brooklyn Museum; Asian Art Museum, CA, Museum of Contemporary Art, Chicago; the Studio Museum in Harlem; the Frist Center for the Visual Arts; The Yerba Buena Center; MCA San Diego; MoCA Taipei; and Performa 09.

For more information: [SayaWoolfalk.com](http://SayaWoolfalk.com)

---

# ARTIST STATEMENTS & BIOS

**Sheila Pree Bright**

## **Statement**

*Plastic Bodies* examines the authenticity of female beauty projected by media and advertisers, who create illusions of the body by way of technology. The work presents an explorative portraiture of women transforming into dolls and evaluates projected images, using the Barbie to create a mysterious visual of metaphors. American concepts of the "perfect female body" are clearly exemplified through commercialism, portraying "image as everything" and introducing trends that many spend hundreds of dollars to imitate. It is more common than ever that women are enlarging breast with silicone, making short hair longer with synthetic hair weaves, covering natural nails with acrylic fill-ins, or perhaps replacing natural eyes with contacts. Even on magazine covers, graphic artists are airbrushing and manipulating photographs in software programs, making the image of a small waist and clear skin flawless. As a result, the female body becomes a replica of a doll, and the essence of natural beauty in popular American culture is replaced by fantasy.

In *Plastic Bodies*, I particularly show fragmented bodies of ethnic women merged with dolls to capture the contrast of the trends that are portrayed in the media. The work looks at idolatry as it applies to the way society views beauty. More importantly, it examines the assimilation of culture, ethnicity, and standards of perfection as they relate to women globally. Due to images fabricated by the media, this body of work addresses the loss of personal identity many women experience, specifically women of color.

---

# ARTIST STATEMENTS & BIOS

## Bio

**Sheila Pree Bright** is a fine-art photographer nationally known for her photographic series *Young Americans*, *Plastic Bodies*, and *Suburbia*. She received national attention shortly after earning her M.F.A. in Photography from Georgia State University, and is described in the art world as a cultural anthropologist portraying large-scale works that combine a wide-range of contemporary culture.

Bright's work is included in the book and exhibition *Posing Beauty in African American Culture* (Deborah Willis, W. W. Norton, 2009). Bright's photographs appeared in the 2014 feature-length documentary *Through the Lens Darkly: Black Photographers and the Emergence of a People* (Director: Thomas Allen Harris). Venues that featured her work include the High Museum of Art, Atlanta; Smithsonian Anacostia Museum, Washington, DC; The Museum of Contemporary Art, Cleveland; FotoFest, Houston; and the Leica Gallery in New York. She is the recipient of several awards including the Santa Fe Prize (2006), and her work is included in numerous private and public collections.

For more information: [SheilaPreeBright.com](http://SheilaPreeBright.com)

---

# ARTIST STATEMENTS & BIOS

## **Stan Squirewell**

Is it possible that our ancestors were ancient futurist or psycho-mystics? In my opinion, they were. Growing up in the age of MS-DOS coding, I found myself deeply fascinated with computer language and how symbols morphed into actions, actions into colored shapes, shapes turned into recognizable objects and within the codex I could build a limitless synthetic universe.

I am examining the relativity of global indigenous geometric patterns, specifically West African Kente schema, as a possible progenitor of modern digital cultures. I see overwhelming similarities in basic constructions and designs of computer processing chips and video games to the geometrical weave of the cloth. The vividly bold colors, precise hard lines, sequential rhythms and movements attest to the high intellectual capacity of those whom were called "primitive."

## **Bio**

Stan Squirewell is a painter, photographer, installation and performance artist. He is the first winner of the Rush Philanthropic and Bombay Sapphire Artisan series. He is privately and publicly collected including by the Reginald Lewis Museum and the Robert Steele Collection.

For more information: [StanSquirewell.com](http://StanSquirewell.com)

---

# ARTIST STATEMENTS & BIOS

## **Tamara Natalie Madden**

My work deals with the social, spiritual and cultural identity of people of African ancestry. Jamaican people and my memories of living there, served as a catalyst for this body of work. The intent of my work is for it to function as a voice for those 'every day' folk who are overlooked and shunned because of their station in life. In order to fully represent the intrinsic beauty of many of these individuals, I decided to emphasize society's fascination with materialism and splendor by using bright colors, golden washes, silk fabrics, and bold patterns.

Inspired by and images of royalty of the Akan people of Ghana and other parts of West Africa; I decided to turn regular folk into nobility. Each piece of art is an allegory that represents the soul and spirit of the individual. Their regal state embodies all that is often hidden and overlooked. My work is not about egoism; it is about empowerment of the spirit and recognition of the beauty within. The golden headpieces worn by most of the subjects in my paintings represent mystical crowns, halos, armor and weaponry for the spiritual warriors. The birds in my paintings are symbolic of my personal struggle with illness, and a representation of my survival and freedom from it.

While I enjoy using a variety of mediums to create, my medium of choice is acrylic paint. I also use a variety of mixed media to achieve my goals, including gold leaf and fabric. I am fascinated with the idea of the flat juxtaposed with the volumetric, particularly since most of my work is about emphasis on the individual. I chose to use quilting in my pieces because it denotes a strong historical connection to African ancestry.

---

# ARTIST STATEMENTS & BIOS

## Bio

**Tamara Natalie Madden** was born in St. Andrew, Jamaica and raised in Manchester, Jamaica. Her work has been featured in newspapers and magazines, including, but not limited to, the New York Times International, the Jamaican Gleaner, Heart & Soul Magazine, Upscale Magazine, and has been collected worldwide.

Many of her pieces are in the permanent collection of prestigious universities, such as the Margaret Cunningsim Center, Women and Gender Studies Department and History Department of Vanderbilt University in Tennessee. She is also in the permanent collection of Alverno College in Wisconsin, The Mother Kathryn Daniels Community Center in Milwaukee, Wisconsin, The Charles H. Wright Museum of African American History in Detroit, Tyler Perry Studios and many collections of note worldwide.

She's exhibited in many groups and solo exhibitions, and was a recipient of an individual grant from the Puffin Foundation for her project, "Never Forgotten," which focused on combating poverty worldwide.

Madden transitioned on Nov. 4, 2017 and her legacy lives on through her work.

For more information: [TamaraNatalieMadden.org](http://TamaraNatalieMadden.org)

---

# ARTIST STATEMENTS & BIOS

**Wura-Natasha Ogunji**

## **Statement**

*The epic crossings of an Ife head* emerged from the question: *Does homeland long for us?* This work visualizes the journey of a Nigerian Ife head who longs for her descendants in the Americas. Ogunji paints her face to suggest the facial markings of this artifact and then makes the difficult attempt to fly. Her stop-motion animation techniques give the viewer a sense of strained movement and flight with a journey that is marked by truncated breathing and cacophonous sounds as she flies through the air in search of history and the future.

Building upon other works in the *Ife heads* series, *Two* visualizes the experience of contact between two Ife heads who unexpectedly find each other. Their meeting reveals the sonics and gestures of going back into history to discover one's reflection when you thought you were the only one.

In *belongings* concepts of border crossing, migration and immigration emerge as the artist crawls across the hard earth with water bottles tied to her ankles. She created this work in Spain after reading about the huge numbers of people who attempt to cross from Africa into Europe via the Strait of Gibraltar. This work reflects on the significance, centrality and struggle of the body at a moment when physical belongings are virtually meaningless.

---

# ARTIST STATEMENTS & BIOS

## Bio

**Wura-Natasha Ogunji** is a visual artist and performer. Her works include drawings, videos and public performances. Her most recent creative investigations focus on the presence of women in public space in Lagos, Nigeria. Selected performances include: 'A tortoise walks majestically on window ledges' (Künstlerhaus Mousonturm, Frankfurt); 'Can't I just decide to fly?' (Gordon Institute of Performing and Creative Arts, Cape Town); and 'Sweep' (The Hemispheric Institute, Montreal). Her commissioned performance 'An ancestor takes a photograph' which recasts the traditional Egungun masquerade with women is featured in the exhibition 'DISGUISE: Masks and Global African Art' (Seattle Art Museum; Fowler; Brooklyn Art Museum). Ogunji is a Guggenheim Foundation Fellow and has received grants from The Pollock-Krasner Foundation, the Dallas Museum of Art and the Idea Fund. She has a BA from Stanford University (Anthropology) and an MFA from San Jose State University (Photography).

For more information: [WuraOgunji.com](http://WuraOgunji.com)



# PRESS HIGHLIGHTS

SECTIONS HOME SEARCH **The New York Times**

CRITIC'S NOTEBOOK  
Among the Ancient Stones, Magic as Potent as Ever

BOOKS OF THE TIMES  
Long View of History Includes Today

THE TV WATCH  
A World, From Scratch

RESERVE TICKETS

## Matisse: The Cut-Outs

---


**ArtsBeat** The Culture at Large

### Schomburg Center Plans Exhibition on 'For Colored Girls'

By FELICIA R. LEE SEPTEMBER 8, 2014 2:37 PM Comment

E-MAIL FACEBOOK TWITTER SAVE MORE

Ntozake Shange's "For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf," an audacious, feminist cry from the heart, started life in 1974 in a women's bar in California, landed on Broadway shortly thereafter and by 2010 had morphed into a Tyler



msnbc Sign In | Register

Explore Watch Join In Speak Out

Melissa Harris-Perry / Equality / Society

Playlist Race

MELISSA HARRIS-PERRY msnbc.com

### i found god in myself: The 40th Anniversary of Ntozake Shange's for colored girls

Friday, September 19, 2014 through Saturday, January 3, 2015

PROGRAM LOCATIONS  
Schomburg Center for Research in Black Culture, Latimer/Edison Gallery (84p add/direction)

Partially accessible to wheelchairs

Since its debut performance in California in 1974, Shange's work has captivated, provoked, inspired and transformed audiences all over the world. Turning to the choreopoem not simply as an engaging work of text or drama but as a well of social, political and deeply personal issues affecting the lives of women of color, the exhibition will feature 20

MELISSA HARRIS-PERRY 9/14/14

#### Ntozake Shange on the prevalence of domestic abuse

Ntozake Shange, author of "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf" joins to discuss black feminism and gives her take on the Ray Rice domestic abuse scandal.

BET★ Shows Celebs Music News

### News: Ntozake Shange Talks 'For Colored Girls' 40th Anniversary

Clip: Twenty artists commemorate Ntozake Shange's famous text "for colored girls who considered suicide/when the rainbow is enuf" 40th anniversary by creating visual art. Season 2014 (09/23/2014)

Ntozake Shange Talks 'For Colored Girls' 40th Anniversary



curated by Souleo of Souleo Enterprises, LLC SOULEO

waz there  
ember 1974  
berchani

01:30 | 02:58

# PRESS HIGHLIGHTS

**4**  **NEW YORK**

HOME NEWS WEATHER INVESTIGATIONS ENTERTAINMENT TRAFFIC CONTESTS

AS SEEN ON

**CALL OR TEXT I-888-TIPS-NJ  
AGAINST TERROR TEXT YOUR MESSAGE  
NJTPD (65873**

HOME > ON AIR > AS SEEN ON



0:38 / 4:56 HD Share <> EMBED

**"i found god in myself: The 40th Anniversary of Ntozake Shange's for colored girls"**

## HYPERALLERGIC

Sensitive to Art & its Discontents

Photographer Sends  
Case and Death  
Letters to Richard Price  
and Gogolan

Failure as Success in  
Painting: Bram van  
Velde, the Invisible (part  
1)

Al Taylor: Not Yet In  
from the Cold

Table of Japanese  
Spirits Give Form to Our  
Deepest Fears


The Trouk  
Lives of Afr  
Women


MUSEUMS

### An Art Exhibition 'for colored girls'

by Seth Rodney on December 1, 2014 1


8 | 2 | Tweet | 58



**EYEWITNESS NEWS**   
WABC-TV NEW YORK

SECTIONS TRAFFIC VIDEO New York City New Jersey

HERE AND NOW ON  
OCTOBER 5, 2014: PART 3



Schomburg.org

Here and Now: Part 3

# PRESS HIGHLIGHTS

**DAILY NEWS** NEW YORK NEWS POLITICS SPORTS ENTERTAINMENT

EVENTS | NYC CRIME | BRONX | BROOKLYN | QUEENS | UPTOWN | EDUCATION | WEATHER | OBITUARIES | NEW

## Harlem artists team up for new Schomburg exhibit honoring the 40th anniversary of Ntozake Shange's poetic monologues

Nearly half of the 21 artists featured in an exhibition that celebrates an iconic work of poetry say their works also represent the evolving dynamics of the neighborhood.

BY ALEXIS GARRETT STODGHILL / NEW YORK DAILY NEWS / Monday, October 13, 2014, 1:00 AM

11



SHARE THIS URL

[nydn.us/1tj1alp](http://nydn.us/1tj1alp)

COPY

These are some of the colors of contemporary Harlem.



Nearly half of the 21 artists featured in an exhibition that celebrates an iconic work of poetry say their works also represent the evolving dynamics of the neighborhood.

"We want to reflect the community and the community's diversity," said Peter (Souleo) Wright, who commissioned the works for "I found God in Myself," the exhibition he

**JET** Own HISTORY! MICHAEL JACKSON, live you've never seen him before! E! presents MICHAEL IN HIS OWN WORDS An exclusive re-look at the 100-page commemorative book celebrating the life of the "King of Pop"

NEWS ENTERTAINMENT LIFE JET BEAUTY VIDEO JET LOVE INSIDE JET GIVEAWAYS

**NTOZAKE SHANGE'S NEW YORK EXHIBIT OPENS**  
The exhibition showcases 20 pieces that coincide with 20 poems from "For colored girls"





LONG  
GALLERY  
HARLEM



NEW  
ARK  
ARTS



i found god in myself:  
a celebration of  
Ntozake Shange's  
*for colored girls...*

Curated by Souleo

September 17, 2014 - Present

For more information: [info@souleouniverse.com](mailto:info@souleouniverse.com)