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BRANDYWINE 2.0: THE LEGACY CAMPAIGN

Nothing exists outside of its time



Firehouse Art Center Headquarters

Cover Art:

Top: El Anatsui, *Untitled 201722*, lithograph, 23.5" x 32" x 1", 2017

Bottom: Willie Cole, *Between Body and Soul*, offset lithograph, 40"x 52.5", 2018

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BRANDYWINE 2.0 (2021–2025)

Mission

Brandywine Workshop and Archives (BWA) is a mission-driven, nonprofit cultural institution that produces and shares art to connect, inspire, and build bridges among global communities. BWA's creative expression is fostered through collaboration and processes that employ conventional as well as new technologies.

Our motto is **Discover the World through Art**

Goals

- Achieving self-sustainability by reaching 75% self-funding for core operations through endowment and all earned revenues.
- National recognition for elevating the medium of printmaking as an expressive artform through innovation, invention, and the inclusion of talented artists regardless of race, heritage, sexual orientation, or age.
- National recognition as a leader in diversity-driven programming and audience-building that serves the cultural and educational demands of the widest possible public.





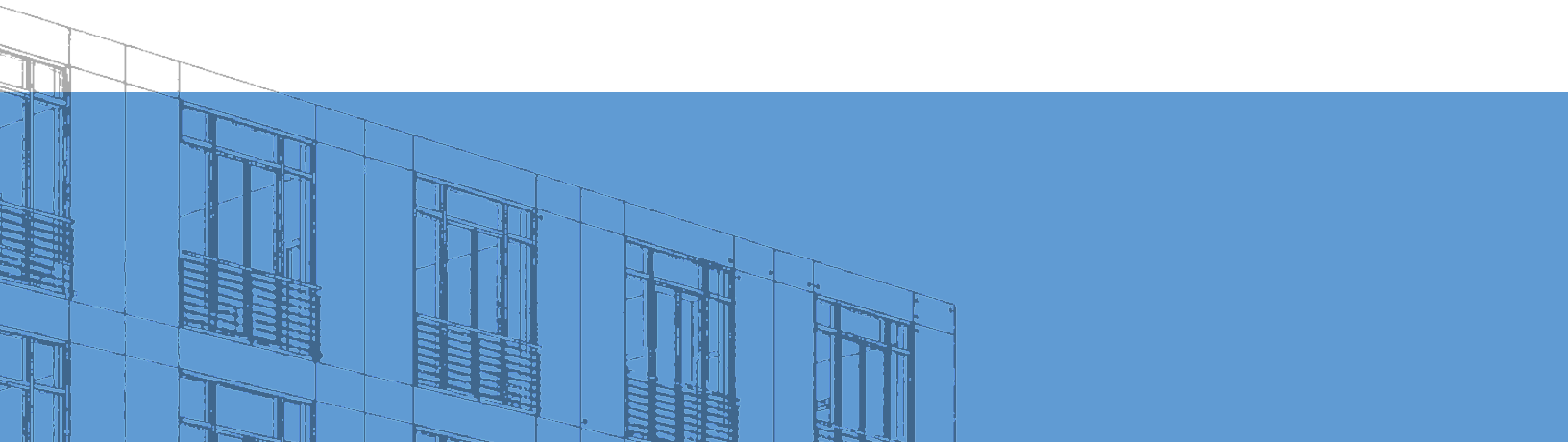
Tomie Arai, *Portrait of a Young Woman*, offset lithograph, 22" x 30", 1998

Background

In October 2022, Brandywine Workshop and Archives (BWA) will reach a major milestone, the celebration of its 50th anniversary. BWA opened on October 9, 1972 as a community-based workshop for students and young artists to train in printmaking with local professionals. Over the course of five decades, the organization has evolved into a major internationally respected center for advancing the art of printmaking while promoting artists of color as part of its diversity-driven mission.

Many things have changed in the art world since 1972. Today we see a growing interest and commitment to diversity, inclusion and equity — all of which have been central to BWA's core philosophy, strategic planning, and the construction of our organizational culture since its inception. What remains our essential challenge going forward is not dissimilar to what other groups of our size and mission are facing: the need to secure financial sustainability, which remains problematic even as the promise of equity is touted within the milieu of government and foundation funding.

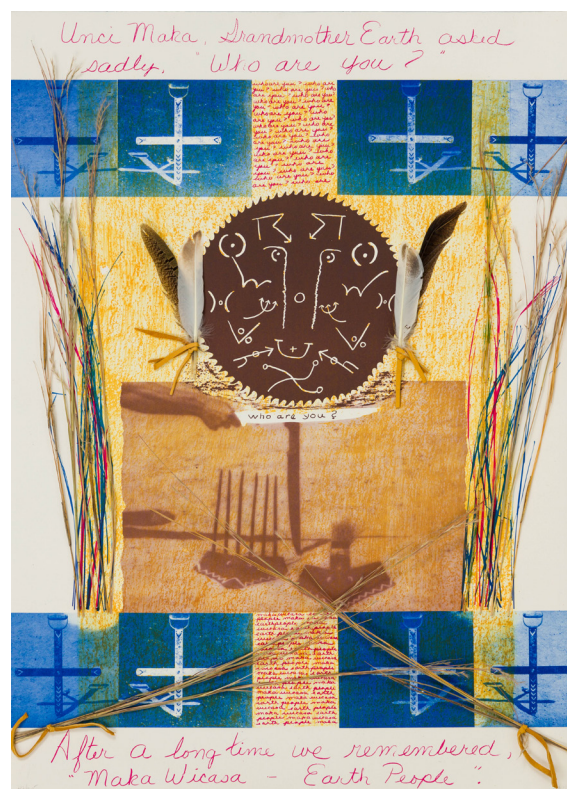
Brandywine has, in part, met the challenge by maintaining and consistently training staff, investing in real-estate early on, and operating for 46 years its Visiting Artist Residency Series, in which the visiting artist and BWA split equally the completed limited-editions. This has brought us to a transformational moment in which excess real estate being sold to eliminate all debts and prints are being aggressively



sold to generate earned revenue that supports BWA's non-profit programming. These two factors averted disaster during the COVID-19 pandemic, providing an opportunity to build an emergency fund to cover operations and provide stability during uncertain times. However, more is needed to ensure longer-term stability and programming growth.

Our strategic plan, **Brandywine 2.0**, outlines a path forward that enables BWA to bring programs like the Artura.org database to scale with an impact that reaches individuals and institutions in every region of the United States — along with those in wide-ranging points abroad — who desire stronger connections and access to contemporary diverse American art.

The following strategic plan represents the goals, objectives, and outcomes BWA will use in its quest to be a predominately self-sustaining visual-arts organization, one that is highly respected for the quality of its collaborations with national and international artists and the networks of art museums, universities, and heritage centers that partner with Brandywine to bring the legacies of diverse contemporary artists and their art to the broad public attention they warrant. It also charts a path to being a dominant presence in *digital space* through the growth in content and features of the online portal for art images and related resources, Artura.org.



Kaylynn Sullivan TwoTrees, *Maka Wicasa*, offset lithograph, 30" x 22", 1992

PATH TO SELF-SUFFICIENCY



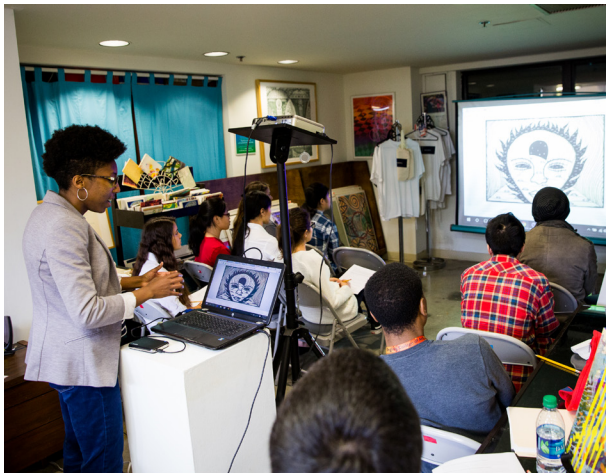
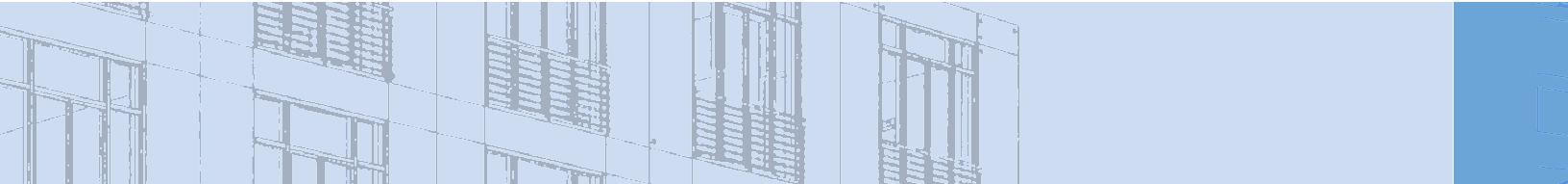
As we look toward the next five years of Brandywine Workshop and Archives' history, it is difficult to predict the ongoing and long-term impact of the COVID-19 pandemic on all sectors of public life, let alone the visual arts. The return to normal will not be normal as we knew it; it will be a new paradigm shaped by the seemingly inevitable, sustained utilization of remote-learning and working, virtual entertainment, and advancements in AI technology that will affect transportation, employment, and any number of facets of daily life. Amidst other uncertainties, the pandemic has made clear for all to see the interdependence of society and how economics, health, and geopolitical circumstances directly affect us individually and collectively.

Many small cultural organizations, especially those serving poor and disadvantaged communities, will be unable to stay in existence as charitable dollars migrate to fund *more urgent, essential needs* as inequities highlighted by the pandemic are addressed. BWA believes the need for art groups serving these communities to help build diverse boards and staff, and design programs that explore social and racial injustice, will come to be understood as urgent and essential among charitable organizations, appearing in their guidelines as eligibility criteria. There will be fewer foundation and corporate grants for small organizations to expand facilities and programs that do not align with such guidelines. This will make it critical for BWA, in particular, to increase earned revenue sources and expand individual support, donor advised funds, and maintain its mission-driven fundraising ethos.



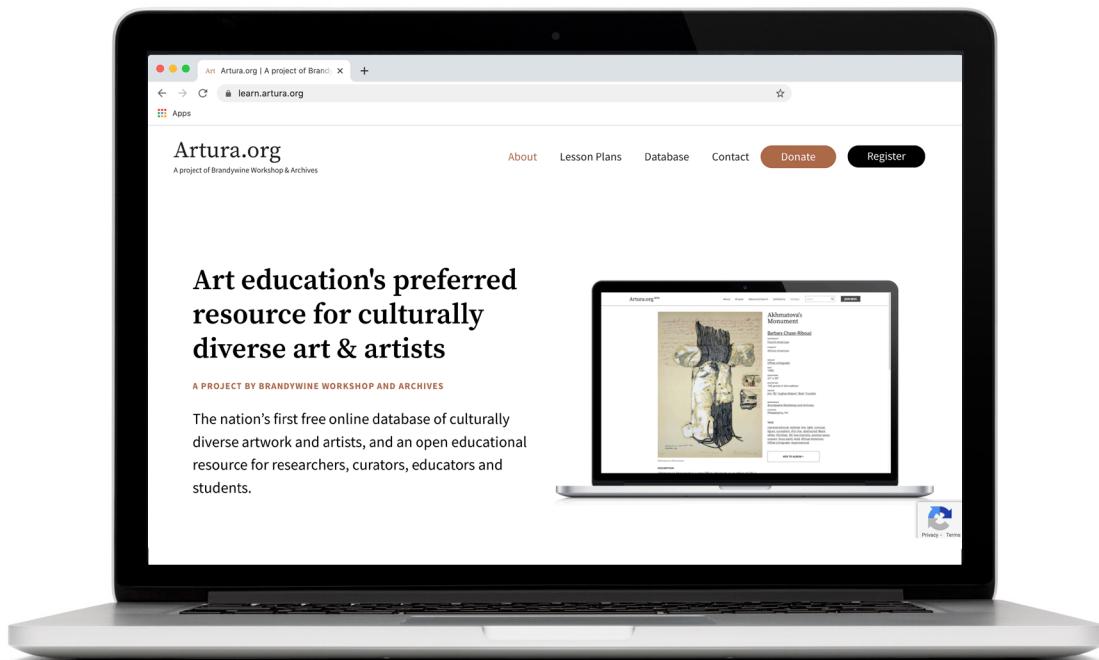
The Legacy Campaign funding plan accounts for the volatile environment Brandywine will have to navigate during the next five years and possible unforeseen disruptions that may be as dramatic as the COVID-19 pandemic. The following outcomes are anticipated.

- Generate annually 70% of the basic annual operating budget by increasing predictable funding sources. These include:
 - Solidifying expectations for annual earned-revenue streams from rentals and leases, print sales, and investment income from an endowment
 - Growing *BWA Friends* memberships and private contributions by 500%
 - Cultivating additional Donor Advised Funds
 - Conducting Board-led fundraising events (for example, the **Lifetime Achievement Awards Gala** and art auctions)
- Successfully transition from a founder-led organization and endow the Executive Director and Associate Director for Technology and Artist Residencies positions
- Hire a qualified professional to head Collections Management
- Establish a capital reserve fund for the repair/replacement of facilities and equipment
- Establish a cash reserve fund to cover a minimum of three months of basic operating costs



Objectives

- Eliminate all long-term debt and maintain a cash-reserve equal to 25% of annual budget
- Endowment of senior staff leadership positions
- Create a renewable fund to self-fund investments in ongoing and new programs that advance the above goals
- Expand Brandywine Workshop and Archives' *Satellite Collections* network from 16 to 24 institutions within the U.S. and expand the program internationally by establishing a *Satellite Collection* in West Africa
- Create the new *Award Artist in Residence Fellowship* as an endowed program
- Complete the Legacy Endowment Campaign with a goal of \$3 million to be raised by October 15, 2022, with an additional \$2 million raised by June 2025 to achieve a total fund of at least \$5 million



KEY PROGRAMS

Visiting Artist in Residency Series

Begun in 1975 with painter Sam Gilliam, BWA's Visiting Artist Residency Series has hosted over 450 local, national, and international artists including Jacob Lawrence; Benny Andrews; Elizabeth Catlett; Richard Hunt; Libby Newman; Jacob Landau; John E. Dowell, Jr.; John T. Scott; Mel Edwards; Willie Cole; Yong Soon Min; Edgar Heap of Birds; Jules Olitski; Belkis Ayón; El Anatsui and William T. Williams, among others.

In recent years, BWA has placed particular emphasis on inviting a wide range of artists (including young, emerging, and underrecognized mature artists) and encouraging them to experiment with new approaches to printmaking through engagement with scale, construction, collage, and mixed-media. While printmaking may not be every artist's primary medium of expression, we invite all to explore their ideas in deeper and/or more innovative ways and bring related print technologies into their conceptual process. As a collaborative project with a master printmaker that is fully funded by BWA, we share the signed editions with the artists equally. BWA's distribution of Visiting Artist artworks includes adding a limited number to our permanent collection and presenting prints for review by curators for acquisition into our *Satellite Collections*. In addition, newly created prints join our sales inventory, proceeds of which help match outside grants in support of future residencies.

Former BWA Award Artists

EMMA AMOS • EL ANATSUI • BENNY ANDREWS • ROMARE BEARDEN • JOHN BIGGERS • MOE BROOKER • SELMA BURKE • CAMILLE BILLOPS • ROBERT BLACKBURN • ELIZABETH CATLETT • BARBARA CHASE-RIBOUD • SONYA CLARK • WILLIE COLE • JOHN E. DOWELL, JR. • DAVID C. DRISKELL • MEL EDWARDS • SAM GILLIAM • RICHARD HUNT • RASHID JOHNSON • PAUL F. KEENE JR. • JACOB LAWRENCE • HUGHIE LEE-SMITH • SAMELLA LEWIS • MARY LOVELACE O'NEAL • ALVIN LOVING • RICHARD MAYHEW • KEITH MORRISON • HOWARDENA PINDELL • BETYE SAAR • JOHN T. SCOTT • CHARLES SEARLES • HANK WILLIS THOMAS • JAMES L. WELLS • WILLIAM T. WILLIAMS • DEBORAH WILLIS • JOHN WILSON



El Anatsui

By 2025, if not sooner, we wish to establish the **Award Artist Fellowships** for a U.S.-based artist and the **El Anatsui Artist in Residence Fellowship** for an artist living and working on the continent. While details remain to be confirmed, both artists have donated art or made a commitment to provide cash support to endow these opportunities to honor and build upon the legacies of acclaimed, well-established artists.

A national group of nominators make recommendations and the artists are selected by a jury of former visiting artists, curators, and master printers.



(left to right) artist Willie Cole, interns Pablo Alarcon, Jr. and Taylor Murphy; and artist Colette Fu

IIDEEA: ARTURA.ORG

Institute for Inclusion, Diversity and Equity in Education and the Arts

IIDEEA is a virtual entity, founded in 2018, that represents the collaborative efforts of distinguished professionals in education, art museums, and cultural heritage centers to advance the preservation and promotion of diverse contemporary art in America. Its members — many, but not all, of whom represent staff or faculty BWA *Satellite Collection* institutions — meet remotely. All IIDEEA members are scholars with a lifelong commitment to inclusion in collections, instruction, and programming.

Sponsored by BWA, IIDEEA's role is to help guide the development and operation of projects that advance shared goals of multicultural programs and pedagogy, and the presentation of diverse visual cultures in the United States. The list of current members can be found at Artura.org.

The **Artura.org** online database is the IIDEEA's first project. Launched in March 2020, Artura.org is an online multicultural research and art education resource that provides institutions and individuals with free access to a database of diverse contemporary art in the collection of BWA and its national network of partner organizations. Its platform also shares works in the BWA image library and archives from other diverse organizations such as **Robert (Bob) Blackburn Printmaking Workshop, Hatch-Billops Collection, Self Help Graphics & Art, Sam Coronado Studio/Serie Project, the Experimental Print Workshop in Havana, Cuba,** and a trove of works by **John E. Dowell, Jr., Sam Gilliam, Juan Sanchez, Keith Morrison, John T. Scott, Samella Lewis, E. J. Montgomery,** and founder-artist **Allan L. Edmunds.**

BRANDYWINE
Workshop and Archives

Artura
Learn.Artura.org

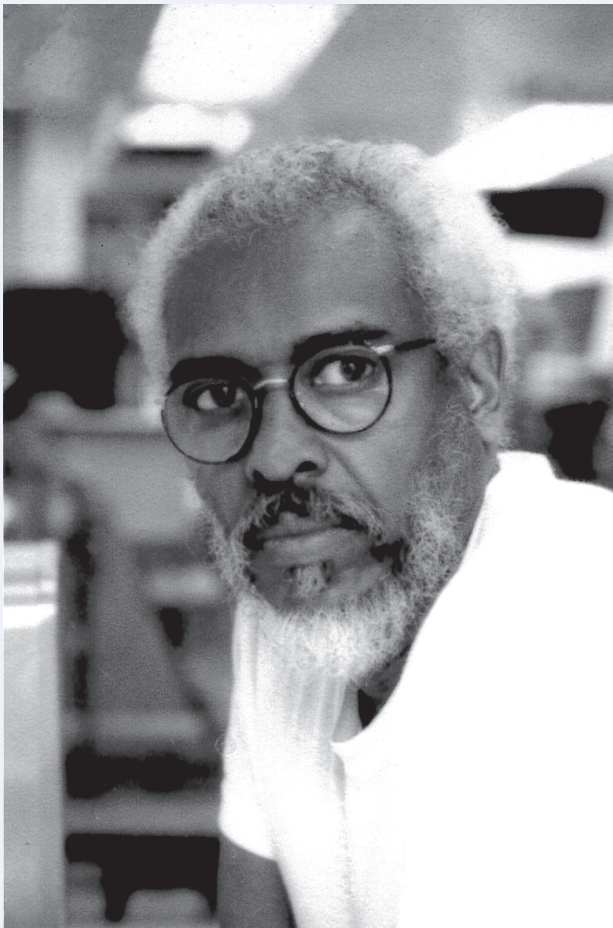
A Teacher Guide
Artura.org Database and Learn.Artura.org

Cross-Curricular and Cross-Cultural Learning

THE ERA OF THE TONGUE AND LUNG

Artura.org is powered by Brandywine Workshop and Archives and is a project of the Institute for Inclusion Diversity and Equity in Education and the Arts (IIDEEA)

...all art begins with an idea, if it is a good idea, it becomes universal.



John T. Scott

The great New Orleans-based artist **John T. Scott** said “*all art begins with an idea, if it is a good idea, it becomes universal.*” BWA believes that Artura.org, the first project launched by the IIDEEA, is a *very* good idea that can impact knowledge and perceptions while building bridges formed by positive interactions among global communities through exposure to diverse artists and cultures. Scaling-up Artura.org’s content and features and widening its audiences are the primary goals for this new initiative within the Brandywine 2.0 strategy.

In addition to growing content — virtual exhibitions, digital catalogs, virtual panels, artist interviews, animations of artwork, and otherwise deepening cross-curricular connections — our goal is to have the database viewed as an important tool for researchers (including curators, scholars, gallerists, and collectors) and those teaching diverse cultures and art nationwide in school districts, art museums, and higher education in studio art, art history, art education, and other curricula.

PERMANENT ART COLLECTION AND ARCHIVES

BWA's growing **permanent collection** of more than 1,400 works of art includes prints by visiting artists, those donated by artists and collectors, and those gifted to BWA from other organizations. A Collection Committee of the Board of Directors manages the acquisition process for donations to ensure high standards and a professional process.

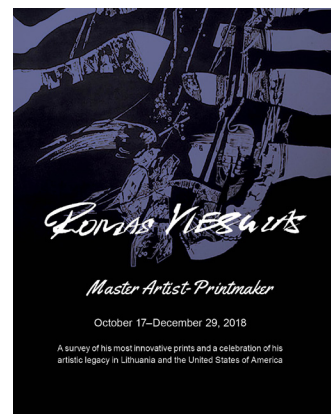
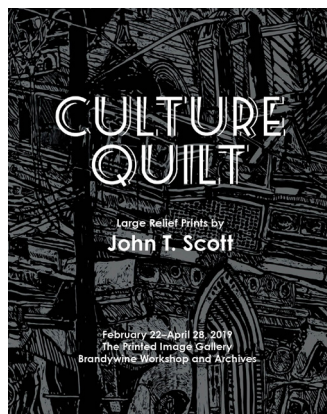
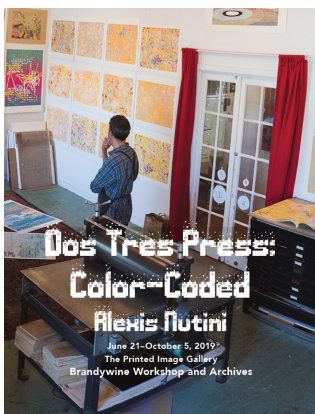
The Archives is maintained in two places: the firehouse headquarters building and the nearby Historical Society of Pennsylvania, founded in 1824. They include original correspondence with artists, catalogs, brochures, photographs, Board of Directors and financial documents, and other analog records. At BWA's archives, there is a collection of books on the history of printmaking and a number of exhibition catalogs, artist biographies, and catalogues raisonné. By 2025, we plan to have all of the 35mm color-slide collection and pre-digital audio and film materials digitized (estimated at 8,000 items), as well as the formatting needed to upload onto the Artura database the five collections mentioned before (pages 13–14).



PRINTED IMAGE GALLERY

Housed in a National Register of Historic Places-certified former firehouse on Philadelphia's Avenue of the Arts South are BWA's gallery, offices, archives, library and print sales/gift shop. **The Printed Image Gallery** opened in 1993 and continues a vibrant program of one-person and group exhibitions devoted to prints and works on paper by former visiting artists and others.

Exhibitions are planned by the Executive Director with counsel from a national committee that includes historians, curators, and members of the Artist Advisory Committee. For special themed exhibitions, independent curators are hired. During 2020, BWA initiated the production of a series of virtual exhibitions, that capture the use of printmaking or printmaking processes in the creation of works on paper, traditional and non-traditional formats.



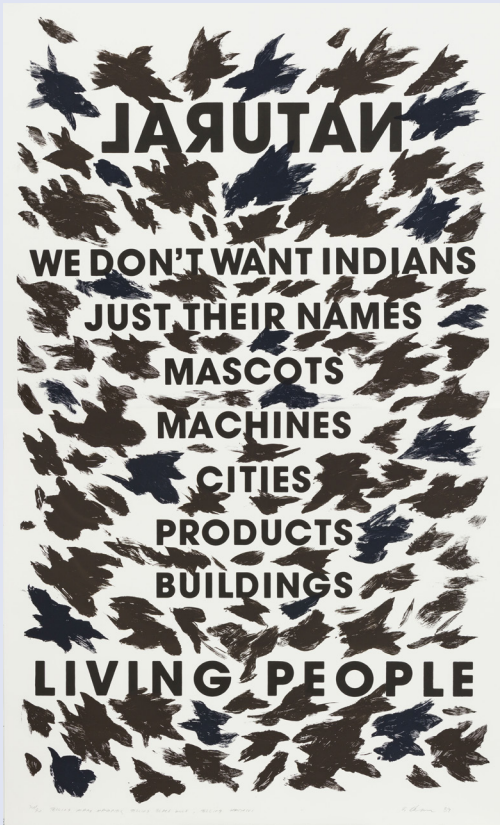


Partner Institutions

Over four decades, BWA has established and continues to expand a network of *Satellite Collections* of Brandywine visiting-artist prints at other institutions across the country to promote increased awareness of the contributions of culturally diverse artists, foster inclusiveness in research and instruction, and ensure geographically broad access to contemporary printmaking.

Early in its history, BWA donated selections of prints to libraries, Historically Black Colleges and Universities, and ethnic heritage centers that did not have the financial resources necessary to acquire original contemporary art. Having a collection to share with their students and visitors meant sharing the images and careers of artists rarely seen in *mainstream* settings and, in some cases, even within their home communities. Over time, as many of the

artists became popular and their artworks increased dramatically in value, several institutions that could afford to pay for artworks arranged with BWA gift/purchase agreements, expanding the Satellite Collections program to include the Rhode Island School of Design Museum; University of Texas, Austin; Philadelphia Museum of Art; and Harvard University Museums. Still other institutions were acquiring BWA prints from art collectors who donated them — this is reflected in the Pennsylvania Academy of the Fine Arts’ Carolyn and Winton Lowe Collection and the Saint Louis Art Museum’s Ollie Collection. A complete list of all 16 *Satellite Collections* can be found at the [Artura.org](https://www.artura.org) website. By 2025, the network of Satellite Collections will expand to include 24 institutions across the U.S. and add a first international outpost in West Africa.



Edgar Heap of Birds, *Telling Many Magpies, Telling Black Wolf, Telling Hachivi*, silk screen, 70" x 45", 1989



Maceo Montoya, *The Work Crew*, offset lithograph, 29.75" x 21.25", 2018



Juan Sanchez, *Prayer and Struggle*, offset lithograph, silk screen, 21.5" x 30", 1990

Arizona State University Art Museum, AZ

Bennett College, Greensboro, NC

The Charles Blockson Collection, Temple University, Philadelphia, PA

Experimental Print Workshop, Havana, Cuba

Hampton University Museum, VA

Harvard University Museums, Cambridge, MA

Historical Society of Pennsylvania, Philadelphia, PA

Library of Congress, Print Department, Washington, DC

Lincoln University, Oxford, PA

Woodruff Library, Atlanta University Center, Atlanta, GA

Museum of Contemporary Native American Art, Institute of American Indian Art, Santa Fe, NM

Nevada Museum of Art, Reno, NV

Philadelphia Museum of Art, PA

Rhode Island School of Design Museum, Providence, RI

Schomburg Center for Research in African American History and Culture, New York, NY

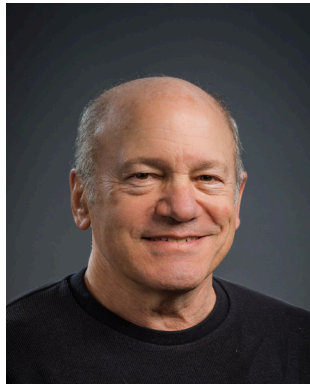
Scripps College, Los Angeles, CA

University of Delaware Museums, Newark, DE

University of Texas, Austin, TX

Xavier University, New Orleans, LA

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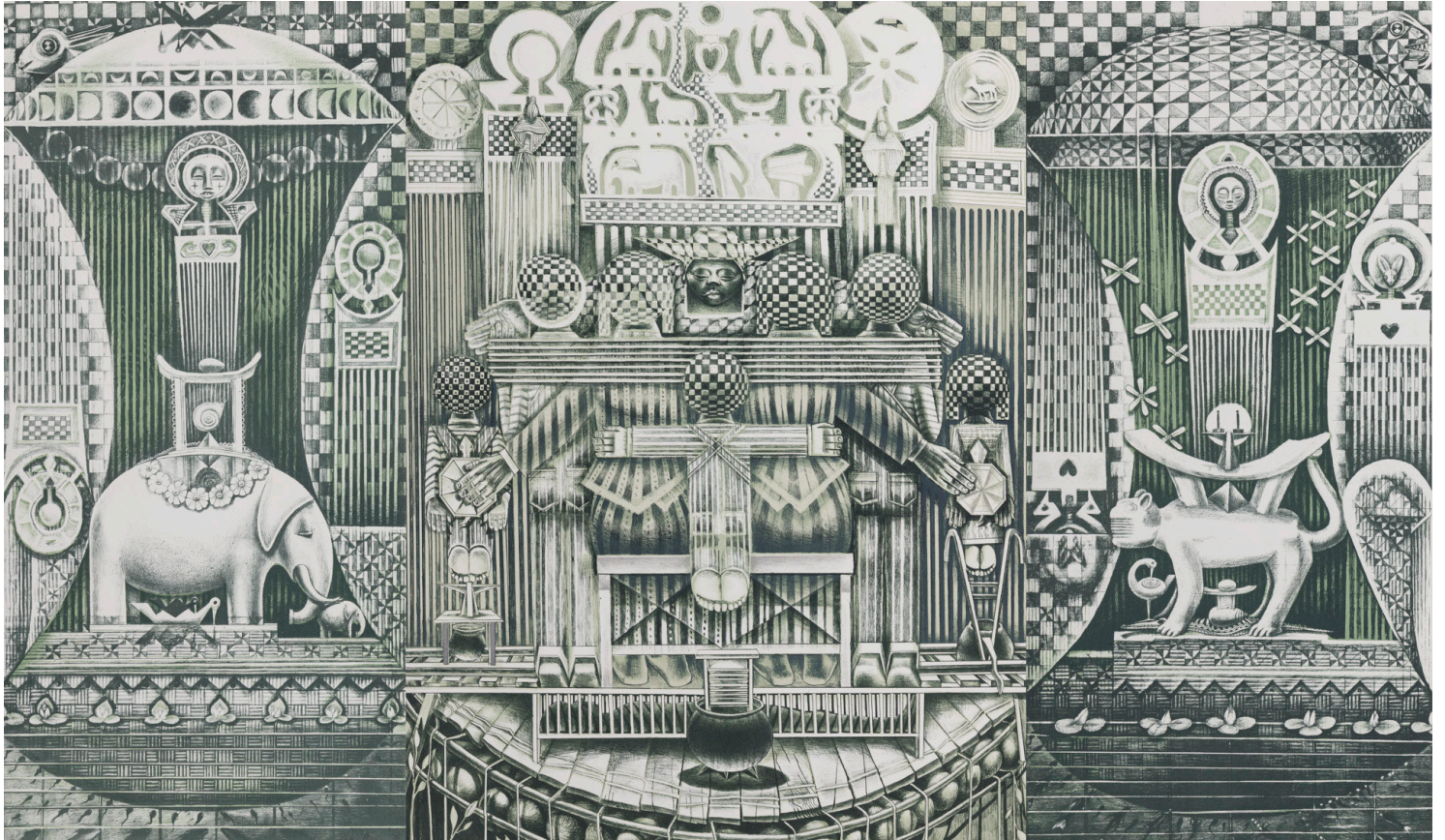
Email: prints@brandywineworkshop.com

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A tax-exempt, 501(c)3 cultural organization founded in 1972



John Biggers, *Family Ark* (monochrome), lithograph, 29.5" x 49.5", 1992

Legacy