

COMINGS AND GOINGS

**Mobility, Experimentation, and Exploration
in the Art of the African Diaspora**



October 14, 2022–February 24, 2023

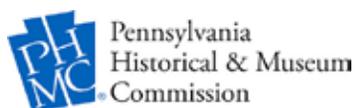
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Acknowledgments

The prints presented in ***Comings and Goings: Mobility, Experimentation, and Exploration in Art of the African Diaspora*** are drawn, entirely, from the Permanent Collection of Brandywine Workshop and Archives (BWA). This key cultural asset documents, preserves, and shares the work we have produced in collaboration with individuals who have participated in BWA's Visiting Artists program since it was established in 1975. Still growing, BWA's Permanent Collection currently numbers more than 1,000 prints by over 450 Visiting Artists, special collections of prints representing other leading diversity-focused printmaking workshops, and gifts made to BWA by artists and collectors.

In addition to hundreds of African American artists, BWA's Permanent Collection is rich with works from artists living in the Caribbean and Central and South America who trace their heritage to slavery and Africa. Through past cultural exchanges and new initiatives like the soon-to-be-established El Anatsui Fellowships in Printmaking for artists living and working on the African continent, BWA has established and is expanding its holdings of contemporary African art.

BWA is indebted to Jessica Womack and Anna Arabindan-Kesson, PhD, for accepting our invitation to organize a 50th anniversary exhibition that reflects the history of BWA and its commitment to serving wider regional, national, and international communities, especially those of the African Diaspora. A young, dynamic scholar, Jessica Womack—a PhD candidate in Princeton University's Department of Art and Archeology who is, in addition, pursuing graduate certificates in African American Studies and Latin American Studies—conceived and curated this exhibition and wrote this catalog's insightful and compelling essay exploring “movement and mobility and their impacts on experimentation and exploration in artmaking” by African Diasporic artists. Dr. Arabindan-Kesson is an Associate Professor of African American and Black Diasporic Art at Princeton; she was first

introduced to BWA several years ago while an assistant professor of art history at Temple University's Tyler School of Art and Architecture. Both scholars have made a significant contribution to BWA and are helping to advance our goal of supporting original art and new scholarship that reflects the intersectionality of our global art world.

We thank our guest curators, and staff—with particular commendations to Jessica Hamman our Assistant Curator and Collections Manager, and her team of college interns: Elena Pippolo, Leon Baker, and Elizabeth Ramos—Editor-in-Chief Matt Singer, PhD; graphic designer Deja-Nicole Stokes; Associate Director for Digital Media & Artist Residencies Gustavo Garcia; photographer Constance Mensh; Design and Technology Consultant Laurie Elder; and Assistant to the Executive Director Rohan McDonald for his assistance with installation. We also thank Jude Arijaje and his staff at Minuteman Press, Philadelphia, for printing the catalog in a timely fashion and to excellent standards, and John DeStefano at American Picture Framing, Philadelphia.

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Allan L. Edmunds
President



A Space Between

As a migrant myself—born in Sri Lanka, raised in Australia and New Zealand, living and working across different parts of the former British Empire—the first part of this exhibition's title, ***Comings and Goings***, describes an experience with which I am deeply familiar. In my life and that of my family—as with so many other communities across the globe—mobility is both a necessity and, sometimes, a choice. Yes, it can create forms of connection-building and open spaces of possibility, but it is also a practice of survival. Movement and mobility are terms borne out of struggle just as much as they are terms that—in our global world—appear to connote access, opportunity, ease, and perhaps even a hint of glamour.

As curator **Jessica Womack** astutely points out, talking about mobility also means asking the all-important question of who is allowed to move, and who is not. This, of course, takes us back to geography and the ways that people's lives—even their very bodies—become points of reference for meanings about place, subjectivity, and what it is to be human. These referents, often shaped by the inheritances left by histories of colonialism and slavery, continue to be reinforced in patterns of movement. They are materialized by paper trails. They are circulated in visa stamps, experienced in airport queues, leaky boats, and fenced-in camps, and are so often imprinted on the bodies of Black, Brown, and Indigenous people in the most brutal ways. More recently, as we continue to live in the age of COVID, patterns of movement and virality have converged in devastating ways: for some of us, mobility is as life-threatening as immobility.

And yet. There is also something provisional in a phrase like “coming and going.” It offers a small break perhaps, a little avenue, to find other frequencies that could reverberate from these histories and experiences of mobility. Centered on a collection of artworks made by Black artists for whom movement is a guiding principle, *Comings and Goings* explores the experiences of displacement,

dislocation, flight, fugitivity, and relocation as they have informed the artistic practice and radical creativity of African Diaspora communities. In creating space for these experiences amidst their often-violent histories, it is an exhibition that somewhat mirrors the work of the Brandywine Workshop and Archives, an institution that both holds, and opens up, space for artists as a form of community building and coalition.

Comings and Goings powerfully unfurls the visionary imaginaries of world-building that have always sustained Black livingness through its routes of movement. We are given time to trace forms of relationality and experience modes of becoming; we are asked to consider both the physical and imagined conditions of being in motion alongside the contingencies of being located, somewhere. In this space, we are asked to draw breath, to commune with, to notice rhythms and resonances, to build, slowly, from uncertain and moveable points, paths toward each other.

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Comings and Goings: Mobility,
Experimentation, and
Exploration in the Art of
the African Diaspora

Jessica Womack

In her landmark 2006 book *Demonic Grounds: Black Women and the Cartographies of Struggle*, scholar Katherine McKittrick argued:

Black matters are spatial matters. And while we all produce, know, and negotiate space—albeit on different terms—geographies in the diaspora are accentuated by racist paradigms of the past and their ongoing hierarchical patterns...space and place give black lives meaning in a world that has, for the most part, incorrectly deemed black populations and their attendant geographies as “ungeographic” and/or philosophically undeveloped.¹

While McKittrick’s text focuses on the ways Black women have experienced and transgressed oppressive spaces and spatializations, her formulation is helpful for gaining a broader understanding of the importance of Black geographies. Like McKittrick, countless Black scholars—particularly Black feminist scholars such as Stephanie M. H. Camp, Marisa Fuentes, Ruth Wilson Gilmore, Tiffany Lethabo King, and Sylvia Wynter—have stressed how space, spatiality, and geography have indelibly shaped Black life and Black livingness “in the wake” of transatlantic slavery.²

Space has been used as a technique of control and subjection by hegemonic white capitalist forces; examples include the strictures of the plantation, the confines of the prison industrial complex, and the construction and enforcement of national borders with its attendant criminalization of Blackness. We see this latter case with the Windrush scandal in Britain, the horrific photographs of US border control agents attacking Haitian migrants in Texas in 2021, and the recent arrest and incarceration of Black US basketball player Brittney Griner in Russia. After Griner’s August 4, 2022 sentencing, the New York-based organization Black Alliance for Just Immigration (BAJI) published a call for the end of the “global criminalization of Black immigrants” and related her experience to the anti-Black violent and inequitable treatment that Black individuals around the world endure at the hands of the state.³

Just as space has been used to oppress, it has also been used as a key site for acts of rebellion and resistance, including escaping from the plantation, the planting of provision grounds and community gardens, and sit-ins and walkouts. Such actions disrupt and refuse the normative logics of whiteness, capitalism, and, in the words of theorist Sylvia Wynter, the “behavior-regulating” schemas imposed by European colonialism.⁴

Who has been allowed to move, to where, and why? Who has had limits placed on their movements and how have these restrictions been rationalized? How and why has the movement been initiated, and what are the experiences had by Black people during these moments of mobility? What are the conditions and consequences of

movement for individuals of the African Diaspora? Inspired by the importance of space and spatiality for Black people as examined by the aforementioned and other scholars, ***Comings and Goings: Mobility, Experimentation, and Exploration in Art of the African Diaspora*** investigates movement's effects on artmaking. It takes as its central premise that movement and mobility are transformative and considers how such factors impact the artistic production of Black artists.

Drawn from the Permanent Collection of the Brandywine Workshop and Archives, the works on display were produced primarily by artists who have visited or had relationships with BWA since its founding in 1972. They illuminate four themes. First, works by a range of artists from various parts of the African Diaspora highlight a deep interest in the culture and history of other parts of the Diaspora—that is, a place or places they have studied or imagined; in some cases, the artists traveled to other locations, but all of the works underscore the artists' interests in bridging spatial distance to connect with other Black communities and forge a sense of shared diasporic history and identity. Second, prints produced by a number of artists visiting BWA showcase how travel has prompted them to radically reconsider their artistic approach; these artists experimented with new techniques, materials, styles, and concepts. Third, several artists are interested in investigating the tensions between mobility and immobility, the limits placed on who can move, and why. The final group of works indicates a sense of rootedness, how a particular locale—or the affective experience of being in a given place—inspired their artistic production.

History and Culture Around the African Diaspora

Several artists who have come to work at BWA over the last 50 years have used their residencies as an opportunity to highlight and reflect upon the histories and cultures of different parts of the African Diaspora. For example, New Orleans-born artist **John T. Scott** (1940–2007) took inspiration from notable historical figure Toussaint Louverture (1743–1803) in his 2003 print ***Toussaint*** (figure 1). Known for playing a major role in the Haitian Revolution (1791–1804), Louverture was a formerly enslaved person whose leadership and influence was seen by France as a direct threat; the French government and military continuously sought to neutralize the general, eventually leading to his arrest and death in 1803 in a French prison. Despite Louverture's ongoing loyalty to France and attempts to reinstate a plantation system,⁵ he has been revered as a Black liberator. Like Scott, countless Black artists have referenced and paid homage to the general in their work, such as Jacob Lawrence in his *The Life of Toussaint L'Ouverture* series (1936–1939, paintings; 1986–1997, prints)

and Jean-Michel Basquiat in his *Toussaint l'Ouverture Versus Savonarola* (1983). Given Scott's hometown of New Orleans, it is also particularly poignant the artist chose to render the general from colonial Saint-Domingue, the western portion of the Caribbean island of Hispaniola; the Haitian Revolution was so costly for the French that once they were forced out and an independent Haiti was declared, Napoleon Bonaparte sold colonial Louisiana to Thomas Jefferson and the young United States in 1803.



Figure 1: John T. Scott, *Toussaint*, 2003, block relief, 15 x 11 inches.

Vincent Smith (1929–2003), another artist from the United States, also found inspiration in the Caribbean. His 1996 lithograph *Jonkonnu Festival* (figure 2) explores the Caribbean tradition of Jonkonnu, a parade and celebration that takes place around Christmas each year. The tradition has occurred since the period of enslavement, and during Jonkonnu, celebrators dress in costumes and masks, play music, and dance. Smith has captured the revelry of Jonkonnu in his print through his use of highly saturated colors, and his figures—many of whom are masked—convey a sense of dynamic movement. In a 1970 essay, Sylvia Wynter highlights the importance of Jonkonnu in Jamaica, arguing it is a cultural practice that is indigenous to the Caribbean because of its local development.⁶ Smith’s exploration of Jonkonnu stresses his interest in cultural practices elsewhere in the African Diaspora. **John E. Dowell Jr.** (b. 1941), who also turned to the Caribbean, created his *Religious Reflection* series in 2001, taking inspiration from Haitian Vodou. A work from the series included in the exhibition, *Healing* (figure 3), visualizes the connection between the human, the natural, and the spiritual, values important in the religion.⁷



Figure 2: Vincent Smith, *Jonkonnu Festival*, 1996, offset lithograph, 21½ x 30 inches.

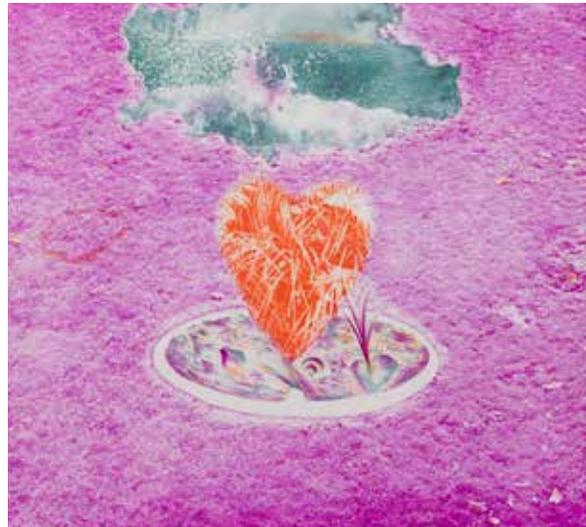


Figure 3: John E. Dowell Jr., *Healing*, 1999, offset lithograph, 17 x 20 inches.



Figure 4: Eugene Grigsby, *Yemenja*, 1997, offset lithograph, 30 x 22 inches.

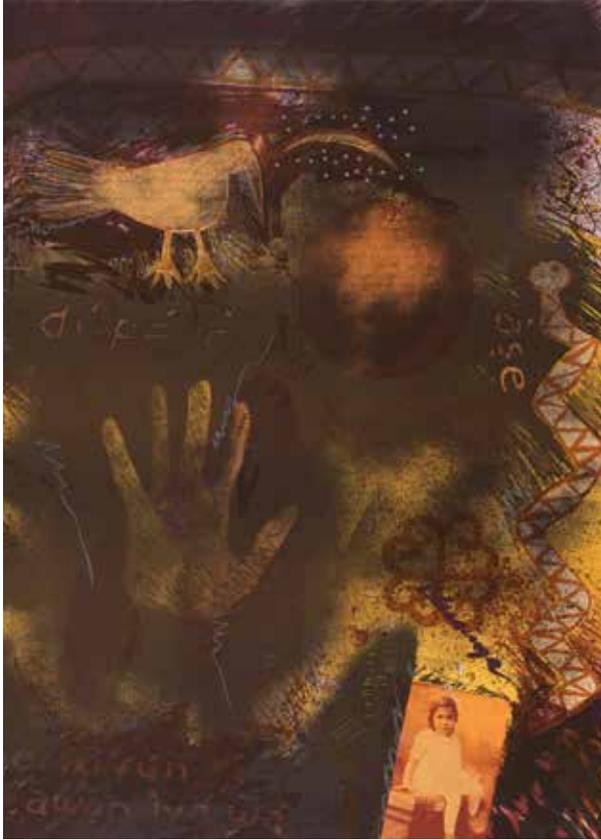


Figure 5: Michael Harris, *Mother and the Presence of Myth*, 1994, offset lithograph, 30 x 21 ⁵/₈ inches.

Eugene Grigsby (1918–2003) was influenced by travels to Nigeria as he created work at BWA. Grigsby’s ***Yemanja*** (figure 4) refers to an *òrìṣà*, or deity, in the Yoruba religion; Yemanja, also spelled Yemoja, is the *òrìṣà* of the river—particularly the Ogun River that runs through Nigeria—and of mothers, and she is exceedingly powerful and important in the religion. Grigsby’s fluid lines evoke Yemanja’s power over water, and the pyramidal composition of the figures underscores the *òrìṣà*’s importance to her devotees. The artist also visited Brazil, where he learned more about the Yoruba influence in the Americas since the transatlantic slave trade and the Afro-Diasporic religion of Candomblé, practiced in Brazil. Motivated by this deity’s presence on both sides of the Atlantic, Grigsby asserted he “use[d] the image of Yemanja to express the beauty, the strength, and the contributions of womanhood throughout the world, as well as the tenderness, the motherhood and the love of humankind expressed through this figure.”⁸ **Michael D. Harris** (1948–2022) also looked to the Yoruba people to offer an homage to women and motherhood. His 1994 lithograph ***Mother and the Presence of Myth*** (figure 5) makes reference to *àṣẹ*, the force that powers the universe, and the Yoruba phrases included in the print translate to “we give thanks” and “praise song for our mothers.”⁹

Technical and Conceptual Experimentation

Thinking about and across space galvanized experimentation for several artists included in the exhibition, as did personal migration. US artist **Sonya Clark** (b. 1967) plays with space and its conceptual potentialities and ramifications in her 2017 ***Afro Blue Matter*** (figure 6). Made using a variety of techniques—lithography, collage, and laser cutting—her work celebrates figures like Cuban musician Ramón “Mongo” Santamaría (1917–2003) and US musician John Coltrane (1926–1967), as well as the Black Lives Matter movement. According to Clark, the work “is about space. The space of the universe, the space between the teeth of the comb. The space between musical notes. Comb through space and you find our essence and the roots of culture.”¹⁰ For Clark, the comb—with its references to hair and its cultural significance—and the field of rich blue color, reminiscent of the ocean, collapse space and time, allowing her to connect various moments and people across the African Diaspora. “I trust that my stories, your stories, our stories are held in the object. In this way, the everyday ‘thing’ becomes a lens through which we may better see one another.”¹¹



Figure 6: Sonya Clark, *Afro Blue Matter*, 2017, color lithograph, laser cutting, collage, 21½ x 30 x 1½ inches.



Figure 7: Pamela Phatsimo Sunstrum, *Me as Me*, 2011, offset lithograph, 74 x 55 inches.

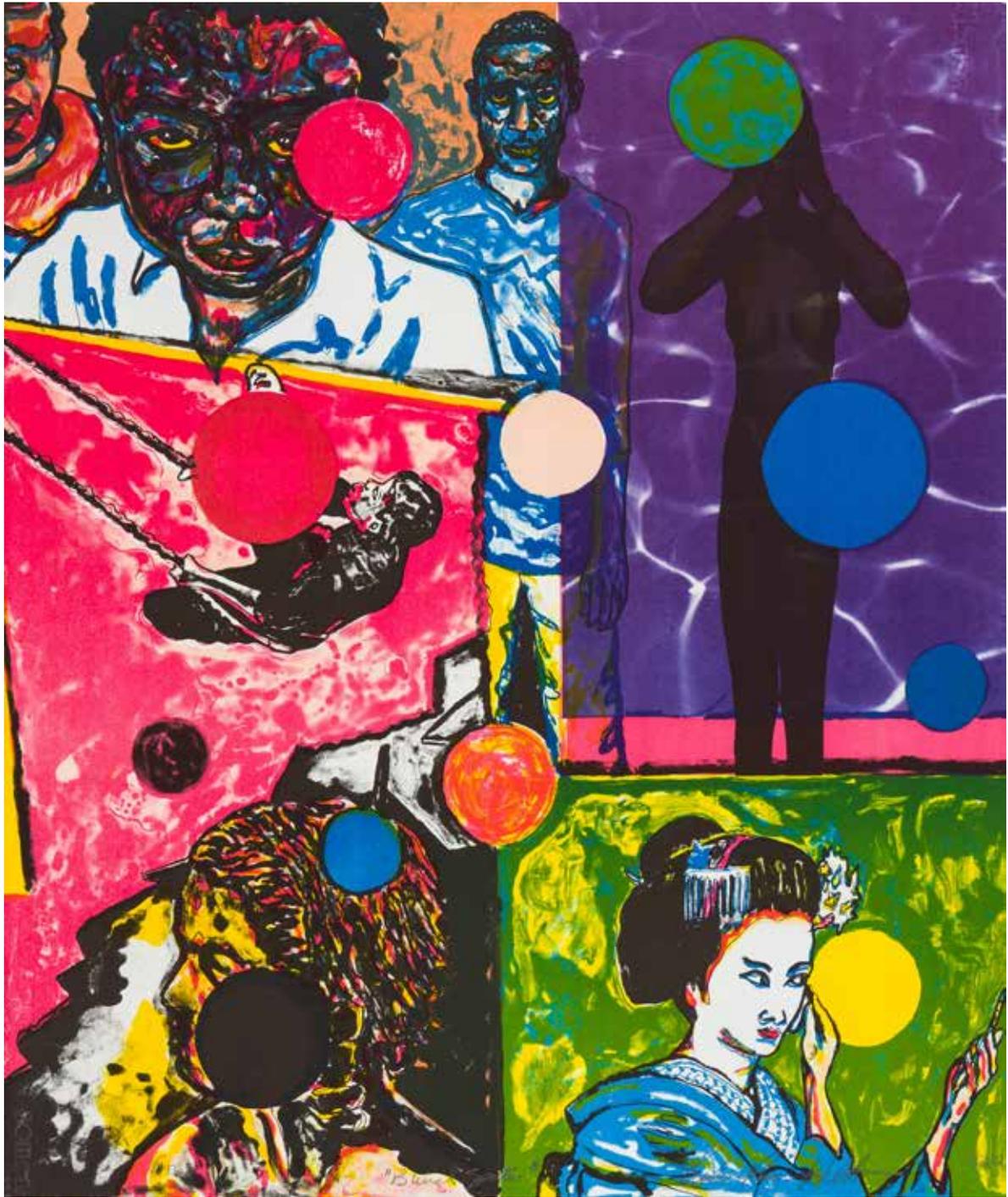


Figure 8: Curlee Raven Holton, *Blind Spots*, 2002, offset lithograph, 25 x 21½ inches.

Pamela Phatsimo Sunstrum (b. 1980), born in Botswana, spent her youth living in various places in Africa and Asia. Travel in Sunstrum’s life led her to create an alter ego, Asme, that represented the various identities within, complexities of, and experiences across the African Diaspora. According to the artist:

I believe it was as a result of those early experiences that I became interested in how travel and “the journey” can spur on imaginations to invent myths out of our everyday landscape...Because of the way I grew up, I always felt I lived in the African Diaspora: that forced or voluntary migrations, movements of laborers, and other systems of globalization have created complex transnational populations. I allow Asme, then, to be an entity that is trans-cultural, trans-historical, and trans-geographical: she belongs nowhere and everywhere all at once.¹²

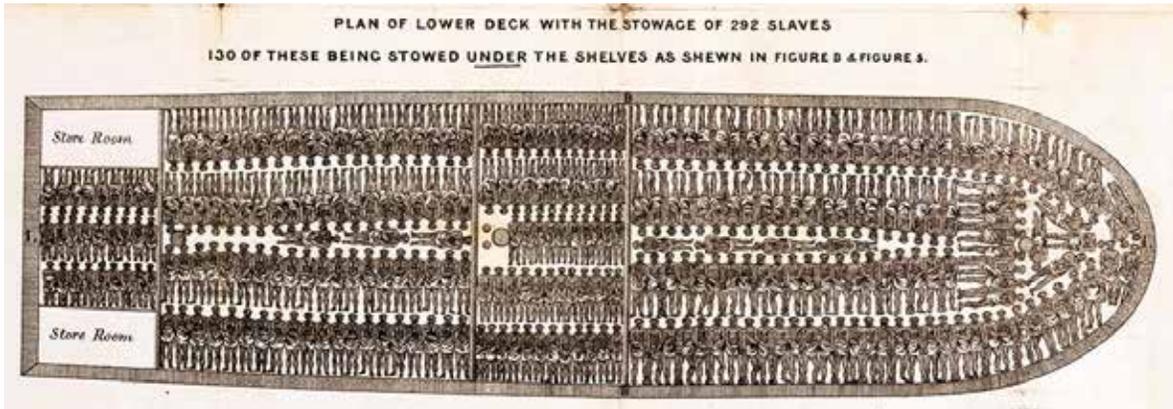
Sunstrum’s monumental 2011 lithograph **Me as Me** (figure 7) shows two figures—the artist and Asme—connected by threads that encircle their heads and torsos, highlighting the artist’s own sense of belongingness to “nowhere and everywhere all at once” due to her travels.

Curlee Raven Holton (b. 1951), originally from Mississippi, visited Japan during his artistic training. His 2002 lithograph **Blind Spots** (figure 8) was inspired by this trip, which the artist took to learn more about Japanese printmaking techniques. Japan has a long history of printmaking, including the development and rise in popularity of *ukiyo-e* prints produced beginning in the Edo Period (1603–1867). *Ukiyo-e*, which translates to “pictures of the floating world,” focused on kabuki actors and theater scenes, geishas, the Japanese landscape, and images of spirits and monsters, among other themes. Holton clearly refers to Japanese *ukiyo-e* with the geisha he includes in the bottom right of *Blind Spots*; additionally, he fills the print with other figures, including a nude female on the top right and two serious-looking figures at the top left. Circles of various sizes and colors occlude details of the print. In describing the work, Holton stated the circles were intended to symbolize “areas of blindness or views that we stereotypically hold towards others that are different from us or biases based on ignorance and inability to see clearly.”¹³ In addition to allowing him to think about printmaking, Holton’s trip to Japan inspired a work that explored tensions and misconceptions that can result from racial and gender stereotypes.



Figure 9: Janet Taylor Pickett, *Memory Jacket*, 2007, offset lithograph, 30 x 21½ inches.

Figure 10: *Diagram of the Brookes*, 18th century. Alamy. From www.historytoday.com/history-matters/liverpool%E2%80%99s-slave-trade-legacy, accessed August 11, 2021.



(Im)mobility

The movement of Black people has been highly contested and controlled across history, and several artists in the exhibition emphasize the historical and ongoing conditions of, and restrictions on, Black mobility. **Janet Taylor Pickett's** (b. 1948) 2007 *Memory Jacket* (figure 9), for example, pays homage to those taken and enslaved through the transatlantic slave trade. She lines the inside of the jacket with an 18th-century diagram of a slave ship; an example of a complete diagram has also been included in the catalog, highlighting how the bodies of enslaved Black people were abstracted and compressed in the space of the ship's hold (figure 10). Art historian Cheryl Finley, in her 2018 book *Committed to Memory: The Art of the Slave*

Ship Icon, examines the recurring use of the slave ship icon in US art since the 18th century, arguing that Black artists' use of the image is "ritualized remembering," or an act of exploring and grappling with the past history of enslavement to understand identity and present circumstances and to imagine a future. "The ritualized politics of remembering...is a key cultural practice of artists of the African diaspora today... These aesthetic strategies of repetition and rhythm are mobilized in a concentrated effort to keep hold of a memory that threatens to disappear."¹⁴ In this way, Taylor Pickett's print connects the horrors of the slave trade to the beautiful jacket, asserting how these histories remain—we always carry them with us—and how we make beauty in the present.

Tres Banderas (figure 11), by artist **Juan Sánchez** (b. 1954), considers the issue of Puerto Rican sovereignty and its residents' relationship with the mainland US. Colonized by US forces in 1898, Puerto Rico has long had a liminal status, seen by the US as "foreign in the domestic sense," since the passage of the Foraker Act by Congress in 1900.¹⁵ Classified as an unincorporated territory to this day, Puerto Rico has experienced the significant political and economic consequences of this association with the United States: poor resources, little aid after natural disasters like Hurricane Maria (2017) and Hurricane Fiona (2022), and exploitative tax laws that benefit foreigners living on the island. While Puerto Ricans gained US citizenship in 1917 through the Jones-Shafroth Act, they continue to experience differentiated and inequitable treatment. Sánchez highlights this in *Tres Banderas* by telling the story of Puerto Ricans who came to the mainland US seeking jobs. This migration did not yield economic stability; rather, according to the print's text, "the American dream that was publicized so nicely on our island turned out to be the Amerikan nightmare." His pride in Puerto Rico remains, symbolized by the flag background and the central figure's tattoo: "QUE VIVA PUERTO RICO."

Movement is highly conditional. For New Orleanians and other residents of southeastern Louisiana in the days before Hurricane Katrina—which made landfall on August 29, 2005—who could leave was dependent on many factors, many of which were related to material resources such as access to a car and savings for the evacuation. Many of those who stayed were Black and lower income, and after the levees broke and the city flooded, these individuals struggled and died as local and federal governments scrambled to forge and execute an actionable plan. In her 2005 print ***Katrina*** (figure 12), **Howardena Pindell** (b. 1943) refers to the chaos and dynamism of the hurricane, with arrows swirling around the page, converging near the center—the hurricane's eye.¹⁶ The chaos of the print evokes the frenzy of the days and months following the storm's destruction.



Figure 11: Juan Sánchez, *Tres Banderas*, offset lithograph, 22 x 30 inches.



Figure 12: Howardena Pindell, *Katrina*, 2005, offset lithograph, 21 x 27 inches.



Figure 13: Keith Morrison, *Heat*, 2011, offset lithograph, 37 x 25 inches.



Figure 14: Lois Mailou Jones, *Route de Civadier*, 1994, lithograph, 22 x 28½ inches.

The Local

The final group of works in this exhibition emphasize artists' commitment to place and to evoking the qualities of a particular locality through their works' subject matter, style, and titles. Jamaican-born artist **Keith Morrison** (b. 1942) highlights the beauty and tranquility of a tropical environment in his 2011 *Heat* (figure 13). Though it is unclear where exactly Morrison's figure is—the locale could be Jamaica, or elsewhere—the idyllic landscape has been rendered with care and attention. A waterfall cascades down into a brilliantly blue river, accented with hues of green and yellow, and lush foliage surrounds. The central figure, who lies on a raft, floats along undisturbed. While the race of the figure is not clear, the subject's darker skin challenges oft-published images of tropical locales featuring jubilant or tranquil white vacationers.

Lois Mailou Jones (1905–1998) traveled extensively to Haiti, and her time there was immensely influential for her oeuvre. Jones created numerous paintings of the Haitian landscape, built environment, and people, such as her 1954 *Eglise Saint Joseph*, in the collection of the Smithsonian American Art Museum, and her 1981 *The Green Door*, in the collection of the National Gallery of Art (both in Washington, DC). The work she produced at BWA in 1994, *Route de Civadier* (figure 14), similarly offers a representation of the Haitian landscape, with highly saturated green trees, thick brown tree trunks, and verdant rolling hills. The bright whites and pinks of the buildings interspersed throughout the vegetation provide sharp contrast. Given the work's title, the print likely offers a representation of Civadier, an area near Jacmel in southeast Haiti. Art historian Krista Thompson explores how Black US artists such as William Edouard Scott (1885–1964) and Aaron Douglas (1899–1979), traveled to Haiti in the early 20th century for inspiration to create a sense of “diasporic solidarity” with the Black nation; yet, because of differences in history and culture, the artists often created works using strategies such as “the objectifying lens of the picturesque or the essentializing paradigms of phrenologists.”¹⁷ While Jones's work can be considered an homage to Haiti, it also can be seen as a work that highlights challenges Black artists face as they see and represent other Black people and communities around the world, or in the words of Thompson, “the complexity of recognizing and representing radical difference while imaging and inspiring collective diasporic freedom dreams.”¹⁸

Additionally, two artists included in the exhibition, **Sam Gilliam** (1933–2022) and **Alonzo Davis** (b. 1942), state through the titles of their prints how they were inspired by specific locations during their time at BWA. The former created his 1987 *Untitled (Philadelphia)* (figure 15), named after the city, and the latter titled his 2001 *Brandywine Bamboo* (figure 16) after the workshop.

Conclusion

Though the artists highlighted in this exhibition work with distinct styles, techniques, and subjects, they all engage with movement, space, and place in various ways. Through personal travel—real or imagined—the artists in *Comings and Goings* conceive of themselves or their work anew, stimulated by other places to infuse their art with new ideas and possibilities. Several of the artists are doubtlessly searching for history; their work shows the collapsing of space and time that allows them to consider, like Eugene Grigsby for example, spaces like Nigeria and Brazil together. In doing so, they highlight the historical and cultural connectivity between different places around the African Diaspora.

Such an emphasis on relationality can allow for transformative solidarities. However, they can also underscore global power inequities. For example, many US-born artists in this exhibition, such as Lois Mailou Jones, looked and traveled to other places in the Diaspora; their ability to do so was doubtlessly influenced by their resources, nationality, and the influence of the US on the global stage as they sought connections with other Black people and, in some cases, links with an African heritage.

However, as Paul Gilroy reminds us, return to an African “homeland” is impossible for those in the Diaspora. It is the “routes,” or movements and related experiences, not the “roots,” or relationships with an African past or contemporary nation-states, that matter. Thus, we must take seriously the movements and mobility, the comings and goings, that characterize what he terms the “Black Atlantic.”¹⁹ Ultimately, *Comings and Goings: Mobility, Experimentation, and Exploration in Art of the African Diaspora* takes up this charge, probing how space and movement are fundamental considerations for Black artists, and it underscores how aesthetic practices, such as printmaking, have the radical possibilities to show us other ways of being, feeling, and knowing in the world.²⁰



Figure 15: Sam Gilliam, *Untitled (Philadelphia)*, offset lithograph, 1987, 33 $\frac{3}{4}$ x 45 inches.



Figure 16: Alonzo Davis, *Brandywine Bamboo*, offset lithograph, 2001, 28½ x 20 inches.

Endnotes

- 1 Katherine McKittrick, *Demonic Grounds: Black Women and the Cartographies of Struggle* (Minneapolis: University of Minnesota Press, 2006), xii-xiii.
- 2 Christina Sharpe, *In the Wake: On Blackness and Being* (Durham: Duke University Press, 2016).
- 3 “Free Brittney Griner! End the Global Criminalization of Black Immigrants!” Black Alliance for Just Immigration, <https://baji.org/free-brittney-griner/>, accessed August 6, 2022.
- 4 Sylvia Wynter, “Novel and History, Plot and Plantation,” *Savacou* no. 5 (1971): 102; Sylvia Wynter, “Beyond the Word of Man: Glissant and the New Discourse of the Antilles,” *World Literature Today*, vol. 63, no. 4 (1989): 644.
- 5 C.L.R. James, *The Black Jacobins: Toussaint L’Ouverture and the San Domingo Revolution* (New York, NY: Random House Inc., 1963), 241-288.
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- 7 “The Religious Reflections Series,” Artura.org, Brandywine Workshop and Archives, <https://www.artura.org/gallery/79>, accessed January 5, 2022.

- 8 Eugene Grigsby, "About the Work: From the Artist," Artura.org, Brandywine Workshop and Archives, <https://www.artura.org/Detail/title/15582>, accessed May 15, 2022.
- 9 Michael D. Harris, "About the Work: From the Artist," Artura.org, Brandywine Workshop and Archives, <https://www.artura.org/Detail/title/15782>, accessed May 15, 2022.
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- 12 Pamela Phatsimo Sunstrum, "About the Work: From the Artist," Artura.org, Brandywine Workshop and Archives, <https://www.artura.org/Detail/title/15818>, accessed January 5, 2022.
- 13 Curlee Raven Holton, "About the Work: From the Artist," Artura.org, Brandywine Workshop and Archives, <https://www.artura.org/Detail/title/15533>, accessed January 5, 2022.
- 14 Cheryl Finley, *Committed to Memory: The Art of the Slave Ship Icon* (Princeton, NJ: Princeton University Press, 2018), 11.
- 15 César J. Ayala and Rafael Bernabe, *Puerto Rico in the American Century: A History since 1898* (Chapel Hill: University of North Carolina Press, 2009), 25–27.
- 16 Proceeds from the sale of this print went to New Orleans community organizations and animal rescue groups.
- 17 Krista A. Thompson, "Preoccupied with Haiti: The Dream of Diaspora in African American Art, 1915–1942," *American Art*, vol. 21, no. 3 (2007): 95.
- 18 Ibid.
- 19 Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (New York: Verso, 1993), 19.
- 20 Sylvia Wynter, "Afterword: Beyond Miranda's Meanings: Un/silencing the 'Demonic Ground' of Caliban's 'Woman,'" in *Out of the Kumbia: Caribbean Women and Literature*, eds. Carol Boyce Davies and Elaine Savory Fido (Trenton: African World, 1990), 364.

Checklist

Culture and History around Africa and the African Diaspora

John Biggers

Family Ark (center; color), 1992

Offset Lithograph
29½ x 21½ inches

Willie Cole

Between Body and Soul, 2018

Offset Lithograph
40 x 52½ inches

John E. Dowell Jr.

Healing, 1999

Offset Lithograph
17 x 20 inches

Eugene Grigsby

Yemenja, 1997

Offset Lithograph
30 x 22 inches

Michael Harris

Mother and the Presence of Myth, 1994

Offset Lithograph
30 x 21⅝ inches

Gaoganwe Christopher (Rochester)

“Rocky” Mafafo

Fiery Sacrament, 2001

Offset Lithograph
13½ x 20 inches

Keith Morrison

Dance in America/Folk Ritual, 1985

Offset Lithograph
20½ x 27½ inches

John T. Scott

Toussaint, 2003

Block Relief
15 x 11 inches

Vincent Smith

Jonkonnu Festival, 1996

Offset Lithograph
21½ x 30 inches

Technical and Conceptual Experimentation

El Anatsui

Untitled 201722, 2017

Lithograph
23¼ x 32 x 1 inches

LaVaughn Belle

Migrating to the Surface, 2003

Offset Lithograph
21½ x 30 inches

Robert Blackburn

Untitled (Root Toot), 1969

Color Lithograph
22½ x 17¼ inches

Barbara Chase-Riboud

Akhmatova's Monument, 1995

Offset Lithograph
30 x 22 inches

Ed Clark

Untitled, 1979

Silkscreen
26 x 34 inches

Sonya Clark

***Afro Blue Matter*, 2017**

Color Lithograph, Laser Cutting, Collage
21½ x 30 x 1½ inches

Curlee Raven Holton

***Blind Spots*, 2002**

Offset Lithograph
25 x 21½ inches

Napoleon Jones-Henderson

***Txai*, 1994**

Offset Lithograph and Screen Print
22 x 30 inches

Pamela Phatsimo Sunstrum

***Me As Me*, 2011**

Offset Lithograph
74 x 55 inches

(Im)mobility

Ibrahim Miranda

***Untitled (Escape)*, 1998**

Screen Print over maps
39 x 34 inches

Howardena Pindell

***Katrina*, 2005**

Offset Lithograph
21 x 27 inches

Juan Sánchez

Tres Banderas

Offset Lithograph
22 x 30 inches

Janet Taylor Pickett

***Memory Jacket*, 2007**

Offset Lithograph
30 x 21½ inches

The Local

Alonzo Davis

***Brandywine Bamboo*, 2001**

Offset Lithograph
28½ x 20 inches

Sam Gilliam

***Untitled (Philadelphia)*, 1987**

Offset Lithograph
33¾ x 45 inches

Lois Mailou Jones

***Route de Civadier*, 1994**

Lithograph
22 x 28½ inches

Keith Morrison

***Heat*, 2011**

Offset Lithograph
37 x 25 inches

Michael Platt

***Five Canoes*, 2012**

Offset Lithograph and Digital Pigment Print
28 x 22 inches

Larry Walker

***Saguaro Spirits-Visitors*, 2001**

Offset Lithograph
21½ x 30 inches

Artists' Biographies

El Anatsui

Ghanaian, born 1944

Born in Anyako, Ghana, sculptor El Anatsui received a BA from the College of Art at the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana. He taught at the University of Nigeria in Nsukka.

Anatsui's work has been featured in many exhibitions including the Carnegie International in 2018; Marrakech Biennale in 2016; Contemporary 2 at the 21st Century Museum of Contemporary Art, Kanazawa, Japan in 2015; and the Venice Biennale in both 1990 and 2007.

Anatsui is well-known for his large-scale sculptures composed of thousands of folded and crumpled pieces of metal sourced from local alcohol recycling stations and bound together with copper wire. These intricate works, which can grow to be massive in scale, are both luminous and weighty, and meticulously fabricated yet malleable.

LaVaughn Belle

Trinidadian, born 1974

Painter, photographer, and sculptor LaVaughn Belle earned a BFA and MA from Columbia University, New York City, and an MFA from the Instituto Superior de Arte, Havana, Cuba.

Belle is best known for working with the coloniality of power in the Virgin Islands, both in its past relationship with Denmark and its present one with the United States. Borrowing from elements of architecture, history, and archeology, Belle creates narratives that challenge colonial hierarchies and invisibility.

John Biggers

African American, 1924–2001

Born in Gastonia, NC, printmaker and muralist John Biggers earned a BFA, MFA, and PhD from Pennsylvania State University, University Park.

In 1949, Biggers founded what is now the Department of Visual and Performing Arts at Texas Southern University, Houston. He initiated a mural program for TSU art majors in which every senior student was expected to complete a mural on campus; there are now 114 such murals on the university campus.

Biggers was one of the first Black American artists to visit Africa to study African traditions and culture. Funded by a grant from the United Nations Educational, Scientific, and Cultural Organization (UNESCO), he and his wife traveled for six months in Ghana, Benin (then called Dahomey), Nigeria, and Togo in West Africa.

Robert Blackburn

African American, 1920–2003

Robert Blackburn was a master printmaker, artist, and teacher. From 1940 to 1943 he honed his skills at the Art Students League with mentor Will Barnet.

After graduating from the Art Students League, and scrambling for arts-related freelance work, Blackburn opened the Robert Blackburn Printmaking Workshop—initially known as the “Bob Blackburn Workshop” or the “Creative Lithographic Workshop”—in 1947. There he worked with artists such as Wallace Harrison, Emma Amos, Charles White, Ed Clark, Betty Blayton, Mavis Pusey, Otto Neals, Jack Whitten, Will Barnet, and Romare Bearden. The Printmaking Workshop was re-established as a nonprofit institution in 1971.

In addition to heading the Printmaking Workshop, Blackburn was the first master printer at Universal Limited Art Editions, Bay Shore, New York, from 1957 to 1963. He was elected to the National Academy of Design as an associate member in 1981 and became a full member in 1994. He founded the Experimental Printmaking Institute at Lafayette College, Easton, PA, in 1996.

Barbara Chase-Riboud

African American/French, born 1939

Philadelphia-born, internationally acclaimed artist, poet, and novelist Barbara Chase-Riboud earned a BFA from Tyler School of Art and Architecture at Temple University, Philadelphia, and an MFA from Yale University, New Haven, CT. Chase-Riboud creates abstract art with a deep and nuanced understanding of history, identity, and a sense of place. She works in textiles and cast bronze in studios in Rome and Paris.

A resident of Paris since the early 1960s, Chase-Riboud was knighted by the French government and received the Chevalier des Arts et des Lettres in 1996. She is a dual citizen of the United States and France.

Chase-Riboud has received numerous awards, including an honorary doctorate of fine arts from Temple University; a doctorate of letters from Muhlenberg College, Allentown, PA; James Van Der Zee Award (now known as the Brandywine Lifetime Achievement Award) from Brandywine Workshop and Archives, Philadelphia; doctorate of letters from the University of Connecticut, Mansfield; and the Women's Caucus for Art Lifetime Achievement Award from the College Art Association in 2007.

Ed Clark

African American, 1926–2019

New Orleans-born Abstract Expressionist painter Ed Clark studied at the Art Institute of Chicago and L'Académie de la Grande Chaumière, Paris, France. His work is in the collections of the Art Institute of Chicago; Detroit Institute of Arts; Studio Museum in Harlem, Metropolitan Museum of Art, and Museum of Modern Art, New York City; and the California African American Museum, Los Angeles, among other institutions.

Sonya Clark

African/Caribbean American, born 1967

Sonya Clark is an Afro-Caribbean mixed-media artist from Washington, DC. She earned a BA from Amherst College, MA; a BFA from the Art Institute of Chicago; and an MFA from Cranbrook Academy of Art, Bloomfield Hills, MI.

Clark's work has been widely exhibited globally at institutions in the Americas, Africa, Asia, Europe, and Australia. She is the recipient of a United States Artists Fellowship; Pollock-Krasner Award; 1858 Prize for Contemporary Southern Art; Art Prize Grand Jurors Award; Anonymous Was A Woman Award; a Red Gate Gallery Residency (Beijing, China) in Italy; BAU Institute Arts Residency hosted by the Camargo Foundation, Cassis, France; Rockefeller Foundation Bellagio Residency, Lake Como, Italy; Smithsonian Artist Research Fellowship, Washington, DC; Knight Foundation Residency at the McColl Center for Art + Innovation, Charlotte, NC; Civitella Ranieri Foundation Residency, Umbria, Italy; Yaddo Residency, Sarasota Springs, NY; and a Virginia Commonwealth University School of the Arts Affiliate Fellowship at the American Academy in Rome.

Willie Cole

African American, born 1955

Sculptor, printmaker, and conceptual artist Willie Cole was born in Newark, NJ. He earned a BFA from the School of Visual Arts, New York City. Cole has received numerous awards, including the David C. Driskell Prize in 2006.

Cole's work has been exhibited at institutions including Highpoint Editions, Minneapolis; Alexander and Bonin, New York City; Museum of Contemporary Art Chicago; and the Tamarind Institute, Albuquerque. His work is in the collections of the Albright-Knox Art Gallery, Rochester, NY; American Academy of Arts and Letters, New York City; High Museum of Art, Atlanta, GA; the Museum of Contemporary Art Chicago; Whitney Museum of American Art, New York City; Pennsylvania Academy of the Fine Arts, Philadelphia; and Yale University Art Gallery, New Haven, CT.

Alonzo Davis

African American, born 1942

Born in Los Angeles, Alonzo Davis earned a BFA and MFA from LA's Otis College of Art and Design. Davis has exhibited at Lawrence University, Appleton, WI; Carver Community Cultural Center, San Antonio, TX; Carnegie Art Center, KS; Memphis College of Art, TN; American Resource Center, Helsinki, Finland; University of Arkansas, Fayetteville; San Antonio International Airport, TX; Austin Museum of Art, TX; Corcoran Gallery of Art (now Corcoran School of the Arts & Design), Washington, DC; and Samuel Dubois Cook Fine Arts Center, New Orleans, LA.

He received a fellowship from the Virginia Center for the Creative Arts and a New Works in Performance Award from the Sacramento Metro Arts Commission. Davis teaches at Spelman College, Atlanta, GA.

John E. Dowell Jr.

African American, born 1941

Philadelphia printmaker, photographer, and painter John E. Dowell Jr. earned a BFA in printmaking and ceramics from Temple University, Philadelphia; studied advanced lithography with Garo Antreasian at Herron School of Art and Design, Indianapolis, IN; was an artist-printer fellow at the Tamarind Institute, Los Angeles; and received his MFA in printmaking and drawing from the University of Washington, Seattle. He is a professor emeritus of printmaking at the Tyler School of Art and Architecture at Temple University.

Dowell's work can be found in the collections of more than 70 major art museums and institutions across the United States, including the Metropolitan Museum of Art, New York City; San Francisco Museum of Modern Art; Philadelphia Museum of Art; and Pennsylvania Academy of the Fine Arts, Philadelphia. The African American Museum in Philadelphia presented his solo exhibition *Cotton: The Soft Dangerous Beauty of the Past* in 2018-2019.

Sam Gilliam

African American, 1933–2022

Painter and printmaker Sam Gilliam was born in Tupelo, MS. He earned his BFA and MFA from the University of Louisville, KY. He was Brandywine Workshop and Archives' first artist-in-residence in 1975 and was a longstanding supporter of BWA, returning several times to make prints over the years.

Gilliam's work was featured in *Sam Gilliam: The Music of Color, 1967–1973* at the

Kunstmuseum Basel, Switzerland, and group and survey exhibitions including the traveling exhibition *Soul of a Nation: Art in the Age of Black Power*.

Known for his lyrical, abstract paintings, Gilliam was one of the key artists associated with the Washington, DC, Color School of the 1960s and 1970s, which included artists Kenneth Noland and Jules Olitski. Gilliam is still considered one of America's greatest Abstract Expressionist painters.

Eugene Grigsby

African American, 1918–2013

Painter, printmaker, and scholar Eugene Grigsby was born in Greensboro, NC. He earned a BA from Morehouse College, Atlanta, an MA from Ohio State University, Columbus, and a PhD in art education from New York University, New York City. Grigsby also studied at the American Artists School, New York City, and the École Supérieure des Beaux-Arts, Marseille, France. His work is noted for its energy, brilliance, and captivating sense of African American religion and spirituality and its evocation of the warmth of the ethnic family.

After five decades on the faculty of Arizona State University, Tempe, Grigsby retired as professor emeritus. He was the first Black author and artist to publish a book for art educators, *Art & Ethnicity: Background for Teaching Youth in a Pluralistic Society* (1977). He was known for initiating art programs in community centers, housing projects, and daycare centers in the Phoenix area.

Michael D. Harris

African American, 1948–2022

Artist, professor, scholar, and curator Michael D. Harris was from Cleveland, OH. He earned a BFA and MFA from Howard University, Washington, DC, and a PhD in art history from Yale University, New Haven, CT.

Harris published and co-authored a number of publications including *Colored Pictures: Race and Visual Representation* in 2003. He was a member of the artist collective AfriCOBRA (African Commune of Bad Relevant Artists).

Harris exhibited across the United States, Europe, and the Caribbean and his work is represented in many public and private collections. He served on the National Board of the National Conference of Artists and on the Editorial Board of the *International Review of African American Art* based in Hampton University, VA. In 2001, Harris was included in the “25 Who Made a Difference” list in the fall issue of the *International Review of African American Art*.

Curlee Raven Holton

African American, born 1951

Curlee Raven Holton is a printmaker and educator from Mississippi. He received a BFA from the Cleveland Institute of Fine Arts in drawing and printmaking and an MFA with honors from Kent State University, OH.

Since 1991, Holton has taught printmaking and African American art history at Lafayette College, Easton, PA. He is the founding and current director of Lafayette's Experimental Printmaking Institute and, concurrently, the director of the David C. Driskell Center at the University of Maryland, College Park.

Holton's work has been exhibited at Taller de Artes Plásticas Rufino Tamayo, Oaxaca, Mexico; Cleveland Museum of Art, OH; and the Whitney Museum of American Art, New York City, among other institutions. His work is in the permanent collections of the Cleveland Museum of Art; Discovery Museum, Bridgeport, CT; Yale University Art Gallery, New Haven, CT; Library of Congress, Washington, DC; and Pennsylvania Academy of the Fine Arts, Philadelphia.

Lois Mailou Jones

African American, 1905–1998

Lois Mailou Jones was a novelist, teacher, and distinguished artist. She graduated as a design major from Boston Museum School of Fine Arts (now the School of the Museum of Fine Arts at Tufts University) and a certificate from Boston Normal Art School (now Massachusetts College of Art and Design) as well as a BA in art education from Howard University.

Her career was characterized by its expansive scope in combination with a seasoned mastery of the effective synthesis of the formal elements of design, color, and subject matter. Spanning from late impressionism to dramatically contemporary paintings that combine European, New England, African, and Caribbean motifs and themes, Jones created a body of drawings, paintings, and watercolors that drew respect and praise. She has embraced and mastered new visual ideas, and she was fully alive to her own historical moment and its issues and concerns.

Napoleon Jones-Henderson

African American, born 1943

Napoleon Jones-Henderson is a painter from Chicago, IL. He studied at the Sorbonne Student Continuum Student and Artists Center in Paris, France. Jones-Henderson earned a BFA from the School of the Art Institute of Chicago and an MFA

in interdisciplinary arts from the Maryland Institute College of Art, Baltimore, MD. During the Black Arts Movement in Chicago, he became a member of the artists' collective AfriCOBRA (African Commune of Bad Relevant Artists).

Henderson's large pictorial woven tapestries have been exhibited internationally. His work is in the permanent collections of the DuSable Museum of African American History and South Side Community Art Center, Chicago, IL; Schomburg Center for Research in Black Culture, New York City; Hampton University Museum, VA; Brooklyn Museum; Museum of the National Center of Afro-American Artists, Boston; and Studio Museum in Harlem, New York City.

Gaoganwe Christopher (Rochester) "Rocky" Mafafo

South African, born 1965

Painter and musician Rocky Mafafo was born in Galeshewe, Kimberley, South Africa. He studied at the Mmadikoti Technical College for a course in water purification at Hammanskraal and Rorkes Drift Art and Craft Centre in Natal.

He exhibited his work at institutions throughout South Africa including Louise Rame Gallery, Kimberley; Art Connection and The Cape Gallery, Cape Town; the Johannesburg Art Centre and Federated Union of Black Artists (FUBA) Arts Centre, Johannesburg; and Kimberley Society of Art at The William Humphreys Gallery. He participated in a group exhibition in Israel. Mafafo won first prize at the Galeshewe Recreational Centre exhibition for Black art in 1975.

Ibrahim Miranda

Cuban, born 1969

Painter and printmaker Ibrahim Miranda was born in Pinar del Rio, Cuba. He attended the Instituto Superior de Arte, Havana.

Miranda is represented in the collections of institutions around the world, including the National Museum of Fine Arts, Havana; Museum of Modern Art, New York City; and Museum of Fine Arts, Boston. Miranda was invited to exhibit at the Boston Printmakers 2013 North American Print Biennial. He lives and works in Havana.

Keith Morrison

Jamaican/American, born 1942

Artist, art professor, curator, writer, and administrator Keith Anthony Morrison was born in Jamaica. Morrison studied at the School of the Art Institute of Chicago, where he received a BFA and MFA. He represented the United States as an art critic and cultural envoy at the 2008 Shanghai Biennial. He represented Jamaica in the

2001 Venice Biennale and the 1994 Bienal del Caribe, Santo Domingo, Dominican Republic. Morrison recently retired as a professor of painting at Temple University's Tyler School of Art and Architecture, Philadelphia. He is represented in public collections including the Cincinnati Art Museum, OH; Art Institute of Chicago; Philadelphia Museum of Art and Pennsylvania Academy of the Fine Arts, Philadelphia; Corcoran Gallery of Art (now Corcoran School of the Arts & Design), and Smithsonian American Art Museum, Washington, DC; Museum of Modern Art, Monterrey, Mexico; and National Gallery of Art, Kingston, Jamaica.

Howardena Pindell

African American, born 1943

Howardena Pindell is a painter, printmaker, collage-maker, and performance artist born in Philadelphia, PA. She received her BFA from Boston University, and an MA and MFA from Yale University, New Haven, CT. In 1972, Pindell co-founded the A.I.R. Gallery in Brooklyn, NY, which was the first artist-directed gallery for women artists in the United States.

Pindell's work is in the permanent collections of the Brooklyn Museum and Metropolitan Museum of Art, New York City; Corcoran School of the Arts & Design (formerly the Corcoran Gallery of Art), Washington, DC; Fogg Museum at Harvard University, Cambridge, MA; High Museum of Art, Atlanta, GA; Louisiana Museum of Modern Art, Copenhagen, Denmark; Museum of Contemporary Art Chicago; and Pennsylvania Academy of the Fine Arts, Philadelphia.

Michael Platt

African American, 1948–2019

Michael Platt was a photographer, printmaker, and scholar born in Washington, DC. He earned a BFA from the Columbus College of Art and Design, OH; an MFA from Howard University, Washington, DC; and pursued postgraduate studies at George Washington University, Washington, DC. Platt's work can be found in the permanent collections of Yale University Art Gallery, New Haven, CT, and the Library of Congress, Washington, DC.

Platt lived and built his studio and digital printmaking workshop in Washington, DC, where he shared his knowledge, equipment, and passion for art making using hand-painted models superimposed with collages and images from his photographs.

Juan Sánchez

American/Puerto Rican, born 1954

Photographer, painter, printmaker, and mixed-media artist Juan Sánchez was born to Afro-Puerto Rican parents in Brooklyn, NY. He earned his BFA from The Cooper Union, New York City, and an MFA from Rutgers University, New Brunswick, NJ. His art is in public collections including the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, and El Museo del Barrio, all in New York City; Smithsonian American Art Museum, National Portrait Gallery, and National Museum of African American History and Culture, all in Washington, DC; and Mead Museum of Art, Amherst, MA. Sánchez is a professor of painting, photography, and combined media at Hunter College, New York City.

John T. Scott

African American, 1940–2007

John T. Scott was a sculptor, painter, printmaker, and collagist born in New Orleans, LA. He earned a BA at the Xavier University of Louisiana, New Orleans, and an MFA from Michigan State University, East Lansing, where he studied under painter Charles Pollock. He taught at Xavier University for 40 years.

Among awards and honors received by Scott are a grant to study under sculptor George Rickey; an honorary Doctor of Humanities from Michigan State University; an honorary Doctor of Humanities from Tulane University, New Orleans; and a MacArthur Fellowship (“Genius Grant”) from the John D. and Catherine T. MacArthur Foundation.

Vincent Smith

African American, 1929–2003

Vincent Smith was a painter and printmaker born in Brooklyn, New York City. He studied at the Brooklyn Museum Art School and later at the Skowhegan School of Painting & Sculpture, Madison, ME. He earned his BA from the State University of New York, Saratoga.

Smith had more than 25 solo exhibitions and participated in more than 30 group exhibitions. He was among the prominent members of the Black Arts Movement in New York City in the 1960s and 1970s and the Robert Blackburn Printmaking Workshop in Lower Manhattan.

Pamela Phatsimo Sunstrum

Botswanan, born 1980

Pamela Phatsimo Sunstrum was born in Mochudi, Botswana, and lives and works in Johannesburg, South Africa, and Ontario, Canada.

Sunstrum has exhibited her work internationally at institutions including Interlochen Center for the Arts, MI; Tiwani Contemporary, London; Visual Arts Network of South Africa, In Toto Gallery, ROOM Gallery, and Ithuba Art Gallery, Johannesburg, South Africa; Davidson College, NC; Conduit Gallery, Dallas, TX; Arlington Arts Centre, VA; Marcia Wood Gallery, Atlanta; Creative Alliance, Baltimore; Commune 1 and Brundyn Gonsalves Gallery, Cape Town, South Africa; and Tarrant County College, TX.

Janet Taylor Pickett

African American, born 1948

Janet Taylor Pickett is a painter and printmaker born in Ann Arbor, MI. She earned her BFA and MFA from the University of Michigan School of Art & Design, Ann Arbor. Taylor Pickett continued her studies at Parsons School of Design and the Fashion Institute of Technology, New York City; and the Vermont Studio Center, Johnson.

Her work can be found in collections across the United States, including the Studio Museum in Harlem and the Schomburg Center for Research in Black Culture, New York City; Rutgers University, NJ; University of Michigan School of Social Work, Ann Arbor; Bristol-Myers Squibb, New York City; Philadelphia Museum of Art; University of Texas, Austin; and Harvard University Museums, New Haven, CT.

Larry Walker

African American, born 1935

Larry Walker retired as professor emeritus in December 2000 after some 17 years of service with Georgia State University's School of Art and Design, including 11 years as the school's director. He has always been, and promises to remain, active with his artistic activities and exhibitions. He has had 12 solo presentations and participated in 18 invitational, juried, and group exhibitions since his retirement. Among the significant awards received by Walker is the 2007-2008 Working Artists Award from the Museum of Contemporary Art of Georgia, Atlanta.

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