



THE VENUE

The Glasshouse is the preeminent private event space of NYC. Newly completed in 2021, the acclaimed venue is operated by a team of experienced and agile professionals that apply leading service standards to deliver remarkable experiences.

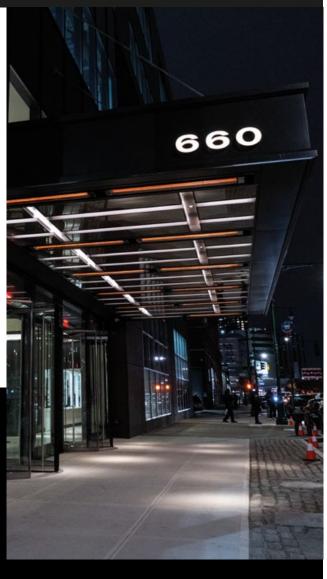
Our accommodating approach, versatile design, and unmatched infrastructure, allow for elevated planning creativity, guest service, and contemporary experiences. The Glasshouse offers a unique ability to host imaginative, impactful, and engaging next level events, tailored to your needs.

THE LOCATION

ADDRESS

660 12th Avenue (West Side Highway) between 48th and 49th Streets New York, NY 10019.





THE SPECIFICATIONS

CEILINGS LIGHTING AUDIO

Bays and coffers: 14' - 18' theatrical pop-up: 30'acoustic fabric wrapped ceiling panels. DMX controlled house and theatrical lighting system ETC Gio and Paradigm control consoles 49 dynamic chandeliers - RGBW and audio sync capable motorized sun and blackout shades.

Dante enabled Martin sound system (concert ready) Yamaha mixing consoles comprehensive sound absorbing and blocking materials.

VIDEO RIGGING POWER

Broadcast truck cabling provisions (conduit to street) video control room in inconspicuous BOH location ports located in all areas, enabling multiple stage setups.

1 and 2 ton strong points installed in all event areas motorized battens, truss hoists, and rigging beams in pop-up.

800 amps (3 phase, 120/208v) available (net of other uses) neat distribution into space from company switches.

SERVICE-ENHANCING INFRASTRUCTURE

Large commercial kitchen with two full service lines dedicated locker rooms for vendors oversized freight elevator (loading dock on 49th street).





THE EXPERIENCE

The bright and airy prefunction lobby has rich finishes, direct terrace access, and production infrastructure. Impressive as is, the area has the infrastructure for enhanced installations such as video walls, brand activations, product displays, step & repeats, and more.

Two outdoor terraces, each about 2,000 sf, flank the prefunction lobby creating the ideal indoor/outdoor setting to kick things off in true style and glory.





SPACIOUS

1,850 person capacity 75,000 square feet 50,000 gross sf (event space level) 25,000 gross sf (ancillary space level)

VERSATILE

- Suitable for wide range of event types, guest counts and production levels
- Capable of countless configurations of varying room shapes and sizes
- Upscale neutral finishes complement diverse design styles

PANORAMIC

- Two outdoor terraces with direct access to event floor
- Private terraces at all Green Rooms
- Expansive views of Manhattan, Hudson River, and beyond throughout venue

AMENITIZED

- Furnished VIP Lounge
- Furnished Green Rooms (3)
- Unfurnished dressing rooms (3)
- Amenity rooms include private restrooms walk-in marble showers, smart TVs and advanced AV connectivity
- Mobile business center
- Separate VIP entrance
- Aultiple outdoor terraces
- Ample and efficient coat check in main lobby

TAILORED

- Diverse and comprehensive set of curated preferred vendors
- On-site inventory of tables, chairs, china, glassware, silverware, and basic linens included in rental
- Exclusive production services vendor to execute all audio, video, lighting and rigging scopes
- Secure and reliable wi-fi and hard line custom
- Secure and reliable wi-ti and hard line custor internet packages
- Extensive opportunities to incorporate brand activations and immersive experiences









HARLEM FINE ARTS SHOW

HARLEM FINE ARTS MAGAZINE

PUBLISHER

JWD Enterprises, INC

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COVER BY AKINDELE JOHN
GENRE: URBAN ARTS

HARLEM FINE ARTS SHOW

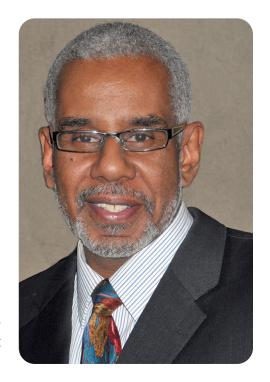
CELEBRATING 15 YEARSTHE HARLEM FINE ARTS SHOW

Dion Clarke Interview by Nakeysha Roberts Washington Written by Amanda R. Luciano

Turning 15 this year, The Harlem Fine Arts Show (HFAS) is the largest African Diasporic traveling art show in the country!

In its beginnings, Dion Clarke, Andrew Nichols, and John Roberts, three African American men, in brotherhood, founded the Harlem Fine Arts Show. There was an immense awareness of the need to develop art, artists, and collectors. The HFAS empowers African Diasporic visionaries, providing a torch for future investments in the creative arts. As a way to fulfill his entrepreneurial aspirations, Clarke ventured to create JWD Enterprises. Seeing the importance of visual arts, it soon developed into the Harlem Fine Arts Show.

With the show, Clarke wants to feature and highlight what he has dubbed, "Cultural Nutrition," that helps develop artists and art collectors alike. Clarke got creative. To build momentum, Clarke began exhibiting artists in Lower Manhattan "Pub Shows" with the



first show turning out 500+ people. He quickly realized that he would need a home for his show, moving the HFAS into the historic Riverside Church, Harlem, where it has existed for the last fourteen years.

The HFAS was immediately popular, growing two times in the first year, giving fine art realness to over 10,000 people per show. It is also a well-traveled show, visiting over ten locations, including Atlanta and Martha's Vineyard Island. The experience of exhibiting and working directly with those interested in purchasing their art, enables emerging artists to build the skills required of career artists. Helping them develop a message and a vision to continue to create cohesive bodies of work. Additionally, it has served to unify communities, even the youth, through a common love of visual art. In the interview, Clarke mentions enjoying seeing the youth's eyes "light up in wonder" when seeing gorgeous artworks that depict people who look like them.

Not just for the benefit of exhibiting artists, the HFAS is also deeply beneficial for the novice and seasoned collectors. The show allows Black art buyers to invest in Black art. With a legacy of culture vultures constantly being in the midst ready to appropriate every great thing coming from the Black community, it is imperative that creativity from Black minds resides in Black spaces. This must happen to protect the culture and maintain the stories that hold the legacy. Additionally, more Black collectors are finding works and preserving them as a means to create generational wealth.

While Black art is often undervalued and othered, the HFAS works to highlight the brilliance of it. Be aware of the visionary artistry and #BUYBLACKART!



Editor's Note:

While opening the pages to this publication, I hope you are also looking around and taking in all of this history and the magnitude of the 15 years of the Harlem Fine Arts Show (HFAS). The importance of the Harlem Renaissance (1920) is known far and wide. My ability to write these words on this page is due to a group of brillants, who surely knew I would be coming along. My first love Langston Hughes, queen of my heart Zora Neale Hurston, sonnet writer extraordinaire Helene Johnson, to mention a handful, all paved the way for little ole' me from Milwaukee, WI to know that I could write too. And here I am doing, existing, and being because of and wrapped in my Blackness, full and complete—yet growing into whatever nexts that I can.

It was always going to be writing and art for me. I was always going to be a creative, making my way here as the 2023 Editor in Chief of the Harlem Fine Arts Show publication. Destiny has a way of spilling over and coloring outside the lines.



In this publication you will see beautiful faces of the artists cohort of 2023 or sometimes their art. You will learn about them and their creativity. You will hear from the noise makers, those souls who connect and make space, the galleries that hold brilliance galore, the artists who create, and the writers who document it all.

We know you'll #BuyBlackArt in an effort to preserve our stories, our culture—to invest and to collect. We are given a unique moment, here and now. WE are the culture makers, setting pace for the entire world, both being a part of and separate from—and dazzling so.

Welcome to the 15th Anniversary of the Harlem Fine Arts Show! Thank you for your attendance and support! We are the makers of a renaissance all of our own.

Nakeysha Roberts Washington, M.S. Ed

Harlem Fine Arts Show, HFAS Publication Editor in Chief

Genre: Urban Arts, Chief Executive Officer

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etBlue®

JETBLUE COMMISSIONED MURAL OF BESSIE COLEMAN, an early African-American civil

aviator in partnership with The Harlem Fine Arts Show.

The Harlem Fine Arts Show (HFAS) is the largest traveling African Diasporic art show in the United States. Inspired by the Harlem Renaissance, HFAS provides a platform for African Diasporic visionaries as well as American visual artists to exhibit and sell their artwork. HFAS has also created economic empowerment, educational opportunities, and professional recognition within the multicultural art community. Since its inception in 2009, HFAS has had over 80,000+ visitors, traveled to 10+ cities as well as showcased 100+ artists and galleries. The Harlem Fine Arts Show is returning to New York City for its 15th Anniversary Celebration from February 24th – 26th, 2023.

Bessie Coleman was the first African-American woman and first Native American to hold a pilot license. She earned her license from the Fédération Aéronautique Internationale on June 15, 1921, and was the first Black person to earn an international pilot's license.

The artist, Bryan Hickman II, also known as King Prolifik, is a visual artist residing in Harrisburg, Pennsylvania. To him, Bessie Coleman represents tenacity and persistence, from overcoming tremendous obstacles to finding her purpose through relentless



pursuits. Coleman laid a foundation of perseverance that generations after her would surely follow. This mural is a testament to the idea that with courage and confidence, we are all capable of flying high.

As the Harlem Fine Arts Show honors its past and embraces the history of now, HFAS will continue to impact communities and shape the future of the fine art world.

EDITED BY **A**LLENA **S**TAPLES



15th Anniversary Celebration- NYC





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The Port Authority of New York & New Jersey is proud to partner with diverse local artists to bring their vibrant visions to life in our iconic transportation facilities – including our airports, bus terminal, PATH stations and other hubs.

Our ongoing investment in public art includes murals and installations from 29 artists throughout Newark Liberty International Airport's brand new Terminal A, space for artist-run businesses at the World Trade Center Oculus and the Midtown Bus Terminal, and vibrant artworks on PATH cars – all designed to beautify our spaces, empower the community and create moments of delight for our customers.

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EXHIBITING GALLERIES

BAND OF VICES

There was a time when it was bad to be black; a time when brown was illegal;

a time when being gay or queer was immoral; a time when those less abled were abominable. There were times when being different was a vice.

We reject those labels.

For those historically undervalued, overlooked or cast aside we say now is your time, now is our time.

We are creating a Band of Vices.

We reject colonialism, we reject tribalism, we reject exclusivity, we embrace uniqueness, diversity, and inclusion.

We embrace love.

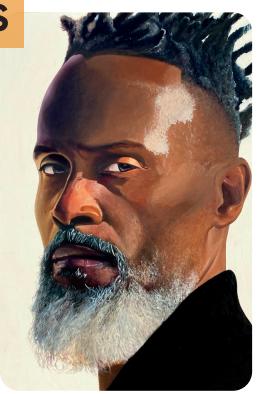
We are a Band of Vices...

Our mission is to harness the power of all our differences to create a greater whole. We support strong voices and community.

DOZIE ARTS

Dozie Arts was founded by Vincent Chidozie Ugokwe, Nigerian by birth and from the Eastern region. The name DozieArts was coined from my middle name Chidozie "Good Keeps ". Mr. Dozie was born in Aba, Abia State, but migrated to the U.S in 2006 at the age of 13.

A graduate of St John's University with a major in Finance, he decided to start his company after a recent visit to Nigeria (2022), after 10 years of being away from home. Truly inspired from the works he saw from the local artist. Everything from the masks, to the paintings show the beautiful culture and heritage that can be found all over Africa. Our goal is to provide original African art and also showcase these items to the world







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If your daily balance is \$4,999.99 or less, the dividend rate paid on the entire balance will be 3.44%, with an APY of 3.50%. A dividend rate of 0.55% will be paid only on the portion of your daily balance that is greater than \$4,999.99. The APY for this tier will range from 3.50% to 0.61%, depending on the balance in the account.

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E AND S GALLERY

Since 1989, E&S Gallery has represented the most sought after African American artists. As an award-winning, nationally renowned gallery, discerning fine art collectors look to for expert curatorial services. impeccable conservation quality custom framing and a large selection of fine art. Named "Best Gallery in Kentucky" and one of the "Top 25 Galleries in The U.S." by American Art Awards five years in a row, E&S features original and limited-edition fine art by some of the country's best African American artists, including Elizabeth Catlett, Jacob Lawrence, Richard Mayhew, and Ed Dwight as well as popular contemporaries like Dean Mitchell, Sherry Shine, Kevin Williams, and many others.



GENRE: URBAN ARTS

Genre: Urban Arts' platform enables creatives can develop their skills through workshops and courses, become published on our site or in of our gorgeously polished print publications, showcase art and multidisciplinary works through exhibitions curated and designed by our team, & flex their performance skills at one of our pop-up events. Our team spends much time preparing opportunities for creatives to develop and share their art as part of the necessity for inclusion. All of this with the knowledge that working in the space of developing yourself as a creative is often seen as a privilege. A plethora of artists in urban areas work jobs that they do not love as a means to support their art creativity. Pop-up galleries performances are organized by the Nakeysha, founder and CEO. GUA is now a playground for 3200+ creatives, all who have their own medium in which they create— their own genre.



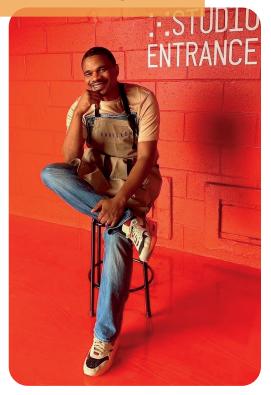


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ARTWORK: GREATNESS WAS WHEN...! + HARLEM CLX

Birthed in 2003, Greatness Was When...! materialized its purpose giving life to the greatest moments in sports, music, and world history. With the modern or antiquated garment as our base and canvas. Each specialized piece created captures the energy and feels of the past and present era down to the tangible details. Taking our interactive garments to even higher heights sparked by nostalgic conversation unparalleled to previously known memorabilia.

Indebted to our faithful collectors, every handcrafted masterpiece continues to build our one-of-a-kind collections as every repurposed "print" takes on a life of its own.



HARLEM ART COLLECTIVE

Access Black Art was founded in 2021 by Ulysses Williams. Access Black Art is a black owned company taking a more personal approach when advocating, exhibiting and representing Black artists.

Heath Gallery- Saundra Alexis Heath, curator, is the co-founder and Director of Heath Gallery, a contemporary art gallery located in NYC. Saundra is also a creativity coach; awardwinning business and marketing strategist; mentor to artpreneurs and creativepreneurs and founder of Show + Sell Your Art™, a business incubator for creatives.

Kente Royal Gallery (KRG) was established as an all inclusive space to support Artists of all underserved backgrounds with a focus on the African Diaspora.



Heath Gallery



Experience *Art* at its' Finest Experience *E&S Gallery*



Summation by Richard Mayhew (1924 -)

An exquisite, hand-pulled silkscreen, printed on hand-made rag paper. This striking image is Mayhews' signature abstract landscape composition.

Unframed size: 44"w x 32"h Edition size: 150

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E&S Gallery, Inc.

108 S. 10th Street -- Louisville, Ky 40202 Open: Tues. - Fri. 10a to 6p and Saturday 10a to 4p (EST) Closed Sunday, Monday, and all major holidays. GALLERY

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SOWETO GALLERY

The gallery was established in 1996 in Rosebank, Johannesburg, South Africa by the founder Martin G. Britz. For Martin, the opening of the gallery was a natural extension of following his passion working with a group of unrecognized black male fine artists active in Soweto, South Africa at the time. Soweto Fine Art has grown from strength to strength the past 25 years, from its humble beginnings exhibiting less than ten artists to become the African art powerhouse representing the foremost black fine artists from the Sub-Saharan region.



WATERKOLOURS FINE ART GALLERY

It is our mission to present the finest artworks by the premiere artists of our time combined with our ever-improving commitment to customer service. With a desire to present imagery that reflects our capacity for human greatness, it is our belief that culture is how a people celebrates & defines itself on the map of human history & world geography.





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HARLEM ARTS ALLIANCE

The Harlem Arts Alliance (HAA) presents The Color of Our Story and is comprised of The Men and Women of HAA:

- Aleathia Brown
- Adedoba Afolabi
- Ademola Olugebefola
- BuJo
- Demarcus Mcgaughey
- Kente Royal Gallery: Dodji Gbedemah Gallery
- Lisa DuBois
- Monique Young





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EXHIBITING ARTISTS

DR. MYRAH BROWN GREEN

Dr. Myrah Brown Green is an art historian, author, arts consultant and coach, lecturer independent curator. Raised in Cambridge, Massachusetts, Dr. Myrah's love for arts began as a child while spending countless hours creating art at the Community Art Center in the housing complex where she lived and enjoyed frequent excursions to culturally rich art institutions. Dr. Myrah moved to Brooklyn, New York to attend Pratt Institute, later receiving a PhD in Interdisciplinary Studies with a focus in world symbols. She teaches Art History in the Mass Communication Department at Medgar Evers College. Dr. Myrah is also a professional quilt maker who has been quilting and teaching textile arts for over thirty years.



EARLENE HARDIE COX

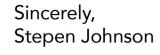
Hardie Cox's sculptures are Earlene "Familiar Strangers" with each one subtly reminding the viewer of someone they have seen, met or known. She hopes they leave the viewer trying to remember exactly who it is because their recognition is just beyond the mind's recall. They are composites drawn from the people that she has seen, met or known while traveling the world. They are familiar strangers. As a person with a family history of Alzheimer's, recalling faces and names is a dreaded fear. The pieces evoke a feeling of familiarity for me which is comforting. She endeavors to make the viewers of her art consciously wonder who they are. The key to creating each piece is to start with no particular face or feature in mind. Then simply begin adding and removing clay until a familiar stranger emerges. AND they always do...introducing themselves and the mystery of who they are and telling their story.







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Lexus of Manhattan joins with the co-sponsors Cadillac of Manhattan and Toyota of Manhattan, on congratulating HFAS on their 15th Anniversary Celebration

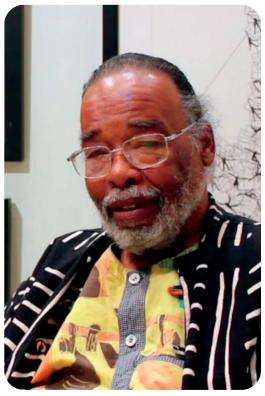
EMMANUEL GILLESPIE

Emmanuel Gillespie was born and raised in Dallas, Texas. He received a BFA from the University of North Texas and later earned a Master of Art from Indiana University of Pennsylvania. He has worked with mixed media in both 2D and 3D form. He has been creating for over 25 years. Gillespie has worked on several Public Art projects in Dallas, Texas including specific work for the Bexar Street Corridor project, the DART Green Line project where he designed the Dallas Area Rapid Transit center for the Green Line and Bus Station. Most recently, he was commissioned to create the Ernie Banks Statue in Dallas. Currently. he is creating bodies of work that speak to the migration between 1910 and 1970.



FRANK FRAZIER

Frank Frazier is largely a self-taught artist whose concerns revolve around the movement of Black art galleries and Black art in America. He states that, "I'm concerned about the future of the Black artist; the lasting effect of our work on our own children. It's important that we, as artists, make some statements to affect change." His work is influenced greatly by world events. He began a piece called "War Another time" two days after the war in the Persian Gulf started. It projects Frazier's questioning of a U.S military role in the Middle East during the Gulf War versus what he feels was the United States' ambivalence toward apartheid in South Africa. The Subject of war is familiar to the artist, who served in Vietnam.



JUSTIN H. WRIGHT KAREN WRIGHT BLK BOX THEART OF GIFTS.COM

CAMILLE CLAVERY

Camille Clavery is a Brooklyn-based, Black collage artist whose work is primarily focused on exploring the sense of wonder and adventure Women of Color imbued upon the they inhabit. She challenges perceptions of wealth and luxury as they relate to WoC through her constructs, juxtaposing symbols of high fashion and opulence with natural materials, and precious metals in an effort to highlight long-standing inequities within our society. Inspired by Afro-Futurism, Clavery's work presents WoC in positions of power, majesty and magic showcasing their beauty, strength and transcendence while simultaneously acknowledging the hidden pain complexity inherent in their consciousness.



Cheryl McBride's work is the intersection of Fine Art, Graphic Design, Law, Statistics, and Human Rights. Her work confronts and is a reaction to the social issues of our time. Whether making art as a form of activism, criticism, instruction, or inspiration, her work is a response to challenging established thought and provoking change through public discourse. As an African American woman her connection to her art is personal and inescapable and gives a unique perspective into social inequities. Black women have historically stood up during times of social polarization, and she's no different. Critical thinking is the cornerstone of an educated citizenry. Equally, important is the practice of extending empathy: valuing and validating viewpoints different from our own. In addition, inquiry is the training of curiosity for the sake of making discovery and stoking growth from within. Through her artwork McBride demonstrating that we can have an impact on societal ills through art.







ANDRE JOHNSON

Andre "AJ" Johnson, self taught artist, was born & raised in the Marcy Projects, Bed-Stuy section of Brooklyn, NY. During the Hip Hop era's infant stage, he was fascinated by the DJs, music, and style of clothing. I see art in everything and have a deep passion for color and texture." His mother was a serious seamstress, making clothes for everyone including all of the robes for the choirs at their local church. As his mom's "official needle threader" and being surrounded by material, he was intrigued by the different fabrics and textures. "When my mom passed away, I wondered how I could keep a part of her with me. I came up with the idea of taking her favorite clothing and attaching them to canvas. Creating art by using the clothing of those we love and care about connects us in a spiritual and lasting way."



ANTHONY LUCAS

Anthony Lucas's soul intent is to explore and portray normally inaccessible expressions of the soul through his art, then as a mirror for the viewer, to peer into and connect with the beauty and depth of their own. After all the roads he's taken in his life it has led him here today where he's meant to be. He gets so excited to see what pours out of him or what a piece wants to be.





BRIAN CANNADY

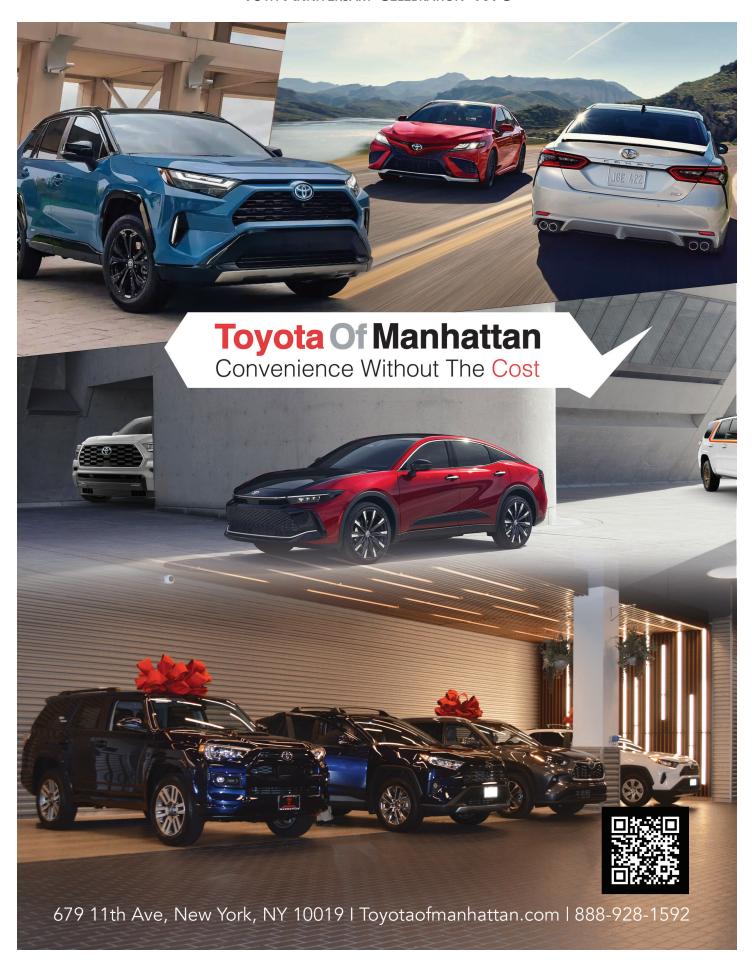
Brian Cannady II is a multimedia artist and avid fan of mythology, superheroes, and manga. He earned his BFA and MFA in Computer Graphics from New York Institute of Technology. Though he studied digital sculpture, Brian's love of clay, watercolor, and digital painting inspire him the most. Currently, Brian exhibits his paintings, sculptures, and galleries illustrations across conventions along the Northeast. His passion for the Arts led to earning the Marvin Horowitz Sculpture award. Brian has curated two exhibitions, Character Among Us and Our Muses Do Ninety.



BRYAN HICKMAN

Bryan Hickman's work is art, which has been culture. steeped in his contemporary art, he strives to fill the gaps that exist between African culture and African American culture. In the midst of this unification, he is liberated by the vast parallels that he is able to document with every brush stroke. From every untold story to untaught lesson, he is dutied to compile, to highlight, and to translate information through a creative filter. His art is the imaginative intertwining of fantasy, iconography, pride, and excellence. This amalgamation of attributes creates an enriching relationship between his art and the viewer, always providing a story to tell.





GLORIA NIXON-CROUCH

Gloria Nixon- Crouch esteemed artist and academic earned a Bachelor of Arts at Hunter College, a Graduate of Fine Arts from Pratt Institute, a Master of Science at Fordham University, and aSchool of Administration/ Building Supervisors Certification. Through fragmentation of her human forms, she attempts to create a visual anarchy that captures external destruction and the internal decay underlying the varieties of disorder in our time. Because the human body can tell the story of humanity and of nature itself, she is freed from overt narrative and allows the direct participation of the viewer into her sense of truth. This indomitable sense is the transforming symbol of increasing human freedom provided by the metaphor of art. Those who appreciate ceramic sculpture will be profoundly moved by her fiery sense of disorder, her delicate understanding of subtle hurts, her ability to detail nightmares while avoiding overstatement. and her recognition compassion and empathy as the bridges that reduce the solitude of our suffering.



During an approximate 5 year period through 2003, Jim Byrd lived and worked in South Africa as an expatriate employee of Telcordia Technologies, Inc. Jim retired from Telcordia and started a rural economic development company working primarily in Limpopo Province, South Africa. However, his real passion involved supporting an international outreach for Black South African master craftsmen & women.In 2007, Jim created Nkosi Distinctive Imported Crafts, LCC, to import and retail the unique one-of-a-kind, hand-made crafts created by these extremely talented individuals.









DAMIEN MATHIS

Damien Mathis hails from Fayetteville, North Carolina. As a graduate of Fayetteville State University, Mathis has earned a Bachelor in Painting. The artist created a series where he painted historic artists in settings of their own creations. Visually cataloging the differences in personal insights, capturing a time period, or prevalent influences of an artist is the goal.



DANE TILGHMAN

Dane Tilghman's art is a calibration of lives past for their contribution to the human experience. Hehas taken his artwork towards new dimensions going from realism to a stylish combination developing his own interpretations of surrealism and primitive elongation. He has established himself as one of the premier painters of African American Art. He has a creative approach to artistic images of the common man, woman, and child. Dane's images are inspired by African Americans in and out of daily life, popular entertainment, and the world of sports.



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OUR PRESENCE MEANS SOMETHING

Mikey Murry Genre: Urban Arts' Revolutionary Art & Culture Critic

We are in the midst of a new Black media renaissance. Reminiscent of the original Harlem Renaissance of the 1920s, we are seeing an explosion of Black visual art, politics, dance, literature, and creative

magic making its way across the mainstream. This is thanks to, in part, social media, which disrupts traditional ways of sharing information, clearing a lane for Black creators to connect with their communities and consumers. As exciting and powerful as this moment is, it is critical that we recognize the effort and intention of those before us who made this era possible. Furthermore, as we continue to add fuel to the flame, it is imperative that we utilize this momentum to construct something long-lasting and vigorous, making this moment more than just a moment in time. One of the best ways we can keep this revival flourishing and alive is through the creation and maintenance of institutions for us, by us.



"The reason that Black art and artists are so important is because it's revolutionary. Us EXISTING is revolutionary...Our presence means something."

I am reminded of the necessity of Black structural legacies in my conversation with Richard E. Pelzer II. Pelzer, Film & Event Producer at Harlem CLX and Project Management behind the 15th annual Harlem Fine Arts Show (HFAS), stressed to me how "our community is our superpower."

Taking that as a cue, I questioned Pelzer on why he felt it was essential for Black folks to buy Black art. Why is it so meaningful for us to pour into each other? He responded, "The reason that Black art and artists are so important is because it's revolutionary. Us EXISTING is revolutionary...Our presence means something."

"Our presence means something" struck a chord with me. While I was not around for the Harlem Renaissance, I know its existence inherently made mine possible as a Black creative. I also know without the Harlem Renaissance, we wouldn't have this "new" wave featuring the likes of Barry Jenkins, Donald Glover, Hank Willis Thomas, Mickalene Thomas, Kehinde Wiley, and endless others.

It is this historical depth and shared lived experiences that make these renewals so spectacular and sacred. When asked about his values and how they pertain to this work, Pelzer laughed, "I often list things in threes." The 3 C's, according to him, are as follows: "Creativity or Creatives. Connect or Connection. Collaboration or Collaborationships." These C-words, while they may seem obvious in the world of event planning and curation, hold a different level of strength in the context of Black art and inventiveness. Creatives need to create. We strive to connect to one another as a way to not only make our art accessible, but as a way to protect our stories and heritage. We need to collaborate (or form

15th Anniversary Celebration- NYC

collaborationships) in order to strengthen the previous two C's, as well as survive. While not explicitly connected to the significance of visual art, one thing Pelzer shared with me was how his community held him during the pandemic: something that is really only possible through the interdependence formed.

As a fellow creative and Afrofuturist, Pelzer recognizes the significance in appreciating our history and the role it plays in the present. However, he also does not hesitate to use his radical imagination to envision (or in his words, "freedom dream") what HFAS, or Black artistry, period, can look like within the next fifteen years.

"The biggest thing for me that I would love to actually see is institutional building," stated Pelzer. "I think that the Black community has to start to build institutions that support and benefit Black people." Pelzer, who wore a hat declaring his status as a LIVING LEGEND, spoke feverishly about all this world could be. "I think art and culture is a big thing in which we lead, and I say that Harlem is the epicenter of all Black culture. Now, I know there are also other cities that can easily claim that, but I happen to live in New York City. I happen to live in Harlem! And, I truly believe in that greatness with all of my heart. We are living in a global society, so fifteen years from now, we will be connected even faster and with more people around the world. I would really like it if we were able to have our own auction houses. I think we need our own auction house to sell our own art. We need our own critics, our own reviewers, our own media houses, to be able to share and tell our own stories. I think that is very important."

We can and SHOULD continue building, creating, and growing in this world as it currently is; however, we must not be limited by it. We must continue to allow ourselves to conceive of the dreams designed

in our mind's eye. When we support our creative thinkers and leaders, we create space for them to conceive of our next iteration. Building Black futures includes the #BuyBlackArt movement, as it allows our artists to have fertile soil to flourish and also allows us to lay claim to the visual narratives of our culture.

Seasoned Black art collectors and those who just simply love art, are going to fill the Glasshouse for When we support our creative thinkers and leaders, we create space for them to conceive of our next iteration.

Harlem Fine Arts Show 15th Anniversary, an epic event in which Pelzer had a strong hand. By using our radical Black imaginations, investing in ourselves and one another, and setting up the infrastructure, we can continue breathing new life into these Black renaissance eras, establishing them as something permanent. Something forever. Something other AfroFuturists will need to prepare for.

BARBARA SIMONSON

Barbara began her artistic journey as a student of classical ballet and was mentored by the late Robery Joffrey. She later worked with his company in Chicago and attended classes at the Hubbard Street Dance Chicago. While chasing her dream of dance, she attended Northwestern University and later transferred to the business school at the University of Wisconsin, Madison where she was awarded a BA. Subsequently, she earned a JD from the University of Texas and an LLM from New York University, and an MBA from the INSEAD in Fontainebleau, France on a Rotary scholarship.

She has studied fine arts at the National Academy of Design; the School of Visual Arts; the New York Academy; Cooper Union and the Silvermine School of Art.



HECTOR BURBON

Native New Yorker, 20 year Harlem business resident, and Drywall Specialist, Hector Burbon, Jr.'s life has taken an artistic twist at the young age of 65. His quick learning of the Microcement technique for work catapulted him into the art world, creating an art form from Microcement and cement detailing different thought concepts, political and non-political. Mr. Burbon creates feature portraits and abstract portrait concepts. He also creates works of art on bathroom floors, ceilings, and walls.





DAVID K. DIXON

David K. Dixon is a retired US Coast Guard officer who has chosen to return to art as his second act. Although he painted throughout his life, during his military career he seldom took the opportunity to return to his artistic roots. Since retiring, he has fully reengaged with art. Dixon's formal art training occurred in his youth. He studied briefly at the New School for Social Research in Manhattan, but, most significantly, he is a graduate of the High School of Music and Art- the "Castle on the Hill" in Harlem, NY. While there, he was fortunate to receive 4 years of intensive training in the visual arts using various mediums and styles including clay, wood, acrylic and, his favorite, oil as well as many others.



DIANA SHANNON YOUNG

Infused with color and texture, the paintings of this California artist transcend the familiar to the abstract. Painting from an early age, her interest in heavy texture and color was inspired by Fine Art Printmaking at University of Cal Poly Pomona with Art Director and Master Printmaker Paul Merrill. Included in juried and museum shows nationally including Art Expo, NYC and Art Basel, Miami, Harlem Fine Art Show, and featured artist at the Pan African Film and Art Festival, Los Angeles, her work is collected novice bv and seasoned Collectors.



15th Anniversary Celebration- NYC





Founded by entrepreneur and self-taught graphic designer Dana Bly, the bold colorful illustrations are the premise of women lifting each other up and inspiring girls and other entrepreneurs like herself. Pardon My Fro captures vibrant moments in everyday life and the dynamic styles of the natural hair movement. Dana Bly has woven these stories and snapshots authentically in a fun and meaningful way and today Pardon My Fro is now the top-selling African American brand on HSN.



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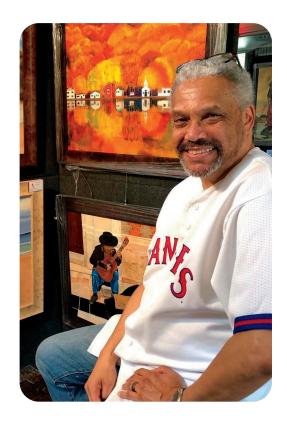






DON O'BANNON

Don O'Bannon, Esq. is nationally recognized expert on government contracting programs provide economic opportunities to minority and women owned businesses. Mr. private practice and O'Bannon is in maintains his own legal consulting firm, The Law Offices of Don T. O'Bannon P.C. in Dallas, Texas. One of Don's passions is oil painting and without any formal training, the self -taught artist has created an exemplary body of work. In 2013 while visiting Paris, Don saw a picture of Louis Armstrong. Upon returning home, he searched every source he could think of for a copy of the image. Unsuccessful in his attempt to locate a copy, he decided to reproduce the image himself adding his own interpretation and his journey began.



DONNA LADSON

Queens, New York native Donna Ladson views her passion for art as a gift from God that inspires creative expression in what she calls "Life's Textures". After spending years in the corporate sector and raising a family with her husband, Donna has returned to her artistic roots, from which she has created signature paintings and quilts. As a high school student, she was in an intensive specialized art program which allowed her to explore the many different areas of art expression. A self-taught quilter, Donna reaches into her ancestral roots to tell colorful personalized stories assortment of rare quilt designs. Like a visual mosaic, she uses fabrics from around the world, always including a swatch from one of her beloved father's ties in celebration of his extraordinary life. She also constructs sixpanel wooden hand painted room dividers overflowing with crisp color and unfathomable dimension.



Forbes

"Patron Of The Arts"





Annual sales are around \$30 million, a long way from Ramnarayan's early days.

Ryan Ramnarayan

Deluxe Delivery Systems

DELIVERING VALUE

IN THE EARLY 19110s Ryan Ramnarayan was new to the U.S. and working as a driver for a courier service in New York City. As time went on, he discovered that the company's law and ad agency clients were specifically asking for him. That's when it hit him: "I can do this on my own, I know the business."

With a few thousand dollars scraped together, Ramnarayan and his father bought their first vehicle and named

the company Deluxe Delivery Systems. Getting clients proved challenging. "I had made a few contacts while I was with the courier company: he says, "but I didn't have an established company or even a physical location to the business."

Slowly, Ramnarayan built his client roster, but he also began thinking about the future. The advent of the Internet would surely diminish the need to physically de• liver documents. So, he began positioning the business as a player in e-commerce. "If an online company has 50% or more of its customers in the tristate area," he says, "it's cheaper for them to have me deliver their orders than FedEx or the post office."

Deluxe now has 400 drivers and an 80,000-square-foot distribution center in Brooklyn that electronically connects to customers' order centers. Annual sales are around \$30 million, a long way from Ramnarayan's early days when he arrived here from Guyana, South America





JAY ROBERTS

Jay Roberts' journey as a wood artist began several years ago when he discovered a tool called a scroll saw and realized its potential for helping him turn his ideas into reality. The blades are fine enough to cut the smallest details and with practice, an amazing level of precision can be achieved. Many hours go into every step of the process from designing and cutting to sanding and finishing each piece. His approach is to be patient, stay focused, take his time and take lots of breaks. Wood is his medium of choice. He has enjoyed working with it since childhood. It has strength and resilience to hold up over time and yet has warmth and intrinsic beauty. The subtle variations in grain color pattern and texture make each species unique.



JHAN BRADY

JHan Brady was born in San Jose, California and currently lives in Washington, D.C. / Baltimore, MD region. She is a graduate of the MFA Studio Art program at American University, currently a graduate student in the MA in Art Education program at The City College of New York. She holds a BFA in Illustration, earning summa cum laude from Rocky Mountain College of Art + Design. She is fascinated with the visceral experience of art and the dialogue it can produce. Her practice as an artist is combined with her dedication to art education, community, and assisting others, especially those who are underprivileged or overlooked. She believes that everyone has a voice, through which they should embrace their individuality and difference. She is also interested in the inequality of education and experience. She teaches and lives, in a way that dictates learning from the chaos and injustice of life, developing skills, strategy, and perseverance along the way.



ONE TO INFINITY: BUILDING YOUR ART COLLECTION

Harlem Fine Arts is pulling out all the stops and bringing back one of New York's finest, Rodney LoveJones (Jones) of Graphite House who will be providing White Glove service to those who would appreciate the eye and exclusivity of an Art Consultant. I sat down to chat with Jones to capture some of his excellence on our pages.

Nakeysha: Tell me about your work at Graphite House.

LoveJones: Graphite House is a boutique agency that's gearing up to act as a residency program for emerging artists as well as a functional gallery. We are beginning as a virtual gallery that will eventually become brick and mortar. One of the services that we will offer is the White Glove service. This actually rolled out first. From that, we are now also supporting and assisting the creative direction for emerging artists. The first show that we're doing is Marryam Moma, July 28th, in Atlanta. Alongside her show, we will also provide white glove services.

Nakeysha: What brought you to art?

LOVEJONES: I have been collecting since I was 17 and going to art shows. I had several art heroes: Cedric Smith, Charly Palmer and Leroy Campbell. I call them my heroes because they were tangible, I could see, touch—hero adjacent. I felt like this is what I really want to do. However, when you're a young Black boy, though I was more privileged than most, I still had a specific taste for art and decor that I could not afford. I was determined to one day be able to have those things, so I started collecting limited edition prints. My first

boyfriend bought me a limited edition of Leroy Campbell. It was just exquisite, and I still have it. From there my collection grew. To date, everything I've collected between the ages of seventeen and twenty-five is now owned by my nephew, who is seven years old. That is his starter collection!

Nakeysha: So I hear a couple of things that I really want to tap into concerning what you said. One point is legacy... passing on and protecting legacy. The other is preserving culture through art. You spoke about giving your nephew your early collection, which is excellent to pass on not only the culture but also the wealth that is attached to those items as well. I think that's a brilliant thing. I'm really interested in what you think about, for Black people in particular, preserving our culture and legacy through art.

LOVEJONES: It's very important that Black and brown people, specifically, to pay close attention to who they are, what their narrative is, and to stick true to that—AND... this is almost like algebra equation—and when doing so make sure you are clear about who is collecting your work, why they are collecting your work, and where you see your work going. It's important that we start to support artists early on in their career because that helps them evolve.

Legacy is important. If you start collecting, you see the story of your culture unfold right before your eyes through the guise artists. I like the word "Emerging" because every artist should always see themselves evolving and emerging. I call them ABE artists, always be emerging. If I collected a piece of Tylonn Sawyer's today and collected a piece of Tylonn Sawyer's 10 years forward, those pieces should feel very different, yet have the same persona.

Every piece I collected, I know where I was in my life and why I bought that piece. I remember my

HARLEM FINE ARTS SHOW

highs and lows and any success periods through the pieces of art I collected. It keeps me tied to my culture, to my people.

One of my superpowers is that I can pick a star before anyone knows that it's gleaming. I can pick this art before anyone else knows that they should. You may be surprised at my collection and say, "You have a so and so?" And I will say, "Yep," because I paid attention to their work and growth early on. I knew that making them a part of my collection would be a great legacy for me, and I would grow along with that art. I tell people when I mentor them in art acquisition—collecting art is not difficult. Don't buy because it is a pretty picture. Art has to be aspirational, and it has a story that's going to have a part one to infinity. If it doesn't seem like it's going to have a part fifteen, then you leave that girl right there.

Nakeysha: Exactly. Oh, that's good. That's good right there. I love that you talk about story because that is where I am going next. I'm thinking of telling a story through art. I'm very interested in when you talk about that part one through infinity, and also buying art from the same artists at different time periods, it still having the same persona, but different a different angle or a different shade.... or there's something there that is growth. What are the stories that you want to collect that you're looking to collect from Black artists and what is the importance of story, in general, when it comes to art and preserving our culture.

LoveJones: That's a great question. Thank you for that. I enjoy collecting pieces, interesting portraits. My favorite artist in the entire world that covers any type of art genre, shockingly enough, would be Aretha Franklin. Aretha Franklin personifies artistry, individuality, and spirituality, right? There was a sadness in her eyes and a joy behind that. As a child, I would always look at her and wonder why she was sad. But behind all of that sadness, she was shielded with a joy that was almost superhuman. So in my collection I collect a portraiture of Black heroes, to me, and children. I love children who have expressive faces. I love to collect imagery of young boys who show sensitivity, kindness, and vulnerability. I've always dealt with not being as super masculine as my brother. I wasn't as handsome as my brother. Although I worked through that, I love children who are just being. I love to watch children at art galleries. They come alive.

I look to collect a lot of portraiture of men that remind me of my grandfather who was the most important person in my life, and is no longer with us. I love imagery that reminds me of him. For women, I always collect women who show intellectual strength.

Nakeysha: That part one through infinity, so interesting. I'm a storyteller. It is extremely important to me to document storytelling in whatever way it shows up because it is the very essence of humanity. And storytellers in whatever genre are the holders of our legacy, our connections to one another. It's a sharing of ourselves.

LoveJones: Yes, it is. This is the legacy I want to leave through Graphite House's work with the White Glove service. I intend to help people discover their art stories that matter to them, so they can have their own one to infinity on their walls.



KAILEE FINN

Kailee (ky-lee) Finn is currently studying Illustration at the Fashion Institute of Technology and was born and raised in Long Island. NY. She's been creating social/political artwork since she was a junior in high school and has continued that passion into her college years. In her junior year of high school, she won the Congressional Art Contest for her congressional district and had her piece in the US Senate Tunnel.She's worked with Saint-Cyr Art Studio as well as Authentic Heartwork as an assistant muralist. She frequently receives commissions from families, partners, even selling a portrait to Spike Lee. She specializes in portraiture and finds a deep importance in bringing the spirits of the subjects to life.



LAUREN LIVINGSTON

Both native to and based in New York, Lauren Livingston masterfully depicts the story within each of us through visual art. Whether it be through realistic and aurabased portraits or abstract Yoruba- inspired imagery, Livingston's work reminds us that art is a universal language. Livingston uses symbolism, contrast and color to visually represent the duality in nature that is present in all of us; good and bad, light and dark, enlightened and unconscious, joyous and sad. Interested in highlighting the sociopolitical histories relevant to black people and the African diaspora, Livingston initially depicted black people in the vibrant color of their aura as a means of addressing the negative connotations associated with the term "colored people." Over time, it grew to convey the nature of one's "true selves," strengths, secrets and the complexities of one's soul.



MODUPE ODUSOTE

Modupe is an America-based Nigerian Artist, born and raised in Lagos, of the Yoruba ethnic tribe. Her works are influenced by her life experiences in Nigeria, United States, and South Africa. Modupe is a self-taught figurative artist, and her expressions are contemporary paintings on canvas, using acrylics, ink, print and fabric. Her techniques are multi-dimensional, with her favorite techniques leveraging painting knives, brushes and her fingertips. Modupe uses bold images and colors, a heavy influence from her Nigerian heritage and her culture which tends to be vibrant. As an artist, she aims for her works to speak authenticity, provide reflection and provoke thought and empathy for oneself and the brokenness of humanity.



NASIA TURNER (NAI)

Nai Turner, Owner of Sideline Images, is an artist whose humble, soft-spoken demeanor is a stark contrast to the unabashed political statements she presents to the world through her work. A self- taught painter who classifies her style as a hybrid of realism, pop and street art, she began painting in 2016 following a stint in the army. The craft that served as a coping mechanism for post-traumatic stress disorder (PTSD) has helped Turner connect with her thoughts on what's happening in the world, sharing it by way of creative expression in her work.



ROGER JAMES

Roger James is a Visual Artist from the DC area, Prince Georges County area to be exact, with over 20 years of oil painting and Graphic Design experience. Mr. James' educational background includes bachelor degrees. One in Art from University of Maryland in College Park and the other Media Arts and Animation from Art Institute in Pittsburgh-Online. Mr James' visual style is most noticeable in his oil paintings. He is very dynamic with the subjects chosen and brings out the vibrancy and personalities of the subjects. He combines elements of realism and surrealism in his paintings. He illustrated Championship, Pecan's SpellingBee children's book.



ROOSEVELT BLACK ROSE TAYLOR

Roosevelt 'Black Rose' Taylor is a dynamic, versatile, and highly skilled artist with full command of his craft. Born, raised, and currently residing in Harlem, New York Black Rose has been developing, defining, and perfecting his craft since he was a child. The diversity of his work is evidenced in the various ways he tailors his creations to meet his client's needs. Black Roses' customized commissioned masterpieces are visible throughout Harlem and prominently displayed as permanent features in popular and historical landmarks across New York City. His work has also been shown in various gallery exhibitions and has been acquired by private collectors and displayed across various venues. He has been recognized for the meticulous way he captures the essence and aura of the subjects he paints.



SANUSI OLATUNJI

Sanusi Olatunji was born in the Yoruba town - Ejigbo in Lagos, Nigeria. Growing up as the only artist in his family, and in a town where art wasn't well received by the majority, this did not stop Sanusi from pursuing his dream of becoming an accomplished artist. After receiving a degree in art, he worked as a fulltime studio artist while furthering his education in the area of industrial techniques. Now living in South Africa, Sanusi believes that Nigeria provided an opportunity to explore ideas and South Africa provided him an opportunity to follow his dreams. Practicing and exhibiting his art throughout Africa has been an uplifting experience, and he's looking forward to taking on the world! He has discovered a love working in several mediums, but fabric collage has been his most favorite as he sees it as a form of recycling which he called "Waste is wealth".



SYDNI PEELER

Sydni Peeler is a visual artist and aerial photographer, born and raised in the San Francisco, Bay Area. Traveling as an Aviation Professional for almost two decades has allowed her to internalize the world through a unique cultural lens. Her exposure to different landscapes and traditions has inspired her to convey diversity through her work. She considers herself a traditional artist using acrylic and oils paints as her primary mediums. She combines her passion for earthly photography, black and Native American culture, and nature's beauty to tell her artistic story.



TIJAY MOHAMMED

Tijay Mohammed demonstrates keen interest in addressing issues that confront his community and humanity. His works address the issues of 'excess' in both production and consumption of countless products by integrating the concept of materials reuse and upcycling. He creates multimedia site-specific installations, collage and paintings, which are viewed as group portraits that communicate the hopefulness, aesthetic and conceptual beauty of wastes of our lives that may have been ignored or worthless to their bearers, yet valuable for his inventions. History plays an essential role in his process of repurposing objects and stories to reflect the nostalgia of place and time. utopian cultures, and traditions juxtaposition to the complexities of the African, African American, and minority experiences. As a futurist, he deems it a responsibility to positively impact any community he finds himself in for the enhancement of this and generations yet unborn.



YOUVELINE JOSEPH

Youveline Joseph's artwork embodies the notion power, purpose and divinity by both challenging and changing the Black narrative. Our society is saturated with negative images of Black men and women via social media, propaganda, news outlets, books etc. She counteracts this by creating beautiful portraits of people of color. In this political climate, minorities, especially peoples the African Diaspora oftentimes overlooked. Her work places Black people as the subject matter and focal point. The need for positive representation in all aspects of life is essential to solidifying the upcoming generations' acceptance and love of their individuality. Her work explores the Black experience, essence, and the diversity within the Black Diaspora. She wants her pieces to not only resonate with people, but also become part of their own journey of self discovery.



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