

# emerge:

**DANNY SIMMONS & ARTISTS ON THE CUSP**

Curated by Lisa D. Hayes, ESQ. & Souleo Enterprises, LLC

## EXHIBITION DESCRIPTION

Standing on the blurred edge between the shadow of an artistic underground scene and the first glimmer of spotlight are creative visual artists on the cusp, ready to eMerge. This multi-medium exhibition, anchored by renowned visual artist, *Daniel ‘Danny’ Simmons, Jr.*, unites the work of a diverse and far-reaching selection of artists, all of which challenge the status quo, introduce non-traditional mediums (tea bags thumbtacks, buttons) and celebrate the emergence of the visual art world’s latest provocateurs, innovators and visionaries.

Anchoring the exhibition is a mini-retrospective presentation of abstract-expressionist painter, Simmons, featuring select works from the last four decades. Each piece, *The Complicated and Ongoing Search for Suitable Objects of Worship*, *Afta de Tuk Al De Cud Take* and *Barkcloth* exists on a continuum of *Simmons’* exploration of the human relationship to spirit. With contemporary and indigenous art as inspiration, Simmons investigates how a spiritual connection is developed and nurtured through the creative process to be sustained beyond the realm of physical art. *Simmons’ The Door* (1989), a fusion of painting and poetry on a wooden door serves as a literal and figurative gateway to the exhibition’s eMerging artists to explore form, portraiture and abstract expressionism using a variety of mediums.

*Al Johnson’s This Everlasting Moment* (2011) balances the tension between found objects of metal, steel, wood and tile to reflect the resiliency of the human spirit in a state of serenity and inner peace. Artist *Beau McCall* visually imagines W.E.B. Dubois’ concept of double consciousness in *Until We’re Free* (2012), a statement that opens the discourse

CONTINUED ON NEXT PAGE

## EXHIBITION DESCRIPTION

on race, class and politics in the 21st century; McCall combines decorative buttons with glow in the dark thread to transpose the American flag over the color pattern of the Pan-African flag on four panels of crowns, the latter inspired by Dr. Martin Luther King Jr. In her U.S. debut, Londoner *Shirley Nette Williams* pays tribute to iconic and tragic women of song in *A Nice Cup of Tears* (2012), stitching onto teabags portraits of singers Whitney Houston, Billie Holliday, Tammi Terrell and Florence Ballard. *Laura Gadson* pushes forth the tradition of art quilting in the hip-hop inspired piece *Old School Hip-Hop* (2010), paying tribute to Kurtis Blow. *Gadson* also addresses environmental concerns through the perspective of womanhood by repurposing eco-friendly tote bags in *Our Sacred Lady of the 3 R's: Recycle, Reuse, Repurpose*. *Andre Woolery* protests against the lack of diversity in pop art by entering icons of color into the canon through his thumbtack portraits of Jay-Z (*The Tackover*, 2010) and Jimi Hendrix (*Electric Feel*, 2011). *Greg Frederick* engages viewers through the universal language of music by creating portraits of Andy Warhol and Notorious B.I.G. with broken vinyl records and their sleeves. In his portraits shattered vinyl records reveal the public and media's obsession with labeling, tearing down and rebuilding pop culture icons. Art collective, *House of Spoof* captures the fears, hopes and dreams of youth from disadvantaged communities of color. Featured from the collective are co-founders the late, *Glenn "Spoof" Wright* and *Misra Walker*. *Walker* pays homage to *Wright*, a community- and family-oriented young man who was brutally murdered at the age of 21, in the stencil portrait *Stay Hungry* (2011). A collection of *Wright's* photography explores the depths of Down syndrome through photo portraits of his special needs brother, Isa Freeman. *David Hollier* challenges mass consumption and commercialism through *Greenpoint Sky* (2012), with images of corporate logos on canvas. Finally *Jason E. Auguste* incorporates technological resources in the digital age with a tribute to Jean-Michel Basquiat in *JMB Code* (2011); the interactive piece integrates QR (quick response) codes throughout the work and, with a mobile scanning device, transports viewers into the digital world to explore the impact of Basquiat on the global arts discourse.



## eMerge: Danny Simmons & Artists on the Cusp



TO VIEW THE VIDEO PLEASE CLICK [HERE](#)

FEATURED ARTWORK

Danny Simmons, *The Complicated and Ongoing Search for Suitable Objects of Worship*, 1997. Oil on canvas, 54 x 40 in.

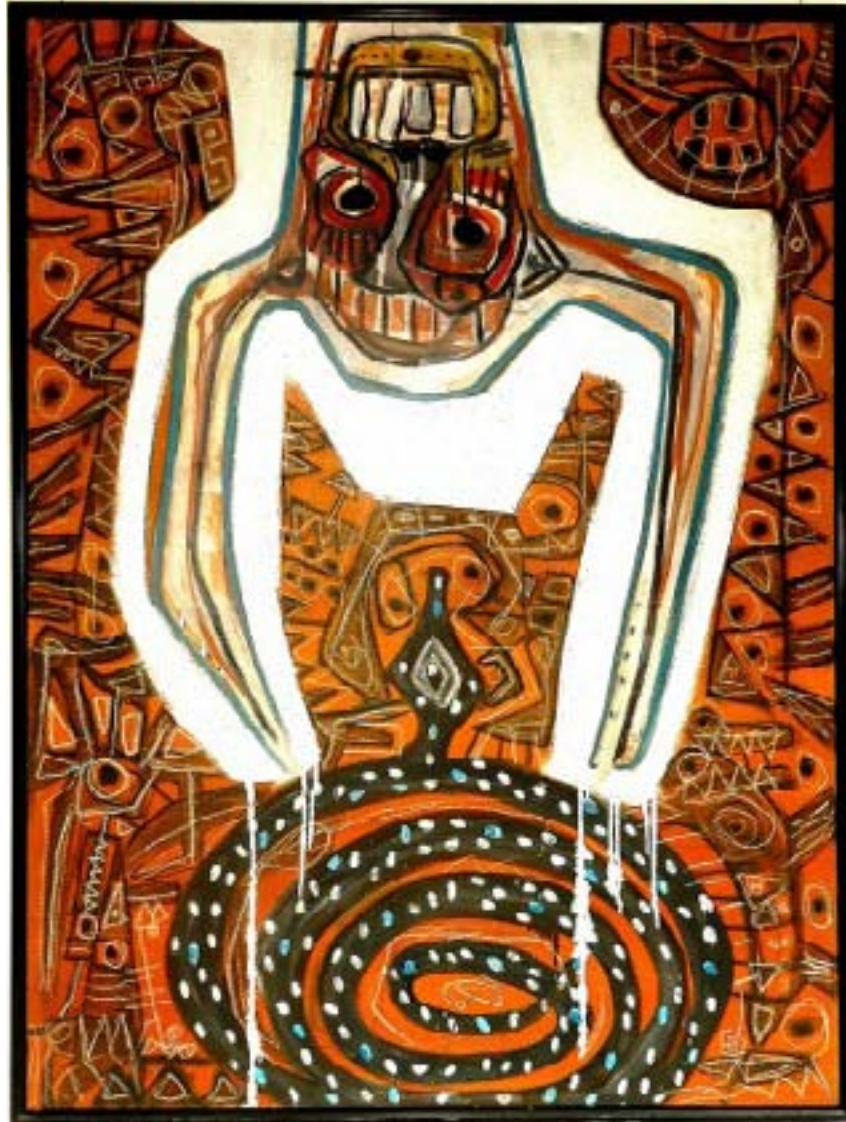


PHOTO CREDIT: TIMOTHY DUWHITE

FEATURED ARTWORK

Danny Simmons, Afta De took al De cud take, 2004. Oil and charcoal on canvas, 48 x 48 in.



PHOTO COURTESY OF DANNY SIMMONS

FEATURED ARTWORK

Danny Simmons, Barkcloth, 2011. Oil and pigment on canvas, 22 x 36 in.



PHOTO CREDIT: MARK BLACKSHEAR

FEATURED ARTWORK

Danny Simmons, *The Door*, 1989. Oil on wood, 7 x 2 ft.



PHOTO CREDIT: STEPHEN KNIGHT



FEATURED ARTWORK

Al Johnson, This Everlasting Moment, 2012. Mixed media on panel with found objects in antique box, 14.5 x 32 x 2.5 in.



PHOTO COURTESY OF AL JOHNSON

FEATURED ARTWORK

Beau McCall, *Until We're Free*, 2012. Buttons, glow in the dark thread, denim, Plexiglas and burlap, 40 x 40 in.



PHOTO CREDIT: GREG FREDERICK

FEATURED ARTWORK

Shirley Nette Williams, A Nice Cup of Tears (Series) Whitney Houston, 2012.  
Mixed media: teabag, thread, saucer, fabric, 28.5 x 28.5 in.



PHOTO COURTESY OF SHIRLEY NETTE WILLIAMS

FEATURED ARTWORK

Laura Gadson, Our Lady of the Sacred 3 R's: Recycle, Reuse, Re-Purpose, 2012. Quilt art, 19w x 44h in.



PHOTO CREDIT: STEPHEN KNIGHT

FEATURED ARTWORK

Laura Gadson, Old School Hip-Hop, 2010. Quilt art, machine appliqué and quilted with fabric maker, 18w x 29h in (framed).



PHOTO CREDIT: STEPHEN KNIGHT

FEATURED ARTWORK

Andre Woolery, Jay-Z The Tackover, 2011. 7,633 thumbtacks and oil paint, 36 x 48 in.

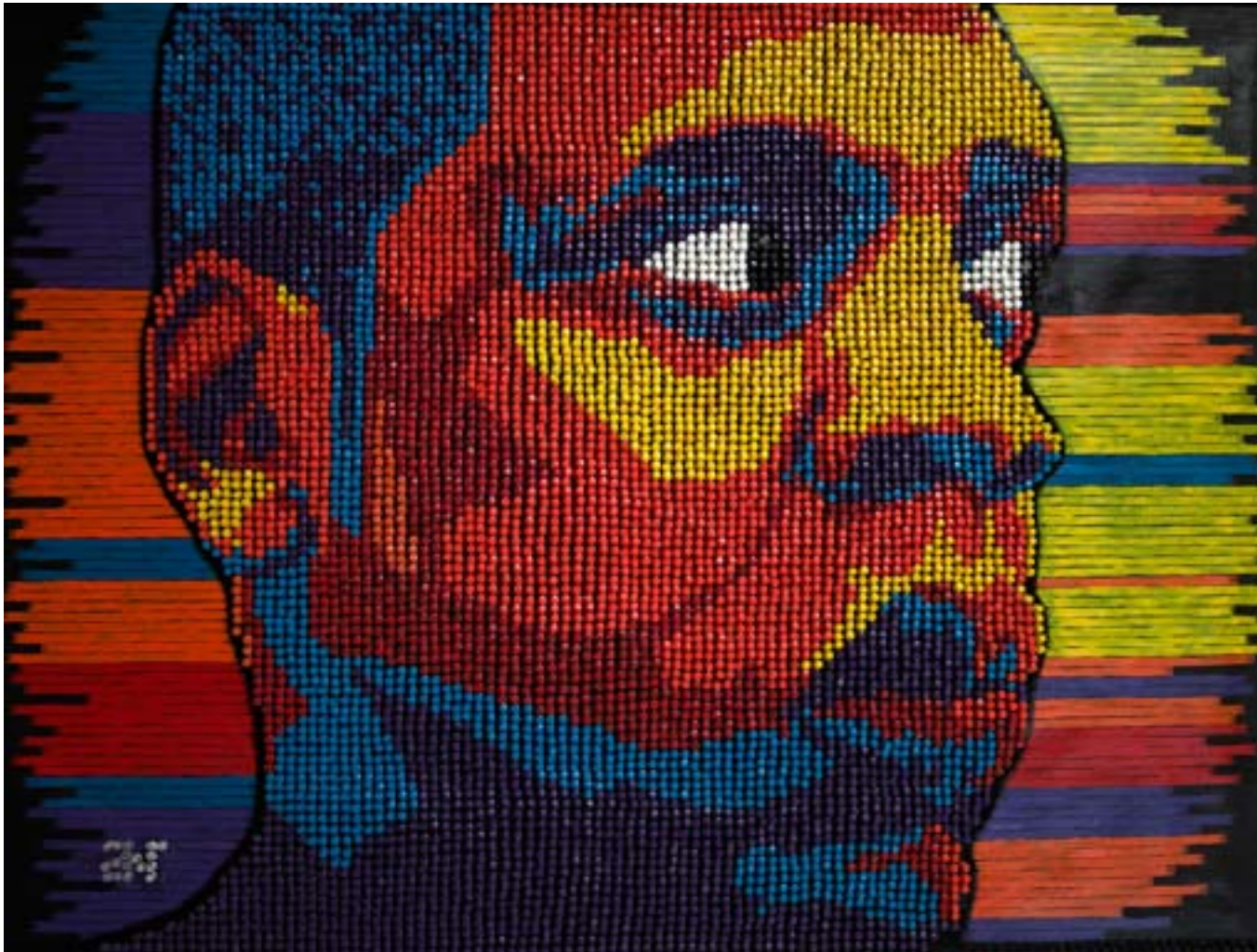


PHOTO COURTESY OF ANDRE WOOLERY

FEATURED ARTWORK

Andre Woolery, Jimi Hendrix Electric Feel, 2011. Over 3,000 thumbtacks and oil paint, 26 x 48 in.



PHOTO COURTESY OF ANDRE WOOLERY

FEATURED ARTWORK

Greg Frederick, Notorious B.I.G., 2012. Broken vinyl records on canvas, 28.5 x 28.5 in.



PHOTO CREDIT: GREG FREDERICK



FEATURED ARTWORK

Greg Frederick, Andy Warhol, 2011. Broken vinyl records on canvas, 28.5 x 40.5 in.



PHOTO CREDIT: GREG FREDERICK

FEATURED ARTWORK

Misra Walker (House of Spoof), Stay Hungry, 2011. Silkscreen, 18 x 22 in.

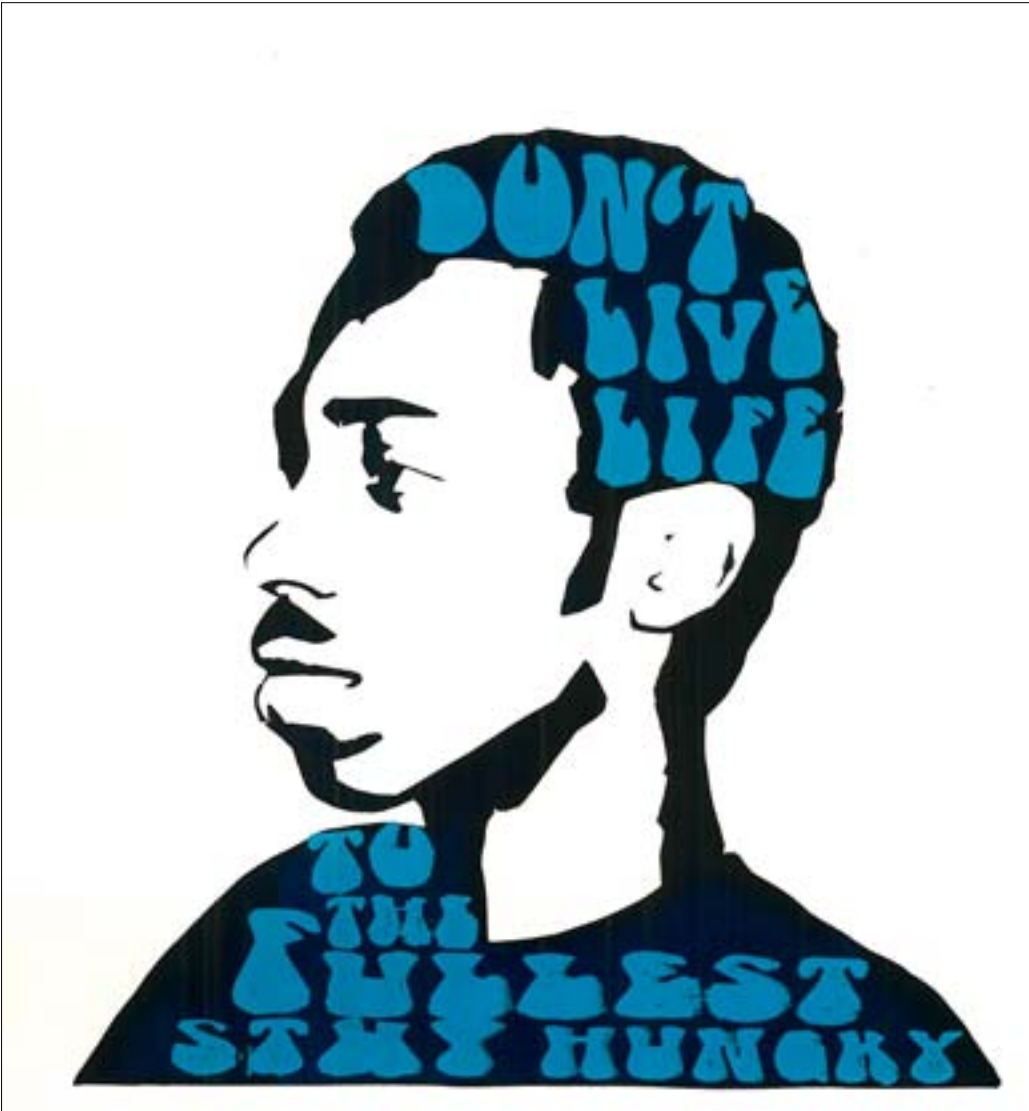


PHOTO COURTESY OF HOUSE OF SPOOF

FEATURED ARTWORK Glenn Wright (House of Spoof), A Day in the Life of Down Syndrome (Series), 2008-2009. Photography.



PHOTO CREDIT: GLENN "SPOOF" WRIGHT OF HOUSE OF SPOOF

FEATURED ARTWORK

David Hollier, Greenpoint Sky, 2012. Acrylic on canvas, 27.5 x 36.5 in.



PHOTO CREDIT: STEPHEN KNIGHT

FEATURED ARTWORK

JaSon E. Auguste, JMB Code, 2011. Acrylic on high-resolution digital print on vinyl, 52 x 52 in.



PHOTO COURTESY OF JASON E. AUGUSTE

## Danny Simmons

Danny Simmons is an artist as much as he is a public impresario. Older brother of hip-hop mogul Russell Simmons and rapper Joseph Simmons (“Reverend Run” of Run DMC), he is the founder and President of the Rush Arts Gallery + Resource Center. In addition, Simmons converted part of his loft in Brooklyn into the Corridor Gallery. Simmons is also the founder and Vice-President of the Rush Philanthropic Arts Foundation, a non-profit organization. Simmons, has had his work shown nationally. Chase Manhattan Bank, the United Nations, and the Schomburg Center for Black Culture all display his work as part of their collections.

Along with his brother Russell, Simmons established “Def Poetry Jam,” which has enjoyed long-running success on HBO. Simmons is the author of *Deep in Your Best Reflection, I Dreamed My People Were Calling But I Couldn’t Find My Way Home*, a volume of poetry and paintings, and *Three Days As The Crow Flies*, a novel about the NYC arts scene in the turbulent 1980’s. He sits on the board of trustees of several NYC cultural institutions.

For more information click [here](#).

## Al Johnson

While formally trained in the techniques of the Great Masters, Al Johnson's art, in fact, goes to the essence of jazz in that it brings together many influences while celebrating individuality. Mr. Johnson honed these skills, while attending famed institutions such as Pratt Institute, the Albert Pale School of Commercial Arts and the Arts Student League.

Mr. Johnson has exhibited at the Tokyo Metropolitan Museum in Japan, the Guangzhou International Art Fair in China and New York City in a juried exhibition curated by Jordan Kantor, during his tenure as Assistant Curator at the Museum of Modern Art. His abilities as a draftsman have allowed him the opportunity to develop the original renderings of the Georgia Aquarium, the largest aquarium in the world. Chosen out of a nationwide search, Mr. Johnson created the commissioned portrait of Congresswoman Shirley Chisholm, permanently installed in Brooklyn Borough Hall, in New York City.

As a storyboard artist, Mr. Johnson has collaborated on the Academy Award Winning Film "The Hours", HBO's "Soprano's," "Six Feet Under" and "Sex and The City," and the 2010 Izod Indy 500 commercial, to name a few.

His passion is to inspire. Mr. Johnson gives back to future artists by providing his unique teaching style designed by Al Johnson Art Studios.

For more information please click [here](#).

## Beau McCall

Themes, emotions and visions represented in an elaborate multifaceted format. The whimsical sensation of an eclectic fusion of color, shapes and textures. The story told by a single image. These are a few of the features exemplified in the artwork of Beau McCall. Drawing inspiration from the vast button collection of his mother and aunts, he crafts art images combining various materials such as mother of pearl, wool and decorative buttons. With deliberate focus the buttons are arranged to stimulate one's curiosity and imagination, while simultaneously drawing attention to the unique history of buttons. Thereby McCall's work generates a discussion surrounding many topics such as class, race and politics.

As a creative artist, McCall began his career in Harlem after arriving with nothing more than two hundred dollars, a duffel bag and a few buttons in his pocket from home. Two years later he made his critically acclaimed debut with wearable art at the Black Fashion Museum show for Harlem Week. McCall went on to become an established force within the Black Fashion Museum collective presenting at their shows consecutively for ten years, as well being featured in their museum exhibition and prestigious events. During this time, McCall's visually captivating work was featured in the fashion bible, *Women's Wear Daily* and on *PBS*. Since then McCall has begun to focus solely on creating visual art. *eMerge: Danny Simmons & Artists on the Cusp*, marks his debut as a visual artist. McCall is also a noted creative arts expert providing commentary for various media outlets including *Black Enterprise* magazine (digital).

For more information please click [here](#).



## Shirley Nette Williams

An artist's craft is measured by a combination of creativity and meticulous execution. It is this balance that London-based artist, Shirley Nette Williams effortlessly masters in her work, known as stitch faces. Nette Williams uses her bare hands and/or sewing machine to stitch images of intriguing faces. In the process she utilizes various mixed media forms such as fabric dyes, acrylic paint, plastic mesh and even teabags. The result is an exploration of layers and texture to convey character. Each intricately woven piece of art amazes with its detail and provokes curiosity and fascination with the form, beauty and mystery of the human face. Nette Williams' background in fashion and costume design has led to her work being featured in fashion magazines such as Vogue Italia, I-D and The Face. Nette Williams also makes her visual arts debut in "eMerge: Danny Simmons & Artists on the Cusp."

For more information please click [here](#).

## Laura Gadson

Quilt, fiber mixed media artist, Laura R. Gadson has explored various art mediums but has used quilting as her primary medium of artistic expression since 2001. Her work has been exhibited in the New York State Museum in Albany, The Cork Gallery at Lincoln Center, Columbia University and in national group exhibitions. Gadson's quilt designs have been selected to be displayed as banners in Harlem's 125th Street Business Improvement District banner project for both 2009/10 and 2010/11 seasons and will have work fabricated as a permanent iron plaque in Harlem's newly constructed East River Park. Her craftwork is in the private collections of such notables as Susan Taylor and Iyanla Vanzant as well as many local collectors. A Harlem brownstone has been her home, studio and personal gallery since 1993.

Ms. Gadson is a graduate of the renowned Fiorello LaGuardia High School of Music and Art and holds a Bachelor of Fine Arts degree from the City College of New York. Besides creating her quilts she also teaches various art forms and curates/coordinates opportunities for other artists to exhibit. Curatorial credits include the "Harlem Sewn Up" quilt exhibition at the Dwyer Cultural Center in 2009 and "Pieced Together: from Moscow to Harlem" in collaboration with the Russian American Foundation in 2011. She has been an instrumental force in the formation of the Strivers Art Circuit tour, a promotional endeavor for artists who live or work in the Striver's Row Corridor of Harlem, New York.

For more information please click [here](#).

# Andre Woolery

Born in Jamaica and raised in Morristown, NJ, by day Andre Woolery is the Associate Digital Director of KBS+P, representing clients such as TD Ameritrade and Kodak. Still he manages to tap into his creativity by pinning portraits of artists together out of thumbtacks. In addition to these signature pieces, Woolery also crafted more formal paintings of other people of note like Michael Jackson, Muhammad Ali, Erykah Badu, and Bob Marley. Woolery's work has been featured in the New York Times, ArtInfo.com, Daily Mail UK, Huffington Post UK and more.

For more information please click [here](#).

## Greg Frederick

Greg Frederick's vinyl pop art is inspired by modern-day street artists such as Banksy, Mr. Brainwash and Shepard Fairey. His pieces are created with broken vinyl records, their sleeves/packaging and other recycled materials. His work appeared next to Andy Warhol silk-screens at the Leslie-Lohman Museum of Gay and Lesbian Art in his first professional show, while the influential design website Fab.com highlighted Frederick as its featured artist in January 2012. Most recently, Frederick made his solo debut with the exhibition, Idolize This at the Get Up Gallery in Las Vegas, NV.

For more information please click [here](#).

## House of Spoof

A collective of young artists that was formed in the memory of Glenn "Spoof" Wright, a fellow artist and friend. Wright was an artist on the cusp when his life was tragically taken away at the age of 21. To honor his commitment to community and the arts, the House of Spoof has transformed an abandoned space in the Hunts Point area of the Bronx into an open source of art named, Brick Gallery. They are a diverse group that works with various artistic mediums such as photography, painting, music, drawing, graphic design, silkscreen printing and other forms of printmaking. Wright is the younger brother of co-curator, Souleo.

For more information please click [here](#).

## David Hollier

After 11 years as a UK based artist with AP-ART group, Hollier has made Bushwick, Brooklyn his new home for inspiration. By day he is an Adjunct Professor at Parsons the New School for Design and he has designed graphic design campaigns for Old Navy and Gap. By night he creates strong graphical aesthetic visuals in various mediums including watercolor, spray paint, oil and acrylic. Hollier identifies himself as a documentarian with a keen interest in symbolism, theology and current affairs.

For more information please click [here](#).

## Jason E. Auguste

As a self-taught artist, JaSon E. Auguste taps into the secret, mystical chambers of his DNA's ancient code to reflect on the inner and outer mysteries of life, which he sees and feels around. These codes, patterns, sequences and symbols are subconsciously embedded and encoded in his works of art. Auguste uses multiple art mediums and forms in his visual arts from hand drawings to digital processes. Auguste has exhibited at El Museo del Barrio for a one-day exhibition and tribute to Jean-Michel Basquiat, the French Institute for the International Organization of the Francophonie, the Jamaican film presentation for Better Must Come at Lincoln Center and his solo show entitled *Qiddus: An Ancient Modern Introspective*.

For more information please click [here](#).

## **Lisa D. Hayes, ESQ.**

With her background in law, savvy business sense and eye for art, Lisa D. Hayes, ESQ. is transforming a condominium into a premier gallery. Hayes serves as manager of, Strivers Gardens Gallery, which is housed with The Strivers Gardens Condominium, located in the heart of Harlem. The space is the vision of legendary deceased architect, J. Max Bond, Jr. and he was also responsible for the design of the Studio Museum in Harlem, Martin Luther King Jr. Center for Nonviolent Social Change and Harlem's Schomburg Center for Research in Black Culture. In her role, Hayes has remained committed to providing a venue for gifted professional visual artists. Hayes has managed and/or curated prior exhibitions featuring celebrated works by iconic artists such as: Romare Bearden, Leroy Campbell, Betty Blayton, Otto Neals, Ademola Olugebefola, Kwame Braithwaite, the artists of Gee's Bend and more. Hayes is also one of the co-founders of the Strivers Art Circuit, which has placed artists and their works in local businesses to create new spaces of opportunity.



## Souleo Enterprises, LLC

Souleo Enterprises, LLC is the umbrella company that creates and produces entertaining and informative events, media and artistic projects by founder, Souleo. This Brown University graduate and dynamic young talent's list of journalism credits includes *Newsweek*, *Ebony*, *New York Press*, *Black Enterprise*, *JET* and more. Souleo's expertise and content has been featured on CNN's *The Nancy Grace Show*, MTV's *FNMTV Premieres*, *the New York Post*, *the Chicago Sun-Times*, *Access Hollywood*, CBS's *The Insider*, NPR's *News & Notes*, *BET.com*, *Match.com* and in the *Boston Globe*. Most recently the company has formed a partnership with the prestigious non-profit arts service organization the Harlem Arts Alliance. The initial project, a weekly column entitled "Harlem Arts Alliance Presents: On the 'A' w/Souleo" is now syndicated online and in print via several outlets including *EBONY* magazine (digital), *SoulTrain.com*, *New York Amsterdam News*, *Rolling Out*, and more. Souleo has also launched his career as a curator with the exhibition entitled, *eMerge: Danny Simmons & Artists on the Cusp*. The exhibition set opening night attendance records for Strivers Gardens Gallery and has received media support from NBC, the NY Times, NY Daily News, *Ebony.com* and more. In addition, Souleo Enterprises, LLC is developing several special projects designed to support and empower the arts and culture community, including the youth initiative CULTURE CRASHERS.

For more information please click [here](#).

THE NEW YORK TIMES, FRIDAY, AUGUST 10, 2012

# SPARE Times Aug 10 16

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BY ANDREW BARNHART

## For Children

**'A CLEARING IN THE FOREST'** **STU-**  
**RYTELLING** (Sunday) Boys and girls  
are forever wandering into enchan-  
ed forests in fairy tales, but they  
don't expect to stumble onto one just  
off the bustling streets of Manhattan.  
Thanks to the Peter Jay Sharp Foun-  
dation and the Central Park Conserva-  
ncy, they have something that  
comes close. Called the Peter Jay  
Sharp Children's Glade, it has a natu-  
ral amphitheater that is the site of "A  
Clearing in the Forest," a series of  
arts programs every other Sunday  
through Oct. 7. This Sunday features  
the storyteller Robin Rudy in "Tales  
About Summer and the Other Sea-  
sons." At noon, weather permitting,  
inside the park near 164th  
Street (entrance at 164th Street and  
Central Park West), (212) 663-1274,  
centralparknyc.org/hearing; free.

**GET UP & GO: FAMILY ADVENTURE**  
**RACE** (Sunday) Children sometimes  
need to run away from their parents,  
but in this new fitness competition  
from the City Parks Foundation,  
they'll run with them. Children in two  
age categories — 4 through 11 and 11  
through 15 — and a parent or guard-  
ian will run a course that includes 12  
activity stations. Each team must  
complete a station's task — basket-  
ball free throws, tumbles and bench  
push-ups among them — before ad-  
vancing. The top three teams in  
each group will receive awards. Reg-  
istration is now closed, but spectators  
are welcome. (The event is  
sponsored by the Summer  
moved to Sunday because of  
weather forecasts.) Ages 4 through  
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**RIVERFLICKS FOR**  
(Friday) You may  
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about 8:30 p.m.  
the Hudson 20  
(212) 627-2222

**"EMERGE: DANNY SIMMONS AND ARTISTS ON THE CUSP"** (Sunday, and continuing through Sept. 7) For the artist Andre Woolery, it was the song "Takeover" by Jay-Z that hit the nail on the head for the portrait he would do of that rapper. Or rather, it hit the thumbtack. For in Mr. Woolery's "Jay-Z: The Takeover," thousands of colorful thumbtacks form the image, above, that is included in this show of nine emerging artists and one established one, Danny Simmons, at the Strivers Gardens Gallery in Hamilton Heights. On Sunday several events are planned there, including a meet-and-greet with many of the artists starting at 3 p.m. (Mr. Simmons will not attend.) And, at 4 p.m., a panel of art professionals will discuss the collecting of emerging art. The discussion, like the exhibition, is free and open to the public. Otherwise open by appointment, the show can be viewed this Sunday from 2 to 7 p.m.; it continues through Sept. 7. The gallery is at 300 West 135th Street, ground floor, (646) 320-0514, striversgardensgallery.jpweb.com. Don't toss that paper clip; in the right hands, it could be something of beauty. (Anne Mancuso)

the Hudson Warehouse's production of "Richard III" on the north side of 42nd Street.

100 Sculpture Park, Long Island City, Queens, (718) 308-1818, www.sculpturepark.org; free.

at 8 p.m. at  
can be  
Sun.



TO VIEW THE VIDEO PLEASE CLICK [HERE](#)

## Harlem's heart ... and Souleo!

CHAKA PHILLIPS

Monday, July 09, 2012

Peter (Souleo) Wright says he is inspired by Oprah.

The former MTV personality, budding journalist, curator and producer of cultural and educational events imagines that he developed his Winfrey-like creativity in a past life, along with the media magnate's ability to prevail in the face of adversity.

"I came back with less money, but a better body," he says.

All joking aside, the 26-year-old Harlemite is building a formidable profile, spurred on by lofty goals and the lingering sorrow of a horrific family tragedy.



Peter (Souleo) Wright, 26, is making his first foray into event production...

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*The Sole Word!*

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**RUSSELL SIMMONS' BROTHER DANNY SPOTLIGHTS ARTISTS ON THE CUSP WITH 'EMERGE' EXHIBIT**

Carman Shantae Abbott | Posted August 14, 2012



Uptown New York continues to gladden with the history of the African and Black American experience. Beltingly, the haven of one of the greatest movements of Black artistic expression—the Harlem Renaissance—is also home to a new generation of provocateurs, with the current exhibition of *EMERGE: Danny Simmons & Artists on the Cusp*, held at the Drivers Gardens Gallery on the East side.

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The Dream

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## Artists use everyday materials to create masterpieces

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Stephen Knight photo

Photo: Monday, July 23, 2012 12:00 am

By BRENNAN H. JOHNSON Special to the AmNews | 0 comments

Thumbtacks, buttons and other everyday materials inspired emerging Harlem artists to create their pieces.

This past Thursday, artists displayed their works at the Strivers Gardens Gallery, located at 300 W. 135th St. Co-curators Lisa D. Hayes, manager of Strivers Gardens Gallery, and Souleo, of Souleo Enterprises, helped make "Merge: Danny Simmons & Artists on the Cusp" possible.

"This is an exhibit that focuses on African-American artists in Harlem to promote and encourage the work of new and exciting artists," Hayes said.

Ten artists altogether—Danny Simmons, Greg Frederick, Ja'Son Auguste, Deau McCall, Shirley Nette Williams, Andre Woodery, Laura Jackson, Al Johnson, David Hollier and House of Spool—showed their works to those who came out to support.

All of the pieces that were presented used materials that are normally used for everyday tasks. Woodery, born in Jamaica and raised in Monmouth, N.J., tapped into his creativity by pinning together portraits of artists using only thumbtacks. One of his pieces, a portrait of Jay-Z, used 7,833 thumbtacks.

McCall uses decorative buttons, plastic and wool for

### Weekly E-Edition

July 26 - Aug 1, 2012

Just in Time Notes

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## Danny Simmons Set To Bring Artistic Talent To Strivers Garden Gallery (PHOTOS)

Posted July 11, 2012 by Courtney Connley for Global Grind Staff

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## Emerge Art Show Honors Late Artists and Highlights Work of Emerging Artists

11:01 AM EDT 7/14/2012 by admin

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Co-Curators Souleis (left), and Lisa D. Hayes (right)

"It's real nice to be here for the memory of my son. Right now it's just hurting me though, because they took an innocent kids life for nothing. As every day goes by it just seems more real to me that he is gone. I had 21 years with him and now it's going on three years without him," explained Peter Wright Sr., father of deceased artist Glenn "Spoof" Wright, when asked about his participation in the Strivers Gardens Gallery Emerge Arts Show.

They say the good die young. Yet, they also say not to allow one's self to fall victim to cliché's. So where is the happy medium? If art truly imitates life then how is it that such a promising, young artist's journey could be cut so short? There is a war being waged between barbarians and

everyone else and each party is equipped with their own platoon of soldiers. However, on the afternoon of July 12, the Strivers Gardens Gallery's event "Emerge" landed a significant victory for us all in the name of progress and the healing power of the arts.

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## Art Experts Share Tips on Art Collecting at eMerge Gallery Talk in Harlem

3:37 PM EDT 8/18/2012 by admin

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Strivers Garden Gallery and Souleo Enterprises LLC hosted a dialogue on innovation and art appreciation on Sunday, Aug. 12. Titled Gallery Talk, it was created in celebration of the eMerge: Danny Simmons & Artists on the Cusp art exhibition, featuring Danny Simmons and budding artists. The discussion presented an opportunity for some of the art world's most accomplished advisors, gallery owners and curators to share their knowledge of art collecting with novices.

The panel of experts included Amy Kisch, founder and CEO of AKart, an art advisory agency; Tracy Causey-Jeffery, owner and director of Causey Contemporary Gallery; and arts management specialist Debra Vanderburg-Spencer, whose clients include the Schomburg Center for Research in Black Culture and the Harlem Arts Alliance. It was facilitated by Lisa D. Hayes, co-curator of the Strivers Gardens Gallery.

"I encourage both beginners as well as long-term collectors to educate their eyes. What you like right now might be different than what you like in two months. Hopefully, these are things you're investing in, not only financially, but also spiritually and emotionally," said Kisch in responding to the common question

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### How to be an African-American art lover: Why investing in original black art is affordable, easy and edifying

By Demetria Miller | August 28, 2012 at 1:00 PM

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**Andre Woolery's piece "Jay Z: The Tackover" (\$8,750) is made of 7,633 painted thumbtacks. The multi-media work is part of the exhibition "eMerge: Danny Simmons & Artists on the Cusp" at the Strivers Gardens Gallery in Harlem, New York.**

1 of 9

In today's lean economic times, purchasing art might seem frivolous (and by all means don't have your electricity cut off for the sake of owning a painting you can only view by candlelight), but you don't have to be a millionaire to own quality artwork. That idea was part of the theme at the panel discussion held recently at *Strivers Gardens Gallery* in Harlem. The discussion was part of series of events put on in conjunction with "eMerge: Danny Simmons and Artists on the Cusp," an art exhibition featuring a wide range of talented artists.

The exhibit, which runs through September 6, 2012 at the Strivers Gardens Gallery, was co-curated by *Souleo Enterprises, LLC* and *Lisa D. Hayes, Esq.* It includes quilts, mosaics, paintings and even a door. Much of the work relates to African-American culture. Gentrification, hip-hop and survival are among the themes of the works. Prices for the pieces in the exhibit range from \$125 to \$15,000.

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**Beau McCall**

**The emergence:** The only thing that's really new out there is technology. So what we do as artist is use what we have to make contemporary work - using different materials to make it new and make it fresh. I use buttons, and everyday materials that we take for granted but I've developed it with a unique technique to make it interesting.

**The inspiration:** Inspiration. When I'm approaching pieces, sometimes I start out with a theme and fingers take me in different directions. This is my debut piece. I didn't know where I was going. I started out with crowns that were inspired by Dr. Martin Luther King. I was also inspired by W.E.B. Dubois and his idea of double consciousness. I did a double flag, with the Pan African flag over the American flag, to let people be aware that we're still fighting for our freedom in this country.

**The Advice:** Stay true and passionate to yourself. Stay focused. The world we live in is the technology age so there are a lot of things to distract you from your focus.

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# emerge:

**DANNY SIMMONS & ARTISTS ON THE CUSP**

Curated by Lisa D. Hayes, ESQ. & Souleo Enterprises, LLC

# emerge:2.0

MELVIN VAN PEEBLES & ARTISTS ON THE CUSP

Curated by Lisa D. Hayes, ESQ. & Souleo Enterprises, LLC

## EXHIBITION DESCRIPTION

On September 19, 2013 the showcase series, *eMerge 2.0* launched its second annual celebration of some of today's most exciting and evolving contemporary visual artists. Creations from early-career art makers, produced by reimagining such everyday objects as thumbtacks, clothing buttons and vinyl records, were displayed alongside the items from the revered "master of artistic reinvention," Melvin Van Peebles.

As the exhibition's anchor, Van Peebles made his visual art debut with *Ex-Voto Monochrome (A Ghetto Mother's Prayer)*, (2006), a mixed media meditation exploring the intersection between violence, economic disenfranchisement, womanhood and faith. Noteworthy pieces from Van Peebles' private collection were also on display, including two rarely seen paintings by George Helton, deceased husband of Isabel Taylor Helton, designer of Van Peebles' Manhattan apartment.

Glass artist, Joseph Cavalieri's *And Then There's Maude*, (2013) celebrates the iconic 1970s TV character, Maude Findlay (played by Bea Arthur), a middle-aged, politically liberal woman living in suburbia. Cavalieri employs a meticulous ancient process that involves cutting glass from a paper pattern, kiln-firing enamel onto the colored glass at 1250 degrees Fahrenheit and adding modern elements of collage, silk screening and LED lights. Jason E. Auguste also gleans inspiration from pop culture with, *iAncientModernTuneIn*, (2013), a large-scale sculpture made entirely out of vinyl records. Auguste seeks to celebrate the power of music as a spiritual force moving us with rhythm and beat, sound and power and delivering messages and purpose.

Mixed media artist, Kimberly Mayhorn's *Angst For a Paradise Lost* (2009) explores how religious ideologies anchor itself throughout the world amongst society. Religious texts, found objects, wood and a 20 lb. weight are used to create tension between unlikely materials to create a new dialogue on the global implications on religious practices and humans' relationship with religious texts.

## EXHIBITION DESCRIPTION

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Josh Goldstein's *Wing Fat (shmeat)*, (2011) explores the murky boundary between the mundane and the sublime that he has observed during his daily travels throughout New York City. By juxtaposing Chinese take-out menus, bodega signs, Geovanny Polanco concert posters, Urdu newspapers, street signs, graffiti, and other urban ephemera, he recontextualizes the banalities of city life. Goldstein's second piece, *hood* (2013) is a portrait of Trayvon Martin, the 17-year-old black teen who was fatally shot in February 2012 in a high-profile incident that sparked national outrage and a discussion about racism, classism and the justice system. The artist uses Skittles (Martin was carrying a bag of Skittles at the time of his killing) to recreate the iconic photo of Martin wearing a hoodie. The color palette of red, white and blue references the American flag as a critique of the nation's ongoing issues surrounding race and violence.

David Hollier's *Mandela*, (2013) is part of his collection of drawings titled "Imago Verbum." These are images made up of words and done entirely by pen. A recurring theme in the series is portraits of influential people with a positive message. Thus he presents a tribute to Nelson Mandela, leader of the anti-apartheid movement and South Africa's first black president.

Beau McCall's *Domino Kool (Hood Classic I)*, (2013) challenges Kool-Aid, a popular drink associated with childhood and innocence. Through the use of buttons, McCall transforms the Kool-Aid logo into a deceptive character enticing with its smile and vibrant color yet offering a sugary nutritional deficiency that has contributed to serious health ramifications within urban communities. The viewer is left with the question: to drink or not to drink? Another popular supermarket brand is the subject of art in Misra Walker's *Aunt Yemeya* (2013). Walker juxtaposes two iconic figures. One is, Aunt Jemima who was first represented as a mammy figure, later transformed into a contemporary figure of motherhood and is now a familiar face in the supermarkets. Walker adds into the photograph, Yemaya a



## EXHIBITION DESCRIPTION

goddess of Yoruba culture. She is the protector of the sea and mother to all life. Her history has traveled across seas and transformed and blended with other religions. Thus, Walker explores both women's cultural similarities and transformations.

Laura Gadson's *Lovin' is Really My Game*, (2013) shares its namesake with a 1970s song by the band, Brainstorm. Gadson reflects on her youthful days of music, block parties and mating rituals through the depiction of a woman dancing and embracing life. Clara K Johnson's *Fiery Plea* (2012) is an abstract diptych of layered acrylic paints and paper with juxtaposed line drawings by acrylic marker. It reflects the ease of movement, the simple complexities and the wondrous subtleties found in nature.

Greg Frederick's *Michael Jackson*, (2013) pays tribute to the legendary entertainer. Entirely composed of broken vinyl records the piece is at once an embrace of pop culture and a critique of its appetite to build up and then shatter pop stars. Finally, Andre Woolery's *It's All About the Benjamins* (2011) is meant to play with the ideas of currency, the power of the mind and the place that black people hold in United States history. The Benjamin displayed here is clearly not Benjamin Franklin, he is Benjamin Banneker, an 18<sup>th</sup> century African-American author, scientist, mathematician, farmer, astronomer, publisher and urban planner. Here the gloss of the thumbtacks and the bill are meant to clash with the grit of American history.

# eMerge 2.0:

Melvin Van Peebles & Artists on the Cusp

Strivers Gardens  
Gallery



**FEATURED ARTWORK**

Melvin Van Peebles, Ex-Voto Monochrome (A Ghetto Mother's Prayer), 2006.  
Mixed media, 89 x 63 in.



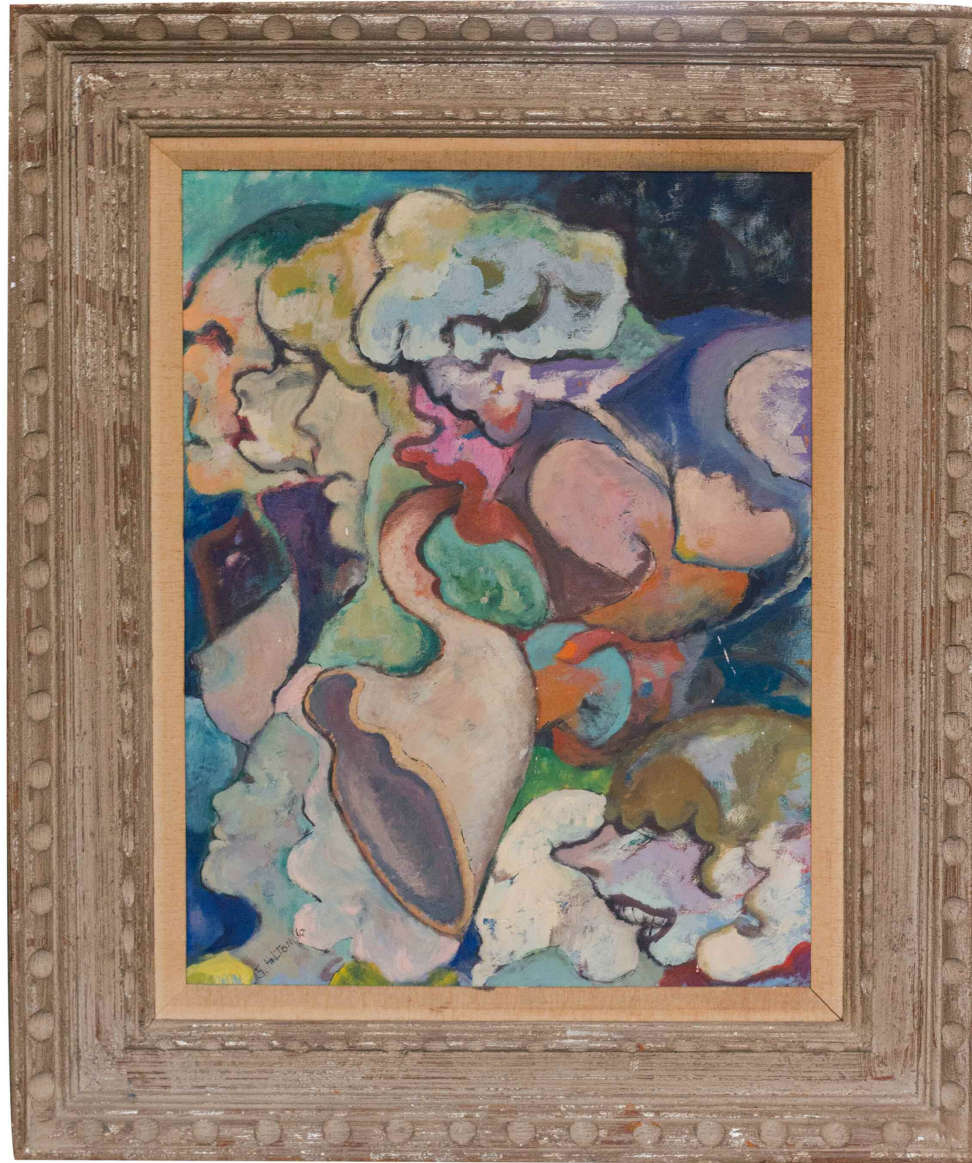
**FEATURED ARTWORK**

George Helton, Untitled, (year unknown). Oil on canvas, 25.5 x 31.5 in.  
*Courtesy of the private collection of Melvin Van Peebles.*



**FEATURED ARTWORK**

George Helton, *The Rock Concert*, (year unknown). Oil on canvas, 27.5 x 33 in.  
*Courtesy of the private collection of Melvin Van Peebles.*



## FEATURED ARTWORK

Joseph Cavalieri, And Then There's Maude, 2013.

Silk screened and kiln fired stained glass, metal Frame, LED lighting, 16.5 x 16.5 x 2 in.



## FEATURED ARTWORK

JaSon E. Auguste, iAncientModernTuneIn, 2013.

Skullcandy Rasta headphones, original african wood carved mask, vintage albums, 89 in x 69 in.



**FEATURED ARTWORK**

Kimberly Mayhorn, *Angst For a Paradise Lost*, 2009. Mixed media, 43 in. (diameter).





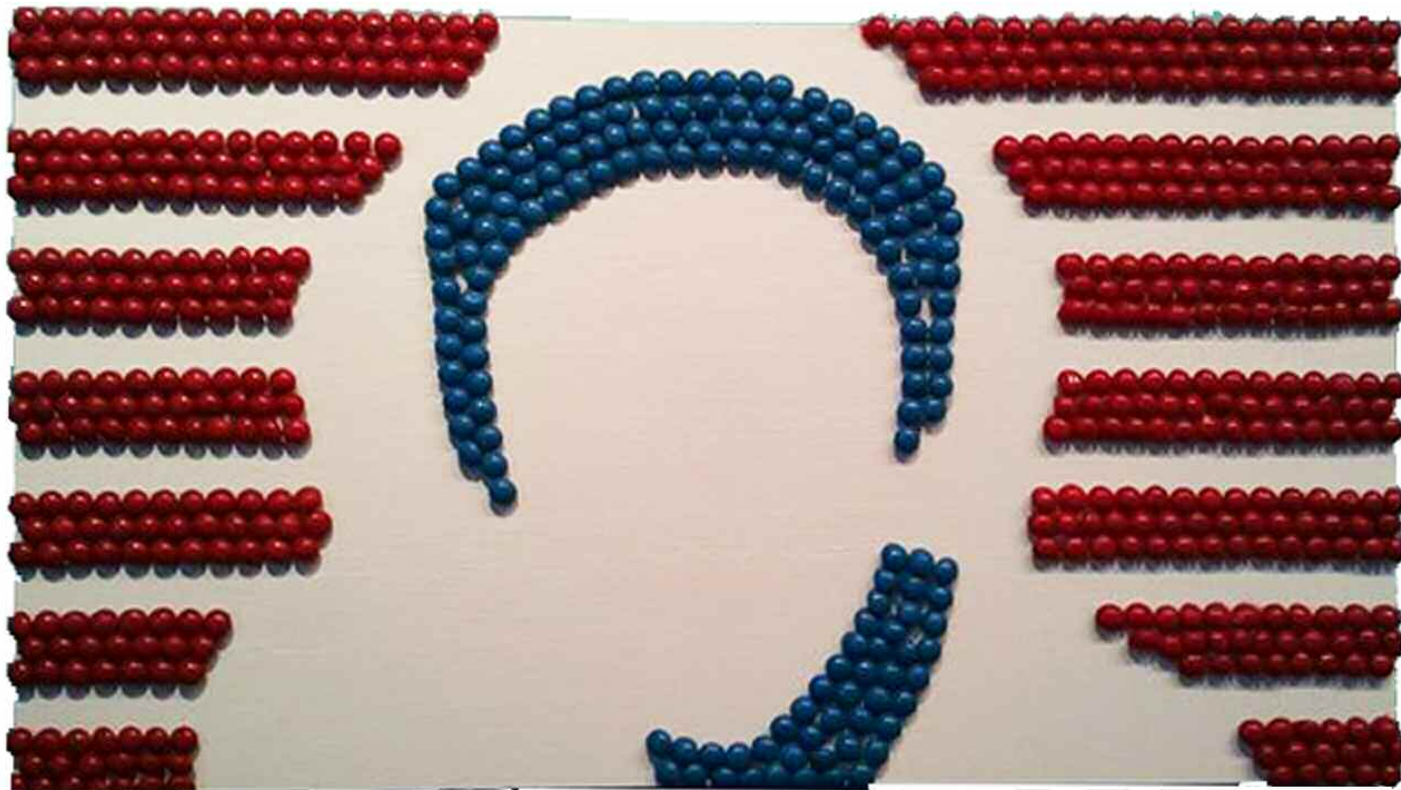
**FEATURED ARTWORK**

Josh Goldstein, Wing Fat (shmear), 2011. Mixed media, 52 x 54 in.



## FEATURED ARTWORK

Josh Goldstein, hood, 2013. Skittles on painted plywood, 25 x 13 in.



## FEATURED ARTWORK

David Hollier, Mandela, 2013. Pen and ink, 42 in. sq (framed).

Text From speech: Nelson Mandela, "Renewal and Renaissance – Towards a New World Order," delivered on July 11, 1997 at the Oxford Centre For Islamic Studies, UK.

THE PURPOSE OF STUDYING HISTORY IS NOT TO DERIDE HUMAN ACTION NOR TO WEED OVER IT OR TO HATE IT, BUT TO UNDERSTAND IT, AND HOPEFULLY THEN TO LEARN FROM IT AND TO MAKE OUR FUTURE... THE MERGENCE OF THE REFORMATION AND THE RENAISSANCE OF A NEW WORLD ORDER... THE OWN RIGHT PART OF A SIGNIFICANT PERHAPS OF GLOBAL OR CAN ONLY FROM THE RE MOVEMENT IN A ATTE ITSELF FROM SIMILAR MOVEMENTS CO-EXISTING WITH IT. CAN WE SAY WITH CONFIDENCE THAT IT IS WITHIN OUR REACH TO DECLARE THAT NEVER AGAIN SHALL CONTINENTS, COUNTRIES OR COMMUNITIES BE REDUCED TO THE SMOKING BATTLEFIELDS OF CONTENDING FORCES OF NATIONALITY, RELIGION, RACE OR LANGUAGE? SHALL WE RISE TO THE CHALLENGE WHICH HISTORY HAS PUT BEFORE US OF ENSURING THAT THE WORLD'S PRODIGIOUS CAPACITY FOR ECONOMIC GROWTH BENEFITS ALL ITS PEOPLE AND NOT JUST THE POWERFUL? WILL FUTURE GENERATIONS SAY OF US: INDEED, THEY DID LAY THE FOUNDATIONS FOR THE ERADICATION OF WORLD POVERTY; THEY SUCCEEDED IN ESTABLISHING A NEW WORLD ORDER BASED ON MUTUAL RESPECT, PARTNERSHIP AND EQUITY?

**FEATURED ARTWORK**

Beau McCall, Domino Kool (Hood Classic I), 2013.

Buttons, plexiglass, embroidery thread, plastic jar, wood shelf, doilies, 25 x 25 in. Pour: 51 in.



**FEATURED ARTWORK**

Misra Walker (The House of Spoof Collective), Aunt Yemaya, 2013. Photography, 27 x 35 in.



## FEATURED ARTWORK

Laura Gadson, *Lovin' is Really My Game*, 2013. Textile, 43 x 23 in.

Song reference: Brainstorm, "Lovin' is Really My Game" from the album *Stormin'*, Tabu Records, 1977.



**FEATURED ARTWORK**

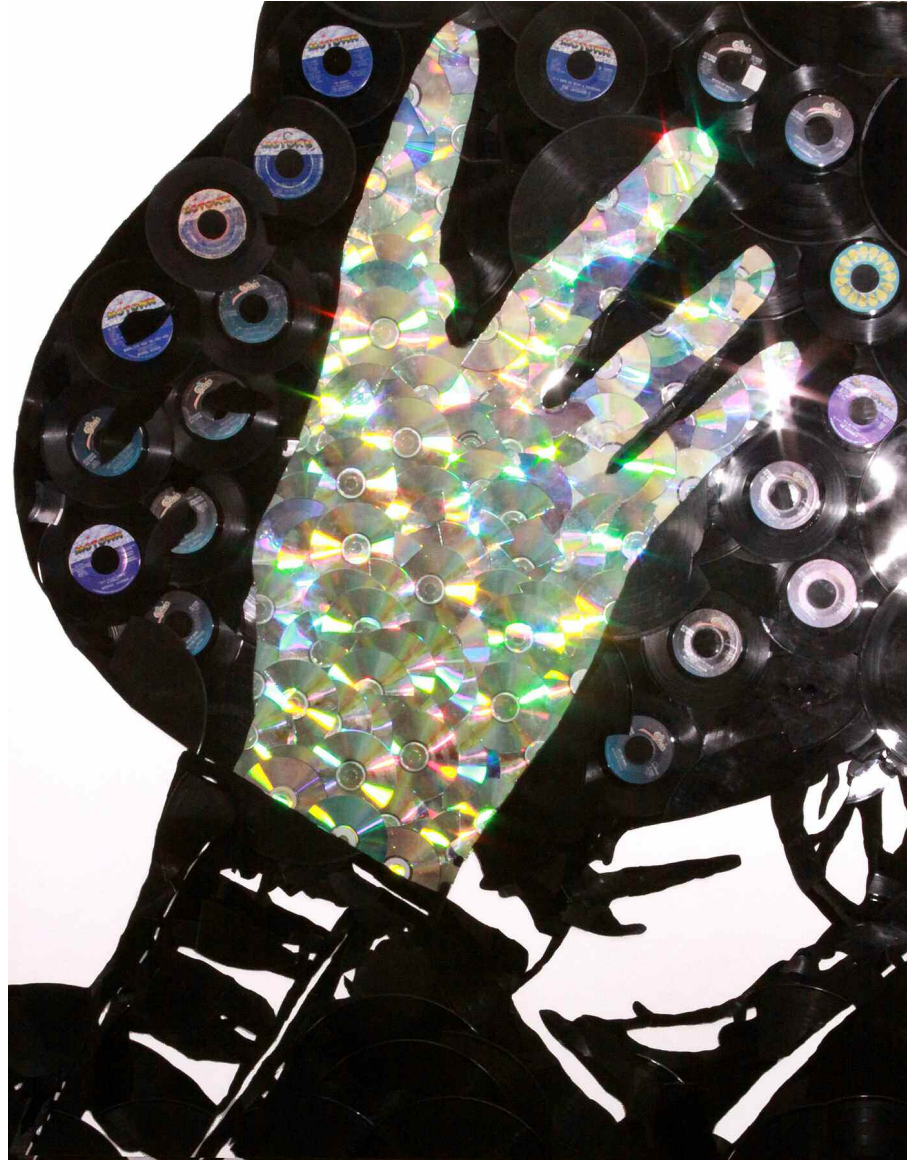
Clara K Johnson, Fiery Plea, 2012.

Mixed media: acrylic paint, handmade paper, acrylic marker, acrylic mediums, gallery wrap, 34 x 24 in. (diptych).



## FEATURED ARTWORK

Greg Frederick, Michael Jackson, 2013. Vinyl records and CDs on wood panel, 48 x 60 in.





## FEATURED ARTWORK

Andre Woolery, It's All About the Benjamins, 2011. 23,850 thumbtacks, 108 x 48 in.



## Melvin Van Peebles

Melvin Van Peebles was born in 1932 on the South Side of Chicago. Though primarily known as the father of blaxploitation (1971's *Sweet Sweetback's Baadasssss Song* is recognized as African-American cinema's opening salvo) and independent film as a whole, Van Peebles has tried - and succeeded at - pretty much every type of artistic endeavor one can think of including: visual artist.

In 1953 he attended Ohio Wesleyan University on a combined art and ROTC scholarship and eventually graduated with a major in English. After serving in the Air Force he travelled through Mexico working as a portrait painter. Shortly thereafter Van Peebles began to explore other creative disciplines including directing, writing, producing, and acting in such groundbreaking films as *Watermelon Man* (1970) and *Sweet Sweetback's Baadasssss Song* (1971).

He has been equally prolific as a novelist, journalist, playwright, musician, rapper and composer—and was the first African-American to hold a seat on the American Stock Exchange. His numerous achievements include the French Legion of Honor, the 1999 Chicago Underground Film Festival's Lifetime Achievement Award, several Tony Award nominations, a Grammy Award nomination and a Gotham Award from MoMA.

## George Helton

George Helton, deceased husband of Isabel Taylor Helton, designer of Van Peebles' museum-like Manhattan apartment, which is home to the paintings, illustrations, and sculptures he's completed over the years. Helton's work ranges from paintings to sculptures depicting the African-American experience. Many details regarding his artistic and private life remain a mystery without much verifiable information available to the general public.

## Joseph Cavalieri

Cavalieri's award-winning work has been exhibited in art galleries and museums in the U.S. Europe, India and Australia, including the Museum of Arts and Design (New York), The Society of Arts and Crafts (Boston). Bullseye (Oregon) Water Mill (South Hampton, NY) as well as TS Art Projects in Berlin. He has been chosen for the International Arte Laguna Prize in Venice, Italy. He is currently represented by the Duane Reed Gallery in St. Louis, and had three one-man-shows in 2013.

Joseph's work is part of the permanent collection of the Museum of Arts and Design, and the Leslie-Lohman Museum, both in New York. Permanent installations can be seen at Dixon Place Theater, New York; Sanskriti Foundation, Delhi; Instituto Sacatar, Brazil; Lo Studio dei Nipoti, Italy; North Lands Creative Glass, Scotland, and New York City's MTA Philipse Manor Train Station, in Sleepy Hollow, New York.

Cavalieri was born and raised in Pleasantville, New York, the youngest of seven children, then graduated the School of Visual Arts in Manhattan. Joseph Art Directed at GQ, Good Housekeeping and People magazines, helping decide important issues like who is the "sexiest man alive" and the "best and worst dressed" celebrities. In 1997 he was introduced to glass through classes at UrbanGlass, which led to teaching and working full-time in 2009.

For more information please [click here](#).

## JaSon E. Auguste

As a self-taught artist, JaSon E. Auguste taps into the secret, mystical chambers of his DNA's ancient code to reflect on the inner and outer mysteries of life, which he sees and feels around. These codes, patterns, sequences and symbols are subconsciously embedded and encoded in his works of art.

*As he states, "I live For the Most High. I create, I love, I am here... so simple but complex... I am a soul From creation, traveling through existence until this moment in time. I love to help others with their lives and works that uplift us all. I have been moved by a remembrance of a time when we used the different realms in the sphere of life to heal our bodies, minds and uplift four souls. I travel in search of these realms to bring to form that can be seen, felt and nurtured. My works are full of Wadada (Love). Seeing the Seen Unseen I feel has always heal, so with colors movements ancient symbols with modern meanings, I see the unseen. Which all interpreted by my heart, felt by my soul and moved by my emotions. These works are for those who see, feel and heal beyond what is seen. Qiddus (Sanctified) Selah Qiddus Wadada, Inspired by The Ancientcy of Existence an the Future of the now."*

Auguste uses multiple art mediums and forms in his visual arts from hand drawings to digital processes. Auguste has exhibited at El Museo del Barrio for a one-day exhibition and tribute to Jean-Michel Basquiat, the French Institute for the International Organization of the Francophonie, the Jamaican Film presentation for Better Must Come at Lincoln Center and his solo show entitled Qiddus: An Ancient Modern Introspective.

For more information please [click here](#).

## Kimberly Mayhorn

Brooklyn-based artist, Kimberly Mayhorn is a Whitney Museum of American Art, Independent Study Fellow, and was selected by Essence magazine as one of "30 Women to Watch."

Kimberly is a self-taught conceptual artist utilizing film, sound, found objects, leather, mechanical components such as springs, pulleys, weights, clock parts and gears to create large-scale, site-responsive installations, assemblages, sculptures, and mixed media art that are process-driven exploring themes such as history, time, tension and decay.

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. She has also collaborated with choreographers Dai Jian, Shalewa Mackall and the late Lowell Dennis Smith and has participated in artist residencies at Atlantic Center for the Arts with Master Artist Radcliffe Bailey; The University of Chicago for the Study of Race, Politics, and Culture; Sculpture Space; Delaware Center for the Contemporary Arts; HERE Artist Residency Program, among others. Kimberly is also the recipient of a 2013 Yaddo residency.

For more information please [click here](#).

## Josh Goldstein

Born in Indiana with Mexican and Jewish roots, Josh Goldstein has long reveled in walking the line between divergent worlds. Though his life began in the Midwest, he maintained an obsession with New York City until he finally moved there in 1993. Once in the city, he quickly began soaking in its cultural stew. He studied architecture at Pratt Institute, made rugelach at a subterranean bakery in Little Italy, worked at a few architectural firms, and co-hosted a public-access TV show comparing the relative merits of Ritz Crackers with apples. Whenever he had a free minute he explored the city on his bike.

On these rides Goldstein photographed everything from Chinese fishmongers and Jamaican patty stands, to graffiti, street signs, and manhole covers. But it was the classic New York City bodega that especially caught his attention in the early years. He was riveted by the bodegas' bright colors, bold graphics, and rotating set of key words, as well as by their entrepreneurial spirit.

Recently, Target commissioned Goldstein to conceive three billboards in Times Square totaling 6000 square feet. He is currently represented by JLA Studios in Brooklyn, and has also been represented by Galerie Geraldine Zberro in Paris. His multi-paneled collages hang at the corporate headquarters of Vitamin Water and Credit Suisse First Boston, in the main branch of the Bronx Public Library, and at WNYC's Greene Space, as well as numerous private collections throughout the United States, South America, and Europe.

He received a Bachelor of Architecture from Pratt Institute, and a Bachelor of Arts from Washington University in St. Louis.

For more information please [click here](#).

## David Hollier

After 11 years as a UK based artist with AP-ART group, Hollier has made Bushwick, Brooklyn his new home for inspiration. By day he is an Adjunct Professor at Parsons the New School for Design and he has designed graphic design campaigns for Old Navy and Gap. By night he creates strong graphical aesthetic visuals in various mediums including watercolor, spray paint, oil and acrylic. Hollier identifies himself as a documentarian with a keen interest in symbolism, theology and current affairs.

For more information please [click here](#).



## Beau McCall

Themes, emotions and visions represented in an elaborate multi-faceted format. The whimsical sensation of an eclectic fusion of color, shapes and textures. The story told by a single button. These are a few of the features exemplified in the artwork of, Beau McCall. Drawing inspiration from the vast button collection of his mother and aunts, he crafts art images combining various materials such as mother of pearl, wool and decorative buttons. With deliberate focus the buttons are arranged to stimulate one's curiosity and imagination, while simultaneously drawing attention to the unique history of buttons. Thereby McCall's work generates a discussion surrounding many topics such as class, race and politics.

As a creative artist, McCall began his career in Harlem after arriving with nothing more than two hundred dollars, a duffel bag and a few buttons in his pocket from home. Two years later he made his critically acclaimed debut with wearable art at the Black Fashion Museum show for HARLEM WEEK. McCall went on to become an established force within the Black Fashion Museum collective presenting at their shows consecutively for ten years, as well being featured in their museum exhibition and prestigious events. During this time, McCall's visually captivating work was featured in the fashion bible, Women's Wear Daily and on PBS. Since then McCall has begun to focus solely on creating visual art. eMerge: Danny Simmons & Artists on the Cusp in 2012, marked his debut as a visual artist. In 2013 he made history as one of the exhibiting artists in AARP NY's first-ever art exhibition. McCall is also a noted creative arts expert providing commentary for various media outlets including Black Enterprise magazine (digital).

For more information please [click here](#).

## Misra Walker of The House of SpooF Collective

Misra Walker is a Founding member of this collective of young artists that was formed in the memory of Glenn “SpooF” Wright, a fellow artist and friend. Wright was an artist on the cusp when his life was tragically taken away at the age of 21. To honor his commitment to community and the arts, the House of SpooF has transformed an abandoned space in the Hunts Point area of the Bronx into an open source of art named, Brick Gallery. They are a diverse group that works with various artistic mediums such as photography, painting, music, drawing, graphic design, silkscreen printing and other forms of printmaking. Wright is the younger brother of co-curator, Souleo.

For more information please [click here](#).

# Laura Gadson

Quilt, Fiber mixed media artist, Laura R. Gadson has explored various art mediums but has used quilting as her primary medium of artistic expression since 2001. Her work has been exhibited in the New York State Museum in Albany, The Cork Gallery at Lincoln Center, Columbia University and in national group exhibitions. Gadson's quilt designs have been selected to be displayed as banners in Harlem's 125th Street Business Improvement District banner project for both 2009/10 and 2010/11 seasons and will have work fabricated as a permanent iron plaque in Harlem's newly constructed East River Park. Her craftwork is in the private collections of such notables as Susan Taylor and Iyanla Vanzant as well as many local collectors. A Harlem brownstone has been her home, studio and personal gallery since 1993.

Ms. Gadson is a graduate of the renowned Fiorello LaGuardia High School of Music and Art and holds a Bachelor of Fine Arts degree from the City College of New York. Besides creating her quilts she also teaches various art forms and curates/coordinates opportunities for other artists to exhibit. Curatorial credits include the Harlem Sewn Up quilt exhibition at the Dwyer Cultural Center in 2009 and Pieced Together: From Moscow to Harlem in collaboration with the Russian American Foundation in 2011. She has been an instrumental force in the formation of the Strivers Art Circuit tour, a promotional endeavor for artists who live or work in the Striver's Row Corridor of Harlem, New York.

For more information please [click here](#).

## Clara K Johnson

The five-year old, pint-sized girl with thick, brown glasses and four plaits in her hair stood amid the yelling and screaming of her seven siblings and the wailings of countless nieces and nephews and had a notion, "We need to bring some art into this house."

Even since those early days of childhood chaos, Clara K Johnson, in her own special way, sought to make her surroundings beautiful. She often helped her late father refinish the woodwork at their home and labored with him on home improvement projects throughout the city of Rochester, New York where she grew up.

Quietly and unbeknownst to her, these early artistic endeavors laid the foundation for her talents and gifts to thrive. These gifts were planted from birth, as her late maternal grandfather, Benjamin R. Harrison, was the creator of Johnson C. Smith's mascot, "The Golden Bull," in Charlotte, North Carolina.

To those that know Clara well, it's no real surprise that she's now focusing her talents on canvas with oil and acrylic paints. Once again, she is using her talents to create beauty in the world as she brings art into her house and yours.

Clara currently resides in Raleigh, North Carolina. She loves to travel, paint and decorate.

For more information please [click here](#).

# Greg Frederick

Greg Frederick's vinyl pop art is inspired by modern-day street artists such as Banksy, Mr. Brainwash and Shepard Fairey. His pieces are created with broken vinyl records, their sleeves/packaging and other recycled materials. His work appeared next to Andy Warhol silk-screens at the Leslie-Lohman Museum of Gay and Lesbian Art in his first professional show, while the influential design website Fab.com highlighted Frederick as its featured artist in January 2012. Most recently, Frederick made his solo debut with the exhibition, *Idolize This* at the Get Up Gallery in Las Vegas, NV.

For more information please [click here](#).

## ARTIST BIO

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# Andre Woolery

Born in Jamaica and raised in Morristown, NJ, by day Andre Woolery is the Associate Digital Director of KBS+P, representing clients such as TD Ameritrade and Kodak. Still he manages to tap into his creativity by pinning portraits of artists together out of thumbtacks. In addition to these signature pieces, Woolery also crafted more formal paintings of other people of note like Michael Jackson, Muhammad Ali, Erykah Badu, and Bob Marley. Woolery's work has been featured in the New York Times, ArtInfo.com, Daily Mail UK, Huffington Post UK and more.

For more information please [click here](#)

## Lisa D. Hayes, ESQ.

With her background in law, savvy business sense and eye for art, Lisa D. Hayes, ESQ. is transforming a condominium into a premier gallery. Hayes serves as manager of, Strivers Gardens Gallery, which is housed with The Strivers Gardens Condominium, located in the heart of Harlem. The space is the vision of legendary deceased architect, J. Max Bond, Jr. and he was also responsible for the design of the Studio Museum in Harlem, Martin Luther King Jr. Center for Nonviolent Social Change and Harlem's Schomburg Center for Research in Black Culture. In her role, Hayes has remained committed to providing a venue for gifted professional visual artists. Hayes has managed and/or curated prior exhibitions featuring celebrated works by iconic artists such as: Romare Bearden, Leroy Campbell, Betty Blayton, Otto Neals, Ademola Olugbefola, Kwame Braithwaite, the artists of Gee's Bend and more. Hayes is also one of the co-founders of the Strivers Art Circuit, which has placed artists and their works in local businesses to create new spaces of opportunity.

For more information please [click here](#).

## Souleo Enterprises, LLC

Souleo Enterprises creates and produces entertaining and informative events, media and artistic projects. As a journalist, Souleo has written for Newsweek, Ebony, New York Press, Black Enterprise, XXL, Sister 2 Sister, and Rolling Out. He's also been featured on CNN's The Nancy Grace Show, MTV's FNMTV Premieres, Access Hollywood and The Insider, and in the New York Post, the Chicago Sun-Times, the Boston Globe, BET.com, and Match.com. Souleo recently created the column "On the 'A' w/ Souleo" which is now syndicated online across several media properties including Huffington Post, EBONY.com, SoulTrain.com, New York Amsterdam News, and Rolling Out. In partnership with the New York Public Library, he produces LGBT, financial literacy and creative arts programming. As a curator, his notable exhibitions include "eMerge: Danny Simmons and Artists on the Cusp," the first-ever AARP exhibition "Lasting Legacy: The Journey of You," Harlem's unprecedented multi-gallery collaborative exhibition "Motown to DeF Jam."

For more information please [click here](#).



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**The New York Times** **Art & Design**

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ART & DESIGN BOOKS DANCE MOVIES MUSIC TELEVISION THEATER

### At 81, Still a Master of Reinvention

Melvin Van Peebles Headlines a Group Art Show



Karsten Moran for The New York Times

The screenshot displays the WNBC website interface. At the top, the logo for '4 NEW YORK' is visible, featuring the NBC peacock. Below the logo is a navigation menu with the following items: HOME, NEWS, VIDEO (which is highlighted), WEATHER, INVESTIGATIONS, ENTERTAINMENT, TRAFFIC, and CO. Underneath the navigation menu, there is a section titled 'AS SEEN ON'. This section contains a promotional banner for 'Jeep THE 2014 JEEP GRAND CHEROKEE' with a photograph of a red SUV. Below the banner, there is a breadcrumb trail: 'HOME > ON AIR > AS SEEN ON'. The main content area features a video player showing two men in a studio setting. The man on the left is older, wearing a light-colored suit and a white cap. The man on the right is younger, wearing a white tank top and a necklace, and is holding a bouquet of colorful items.

The screenshot shows the top navigation bar of TheGrio.com with the logo and social media links. Below the navigation is a 'LIVING' section header. The main article is titled 'Legendary filmmaker Melvin Van Peebles makes visual art debut at Harlem gallery' by Dorelle Irwin, dated September 25, 2013. The article features a large photo of three people: Lisa D. Hayes, Melvin Van Peebles, and Souleo. To the right of the article is a sidebar with a travel advertisement and a 'Top Stories in Living' section.

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**LIVING**

### Legendary filmmaker Melvin Van Peebles makes visual art debut at Harlem gallery

by Dorelle Irwin | September 25, 2013 at 12:43 PM

Comments 1 Print

Co-Curator Lisa D. Hayes, ESQ; Exhibiting Artist Melvin Van Peebles; Co-Curator Souleo. (Photo: Shawn Smith)

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## RENAISSANCE MAN: Melvin Van Peebles Makes Visual Art Debut

THE HARLEM ARTS ALLIANCE PRESENTS ON THE "A" WITH SOULEO

By SOULEO





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It was all about helping collectors and emerging artists at a special gallery talk, sponsored by Simone International/Papi Wines, this past Sunday for the art exhibition **eMerge 2.0: Melvin Van Peebles & Artists on the Cusp**.

Lia Zaaloff, curator at the Bronx Museum of the Arts shared details about the museum's **Artist in the Marketplace (AIM)** program, which provides opportunities for emerging artists to gain greater visibility. While Zaaloff acknowledged the responsibility of museum's to support emerging artists she also noted the importance of taking initiative to stand out in a competitive field. "This idea that you get an MFA and have galleries scouting you is not true for most. If galleries and dealers are not coming to you, you can be the person to take that initiative and curate a show," she says.

Of course when you curate a show you will need to set prices. This is where collector Peter Hort shared a valuable story of witnessing an emerging artist without a lengthy bio who sold out his first show, then raised prices for his second show and still sold out, but ultimately failed to sell anything at this third show after raising prices even higher. The lesson? Don't be eager to increase prices without a solid track record. "It is hard to bring the value of your work down. Successful artists price it low and want people pining for it. It's about building a foundation so that you have shows 60 years from now," he advises.



The screenshot shows the Indiewire website interface. At the top left is the Indiewire logo with a navigation link 'BROWSE THE INDIEWIRE NETWORK'. A search bar is located at the top right. Below the navigation is a banner for the movie '12 YEARS A SLAVE', which has won 7 Golden Globes and is described as 'ABSOLUTELY ESSENTIAL VIEWING'. The main article is titled 'Shadow and Act' with the subtitle 'On Cinema Of The African Diaspora'. To the right of the title is a 'CAPTAIN PHILLIPS' banner. Below the title is a navigation menu with 'HOME', 'ABOUT', and 'CONTACT'. A row of featured articles includes 'Short Films', 'S&A Sci-fi, Fantasy, Horror Short Films Contest ...', 'At Least Five Oscar-Qualifying Documentaries ...', 'Patsey's Plea: Black Women's Survival in ...', 'Interview- Becoming Winnie: Naomie Harris ...', and 'AFI Fest 2013 Review: 'Mandela: Long Walk ...'. A 'PROJECT IMAGINATION' advertisement is on the right. Below the featured articles is the main article 'Renaissance Man Melvin Van Peebles Celebrates 81st Birthday w/ Mixed Media Art Centerpiece' by Tambay A. Obenson, dated August 8, 2013. Social sharing buttons for Facebook (146 shares) and Twitter (13 tweets) are on the left. At the bottom right, there are buttons to 'FOLLOW SHADOW AND ACT' and 'EMAIL UPDATES'.

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## Renaissance Man Melvin Van Peebles Celebrates 81st Birthday w/ Mixed Media Art Centerpiece

BY TAMBAY A. OBENSON  
AUGUST 8, 2013 7:18 PM

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# NEW YORK Amsterdam News

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## Melvin Van Peebles at the gallery

Ron Scott | 11/7/2013, 3:37 p.m.



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## Melvin Van Peebles at Strivers Gardens Gallery in NYC

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Havelock Nelson

Judith Davis | [NY Writing Examiner](#)

October 12, 2013 Like 1

On Sunday October 6, 2013 from 3-4 pm, **Melvin Van Peebles** was available for an intimate conversation as part of the exhibition, eMerge 2.0: Melvin Van Peebles & Artists on the Cusp.

During the talk, Van Peebles was discussed his legendary career, visual art debut and his private art collection including paintings by George Helton. He also treated the audience

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## Melvin Van Peebles readies first visual arts exhibit

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eMerge 2.0

Jim Bessman | [Arts & Exhibits Examiner](#)  
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September 2, 2013 Like 84

"Know what a man wants on his 81st birthday?" multifaceted **Melvin Van Peebles** asked a journalist the day before turning 81 on Aug. 21.

"His 82nd!"

Be that as it may, the legendary filmmaker (the pioneering 1971 blaxpotation classic *Sweet Sweetback's Baadasssss Song*,



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**Melvin Van Peebles, Renaissance man, makes visual art debut**

by Souleo Thu., Aug. 15, 2013 12:09 PM EST

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### Melvin Van Peebles, 81, Makes Delayed Public Debut As Visual Artist

The legendary filmmaker, novelist and all-around cultural force shows off fellow artists' work and his own at the Strivers Gardens Gallery.

by Irene Nwoye  
on September 23, 2013  
in News Feed  
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**EMERGE 2.0: MELVIN VAN PEEBLES & ARTISTS ON THE CUSP**

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Strivers Gardens Gallery and Soule Enterprises present **EMERGE 2.0: Melvin Van Peebles & Artists on the Cusp** September 19 – November 7 at Strivers Gardens Gallery 300 West 135th Street. With the visual arts debut of pioneering novelist, journalist, director, playwright, actor, rapper and musician Melvin Van Peebles' "Ex-Voto Monochrome A Ghetto Mother's Prayer," a mixed media meditation exploring the intersection between violence, economic disenfranchisement, womanhood and faith – and also boasts noteworthy pieces from Van Peebles' private collection, including two rarely-seen paintings by George Helton, deceased business of Isabel Taylor Helton, designer of Van Peebles' museum-like Manhattan apartment, which is home to the paintings, illustrations,

**EVENTS**

- 22 Sep** Friday Andrea Arroyo Debuts "Marooned Interlocutor" @ The Malcolm X & Dr. Betty Shabazz Center
- 1 Sep** Friday Anshur Night Special Edition @ The Apollo Theater
- 14 Sep** 6:00 pm Opening Reception of "EMERGENCY OF SOUL WALKER" @ HEALTH GALLERY
- 11 Sep** 4:00 pm "Haru-Pull" Promoting Exhibition Artist Talk @ The LaFayette Harlem Art Center
- 18 Sep** 4:00 pm "Haru-Pull" Promoting Workshop @ The LaFayette Harlem Art Center

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You are here: Home > Features > Entertainment > An Evening with the Legendary Mr. Melvin Van Peebles

**AN EVENING WITH THE LEGENDARY MR. MELVIN VAN PEEBLES**  
Written by Tina Pellico

When I first got the news that I would be interviewing the legendary Mr. Melvin Van Peebles my first thoughts were, what can I, little ol' me ask someone so great? A man who is such huge deal, having been so influential to our, my culture?

Mr. Van Peebles' resume is long, full and interesting. He's a filmmaker, a composer, novelist, Wall Street trader, playwright, band leader and vocalist. He just recently decided to get into visual arts and his newest endeavour is the start and launch of a sportswear line. At 81 with abs, style and spunk, he does not plan on slowing down any time soon.

# emerge:2.0

MELVIN VAN PEEBLES & ARTISTS ON THE CUSP

Curated by Lisa D. Hayes, ESQ. & Souleo Enterprises, LLC



# MOTOWN TO def Jam

Curated by Souleo • [info@souleouniverse.com](mailto:info@souleouniverse.com) • 646-320-0514

## Exhibition Description

*Motown to Def Jam* is an interdisciplinary, multi-gallery exhibition celebrating African-American Music Appreciation Month (June). Over 40 visual artists pay tribute to socially conscious music created by recording artists from Chess, Stax, Motown, Philadelphia International and Def Jam Records. The exhibition debuted on June 15, 2013 as an unprecedented collaboration between four Harlem art galleries including: La Maison d'Art, The LeRoy Neiman Art Center, Strivers Gardens Gallery and The Sol Studio. The exhibition was presented in partnership by ArtCrawl Harlem and Souleo Enterprises, LLC, with the latter serving as sole curator of all four galleries.

Through the lens of contemporary art, each song is interpreted as a visual statement to tell the story of African-American and the broader American history from the beginning of Chess Records in 1950 to the current era of Def Jam. Artists delve into issues such as racism, poverty, self-identity, gender equality, the prison-industrial complex, war, environmental justice and more, as sang in the songs represented here that collectively created the soundtrack for social, political, economic and spiritual revolution.

The exhibition begins with art inspired by the Chess and Stax catalogs. Chess Records, founded in Chicago in 1950 by brothers Leonard and Phil Chess is renowned as the pioneering home for rock 'n' roll, the blues and R&B. Stax, originally known as Satellite in 1959, was founded in Memphis by Jim Stewart and his sister, Estelle Axton. In 1961 the label adopted its new name and became the universal signifier of Southern soul

music at its grittiest, rawest and most visceral.

The exhibition's oldest historical reference point in its trace of African-American history begins with Jeffrey Allen Price's *Moses Passed Through Bowlin' Green* (2013) as inspired by the Terry Callier song "Bowlin' Green," distributed via Chess. The song references the ShakeRag Historic District, an African-American neighborhood located in Bowling Green, Kentucky. The ShakeRag neighborhood provided a haven from the pressures of living in and traveling through segregated areas in Bowling Green after the Civil War and early 1900s. With a portrait of the Underground Railroad's most famous "conductor," Harriet Tubman a.k.a. Moses, Price references the following lines of Callier's song: "They tell me Moses passed through Bowlin' Green/And do you know the way to Bowlin' Green chile/I'm on my way to Bowlin' Green/Sho' nuff a heavy load on down that freedom road/They tell me Moses passed through Bowlin' Green." Price's portrait of Tubman using rich dark tones and sweeping brush strokes represents the determined and brave quest of enslaved African-Americans to find freedom.

The struggle "down that freedom road" continues post-slavery with the civil rights movement of the 1950s and 1960s. Jonathan Hull's series of collages titled, *Do You See What I See* (2013) reflects The Bar-Kays song released via Stax in 1972 where they sing, "The leaders and cheaters are running neck to neck/And everyday people lives are being wrecked/Law and order is demanded by the system/It's

a dog eat dog world and nobody's got time to listen...America, do you see what I see?" In parts one and two of the series, Hull juxtaposes images of civil rights activist Rosa Parks, police attack dogs, law enforcement and a bus carrying Freedom Riders with a flowing red cape from Spanish-style bullfighting and a halo. With the arrangement of the latter two collage elements, Hull takes what are often painful and brutal depictions of injustice that America historically has tried not to "see" and transforms them into aesthetically arresting images that simultaneously reveal the horror and beauty inherent in this era, where humanity was confronted with some of its worst and best elements.

As the self-proclaimed and rarely disputed "Sound of Young America," Motown helped bridge the racial divide in the U.S. through the virtually unrivaled mainstream popularity of its roster. Berry Gordy Jr. established the Detroit based label in 1959 and it soon became one of the most successful and influential African-American owned and independent record companies in history. In the 1960s its sound was noted for its gloss of bright pop laid on top of undeniable soul, while the songs of the 1970s reflected the disillusioned state of the world through psychedelic funk.

One of Motown's most controversial songs is the Edwin Starr anti-war classic, "War" released in 1970. The song was created in response to the Vietnam War and expressed the frustration, anger and disappointment of the antiwar movement through the lines, "War, huh, yeah, what is it good for/

Absolutely nothing uh-huh/War, huh, yeah what is it good for/Absolutely nothing/Say it again, y'all... Ohhh, war, I despise/Because it means destruction of innocent lives." The song's visceral strength finds its visual equivalent in Doug Beube's *Strike Anywhere* (2007). As a warning of war's destructive nature, Beube punctures the entire surface of a globe with matches to suggest the vast potential for local, global, or even cosmic conflagration by war.

The call for peace, love and unity was amplified by the music of Philadelphia International Records. Songwriting and producing partners, Kenneth Gamble and Leon Huff founded the Philadelphia based label in 1971, a year after the release of "War." It quickly emerged as one of the most successful and influential African-American owned and independent record companies in history. With the creation of the Philly sound, Gamble & Huff became synonymous with sophisticated soul music highlighted by lush instrumental arrangements. The label branded the concept of a "message in the music" and it was reflected in its chart-topping hits that demonstrated a commitment to promoting positive lyrics that united, empowered and inspired listeners throughout the world.

Visual artist, Uday Dhar celebrates the spirit of MFSB's "Love is the Message" released on Philadelphia International Records in 1975 with *In Paradise (Garage)*, 2013. The piece is simultaneously an ode to the emergence of disco music, the notorious New York City discotheque, Paradise Garage and the power



of love. The mosaic composed of glitter and acrylic bonded clay with sand depicts the profiles of the artist's three friends in black glass and is inscribed by the title of the song. Suspended above the piece is a disco ball that shimmers with the radiance of love that rained down on club goers at venues such as Paradise Garage, where people were not divided by issues of race, gender and sexual orientation. Collectively these elements highlight a shift in the nation as disco became the "Sound of Young America" reflecting a growing desire for sexual and spiritual liberation devoid of class, racial and gender politics.

Gender equality is further investigated in S. Ross Browne's *The Reconciliation*, (2013) inspired by The Jones Girls 1980 song, "At Peace With Woman." The square album cover style painting correlates the peace of the world with the equanimity of relationships between man and woman. The setting is the Garden of Eden, now a war torn desert wasteland with the unbitten apple and the banished serpent. Gender roles are reversed with woman as usurper helping universal man to his feet. The armor she wears acts as a metaphor of the enduring strength of universal woman during the myriad conflicts that besiege daily life. Her face is calm and compassionate and not tempted by the fruit. She is in a regal repose that promises forgiveness and lasting feminine prestige.

The role of women in society also takes center stage with The Intruders' 1973 song, "I'll Always Love My

Mama” which is brought to life in Beau McCall’s *Dear Mom*, (2013). McCall adorns a mannequin arm holding glow-in-the-dark flowers with over 2,000 hand-sewn buttons and inscribes a lyric excerpt from the song: “How mama used to clean somebody else’s house/Just to buy me a new pair of shoes.” In this context the narrative surrounding the piece is expanded beyond an ode to mothers as the artist’s choice of lyrics frames the plight of mothers within a socioeconomic context that references economic struggles within the inner city. Inner city challenges were a major concern during this time as issues of crime, poverty, affordable housing and education became dominant themes in the aftermath of the Civil Rights Movement.

Inner city challenges include racial profiling as evidenced by Tirtzah Bassel’s site responsive installation, *Stop and Frisk*, (2013). Using duct tape to “paint” images directly on the wall, Bassel depicts scenes of confrontation between police and civilians in today’s New York City. The piece is inspired by the lyrics of the 1979 song “Identify” by the O’Jays. Through images of the controversial police procedure “stop and frisk,” Bassel examines the tension between being defined by others and the call to identify oneself on one’s own terms, thereby effectively contemporizing the song’s lyrics, “If we’re gonna survive, then we gotta identify ourselves.”

The exploration of issues affecting urban America were one of the key components which solidified Def

Jam as a global cultural force. Russell Simmons and Rick Rubin founded the New York City based label in 1984. Def Jam has since become widely respected as one of the last great labels to exert a global cultural influence on the strength of its ability to reflect the experiences of young urban America. With a dynamic roster of artists and ingenious marketing the label gave the previously marginalized genre of hip-hop a global stage to express its lyrics of rage, disillusionment and observations of everyday life in Black America.

Few artists of the era expressed these feelings as passionately as Public Enemy. Widely recognized as one of the greatest albums of all-time, *It Takes a Nation of Millions to Hold Us Back* was released in 1988 at a time of heightened right wing politics and it remains an audacious amalgamation of political stances that addressed topics including, violence, media representation, critiques of White supremacy, self-empowerment for African-Americans and the U.S. government's tactics that fueled the prison-industrial complex.

Josh Goldstein tributes this iconic album with *Millions*, (2013) a collage on salvaged plywood that places in the foreground Public Enemy's logo of a militant figure caught in the gun sight crosshairs of societal injustices. The background is composed of images representing the album's diverse samples from political speeches to James Brown's funk. Goldstein's piece demonstrates how these sounds were

artistically weaved together to harness the excitement, grit, anger and unbridled energy of earlier eras to lay the foundation for hip-hop to carry on music's legacy of social consciousness.

It is a social consciousness that has given rise to singers, and *now* visual artists, who collectively tell the story of the African Diaspora from slavery to the civil rights movement; from war to the liberation of the disco era; from environmental justice to the inner city fight for social justice and beyond.

Therefore each work in the exhibition can be viewed as existing on a continuum that challenges us to not only *hear* the message in the music but to *see* it too.

Exhibition Video

**MOTOWN**  
to  
**def Jam**



TO VIEW THE VIDEO PLEASE CLICK THE ABOVE IMAGE

## Joseph Cavalieri

*Soulsville*, 2013

Silkscreen fired on stained glass, solder and metal, 16.5 x 16.5 in.

Song Reference: Isaac Hayes, "Soulsville" from the album *Shaft*, Stax Records, 1971.

*"Every Sunday morning, I can hear the old sisters say/Hallelujah, Hallelujah, trust in the Lord to make a way, oh yeah/I hope that He hear their prayers 'cause deep in their souls they believe/Someday He'll put an end to all this misery that we have in Soulsville/Oh yeah, Soulsville, Soulsville, Soulsville, Soulsville, Soulsville"*



## Chomponutt Mayta

*Song for Every Ghost*, 2013. Video,  
1920x1080, 16:9.

Song Reference: The New Rotary Connection, "Song for Everyman" from the album *Hey Love*, Chess Records, 1971.

*"Oh I wonder what is left of dreams that  
fade and die..."*



## Aanisah Hinds

*The Painter*, 2013

Acrylic on canvas, 12 x 18 in.

Song Reference: The Rance Allen Group,  
"The Painter" from the album *A Soulful  
Experience*, Stax Records, 1975.

*"I'm gonna paint a new day/I'm gonna  
paint a new day/If I could wake up  
tomorrow/With the power to create my  
dreams/I would make some changes/Put  
love back into everything..."*





## Brian Kirhagis

*Time is Still Tight*, 2013.

Acrylic on canvas, 43 x 40 in.

Song Reference: Booker T. & the MG's,  
"Time is Tight," from the album *Uptight*,  
Stax Records, 1968.



## Harry Spitz

*The Muddy Waters at Mitsuwa, 2011.*

Acrylic and rusted steel on tortured plywood, 4 x 16 x 4 in.

Song Reference: Muddy Waters, "I Am the Blues" from the album *After the Rain*, Chess Records, 1969.

*"The world knows I've been mistreated/  
The whole world knows I've been used/I  
am the moan of suffering women/I am the  
groan of dying men/I am the last one to  
start/But I am the first one to begin/I am,  
oh I am the blues."*



## Math-You Namie

*Chuck Berry, 2013.*

Mixed media on canvas, 30 x 40 x 1.5 in.

Song Reference: Chuck Berry, "Some People" from the album Back Home, Chess Records, 1970.

*"Some people live each week in fun and play/From sweat by you and by me/While we must toil so long each day/Just to stay alive and free."*



## Adam Lowenbein

*Portrait of a Lady*, 2013.

Acrylic and metal leaf on photographic print, 30 x 60 in.

Song Reference: Freddy Robinson, "Miss Black America" from the album *At the Drive-In*, Stax Records, 1972.



## Jeffrey Allen Price

*Ole Man Trouble, 2013*

Acrylic on canvas, 24 x 48 in.

Song Reference: Otis Redding, "Ole Man Trouble" from the album *Otis Blue: Otis Redding Sings Soul*, Stax Records, 1966.

*"Oh I'm down in my luck/Why don't you send faith to just help pick me up/I've lived this way for so many years/Ole man trouble/Help me wash away all my fears..."*



## Jeffrey Allen Price

*Moses Passed Through Bowlin' Green,*  
2013.

Acrylic on canvas, 24 x 48 in.

Song Reference: Terry Callier, "Bowlin' Green" from the album *I Just Can't Help Myself*, Chess Records, 1974.

*"They tell me Moses passed through  
Bowlin' Green/And do you know the way  
to Bowlin' Green chile/I'm on my way to  
Bowlin' Green/Sho' nuff a heavy load on  
down that freedom road/They tell me  
Moses passed through Bowlin' Green."*



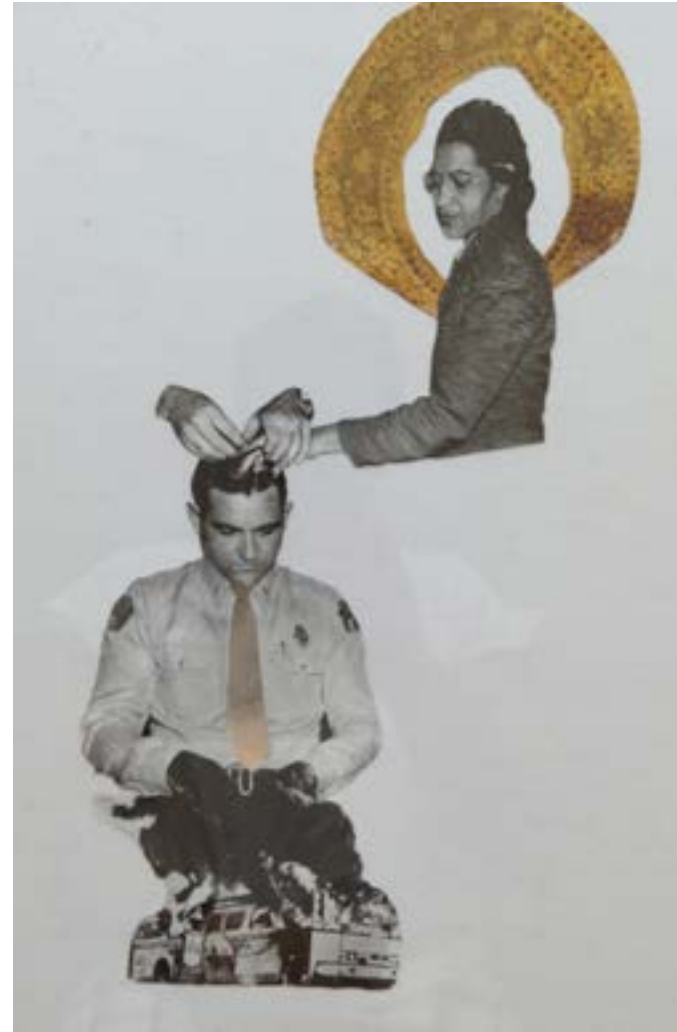
## Jonathan Hull

*Do You See What I See? I*, 2013.

Mixed media on paper, 11 x 15 in.

Song Reference: The Bar-Kays, "Do You See What I See," from the album *Do You See What I See*, Stax Records, 1972.

*"The leaders and cheaters are running neck to neck/And everyday people lives are being wrecked/Law and order is demanded by the system/It's a dog eat go world and nobody's got time to listen... America, do you see what I see?"*



## Jonathan Hull

*Do You See What I See? II*, 2013.

Mixed media on paper, 8 x 10 in.

Song Reference: The Bar-Kays, "Do You See What I See," from the album *Do You See What I See*, Stax Records, 1972.

*"The leaders and cheaters are running neck to neck/And everyday people lives are being wrecked/Law and order is demanded by the system/It's a dog eat go world and nobody's got time to listen... America, do you see what I see?"*





## Jonathan Hull

*Do You See What I See? III, 2013.*

Mixed media on paper, 8 x 10 in.

Song Reference: The Bar-Kays, "Do You See What I See," from the album *Do You See What I See*, Stax Records, 1972.

*"The leaders and cheaters are running neck to neck/And everyday people lives are being wrecked/Law and order is demanded by the system/It's a dog eat go world and nobody's got time to listen... America, do you see what I see?"*



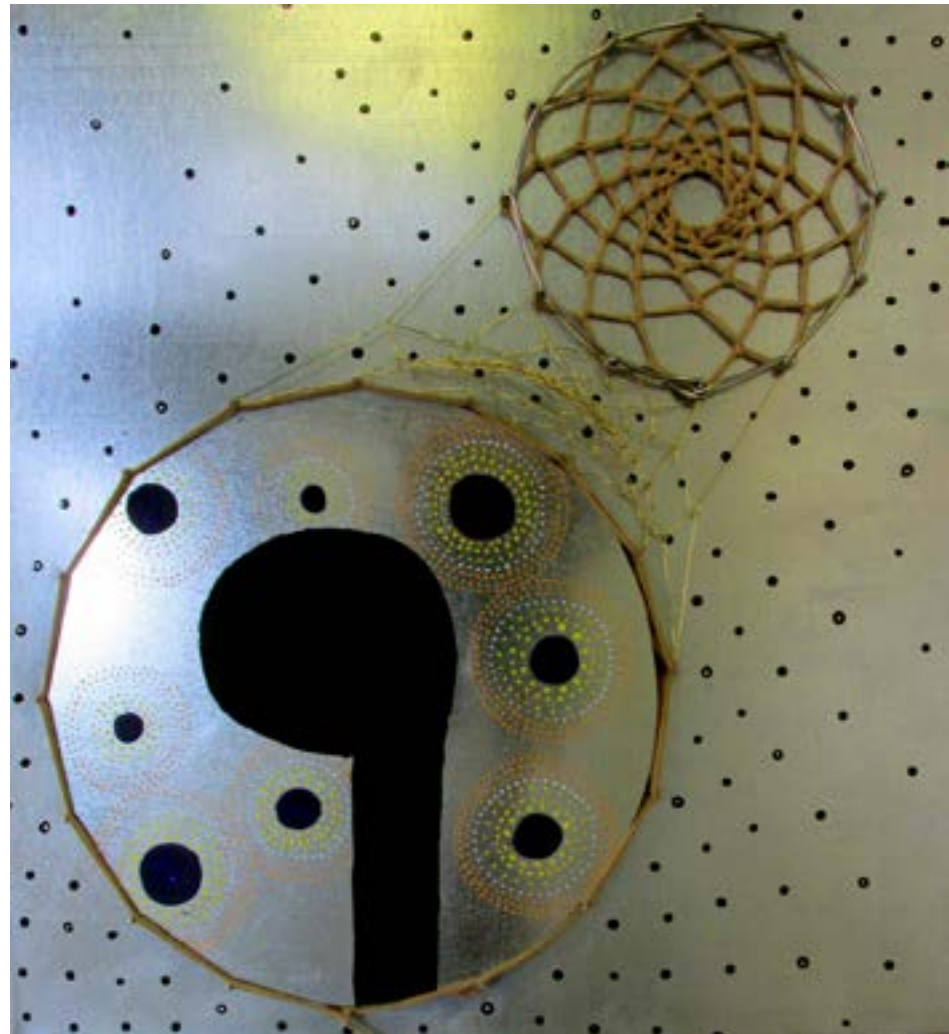
## Musa Hixson

*Time Witness*, 2013.

Steel, wood, leather, acrylic, 19 x 21 in.

Song Reference: The New Rotary Connection, "I Am the Black Gold of the Sun," from the album *Hey Love*, Chess Records, 1971.

*"I am the black gold of the sun/I am the black gold of the sun/I am the tall oak tree/I am the jungle stream/I am the morning sky/Smiling on everyone/I am the shining sea/I am the mountain high..."*



## Fernando Carpaneda

*Don't Hit Me No More*, 2013.

Acrylic on canvas, 8 x 10 in.

Song Reference: Mable John, "Don't Hit Me No More" (single release only), Stax Records, 1967.

*"So don't you hit me no more/Don't hit me no more/'Cause the next time you hit me/Be ready to quit me/I'm your woman/And don't you hit me no more."*



## Brian Einersen

*The Etta James Bottle, 2013.*

Wine bottle, marker on paper, sweatshirt, pencil skirt, metal, plastic bag and gold paper, 13.5 x 3.5 in.

Song Reference: Etta James, "All the Way Down" from the album *Only a Fool*, Chess Records, 1973.

*"Benny the albino/Says don't be a wino/  
Try these here flakes/They got what it  
takes/To make you a star/And change  
who you are/All the way down..."*



## Nzuji De Magalhaes

*Respect Yourself, You the kind of  
gentleman/That want everything your  
way/Take the sheet off your face, boy/  
It's a brand new day/Respect yourself,  
respect yourself...2013.*

Yarn, beads, sand and oil paint on canvas,  
4 x 4 and 5 x 7 and 6 x 8 in.

Song Reference: The Staple Singers,  
"Respect Yourself," from the album *Be  
Altitude: Respect Yourself*, Stax Records,  
1972.



## Nzuji De Magalhaes

*I Should Be Proud, & they say I should be proud/He was keepin' me free/They say that I should be proud/Those too blind to see/But he wasn't fightin' for me/My Johnny didn't have to die for me/He was fightin' for the evils of society...2013.*

Yarn, beads, sand and oil paint on canvas,  
4 x 4 and 5 x 7 and 6 x 8 in.

Song Reference: Martha & the Vandellas,  
"I Should Be Proud" from the album  
Natural Resources, Motown Records, 1970.



## Beata Drozd

*Children of America*, 2013.

Collage on canvas, 36 x 48 in.

Song Reference: Stevie Wonder, "Jesus Children of America" from the album *Innervisions*, Motown Records, 1973.

*"Are you hearing/What He's saying /Are you feeling /What you're praying/Are you hearing, praying, feeling /What you say inside/ You'd better tell /Your story fast/And if you lie/It will come to pass..."*



## Beau McCall

SW-4-J15, 2013.

Buttons, plexiglass, denim and embroidery thread, 21 x 23 in.

Song Reference: Stevie Wonder, "Happy Birthday" from the album Hotter Than July, Motown Records, 1980.

*"I just never understood/How a man who died for good/Could not have a day that would/Be set aside for his recognition... And we all know everything/That he stood for time will bring/For in peace our hearts will sing/Thanks to Martin Luther King/ Happy birthday to you/Happy birthday to you/Happy birthday."*





## Duhirwe Rushemeza

*Brother's Gonna Work It Out*, 2013.

Thin set mortar, acrylic, metal detritus, 48 x 48 in.

Song Reference: Willie Hutch, "Brother's Gonna Work It Out," from the album *The Mack*, Motown Records, 1973.

*"Brother's gonna work it out (brother's gonna work it out)/Brother's gonna work it out (brother's gonna work it out)/Brother's gonna work it out (brother's gonna work it out)/Brother's gonna work it out (brother's gonna work it out)/Gonna get it now."*



## Summer McClinton

*Life Ain't So Easy*, 2013.

Oil on canvas, 24 x 30 in.

Song Reference: The Undisputed Truth,  
"Life Ain't So Easy," from the album *Higher than High*, Motown Records, 1975.

*"Round and around we go/Living our lives never knowing what tomorrow will bring for sure/Maybe paradise that would be nice/But don't build your hopes too high/'Cause my friend life don't owe a ting to you and me/And as you go through life I'm sure you'll agree/Life ain't so easy/No it ain't easy..."*



## Shani Peters

*Black Maybe*, 2013.

Digital print, collage, 2 piece diptych, 8 x 10 in.

Song Reference: Syreeta, "Black Maybe" from the album *Syreeta*, Motown Records, 1972.

*"Black maybe or maybe it's just what you say/Black maybe or maybe this is just your color for today/You've seen the way they've done your boy/And your boy's still down after three hundred years/Like maybe you better come around..."*



## Jeffrey Allen Price

*Shake a Hand, Make a Friend (Friendship Train), 2013.*

Acrylic on canvas, 30 in. (round).

Song Reference: Gladys Knight & The Pips, "Friendship Train" (single release), Motown Records, 1969.

*"We've got to learn to live with each other/No, no matter what the race, creed or color/I just got to tell you what the world needs now Is love and understanding/get on board the friendship train/Everybody shake a hand, shake a hand..."*



## Alexandria Smith

*Runaway, Runaway*, 2013.

Mixed media collage on board, 20 x 30 in.

Song Reference: The Temptations,  
"Runaway Child, Running Wild" from the  
album *Cloud Nine*, Motown Records, 1969.

*"(Run away child, running wild) Run away  
child, running wild  
(Better come back home) Better come  
back home  
(Where you belong) Where you belong..."*



## Byron McCray

*#revolution, 2013.*

Acrylic on canvas, 24 x 36 in.

Song Reference: Jackson 5, "The Young Folks" from the album ABC, Motown Records, 1970.

*"You better make a way for the young folks... We're marching with signs/We're standing in lines/Protesting your rights to turn out the lights in our lives..."*



## Michael Cuomo

*American Express*, 2011.

Mixed media, 32 x 54 x 7.5 in.

Song Reference: Teena Marie,  
"Revolution" from the album *It Must Be Magic*, Motown Records, 1981.

*"Penny lane, the pipers gone, I saw the photograph/Neither you nor I can tell what Heaven knows/I told my bestest friend named, Mickey, girl/We're really living in a sick world/I wish I had the right solution/'Cause any old revolution won't do/A revolution, a revolution won't do/A revolution, a revolution won't do..."*



## Jeremiah Kyle Drake

*Love Child: Take a Look at Me*, 2013.

Collage, found objects, 12 x 14 in.

Song Reference: Diana Ross & the Supremes, "Love Child" from the album *Love Child*, Motown Records, 1968.

*"Love child, never meant to be/Love child, born in poverty/Love child, never meant to be/Love child, take a look at me..."*





## Doug Beube

*Erosion #11, 2005.*

Collage, 6 x 7 in.

Song Reference: Marvin Gaye, "Mercy, Mercy Me" from the album *What's Going On*, Motown, 1971.

*"Mercy, mercy me/Things ain't what they used to be, no no/Where did all the blue skies go?/Poison is the wind that blows from the north and south and east/Mercy, mercy me, mercy father/Things ain't what they used to be, no no/Oil wasted on the ocean and upon our seas, fish full of mercury..."*



## Doug Beube

*Strike Anywhere*, 2007.

Globe, matches, 10 x 10 x 12 in.

Song Reference: Edwin Starr, "War" from the album *War & Peace*, Motown, 1970.

*"War, huh, yeah, what is it good for/  
Absolutely nothing uh-huh/War, huh,  
yeah what is it good for/Absolutely  
nothing/Say it again, y'all... Ohhh, war, I  
despise/Because it means destruction of  
innocent lives."*



## Leonardo Benzant

*Paraphernalia of the Urban Shaman M:5 (POTUS), 2012-2013.*

Textiles, dolls, chicken bone, horsehair, glitter, coins, powdered charcoal, earth, cigar ash, coffee grinds, vija/ashiote, powdered eggshell, string, ruda plant, romero plant, matte medium, rabbit skin glue, glass seed beads and miscellaneous. Variable. (Left to right)

Song Reference: Patti LaBelle, "The Spirit's In It" from the album *The Spirit's In It*, Philadelphia International Records, 1981.

*"I know it is in you/And it won't leave you alone/I'm talking about the spirit..."*



## S. Ross Browne

*The Reconciliation*, 2013.

Acrylic on canvas, 36 x 36 in.

Song Reference: The Jones Girls, "At Peace with Woman" from the album *At Peace with Woman*, Philadelphia International Records, 1980.

*"There won't be peace on earth/Until man's at peace with woman/There'll never be peace on earth/Until man's at peace with his girl."*



## Richard Lund

*Domesday*, 2013.

Mixed Media: Found metal, fan covers, faucet handles, plastic caps, buttons, wall protectors, nylon/steel screws, shower/sink strainers, drawer pulls, cut plastic and paint on acrylic, 36 (diameter) x 3 (depth) in.

Song Reference: Billy Paul, "War of the Gods" from the album *War of the Gods*, Philadelphia International Records, 1973.

*"The time has come, for bad things to end/  
The time has come, for life to begin/  
The time has come for the war of the Gods."*



## Fernando Carpaneda

*I'm Just a Prisoner*, 2013.

Clay, cement, fabric, wood, human hair  
and acrylic paint, 12 in.

Song Reference: Billy Paul, "I'm Just a  
Prisoner" from the album *360 Degrees*  
of Billy Paul, Philadelphia International  
Records, 1972.

*"Will I ever, ever be free/I'm just a  
prisoner..."*

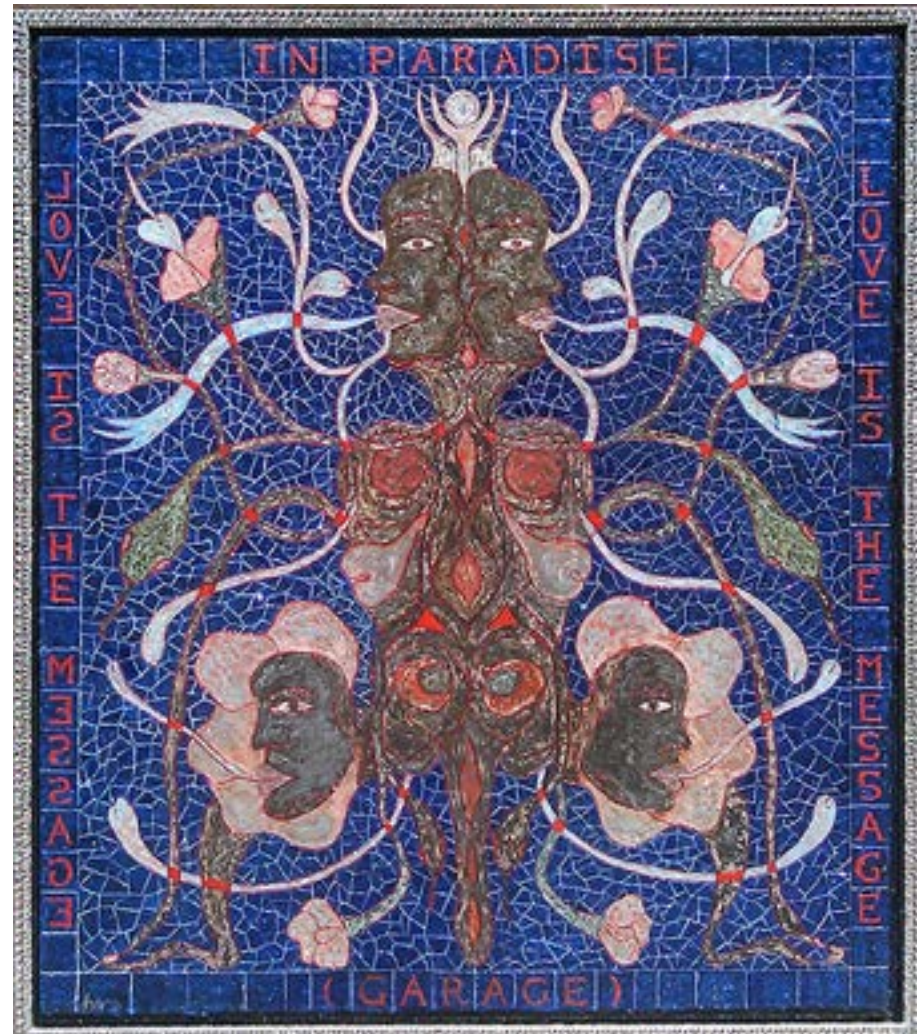


## Uday Dhar

*In Paradise (Garage), 2013.*

Acrylic bonded clay with sand, acrylic paints, glitter on canvas with wood support, artist designed unique frame, disco ball, 42 x 48 in.

Song Reference: MFSB, "Love is the Message" from the album *Love is the Message*, Philadelphia International Records, 1975.



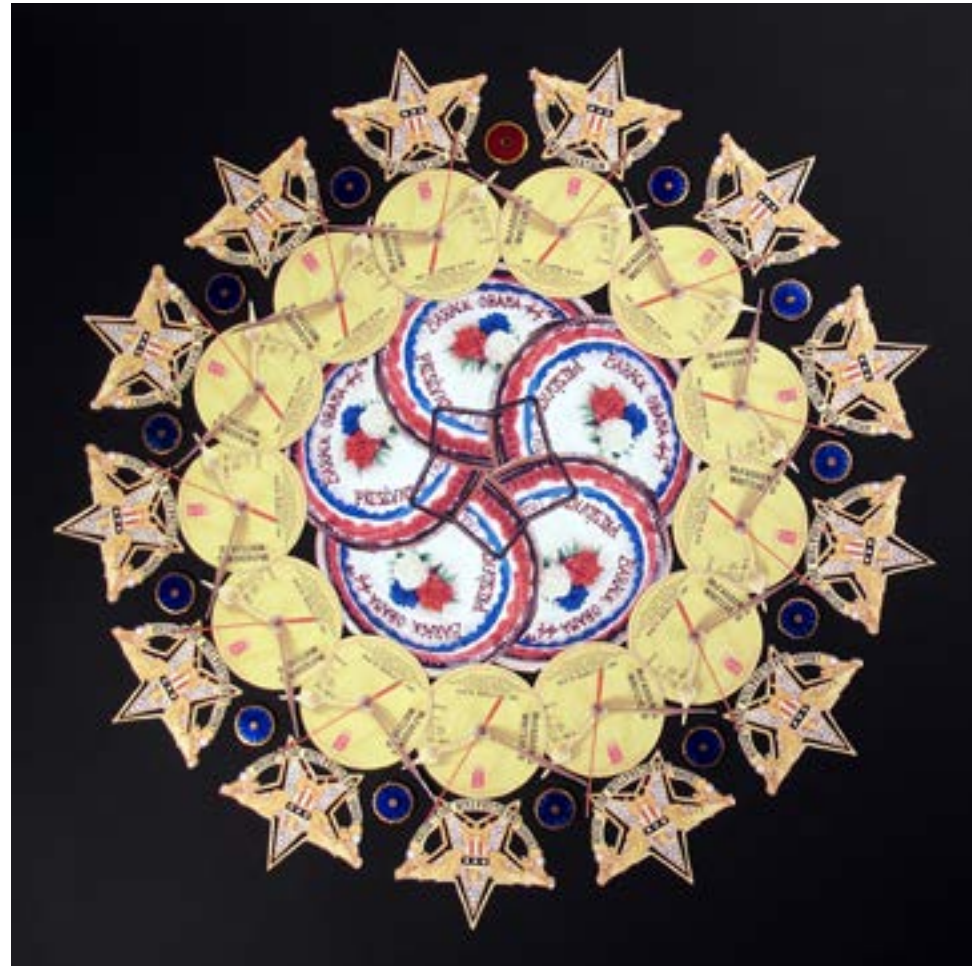
## Adrienne Moumin

*Celebration, 2013.*

Inkjet print photo collage and enameled copper coins on silkscreened board, 16 x 16 in.

Song Reference: McFadden & Whitehead, "Ain't No Stopping Us Now" from the album McFadden & Whitehead, Philadelphia International Records, 1972.

*"But we won't let nothing hold us back/  
We're putting ourselves together/We're  
polishing up our act/And if you've ever  
been held down before/I know you refuse  
to be held down anymore..."*





## Aanisah Hinds

*But I'm Golden*, 2012.

Acrylic on canvas, 12 x 14 in.

Song Reference: Phyllis Hyman, "The Kids" from the album *Forever With You*, Philadelphia International Records, 1998.

*"The kids/Gotta to make it better for the kids/Try to nourish them with confidence/To make it on their own."*



## Kyle Gallup

*Brick by Brick*, 2013.

Mixed media on wood panel, 30 x 44 in.

Song Reference: Philadelphia International All-Stars, "Let's Clean Up the Ghetto" from the album *Let's Clean Up the Ghetto*, Philadelphia International Records, 1977.

*"Get your broom, your mop and your pails/We're gonna wash it, polish/And make it all clean/Let's wash away all of the sins/Time for a new life to begin/In the ghetto."*



## Laura Gadson

*Year of Decision*, 2013.

Art quilt, 22 x 40 in.

Song Reference: The Three Degrees, "Year of Decision" from the album *Let's Clean Up the Ghetto*, Philadelphia International Records, 1977.

*"If you've been holding back kind of slack/  
Now's the time to get the things you need/  
There ain't no reason why you should be  
shy/People have died to set you free."*



## Nic 707

*All I See Is...* 2010.

Spray paint, paint markers, 22.5 x 21.5 in.

Song Reference: The O'Jays, "For the Love of Money" from the album *Ship Ahoy*, Philadelphia International Records, 1973.

*"Some people got to have it/Some people really need it/Listen to me ya'll/Do things, do things, do things bad things with it"*



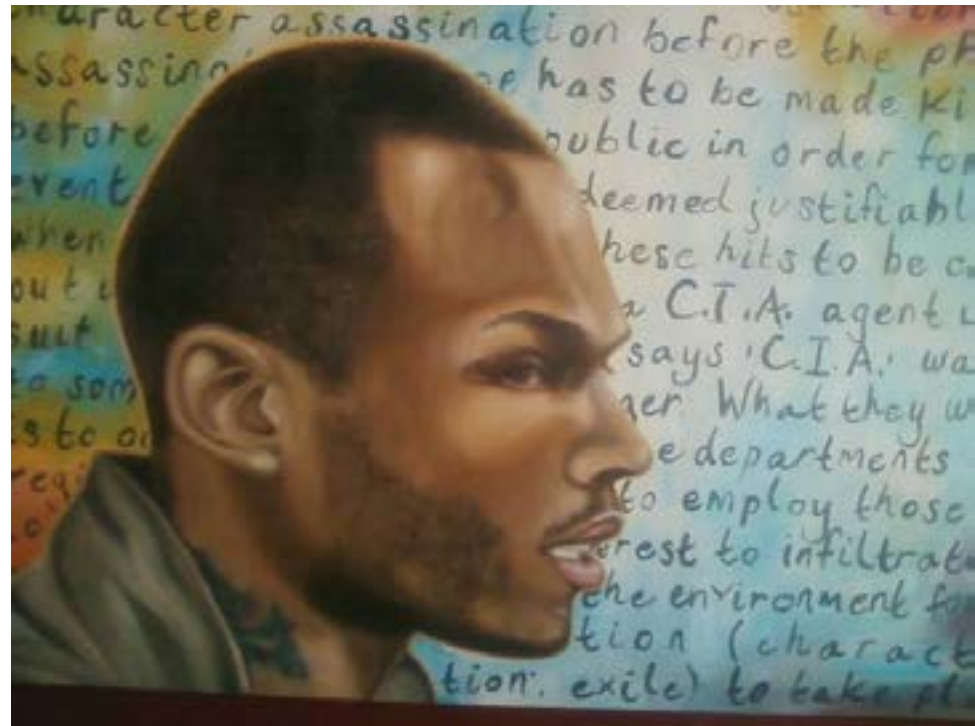
## Misha McGlown

*In His Own Words (Portrait of Malcolm Shabazz), 2013.*

Oil and acrylic on canvas, 48 x 72 in.

Song Reference: Teddy Pendergrass,  
"Now is the Time to Do It" from the album  
Let's Clean Up the Ghetto, Philadelphia  
International Records, 1977.

*"You and I can't sit around/And watch this  
world go by/Thinking that it will change  
itself/While we don't even try/Now is the  
time..."*



## Beau McCall

*Dear Mom, 2013.*

Buttons, mannequin arm, plexiglass, glow-in-the dark buttons on flowers, glow-in-the-dark thread, 35 x 35 in.

Song Reference: The Intruders, "I'll Always Love My Mama" from the album *Save the Children*, Philadelphia International Records, 1973.

*"How mama used to clean somebody else's house/Just to buy me a new pair of shoes."*



## Tirtzah Bassel

*Stop and Frisk*, 2013.

Site-specific installation/duct tape on gallery wall, 84 x 144 in.

Song Reference: The O'Jays, "Identify" from the album *Identify Yourself*, Philadelphia International Records, 1979.

*"If we're gonna survive, then we gotta identify ourselves."*



## Ella Veres

*Triptych: Part One: While the Hurricane Rages*, 2013.

Digital collage archival color print, 13 x 30 in.

Song Reference: Lou Rawls, "Trade Winds" from the album *Let's Clean Up the Ghetto*, Philadelphia International Records, 1977.

*"We're caught in the trade winds/The trade winds of our time."*





## Tomo Mori

*Wake Up*, 2013.

Acrylic, canvas-on-canvas collage, 30 x 30 in.

Song Reference: Harold Melvin & the Blue Notes, "Wake Up Everybody" from the album *Wake Up Everybody*, Philadelphia International Records, 1975.

*"Wake up everybody/No more sleeping in bed/No more backward thinking/Time for thinking ahead."*



## Jeffrey Allen Price

*Love Train*, 2013.

Acrylic on canvas, 18 x 24 in.

Song Reference: The O'Jays, "Love Train" from the album *Back Stabbers*, Philadelphia International Records, 1972.

*"People all over the world (everybody)/  
Join hands/Start a love train, love train..."*



## Gregory Saint Amand (GOGO)

*Frère De Astro, 2009.*

Mixed media, 48 x 73 in.

Song Reference: The Intruders, "Save the Children" from the album Save the Children, Philadelphia International Records, 1973.

*"Oh they seem to be so unaware of the things that they'll soon have to take care of/We've got to do something to save the children/Soon it will be there turns to try and save the world."*



## Mike McManus

*The Broken Have Been Chosen*, 2013.

Wax, plastic, light bulbs, LED lights, 48 x 48 x 1 in.

Song Reference: Kanye West, "Jesus Walks" from the album *The College Dropout*, Def Jam Records, 2004.

*"Yo, we at war/We at war with terrorism,  
racism, and most of all we at war with  
ourselves (Jesus Walks)  
God show me the way because the devil's  
trying to break me down  
(Jesus Walks with me) with me, with me,  
with me..."*



## Antonio Kel

*Reward is a Brainwashed Kid Goin' Wild,*  
2013.

Mixed media on cardboard and masonite,  
32 x 25 in.

Song Reference: Slick Rick, "Hey Young  
World," from the album *The Great  
Adventures of Slick Rick*, Def Jam Records,  
1988.

*"Reward is a brainwashed kid goin' wild/  
Young little girls already have a child/Bad  
company hey, now you've been framed  
/Your parents are hurting, hurting and  
ashamed /You're ruining yourself and your  
mommy can't cope..."*



## Derek Fordjour

*Untitled*, 2013.

Acrylic, enamel and glitter on birch panel,  
84 x 48 in.

Song Reference: Public Enemy, "He Got Game" from the album He Got Game, Def Jam, 1998.

*"Race scared of it's shadow/Does it matter?/Thought of reparations Got 'em playin' with the population/ Nothing to lose/Everything's approved/ People used/Even murders excused...Folks don't even own themselves/Payin' mental rent to corporate presidents..."*



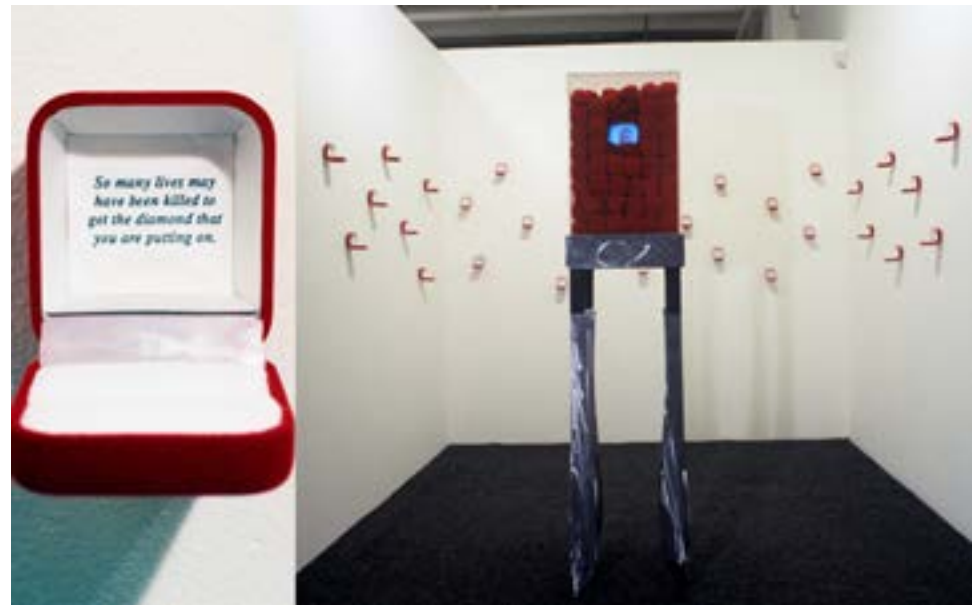
## Kimberly Mayhorn

*small pieces of carbon, 2002.*

Ring boxes, silent video loop, text, metal,  
66 x 14.5 x 14.5 in. Text excerpts: Fatmata  
and Airon' Rashid Deen.

Song Reference: Nas, "Shine On 'Em"  
(bonus track) from the album *Hip-Hop is  
Dead*, Def Jam, 2006.

*"They dug me out the soil in the mines of  
the motherland/Now I'm misplaced one  
hand to another hand/Illegal smuggling,  
people struggling/Wish they could just  
throw me back in the mud again/Yeah,  
guess that's how we got there/Slave trade  
then the diamond trade/Every child's  
afraid..."*



## Voodoo Fe' Mathelier

*The Fall*, 2013.

Acrylic paint, newspaper on found wood,  
31 x 37 in.

Song Reference: Jay-Z, "A Ballad for  
the Fallen Soldier" from the album *The  
Blueprint<sup>2</sup>: The Gift & the Curse*, Def Jam  
Records, 2002.

*"Off to boot camp, the world's facing  
terror/Bin Laden been happening in  
Manhattan/Crack was anthrax back then,  
back when/Police was Al-Qaeda to black  
men/While I was out there hustling sinning  
with no religion/He was off the war killing  
for a living."*





## Jonathan Hull

*Once Upon A Time Not Long Ago (A Children's Story) I*, 2013.

Mixed media on paper, 10 x 10 in.

Song Reference: Slick Rick, "Children's Story" from the album, *The Great Adventures of Slick Rick*, Def Jam Records, 1988.

*"He was only seventeen, in a madman's dream/The cops shot the kid, I still hear him scream/This ain't funny so don't ya dare laugh, just another case about the wrong path/Straight and narrow or your soul gets cast."*



## Jonathan Hull

*Once Upon A Time Not Long Ago (A Children's Story) II*, 2013.

Mixed media on paper, 10 x 10 in.

Song Reference: Slick Rick, "Children's Story" from the album, *The Great Adventures of Slick Rick*, Def Jam Records, 1988.

*"He was only seventeen, in a madman's dream/The cops shot the kid, I still hear him scream/This ain't funny so don't ya dare laugh, just another case about the wrong path/Straight and narrow or your soul gets cast."*



## Ryan Smith

*Don't Grow Down, Grow Up*, 2013.

Acrylic, paint, aerosol, 27.5 x 32 in.

Song Reference: Nikki D, "Hang on Kid,"  
from the album *Daddy's Little Girl*, Def Jam  
Records, 1991.

*"See I fiend to be the queen of the street  
scene/Somehow, someway, somewhere,  
someone would lift me up swift/I'd be let  
with one breath...Hang on kid "*



## Fernando Carpaneda

*BK Anthem*, 2013.

Clay, cement, fabric, wood, human hair  
and acrylic paint, 12 in.

Song Reference: Foxy Brown, "BK Anthem"  
from the album *Broken Silence*, Def Jam,  
2001.

*"Lemme tell you where I grew up at/Sip  
mo', threw up at, flip coke, blew up that/  
Where fake thugs got they vests shoot up  
at..."*



## Brian Xavier

*The World is Whose*, 2013.

Collage and oil on canvas, 36 x 48 x 1.5 in.

Song Reference: Method Man, "Perfect World," from the album *Tical 2000: Judgment Day*, Def Jam Records, 1998.

*"Mr. Sandman, bring 'em a dream,  
infrared light beams/Homicide scene,  
perfect world...Everything is everything in  
this three ringed, circus/People's is swift,  
tryin' to work us, lord/with devil worship  
and satanic verses /It takes place in the  
world, perfect, mine and yours..."*





## Dianne Smith

*Afro Puff, 2009.*

Wire and 1970s afro pick w/fist, 13 x 13 x 12  
x 12 (h) in.

Song Reference: Public Enemy, "Fight the  
Power" from the album Fear of a Black  
Planet, Def Jam Records, 1990.

*"Our freedom of speech is freedom or  
death/We got to fight the powers that be/  
Let me hear you say/Fight the power..."*



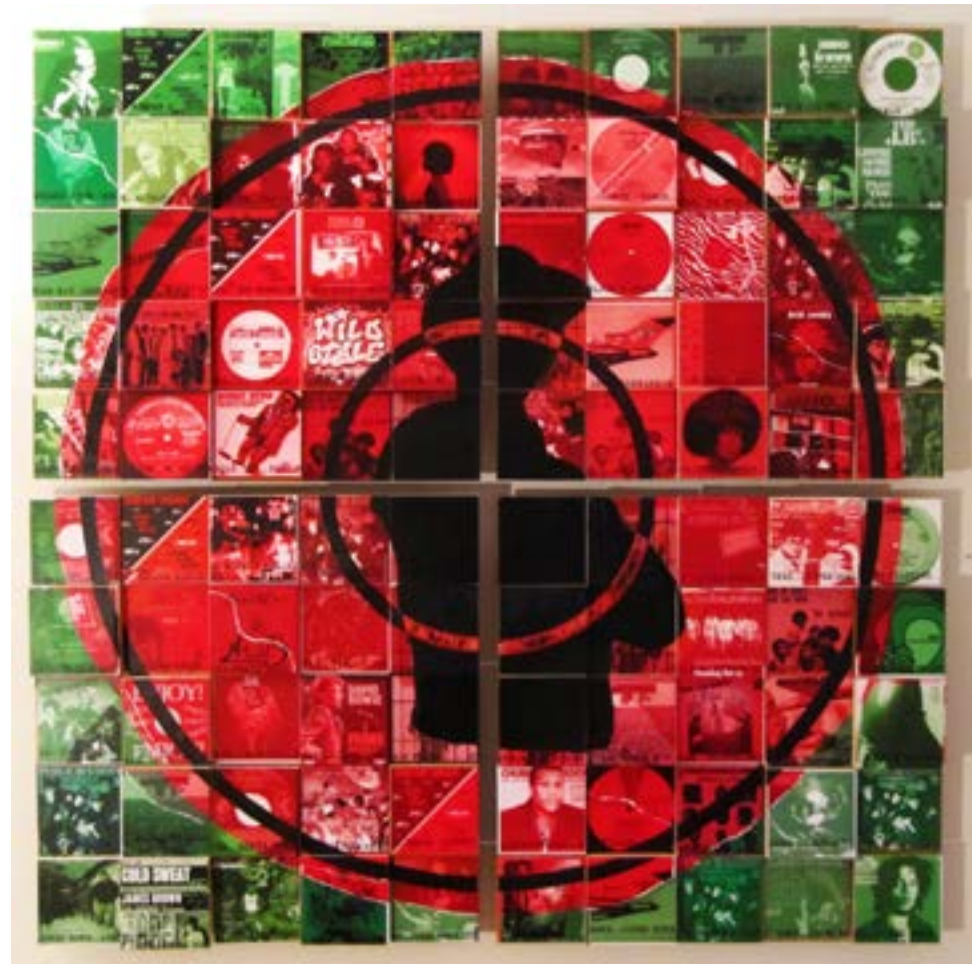
## Josh Goldstein

*Millions*, 2013.

Collaged paper on salvaged plywood, 41 x 41 in.

Album Reference: Public Enemy, *It Takes a Nation of Millions to Hold Us Back*, Def Jam Records, 1988.

*"I got a letter from the government/The other day/I opened and read it/It said they were suckers/They wanted me for their army or whatever/Picture me givin' a damn—I said never/Here is a land that never gave a damn/About a brother like me and myself."*





## Bernard Beckford

*We are DMX, 2013.*

Mixed media, oil, pen, ink, 18 x 30 in.

Song Reference: DMX, "Who We Be" from the album *The Great Depression*, Def Jam Records, 2001.

*"...The projects, the drugs, the children, the thugs/The tears, the hugs, the love, the slugs/The funerals, the wakes, the churches, the coffins/The heartbroken mothers, it happens, too often/The problems, the things, we use, to solve 'em."*



## Greg Frederick

*Illegal Search*, 2013.

Vinyl records, their packaging, racial profiling articles, 35.5 x 29.5 in.

Song Reference: LL Cool J, "Illegal Search" from the album *Mama Said Knock You Out*, Def Jam Records, 1990.

*"Keep on searchin' /Illegal search/But I got all my ID/And my car's registered/Illegal searchin' /Illegal search/And them cops out there/That did the wrong thing to one of my brothers/In Jersey, keep on searching/You know what I'm saying/'Cause that was foul..."*



## Joseph Cavalieri

Cavalieri's award winning work has been exhibited in art galleries and museums in the U.S. Europe, India and Australia, including the Museum of Arts and Design (New York), The Society of Arts and Crafts (Boston), Bullseye (Oregon) Water Mill (South Hampton, NY) as well as TS Art Projects in Berlin. He has been chosen for the International Arte Laguna Prize in Venice, Italy. He is currently represented by the Duane Reed Gallery in St. Louis, and had three one-man-shows 2013.

Joseph's work is part of the Permanent Collection of the Museum of Arts and Design, and the Leslie-Lohman Museum, both in New York. Permanent installations can be seen at Dixon Place Theater, New York; Sanskriti Foundation, Delhi; Instituto Sacatar, Brazil; Lo Studio dei Nipoti, Italy; North Lands Creative Glass, Scotland, and New York City's MTA Philipse Manor Train Station, in Sleepy Hollow, New York.

Cavalieri was born and raised in Pleasantville, New York, the youngest of seven children, then graduated the School of Visual Arts in Manhattan. Joseph Art Directed at GQ, Good Housekeeping and People magazines, helping decide important issues like the who is the "sexiest man alive" and the "best and worst dressed" celebrities. In 1997 he was introduced to glass through classes at UrbanGlass, which led to teaching and working full time in 2009.

## Chompunutt Mayta

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.

## Aanisah Hinds

Aanisah Hinds, the daughter of Grammy-winning singer Macy Gray, was born in Los Angeles, CA in 1995. She received her first formal art training in 2008 at the Vision 21 Art Academy, downtown Los Angeles. The following year, she enrolled at the Ramon Cortines School of the Performing Arts where she studied Visual Arts. Aanisah graduated from Beverly Hills High School in 2012, and received the school's Art Scholar Award. After applying to some of the top art colleges in the states, Aanisah was accepted to NYU, CCA, SFAI, and Pratt Institute in Brooklyn. She's currently attending Pratt.

Aanisah's works usually employ bright and vivid colors to contrast with emotionally expressive portraits and nature's beauty. Her favorite artists are Herakut, Salvador Dali, and Frida Kahlo. Aanisah makes her official visual arts debut in Motown to Def Jam.

## Brian Kirhagis

Brian Kirhagis (born 1983 in Baltimore, MD) is a self taught artist known for complex compositions depicting current events and social issues. His ability to weave together double images and hidden elements gives his art a unique and distinct feel that has become BK's signature style.

With powerful work that consistently generates new collectors and fans, BK leaves an indelible mark on art aficionados and casual viewers alike. His work has impacted people of all ages, from all walks of life and lead to numerous solo and group exhibitions and events across the country. His corporate roster includes Sony Music Group, Steiner Sports, The New York Yankees, MTV, and Hurley, among others. BK's work is in various personal and commercial collections, including Ahmad Bradshaw of the New York Giants and Bert Padell, the entertainment industry legend. His art has been collected as far away as the Philippines, as well as Italy, the UK, Puerto Rico, and Nicaragua. BK's art is also published in a textbook for Cambridge University, and is displayed at lounges and restaurants throughout New York's five boroughs and Long Island.

He currently lives and works in Brooklyn with his dog and studio assistant, Michelangelo, where he is currently preparing for several major exhibitions.

## Harry Spitz

Harry Spitz thinks of his paintings as icons or totems derived from biological forms. Each image is conceived whole in the mind and performed (written) and refined on canvas, paper, plaster or computer screen. He is the recipient of a National Endowment for the Arts grant, exhibits at numerous galleries and led a group of 28 paddlers on the first legal landing of kayaks on Governors Island in recorded history.

## Math-You Namie

Inspired by street art and composed of recycled materials, Math-You Namie's hand-painted portraits on fabric are in high demand among pop art collectors. Math-You's work portrays a sense of movement and ease through its use of vintage textiles and hand-painting with acrylics. His technique is primarily figurative, employing negative space to graphically reproduce the subjects. The color palette utilizes a spectrum of tones that compliment one another for a vivid, sensuous effect. Sources for Math-You's unique portraits include mid-century advertisements, pop art in the vein of Andy Warhol and Shepard Fairey, contemporary street art and celebrity icons. The wide range of influences demonstrates his grasp of pop culture and visual language.

Math-You's work has sold at Sotheby's three times within the past three years, and he has been featured in GLAAD's Top 100 Artists Gala every year since 2005. Originally from Charleston, South Carolina, Math-You is a graduate of Hunter College and now resides in New York City.



## Adam Lowenbein

Adam Lowenbein lives and works in New York City and upstate in the small town of Pond Eddy, NY. He has a BFA in painting from The Rhode Island School of Design and an MFA in painting from Indiana University. He is also an alumnus of Skowhegan School of Painting and Sculpture and spent a year as a Core Fellow at the Glassell School, Museum of Fine Arts, Houston.

His work has been exhibited at Go Fish Gallery in NYC as well as group shows at Caren Golden Fine Arts, The Center for Book Arts, Bluestone Gallery in Milford, PA, and most recently in Houston, TX at Rudolph Blume Fine Arts. His paintings are also included in The West Collection and other corporate collections. His work has appeared in The New Yorker, New York Magazine, The New York Times Magazine, World of Interiors and many other publications.

## Jeffery Allen Price

Jeffrey Allen Price is a multi-media interdisciplinary installation artist, educator and curator. His artwork often alludes to natural processes such as growth and decay and sometimes comments on consumerism and materialistic culture. His work is often process-based, accumulative, humorous and playful. His projects have been shown internationally and featured in The New York Times and on the Food Network. J.A.P. teaches studio art classes at York College in Jamaica, Queens, NY and Suffolk Community College and Art History at Nassau Community College.

## Jonathan Hull

Jonathan Hull's time as a museum guard inspired his approach to collage. After patrolling the same carefully curated spaces along the same route he was consistently struck by an odd detail in an artwork that he'd never noticed before or never seen in quite the same way. Mentally, at the end of a shift he would up with a jumble of images that would blend together in memory. The juxtaposition inherent in collage is his way of capturing these experiences to create works of unexpected combinations and moments of intersection. He primarily works with auction catalogs: Sotheby's, Christie's, Phillips de Pury and Dorotheum. Hull is also the winner of the New York Foundation of the Arts fellowship in nonfiction literature.

## Musa Hixson

Musa Hixson (Brooklyn, New York) is an Installation Artist and Sculptor. His notable exhibitions include The Aichi Triennale, Japan, The Nathan Cummings Foundation (New York), The Chelsea Museum (New York), and Mocada Museum (Brooklyn, NY).

"I believe there is beauty in truth. My artistic honesty is achieved by producing art that fills the visual and spiritual voids in our human experiences. I call my process identifying art, more so than making art. I am not attempting to turn materials into some thing. I help the soul of the material reveal itself."

His public art has been widely exhibited in New York City and Japan. His performance art has aired on VH1. In recognition of his Art and Community Activism, Oxford University invited Hixson to present a paper on Art and Education in 2007. He received his BFA from Hampton University (Hampton, VA) and MFA from Pratt University (Brooklyn, NY). He lives and works in Brooklyn, NY.

## Fernando Carpaneda

Fernando Carpaneda has exhibited in many important group and solo exhibitions internationally including Art Takes Times Square in New York. Carpaneda art works was on display at Times Square June 18, 2012 in giant screens bright LEDs during the opening of the exhibition ART TAKES TIMES SQUARE. The scale of the exhibition was extraordinary and seen by more than half a million people.

Also his works was on display at Art Takes Miami/SCOPE - During Art Basel/Miami (2012), Bridge Art Fair/ During Art Basel/Miami - represented by The Barbara Ann Levy Gallery, Miami (2008), "Back to the Bowery" group show with Andy Warhol Superstars - CB's 313 Gallery - CBGB - Noho, New York (2005), The Tom of Finland Foundation, "Erotic Art Fair", New York (2005), Mocada Museum - Brooklyn, New York (2001), "We are a Museum" - The Leslie Lohman Museum of Gay and Lesbian Art - Soho, New York, (2011), The Erotic Heritage Museum, Las Vegas, Nevada (2008), The Cherry Grove Walk - MT-Guided by Peter Downes, Deputy Director of Brooklyn Museum and curated by The Barbara Ann Levy Gallery, Fire Island, New York (2008), "Todos Somos Um" - Armando Álvares Penteado Foundation, FAAP and ESMPU, Brasília, DF, Brazil (2008), MF Gallery Genova "VOGLIO IL TUO TESCHIO", Italy (2009), Bienal Artshow - São João da Boa Vista, São Paulo, Brazil (2000).

## Brian Einersen

Brian Einersen, a New York City artist, cartoonist, and stand-up comic gained worldwide recognition for spoofing Lady Gaga by creating a mini-comic zine titled Lady Saga.

This was sold at Marc by Marc Jacobs, endorsed by Perez Hilton and “ignored by Lady Gaga”. Village Voice Columnist Michael Musto blogged about Brian’s stand-up comedy when Brian suggested that Madonna reinvent her songs and make them Jewish. “Oh vey!”. A favorite in Provincetown’s community, Brian’s cartoon book (P-Town Humor) was reviewed by The Cape Cod Times as “bitingly funny”. Blending video with music, he designed vacation photo collections and pictorial resumes for artists. Currently, Brian arranges objects in empty bottles to illustrate the oxymoron that “chaos” can be contained.

## Nzuji De Magalhaes

Nzuji was born and raised in Angola, a country located in southwest Africa. Her artwork depicts vividly stereotype issues, post-colonial discourse, myth, ethnicity and politics. She meticulously combines art forms learnt in Africa and America. By means of this fusion of art forms, she is able to create work that conveys stories of her birth place and stay in California. She is in several private and institutional collections including veteran actress C.C.H. Ponder and The Studio Museum in Harlem.

## Beata Drozd

Beata Drozd was born in Poland. She studied Painting at St Martin's College of Art and Design in London and at Ecole Superioure des Arts Decoratifs in Paris. She lives and works in New York.

Beata Drozd creates mixed media collages using tens of thousands of pieces of paper torn from the pages of Vogue and other popular culture magazines. Although her collages are often mistaken for paintings, she does not use any paint, even in the most detailed parts of the picture. She pastes pieces of paper onto the canvas or board elaborately.

Artwork and portrait commissions in private collections: Gosztony, Richard Meier, Arthur Carter, Holly and A.E. Hotchner, European Center for Promoting Regional Culture and Folk Art ( Warsaw), Giuseppe Cipriani, Cardinal Eagan, Judge Fusco, Merrill Lynch, Eric Vaughn Flamm, Thomas Lipscomb and others.



## Beau McCall

Themes, emotions and visions represented in an elaborate multifaceted format. The whimsical sensation of an eclectic fusion of color, shapes and textures. The story told by a single button. These are a few of the features exemplified in the artwork of, Beau McCall. Drawing inspiration from the vast button collection of his mother and aunts, he crafts art images combining various materials such as mother of pearl, wool and decorative buttons. With deliberate focus the buttons are arranged to stimulate one's curiosity and imagination, while simultaneously drawing attention to the unique history of buttons. Thereby McCall's work generates a discussion surrounding many topics such as class, race and politics.

As a creative artist, McCall began his career in Harlem after arriving with nothing more than two hundred dollars, a duffel bag and a few buttons in his pocket from home. Two years later he made his critically acclaimed debut with wearable art at the Black Fashion Museum show for Harlem Week. McCall went on to become an established force within the Black Fashion Museum collective presenting at their shows consecutively for ten years, as well being featured in their museum exhibition and prestigious events. During this time, McCall's visually captivating work was featured in the fashion bible, Women's Wear Daily and on PBS. Since then McCall has begun to focus solely on creating visual art. eMerge: Danny Simmons & Artists on the Cusp in 2012, marked his debut as a visual artist. In 2013 he made history as one of the exhibiting artists in AARP NY's first-ever art exhibition. McCall is also a noted creative arts expert providing commentary for various media outlets including Black Enterprise magazine (digital).

## Duhirwe Rushemeza

Duhirwe is a self-described Rwandan living in Brooklyn, New York, working to configure ways of demonstrating her in-between state of being stuck in a perpetual transit lounge. Her work calls into question assumptions around hybrid identity in this increasingly globalized world. In exploring these issues she fixates on the transitional material of iron oxide to create a variety of sculptures, installations, prints, and paintings.

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.

## Summer McClinton

Summer McClinton moved to New York in 1999 with a background in printmaking and graffiti and began a career in oil painting and illustration. In 2001 she created the comic book Thread which was awarded the Xeric grant to fund its nation-wide distribution. She currently resides in Harlem and creates work with the support of a Chashama studio residency. She divides her time between creating oil paintings, drawing comic books, and developing a series of sensation oriented essays about being alive in New York City. The common thread within all of her work is an abiding interest in life as a philosophically humorous subject.

## Shani Peters

Shani Peters is a New York based artist (born in Lansing, MI) working in video, collage, printmaking, and social practice public projects. Her work reflects interests in social justice oriented collective action, historical movements, cultural record keeping, media culture and community building. Peters completed her B.A. at Michigan State University and her M.F.A. at The City College of New York. She has exhibited and/or screened internationally, including group shows at the Bronx Museum of Art, The Contact Theatre (UK), Rush Arts Gallery, The Savannah College of Art & Design, the Brooklyn Academy of Music (BAM), and the Schomburg Center for Black Culture and Research. She has completed multiple residencies including programs hosted by Project Row Houses and the Visual Arts Network, apexart to Seoul, S. Korea, the Lower East Side Printshop The Center for Book Arts, The Lower Manhattan Cultural Counsel, as well as the Bronx Museum of Art's Artist in the Marketplace program. Peters has taught extensively throughout her Harlem community as an educator and program designer working in New York Public Schools, Harlem Textile Works, Casita Maria Arts Education Inc., The Laundromat Project, and as a social justice arts education adjunct lecturer at The City College of New York. This summer Peters will be a Create Change Public Artist in Residence with The Laundromat Project.

## Alexandria Smith

Alexandria Smith was born in the Bronx and raised in New Rochelle, New York. She received her BFA in Illustration from Syracuse University and her MA in Art Education from New York University. Upon graduating from NYU, Smith became an Art Teacher in Harlem for three years. In 2008, she left teaching to satisfy her yearning to develop her artistic identity and received her MFA from Parsons, The New School for Design in 2010. In 2011, she was awarded the Rush Arts Gallery Summer Residency, which culminated in her first solo exhibition. That same year, she was also awarded the yearlong BRIC Media Arts Fellowship. Recently, she was published in the Stone Canoe Journal and received the Hedy and Michael Fawcett Prize for Visual Arts. Smith lives and works in Brooklyn, NY.

## Byron McCray

Byron McCray is a freelance illustrator, graphic designer, and author hailing from Brooklyn, New York. Greatly influenced by a strong passion for music and the rich, diverse history of black culture, his mixed media paintings have been recognized by the Fort Greene Association, Art Students League of New York, and various publications. Local artists, organizations such as the Movement Theatre Company and the National Black Theatre; have commissioned Byron as well as major recording labels including Universal Music Group and Motown Records. With an expanding client list that includes fellow Brooklyn natives, Shawn "Jay-Z" Carter and Spike Lee, McCray continues to share his form of expression with the world.

## Michael Cuomo

In 2002, Michael Cuomo discovered an internal creative inspiration. This had remained latent until he began drawing with crayons as a means of emotional release. This new awareness and identity sparked a desire to explore his ability as an artist.

The following year, Michael Cuomo began painting primarily abstract works using various techniques and mediums. His meeting with a portrait artist, "Otto," who became his mentor and friend, encouraged the young artist to draw and paint representational works to enhance his skills and talent.

Studying from books and museums, his early influences were from Van Gogh, Cezanne, Picasso, and German Expressionism. His intent was to formulate an individual style by merging both the figurative and non-figurative methods of creation.

Today, Michael Cuomo's art is variational through many forms of expression. Creating through different mediums, his diversity brings him strength as an artist who is constantly recreating himself, and this is reflective in his work. Michael Cuomo's focus as an artist is to be a vehicle which expresses spiritual reality with both content and context.

## Jeremiah Kyle Drake

Jeremiah Kyle Drake hails from Syracuse, New York and upon graduating high school enlisted in the U.S. Army where he served honorably with the 82nd Airborne Division Paratroops at Fort Bragg North Carolina. After discharge, Jeremiah used the GI Bill to attend Los Angeles City College where he majored in classical singing. Confronted by limited opportunities in the world of opera, he instead chose acting where he performed with "The Windy City Players", "The Imagination Theater"-both of Chicago. Presently he directs the Theatre of the Oppressed at the Riverside Church. He believes that the "aesthetic energy" inherent in all art can be harnessed and focused onto issues that are common to all people. As a visual artist his works have been featured in the NY Daily News and EBONY.com.



## Doug Beube

Doug Beube is a mixed-media artist who works in collage, installation, sculpture and photography. He is an independent curator as well as the curator of a private collection for Allan Chasanoff in New York City entitled, *The Book Under Pressure*, which utilizes the book for purposes other than their utilitarian form. Doug teaches classes in mixed-media, artist's books and photography and is invited to lecture at universities and art programs during the year. He teaches in the photography department at Parsons The New School and is a graduate advisor at the School for the Visual Arts in New York City. Doug exhibits both nationally and internationally and his bookworks and photographs are in numerous private and public collections.

## Leonardo Benzant

Benzant is an artist driven by an ongoing fascination with African retentions and continuities in the African-Atlantic world. His work exists at a certain crossroads where Western Art history, and contemporary art meets my African-Caribbean roots, spirituality and culture as experienced in a very personal way. As an artist, he views his role as that of a spiritual conduit—a kind of urban shaman. He has studied at the Pratt Institute and exhibited in multiple galleries throughout New York City.

## S. Ross Browne

Browne was born in Mount Vernon, NY and raised between, NY, Richmond and Charlottesville, VA. Browne studied in the highly competitive Communication Art and Design at Virginia Commonwealth University under Dr. Murry DePillars and photography at The Corcoran School of the Arts. He is also an alumnus of The Miller School of Albemarle in Charlottesville, Virginia.

Browne is primarily an artist in the tradition of painting but also excels in various 2-D and 3-D mediums. Browne is dedicated to teaching art and design to inner city and at-risk youth, doing so for the Fresh Air Fund of N.Y.C, Weed and Seed, Project Ready and Art 180 of Richmond, VA. He was also an instructor for the Resident Associate Program at The Smithsonian Institute in Washington, DC. During his tenure as the Art Specialist for the VCU Health System, Ross practiced therapeutic art instruction for his various patients including In-patient psychiatry, pediatric hematology-oncology, brain injury, rehabilitation and elder care. He is also a professional illustrator and graphic designer as well as an accomplished poet who writes and performs extensively.

Browne is the recipient of numerous awards and honors and has been featured in various local and national media. 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.

## Richard Lund

Richard Lund was born in Coney Island New York, and raised in Upstate New York, Lund spent his high school days on a Navajo Indian reservation in Parker, Arizona in the early 60's. He served in the Marines and did two 13 month tours in RVN in the middle to late 60's. Lund also hitch-hiked around the country and worked odd jobs for the better part of the early 70's, became a professional scramble player in the mid 70's, Degree in Chemistry from Kingsborough Community College in the late 70's. Lund worked for a New York-based utility company in '79 and have been there until 2010 and now is retired.

Lund started doing artwork in early 2009 and his choice of process is assemblage. Lund primarily uses everyday materials and found objects in his work. Louise Nevelson is his inspiration and favorite artist of all time. Lund has no formal training as an artist and works mostly by intuition.

## Uday Dhar

As an artist, I am motivated by a desire to acknowledge the multiple influences that define me - the result of being born in Britain, raised from age 3 to 12 as child in India, followed by immigration with my family to the United States, to Queens, New York, but also from living in Berlin, Germany for four years as an adult where I first started making art seriously. A complicated path led to my decision, late in life, to forgo architecture as a career, to embark on making art. That experience has influenced the focus of my art.

I am interested in the tension between individual freedom & self-expression versus cultural heritage & social obligations. What is important for me is to reinterpret cultural, social and personal experiences through art that can be meaningful to others. Even though my artistic projects derive from the double-edged experience of immigration to this country, my art is a commentary on the larger cultural transformations that are taking place in the United States (and in India). In 2006, I received a grant from the prestigious Pollock-Krasner Foundation, and I am a 2006 fellow of both the MacDowell Colony and Yaddo.

My works have been exhibited in various places. They include New York, Los Angeles (US), Toronto (Canada), London (UK), Berlin (Germany), Budapest (Hungary), Bali (Indonesia), Mumbai, Kolkata, and Delhi (India).

## Adrienne Moumin

Born in 1961 in Brooklyn, NY, I am best known for my hand-cut-and-assembled gelatin silver photo collages, and for the B&W photographs from which they are made.

I am a self-taught collage artist, and created my first work at 8 years old, a bookcase covered with meticulously cut and pasted magazine pictures.

In 1999, I graduated from SUNY Empire State College with a B.A. in Documentary Visual Studies and Society.

In the early 2000's I began cutting up my photographs for collage, in order to carry on with my work during a period when I had no access to a darkroom. This led to my ongoing Architextures series of hand-cut-and-assembled photo collages.

I have exhibited my gelatin silver photographs and collages in New York, and nationwide, for over fifteen years. My images have been featured in New York Gallery Guide, About.com, and The Sun Magazine.

I have been interviewed for WBAI Radio in New York, served as Editorial Consultant for a technical photo manual written by David Fokos, and received a Puffin Foundation Grant for a documentary photography project.

My most recent group exhibitions include Joie de Vivre at PS Project Space in Chelsea, and Give an Inch at Two Fingers Gallery's Chelsea and Lower East Side locations, along with Peter Reginato, Betty Tompkins, and Terry Ward.

My photographs and collages are in private collections in the US and abroad.  
I currently live and work in New York and Silver Spring, MD.

## Kyle Gallup

Growing up in St. Louis, Missouri, I was surrounded by abundant time, space, and landscape. I had time to dream and draw.

Many summers included family vacations exploring the West. We searched the sky for the first sight of the Rockies on the horizon after hours driving across the Kansas prairie. There were huge, bright sunsets in Montana, vast distances in the high plains of Wyoming, and animate forms in the Utah desert. After studying figure drawing at Washington University and an apprenticeship with a local weaver, I relocated to the west coast of Ireland, where I turned to watercolors to paint the pastoral landscape.

I brought that experience back with me to Carnegie Mellon. There my focus was on figure drawing and painting. I received a BFA from Tufts University and a Diploma in Studio Arts from the Boston Museum School. While living in France, I carried a geological survey map into the countryside surrounding Aix and sought out familiar Cezanne motifs. Each day I painted, working to translated the light and color.

Painting has segued into collage. My collages integrate painting and photography, drawing and printmaking. Temporality is the underlying current throughout all my work. It is anchored in my process and fixed in the final perception of my subject.

I live in New York City with my husband and son.

## Laura Gadson

Laura R. Gadson is a Harlem based artist and curator. Known for her work in the art of quilting and for coordinating events for fellow artists she makes a Harlem brownstone her studio and private gallery. 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, an extension of the Harlem Open Artist Studio Tour (HOAST) to create a hub showcasing visual and performance artists. 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.



## Nic 707

Nic 707 was born in 1959 in Buenos Aires, Argentina and currently lives and works in Bronx, NY. As a self-taught graffiti artist, he began his career in 1973 under the moniker, Puc2 alongside his partner, Rub5. In 1974 he became Nic 707 and by 1975 he was widely recognized as a style king of graffiti in the Bronx. During this era he founded the legendary, Out to Bomb Crew (O.T.B.). As a leader of this movement, Nic 707 laid the foundation for and mentored, Noc 167, one of the early influences on Keith Haring. After the destruction of several of his works, Nic 707 retired from the graffiti scene in 1979. He would later reemerge in 1993 as a comedian under the name, Welfare Fred. He successfully performed shows with Tracy Morgan, Mike Epps and at established venues such as Carolines on Broadway and the Uptown Comedy Club. In 2006, Nic 707 returned to the world of graffiti and since then has exhibited at New York University and Gallery 69.

Since then he has broken new ground by converting trains into moving art galleries by installing his graffiti works within subway car interiors for a modern interpretation of “bombing” or “tagging.” Nic 707 is best known for his interpretation of the popular WWII graffiti character, Kilroy. With this recurring theme, Nic 707 has created a body of work that is not just revolutionizing the world of graffiti, he is also breaking boundaries in the contemporary art world.

## Misha McGlown

Omo Misha means “Misha’s children” in Yoruba. It is a name that has come to identify artist, Misha McGlown, and her myriad creative endeavors. A Harlem resident and native of Detroit, MI, painting was Misha’s first art form. A career in jewelry design, however, would sweep her away from the medium for more than a decade. In 2006, Misha rediscovered painting and began exhibiting during the following year. Working primarily in oils, she emphasizes historical portraiture but also creates “abstract-landscape” works as well as an African- inspired, figurative series. Her paintings have been shown throughout the New York area and she has developed a formidable record as a curator, working with The Arsenal/NYC Parks Department, Columbia University, Knox Gallery, Harlem Arts Alliance and other creative and community-based establishments, including the LeRoy Neiman Art Center, where she currently serves as Program Director.

Misha has been featured on HGTV, National Public Radio, and in numerous local and national print publications; has executed public art installations on behalf of the Harlem River Park Task Force and the 125th Street Business Improvement District (2011), and; has been awarded artistic grants by the Lower Manhattan Cultural Council (2011), Puffin Foundation (2007, 2010) and Harlem Arts Alliance (2008, 2009)

## Tirtzah Bassel

Tirtzah Bassel is an Israeli artist based in New York. Her drawings, paintings and site-specific duct tape installations explore the permeable borders separating public and private domains, specifically in subways, barbershops and airport security zones. Tirtzah studied drawing and painting at the Jerusalem Studio School in Israel, and she has a master's degree in fine arts from Boston University. Her work has been exhibited in Jerusalem, Tel Aviv, New York, London, Italy and El Paso. It has been reviewed in Hyperallergic, New York Daily Report, Speaker's Lab, ynet, The Forward and The One Way Ticket Show. Tirtzah is a member of the visual arts faculty at the 92nd Street Y in New York and at the Brandeis Institute for Music and Art at Brandeis University. She is the recipient of a 2011-2012 LABA Artist Fellowship at the 14th Street Y in New York, and was invited to the Sixpoint Asylum International Jewish Art Retreat in 2013. She currently serves as a resident artist of the Chashama Visual Arts Program in Brooklyn.

## Ella Veres

Ella Veres is the main engine of Transylvanian ArtVentures, which seeks to create positive social change through art. Our aim is to introduce original and daring artistic works to counteract the damaging social forces of oppression, injustice, and discrimination against individuals and groups. We use humor and artistic expression and personal/individual testimony to target the bureaucratization, apathy, absurdity, and dehumanization of social and political structures.

We are a global support organization in both intent and action. Our philosophy has evolved from the life experiences and the work of writer/performer/artist Ella Veres, the group's founder. We do not believe in art for art's sake. Art is a powerful tool for social change.

Our work will at first facilitate an artistic commute between the two locations and cultures, later on we'll expand to new territories throughout Europe and the Americas.

## Tomo Mori

Tomo Mori was born in Shijonawate, the countryside of Osaka, Japan. Tomo studied art at Kimoto Art School, Miyabi Calligraphy School, Tokyo Metropolitan High School for Fine Art and earned BFA from the Atlanta College of Art (renamed to SCAD Atlanta).

Tomo has shown her work in New York, Atlanta and Tokyo including Rogue Space Chelsea, chashama, Dwyer Center, Canvas Paper Stone Gallery, Renaissance Fine Art, Knox Gallery, Bill Lowe Gallery and Tokyo Metropolitan Museum. She received the congressional record for her winning painting for Bid on Culture banner design contest for 1011 and 2012. In 2011, she was selected as one of 5 finalists out of 120+ submissions to present a proposal for MTA Art in Transit.

Tomo currently lives in West Harlem, New York City, as her creative base, as she continues to explore the world experiencing new cultures to add more palettes for her artwork and life.

## Gregory Saint Amand

Gregory was born in New York, but raised in Haiti from age one to his early teens when he returned to the U.S. to live again with his mother. He lived in Haiti with his grandparents who affectionately called him GOGO. He later attended college at The COOPER UNION for the Advancement of Science and Art, where he earned a BA degree.

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. The body of his work is a multi-media mix presentation reflecting his subject matter. Humanity and its varied cultural languages clearly and surprisingly peeks through his art leaving the feeling that it only could have been expressed in such a way. His work continues to be displayed at multiple galleries and is part of the corporate collection of Red Alder Hedge Fund.

## Mike McManus

McManus was born and raised in Bronx, New York to a working class family in an Italian neighborhood. His early influences were cartoons, comic books, "The Very Hungry Caterpillar," "Where the Wild Things Are," Georgia O'Keeffe, Shell Silverstein, and the giant whale at the Museum of Natural History. At Drexel University in Philadelphia, he studied art history, design, and acting. A series of life experiences led him to eventually follow his father and brother into the construction trade of steamfitting with Local 638. The materials used to install heating and cooling systems and the means by which they were manipulated would become his main means of creating. He applied the craft of welding, burning and cutting steel to art and developed organic shapes, dripping clouds, lettering, logos, graffiti and doodled characters from the margins, alive in steel. McManus has since exhibited in and/or curated nearly 30 events in the past few years.

## Antonio Kel

Antonio Kel is an emerging visual artist utilizing vibrant colors, a graffiti inspired painting style and a hip-hop aesthetic to both celebrate and critique pop culture.



## Derek Fordjour

Derek Fordjour is an artist working in a variety of media, including painting drawing and printmaking. His work is concerned primarily with vulnerability within the context of game like environments. His work is in various public and private collections. A graduate of Morehouse College and Harvard University, Derek is currently enrolled in the Hunter MFA program for painting and maintains a studio in Harlem, NY.

## Kimberly Mayhorn

Brooklyn-based artist, Kimberly Mayhorn is a Whitney Museum of American Art, Independent Study Fellow, and was selected by Essence magazine as one of “30 Women to Watch.”

Kimberly is a self-taught conceptual artist utilizing film, sound, found objects, leather, mechanical components such as springs, pulleys, weights, clock parts and gears to create large-scale, site-responsive installations, assemblages, sculptures, and mixed media art that are process-driven exploring themes such as history, time, tension and decay.

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. She has also collaborated with choreographers Dai Jian, Shalewa Mackall and the late Lowell Dennis Smith and has participated in artist residencies at Atlantic Center for the Arts with Master Artist Radcliffe Bailey; The University of Chicago for the Study of Race, Politics, and Culture; Sculpture Space; Delaware Center for the Contemporary Arts; HERE Artist Residency Program, among others. Kimberly is also the recipient of a 2013 Yaddo residency.

## Voodoo Fe' Mathelier

Voodoo Fe' Leon Mathelier has forged a career that transcends music genres and artistic medium. Born to Leon and Feronie Mathelier and the youngest of three boys, the native Brooklynite displayed a propensity for the arts early on. Expressing his colorful imagination through sketches of interesting little characters or designs of unique fashions, Mathelier found both escape and acceptance through art, fashion, and music. The cliché "Jack of all trades, master of none" certainly does not apply here. Voodoo Fe' has continued to be an accomplished and much sought after contributor to the lifestyle and cultural industries. His art has been displayed in over 50 gallery and alternative viewings, his fashions have been produced by Calvin Klein, G-Unit, Ecko and NJ Nets and his music has been voted the 'Best Live Alternative Band' by the VILLAGE VOICE. Forever ambitious, Mathelier continues to work to push the boundaries of his accomplishments.

## Ryan Smith (The House of Spooof Collective)

Ryan Smith is a member of The House of Spooof Collective that was formed in the memory of Glenn "Spooof" Wright, a fellow artist and friend. Wright was an artist on the cusp when his life was tragically taken away at the age of 21. To honor his commitment to community and the arts, the House of Spooof has transformed an abandoned space in the Hunts Point area of the Bronx into an open source of art named, Brick Gallery. They are a diverse group that works with various artistic mediums such as photography, painting, music, drawing, graphic design, silkscreen printing and other forms of printmaking. Wright is the younger brother of curator, Souleo.

## Brian Xavier

Born in Providence, Rhode Island on March 16th, 1972.

Xavier discovered his passion for art as a child, winning his first award at age 11, from the State of Rhode Island.

Xavier attended workshops at RISD (Rhode Island School of Design) from age 12 through his teens. As an adult, he earned a degree in Fine Arts from the Community College of Rhode Island.

His first commissioned project was from ESPN Sports in 1995. At age 23, Xavier designed and painted a television set for the first X-Games.

He has gained invaluable experience through various mediums and projects over the years, but fine art is his forte. He is currently working with oils on canvas, utilizing a palette knife, brush, and his fingers as his tools of application. Xavier's creations are an extension of himself. He aims to bring joy to others with his work to stimulate the mind, body, and soul.

Xavier adds to his catalog of artwork on a daily basis. His growing reputation for his artwork has been gaining attention from collectors and galleries throughout Rhode Island, Connecticut, and Massachusetts.

Xavier is also an illustrator, graphic designer, and children's author. He aspires to someday create an art development organization, which will allow growing artists the chance to discover their style, hone their craft, and share their work with the community.

## JaSon E. Auguste

As a self-taught artist, JaSon E. Auguste taps into the secret, mystical chambers of his DNA's ancient code to reflect on the inner and outer mysteries of life, which he sees and feels around. These codes, patterns, sequences and symbols are subconsciously embedded and encoded in his works of art. Auguste uses multiple art mediums and forms in his visual arts from hand drawings to digital processes. Auguste has exhibited at El Museo del Barrio for a one-day exhibition and tribute to Jean-Michel Basquiat, the French Institute for the International Organization of the Francophonie, the Jamaican film presentation for Better Must Come at Lincoln Center and his solo show entitled Qiddus: An Ancient Modern Introspective.

## Dianne Smith

Dianne is a Bronx native of Belizean descent. She specializes in abstract art, sculpture and installation. She attended LaGuardia High School of Music and Art, the Otis Parsons School of Design and the Fashion Institute of Technology. In 2012, Smith completed her MFA at Transart Institute in Berlin, Germany.

Her work has been exhibited in solo and group exhibitions in New York City's Soho and Chelsea art districts as well as, numerous galleries and institutions throughout the United States. She is an educator in the field of Aesthetic Education at Lincoln Center Institute (LCI), which is part of New York City's Lincoln Center For the Performing Arts. Since the invitation to join the Institute over six years ago she has taught k-12 in public schools throughout the Tri-State area. Her work as a teaching artist also extends to under graduate and graduate courses in various colleges and universities such as: Lehman College, Brooklyn College, Columbia University Teachers College, City College, and St. John's University.

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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.

She currently lives and works in Harlem, New York.

## Josh Goldstein

Born in Indiana with Mexican and Jewish roots, Josh Goldstein has long reveled in walking the line between divergent worlds. Though his life began in the Midwest, he maintained an obsession with New York City until he finally moved there in 1993. Once in the city, he quickly began soaking in its cultural stew. He studied architecture at Pratt Institute, made rugelach at a subterranean bakery in Little Italy, worked at a few architectural firms, and co-hosted a public-access TV show comparing the relative merits of Ritz Crackers with apples. Whenever he had a free minute he explored the city on his bike.

On these rides Goldstein photographed everything from Chinese fishmongers and Jamaican patty stands, to graffiti, street signs, and manhole covers. But it was the classic New York City bodega that especially caught his attention in the early years. He was riveted by the bodegas' bright colors, bold graphics, and rotating set of key words, as well as by their entrepreneurial spirit.

Recently, Target commissioned Goldstein to conceive three billboards in Times Square totaling 6000 square feet. He is currently represented by JLA Studios in Brooklyn, and has also been represented by Galerie Geraldine Zberro in Paris. His multi-paneled collages hang at the corporate headquarters of Vitamin Water and Credit Suisse First Boston, in the main branch of the Bronx Public Library, and at WNYC's Greene Space, as well as numerous private collections throughout the United States, South America, and Europe.

He received a Bachelor of Architecture from Pratt Institute, and a Bachelor of Arts from Washington University in St. Louis.



## Bernard Beckford

Bernard Beckford studied illustration at the Fashion Institute of Technology and approaches his work with a deft hand that captures iconic images of pop culture.

## Greg Frederick

Greg Frederick's vinyl pop art is inspired by modern-day street artists such as Banksy, Mr. Brainwash and Shepard Fairey. His pieces are created with broken vinyl records, their sleeves/packaging and other recycled materials. His work appeared next to Andy Warhol silk-screens at the Leslie-Lohman Museum of Gay and Lesbian Art in his first professional show, while the influential design website Fab.com highlighted Frederick as its featured artist in January 2012. Most recently, Frederick made his solo debut with the exhibition, *Idolize This* at the Get Up Gallery in Las Vegas, NV.

## Souleo Enterprises, LLC

Souleo Enterprises, LLC creates and produces entertaining and informative events, media and artistic projects by founder, Souleo. A journalist who has written for Newsweek, Ebony, New York Press, Black Enterprise, XXL, Sister 2 Sister and Rolling Out, Souleo has also been featured on CNN's The Nancy Grace Show, MTV's FNMTV Premiere, the New York Post, Access Hollywood, The Insider, NPR's News & Notes, BET.com, Match.com and in the Boston Globe. Souleo is also the creator and writer of the column, "On the 'A' w/Souleo" which is now syndicated online across multiple media properties including EBONY.com, JETmag.com, SoulTrain.com, New York Amsterdam News, Rolling Out and Harlem World. In partnership with the New York Public Library he produces LGBT, financial literacy and creative programming. As a curator, his notable exhibitions include eMerge: Danny Simmons & Artists on the Cusp, the first-ever AARP exhibition, Lasting Legacy: The Journey of You and Harlem's unprecedented multi-gallery collaborative exhibition, Motown to Def Jam.

Press



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Press





# MOTOWN to def Jam

Curated by Souleo • [info@souleouniverse.com](mailto:info@souleouniverse.com) • 646-320-0514



# ART ENOLOGY



Curated by Souleo • [info@souleouniverse.com](mailto:info@souleouniverse.com) • 646-320-0514

# ART ENOLOGY

EXHIBITION DESCRIPTION

e·nol·o·gy also oe·nol·o·gy (-nl-j) n. The study of wine and the making of wine; viticulture.

Historically, wine was stored in wooden casks and in large pottery containers known as amphorae. With the development of glass, bottles became common and evolved from an onion-shaped style to longer, flatter bottles. Since then wine bottles have been produced in various shapes of which some of the most popular include the Bordeaux, Burgundy, Rhine or "Hoch," and Champagne styled bottles. Throughout this physical evolution, wine has been used for spiritual rituals, religious ceremonies, medicinal purposes and social occasions.

In *Art Enology* artists draw from this history to transform wine bottles into visual artistic statements that simultaneously advance the aesthetic properties and possibilities of bottles; inspire a dialogue centered on historical and contemporary themes and concepts; and manifest environmental consciousness through the act of repurposing everyday material. These mixed medium works integrate wine bottles with a variety of predominantly found objects, photography, new media and more to intoxicate the creative palate.

The exhibition begins by visually recalling the ancient history of wine with Dianne Smith's *Spirit Juice* (2012). Smith inverts four wine bottles to become pillars for a shrine inspired by wine's use in spiritual rituals.

Further investigating wine's historical roots is ceramic artist Anina Banks' *Untitled* (2012). Before the mass production of wine bottles, wine was transported in wooden barrels or ceramic vessels. Therefore Banks creates a ceramic container that distorts the belly, neck and rim of the common wine bottle shape to utilize clay in a contemporary manner that provides historical context.

Janet Goldner's *Exuberance* (2012) and Ryan Smith's *Cheer* (2012) both capture the euphoria of wine in their respective works. Goldner juxtaposes tightly coiled rope within the bottle with far-reaching steel arms indicating a sense of release and freedom brought on by the joys of wine.

In *Cheer*, Smith transforms a wine bottle into a pom-pom with colorful yarn and dripping acrylic paint to capture those heady days of youth.

# ART ENOLOGY

EXHIBITION DESCRIPTION

Judy Richardson's *Brazil* (2012) is composed of the forms and textures that speak of the wonders of the everyday. By placing wax, wood and found objects on a wine bottle she references the cache of stuff we save that we deem precious, our personal archives, that inhabit the junk drawer and appear as treasure each time we open it.

Jeffrey Allen Price's new series, *ENOLOGRAMS* (2012), employ wine as a coloring agent and are a continuation of his interest in the process of making monoprint/paintings by weathering, staining and embossing paper with different organic materials. Some of the surfaces left behind by the dried wine have an iridescent quality while others leave dark encrustations. The colors and surfaces of the *ENOLOGRAMS* continue to transform over time. In addition, Price's newest sculpture is derived from his ongoing *Manhattan Effigies* series called, *Manhattan: Smashed (The Party's Over-2012)*. This piece forms the shape of Manhattan with broken wine bottles cast in clear acrylic resin and mounted on a wood pedestal. The multiple meanings suggested by the subtitle include extreme inebriation, the formal aspect of the broken bottles and the recent destruction brought on by Hurricane Sandy.

# ART ENOLOGY

EXHIBITION DESCRIPTION

Jeremiah Drake's, *Black Baby in the Garbage-Don't Pay That Baby No Mind* (2012), is a deeply personal ode to an unidentified child that the artist found abandoned in the trash during the 1980's in Los Angeles. Tapping into wine's use as a form of libation, Drake creates a shrine or altar to honor the child and offer a social commentary on the state of missing children of color.

Similarly, Kulture Krochet makes a profound statement with *A Time to Wine & Dine: A Tribute to Sara Baartman* (2012). Sara Baartman a.k.a. "The Hottentot Venus" was a Khoi Khoi woman who was taken from South Africa, and then exhibited as a "freak" across Europe during the 19th century due to her full buttocks. Kulture Krochet pays homage to Baartman by reimagining her infamous posterior to be a blooming plethora of African fabric. Thus as she is ready to toast the night away, Baartman is wearing her heritage proudly after years of suffering exploitation.

# ART ENOLOGY

EXHIBITION DESCRIPTION

Bertille de Baudinière's *Harlem Dream* (2012) is an installation that exists on the cusp; that moment right before intoxication when colors blend, the space around you shifts and you're left floating in a dream state.

Chompunutt Mayta's new media piece, *8 Emotions* (2012) reflects on wine's ability to alter our emotional state. Mayta explores, Robert Plutchik's theory of eight primary emotions residing at the core of human behavior. The contrasting emotions are anticipation/surprise, fear/anger, disgust/trust and sadness/joy. Performances were staged using wine bottles to illustrate and at times, capture, the physical manifestation of emotion.

The photographic works of Charles O'Rear include *Wine Bottles with Window Light* (1994) and *Champagne Bottles* (1995). The former is dark and mysterious, merging shadow and light to create an abstract visual. The latter is a vibrant and rich photograph of blue champagne bottles, which allude to the posh connotations of champagne within popular culture.

# ART ENOLOGY

EXHIBITION DESCRIPTION

António Alonso's, *Wine Skewer* (2012) shatters the concept of a bottle with broken pieces of glass placed on a steel rod suspended from the ceiling. Each shard of glass is inscribed with symbols from Alonso's stream of consciousness to create a wine trail of one's inner thoughts and visions.

David Hollier's *Man on a Hill* (2012), which features a miniature male figure trapped in a bottle, lends itself to varied interpretations. One can read it as a portrait of the artist, a statement on loneliness and isolation or a spoof on the concept of bottled emotions.

A found bottle from the gulf coast of Florida becomes the perfect canvas for Shantell Martin's explorations of identity in *Message on a Bottle* (2011).

Nina Boesch debuts her first ever-sculptural artwork, *NY Skyline* (2012) made of MetroCards (New York City subway tickets). Boesch artwork expresses admiration for the iconic New York City skyline, thereby generating a universally appealing visual language.

# ART ENOLOGY

EXHIBITION DESCRIPTION

With *Mouth-to-Mouth Libations* (2012), Laura Gadson creates a utilitarian work of art that celebrates the simple sacredness of sharing spirits in the name of love, joy and camaraderie. Exploring wine's spiritual references is Al Johnson's *Voodoo Child* (2012). The creation announces his mystical awareness of belief systems. Thereby the spiritual elements of wine's use throughout history are expressed through mixed media.

Greg Frederick's pop art portrait of recording artist, *Amy Winehouse* (2012) composed of vinyl record sleeves and wine labels is both a celebration and critique of this troubled musical figure. The very substance that contributed to her demise forever immortalizes Winehouse, known for her struggle with alcoholism as depicted in songs such as "Rehab,". Thereby Frederick challenges the notions on which we base our admiration for pop stars.

# ART ENOLOGY

EXHIBITION DESCRIPTION

In the series *A Harlem Hangover* (2012), Beau McCall captures the essence of the old and new Harlem Renaissance by depicting the various types of wine consumers one comes across during the nightlife scene. In *Pop, pOp, poP*, the party ringleader is presented through the arrangement of buttons and metallic thread to depict champagne bubbles overflowing; *A Social Siiiiip* is for the conservative drinker who follows convention by refusing to consume a whole bottle of red wine (in public); and finally *Tiiipsssyyy* is the unabashed party enthusiast who stumbles home at five in the morning and accidentally knocks over a bottle of wine as it spills to the floor in a splash of buttons. Collectively the works are a testament to wine's use as a social lubricant for special occasions that often leads to humorous and unforgettable drunken memories.



# ART ENOLOGY

EXHIBITION DESCRIPTION

Jerry Gant's *Rev. Cihocla's Crooked Holy Water* (2012) features a melted wine bottle and mixed media as a reflection of the artist's fears, growth and failures. One who looks at this work intrinsically is bound to feel life's challenges being pulled, twisted and reconfigured.

Joshua DeMonte explores the possibilities of digital printing technology with *Cushion* (2012). The piece was created using a ZCorp 3D printer. The wine bottle is interchangeable in the design as it is an object that in essence preserves the bottle as an artifact. In this aspect, DeMonte communicates ideas of ritual and social custom.

Further delving into the world of technology is JaSon E. Auguste's *TEJ: Code (Traditional Ethiopian Honey Wine)* which features a QR code that when scanned transports viewers to a YouTube video on how to make traditional Ethiopian Honey wine.

Finally, Giancarlo Colaianni's, *Gewürztraminer Telescope* (2012) reinvents a Victorian era telescope with wood, brass and hand-stitched leather that filters light through a wine bottle.

# ART ENOLOGY

Featured Artwork

Dianne Smith

*Spirit Juice*, 2012

Wine bottles, leather, rope, string, pushpins,  
Variable.



# ART ENOLOGY

Featured Artwork

Anina Banks

*Untitled* 2012

Ceramic, 9 x 4 x 6 in.



# ART ENOLOGY

Featured Artwork

Janet Goldner

*Exuberance*, 2012

Painted steel, wine bottle, string, Variable.



# ART ENOLOGY

Featured Artwork

Ryan Smith

(The House of Spooof Collective)

*Cheer*, 2012

Wine bottle, yarn, acrylic paint, 12 x 10in.



# ART ENOLOGY

Featured Artwork

Judy Richardson

*Brazil, 2012*

Wine bottle, wax, wood, found objects, 12  
x 4.5 x 4.5 in.



# ART ENOLOGY

Featured Artwork

Jeffrey Allen Price

*Merlon* (From the ENOLOGRAM Series),  
2012

Wine, corrosion and dirt on paper, 16 3/8 x  
25 3/4 in.



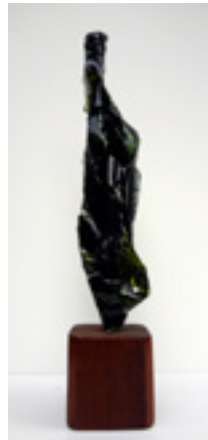
# ART ENOLOGY

Featured Artwork

Jeffrey Allen Price

*Manhattan: Smashed, 2012*

Broken wine bottles, acrylic resin, wood,  
Dim. var. approx. 14.5 x 2.5 x 3 plus base  
3.5 x 3.5 x 3.5 in.





# ART ENOLOGY

Featured Artwork

Jeffrey Allen Price

*ENOLOGRAM (iii)*, 2012

Wine and corrosion on paper, 16 3/8 x 25  
5/8in.



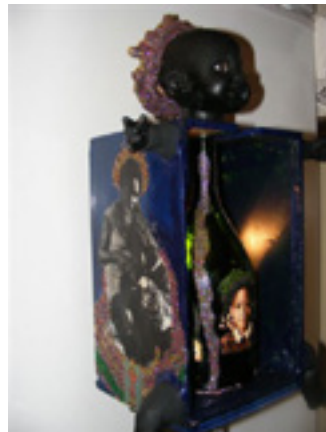
# ART ENOLOGY

Featured Artwork

## Jeremiah Drake

*Black Baby in the Garbage-Don't Pay That Baby No Mind, 2012*

Found wine bottle, found Hi-Fi Stereo speaker box, cement, found photos, glitter, plummers, epoxy, found base, plastic doll parts, lighting system, 15 x 33 in.



# ART ENOLOGY

Featured Artwork

## Kulture Krochet

*A Time to Wine & Dine: A Tribute to Sara Baartman, 2012*

Wine bottle, acrylic yarn, cotton fabric (crocheted), 12 x 22 x 5 in.



# ART ENOLOGY

Featured Artwork

Bertille de Baudinière

*Harlem Dream, 2012*

Color filters, bottle of wine, Chinese ink on paper, toy cars, 9 x 9 x 9 ft.



# ART ENOLOGY

Featured Artwork

Chompunutt Mayta

*8 Emotions*, 2012

Video, 1920 x 1080, 16:9



# ART ENOLOGY

Featured Artwork

Charles O'Rear

*Wine Bottles with Window Light*, 1994

Photograph, 19 x 28 in.



# ART ENOLOGY

Featured Artwork

Charles O'Rear

*Champagne Bottles*, 1995

Photograph, 19 x 28 in.



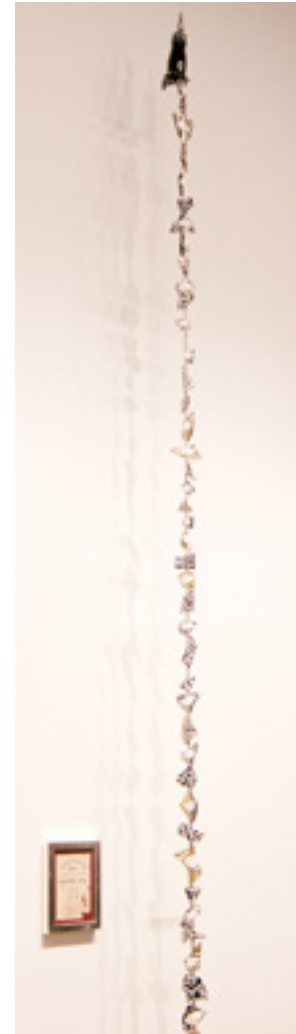
# ART ENOLOGY

Featured Artwork

António Alonso

*Wine Skewer*, 2012

Vintage wine bottle, steel, enamel paint  
on glass, cork, paper, silicone, 98 x 0.2 in.





# ART ENOLOGY

Featured Artwork

David Hollier

*Man on a Hill*, 2012

Mixed media, 75ml wine bottle



# ART ENOLOGY

Featured Artwork

Shantell Martin

*Message on a Bottle*, 2011

Gesso, ink, varnish on found wine bottle,  
12.6 x 2.8 in



# ART ENOLOGY

Featured Artwork

Nina Boesch

*NY Skyline (Wine Bottle)*, 2012

Metrocards, gloss resin, wine bottle, 19 x  
3.5 in.



# ART ENOLOGY

Featured Artwork

Laura Gadson

*Mouth-to-Mouth Libation, 2012*

Wine bottle and wineglass embellished with polymer clay, paint, quilt and embroidered fabric, 3 pieces (triptych/ 1 bottle and 2 glasses), 15 x 10 in.



# ART ENOLOGY

Featured Artwork

Al Johnson

*Voodoo Child*, 2012

Mixed media on wine bottle, 6 x 6 x 4.3 in.



# ART ENOLOGY

Featured Artwork

Greg Frederick

*Amy Winehouse, 2012*

Vinyl Records sleeves and wine labels on canvas, 24 x 24 in.



# ART ENOLOGY

Featured Artwork

Beau McCall

*A Harlem Hangover: Pop, pOp, poP, 2012*

Buttons, wine bottle, metallic thread,  
denim, felt, Wine bottle: 14 x 12in.  
Placemat: 10 x 10in.



# ART ENOLOGY

Featured Artwork

Beau McCall

*A Harlem Hangover: A Social Siiiiip*, 2012

Buttons, wine bottle, metallic thread,  
denim, 14 x 12 in.





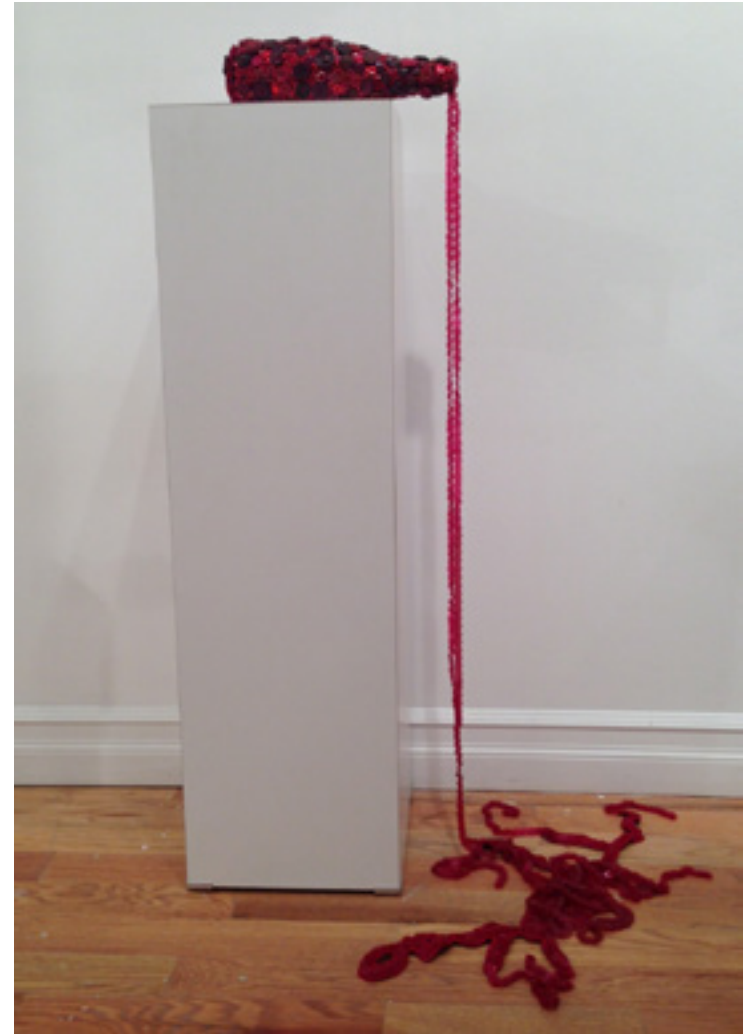
# ART ENOLOGY

Featured Artwork

Beau McCall

*A Harlem Hangover: Tiiipssyyy*, 2012

Wine bottle, buttons, metallic thread, denim, felt, Wine bottle: 14 x 12 in. The Spill: 144 in.



# ART ENOLOGY

Featured Artwork

Jerry Gant

*Rev. Cilhocla's Crooked Holy Water, 2012*

Mixed medium; wine bottle, paint, wire, glass, beads, 15 x 7 in.



# ART ENOLOGY

Featured Artwork

Joshua DeMonte

*Cushion, 2012*

Wine bottle, digitally fabricated gypsum and cyanoacrylate/Fabricated in The Object Lab @ Towson University, 21 x 8.5 x 5 in.



# ART ENOLOGY

Featured Artwork

JaSon E. Auguste

*TEJ: Code* (Traditional Ethiopian Honey Wine), 2012

High-resolution digital output on vinyl with acrylic, gold leaf, wine bottle, 36 x 36 in.



# ART ENOLOGY

Featured Artwork

Giancarlo Colaianni

Gewürztraminer Telescope, 2012

Wine bottle, wood, glass, brass, leather,  
found items, 16 x 24 in.



# ART ENOLOGY

Artist Bio

## Charles O'Rear

Photographer Charles O'Rear has produced eleven books over the past 20 years, most recently Napa Valley: The Land, The Wine, The People (2011), Wine Across America: A Photographic Road Trip (2007), Beringer Vineyards: Napa Valley's Historic Estate (2009) and Napa Valley (2001).

Charles photographed for National Geographic magazine for 25 years, producing major articles ranging from computer chips and Indonesia to ultra light aircraft and Mexico. In 1978, National Geographic dispatched Charles to the little know wine region of Napa Valley to produce an article. As a result of that project, he made his home in the valley while continuing to shoot for the magazine. His interest in wine later led to worldwide coverage of wine sponsored by his agent, Corbis, a Seattle company owned by Bill Gates. Other books produced or photographed by Charles include: Silicon Valley (1985); Fodor's Wine Country (1997); Cabernet: A Photographic Journey From Vine to Wine (1998); Chardonnay: Photographs From Around the World (1999); Wine Places (2005); and Beautiful Wineries (2005).

In addition, Charles is known worldwide for shooting the "BLISS" photograph, the Microsoft default screen saver on hundreds of millions of computers around the world. For many years he taught photography at the well-known Santa Fe Photographic Workshop. Through his agent Corbis, Charles' photographs have appeared in thousands of publications, annual corporate reports, advertisements, museums and movies as well as on television, window coverings and plasma screens. Charles' work can be viewed on Corbis ([www.corbis.com](http://www.corbis.com)) or his website ([www.wineviews.com](http://www.wineviews.com)). A photographer who shoots in the classic style, Charles has made a noteworthy contribution to photography.

# ART ENOLOGY

Artist Bio

## Shantell Martin

From London to Tokyo to New York, internationally acclaimed visual artist Shantell Martin is expanding conventional definitions of drawing and animation to transform visual experience in the design, fashion and music industries. Her dazzling light projections have been featured in iconic spots such as New York's Museum of Modern Art, the mega clubs of Tokyo and Russia, and on the enormous screens at Shibuya and Harajuku crossings in Tokyo. Martin has quickly infiltrated popular culture stateside — she's been cast as herself on quintessential New York show *Gossip Girl*, interviewed on CNN, appeared on an NBC morning show, and deemed a muse of super-hip design blog, PSFK. She was named by *French Glamour* as New York's "coolest it girl" in 2011, and her hand-illustrated bedroom walls graced the cover of the New York Times home section in May 2012.

Martin has collaborated with celebrity photographers and brands alike; her notable work includes a project with celebrity photographer Nigel Barker, where she created digital sets for a 10 page *Tatler Asia* editorial with supermodel Christina Garcia. Martin's latest brand collaborations include transforming the New York custom denim store 3x1 into a Martin inspired wonderland, a screening in Dell's 2011 experiential pop up workspace, and package design for luxury fragrance brands, to name a few. In February 2012, she was one of four artists commissioned by Nike iD to make a piece of work and a limited edition shoe to celebrate the 40th anniversary of the Nike Cortez. She also creates murals in a range of contexts - from the private homes of celebrities to the faces of models and friends.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Joshua DeMonte

Joshua DeMonte's jewelry objects mimic ancient architectural elements activating the space surrounding the body and altering the viewers' perception of the wearer. DeMonte is currently a Smithsonian American Art Museum's 40 under 40, Craft Futures artist. Presently he teaches art courses at Temple University in Philadelphia, PA.

For more information please click [here](#).



# ART ENOLOGY

Artist Bio

## Dianne Smith

Dianne is a Bronx native of Belizean descent. She specializes in abstract art, sculpture and installation. She attended LaGuardia High School of Music and Art, the Otis Parsons School of Design and the Fashion Institute of Technology. In 2012, Smith completed her MFA at Transart Institute in Berlin, Germany.

Her work has been exhibited in solo and group exhibitions in New York City's Soho and Chelsea art districts as well as, numerous galleries and institutions throughout the United States. She is an educator in the field of Aesthetic Education at Lincoln Center Institute (LCI), which is part of New York City's Lincoln Center For the Performing Arts. Since the invitation to join the Institute over six years ago she has taught k-12 in public schools throughout the Tri-State area. Her work as a teaching artist also extends to under graduate and graduate courses in various colleges and universities such as: Lehman College, Brooklyn College, Columbia University Teachers College, City College, and St. John's University.

Recently she was invited to join the team at The Center For Arts Education (CAE) also in New York City. Its main focus is to restore quality arts education for each of New York City's more than one million children in public schools. CAE develops model teaching and learning programs for schools, parents, cultural organizations, and teaching artists, as well as help parents become advocates and campaigners for arts in their children's education.

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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 McMillian.

She currently lives and works in Harlem, New York.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Anina Banks

Anina Banks has lived a life defying conventions while eschewing titles and definitions. And yet there remains one word to describe her: artist.

A native of Nassau, Bahamas, Anina was born with the soul and hands of an artist. From an early age, intensive training in various fine arts mediums, including drawing, painting and printmaking, enhanced Anina's natural gifts. A graduate of Drexel University, she began working as a graphic designer in the corporate world and inadvertently took a break from producing new artwork. But her soul craved to create and the hiatus was short lived.

Never one to shy away from a challenge, Anina shifted mediums completely, and began working solely with clay. Possessing a love for natural textures, primarily those found underwater or washed up on the shore, the pieces she began to form were beautifully eclectic, invoking images of conch and seashells, while simultaneously paying homage to her island upbringing and surroundings.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Janet Goldner

My life experiences play an integral part in the development of my work. A master welder, I work in three dimensions as well as on paper, on the floor, on walls, and suspended from the ceiling, indoors and outdoors. My installations include steel sculptures, video, photography and sound. My work combines poetry, patterns, forms and African themes that engage in social discourse.

I have exhibited my work widely throughout the US and internationally. Highlights include The Global Africa Project at the Museum of Arts and Design (2010-11) and Women Facing AIDS at the New Museum (1989) as well as Have We Met?, a major installation at Colgate University (2007). My 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.

I have a lifelong relationship with Africa, especially with Mali. I received a Fulbright Senior Research Fellowship to Mali in 1994-5. Since my Fulbright, I have spent several months every year in Mali engaged in a wide variety of cultural research and projects concerning cultural preservation and contemporary art and artists in Mali.

I am the recipient of numerous awards including a Fulbright Senior Research Fellowship and two Fulbright Senior Specialist grants. I have just returned from Zimbabwe on the second of these grants. I have also received grants from the Ford Foundation and from the UN Special Committee Against Apartheid. My published articles include a chapter in Contemporary African Fashion, Indiana University Press, an essay in Poetics of Cloth, Grey Art Gallery, NYU.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## The House of Spoof Collective

A collective of young artists that was formed in the memory of Glenn "Spoof" Wright, a fellow artist and friend. Wright was an artist on the cusp when his life was tragically taken away at the age of 21. To honor his commitment to community and the arts, the House of Spoof has transformed an abandoned space in the Hunts Point area of the Bronx into an open source of art named, Brick Gallery. They are a diverse group that works with various artistic mediums such as photography, painting, music, drawing, graphic design, silkscreen printing and other forms of printmaking. Wright is the younger brother of curator, Souleo.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Jeffery Allen Price

Jeffrey Allen Price is a multi-media interdisciplinary installation artist, educator and curator. His artwork often alludes to natural processes such as growth and decay and sometimes comments on consumerism and materialistic culture. His work is often process-based, accumulative, humorous and playful. His projects have been shown internationally and featured in The New York Times and on the Food Network. J.A.P. teaches studio art classes at York College in Jamaica, Queens, NY and Suffolk Community College and Art History at Nassau Community College.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Jeremiah Drake

Jeremiah Kyle Drake hails from Syracuse, New York and upon graduating high school enlisted in the U.S. Army where he served honorably with the 82nd Airborne Division Paratroops at Fort Bragg North Carolina. After discharge, Jeremiah used the GI Bill to attend Los Angeles City College where he majored in classical singing. Confronted by limited opportunities in the world of opera, he instead chose acting where he performed with "The Windy City Players", "The Imagination Theater"-both of Chicago. Presently he directs the Theatre of the Oppressed at the Riverside Church. He believes that the "aesthetic energy" inherent in all art can be harnessed and focused onto issues that are common to all people. As a visual artist his works have been featured in the NY Daily News and EBONY.com.

# ART ENOLOGY

Artist Bio

## Kulture Krochet

Kulture Krochet is a crochet design company based in Harlem and established in 2011 by founder, Sheba. Sheba's fashion and artistic skills were honed at Parsons School of Design. After college she went on to work within the fashion and entertainment industry for companies including XXL Magazine, Rocawear and as an assistant to award-winning costume designer, Sophie De Rakoff. Soon thereafter Sheba founded her company, Ubnez Haise that is home to a natural skincare line, waist bead collection and Kulture Krochet.

Kulture Krochet's goal is to weave crochet back into fashion one stitch at a time by transforming traditional ideas of crochet into modern expressions of the future. Through the act of crotchet, Sheba carries on the legacy of this art form, which has been passed down through the generations of women in her family.

She has sold hundreds of crochet pieces via art festivals, flea markets, online and through her most recent project, The Krochet Shop in The Harlem Market.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Bertille de Baudinière

Painter, Bertille de Baudinière, was born in Saint Malo, France. She received her diploma from the Ecole Nationale Supérieure des Beaux Arts de Paris in 1982. In 1986, she was granted a research scholarship by the Japanese government to attend the National University of Music and Arts in Tokyo. Additionally, she got her MFA in painting from there in 1990.

Over the course of her creative career, Baudinière has distinguished herself and her work with an aesthetic practice on three continents through its diverse nature and the integration of social issues in her art. She experiments with new techniques and uses different mediums in order to explore recurring themes in the work.

This active creative approach has led to interest in Baudinière's work from many different audiences in different places all over the world. She has exhibited internationally at galleries and museums including the Islip Art Museum, Long Island; Bemis Center for Contemporary Arts, Omaha; Tomura Gallery, Tokyo; Fondation des Etats-Unis, Paris; Zurdorfer Wehrturm Museum, Cologne; and Salon d'automne in China amongst others. Baudinière's work is in the following collections: the Museum of Landau, Germany; Fondation Danielle Mitterrand; Bemis Center; Fondation des Etats-Unis; and the General Confederation of Labor in France.

Finally, throughout her career Baudinière has been active in bringing art to a wider audience. She has organized many group shows for fellow artists and she has taught art to children and adults.

For more information please click [here](#).



# ART ENOLOGY

Artist Bio

## Chompunutt Mayta

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 please click [here](#).

# ART ENOLOGY

Artist Bio

## António Alonso

He was born in Angola -1960. He lives and works just outside the village of Barão de São João, in the borough of Lagos, Algarve Portugal. In 2005, he exhibited his paintings in the Cultural Center of Lagos. Among a number of subsequent individual and collective exhibitions, in 2007 he showed "Registos" at Lisbon Gallery Novo Século. In 2008, Alonso travelled to Cape Verde where he helped construct a house with the artistic community known as "Os Rabelados." Later, on another trip, this time to the East in 2009, he painted murals for the Design Festa gallery in Tokyo. In 2011 he participated in "Figment New York " with an installation - Go on Foot - and show in Soapbox Gallery "urban zoom." With his paintings, António Alonso creates his own personal hemisphere, marked with all the geographical coordinates. To achieve this, he has had to travel. As he says: "I go away, in order to return."

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## David Hollier

After 11 years as a UK based artist with AP-ART group, Hollier has made Bushwick, Brooklyn his new home for inspiration. By day he is an Adjunct Professor at Parsons the New School for Design and he has designed graphic design campaigns for Old Navy and Gap. By night he creates strong graphical aesthetic visuals in various mediums including watercolor, spray paint, oil and acrylic. Hollier identifies himself as a documentarian with a keen interest in symbolism, theology and current affairs.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Nina Boesch

Born in 1978 in Germany, Nina Boesch is a New York based graphic designer and artist. She has worked for design firms in Germany, Italy and the United States where she has specialized in interaction design. Her projects range from software prototypes and websites to interpretive displays and large-scale media installations.

Boesch won awards from the Art Directors Club, the Industrial Designers Society of America, the Type Directors Club, and others and she received the Adobe Design Achievement Award for her interactive city-guide "Manhattan Dissected" – a multimedia experience showcasing a subjectively viewed Manhattan.

Besides her professional work as interaction designer, Boesch focuses on her non-digital, artistic interest. She creates collages from used and expired MetroCards – an artistic venture, she started more than 10 years ago in 2002. Boesch's collages are mosaic-like artworks created from cut-up pieces of New York City subway tickets. Since MetroCards offer a very limited color palette (yellow, orange, blue, black and white), her body of work has a very distinct and recognizable visual style, yet every collage is a unique one-of-a-kind artwork. Boesch's collages have been exhibited in New York and California, enjoy an international audience and have found homes with art collectors all over the world.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Laura R. Gadson

Laura R. Gadson is a Harlem based artist and curator. Known for her work in the art of quilting and for coordinating events for fellow artists she makes a Harlem brownstone her studio and private gallery. 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, an extension of the Harlem Open Artist Studio Tour (HOAST) to create a hub showcasing visual and performance artists. 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 please click [here](#).

# ART ENOLOGY

Artist Bio

## Al Johnson

While formally trained in the techniques of the Great Masters, Al Johnson's art, in fact, goes to the essence of jazz in that it brings together many influences while celebrating individuality. Mr. Johnson honed these skills, while attending famed institutions such as Pratt Institute, the Albert Pale School of Commercial Arts and the Arts Student League.

Mr. Johnson has exhibited at the Tokyo Metropolitan Museum in Japan, the Guangzhou International Art Fair in China and New York City in a juried exhibition curated by Jordan Kantor, during his tenure as Assistant Curator at the Museum of Modern Art. His abilities as a draftsman have allowed him the opportunity to develop the original renderings of the Georgia Aquarium, the largest aquarium in the world. Chosen out of a nationwide search, Mr. Johnson created the commissioned portrait of Congresswoman Shirley Chisholm, permanently installed in Brooklyn Borough Hall, in New York City.

As a storyboard artist, Mr. Johnson has collaborated on the Academy Award Winning Film "The Hours", HBO's "Soprano's," "Six Feet Under" and "Sex and The City," and the 2010 Izod Indy 500 commercial, to name a few.

His passion is to inspire. Mr. Johnson gives back to future artists by providing his unique teaching style designed by Al Johnson Art Studios.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Greg Frederick

Greg Frederick's vinyl pop art is inspired by modern-day street artists such as Banksy, Mr. Brainwash and Shepard Fairey. His pieces are created with broken vinyl records, their sleeves/packaging and other recycled materials. His work appeared next to Andy Warhol silk-screens at the Leslie-Lohman Museum of Gay and Lesbian Art in his first professional show, while the influential design website Fab.com highlighted Frederick as its featured artist in January 2012. Most recently, Frederick made his solo debut with the exhibition, *Idolize This* at the Get Up Gallery in Las Vegas, NV.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Beau McCall

Themes, emotions and visions represented in an elaborate multifaceted format. The whimsical sensation of an eclectic fusion of color, shapes and textures. The story told by a single button. These are a few of the features exemplified in the artwork of, Beau McCall. Drawing inspiration from the vast button collection of his mother and aunts, he crafts art images combining various materials such as mother of pearl, wool and decorative buttons. With deliberate focus the buttons are arranged to stimulate one's curiosity and imagination, while simultaneously drawing attention to the unique history of buttons. Thereby McCall's work generates a discussion surrounding many topics such as class, race and politics.

As a creative artist, McCall began his career in Harlem after arriving with nothing more than two hundred dollars, a duffel bag and a few buttons in his pocket from home. Two years later he made his critically acclaimed debut with wearable art at the Black Fashion Museum show for Harlem Week. McCall went on to become an established force within the Black Fashion Museum collective presenting at their shows consecutively for ten years, as well being featured in their museum exhibition and prestigious events. During this time, McCall's visually captivating work was featured in the fashion bible, Women's Wear Daily and on PBS. Since then McCall has begun to focus solely on creating visual art. eMerge: Danny Simmons & Artists on the Cusp in 2012, marked his debut as a visual artist. McCall is also a noted creative arts expert providing commentary for various media outlets including Black Enterprise magazine (digital).

For more information please click [here](#).



# ART ENOLOGY

Artist Bio

## JaSon E. Auguste

As a self-taught artist, JaSon E. Auguste taps into the secret, mystical chambers of his DNA's ancient code to reflect on the inner and outer mysteries of life, which he sees and feels around. These codes, patterns, sequences and symbols are subconsciously embedded and encoded in his works of art. Auguste uses multiple art mediums and forms in his visual arts from hand drawings to digital processes. Auguste has exhibited at El Museo del Barrio for a one-day exhibition and tribute to Jean-Michel Basquiat, the French Institute for the International Organization of the Francophonie, the Jamaican film presentation for Better Must Come at Lincoln Center and his solo show entitled Qiddus: An Ancient Modern Introspective.

For more information please click [here](#).

# ART ENOLOGY

Artist Bio

## Giancarlo Colaianni

Giancarlo Colaianni is a New York City based Visual Artist and Composer.

An electronic musician and multi-instrumentalist, he began studying music as a child, and by adolescence was playing on the NYC bar circuit, house parties and small festivals.

After graduating from SUNY Purchase Conservatory of Music, he toured the United States extensively, with notable European performances including Berghain in Berlin and the Sonar Music Festival in Barcelona.

His interest in making hand made art objects evolved from his early side job as a commercial house painter. He began to notice that many of the discarded materials on site could be repurposed. His sound sculptures and installations adjoin sound to a visual and tactile medium, with the interplay between the senses represented both melodically and in design and expression.

Working out of his studio space in Brooklyn he combines sculpture, found objects, old newspapers, collage, and sound into art pieces and commissions. His sonic and silent works have been exhibited at The Collective Council Gallery and Art in Flux Harlem. His music and sound design have been featured at the Smithsonian's Renwick Gallery, The Scope Art Fair at Lincoln Center, the American Museum of Natural History, the Brooklyn Museum, and the Bronx Museum of the Arts.

# ART ENOLOGY

Curator Bio

## Souleo Enterprises, LLC

Souleo Enterprises, LLC is the umbrella company that creates and produces entertaining and informative events, media and artistic projects by founder, Souleo. This Brown University graduate and dynamic young talent's list of journalism credits includes Newsweek, Ebony, New York Press, Black Enterprise, JET and more. Souleo's expertise and content has been featured on CNN's The Nancy Grace Show, MTV's FNMTV Premieres, the New York Post, the Chicago Sun-Times, Access Hollywood, CBS's The Insider, NPR's News & Notes, BET.com, Match.com and in the Boston Globe. Most recently the company has formed a partnership with the prestigious non-profit arts service organization the Harlem Arts Alliance. The initial project, a weekly column entitled "Harlem Arts Alliance Presents: On the 'A' w/Souleo" is now syndicated online and in print via several outlets including EBONY magazine (digital), SoulTrain.com, New York Amsterdam News, Rolling Out, and more. Souleo has also launched his career as a curator with the exhibition entitled, eMerge: Danny Simmons & Artists on the Cusp. The exhibition set opening night attendance records for Strivers Gardens Gallery and has received media support from NBC, the NY Times, NY Daily News, EBONY.com and more. In addition, Souleo Enterprises, LLC is developing several special projects designed to support and empower the arts and culture community, including the youth initiative CULTURE CRASHERS.

For more information click [here](#).

# ART ENOLOGY

Press



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# Stax: Visions of Soul

Artists: Aanisah Hinds, Adam Lowenbein, Beau McCall, Celestine Wilson-Hughes, Chompunutt Mayta, Fernando Carpaneda, Greg Frederick, Jeffrey Allen Price, Jonathan Hull, Joseph Cavalieri, Kimberly Mayhorn, Thomas "Detour" Evans, Willie Cole, and Memphis artists Brantley Ellzey, Frank D. Robinson, Jr., and Tobacco Brown

Curated by Souleo

July 17 - December 31, 2015

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



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# EXHIBITION DESCRIPTION

*Stax: Visions of Soul* is an interdisciplinary exhibition focusing on art inspired by the Stax Records catalog. Jim Stewart founded Satellite Records in 1957 in Memphis and his sister Estelle Axton soon joined him in the business. In 1961 the label adopted its new name, Stax, and became the universal signifier of Southern soul music at its grittiest, rawest, and most visceral.

Through the lens of contemporary art, socially conscious songs are interpreted as visual statements to tell the story of African-American and the broader American history. Artists delve into issues such as racism, poverty, self-identity, and more – themes that collectively created the soundtrack for social, political, economic, and spiritual progress.

Each artist's creation in response to a particular song advances the concept that music and art, when united, create a synergistic force enhancing the inherent values within each discipline. Thereby, the exhibition investigates the inextricable link across these two forms of cultural production and artistic expression to engage, empower, and unite.

The exhibition debuted in Harlem, NY during the summer of 2013 as part of the multi-gallery visual art experience *Motown to Def Jam*, presented in partnership with ArtCrawl Harlem, La Maison d'Art, The Sol Studio, Strivers Gardens Gallery, and the LeRoy Neiman Art Center.

As the exhibition's title suggests, with the various works on display each artist challenges us to not only *hear* the message in the music but to *see* it too.



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# FEATURED ARTWORK

Thomas "Detour" Evans in collaboration  
w/Chompunutt Mayta, STAX, 2015.

Acrylic and oil on wood panel canvas, electric paint,  
and audio, 36 x 36 x 2.5 in.



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# FEATURED ARTWORK

Beau McCall, *World Spinnin' on a 45*, 2015.

Buttons, Plexiglas, embroidery thread, and fabric, 36 x 36 in.

Song Reference: The Staple Singers, "We The People," from the album *Be Altitude: Respect Yourself*, Stax Records, 1972.



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# FEATURED ARTWORK

Adam Lowenbein, *Portrait of a Lady*, 2013.

Acrylic and metal leaf on photographic print, 30 x 60 in.

Song Reference: Freddy Robinson, "Miss Black America" from the album *At the Drive-In*, Stax Records, 1972.



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# FEATURED ARTWORK

Kimberly Mayhorn, *Lineage*, 2015.

Sculpture, 25 inches (diameter).

Song Reference: The Staple Singers, "Respect Yourself," from the album *Be Altitude: Respect Yourself*, Stax Records, 1972.



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# FEATURED ARTWORK

Jeffrey Allen Price, *Ole Man Trouble*, 2015.

Acrylic and oil on canvas, 24 x 48 in.

Song Reference: Otis Redding, "Ole Man Trouble" from the album *Otis Blue: Otis Redding Sings Soul*, Stax Records, 1966.



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# FEATURED ARTWORK

Greg Frederick, Booker T. & The MG's: Melting Pop, 2015.

Spray paint, vinyl records and their packaging on canvas, 26 x 24 x 2 in. \$1,450.

Song Reference: Booker T. & The MG's, "Melting Pot" from the album *Melting Pot*, Stax Records, 1971.



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# FEATURED ARTWORK

Fernando Carpaneda, Don't Hit Me No More, 2013.

Acrylic on canvas, 8 x 10 in.

Song Reference: Mable John, "Don't Hit Me No More"  
(single release only), Stax Records, 1967.





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## FEATURED ARTWORK

Joseph Cavalieri, Isaac Hayes the Black Moses, 2013.

Stained glass, kiln fired enamel paint, solder, and LED lighting, 16.5 x 16.5 in.

Song Reference: Isaac Hayes, "Soulsville" from the album *Shaft*, Stax Records, 1971.



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# FEATURED ARTWORK

Celestine Wilson-Hughes, *The Tribe of Black Angels*, 2015.

Stained glass, 19.75 x 37 x 10 inches (with stand).

Song Reference: Albert King, "Angel of Mercy," from the album *I'll Play the Blues For You*, Stax Records, 1972.



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# FEATURED ARTWORK

frankd.robinson.jr., BornUnderA BadSIGN!, 2014.

Mixed media, 24 x 42 in.

Song Reference: Albert King, "Born Under a Bad Sign,"  
from the album *Born Under a Bad Sign*, Stax Records,  
1967.



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# FEATURED ARTWORK

Jonathan Hull, *Do You See What I See? I*, 2013.

Mixed media on paper, 11 x 15 in.

Song Reference: The Bar-Kays, "Do You See What I See," from the album *Do You See What I See*, Stax Records, 1972.



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# FEATURED ARTWORK

Jonathan Hull, *Do You See What I See? II*, 2013.

Mixed media on paper, 8 x 10 in.

Song Reference: The Bar-Kays, "Do You See What I See," from the album *Do You See What I See*, Stax Records, 1972.



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# FEATURED ARTWORK

Jonathan Hull, *Do You See What I See? III*, 2015.

Mixed media on paper, 9 x 12 in.

Song Reference: The Bar-Kays, "Do You See What I See," from the album *Do You See What I See*, Stax Records, 1972.



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# FEATURED ARTWORK

Brantley Ellzey, *What's Under (The Natural Do)*, 2015.

Vintage JET magazines, vintage hair picks, 23 x 29 x 4 in.

Song Reference: John KaSandra, "What's Under (The Natural Do)" from the album *Color Me Human*, Stax Records, 1972.



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# FEATURED ARTWORK

## DETAIL IMAGE

Brantley Ellzey, *What's Under (The Natural Do)*, 2015.

Vintage JET magazines, vintage hair picks, 23 x 29 x 4 in.

Song Reference: John KaSandra, "What's Under (The Natural Do)" from the album *Color Me Human*, Stax Records, 1972.





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# FEATURED ARTWORK

Aanisah Hinds, *The Painter*, 2013.

Acrylic on canvas, 12 x 18 in.

Song Reference: The Rance Allen Group, "The Painter" from the album *A Soulful Experience*, Stax Records, 1975.



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# FEATURED ARTWORK

tobacco brown, trophy life, 2015.

Mixed media, paint, wood, metal, textile, and plastic,  
78 x 18 x 28 in. \$9,500

Song Reference: Rufus Thomas, "The World is Round,"  
from the album *Did You Heard Me?*, Stax Records, 1971.



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# FEATURED ARTWORK

## PLACEHOLDER IMAGE

Willie Cole, MOVING TARGET (aka THE SAMBO WHEEL), 2015.

Collage, 38 inches (diameter). Sale N/A.

Song Reference: Melvin Van Peebles, "Come on Feet," from the album *Sweet Sweetback's Baadasssss Song*, Stax Records, 1971.

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# ARTIST STATEMENTS & BIOS

## **Celestine Wilson-Hughes**

The subject of Albert King's song, "Angel of Mercy" experiences struggle largely due to socioeconomic and racial factors. He calls on an angel to help alleviate his pain and suffering. To depict this I created a stained glass box with the faces of black angels. The image depicts hope sought through spiritual and religious means, while simultaneously referencing the intersectionality of race and economic insecurity that continue to be prevalent themes of the black experience in America today.

## **Bio**

Born in 1948 in Brooklyn, New York, Celestine Wilson-Hughes began her career in the art world as a self-taught artist. Her path into the stained glass medium began when she took a class at a local shop. As she says, "when I walked through the door of the shop I knew I had finally found my medium, or it had found me."

Beginning in 2001, she developed and redefined an independent visual and conceptual vocabulary into sculptural two and three dimensional works that have become known as her own signature in the glass medium. Presently, she is an invited artist with the 40th Street A.I.R. project, located in Philadelphia, PA. Her work is in private collections and has been seen in numerous exhibitions, galleries and museums.

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# ARTIST STATEMENTS & BIOS

## **Thomas “Detour” Evans**

I am interested in creating paintings that bring together a wide multiplicity of sources into a coherent and easily digestible whole. There is a constant flux between old and new, abstract and figurative, traditional and technological. With the ability to touch and interact with the painting, an orchestra of sight, sounds and touch are presented to create an atmosphere surrounding the painting in which a new kind of sense is made—one in which your preconceived notions are shattered and the mundane is laid to rest.

## **Bio**

My current art focus is all about connecting music and fine arts through traditional methods and technology. Accenting my focus, the sights, sounds, and issues surrounding urban culture shapes the way I approach the creation of concepts, use of tools, and overall execution of my work.

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# ARTIST STATEMENTS & BIOS

## **Chompunutt Mayta**

Statement: N/A.

## **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 one's interpretation.

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# ARTIST STATEMENTS & BIOS

## **Willie Cole**

The piece "MOVING TARGET" covertly suggests that since the inception of chattel slavery the black male in American society has been treated and viewed by police officers, the justice system, and certain members of society as a moving target.

And by presenting this suggestion in the form of a 19<sup>th</sup> century animation toy I am further stating that the targeting and killing of black males in this society has indeed, to some, almost become a game of sport.

I use the Sambo face here merely to emphasize that the perception of the black male, by these "hunters" hasn't changed since the 19<sup>th</sup> century. That's what Van Peebles' movie "Sweet Sweetback's Baadasssss Song" is really about.

## **Bio**

Willie Cole was born in 1955 in Somerville, New Jersey and continues to live and work in that state. His work has been the subject of several one-person museum exhibitions: Montclair Art Museum (2006), University of Wyoming Art Museum (2006), the Tampa Museum of Art (2004), Miami Art Museum (2001), Bronx Museum of the Arts (2001) and the Museum of Modern Art, New York (1998).

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# ARTIST STATEMENTS & BIOS

## **Kimberly Mayhorn**

*Lineage* invokes the energy and spirit of the classic soul song "Respect Yourself" by The Staple Singers. Incorporating a bell, mirrors, found objects, and a crow, *Lineage* is modeled off the genealogical family tree to demonstrate kinship and pedigrees of its members. Tracing one's genealogy in the pursuit of family history and origins has the power to instill and manifest self-pride, self-respect, and reverence to the ancestors who paved the way.

## **Bio**

Brooklyn-based artist, Kimberly Mayhorn is a Whitney Museum of American Art, Independent Study Fellow, and was selected by *Essence* magazine as one of "30 Women to Watch."

Mayhorn 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. She is also the recipient of a 2013 Yaddo residency.



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# ARTIST STATEMENTS & BIOS

## **Beau McCall**

*We The People* is a socially conscious song calling for unity. Released in 1972, the song arrived during the Vietnam War, Watergate, the Black Power Movement, and the early days of disco. To reflect the song's message and the climate in which it was created I used decorative buttons to capture the elements of joy, togetherness, anti-war and peace demonstrations, music, celebratory dancing, and more.

Thus, here is the world—in all of its chaos and beauty—spinning on a 45-rpm record insert.

## **Bio**

As a creative artist, Beau McCall creates work combining various materials such as mother of pearl, wool and decorative buttons. In the late 1980s and early 1990s McCall became an established force within the Black Fashion Museum collective and was featured in the fashion bible, *Women's Wear Daily* and on *PBS*. Since then McCall has begun to focus solely on creating visual art. McCall was recently selected as one of NBC's TheGrio.com "40 Amazing Black Artists to Watch in 2014." His work is part of the permanent collection of the Schomburg Center for Research in Black Culture in Harlem, NY.

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# ARTIST STATEMENTS & BIOS

## **Jeffrey Allen Price**

This expressionist painting depicts "Ole Man Trouble" as an allegorical figure looming over a dunce cap wearing protagonist. Perhaps the setting is a dungeon or dark basement, the only clue is a ladder in the background, which symbolizes escape or enlightenment. Is "Ole Man Trouble" threatening? Is he giving a warning? Is he an apparition? Is he the devil? Is he an older version of the dunce cap man?

## **Bio**

Jeffrey Allen Price is a multi-media interdisciplinary installation artist, educator and curator. His artwork often alludes to natural processes such as growth and decay and sometimes comments on consumerism and materialistic culture. His work is often process-based, accumulative, humorous and playful. His projects have been shown internationally and featured in The New York Times and on the Food Network. J.A.P. teaches studio art classes at York College in Jamaica, Queens, NY and Suffolk Community College and Art History at Nassau Community College.

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# ARTIST STATEMENTS & BIOS

## **Greg Frederick**

As an interracial band, Booker T. & the MG's helped break racial ground in music and popular culture. The instrumental song "Melting Pot" can be interpreted as a statement on unity among racial groups and to "melt" away the lines that divide us. Hence the portrait "Melting Pop," references this concept using vinyl records to depict unity and pay homage to one of the most culturally and musically important bands of all time.

## **Bio**

Brooklyn based artist Greg Frederick brings you his three-dimensional, unique style and vision into the very fabric of popular culture. His vinyl pop art pieces are created with broken record vinyls, their sleeves and packaging, as well as, other recycled materials. In his first professional show, Greg's work appeared next to Andy Warhol's silkscreens at the Leslie-Lohman Museum.

Shortly thereafter, in January 2012, the influential design website, Fab.com, highlighted Greg as its featured artist. Since then, he has showed all over New York, Colorado, and Arizona to name a few. Greg's art, also caught the attention of Courtney Love and he has designed tour merchandise for Ms. Love's 2013 US tour and her UK and Australian tours in 2014.

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# ARTIST STATEMENTS & BIOS

## **Adam Lowenbein**

My work uses portraiture as a way of playing with my relationship to the world. I paint on printed self-portrait photographs to create cinematic versions of myself- funnier, more interesting people who have fame and circumstances that I don't. This photograph of me was taken standing in the Metropolitan Museum in front of an oil portrait of Mrs. William Astor by Carolus-Duran, 1890. A 19<sup>th</sup> century portrait of a wealthy lady was a sign of her social status. The figure standing in front is painted as a confident, glamorous early 1970's starlet. The song "Miss Black America" radiates a happy positivity and reflects the emerging position of a woman of color at that time. As an artist, I'm interested in my own desires for fame, position, celebrity, and self-perception. I don't have the talent to be a shape-shifting actor like Meryl Streep or Daniel Day Lewis, but I can fantasize about it through my painting.

## **Bio**

Adam Lowenbein lives and works in New York City and upstate in the small town of Pond Eddy, NY. His work has been exhibited at Go Fish Gallery in NYC as well as group shows at Caren Golden Fine Arts, The Center for Book Arts, Bluestone Gallery in Milford, PA, and most recently in Houston, TX at Rudolph Blume Fine Arts. His paintings are also included in The West Collection and other corporate collections. His work has appeared in The New Yorker, New York Magazine, The New York Times Magazine, World of Interiors and many other publications.

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# ARTIST STATEMENTS & BIOS

## **Fernando Carpaneda**

In this portrait of Mable John I aimed to capture the face of a genius and powerful woman who was never afraid of singing about real issues and expressing her feelings.

There is strength in this woman's face as she fights back against domestic violence, while a subtle tear runs down her face representing both her pain and resolve.

## **Bio**

Fernando Carpaneda has exhibited in many important group and solo exhibitions internationally including Art Takes Times Square in New York. His works have also been displayed at Art Takes Miami/SCOPE - During Art Basel/Miami (2012), Bridge Art Fair/ During Art Basel/Miami - represented by The Barbara Ann Levy Gallery, Miami (2008), "Back to the Bowery " group show with Andy Warhol Superstars - CB's 313 Gallery - CBGB - Noho, New York (2005), The Tom of Finland Foundation, "Erotic Art Fair", New York (2005), Mocada Museum - Brooklyn, New York (2001), "We are a Museum" - The Leslie Lohman Museum of Gay and Lesbian Art - Soho, New York, (2011), and The Erotic Heritage Museum, Las Vegas, Nevada (2008).

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# ARTIST STATEMENTS & BIOS

## **Joseph Cavalieri**

In this stained glass panel, Isaac Hayes is surrounded by a divine halo, preparing him for his sainthood. The halo is made of power cars from the 1970s, including Cadillacs, Lincolns, and Mustangs. Mr. Hayes is well known for his hopped up '70s car collection, including the gold-plated Cadillac seen here in the STAX museum. My medium of stained glass illustrates the song "Soulsville" and celebrates the life of Isaac Hayes, one of the creative forces behind Stax Records.

## **Bio**

Cavalieri's award winning work has been exhibited in art galleries and museums in the U.S. Europe, India and Australia, including the Museum of Arts and Design (New York), The Society of Arts and Crafts (Boston), Bullseye (Oregon) Water Mill (South Hampton, NY) as well as TS Art Projects in Berlin. He has been chosen for the International Arte Laguna Prize in Venice, Italy.

Joseph's work is part of the Permanent Collection of the Museum of Arts and Design, and the Leslie-Lohman Museum, both in New York. Permanent installations can be seen at Dixon Place Theater, New York; Sanskriti Foundation, Delhi; Instituto Sacatar, Brazil; Lo Studio dei Nipoti, Italy; North Lands Creative Glass, Scotland, and New York City's MTA Philipse Manor Train Station, in Sleepy Hollow, New York.

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# ARTIST STATEMENTS & BIOS

## **frankd.robinson,jr.**

This piece uses objects from everyday Life and turns them into art. With these objects the artist creates & Captures time. Through. Life, Love & struggle in his haunting surreal work Robinson demonstrates a strong sense of pLace in his work whether a place, time, physical location or metaphysical place. with his focus on location, Robinson forces us 2 Examine what is truLy home & different routes we take 2 arrive there. Each piece is a meditation on history, Love & Struggle. LOOK Closely-what you find in his work is what you find in Life.

## **Bio**

A native of memphis, TN. with a taLent 4 taking objects from everyday Life & making Them into art best describes frankd.robinson,jr. With these objects he creates & Captures time on canvas, PLEXIGLASS, wood & paper. Through. Life, Love & struggle in his haunting surreal work Robinson demonstrates a strong sense of pLace in his work whether a place, time, physical location or metaphysical place. with his focus on location, Robinson forces us 2 Examine what is truLy home & different routes we take 2 arrive there. Each piece is a meditation on history, Love & Struggle. LOOK Closely-what you find in his work is what you find in Life. frankd.robinson,jr. has a masters of fine art from the school of the art institute of Chicago.

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# ARTIST STATEMENTS & BIOS

## **Jonathan Hull**

My work is a minimalist collage that aims to connect the music and the social struggles of both the past and present while simultaneously creating an aesthetic that highlights unexpected juxtapositions.

## **Bio**

Jonathan Hull's time as a museum guard inspired his approach to collage. After patrolling the same carefully curated spaces along the same route he was consistently struck by an odd detail in an artwork that he'd never noticed before or never seen in quite the same way. Mentally, at the end of a shift he would up with a jumble of images that would blend together in memory. The juxtaposition inherent in collage is his way of capturing these experiences to create works of unexpected combinations and moments of intersection. He primarily works with auction catalogs: Sotheby's, Christie's, Phillips de Pury and Dorotheum. Hull is also the winner of the New York Foundation of the Arts fellowship in nonfiction literature.



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# ARTIST STATEMENTS & BIOS

## **Brantley Ellzey**

The song "What's Under (The Natural Do)" by John KaSandra is the inspiration for my piece. KaSandra worked primarily in the Southern, singer-songwriter format with a decidedly conservative bent. In this song, KaSandra focused on individual responsibility within the African-American community while maintaining a witty, funky groove. I chose vintage issues of Jet Magazine to use in the piece. Jet Magazine was an inspirational force in the African-American community and seemed the perfect choice for communicating the empowering message of the song. Pages from vintage issues of the publication serve as a backdrop for the piece but also are rolled into cylinders and placed on the tines of dozens of iconic, clenched-fist Afro picks – the picks themselves serving both as a salute to the black power movement of the era and, of course, as the "natural" embodiment of the song's subject. The picks are arranged in a dynamic, layered construction full of movement, a celebration not only of this song but also of the energy and excitement of the 1970s.

## **Bio**

Brantley Ellzey is an award winning designer and artist living in Memphis, Tennessee. His art has been shown in numerous exhibitions and is a part of many private and corporate collections. A recently completed commission "Performance In Wood" is featured prominently in the lobby of the new HOK-designed Gunlocke furniture showroom in Los Angeles. "LeBonheur Landscape," another recently completed work, hangs above the central reception desk in the main lobby of the new Le Bonheur Children's Hospital in Memphis, TN.

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# ARTIST STATEMENTS & BIOS

## **Aanisah Hinds**

In *The Painter* a young woman inspired by the song of the same name imagines a new day after the clouds pass.

## **Bio**

Aanisah Hinds, the daughter of Grammy-winning singer Macy Gray, was born in Los Angeles, CA in 1995. She received her first formal art training in 2008 at the Vision 21 Art Academy, downtown Los Angeles. The following year, she enrolled at the Ramon Cortines School of the Performing Arts where she studied Visual Arts. Aanisah graduated from Beverly Hills High School in 2012, and received the school's Art Scholar Award. After applying to some of the top art colleges in the states, Aanisah was accepted to NYU, CCA, SFAI, and Pratt Institute in Brooklyn. She's currently attending Pratt.

Aanisah's works usually employ bright and vivid colors to contrast with emotionally expressive portraits and nature's beauty. Her favorite artists are Herakut, Salvador Dali, and Frida Kahlo. Aanisah made her official visual arts debut as part of the group exhibition *Motown to Def Jam* in 2013.

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# ARTIST STATEMENTS & BIOS

## **tobacco brown**

"trophy life" aims to elicit dialogue about the proliferation of racial injustice in America. inspired by the STAX recording artist RUFUS THOMAS and his song "The World is Round," brown explored the lyrics "the world is round/but it's crooked just the same/you'll never, never know, just what man there is to blame."

"trophy life" deals with both the duality and fallacy within the cultural reality and its relationship to the "unlevel playing field." rich in symbolism and imagery brown wants to explore the "human nature" within the history of both oppression and violence.

with this work, she is merging borders within the "trophy case" or "gun safe" enclosure. the intellectual and psychological addition of the antlers is introduced and the "sport of the hunt" is noted. tragically with it is the repetitive injustice of the "deer in the headlights" syndrome. the "cannot see the forest for the trees" dilemma. both the current culture and injustice in society is reflected back to us. this homage to a "visceral circus" has an equally distorted carnival booth "sized mirror" looking right back at the public who review her current work.

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# ARTIST STATEMENTS & BIOS

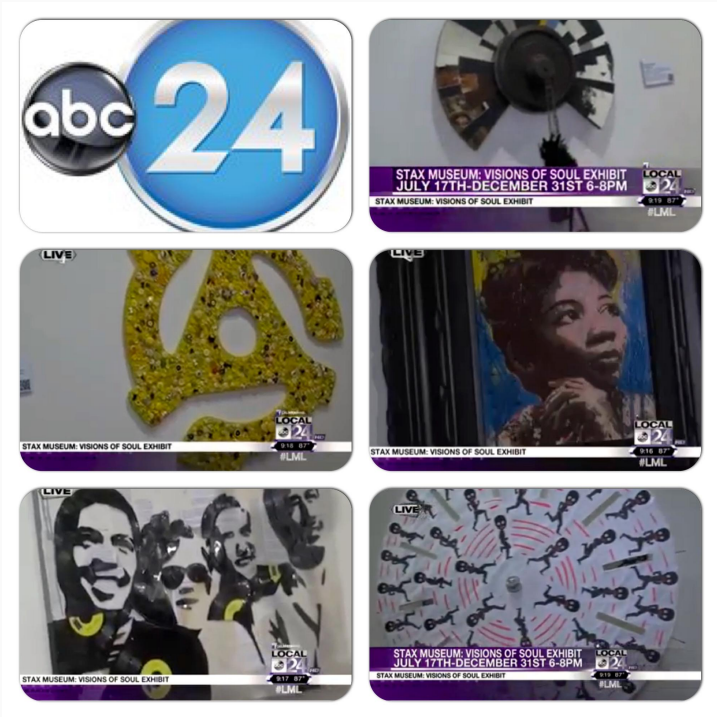
## **Bio**

tobacco brown b.1955 in Memphis, TN is an African-American contemporary artist now working in the field of social practice art with specific interest in "social justice" art making. She has exhibited her work as a public artist and in group shows internationally.

She is the recipient of international commissions for public and corporate art in Memphis, TN and Berlin, Germany and was honored at Dixon Gallery and Gardens (Memphis) as "Guest Artist of the Year" 2011 by Urban Art Commission for the best public art in Memphis.

tobacco has been featured in articles in Der Tagesspiegel, Die Welt (Berlin), The Commercial Appeal (Memphis), Memphis Business News, Memphis News, skirt Magazine and showcased on MCS Channel 17-WKNO-TV, WLOK (Memphis) and SAT1 radio (Berlin). tobacco brown's featured articles "Inspired by Mother Nature" 2011 and "Women to Watch" 2013 in the Commercial Appeal highlight both her passion and vision for her creations. In 2014, she was selected as "40 Amazing African American Artists to Watch in 2014" (NBC's The Griot Magazine) and "16 Sisters to Buy Art from in 2014 and Beyond" (Brothers Quarterly).

# PRESS HIGHLIGHTS





# Stax: Visions of Soul

Artists: Aanisah Hinds, Adam Lowenbein, Beau McCall, Celestine Wilson-Hughes, Chompunutt Mayta, Fernando Carpaneda, Greg Frederick, Jeffrey Allen Price, Jonathan Hull, Joseph Cavalieri, Kimberly Mayhorn, Thomas "Detour" Evans, Willie Cole, and Memphis artists Brantley Ellzey, Frank D. Robinson, Jr., and Tobacco Brown

Curated by Souleo

July 17 - December 31, 2015

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



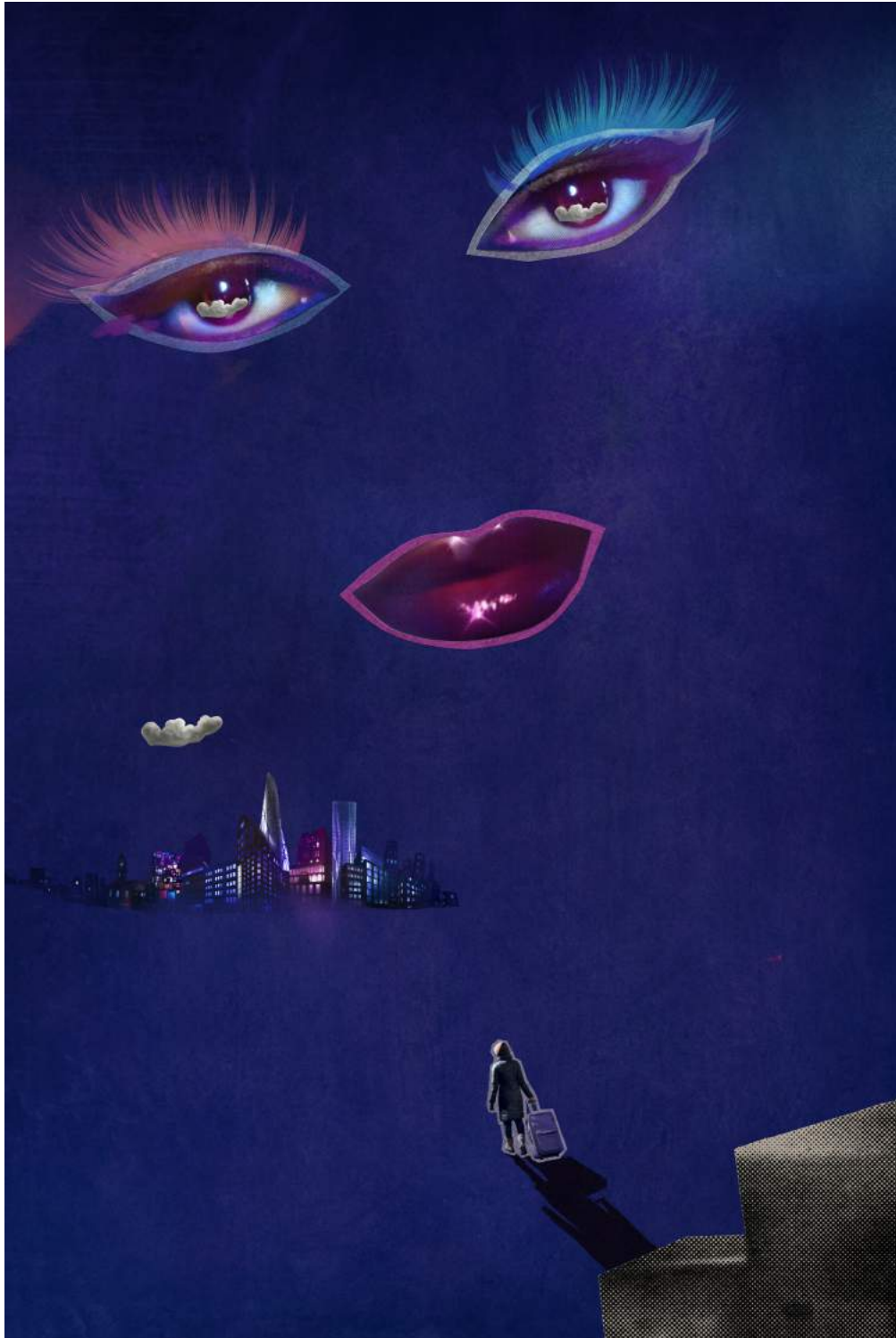
Good Works  
Everywhere



## Untitled

*Untitled* is a permanent multimedia exhibition capturing the images and experiences of LGBT formerly homeless youth who now reside in the Cyndi Lauper True Colors Residence in Harlem. According to statistics LGBT youth comprise an estimated 40% of homeless youth in America. Many of these individuals remain nameless and faceless as they struggle to survive and find a stable environment where they can thrive.

Through portraits—a category of art initially reserved during its first few thousand years for only wealthy and royal subjects—these residents are no longer nameless and faceless. Select individuals have become immortalized in specially commissioned works of art bearing their likeness, while others are represented through anonymous portraits and text art inspired by their personal life journey. Through the power of visual art youth are empowered to see themselves anew and to share that proud image with a society that has never before known their name or looked into their eyes.



André St. Clair and Tavet Gillson, *The Promise*, 2015. Digital photograph, 24 x 36 in. (Unframed)





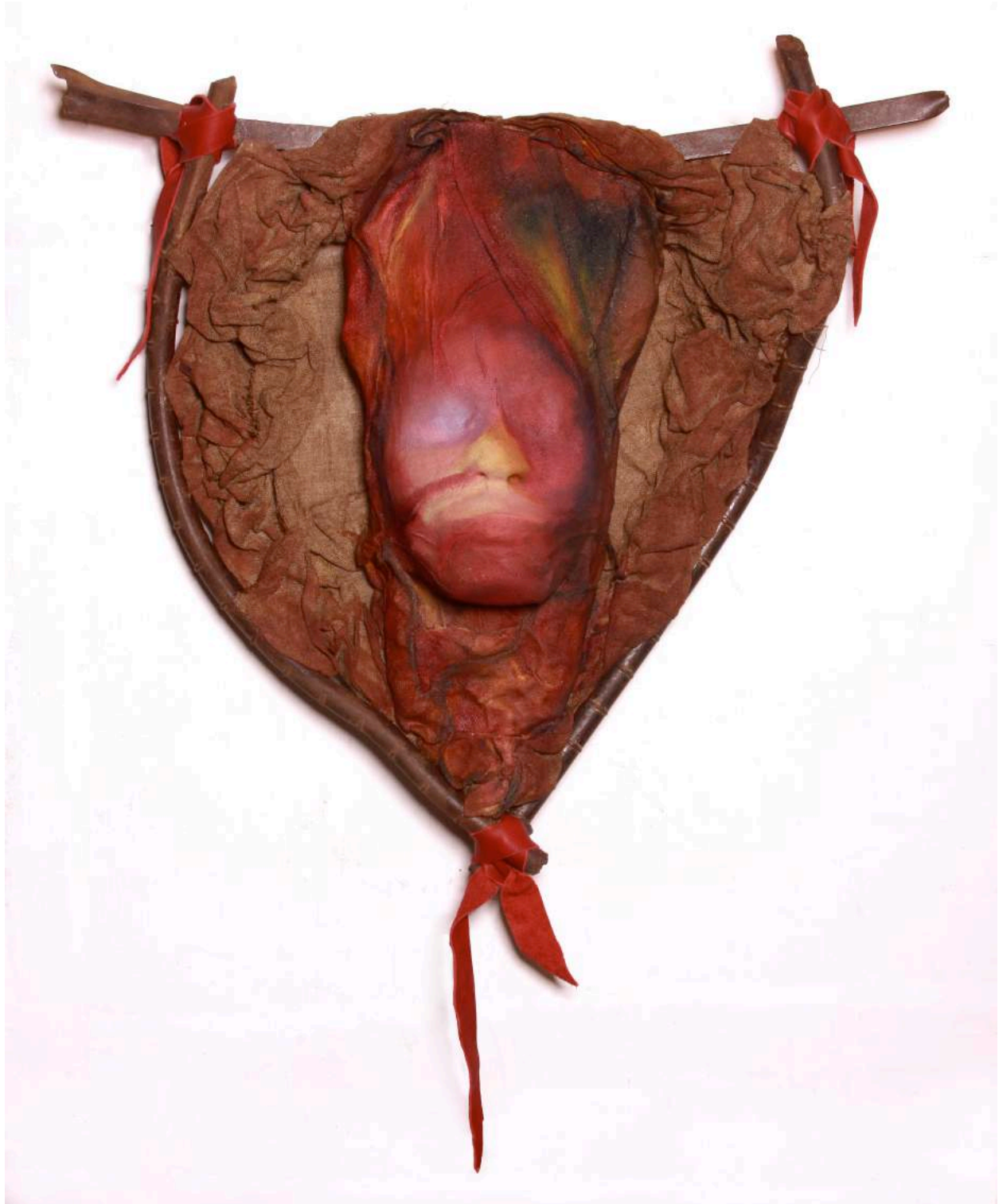
Beau McCall, like a rainbow, 2015. Buttons, denim, embroidery thread, plexiglas, 18 x 19.5 in.  
(Unframed)



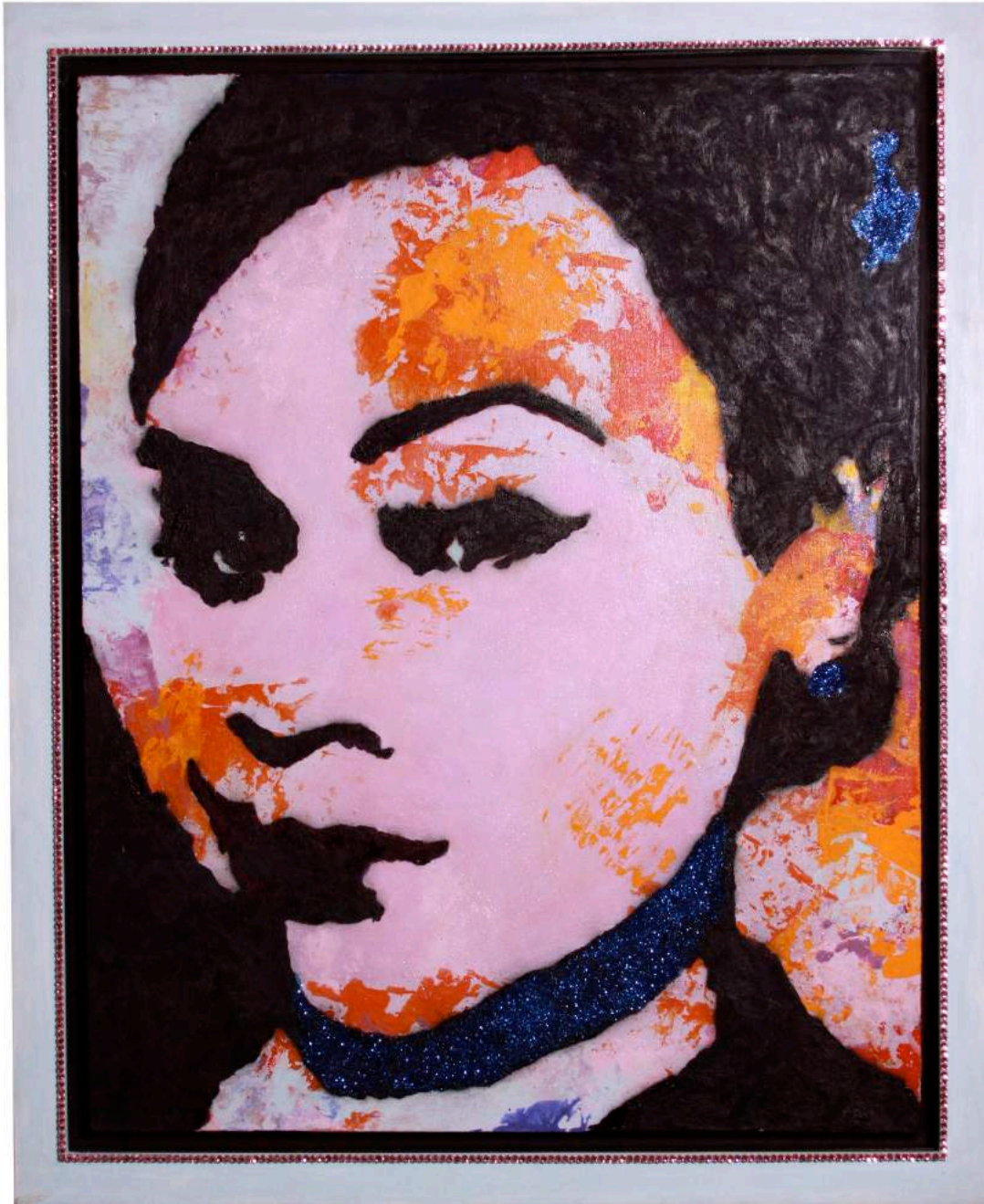
Frank Sabatté, Sakima, 2015. Random-stitch, free-motion embroidery with appliqué, 24 x 43 in.  
(Unframed)



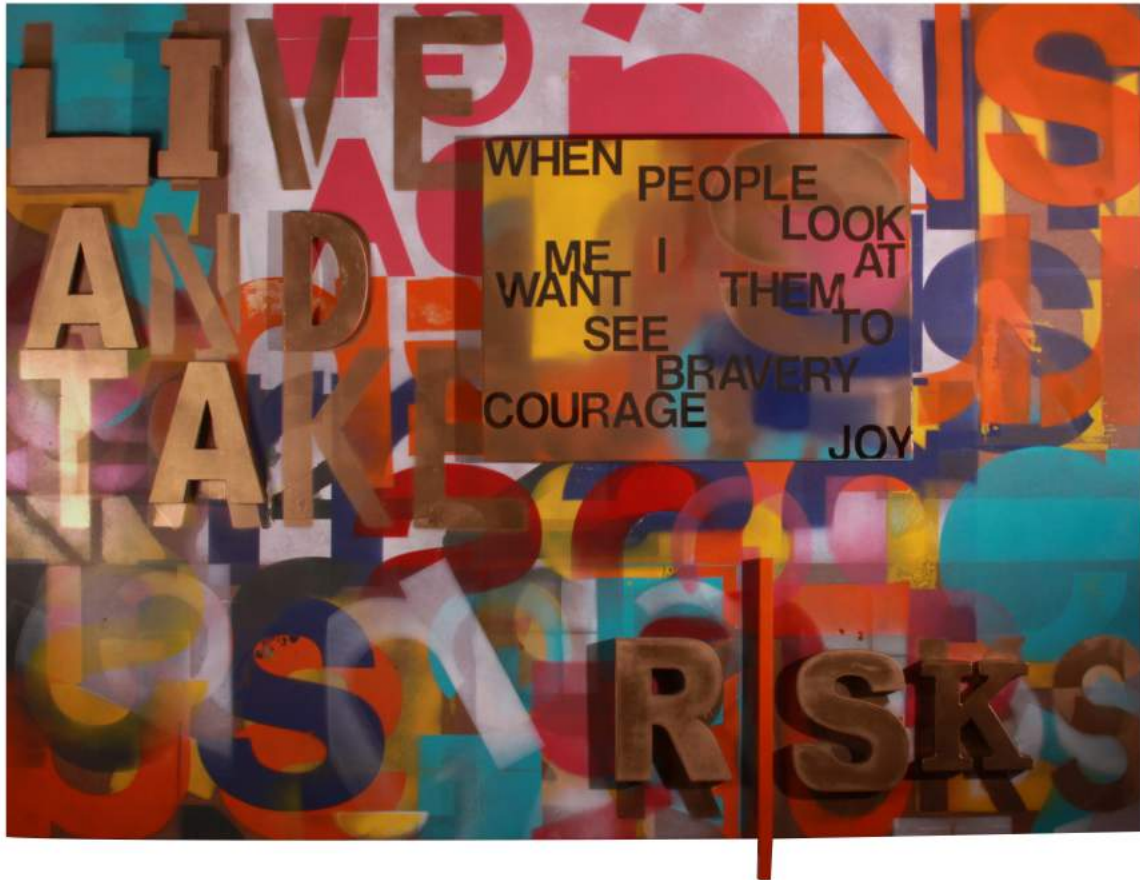
Greg Frederick, Human in Hoodie, 2015. Spray paint, vinyl records and their packaging on canvas, 36 x 36 in. (Unframed)



Jeanine Alfieri, *Over the Top – Angela's Crest*, 2015. Sculpture – life cast, burlap, leather, oil, steel, 24.5 x 32 x 8 in.



Uday K. Dhar, Gimella, 2015. Mixed media (synthetic polymer, pigments, wax, spray paint, glitter on canvas/with an artist designed frame with rhinestones), 37 x 45 x 2 in. (Framed)



Kimberly Mayhorn, Always remember...2015. Mixed media, 66 x 48 in.

### Artist Statements

#### André St. Clair & Tavet Gillson

New York is a city of opportunity and transformation. In *The Promise*, the traveling subject finds her/his path to self-love under the watchful eyes of a fabulous personal deity, looming in the dreamlike blue sky. The rainbow cityscape serves a beacon of hope, embodying the communal spirit of the True Colors Residence.

Loving one-self is a revolutionary act.



The piece was inspired by *The Great Gatsby*, “The Wizard of Oz,” and by collages from The Archigram Group.

### **Beau McCall**

In listening to the stories of formerly homeless LGBT youth I was struck by their pain, joy, strength, and determination. Inspired by these tales I created *like a rainbow*. The work features an anonymous face composed of decorative buttons. The base of buttons is sewn with various colors of embroidery thread creating a rainbow foundation.

The button hands represent hands of hope reaching out into the universe for someone to hold and acknowledge them. Alongside this are skull buttons with smiley faces highlighting the potential for self-destruction that exists on the streets for homeless youth. And the angel buttons are the protection and faith one needs to overcome such obstacles. Also included are buttons of youth holding hands in unity directly above what are eyes gleaming with life.

The title is from a line in the Cyndi Lauper song “True Colors,” that reminds us we are all light able to shine beautifully...*like a rainbow*.

### **Frank Sabatté**

The portrait of Sakima incorporates a method of layering various colors of thread. By juxtaposing a minimum number of colors a range of hues is achieved, but in fact it is the viewer’s perception that “creates” the additional colors.

Recognizing that the colors I see are “colored” by my background, history and cultural context is essential not only to appreciating a work of art but also to the kind of conversation needed to embrace cultural, social and spiritual diversity. The subject of this work is the viewer, challenged to question what it is you think you see and, if you think you see it all, to admit your mistake and look again.

### **Greg Frederick**

As someone who identifies as a member of the LGBT community, I wanted to portray a happier side of life. My intention was to demonstrate that music could uplift even in the worst of times. Look closer at the work to see which inspirational songs were used to create the piece.



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### **Jeanine Alfieri**

Angela and I had a connection right from our first meeting. We had both been described as, “over the top.” When she came to my studio to sit for me we shared an understanding of what it means to be different. My intention with this portrait, through my choice of materials, was to present a clear picture of what being different means to Angela. It is a badge of honor and a shield. It is a representation of uniqueness. And it is a presentation of strength. The burlap and steel represent that strength, along with her perseverance. The leather shows her softness. The way I use color, is her style and femininity. And all these elements come together in the placement and movement of the fabric.

### **Uday K. Dhar**

This work is collaboration between me and Gimella, a resident of True Colors. I wanted this aspect to be integral to the conception and execution of the work. Gimella participated through every aspect of how the work was created.

My starting point was the works by Warhol of celebrities – Marilyn, Elvis, Liz, and Liza. What I wanted to do was to comment on the notion of that idea and ask: who should be celebrated?

Many homeless LGBT youth remain invisible to society and this portrait is meant to acknowledge and celebrate them through the eyes of Gimella.

### **Kimberly Mayhorn**

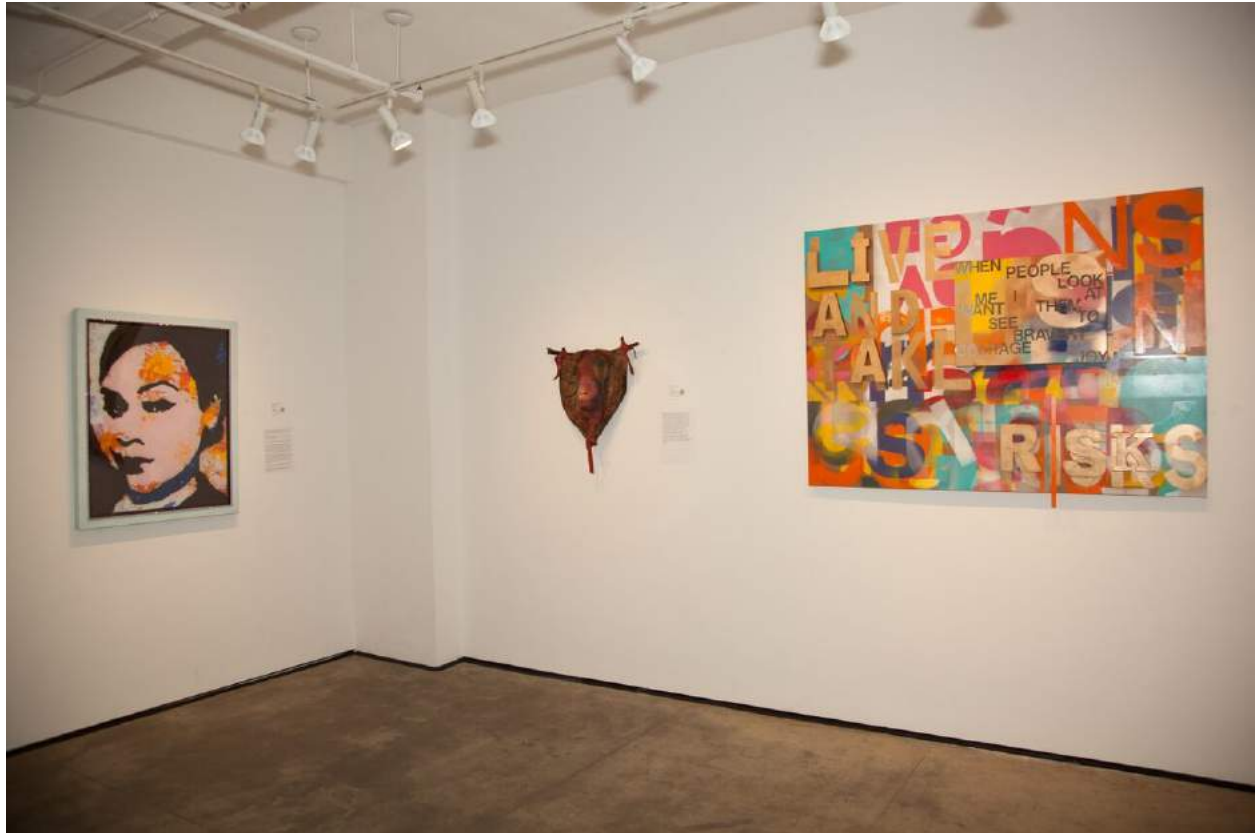
*Always remember...* is a text based mixed media painting layered with quotes written by the residents of True Colors. Words and text such as ‘Live and take risks’ overlap to reveal the spirit of residents, their personal celebrations, adversities, and connection with community.





Good Works  
Everywhere





**NBC Article:**

<http://www.nbcnews.com/news/nbcblk/oped-true-colors-embraces-lgbt-youths-expression-through-art-n461621>