

NAAHBCU

25

The National Alliance
of Artist from Historically
Black Colleges and Universities

YEAR
ANNIVERSARY
EXHIBITION

LIVING THE LEGACY:

*Celebrating Twenty-Five Years
Surging Forward | Traveling Art Exhibition*



**THE CHASTAIN
ART CENTER GALLERY**
135 Chastain Park Ave NW, Atlanta, GA 30342

JANUARY 13 - MARCH 16, 2024

BOWIE STATE UNIVERSITY
14000 Jericho Park Rd, Bowie, MD 20715

OCTOBER 14 - NOVEMBER 9, 2024

For more information please visit us at : <https://www.naahbcu.com/> or scan the QR



The National Alliance of Artists from
Historically Black Colleges and Universities

***LIVING THE LEGACY:
Celebrating Twenty-Five Years***

National Juried Exhibition,



This exhibition and catalog are sponsored by

The National Alliance of Artists
from Historically Black Colleges and Universities

Chastain Art Center
135 Chastain Park Avenue, SW
Atlanta, GA 30342

BSU Gallery of Fine Art
Bowie State University
Fine and Performing Art Center Gallery
14000 Jericho Park Rd, Bowie, MD 20715

Dates of the exhibition:

Chastain Art Center
January 26 – March 9, 2024

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Bowie State University
October 14 – November 9, 2024

Exhibition Curators / Coordinator

Christine M. Perry-Espinoza
Janell B. Pryor and Dwight Smith

Graphic Design and Production:

Dwight Smith and Christine M. Perry-Espinoza

Production and Exhibition Assistance

Cover Art:
Dontay Farley

Back Cover Art:
Dontay Farley

Catalog Printing:

Statement from the NAAHBCU Founder



Lee A. Ransaw, Ed.D.

It is a special honor to welcome you to the Twenty-fifth Anniversary celebration of the National Alliance of Artists from Historically Black Colleges and Universities (NAAHBCU). The first HBCU, Cheyney University in Pennsylvania was founded in 1837, and today there are 107 HBCUs serving more than 228,000 students throughout the country. It took 161 years after the founding of the first HBCU before an extraordinary group of ten artists and art administrators came together in Atlanta at Morris Brown College in 1998 to establish the National Alliance of Artists. They realized that beyond an art exhibit, a much stronger connection with other HBCU art programs, the community, and the artworld needed to be established and maintained. Our mission became to bring artists and art education programs to the forefront of American art and to keep those programs as institutional priorities for generations to come. We are also committed to expanding the vision of HBCU art majors and help them shape their artistic and life skills. We are grateful for your support and appreciation.



Aminta H. Breaux, Ph.D.

President

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October 25, 2024

Greetings and Welcome!

It is my honor and pleasure to welcome the National Alliance of Artists from Historically Black Colleges and Universities (NAAHBCU) to Bowie State University (BSU), the oldest HBCU in Maryland. BSU is proud to serve as the host institution for the NAAHBCU 25th Anniversary Exhibition and Conference and to welcome members and guests, including visitors from our sister HBCUs, to the BSU campus.

As you commemorate this significant occasion, I want to congratulate Dr. Lee Ransaw and the entire NAAHBCU organization on your many achievements. Your commitment and dedication to excellence in art and art education are inspiring and motivate others to support the arts in our schools and the larger community.

I have a deep appreciation for the arts, and here at Bowie State University, we believe the arts play a vital role in our society. We are proud to count the Fine and Performing Arts among the more than 65 areas of study offered on campus.

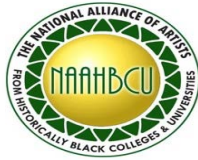
It is impressive to note that, for 25 years, NAAHBCU has been instrumental in highlighting the value of art and art education through expressive dialogue, exhibitions, and visual arts. I applaud NAAHBCU's efforts to provide comprehensive activities that offer artistic and expressive opportunities for students, professional artists employed or formerly employed at member institutions, as well as historians, curators, collectors, and friends of the arts.

Congratulations once again on reaching such an impressive milestone. On behalf of the more than 6,300 students and the entire campus community, I wish you the very best for your 25th anniversary.

Please enjoy the exhibition of beautiful artwork created by talented faculty, staff, students, and alumni from HBCUs around the country. Welcome!

Sincerely,

Aminta H. Breaux



NAAHBCU Silver year, 2024

Dear fellow members, artists, and friends of NAAHBCU:

The National Alliance of Artists from HBCU's (NAAHBCU:), are pleased to share our memories with this commemorative catalogue. This year 2024, marks NAAHBCU's twenty-fifth anniversary; and a continued relationship with HBCUs, art galleries, museums and art communities.

Prior to NAAHBCU founding very few HBCU associated artists knew each other or participated in group exhibitions. Thus, the grand idea of Dr. Lee Ransaw, to bring HBCU artists together, was realized. Art faculty from several HBCUs gathered in the fall of 1999 at Morris Brown in Atlanta, Georgia to discuss supporting HBCU art programs and artists. Out of this symposium, The National Alliance of Artists from Historical Black Colleges and Universities was formed.

Hence, the mission, to bring artists and art programs at HBCUs to the forefront of American art, and to keep these programs as institutional priorities for generations to come.

NAAHBCU recognize fellow historical established organizations that were formed to promote Fine Arts and the black culture: *The NATIONAL CONFERENCE OF ARTISTS (NCA)* formed in 1959 at Atlanta University by James Parks, Virginia Kiah, Jack Jordan and others,; the 60's saw the formation of *The AFRICOBRA* and "*Spiral*" (*Art Alliance*). These legendary organizations helped open doors and pave the way for artists and other black art organizations to be recognized and accepted by greater society.

From the bosom of legendary black organizations, NAAHBCU sprints to join the ranks, and to be recognized nationally and internationally as a viable organization.

NAAHBCU marks a spot in history in celebrating twenty -five years of promoting Fine Arts and artists.

Thank you for your continued support.

Sincerely,

Peggy Blood, Ph.D., President
NAAHBCU

NAAHBCU HISTORY

The National Alliance of Artists from Historically Black Colleges and Universities (NAAHBCU) was founded during the summer of 1999 on the campus of Morris Brown College in Atlanta, Georgia by Dr. Lee Ransaw, then Dean of Arts and Letters, and Chair of the Fine Arts Department, and thirteen Charter Members from other HBCUs. The current president is Dr. Peggy Blood, Savannah State University. NAAHBCU mounts three member exhibitions per year in museums, galleries, and institutions of higher learning. The organization has exhibited internationally in India, 2020-21 and in 2023 at the Harmony Art Gallery, Shanghai, China.

NAAHBCU is an organization of artists and professors from HBCUs with a mission to bring Art and Art Education to the forefront of member institutions and to keep these programs as institutional priorities for generations to come. The Alliance is committed to developing in its members, and especially students, the artistic and life skills needed to function as literate citizens in the society of today and in the future. The NAAHBCU also provides comprehensive activities that offer artistic and expressive opportunities for professional artists employed or formerly employed at member institutions as well as for historians and curators, collectors, and friends of the arts. The organization currently has member artists representing twenty-eight HBCUs.

OUR MISSION

NAAHBCU is an organization of artists and professors from HBCUs with a mission to bring Art and Art Education to the forefront of member institutions and to keep these programs as institutional priorities for generations to come. The Alliance is committed to developing in its members, and especially students, the artistic and life skills needed to function as literate citizens in the society of today and in the future. The NAAHBCU also provides comprehensive activities that offer artistic and expressive opportunities for professional artists employed or formerly employed at member institutions as well as for historians and curators, collectors, and friends of the arts.

CURRENT OFFICERS AND BOARD MEMBERS

Lee Ransaw, Ph. D, Executive Board Members, Morris Brown • Peggy Blood, Ph. D., President, Savannah State University, Savannah, GA • Kevin Pullen, Vice President, Hampton University, Hampton, Virginia • Ricky Calloway, Vice President of Student Division, Fort Valley University, Fort Valley, Georgia • Marvette Aldrich- NAAHBCU Membership, Winston-Salem State University, NC • Roymieco Carter North Carolina A & T State University, Greensboro, NC • Dwight Smith, Curator, Fayetteville State University, Fayetteville, NC • Willie F. Hooker, Ed. D., North Carolina A & T State University, Greensboro, NC • Janice Franklin, Ph. D., Alabama State University • Johnny Mae Maberry, NAAHBCU Archives, Tougaloo University, Tougaloo, MS • Brenda Faison, Ph. D., Director, NCCU Art Museum, North Carolina Central University, Durham, NC • Tewodros Williams, Bowie State University, Bowie, Maryland • Jea Delsarte, PharmD., Art & Wellness Consultant • Kimberly Ledee, Secretary & Treasurer | South Carolina, United States, Orangeburg, South Carolina • Hye Young Kim, Web Developer, Winston-Salem State University, Winston-Salem, NC • Dontay Farley, Director of Student Division, Fort Valley State University, Fort Valley, Georgia • Jennifer Mack, Coordinator of Scholarships, Morris Brown, Atlanta, Georgia.

PARTICIPATING ARTISTS.

NAAHBCU 25th Living the Legacy Exhibition

Marvette P. Aldrich, North Carolina A&T State University

Tracie Barwick, Bowie State University, MD

Henry Blackmon, III, Morris Brown College, GA

Peggy Blood, Ph.D., University of Arkansas at Pine Bluff, AK

William Buchanan, Jackson State University & LeMoyne Owen, TN

Ricky Calloway, Fort Valley State University, GA

Roymieco Carter, North Carolina A&T State University, NC

Kevin Cole, University of Arkansas at Pine Bluff, AK

Dontay Farley, Fort Valley State University, GA

Kevin Holder, Bowie State University, MD

Vandorn Hinnant, North Carolina A&T University, NC

Hye Young Kim, Winston-Salem State University, NC

Hasaan Kirkland, Johnson C. Smith University, NC

Arturo Lindsay, Ph.D., Spelman College, GA

Kimberly Ledee, South Carolina State University, SC

Johnnie Mae Maberry, Tougaloo University, MS

Desmond McFarlane, Howard University, VA

Rupert Nedd, Bowie State University, MD

Arthea Benita Perry, North Carolina A&T State University, NC

Kevin Pullen, Hampton University, VA

Lee A. Ransaw, Ph. D., Morris Brown College, GA

Dwight Smith, Fayetteville State University, NC

Clarence Talley, Ph. D., Prairie View A&M University, TX

Doreen Vernon, Bowie State University, MD

Art Vidrine IV, Bowie State University, MD

Gerold Vital, Fayetteville State University, NC

Tewodross Melchishua Williams, Bowie State University, MD

Cleveland Webber, Alabama State University, AL

Bryan Wilson, Morris Brown College, GA

Dennis Winston Sr., Norfolk State University & Virginia State University, VA

Celebrating Art from the African Diaspora

It has been an honor to curate the National Alliance of Artists from Historically Black Colleges and Universities 25th Anniversary exhibition. This project, for me, represents a culmination of my deep passion for art, a tribute to the richness of black culture, and a belief in fostering equal opportunities for everyone within the art realm. Among these principles, the promotion of opportunity equity remains paramount.

While Black art is currently in vogue, it remains disheartening that black artists continue to encounter more barriers to opportunities than other groups and are often taken for granted. Despite being in high demand, black artists and their work continue to be underrepresented in prestigious venues such as museums, exhibitions, and high-end art auctions. The National Alliance of Artists from Historically Black Colleges and Universities had been providing a platform for artists, art students and educators from these institutions to showcase their talents since 1999.

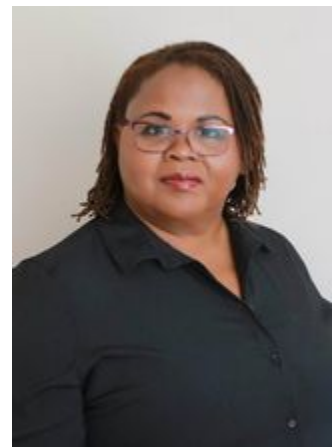
Although some of the art in this exhibition may focus on the plight of African Americans throughout history, this exhibition is not a lamentation of the challenges faced by African American artists. Instead, this exhibition has become a jubilant celebration. Primarily, we are celebrating the longevity of the NAAHBCU. Twenty-five years of providing resources and opportunities to artists and educators from HBCUs warrants recognition and a celebration. Secondly, this exhibition is a celebration of Black excellence in all its forms- its culture, resilience, and inherent beauty. This exhibition also references with respect, the familial bonds, the splendor of nature, and the simplicity of art itself.

One of the most rewarding aspects of curating this exhibition was the moment that I stepped into the exhibition space to see the artwork in person, transcending the confines of my computer screen. At that moment, I was overwhelmed with awe and appreciation for the collective beauty before me, acknowledging the dedication and skill invested in each work. In celebrating art across a diverse array of mediums, themes, and techniques, this exhibition chronicles individual narratives that shape each artist's perspective. The colors, forms and textures are intended to elicit an array of emotions, prompting viewers to contemplate their own values and life experiences.

I am excited about the future of the NAAHBCU as they continue to promote the work of artists from HBCUs. NAAHBCU has a vital role in developing individuals who will move on from college to become productive members of society, particularly in the creative space.

I am appreciative of the opportunity to curate this exhibition. I am indebted to the kindness and trust of Dr. Peggy Blood, Dr. Lee Ransaw, Professor Dwight Smith, Professor Kevin Sipp, Dr. Jea Delsarte, and others who entrusted me with curating the exhibitions for the 25th anniversary celebration of the NAAHBCU.

Christine M. Perry-Espinoza, Curator
Perry Fine Art Services



The Legacy of the National Alliance of Artists from Historically Black College and Universities in Celebration of its Twenty-Five Year Anniversary

It is with great honor that I write on behalf of the City of Atlanta Mayor's Office of Cultural Affairs concerning the history and legacy of the National Alliance of Artists from Historically Black College and Universities. Their importance of this organization and its members must be put in proper context to the broader art world and its machinations.

The National Alliance of Artists from Historically Black College and Universities (NAAHBCU) was founded during the summer of 1999 on the campus of Morris Brown College in Atlanta, Georgia by Dr. Lee Ransaw, then Dean of Arts and Letters, and Chair of the Fine Arts Department, and thirteen Charter Members from other HBCUs.

NAAHBCU stated mission of bringing attention to the importance of art on their respective college campuses and beyond and providing opportunities for art professionals is a necessary and important goal. Far too often college administrators and the public devalue the importance of art to institutional and family endowments, and far too many institutions have lost valued legacy art collections due to a lack of professional upkeep and understanding of valuations in the art world. Our institutionally based art professors and art professionals, who have chosen to educate and work at our HBCU campuses, have answered the call to not only train the next generation of artists, but also educate their campus colleagues.

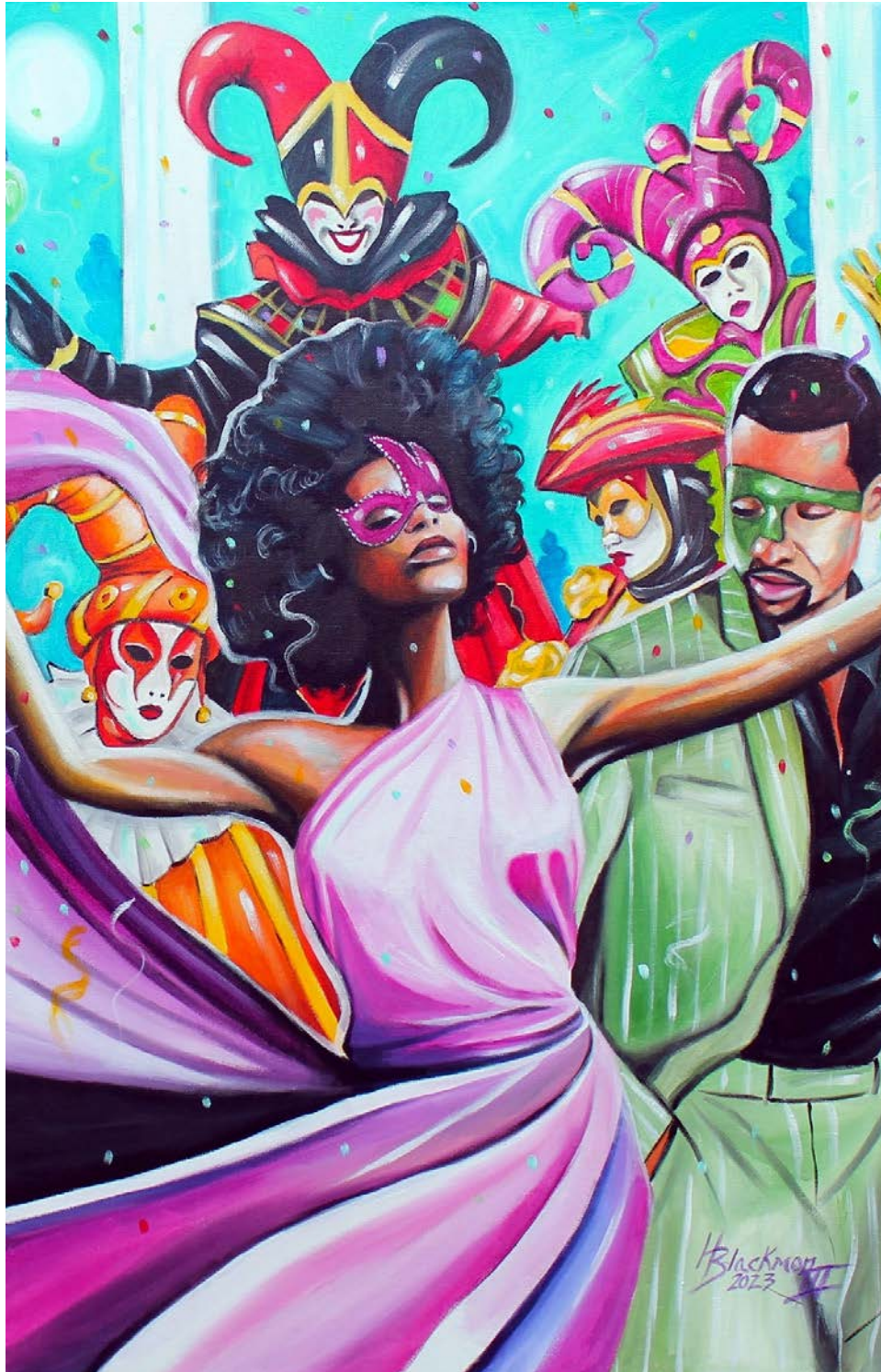
That this organization was founded at Morris Brown and pulled from the other surrounding AUC colleges and universities for its initial membership speaks to a deeper legacy that must also be emphasized. It was here at the Atlanta University Center that the Artist-Educators Hale Woodruff and Nancy Elizabeth Prophet created the first HBCU art departments and subsequently hosted the Atlanta Art Annuals that provided exhibition opportunities to generation of artists. It was here that the National Conference of Negro Artist first convened in 1959 during a gathering of artists for the 18th Atlanta Art Annual with a stated mission to promote develop and preserve African American cultural production. Later changing their name to the National Conference of Artist, the surviving chapters still move forward with this mission intact.

By showcasing on a national and international stage the art of the educators that have chosen to teach at our historic HBCU campuses, the members of the NAAHBCU demonstrate the talent and perseverance they have inherited from the legendary artist educators who have come before them. Let us all give praise to them for educating our young adults amid their own careers and let us all learn through them the value of visual culture and its contribution to the soul of civilization.



Kevin Sipp, Project Supervisor
City of Atlanta

Henry Blackmon, III



What Happens at the Masquerade, 2023
Courtesy of the artist.

Peggy Blood



Come, 2023, oil on canvas
(Courtesy of the artist)

William Buchanan



Mystic Landscape No. 1, 2022. (Courtesy of the artist)

Marvette P. Aldrich



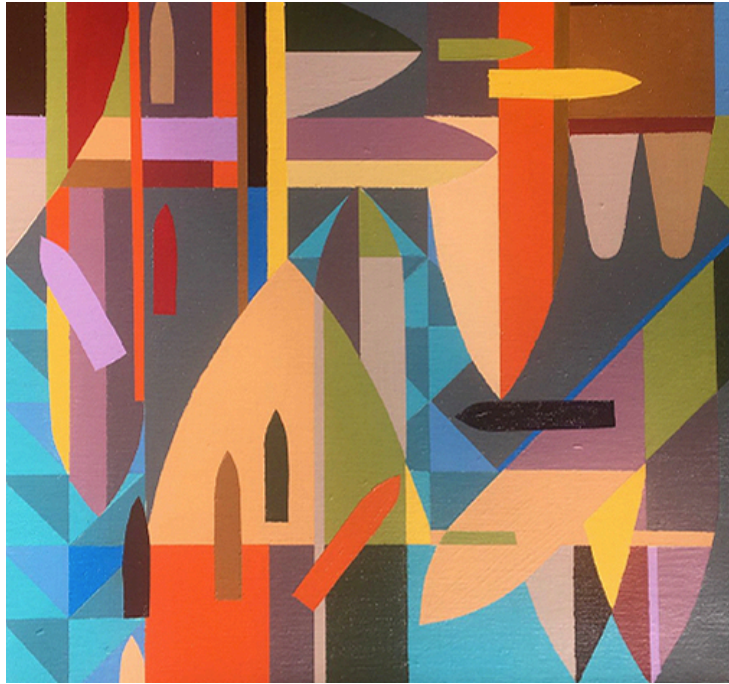
This Way, 2021, oil on canvas, 18 x 24 (Courtesy of the artist)

Ricky Calloway



Saxophonist, Detroit, MI, 2022
(Courtesy of the artist)

Roymieco Carter



Clotilda, 2021
(Courtesy of the artist)

Hye Young Kim



Tracing Memories 08_Wedding, 2023.
(Courtesy of the artist)

Doreen Vernon



TBD/WORK IN PROGRESS, Mixed media 24 x 26.
(Courtesy of the artist)

Johnnie Mae Maberry



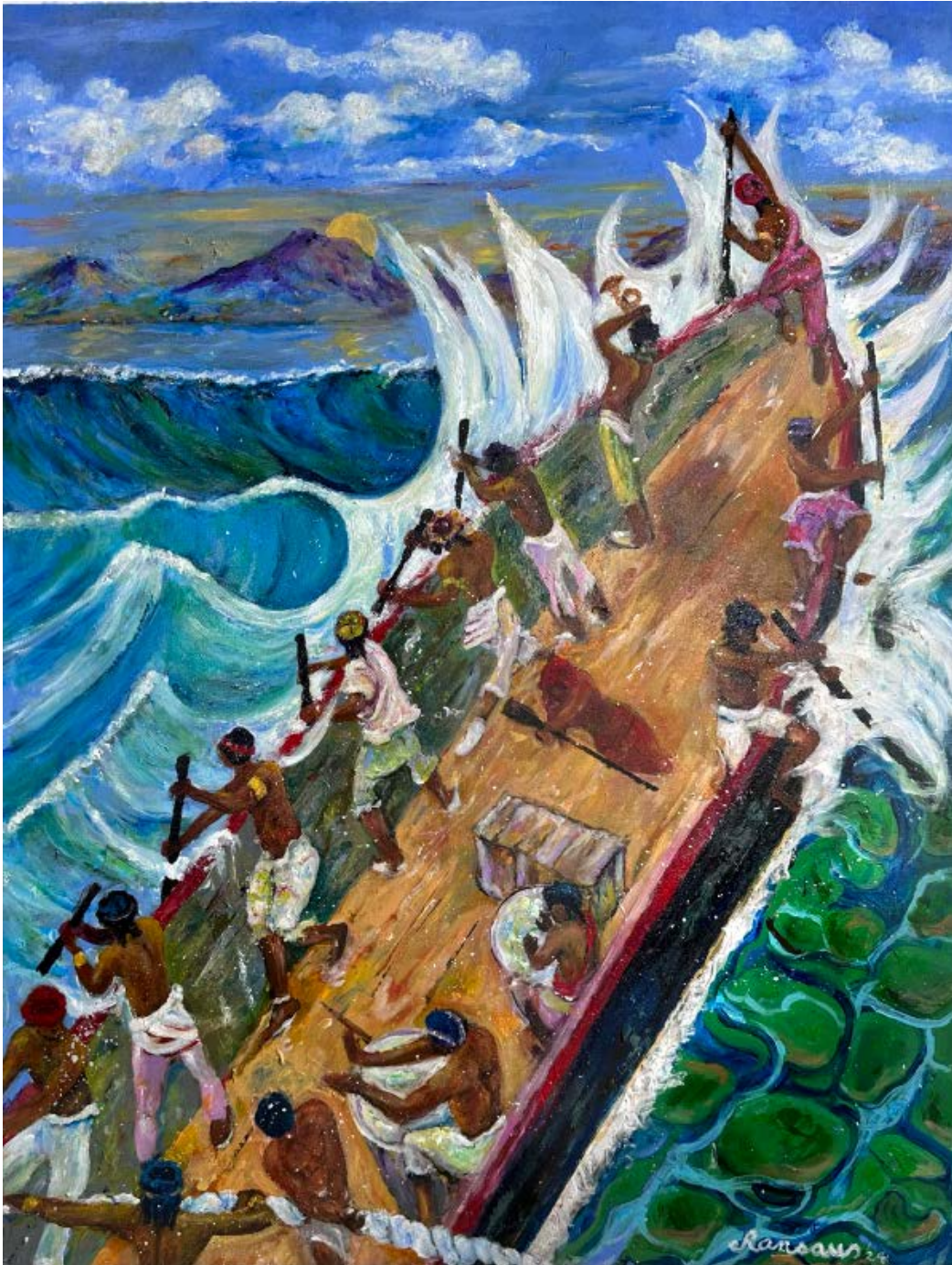
Beyond the Horizon, 2023. Mixed media collage, 30 x 40 (Courtesy of the artist)

Hasaan Kirkland



Sawubona, 2020, Collage, Acrylic on Canvas, 36 x 48.
(Courtesy of the artist)

Lee Ransaw



Journey to Freedom (Final Voyage), 2023. (Courtesy of the artist)

Kevin Cole



Living Between the White Lines Mississippi, 2020
(Courtesy of the artist)

Bryan Wilson



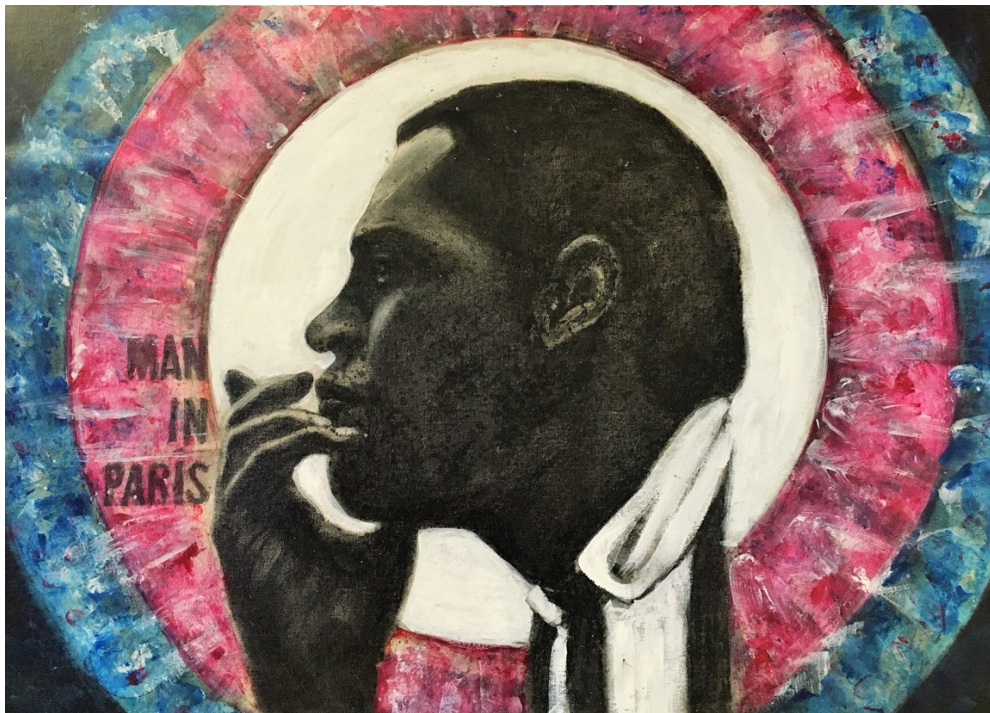
Divinity of Mother Nature, 2020.
(Courtesy of the artist)

Desmond McFarland



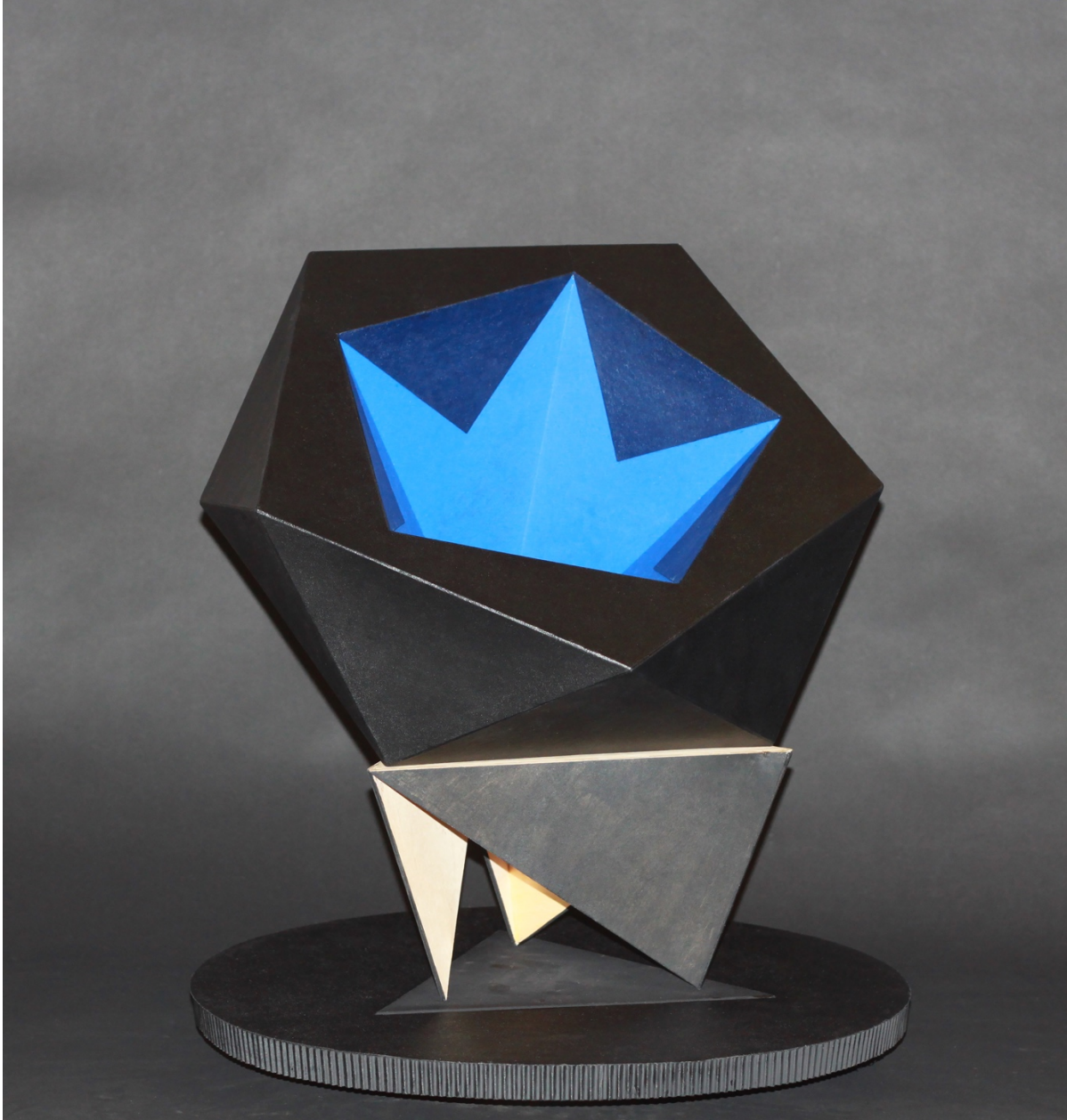
Crowns of the Spiritual, 2023.
(Courtesy of the artist)

Kimberly Ledee



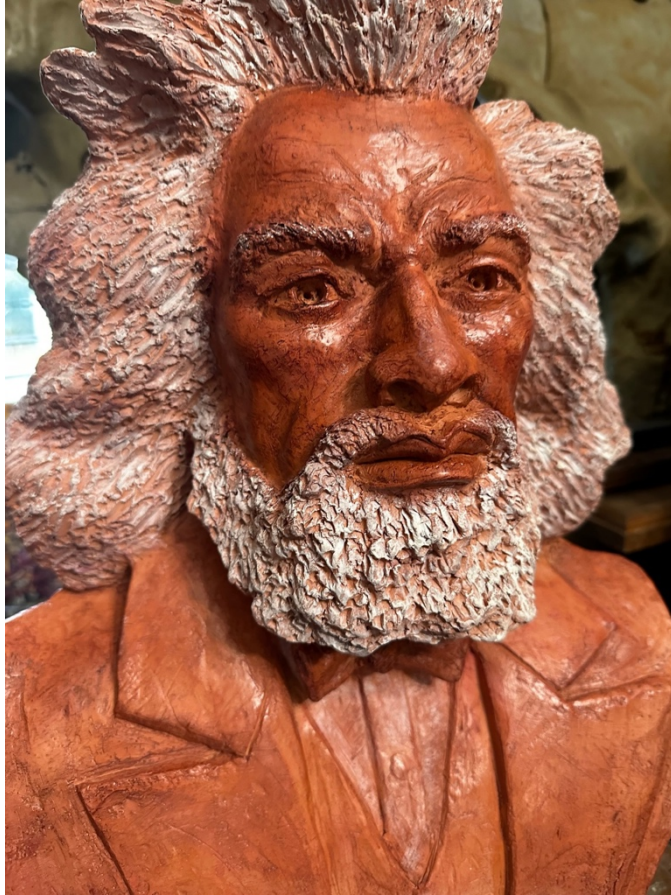
Man in Paris, 2023.
(Courtesy of the artist)

Vandorn Hinnant



The Black Notes: Sometimes Kinda Blue, 2021.
(Courtesy of the artist)

Kevin Pullen



The Lion of Anacostia- Frederick Douglass, 2023. (Courtesy of the artist)

Cleveland Webber



Lambada II, 2020, watercolor (Courtesy of the artist)

Arthea Perry



Egungun's Silk Roads, Digital mixed media
(Courtesy of the artist)

Clarence Talley



The Artist, 2019, Beads
(Courtesy of the artist)

Gerold Vital



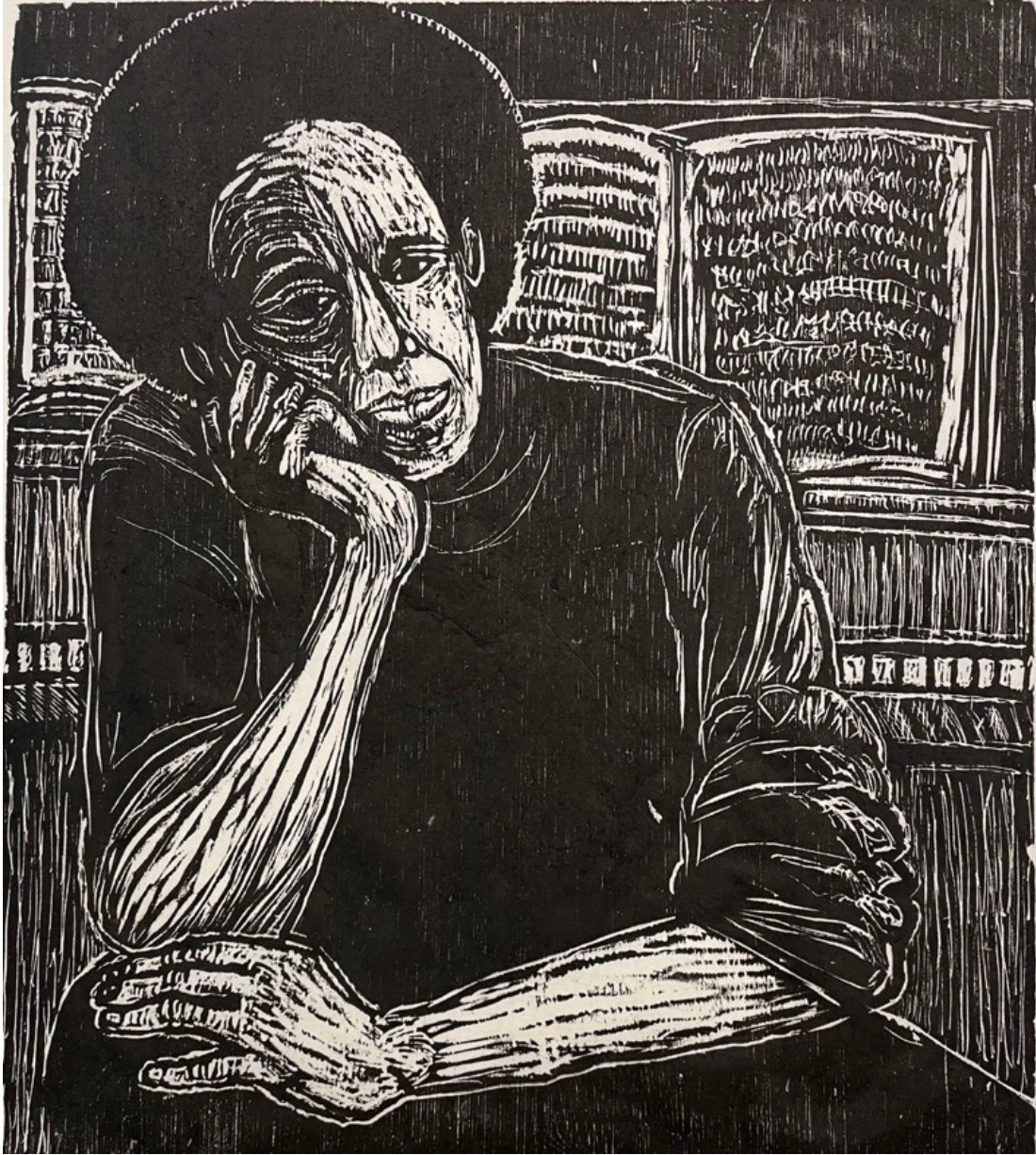
Transmutation, 2023, acrylic collage on canvas.
(Courtesy of the artist)

Art Viridine



Frosted Majesty, 2023, archival inkjet print.
(Courtesy of the artist)

Dennis Winston



Isaiah Jackson: Conductor, 2023.
(Courtesy of the artist)

Rupert Nedd



My Past Will Shape the Future..., Mixed media,
(Courtesy of the artist)

Arturo Lindsay



interesado en la teoría y prácticas del

Arte Congo, 2023, video, (Courtesy of the artist)

Dontay Farley



3 Mikes: Remember the Time, 2023, Digital
(Courtesy of the artist)

Dwight Smith



On My Celestial Journey, 2021, Mixed media on canvas, 48 x 36.
(Courtesy of the artist)

Willie Hooker

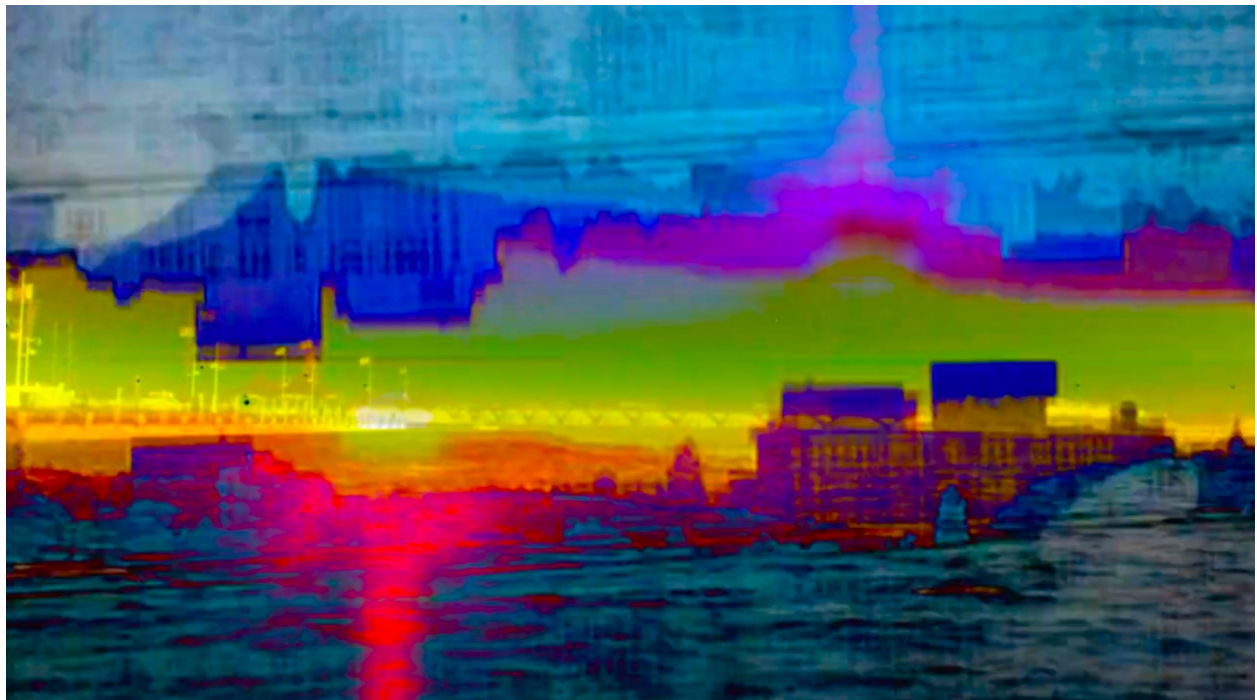


Royal African Queen, mixed media.
(Courtesy of the artist)

Tewodross Melchishua Williams



M.O.U. Making of You, video, (Courtesy of the artist)



Donny Hath Made Me See Lonnie's Path, video, (Courtesy of the artist)

ARTISTS STATEMENTS

Marvette P. Aldrich

This Way

I like to play with colors seeing how far I can take them and keep the work believable. Vivid color is essential in any of my work. I use a brilliant palette – blues, purples, oranges, bright greens, red and pinks. It is my intention to create a mood or atmosphere with this use of color. Figures and groups of people dominate most of my compositions. I like to draw upon the life and culture of Black people, not just Americans, but Blacks all over the world. Each piece tells a story. I want to leave the viewer asking questions about the subjects in the composition and finding answers based on their own experiences.

Henry Blackmon, III

What Happens at the Masquerade, 2023

“My work is primarily inspired by interaction with the public which includes my art students and family. I am also motivated by history, particularly African American. I’m constantly striving to get my viewers to observe what took place in the past, to make conscientious decisions in the future. Life to me is a constant learning experience and I love to inform through my artwork. My work is primarily done in watercolor and acrylic paint. My portfolio is vast from children’s book illustrations to large scale murals.”

Peggy Blood

Come, 2023

“At this time, my work of art has been transformed from a blank canvas into an episode of stories related to my experiences. My process includes guiding colors and textures across the canvas, shapes are gradually revealed, and a spontaneous or partial message becomes visible. *Come* depicts a nude lady leering at the viewer from a grove of palm vegetation. It is up to the viewers’ imagination the meaning behind *Come*. *Behind the Fence* implies activity of fancifulness; a flurry of colors represents a free-flowing impression of a lady and her dress. Both paintings explore and illustrate the experiences of life, understanding, and ideas mimicked through colors; impasto texture, depth, shapes, and what was rated, a responsive work of art that took on a life of its own.”

William Buchanan

Mystic Landscape No. 1, 2022

“My work is inspired by human interaction with the natural Southern beauty. By blurring the lines between humanity and nature, I hope to create a holistic view of nature that speaks to our urgent need to heal the rift between ourselves and the biosphere.”

Ricky Calloway

Saxophonist, Detroit, MI, 2022

“My art is dedicated to my grandmother, Lucile Calloway, who was one of the hardest working women I have ever known. As a child growing up, I watched her display her gift of artisanship, something she passed on to my sister and I. *Saxophonist* speaks to my love of music, especially jazz, soul, and rap music with meaning and purpose. I am reminded of the role of Africans in the development of various musical instruments and styles around the world. *Saxophonist* was created as an homage to musicians and singers of past and present in the USA.”

Roymieco Carter

Clotilda, 2021

“I create paintings as an attempt to understand the violence, confusion, displacement, and oppression that manifest in our difficult past. Transformed into gesture, shape and mark-making, my art becomes a point of reflection and personal examination. My work explores documented history alongside cultural narratives and folklore, allowing the varied narratives to create projections that lead to emotional, social, and personal insights. The imagery in the artwork is not intended to beautify suffering. It serves as a space outside of us to reflect, to feel, to project, and to remember. The shapes, colors, and marks are developed as thematically interrelated imagery. By associating shapes and colors that embody pain and redemption, history and culture in my works reference the resilience of a people that will not remain as capital to be traded, bought, or sold.”

Kevin Cole

Living Between the White Lines Mississippi, 2023

“For over 40 years the necktie has reminded me of my grandfather sharing with me the importance of voting. Throughout my artistic journey, the tie has been more than just a recurring motif and icon. It has been foundational for the work that I have produced, and who I am as artist, husband, educator, father, and friend. Transformed from a symbol of powerlessness to a symbol of strength, it represents my beliefs in change, my sense of a more connected community, and even my faith in a higher power. While evolving from a more expressionistic place to one of abstraction the necktie has also evolved. In this recent body of work, I am reminded of shapes like circles rods symbolize steps or even my grandfather’s cane. He also talked about how history tends to repeat itself. The circle becomes that symbol of a cycle that lends itself to human condition in the recent work. I hear sounds of color that suggest from music compositions by Marvin Gaye, Nina Simone, Miles Davis, and John Coltrane that address the needs of the world. Each piece is carefully constructed in unusual ways that emphasize musical compositions that become sound boards of human experience with shapes, color mundane form and pattern that move and groove to its own beat. The ripples in the texture represent the roads we travel.”

Dontay Farley

3 Mikes: Remember the Time, 2023

“My latest piece, *Remember the Time*, serves as a testament to the enduring impact of black excellence on American society. *Remember the Time* is a visual exploration of cultural icons Michael Jackson, Michael Jordan, and Mike Tyson, seamlessly blending their personas to create a symbolic representation of our greatest exports from Africa. Through this work, I aim to celebrate the resilience, creativity, and indomitable spirit of individuals whose roots trace back to the African continent. *Remember the Time* is crafted through digital artistry. It employs a layering technique that intertwines the distinct features of each icon, creating a harmonious composition that mirrors the interconnectedness of their influence. *Remember the Time* is a pivotal piece within my YO collection, where YO symbolizes yam and okra, two exports from Africa.”

Vandorn Hinnant

The Black Notes: Sometimes Kinda Blue, 2021

“BLACK NOTES Portal Series pays homage to my African ancestors’ strong influence on the development of music in the Americas. It is now a well-established fact that much of the music attributed to Africans in the Americas is created using the notes associated with the black keys on the piano. Each work in this series is unique and references a different note; literally and metaphorically.”

Hye Young Kim***Tracing Memories 08_Wedding, 2023***

“I have investigated human existence in the physical and psychological aspects through drawings. *Tracing memories* is a series of drawings to capture various memories using lines. Human memory involves the ability to both preserve and recover information. But our memory is not perfect, precise, or solid. Through tracing memories, I am trying to record human existence with emotions, times, and interpretations. “Tracing memories” reconstruct family portraits using only lines by emphasizing family as witnesses of existence by participating in the important events in life.”

Hasaan Kirkland***Sawubona, 2020***

“Natural American Spirit-*Sawubona* [I see you] reflects my systemic experience as a Black man in the context of American history, the source of the American spirit. Stylized within a collage/painting composition, cartoon/comic imagery, and popular cultural narratives, this composition frames stereotypes about Black men and women. Each persona visually speaks to the tensions rooted in the minor panoptic gaze [seen through a keyhole] of white supremacy and a racialized lens toward the historical and contemporary presence of Black culture personified by Black men and women.”

Arturo Lindsay***Arte Congo, 2023***

“The conception of the film *Arte Congo* derived from the situation that happened in Panama in December 1989 in which the United States invaded Panama on the pretext of extricating General Manuel Noriega. *Arte Congo* is an artist’s journey on the Congo coast of Panama. It is a story about the power of art to preserve and transform people and cultures. Produced and authored in 2023, *Arte Congo* is journey on the Congo coast of Panama, it is a documentary that provides a unique insider view of a new Afro-centric Panamanian art movement that was born at a metaphoric crossroad in the village of Portobello, Panama.

Kimberly LeDee***Man in Paris***

The variety of styles reflected in my artwork result from my awareness of transition and transformation as a part of life. Discovering new possibilities and relationships between subjects and subjectivity in interaction with diverse media fuels my creativity. It results in variations in style often moving between realistic and nonobjective forms. The descriptive works are studies in technique and media as well as conveyors of meaning. The materials and form of my work come together from what is readily available, most intriguing, and what serves me best in communicating an idea or feeling. Creating is an experience of making decisions and actions that change many aspects of my being. Art as an experience engages me in visualizing, acknowledging, and releasing what is felt inside when words are not enough. Trusting my instincts gives me the courage to go into unexplored territories where new and exciting discoveries can be found. Making art has taken me on a journey to self-discovery and self-actualization.

Johnnie Mae Maberry***Beyond the Horizon, 2023***

“My work *BBBBs Beyond the Horizon* shown in this exhibition is one of twenty paintings included in my ongoing series called *The Beautiful Black and Brown Butterflies (2023-ongoing)*. The series consists of mixed media paintings meant to grab the attention of the viewer through its design, pattern, color, and textures. Upon closer view, black profile silhouettes move around and throughout the composition. The

Beautiful Black and Brown Butterflies” compositions feature black silhouettes moving towards a brown butterfly (created from recycled material) collaged onto the painting. Selected images featured on the crafted butterfly are symbolic of the masses impacted by injustices. Their lives were shortened. Butterflies are beautiful and they have short lives. When we factor in the other characteristics of the butterfly (metamorphosis and transformation) we are reminded of the incompleteness of life. The *Beautiful Black and Brown Butterflies* series serves as memory of millions and pays homage to the black and brown people within the USA whose lives were cut short, interrupted, and dreams “deferred” by racist attacks and lawless actions of the lawless and haters of black and brown colors. The series is also a reminder of the beauty and purposeful design of all colors.”

Desmond McFarland

Crowns of the Spiritual, 2023

“My artistic journey is a celebration of a rich tradition that delves into the exploration of color and improvisation, drawing inspiration from the vibrant world of jazz music. The canvases I create are a convergence of syncopated patterns, where I intertwine the act of painting with the meticulous triangular construct together with quiltlike patches of color. Navigating the intricate tapestry of African-Caribbean cultural ideals, belief systems, and religiosity, my art acknowledges the inherent clashes standing on opposing sides of cultural issues while finding common ground in numerous philosophical ideals. I seek synthesis by skillfully combining disparate cultural elements such as Rastafarianism, Kumina, Kongo beat and drums, tambourines, and other percussion instruments. Through harmonizing squares, triangles, lines, and color, I have developed a distinctive visual vocabulary capable of conveying profound and meaningful messages.”

Arthea Benita Perry

Egungun’s Silk Roads

My creative practices start with prayer, and the entire journey has been one of transformation: research efforts, process and the interactions and reactions of those who encounter my work. Relying on the supreme (Olorun/Olodumare, the Great Spirit, Allah, *etc.*), kinetic energies of the universe and ancestors to direct my creative paths. Through this process, the dynamics of culture are interwoven.

Technology is utilized as an interdisciplinary tool in many approaches to educate. Incorporated are motifs related to ancient religious beliefs, cross-cultural relationships through symbols and art forms, and the explorations of social issues.

In most African and indigenous cultures, communities consist of the living, the dead, and the yet to be born, all are equally important. *Egungun* represents the ancient family bonds and masquerading traditions of the ancient Yoruba to pay respect to the spirit world and veneration (upliftment) of ancestors who came before.

Ifa is an ancient divination system belonging to the Yoruba people. One *Ifa* proverb translates, “A lifetime is short. Treat everyone with respect and try to do good deeds.” As we strive to build a better global village, remember the gifts and efforts of our ancestors.

Kevin Pullen

The Lion of Anacostia- Frederick Douglass, 2023

“I believe that time is the new currency. And I believe that currency is well spent when invested in the creation of art that reflects our collective cultural stories. I tell the narratives of people, places, and events through art. I take the past and insert it into the present. Our cultural narratives increase in value when replicated over time. The investment payout is shared when the emotional responses to the narratives are perpetuated beyond the life-time limits of the artist. I believe this is how we as artists share the strength, courage, and wisdom our future generations need to navigate through life.”

Lee Ransaw***Journey to Freedom (Final Voyage), 2023***

The Final Voyage taps into the concept of freedom which has historically suppressed Blacks. Five centuries ago, twenty enslaved Africans arrived on the shores of Jamestown, West Virginia aboard the English privateer ship *White Lion* in exchange for supplies. Since that time more than 12.5 million Africans were placed in bondage throughout the Americas. This painting takes a hypothetical view from above of a major obstacle that some may have faced.”

Dwight Smith***On My Celestial Journey, 2021***

My work is a continued celebration of life, family histories and tributes to many artists. I investigate and express certain social realities concerning the world I live in while exploring aesthetic qualities of being black in America. Addressing the literal symbology of contemporary blackness within the legacy of Abstract Expressionism, creating a pliable structure for intuition, improvisation, and chance are important to me. My work, which celebrates life, family histories and a tribute to artists, is contemporary art consisting of mixed media painting and drawings that are influenced by material surfaces, textures, and scale.”

Clarence Talley***The Artist***

Early in my artistic journey, early meaning years ago, I completed art around the subject of *the artist*. Recently, as I indulged in using beads as a medium *The Artist* subject materialized again. In this work brushes, palette, color, and a profile with ethnic features pay homage to the power of the black visual artist: majestic, strong, and domineering. The work speaks to the powerful contributions African Americans have made to the visual arts.

Doreen Vernon***TBD/WORK IN PROGRESS***

My work is defined by fashion and expands into diverse media such as illustration, collage and graphic design. I explore and engage in a unique process including historical research, drawing figures, arranging composition and pattern with an emphasis on color.

Art Vidrine IV***Frosted Majesty, 2023***

Frosted Majesty (2023) belongs to a larger, ongoing project exploring the Alaskan landscape-culturally and geologically. Extreme seasonal weather and climate change have had a great impact on the state. Many Alaskans adopt a kind of rugged, frontier individualism in response to the harsh winters and remoteness from more populous areas. Earthquakes and warming temperatures overall have reshaped the geography. Like many places undergoing extreme pressures from climate change, Alaska deserves a closer look at its natural beauty and the quirkiness of its inhabitants before climate change alters both irrevocably

Gerold Vital***Transmutation, 2023***

The themes of my artistic expression and visual practice vary. At any given time, I am investigating abstraction, impressionism or realism in painting, drawing, or collage resulting in a mixed media work. Wide ranging exploration and integration into various visual iterations, sourced from known and unknown

emotions and experiences become the muse for my work process. This paper collage on canvas piece “Transmutation” at first glance engages the viewer in resolving a conundrum, of where does each insert begin and end. I offer for consideration a visual conversion of one element into another, gradient transitional edges with abrupt jagged ones to meld a unifying composition.

Bryan Wilson

Divinity of Mother Nature, 2020

“I am a figurative narrative oil painter. My work focuses on various facets of Black American life. I draw upon my family, friends, colleague and even students for inspiration. I merge the use of modern technology via digital image capture and the composition capabilities of Photoshop to prepare for my works and then employ traditional classical methods for executing the paintings. My intention is to present the beauty and tenderness of Black culture and pepper in opportunities for dialogue with the viewer through symbolism wherever possible, perhaps color choice or some object in the background hints at something deeper.”

Dennis Winston

Isaiah Jackson: Conductor, 2023

“My primary medium is woodcut. The woodcut allows me to use direct, bold black and white imagery to create works that reflect both my social and aesthetic needs. Sometimes I incorporate other media and color to experiment and create more complex and creative images. My purpose in either approach is to capture the essence of my subjects and at the same time make the surface marks interesting to the eye. I want to provoke thoughts from the viewer and reveal in my human subjects something of their character and the spirit that sustains them. I observe the world around me and attempt to look for inspiration from a variety of sources that relate to the human condition. My works are rooted in the African American experience, but I want them to also be universal in their appeal.”

Cleveland Webber

Lambda 11, 2020

“My work is inspired from the exploration of the human figure, emphasizing the illusion of motion. The style is representational with a strong influence towards Afro Caribbean Futurism. Drawings, paintings, and prints focus on dance as a subject that has been expanded to include the fragmentation of the body moving through space and time. The depiction of the figure composed from multiple lines, overlapping shapes and a variety of colors within horizontal and vertical formats represents the energy of the dancer. The multiplication of the image leads towards a futuristic approach that leads to the metamorphosing of the composition. Finally, this visual presentation represents a sense of the dancer’s soul and spirit that transcends a new beauty of speed and kinetic energy.”

Tewodross Melchishua Williams

***M.O.U. Making of You*, video,**

***Donny Hath Made Me See Lonnie’s Path*, video,**

I am interested in color, rhythm, and movement. Movement in my work is expressed culturally, socially, politically, and even spiritually. I am a storyteller and consider myself a "weaver" of time, space, sound, image, and motion. Through my work, I seek to explore concepts and dramatic narratives in science fiction, environmental issues, Afrofuturism, social justice, community, and the Black diaspora. I am genuinely inspired by DJs, who, in a very similar way, mix and combine aural and musical elements to inspire and create dope experiences for their audiences. Consequently, I enjoy creating visual mashups of images, videos, music, motion graphics, and animation. I, too, am interested in creating meaningful and transformative experiences, be they live, projected, interactive, and/or in film or animation.

Living the Legacy: 25 Years and Surging Forward is a traveling exhibition of artwork by the members of the National Alliance of Artists from Historically Black Colleges and Universities

CHASTAIN ART CENTER

135 CHASTAIN PARK AVENUE, SW

ATLANTA, GA 30342

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The Chastain Arts Center Gallery, the oldest Arts Center in Atlanta, is managed under the City of Atlanta's Office of Cultural Affairs.

The gallery exhibits local and nationally recognized artists

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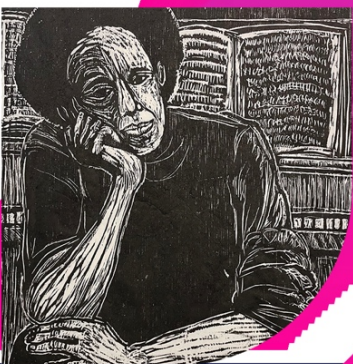
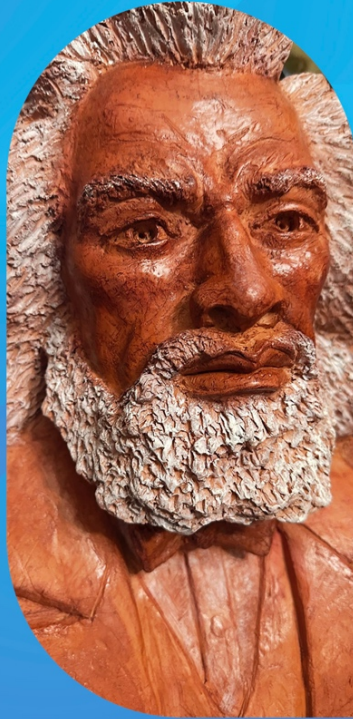
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October 7 – November 8, 2024

Bowie State University is a public historically black university in Prince George's County, Maryland, Bowie State is Maryland's oldest historically black university.





25
YEAR
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