



**Valerie Cassel Oliver**



**Bernard Young, PhD**



**Julie Mehretu**

**October 15, 2022**

**Pennsylvania Academy of the Fine Arts**

Avenue of the Arts

Philadelphia, Pennsylvania

# 50th Anniversary Gala Planning Committee, 2022

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## **The Mission of Brandywine Workshop**

*Brandywine Workshop and Archives (BWA) is a diversity-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 collaborations and processes that employ conventional as well as emerging technologies.*

## **Background**

Founded in 1972, Brandywine has hosted many programs in the visual arts including afterschool offerings and instruction in computer graphics and video documentation; printmaking residencies; and exhibitions for young, emerging, and well-established local, national, and international artists, who have presented lectures, seminars, video, and film screenings. Brandywine programs help bridge the gap between formal education and professional practice while encouraging multiculturalism in arts education and broader exposure for ethnically diverse artists.

Brandywine's signature program has been its Visiting Artist Residencies, which have hosted more than 400 local, national, and international artists, creating over 1,400 different print images and editions of more than 20,000 prints. These production workshops and arts management tasks at Brandywine have offered opportunities for mentoring by master printers and visiting artists. They have engaged hundreds of high school and university students in internships, many of whom have gone on to distinguished careers in the arts and other professions.

As the institution has evolved, it has built a major collection of contemporary prints, which have been used to establish Satellite Collections of its Visiting Artist Residency

prints in 21 libraries, museums and universities across the country in cities such as Austin, TX; Providence, RI; Tempe, AZ; Washington, DC; Hampton, VA; Newark, DE; Santa Fe, NM; New York City; Los Angeles; Philadelphia; and Cambridge, MA.

## **The Brandywine Lifetime Achievement Awards**

Initiated in 1976 to honor the work of legendary Harlem photographer James Van Der Zee and celebrate the achievements of African Americans in the visual arts, the Brandywine Lifetime Achievement Awards are being presented this evening for the 29th time. Past honorees represent a who's who in African American art history: Romare Bearden; James L. Wells; Richard Hunt; Jacob Lawrence; Benny Andrews; Elizabeth Catlett; Mel Edwards; William T. Williams; Betye Saar; Sam Gilliam; John E. Dowell Jr.; John Biggers, PhD; Samella Lewis, PhD; Deborah Willis, PhD; Hank Willis Thomas; Emma Amos; Camille Billops; Robert Blackburn; Hughie Lee Smith; Richard Mayhew; Mary Lovelace O'Neal; David C. Driskell, PhD; Lois Mailou Jones; Gordon Parks; Selma Burke; Barbara Chase-Riboud; John T. Scott; Alvin Loving; Moe Brooker; Charles Searles; John Wilson; Paul F. Keene Jr.; Keith Morrison; Sonya Clark; El Anatsui, our first artist honored from Africa; Willie Cole; and Rashid Johnson.

Award presentations have also honored educators, curators, art historians, collectors, and philanthropists such as Charles Blockson; Paul R. Jones; Evangeline Montgomery; Edmund Barry Gaither; Rick Lowe; Meyer (Pat) Potamkin; Herman Gundersheimer, PhD; Mamie Nichols; Walter L. (Billy) Wolf; Leslie King-Hammond, PhD; Lowery S. Sims, PhD; Richard Long, PhD; Ruth E. Fine; and Kinshasha Holman Conwill.

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\* deceased

# *50th Anniversary Awards Gala, 2022*

**Saturday, October 15, 2022**

**6:30 pm Admission/Pre-Reception**

**7:30 pm Welcome .....** Eric Pryor  
*President and CEO, PAFA*

*Welcome .....* Jean Woodley  
*Chairperson, BWA*

**7:40 pm Wearable Art Fashion Segment .....** Conrad Booker

**8:00 pm Dinner & Award Presentations**

*Video Tribute: In Memoriam .....* Nakia Thomas, Esq.

*Introduction of  
Mistress of Ceremonies .....* Halima Taha  
*Art Historian, Curator, and  
Appraiser*

*Introduction of Short Documentary*

*Bernard Young, PhD .....* Richard Siegesmund, PhD  
*Professor Emeritus,  
Northern Illinois University*

*Valerie Cassel Oliver .....* Shelley Langdale  
*Curator & Head of Modern  
Prints and Drawings,  
National Gallery of Art*

*Julie Mehretu .....* Willie Cole  
*Artist*

*Special Presentation .....* Jeffrey A. Cruse  
*Secretary, BWA*

*Introduction of Founder's Reflections*

*Closing Remarks .....* Allan L. Edmunds,  
*President-Executive Director,  
BWA*

**9:30–10:45 pm Mix & Mingle (Bar & Interactive Dessert Bar)**





## Valerie Cassel Oliver

Valerie Cassel Oliver is the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts (VMFA). She came to the VMFA in 2017 following a transformative tenure as senior curator at the Contemporary Arts Museum Houston. Throughout her career, Cassel Oliver has focused, successfully, on highlighting artists of diverse social and cultural backgrounds. At the VMFA, among numerous other accomplishments, she has stewarded a dramatic quantitative and qualitative increase in the exhibition and acquisition of work by African American and African Diasporic artists.

Exemplary and most recent among the groundbreaking major exhibitions organized by Cassel Oliver is *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse* presented by the VMFA in 2021. *The Dirty South* explored the legacies of traditional Southern aesthetics in contemporary culture and featured generations of artists—including Thornton Dial, Allison Janae Hamilton, Arthur Jafa, Jason Moran, Sister Gertrude Morgan, Kara Walker, and William Edmondson—working in a variety of genres. The contemporary “sonic impulse” central to the show was Southern hip-hop and its function “as a portal into the

roots and aesthetic legacies of what’s long been acknowledged as ‘Southern’ in American culture, philosophical thought, and expression.”

In 2007, Cassel Oliver organized the Contemporary Arts Museum Houston’s presentation of *Sam Gilliam: A Retrospective*. In 2018, she co-curated *Howardena Pindell: What Remains to be Seen*, the esteemed artist’s first major museum survey. Both Gilliam and Pindell have participated in Brandywine Workshop and Archives’ Visiting Artist Residency program.

Cassel Oliver grew up in Houston and earned a BS in communications at the University of Texas, Austin; an MA in art history from Howard University, Washington, DC; and an Executive MBA from Columbia University, New York City. She was a co-curator of the 2000 Whitney Biennial. Her achievements have been acknowledged and celebrated with a Getty Curatorial Research Fellowship and the David C. Driskell Prize from Atlanta’s High Museum of Art, which recognizes the contributions of an artist or scholar in the field of the art of the African Diaspora.

“There are artists from myriad social and cultural backgrounds who are not fully represented in today’s art world, and we need to ensure their stories are part of the rich narratives we bring to life in our museum. I bring a perspective of inclusivity, and I want to create a context that engages a public that can see itself reflected in the museum. Doing so allows the discussions around art to be broader and only serves to make the entire field stronger.”



Valerie Cassel Oliver curated *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse* (2021–2022) (<https://camh.org/event/dirty-south/>)



## Bernard Young, PhD

As a distinguished professor and coordinator of graduate studies in art education at the Herberger Institute for Design and the Arts at Arizona State University (ASU), Dr. Bernard Young has long championed the need for multicultural instruction across curricula. Young believes incorporating and foregrounding multicultural knowledge establishes the path to “deal with the persistent problems of minority underachievement and racial antagonism in schools.” He has resolutely and forcefully advocated—with notable successes—for restructuring “schools, colleges, and universities so that students from diverse racial, ethnic, and social-class groups will experience equal opportunity to learn.”

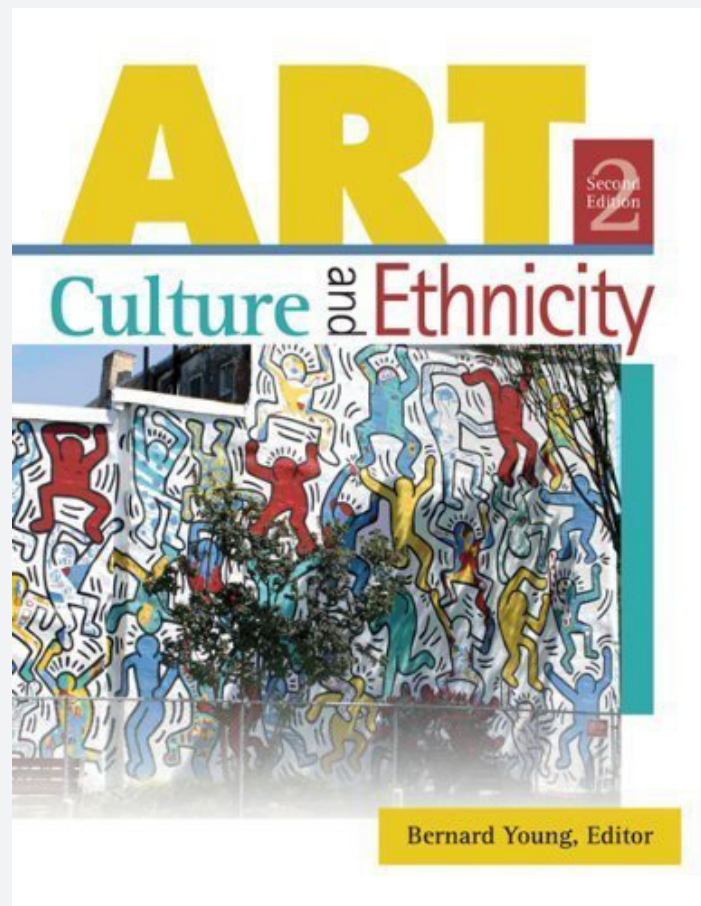
Young graduated from Overbrook High School in Philadelphia and earned a BFA from Temple University’s Tyler School of Art and Architecture. After earning his MFA from Cornell University in 1976, he was recruited by the school to pursue a doctorate in art

education. Young then earned his PhD in 1982, a time when there were few African Americans holding such a degree.

“The horrific murder of George Floyd and other African Americans along with continued violence against Black, Asian, Indigenous, and other people of color forces any reasonable person to reexamine multiculturalism and the curriculum in our schools.”

In addition to his professorship, Young is director of ASU’s Eleanor A. Robb Children’s Art Workshop. Young has written about the importance of teachers sharing information with their students about artists of Black, Brown, and Red heritages to raise awareness and appreciation of diverse histories and cultures. Among his published works are *Art, Culture, and Ethnicity* (1990; 2011) and *Multicultural Artworlds: Enduring, Evolving, and Overlapping Tradition* (2002).





Bernard Young edited *Art, Culture, and Ethnicity*, 2nd Edition, 2011

Young is also a practicing artist. His 1972 mural *Wall of Consciousness* was featured in *Soul of A Nation: Art in the Age of Black Power*, which was organized by the Tate Modern, London (2017), and traveled to The Broad, San Francisco (2019), and the Museum of Fine Arts, Houston (2020).

Among the numerous honors received by Young are the Lowenfeld Award and the National Art Education Association Award. In 2012, he presented the first annual Joseph F. McCrindle Lecture in Art Education at the Philadelphia Museum of Art (PMA), in conjunction with the PMA exhibition *Full Spectrum: Prints from the Brandywine Workshop*. Young was instrumental in establishing a Satellite Collection at ASU of prints by BWA Visiting Artists.



## Julie Mehretu

Julie Mehretu was born in Addis Ababa, Ethiopia, in 1970, the eldest child of her Ethiopian college professor father and American teacher mother. Her family left Ethiopia when Mehretu was seven years old to escape political violence, settling in East Lansing, Michigan. She earned a BA in art and art history at Kalamazoo College—her studies included a year at the Université Cheikh Anta Diop, Dakar, Senegal—and an MFA from the Rhode Island School of Design (RISD) in 1997. Mehretu’s family history informs her artistic practice: “Coming from this African background, you are the children of people who were there during decolonization when the world fundamentally shifted...now we’re all dislocated.”

Mehretu describes her practice as working in “a complex drawn language of marks that behave, battle, migrate and civilize,” noting that she works “with source material that I am interested in conceptually, politically, or even just visually. I pull from all of this material, project it, trace it, break it up, recontextualize it, layer one on the other, and envelop it into



Left to Right: Allan L. Edmunds, Julie Mehretu, and master printer Cole Rogers at Mehretu’s studio, 2022.

“That’s what I’m interested in: the space in between, the moment of imagining what is possible and yet not knowing what that is.”

the DNA of the painting.” Inspired by diverse materials “including archival photographs, urban planning grids, comics, Chinese and Japanese calligraphy, graffiti, and modernist art and architecture, Mehretu creates mesmerizing, large-scale paintings, drawings, and prints that explore how power, history, dystopia, and the built environment intersect and impact the formation of personal and communal identities” (*Peacock Magazine*, 2020).

Although best known for her paintings, Mehretu is a devoted and accomplished printmaker. She studied both painting and printmaking at RISD and has worked collaboratively to produce inventive, influential work at printmaking studios including Gemini G.E.L. in Los Angeles, Highpoint Editions in Minneapolis, Crown Point Press in San Francisco, and Derrière L’Etoile Studios, Burnet Editions in New York City, and BORCH Editions in Copenhagen.

Mehretu moved to New York City following college and returned to it after graduating from RISD. Her groundbreaking innovations quickly garnered critical and institutional recognition. She received the Foundation for Contemporary Arts Grants to Artists Award in 2000 and a MacArthur Fellowship—the “genius grant”—in 2005. In 2007, she had a residency at the American Academy in Berlin and received a commission from Deutsche Bank and the Solomon R. Guggenheim Foundation. The body of work she created during that residency—seven large-scale paintings titled *Grey Area*—was presented in a solo exhibition at the Guggenheim Museum in New York City. By 2020, Mehretu was named one of the year’s “100 Most Influential People” by *Time Magazine*.

In addition to the Guggenheim, Mehretu has had solo exhibitions at the Walker Art Center; Saint Louis Art Museum; Museo de Arte Contemporáneo de Castilla y León, Spain; Detroit Institute of Arts; Deutsche Guggenheim Museum, Berlin; Museu de Arte Contemporânea de Serralves, Portugal; Los Angeles County Museum of Art; and Whitney Museum of American Art. Her work has been featured in the Venice Biennale (2019), Documenta XIII (2012), the Whitney Biennial (2004), and the Istanbul Biennial (2003). She has received numerous honors, including the National Medal of Arts (2015), the Barnett and Annalee Newman Award (2013), and the Berlin Prize (2007).

Mehretu lives and works in New York City.



Photo Credit: Sarah Rentz



*Julie Mehretu* by Christine Y. Kim and Rujeko Hockley  
(Mullen Books, 2019)



## Mistress of Ceremonies



### Halima Taha

Halima Taha is an art professional whose curatorial, art advisory, appraisal, strategic planning, and professional speaking services develop corporate, academic, and civic programs and audiences. She is best known for her groundbreaking bestseller, *Collecting African American Art: Works on Paper and Canvas*, the first book to validate collecting fine art, printmaking, and photography by Americans of African descent as viable assets and commodities within the marketplace.

She co-authored *Thirty Years of American Printmaking: Brandywine Workshop* and contributed to several books and magazines, articles and essays about contemporary art, collecting, appraising, and arts management. Her commitment to an interdisciplinary approach to critically thinking about art and how to inspire diverse audiences includes participation as a keynote speaker and panelist for many museums, and academic and corporate programs.

## Award Presenters



### Richard Siegesmund, PhD

Richard Siegesmund has been a friend of, and an advocate for, Brandywine Workshop and Archives since 1982. Currently Professor Emeritus of Art and Design Education at Northern Illinois University, School of Art and Design, he holds an MA and PhD in education from Stanford University. His research focuses on art as a critical democratic practice. He has published three books with Routledge, a London-based publisher. He is the recipient of two Fulbright awards and fellowships from the Getty Institute and the National Endowment for the Arts. He currently lives in Oakland, CA, and heads the sub-committee on education for Artura.org.



### Shelley Langdale

Shelley Langdale is the Curator and Head of Modern Prints and Drawings at the National Gallery of Art, Washington, DC. Langdale previously worked as the Park Family Associate Curator of Prints and Drawings at the Philadelphia Museum of Art. She has an MA in art history from Williams College and a BA in art history from Bowdoin College. One of the most exciting projects Langdale has been a part of so far has been *Philagrafika*, directed by José Roca,

one of the first and largest non-commercial international-scale art exhibitions in the United States. The Philadelphia Museum of Art was one of the 88 institutions in Philadelphia involved in this citywide exhibition, which ultimately hosted the works of 300 artists. Langdale is a member of the Artura Advisory Committee.



### **Willie Cole**

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; 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.



### **Jeffrey A. Cruse**

Jeffrey Cruse, President of Catalyst, Philadelphia, is a real estate and community development professional with more than 40 years of experience in the field. His career has been dedicated to the revitalization of inner-city neighborhoods working through partnerships with private developers, businesses, and community-based and faith-based organizations. He has assisted in the production, preservation, and operation of more than 4,000 units of quality affordable and market-rate housing, and developed a number of large commercial and institutional projects including churches, charter schools, a theater for performing arts, and a visual arts center. Mr. Cruse holds a degree in civil engineering from Drexel University. He has been a member of the BWA Board of Directors since 2003.



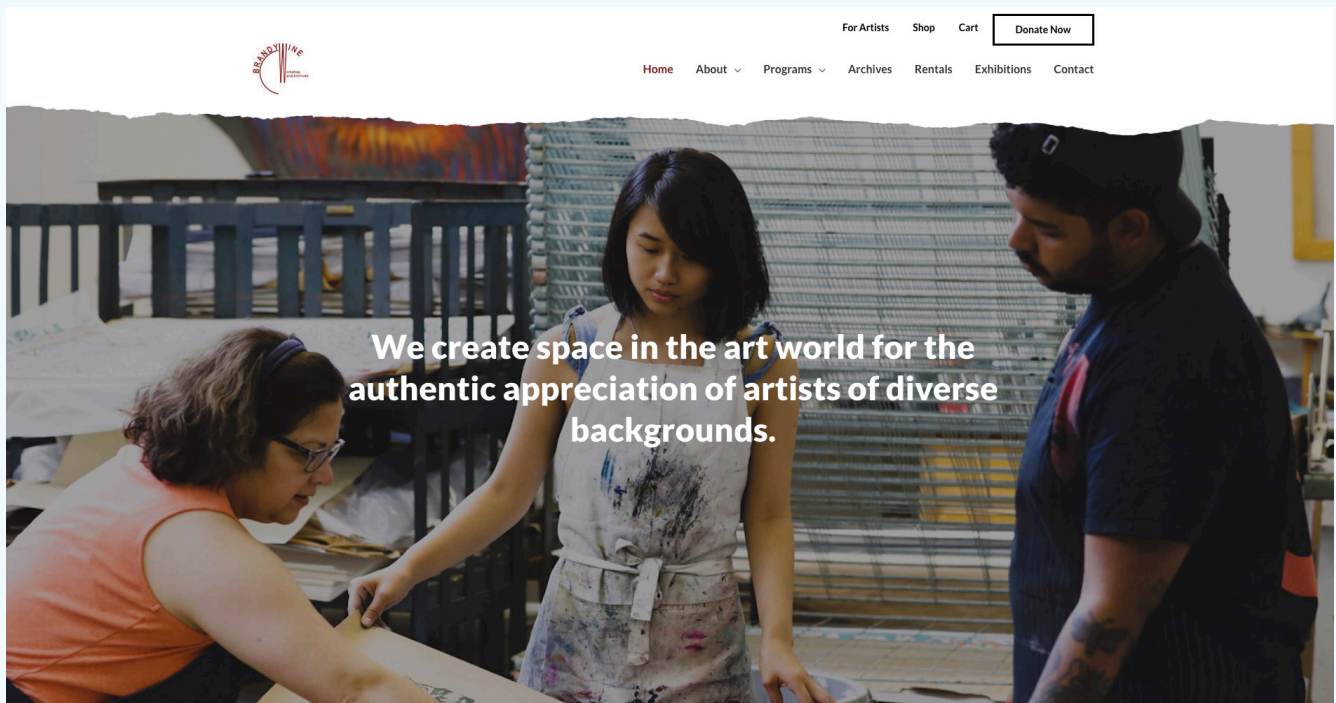
## Wearable Art Fashion Segment

### Conrad Booker

Conrad Booker attended Temple University's Tyler School of Art and Architecture, focusing his thesis on modern and contemporary architecture. He was awarded the school's highest accolade, "Outstanding Thesis." Upon graduation, he worked for Cathers & Associates as a staff architect, designing one and two-story office buildings for the leading property developer Rouse and Associates. In 1991, Conrad opened his freelance design business offering design services to the architectural and interior design community. His love for sewing as a child was brought to the forefront while helping a friend create clothes for a hair competition and later designing clutch bags for another friend's retail store. Booker's design aesthetic includes ready-made objects found on the shelves of Lowe's and Home Depot, with which he makes wearable art, which he describes as "accessible-lux."



# Institute for Inclusion, Diversity and Equity in Education and the Arts (IIDEEA)



## SATELLITE COLLECTIONS

### Universities and Art Museums:

Arizona State University Museum, Tempe, AZ  
Fairfield University, Fairfield, CT  
Harvard University Museums, Cambridge, MA  
Nevada Museum of Art, Reno, NV  
Northern Illinois University Art Museum, DeKalb, IL  
Philadelphia Museum of Art, Philadelphia, PA  
Rhode Island School of Design Museum, Providence, RI  
Scripps College, Los Angeles, CA  
University of Delaware Museums, Newark, DE  
The Warfield Center, University of Texas, Austin, TX

### Historically Black Colleges and Universities (HBCUs):

Bennett College, Greensboro, SC  
Hampton University, Hampton, VA  
Lincoln University, Oxford, PA  
Xavier University, New Orleans, LA

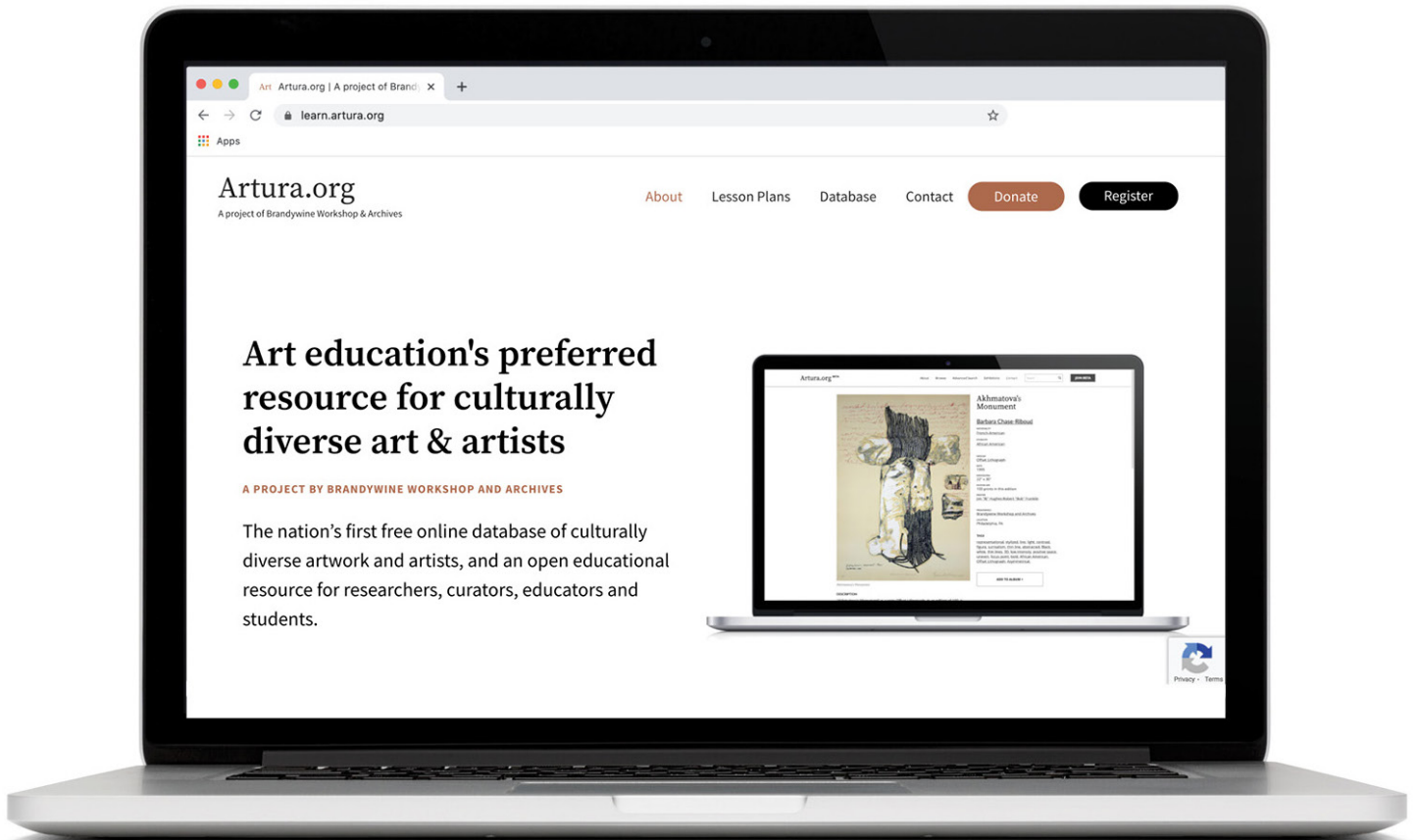
### Heritage Centers:

Asian American Art Centre, New York, NY  
The Charles Blockson Collection, Temple University, Philadelphia, PA  
Historical Society of Pennsylvania (papers), Philadelphia, PA  
Library of Congress, Washington, DC  
Museum of Contemporary Native Arts/ Institute of American Indian Arts, Santa Fe, NM  
Schomburg Center for Research in African American Studies, New York, NY

### International:

Wifredo Lam Contemporary Art Center, Havana, Cuba

# Artura.org



## A project of Brandywine Workshop and Archives (BWA)

Artura.org is a free online multicultural art-education research service that provides institutions and individuals with access to a database of diverse contemporary art in the collections of the Brandywine Workshop and Archives (BWA) and its national network of partner organizations. Artura.org is a digital space providing interactive resources that promote multicultural art-integrated learning across 9–12 through college and university curricula. It shares practical tools for teaching and learning in a variety of cultural contexts—all with a focus on contemporary art and global trends in culture—with educators, curators, researchers, and the general public. Background on BWA may be found at [www.brandywineworkshopandarchives.org](http://www.brandywineworkshopandarchives.org).

Artura is supported by the Institute for Inclusion, Diversity, and Equity in Education and the Arts (IIDEEA), a virtual entity 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.



# COMINGS AND GOINGS

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



October 14, 2022–February 24, 2023  
The Printed Image Gallery  
Brandywine Workshop and Archives

***Comings and Goings: Mobility, Experimentation, and Exploration in Art of the African Diaspora***  
(Oct. 14, 2022–Feb. 24, 2023)

Join us for a private opening reception for the exhibition *Comings and Goings: Mobility, Experimentation, and Exploration in the Art of the African Diaspora*.

Date: Friday, October 14, 2022

Time: 5:00–7:30 PM

Location: Brandywine Workshop and Archives  
730 South Broad Street /Avenue of the Arts  
Philadelphia, PA 19146

*Comings and Goings* was curated by **Jessica Womack**, Doctoral Candidate, Department of Art and Archaeology, Princeton University, with curatorial consulting provided by **Dr. Anna Arabindan-Kesson**, Associate Professor of African American and Black Diasporic Art, Princeton University.

An accompanying 48-page catalog includes color illustrations of prints by Brandywine Visiting Artists, a full checklist, and a short bibliography.

***Brandywine Workshop and Archives is kindly supported by:***

National Endowment for the Arts, Commonwealth of Pennsylvania Council on the Arts, A. W. Mellon Foundation, The Andy Warhol Foundation, The Douty Foundation, The Edna Andrade Fund at The Philadelphia Foundation, The Dedalus Foundation, Pennsylvania Historical & Museum Commission (PHMC), The Pennsylvania Humanities Council, The Studio Institute, Gerald Pogach Scholarship Fund, Joyce De Guatemala Fund, Libby Newman Fund, The Linton Family Fund, The Bacon Family Fund, Sam Gilliam, Minuteman Press-Philadelphia, Acumen, Inc., PECO Energy, American Picture Framing, and the Friends of Brandywine.

There are a limited number of printed catalogs available for \$10 at Brandywine. Digital versions are available to download at [Artura.org](http://Artura.org) and [Brandywineworkshopandarchives.org](http://Brandywineworkshopandarchives.org)



## *Acknowledgments*

### ***The Lifetime Achievement Awards Gala 2022: Education, Public Space, and Cultural Shift over 46 Years***

Since 1976, Brandywine Workshop and Archives (BWA) has sponsored the Lifetime Achievement Awards to celebrate African American artists—and those in the wider community who have supported the creative efforts and career advancement of these artists—by honoring individuals for achievements and service to the field as working artists, art historians, curators, educators, collectors, and patrons. Our first honoree, **Romare Bearden** (1911–1988), graciously accepted and lectured on Henry Ossawa Tanner as part of the first Lifetime Achievement Awards program, held at the Philadelphia Museum of Art. Tanner (1859–1937), a native Philadelphian who traveled to France to escape the prejudice he experienced as a striving artist, studied at the Pennsylvania Academy of the Fine Arts from 1879 to 1885. While the established art community was not welcoming to Tanner and other artists of color until the Postmodern era beginning in the 1970s, the African American community was, itself, largely indifferent to the notion of African American professional artists, whose achievements were rarely the subject of scholarship or discussed in classrooms. BWA was founded to change things—to share, promote, and nurture the creative accomplishments and legacies of extraordinary individuals, introducing them to a growing, multiethnic community of art collectors and art lovers.

The organization's 50th anniversary celebrates a new milestone this fall as BWA's Lifetime Achievement Awards for 2022 highlight three aspects of significant change in the world since 1976—changes in art education, public space as a creative canvas, and global culture influenced heavily by innovations of the Hip Hop phenomena, a product of African American urban culture that has, since the 1970s, brought new ideas and energy to music, dance, and fashion nationally and internationally.

At a time corresponding to the early years of BWA, **Bernard Young** was a student at Temple University's Tyler School of Art and Architecture and an active member of his West Philadelphia community, where he used his creative and educational talents to paint wall murals with local children, working with them to beautify the neighborhood as part of his employment-training in the Urban Outreach Program (UOP) of the Philadelphia Museum of Art. The work of the UOP was pioneering for its time and images of Bernard's artwork were included in the exhibition *Soul of a Nation: Art in the Age of Black Power* presented by the Tate Modern, London, in 2017. While a talented painter who earned an MFA from Cornell University, Bernard's passion for education and sharing with others led him to earn a PhD in education, also from Cornell University. For the past 40-plus years, Bernard has dedicated himself to promoting knowledge, appreciation, and understanding of diverse cultures and ethnicities as fundamental to teaching art education.

While working inside the walls of institutions, **Valerie Cassel Oliver** has broken barriers and opened art museums to diverse audiences with her scholarship and inclusion of ethnically diverse art to transform institutions into public spaces that address and reflect



the growing diversity of the United States' population over the past 50 years. This curator's choice of artists to present, many of whom were underappreciated at the time she worked with them, and how she contextualized and celebrated their work testifies to how public space can, in caring and passionate hands, be made psychological as well as physical. What we see and where we see it has the capacity to change our understanding of the role of art in society; art, like music, should be accessible within the public domain, where it can be shared to inspire and foster appreciation of diverse people.

Yet another honoree, **Julie Mehretu**, has created art that, in many ways, reflects the cultural shift of the last 50 years, a movement away from a Euro-dominant canon to a more inclusive and representative idea of what great art is. The evolution of Hip Hop from a movement expressed in popular music, dance, and fashion springing from urban streets in Black-dominant communities to a global influence on contemporary visual arts, has been facilitated by digital technologies and mass communications—most especially the internet and social-media platforms. The ability to share new ideas easily and fast, with little time for censorship, has had a major impact on aesthetic ideas. Seeing things in real-time and experiencing history and culture in person, provide inspiration for Julie's artwork. Today's global culture of multiethnic, multinational, multicultural, and multiple, intersectional personal and communal identities has influenced her ideas and art practice. Julie sees and embodies all these important distinctions and interconnections between ideas and affirms that racial heritage and location help define our humanity. Her abstract and expressionistic art is of a piece with Julie's existence as a true observer; she is a global citizen-artist.

As I complete my long tenure as Brandywine Workshop and Archives' Founder-President, I would like to thank all those who have served on the Board of Directors and supported this organization with time, talent, and resources to make possible BWA's accomplishments and ensure its legacy. I would like to thank today's honorees and all those who came before for their time and the confidence they have placed with BWA to share their personal achievements—as artists, as scholars, as collectors and patrons—and add their names to our honor-roll of recipients. I would like to personally thank the Local Planning Committee and National Support Committee for their efforts in organizing tonight's program, as well as the numerous individuals listed in the brochure who staffed, consulted, and provided services and expertise. I would also like to thank Eric Pryor, the President and CEO of the Pennsylvania Academy of the Fine Art, and his amazing staff for welcoming us to celebrate the 2022 Lifetime Achievement Awards at PAFA. I extend sincere thanks, as well, to the staff of Julie Mehretu's studio for their assistance in facilitating the production of the print Julie created for the Patron-level supporters of this milestone event.

On behalf of the Board of Directors, I thank the Patrons, Table Sponsors, and in-kind contributors listed in this brochure for their generosity and commitment. Tonight, I hope you all will feel the abundance of love for the arts and the critical role diversity plays in education, culture, and building community.

Allan L. Edmunds  
*Founder-President*

## *Past Honorees:*

Emma Amos (2002)	Samuel L. Evans (1990)	Evangeline Montgomery (2004)
El Anatsui (2017)	Ruth E. Fine (2017)	Keith Morrison (2013)
Benny Andrews (1994)	Edmund Barry Gaither (2005)	Mamie Nichols (1994)
Nanette Rohan Bearden (1996)	Sam Gilliam (1993)	Gordon Parks (1990)
Romare Bearden (1976)	Herman Gundersheimer, PhD (1991)	Howardena Pindell (2005)
John Biggers, PhD (1992)	Richard Hunt (1980)	Meyer "Pat" Potamkin (1997)
Camille Billops (1994)	Johnny Irizarry (1998)	Betye Saar (1992)
Robert "Bob" Blackburn (1983)	Rashid Johnson (2020)	John T. Scott (1997)
Charles Blockson (1995)	Lois Mailou Jones (1993)	Charles Searles (2004)
Moe Brooker (2003)	Paul R. Jones (2002)	Lowery S. Simms (2013)
Selma Burke, PhD (1983)	Paul F. Keene, Jr. (1990)	Louis Sloan (1991)
Elizabeth Catlett-Mora (1983)	Leslie King-Hammond, PhD (2013)	Hank Willis Thomas (2009)
Barbara Chase-Riboud (1995)	Jacob Lawrence (1991)	James L. Wells (1977)
Sonya Clark (2017)	Hughie Lee-Smith (1993)	William T. Williams (2005)
Willie Cole (2020)	Samella Lewis, PhD (1992)	Deborah Willis, PhD (2002)
Kinshasha Holman Conwill (2020)	Richard Long, PhD (2013)	John Wilson (2004)
John E. Dowell, Jr. (2001)	Alvin Loving (2003)	Walter "Billy" Wolf (1993)
David C. Driskell, PhD (2006)	Mary Lovelace O'Neal (2006)	Cecilia Yep (2001)
Sandra Dungee Glenn (2009)	Rick Lowe (2006)	
Melvin Edwards (1998)	Richard Mayhew (2008)	

Many artists on this list have produced prints at Brandywine. To view the current inventory for sale of prints by these individuals and more than 450 other diverse contemporary artists, visit [www.brandywine.art](http://www.brandywine.art)

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