

NEGRITUDE

To be human : an artist's perception.

An Exhibition Of African American Artists In Collaboration With Goan Artists .

30TH MARCH TO 08TH APRIL 2021



organized by:
Directorate of Art & Culture, Panaji - Goa
Govt of Goa.

Curators -: Dr. Peggy Blood (USA)
Neeta Omprakash (India)

Shri Govind Gaude
Hon. Minister for Art & Culture
Government of Goa

It is one of such rare occasions that an exhibition of Black Art has travelled to India for the first time and we are fortunate to host the same at Sanskruti Bhavan, Directorate of Art & Culture, Panaji - Goa. It is a moment of great pleasure that the exhibition NEGRITUDE has come to Goa after its long journey to five art galleries and museums in different states in India. The significance of this exhibition is that it is the collective and conscious expression of a community. The struggle of African Americans has been a great source of inspiration to many art movements which has created remarkable history and gifted creative genius to the world art be it music, theatre or visual arts.

The struggle to create a distinct identity by re-visiting the African culture and history is remarkable. All the post-colonial nations have felt the need to revive their past glory. We in India at present are making immense efforts to revive the glorious history of our art and heritage.

This exhibition being a collaboration with Goan artists, the viewers will get to see a large variety of artistic expression on the theme of human suffering, need of love and compassion. I appreciate and thank Dr. Peggy Blood, the chairperson of National Alliance of Historically Black Colleges and Universities in USA for taking this herculean task of bringing 26 African American artist's works to India. I also appreciate the immense efforts put by the co-curator Smt. Neeta Omprakash in bringing together African American artists along with 26 Goan artists for this collaborative exhibition NEGRITUDE.

My best wishes to all the participating artists.

Shri Govind Gaude
Hon. Minister for Art & Culture
Government of Goa

The National Alliance of Artists from Historically Black Colleges and Universities (NAAHBCU) embraces the title "Negritude". The name embodies an important movement within the history of equal justice. Birthed from intellectual writers in Paris, 1930s- 1950s, it represented cultural identity similar to the black movements in the USA (black is beautiful, I am Black and Proud. Although the term was given popularity by Aimé Césaire in his poem Cahier d'un retour au pays natal. The Negritude movement was founded by African and Caribbean students in Paris to protest anti-colonial cultural and political behavior and attitudes.

In the United States "the Negritude art movement" and discourse was influential on artist that worked during the Harlem Renaissance and Surrealism era. Like African and European black artists, United States black art movement artists express a range of styles and subjects to communicate and assert their identity in the United States.

The title "negritude" empowers! NAAHBCU embraces the term and look forward to educating the community on African American Art and being a catalyst for further research on black diaspora art.

Peggy Blood

President NAAHBCU

Distinguished Professor

Savannah State



The National Alliance of Artists from Historically Black Colleges and Universities (NAAHBCU) is a flourishing arts organization by name and service. It is the second largest, and perhaps the most active African American arts organization in the United States. The overwhelming number of artists within the organization are either working at, or have taught or studied in art departments and programs at historically black colleges and universities in America.

The organization was conceived in the Fall of 1998 by Dr. Lee A. Ransaw, Dean of Arts & Letters and Chairman of the Art Department on the campus of Morris Brown College in Atlanta, Georgia along with Lamar Wilson, Curator of the newly renovated Dr. Ruth Hall Hodges Art Gallery. The two realized that there was a tremendous vacuum and communications gap between art faculties and artists at historically black colleges and universities. Very few knew others in the field of art outside their own region. What started as 10 artists and administrators at the first organizational meeting has now grown to more than 80 practicing artists. Our organizational exhibits have been very popular and featured at numerous HBCU art galleries and city museums.

Over the past one hundred years African American artists have had very limited opportunity to share with the Asian community the experiences and events of Black people living in the United States. This lack of positive exposure has occurred for several reasons. The first, of course was that those who created and exported the majority of black images abroad were not black nor positive. Black artists were also caught up in a segregated artworld where the talents of only a handful of black artists would be truly recognized and promoted by the established art critics.

The National Alliance of Artists from Historically Black colleges and universities, under the leadership of Dr. Peggy Blood, is grateful for this opportunity to share a range of expressions that includes several of our legends to our contemporary artists that has impacted the arts community locally and nationally.

Sincerely,

Lee A. Ransaw, Ed.D., Executive Director

The National Alliance of Artists from Historically Black Colleges and Universities

The National Alliance of Artists from Historically Black colleges and universities, under the leadership of Dr. Peggy Blood, is grateful for this opportunity to share a range of expressions that includes several of our legends to our contemporary artists that has impacted the arts community locally and nationally.



What are Historically Black Colleges and Universities (HBCUs)

Negritude is an exhibition of members from Historically black colleges and universities (HBCUs). HBCU's are institutions of higher education in the United States that were established before the Civil Rights Act of 1964 with the intention of primarily serving Black American community and are accredited by nationally recognized accredited agency or association determined by the Secretary of Education.

Today students of all races are enrolled in HBCU's, non-Black students made up 24 percent of the enrollment at HBCUs

There are approximately 101 public and private HBCU institutions in the United States with an enrollment of approximately 327,000 students across the USA. HBCU's award bachelors, Masters, and all professional degrees such as engineering, medicine, law, etc.,

The first colleges for Blacks were established largely through the efforts of black churches with the support of the American Missionary Association and the Freedmen's Bureau. The second Morrill Act of 1890 required states—especially former confederate states—to provide land-grants for institutions for black students if admission was not allowed elsewhere. As a result, many Historically Black Colleges and Universities (HBCUs) were founded. Cheyney University in Pennsylvania, established in 1837 is recognized as the oldest HBCU in the United States. Between 1861 and 1900 many HBCU institutions of higher learning were established. Shaw University, Raleigh, North Carolina was founded in 1865, was the first black college organized after the Civil War. Raleigh, North Carolina, was the first black college organized after the Civil War. Other schools include: Talladega College, Howard University, Morehouse College and Hampton University.

The largest Historical Black Colleges and Universities (HBCU) are:

- The North Carolina Central University (NCCU) ...
- Tennessee State University (TSU) ...
- Jackson State University (JSU) ...
- Prairie View A&M University (PVAMU) ...
- Howard University (HU) ...
- Florida A&M University (FAMU) ...
- Texas Southern University (TSU) ...
- North Carolina A&T State University (NCAT)


Peggy Blood, PhD, President

The national Alliance of Artists from Historical Black Colleges and Universities (NAAHBCU)



African American Panoramic Experience

Where every month is Black History Month™

February 25, 2019

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The APEX (African American Panoramic Experience) Museum is pleased to participate in this exhibition. We will contribute to this exhibition by placing several art pieces on loan from our permanent collection of African American art.

It is an honor to be included in this project and I am certain that the artists who will have their works on display, will also be very pleased.

Our collection was organized by Dr. Lee Ransaw. He attracted renowned artist from across the country to participate and it has established the APEX as a major institution with a great collection from some of the masters in fine work.

Sincerely,

Dan Moore, Sr.
President



TOUGALOO COLLEGE

Office of the President

February 27, 2019

Ms. Elizabeth Glassman
President/Chief Executive Officer
Terra Foundation for American Art
120 East Erie Street
Chicago, Illinois 60611, USA

Dear Ms. Glassman:

Tougaloo College is pleased to submit this letter of intent to partner with Savannah State University and the APEX Museum for the submission of an exhibition grant to the Terra Foundation for American Art. We look forward to the opportunity to participate in the proposed international traveling exhibition.

Your foundation has expressed interest in African American works created before 1980 and international travel of American works. Tougaloo College's Art Collection was begun in 1963 and has the distinction of being one of the best college art collections in the nation. The college's art collection holds an impressive collection of African American, European and Modern art, as well as a collection of ethnographic works from the Sahara Africa, sub-Saharan Africa and Oceanic countries. We believe this project can contribute to the broadening of global cultural and social understanding as expressed through the wide representation of the works of the artists included in the traveling exhibition.

Tougaloo College is a private liberal arts institution in Tougaloo, Mississippi, founded in 1869. For 150 years, Tougaloo College has educated its students for leadership and service. It is our aim to liberally prepare our students to be lifelong learners who can be productive in their time. Following the journey of our students from slavery to citizenship in America to scholarship and leadership, Tougaloo has used the power of education to transform lives and transform the world in this year of 2019, we celebrate our Sesquicentennial *Anniversary*, a sustaining legacy of academic excellence and social justice. Our participation in the proposed traveling international exhibition to share our art collection would be a wonderful inclusion for the year long celebration.

The college's point of contact for this partnership is Mr. Turry Flucker, Mr. Turry Flucker, Collections Manager, and Tougaloo College Art Collection. His contact number is 1-337-349-9114 and email are romarchale@yahoo.com.

Thank you for the opportunity to submit this letter of intent to participate in this traveling exhibition project. We look forward to a meaningful partnership with the Terra Foundation.

Sincerely,

Beverly W. Hogan
President

cc. Dr. Carrie Haslett
Program Director
Exhibition and Academic Grants



500 West County Line Road • Tougaloo, MS 39174 • (601) 977-7730 • (601) 977-7739 fax

www.tougaloo.edu



**To be human:
An Artist's
perception.**

**Present
contextualized**

“When you call yourself an Indian or a European or a Muslim or a Christian or anything else, you are being violent. Do you see why it is violent? Because you are separating yourself from the rest of the mankind. When you separate yourself by belief, by nationality, by tradition, it breeds violence. So, a man who is seeking to understand violence does not belong to any country, to any religion, to any political party or partial system; he is concerned with the total understanding of mankind.” – Jiddu Krishnamurti
What does it mean to be human? This is a universal and eternal quest. This exhibition is an attempt to explore deeper into the philosophical aspect of life and bring together the individual perceptions of artists in one space.

The Black Art movement started in America in early 20th century as a parallel to the socio- political revolt to get an equal status in the society. African American Artists have very often chosen to express the agonies of their community through various art forms for almost a century. The painful personal experiences of discrimination at various levels at the hands of their fellow citizens has sometimes triggered the sensitive artist to question the meaning of life itself. In this due process artists have made conscious attempts to revive the rich African cultural heritage which ultimately became a significant aspect of Black art. It was a very successful attempt to create a distinct identity for BLACK ART in the American Art World. The Artist of the 20th century was not just an ethnographer or an anthropologist who documented the contemporary society, but one that raised several disturbing questions through Art. Indian art of the early 20th century was not an exception to this either. The Bengal school's Revivalism movement was an attempt to reclaim our lost cultural heritage. The successive generation of Indian artists have attempted to revive the lost cultural heritage through various art forms. The essential aspect of post-colonial art is to create an identity with the help of historical and cultural heritage of one's own race, cast, religion or nation.

I had seen Prof. Peggy Blood's paintings in her studio in Savannah, USA, during my Fulbright Fellowship, 8 years back in the month of November 2012. It was a difficult process to select only three of her paintings for a show of Indian and African diaspora that I was supposed to curate at AKUS Gallery in Eastern Connecticut State University, Willimantic, USA, towards the end of my fellowship. I was happy to include her paintings in the show as they became a center of attraction for all the viewers who visited the gallery. The paintings of Black artists that I saw in Savannah and New York have made deep impressions on me. Deep in my heart, I silently cherished and nurtured the idea that someday the vibrant Black Art show must come to India. I am glad that Prof. Peggy Blood and her colleagues at the 'National Alliance of Artist of Historically Black Colleges and Universities' (NAAHBCU) thought of bringing an exhibition to India and take it to different universities, museums, and art galleries.

I take this opportunity to appreciate and thank everyone who has put great effort in coordinating and supporting this exhibition. I thank prof. Peggy Blood the president of NAAHBCU for undertaking the herculean task of collecting the art works of 26 artists spread all over America. I also thank the president of Savannah State University for supporting Prof. Peggy Blood in every possible way, to bring this show to India. I thank Mr. Dan Moore Sr. - the President and founder member of the APEX museum to loan four important paintings of the Harlem Renaissance from their collection. I thank North Carolina A & T State University – Greensboro NC for sharing three significant art works from their collection. This exhibition has travelled from Kerala (January 2020) to Bharat Kala Bhavan Museum, Banaras Hindu University, Varanasi (in the first week of March). The exhibits started their journey towards Santiniketan for the next show at the Nandan art gallery in the university campus but just then the pandemic cast its spell and they remained in the Warehouse of Blue Dart in Kolkata for three months. We could no longer keep them in the Warehouse once the lockdown was over and neither could we bring them to Goa.

On my request for help in that critical situation Art historian Prof. Sivakumar approached Ms. Rich Agrawal, the CEO of Emami Art foundation to extend a helping hand to keep the artworks in Kolkata center for Creativity. Ms. Richa Agrawal accepted the request not only to keep the art works but she also honored us by organizing the exhibition from 18 th December 2020 to 18 January 2021. My thanks to Prof. Sivakumar, Ms. Richa Agrawal and the team at Kolkata Center for creativity.

Santiniketan University campus was still not open for public till the month of February so the principal of Kala Bhavan at Santiniketan prof. Pankaj Panwar, prof. Sivakumar and prof. Sanjoy Kumar Malik arranged for an alternative option to show the artworks at SSVAD (Santiniketan Society for Visual Art and design) from 19 th February to 3 rd March 2021. I thank the team of renowned artists and art historians at SSVAD for organizing this exhibition within a very short notice.

The process to bring this exhibition Negritude to Goa started on 3 rd January 2019. It has been twenty-six long months of constant persuasions about the journey of 31 artworks by 26 African- American artists.

I thank Shri. Govind Gawde, minister for Art & Culture, government of Goa, without whose support it wouldn't have been possible to have this show in Goa. I thank Shri. Gurudas Pilarnekar, the previous Director of the department of Art & Culture during whose tenure this exhibition was approved. I would also like to thank the present Director Shri. Sagun Velip who approved to organize the show in post-Covid time in the Art Gallery at Sanskriti Bhavan, Patto, Panjim, Goa.

To conclude, I thank each and every one who has contributed towards the success of this touring exhibition, panel discussion to be organized in the gallery.

Neeta Omprakash

A Brief History of NAAHBCU

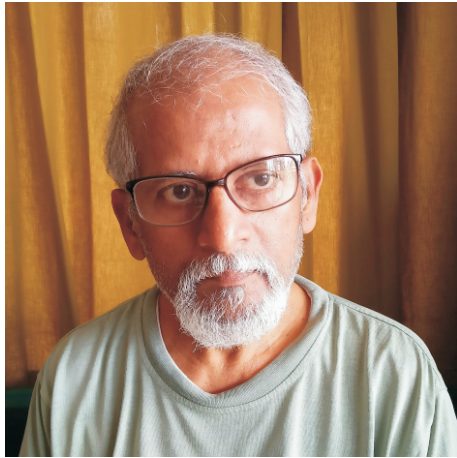
Founded in 1999 the National Alliance of Artists from Historical Black Colleges and Universities (NAAHBCU) mission is to bring Art and Art Education to the forefront, provide expressive dialogue, opportunities to exhibit and educate the populous through the visual arts. The National Alliance of Artists from HBCUs was founded during the summer of 1999 on the campus of Morris Brown College in Atlanta, Georgia by Dr. Lee Ransaw, then Dean of Arts & Letters, and Chair of the Fine Arts Department, and thirteen Charter Members. The first officers of the organization were elected from this founding group: Dr. Peggy Blood (Treasurer) , Chair of Art at Savannah State University and the first African American to graduate with a Master's of Fine Arts from University of Arkansas in Fayetteville; Phillip R. Dotson (Vice President), Professor of Art and Program Director at LeMoyné Owen College in Memphis, Tennessee; Marvette Pratt Aldridge (Secretary), Assistant Professor of Art at Winston-Salem State University in North Carolina; Professor William Anderson, Morehouse College in Atlanta; Professor Hassan Kirkland, Johnson C. Smith University; Associate Professor Charnelle Holloway of Spelman College; Associate Professor Johnnie Mae (Gilbert) Maberry (Historian), Chair of the Visual Arts Department from Tougaloo College; and Assistant Professor Anita B. Knox of Talladega College in Alabama.

In 2002, The National Alliance of Artists held its first major traveling exhibition entitled "Visions From Within" at the James Kemp Gallery at The Black Academy of Arts & Letters in Dallas, Texas. This remarkable exhibit allowed more than 30 member artists to make expressive statements using their craftsmanship, and placed some of them on the national stage for the first time. In 2004-5 the exhibition "Visions From Within" traveled to The APEX Museum in Atlanta, The National Center for the Study of Civil Rights at Alabama State University in Montgomery and the Arthur Rose Museum at Claflin University in Orangeburg, South Carolina. Another important thematic exhibit, entitled "Prevalence of Ritual" traveled to West Virginia State University and to New York.

Members of The NAAHBCU include outstanding artists and educators who have since become the backbone of the organization. Among this group are legends such as the late Benny Andrews, who attended Ft. Valley State College and wrote the introduction to "The Visions From Within" catalog; Dr. Leo F. Twiggs, the first African American Art graduate from the University of Georgia in Athens, Georgia; Dr. William Colvin Colvin, first African American graduate from the doctoral program at Illinois State University and Chairman of the Art Department at Alabama State University for many years. One artist of note, Louis Delsarte, who many critics believe to be one of the most important contemporary African American artists working today. The current list is exceptionally long with more than 70 artists and art educators exhibiting their works. Many NAAHBCU artists have roots in the South and feel strongly about issues that affect everyone such as racial justice, law & order, social welfare, education and Civil Rights. These are dominant issues in the Black community the NAAHBCU has delighted in recent opportunities to visually express deep feelings on these issues.

The Conceptualization of the "Coming by Force: Overcoming by Choice" Exhibit Perhaps the one exhibit that defined the social spirit of NAAHBCU among many was the creation of the powerful slavery exhibit entitled "Coming by Force: Overcoming by Choice." During the summer of 2006 .

Since, such museums as The National Study of Civil Rights, The APEX Museum, The Birmingham Civil Rights Institute, and North Carolina State A & T University in Greensboro and The Beach Institute African American Cultural C in Savannah have showcased notable traveling exhibits such as: "The Quest for Black Citizenship in the Americas," "Civil Rights: A 50 Year Reflection." "Bloody Sunday on the Edmund Pettus Bridge" and "Coming by Force: Overcoming by Choice" , and other major exhibitions at Historical Black Colleges and Universities.



**COLOUR ROOTS IN BLACK;
NEGRITUDE: AN EMERGENCE
IN A
SPECTACULAR SPECTRUM!**

Omprakash

March, 2021

Whatever one knows about white and other colours has learnt it through black (written word) and whatever is known about black is also learnt through black. From darkness to light, black becomes the source, the base, the origin; the source to knowledge and power. All subtractive colours ultimately merge into black. Interestingly, the Chitrasutra of Vishnudharmottara, an Indian canonical text of painting, states black as a primary colour along with the other four: yellow, red, blue and white!

The aesthetic conception of the colour black, that “Black is beautiful”, itself has emerged out of a rebellion. This revolutionary phrase, took the world by storm: the colour black became a statement of pride, freedom and identity. It walked the earth’s ramp with dignity, grace and elan! Historically, an artistic rebellion becomes a catalyst for societal transformation. It affects our perception and prompts a change in the world-view that otherwise we maintain conventionally. It propels the human race towards a newer frontier and suggests a possibility of a dynamically expanding universe from the state of ‘being’ to ‘becoming’.

The present show, ‘Negritude’, an exhibition of African American art along with Goa’s art, is a wonderful and rare event to happen in Goa by the grace of Art and Culture Department of the Government of Goa. It is rare because for the first time African American artists from Historically Black Colleges and Universities and Goa’s artists are presented together making it a spectacular spectrum of colourful art. Add to this, it includes the artists of the Harlem Renaissance, an artistic flowering of the “New Negro” cultural movement in 1920 in New York city. Alain Locke, African American writer and philosopher, transformed “social disillusionment to race pride” which instilled a sense of identity by way of embracing self-expression and celebrating African cultural heritage. In America it established ethnic pluralism and ascertained democratic ethos enriching a broader national identity. America, after all, as anation is a conglomerate of settlers from different regions of the globe; a consequence of ‘diaspora’. “Negritude” thus echoes a melisma of a humankind!

This exhibition brings an array of artistic expressions comprising the works of twenty six African American artists and twenty six Goan artists. The spectrum of vivid colours and expressions, interestingly in its formal assimilations, reflect the articulations of each artist’s interpretation of the concept ‘to be human’. The thematic ground is aptly suitable for the very idea of the exhibition and its relevance to the critical times the humanity is encountering upon.

Artists by virtue of their being are inherently sensitive to the environment outside themselves and within themselves. The *seen* and the *felt* conjoined with the intellectual deliberations is given an expression through their art by way of specific preference to a medium or mediums. The intuitive faculty they possess, facilitates them to see the truth. As Benedetto Croce, the Italian philosopher and an aesthete in his philosophy of art and intuition declared that, ‘intuition does not need the eyes of the intellect, it has the capacity to see the truth on its own without the aid of the intellect’. So, the artists are at the vanguard of social change. Through their work we envisage the truth. They are prophetic in their vision. Their vision leads humanity to embark on a journey of hope and transcendence.

Alma Woodsey Thomas

Howard University,
Washington D.C



(North Carolina A&T State University
—Greensboro, NC.) Henry Clinton
Taylor Collection is pleased to share
this giclee print from Alma Thomas.
By applying the techniques of the
largely male movement of abstract
expressionism, Alma Thomas
approaches a wide selection of themes
in multi-layered and symbolic ways.

Glimpse of Jupiter

Original Acrylic on Canvas, 42" x 38"

Reproduction: Giclee print with archival inks



'Glimpse of Jupiter' involves the viewer in a meditation of form that is sometimes physical and equally spiritual. Thomas believed in the function of the theory, color, and expression fueling an experimentation in the rhythmic patterns within her work. Her use of pattern and color respond to the surrounding natural environment and uses this to focus on the beauty and happiness in the world rather than man's mistreatment of his fellow man. Her work doesn't reference recognizable natural forms. In her 1970 painting, Glimpse of Jupiter, she creates intense meditational moments by means of intervals and omissions, structure and gesture, luring the viewer to stroll through the painting as if he or she is strolling through the rows of a garden of flowers. The subjects are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted. In contrast to her large round format in this composition, she develops a language of staccato brush strokes that do follow logical criteria, but are based only on subjective associations and formal parallels, which incite the viewer to make new personal associations. Her works are multilayered images, in which the fragility and instability of our natural and planetary realities are open to question.

Al Hollingsworth

Howard University,
Washington D.C



Hollingsworth was Born in Harlem (1928-2001) was a founding member of Spiral in 1963. Spiral was an African American arts collective to promote the Civil Rights Movement. He works both representational and in the abstract. Hollingsworth creates paintings and collages that were exhibited at the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art and many more.

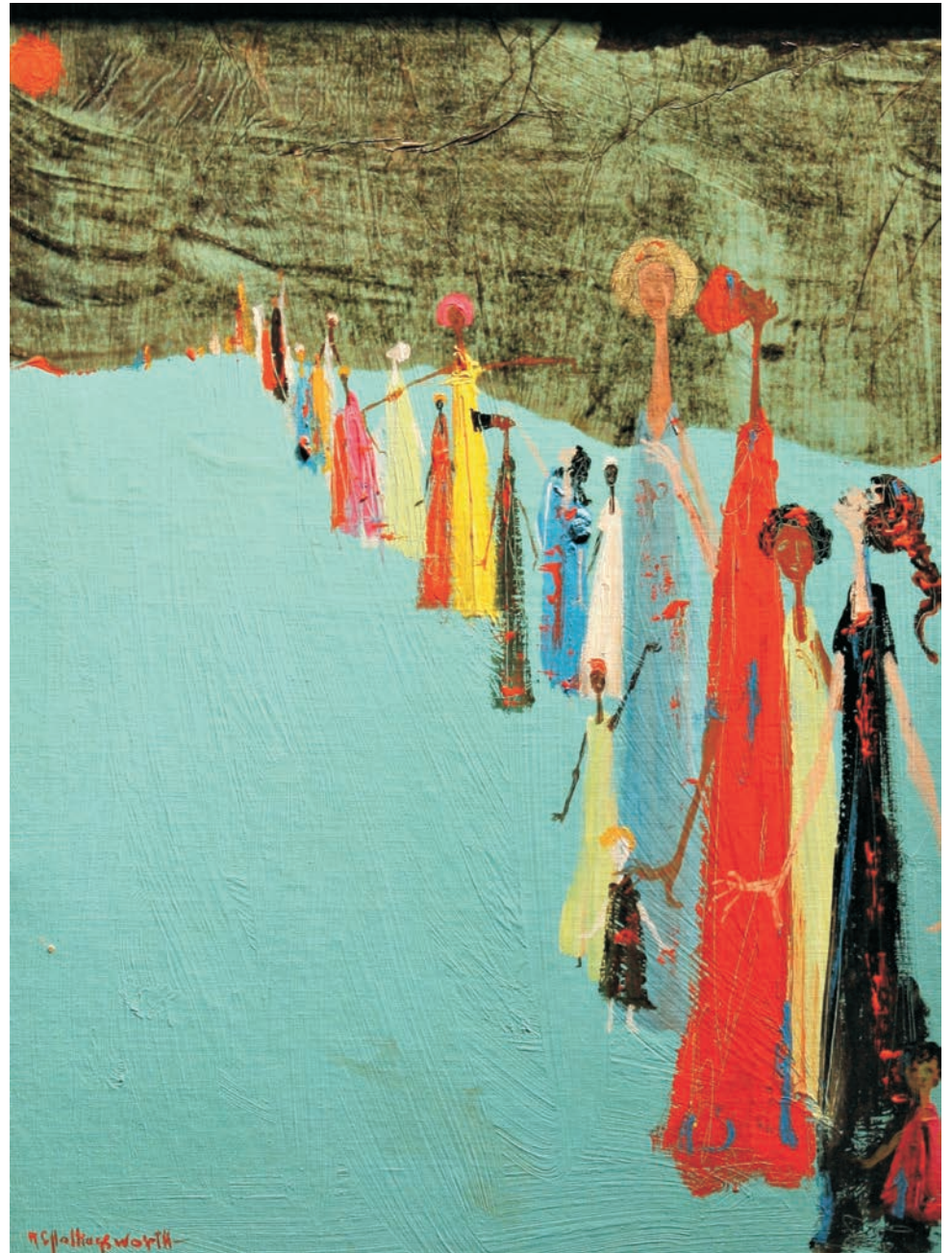
Women's Trek

Oil on canvas

17.8" x 24"

APEX Museum

Collection (original)



Arthea B. Perry (Onalaja)

North Carolina A&T State University,
Greensboro, North Carolina.



Arthea Benita Perry is a lecturer in the Department of Journalism and Mass Communications at North Carolina A&T State University, Greensboro, NC. She is a graduate of Savannah College of Art and Design (SCAD) in Computer Art (Motion Graphics and Video) and Winston-Salem State University, Winston-Salem, NC, Fine Arts (Graphics and Photography).



Yemoja's Cosmic Gates, 1

2-D, Digital Prints on Canvas

size 18 W x 24 L

Yemoja is the ancient mother deity (orisha) of the Yoruba. She is celebrated during women's rites of passage, and governs issues for women and children. She is known by other names such as Yemaya, Our Lady Regal (Cuba), Our Lady Jasna Gora (Poland), Yemanjá (Brazil), La Sirène (Haiti), and the Black Madonna. Yemoja's Cosmic Gates is one of six digital works dedicated to the cosmic energy of female Yoruba orishas, ancestors and women

My art is about inter-cultural communications and education reform, designed to forge new alliances, heal and spark conversation about social issues within the communities I serve. Technology is utilized as an interdisciplinary tool in many approaches to educate.

As an artist, my creative practices start with prayer and entire journey has been one of transformation: research efforts, creative process and the interactions and reactions of those who encounter my work, no matter what form. Relying on the supreme, kinetic energies of the universe and ancestors to direct my path in creating sacred art. Through this process, the dynamics of ancient culture, ritual, religious beliefs, motifs, and cross-cultural relationships are interwoven. Many African-Americans don't realize how interwoven ancient belief systems are throughout the world.

Benny Andrews

Howard University,
Washington D.C.



(North Carolina A&T State University —Greensboro, NC.) Henry Clinton Taylor Collection is pleased to share this giclee print from Benny Andrews: Diva. He is an artist who often utilized a unique canvas collage technique in his socially and politically charged figurative paintings. It is an approach that allowed the artist to explore personal themes and social and racial practices prevalent in the American south.

The artwork "Diva" a woman stands arching back with arms open and palms up. The figure is set up in a composition where the viewer is forced to look slightly up to the subject. The eyes are fixed, the nostrils are flared, and the mouth is open wide, as the singer is holding a sustained powerful sound. The neck out-stretched and enlarged is genius as Andrews gives us a subtle but significant cue to imagine the song being delivered with meaning and soul.

Andrews abstracts the figure in order to deliver subtlety and emotion. This abstraction on the one hand is reductive as representation but it challenges the viewer to examine the painting on a symbolic level.

Benny Andrews armed with this expressive artistic language travelled to Georgia and began working on his Autobiographical Series in 1965. In 1969, Andrew's pushed for greater representation of black artists, curators, and intellectuals within major museums. He worked as a founding member of the (BECC) the Black Emergency Cultural Coalition. The Benny Andrews Foundation was established only four years before he died. The foundation was established to help emerging African American artists gain recognition and established African American artists were asked to consider donating their artwork to historically black colleges and museums. Benny Andrews continued to work as an artist, educator, and activist until he died from cancer. He was 76 years old.



Diva

Original Mixed Media on Canvas, 38" x 24"

1974

Reproduction:

Giclee print with archival inks

Bryan Wilson

Morris Brown College,
Atlanta, Georgia



Bryan Wilson grew up between New Jersey and Georgia. It was in Georgia, at the age of 16, that he began his artistic career. He graduated Magna Cum Laude with a BA in Studio Art with a Minor in Graphic Design from Morris Brown College. In 2015 he got MFA in Drawing/Painting at the Academy of Art University. He is currently showing work at Foster's Frame and Art in Huntersville, NC and Coffey and Thompson Gallery in Charlotte, NC.

"Solomon"

Dimensions 12" by 16"

Medium Acrylic on Arches Oil paper

2018



This piece explores the relationship of melanin to the precious resources indigenous to Africa. Melanated people are the chiefest resource from the Motherland. My aim is to depict Black male's melanin as precious metal by painting in the skin tone in gold, bronze, etc. This piece is a small study wherein I experimented with an approach for a larger proposed piece.

Claude Clark

Talladega College, Talladega,
Alabama.



Claude Clark (1915-2001) was an African American painter, printmaker and art educator. His subject-matter was the diaspora of African American culture, including dance scenes, street urchins, landscapes, religious and political satire. Clark was born on a tenant farm in Georgia and his parents left the South for a better life in Philadelphia during the "Great Migration." During the Great Depression he worked for the Works Progress Administration (WPA). "Freedom Morning" is a transparent watercolor done on paper in 1941 showing how all black Americans from the military to the educated and the domestic workers celebrated this victory.



Freedom Morning

Water Color

18 x 30 in

1943

APEX Museum Collection (original)

Cleve Webber

Alabama State University
Montgomery, Alabama.



Cleve Webber is a tenured associate professor of Fine Arts, Graphic Arts, and Gallery Director for the Warren/ Britt Gallery and Curator for the National Center for the Study of Civil Rights and African American Culture at Alabama State University. Exhibitions include various solo and group shows nationally and internationally since 1973.



Tribute to Gregory Hines,

Medium: Acrylic on Canvas,

Dimensions: 18" x 22".

My work is inspired from the exploration of the human figure, emphasizing the illusion of motion. "Tribute to Gregory Hines" focuses on dance as a subject that has been expanded to include the fragmentation of the body moving through space and time. The depiction of the figure made from multiple lines, overlapping shapes and a variety of colors within a horizontal format represents the energy of the dancer. The multiplication of the image represents a futuristic approach that leads to the metamorphosing of the composition. This visual presentation represents a sense of the dancer's soul and spirit that transcends a new beauty of speed.

Clarence Talley Sr

Prairie View A&M University,
Prairie View, Texas



Dr. Clarence Talley, Sr. was born in Pineville, Louisiana and studied at Southern University, Louisiana State University, Houston Graduate School of Theology and the Master's International University of Divinity. Talley is Professor and Director of Art at Prairie View A & M University, Prairie View, TX where he has enjoyed over four decades of educating young minds.

Thank You_Dr. King

8.5 x 11

Mix Media Collage

1989



To evoke respect, to admire, to inspire and to educate has been the purpose for which Dr. Talley creates much of his artwork. The two works included in this exhibition pays tribute to the greatest leader to rise out of the masses of humanity---Dr. Martin L. King, Jr. King spoke to the world through the language of non-violence and with the power of a modern day John, the Baptist. Subsequently, many of the walls surrounding race relations, social and economic justice have come stumbling down. Dr. King gave his life in pursuit of a dream that included all of God's children, the helpless, the hopeless, the homeless, the haves and the have-nots. "I May Not Get There With You" and "Thank You Dr. King honors his life, legacy and most of all his sacrifice."

"Helping students, stated Dr. Talley,"understand themselves through art enables them to also understand other people, other cultures, and the many dynamics that make up our world. What better way to do this than through the visual arts."

Deepak Rama Shirodkar



I completed my MFA in Painting (2013-15) and MFA in Art History & Visual Studies (2016-18) from S N School of Arts & Communication University of Hyderabad Telangana-India. BFA (2008-12) from Goa College of Art. Over these years I have been part of many group shows & camps and had one solo exhibition. The regular participation made the long list of achievements but some important mentions are as follow: my work was Awarded an honorable mention at Visual Arts Award 2018 organized by Fundacao Oriente Panaji - Goa. I was awarded- Late Dr. Pedro Cabral Adao Promising Artist Award 2015-2016 by Art chamber- Galeria de Belas Artes, Calangute Goa. Two recent participations are 1- Exhibition of selected artwork for Visual Arts Award 2020 organized Fundacao Oriente Panaji - Goa. 2- Hyderabad Literary festival 2021, online exhibition curated by Atiya Amjad. All these exhibitions and participations enabled my works to be part of many private art institutions collections. I am currently working as an Assistant Professor in Goa College of Art.

"Balance" -This is one of the frequently painted /recurring composition which I have done in different mediums and in subtle variations. I believe every image is the reflection of a maker's psych. This allegorical image holds the same idea but in more direct manner with these all used element as symbols. It portrays the self struggle and a conscious effort to balance the self thought. As a slave of self desires we follow, at a same time there is a strong rebel within self against these desires. There is a constant churning going on within and the proper balance of two help to achieve the wished fruitful outcome.

Balance

24 x 32 cm

Watercolor and natural pigment on paper
2020-21



Dennis Winston

Norfolk State University,
Norfolk, Virginia



Dennis R. Winston is a Virginia artist and educator. He has served on the faculties of the Virginia Museum of Fine Arts, the Visual Arts Center of Richmond, Virginia Commonwealth University, Virginia State University and the Governor's School of South Carolina. He retired as the Coordinator of Arts Education and the Humanities Center for the Richmond Virginia Public Schools.



Going Home, Woodcut, 3.710 x 2.58, 2002

My primary medium is the woodcut print. The woodcut allows me to use direct, bold, black and white imagery to create works that reflect both my social and aesthetic needs. My purpose is to capture the essence of my subjects and at the same time make the surface marks interesting to the eye. I want to provoke thought from the viewer and reveal in my human subjects something of their character and the spirit that sustains them. I observe the world around me and attempt to look for inspiration from a variety of sources. My images are quietly emotional and rooted in the African -American experience but are universal in their appeal because they are actions and experiences that are part of all human experience.

This image is entitled "Going Home". This print depicts an isolated moment that allows the simple act of riding the bus to become more historic than an ordinary daily bus ride home. The composition captures a certain mood and cadence of daily life. The active participation of the viewer can bring a personal experience or memory alive from the work and can create a new or different reaction other than what the artist intended. I thought about the memory of the "Freedom Riders" when I created this print and how

Diptej D. S. Vernekar



He has MFA from S N School of Arts and communication, University of Hyderabad. He has participated in several group shows in Goa, India Art Fair Delhi, Kolkata, Mumbai, Kochi Muziris Biennale, Hyderabad, National exhibition by Camline Art Foundation and by 'Artnext' at Delhi, Hyderabad, Kolkata. He has won the award given by Forbes India, State Art by Kala Academy, Fundacao Oriente Jury award, Inlaks Fine Art Award, Silver Award by Prafulla Dahanukar Art Foundation, Kala Sakshi award. He was selected for residency by Khoj Peers and Piramal Art Residency Cycle 2. He has attended workshops by West Zone Cultural Center and Department of Art and Culture, Digital workshop by Wimbledon college of Art, University of Arts, London; Delhi College of Art. He has participated in collaborative project with theater students in S N school, Hyderabad. Collaborative project for City Corporation of Panaji.

Drawing is based on meaningless forms. This is an attempt to find meanings in nameless spaces.



Untitled

charcoal on lampshade paper
40 x 30 cm
2020

Elizabeth Catlett

Howard University,
Washington D.C



Elizabeth Catlett (1915-2012) was an American and Mexican graphic artist and sculptor best known for her depiction of the African-American experience in the 20th century which often focuses on the female experience. "Lovely Twice" was one of Catlett's experiences. She states that while she was living in Mexico, this young Black girl came to visit her. She was so taken by her natural beauty that she created this work and named it twice.



Lovely Twice

lithography

1915-2012

16" X 23"

APEX Museum
Collection (original)

Francis Desouza



He has graduated from Goa college of Art. He was among the earliest batches of students who had the guidance of well-known artist Laxman Pai as their teacher. He has participated in several group shows in Goa, Mumbai, Bangalore, Delhi and Germany. He had participated in India Festival in Germany. He had solo shows in Goa and Delhi. His works are in private collection in India and abroad.



Flower power: The new vaccine.
Pen and ink with watercolour.
10.5" x 14.5"

Hanuman Kambli



Hanuman Kambli is one of India's foremost printmaker and painter. He taught at the Goa College of Art from 1983- 2018. He is the recipient of several awards and scholarships at national and international level. He is the recipient of Charles Wallace scholarship 1994. He was at Western Michigan University, USA as a Fulbright scholar; at Lincoln University in England and Central TAFE, Australia as Artist in Residence and was an International Visiting Scholar at Montclair State University in USA. His works are exhibited in India, Egypt, Brazil, Cuba, Japan, Germany, Bulgaria, Macedonia, Spain, Poland, Norway Taiwan, Portugal, UK, USA, Bangladesh, Sri Lanka and Australia. He was a juror for the Seventh Bharat Bhavan International Print-Art Biennale 2006 at Bhopal, India. His works address his personal experiences of Mythology and Indian philosophy.

Untitled

Pen & Ink, Acrylic On Paper
21 X 26.5 cm
2020



Jacinta Lobo



The world we live in is a stepping stone to a more beautiful reality beyond - a world of mysticism.

having a training in graphic and a fine arts background, my works explore the everyday forms in mystical surreal surroundings, with elements of animal and human imagery. They are occult renderings of the mortal life, standing at the intersection of astral and after life.

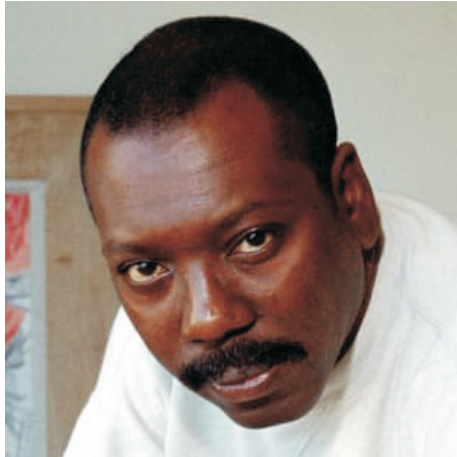
Have taken part in group shows in many places in India. Works in private collections in India, Middle east and Europe.

This painting speaks of the magical moment of the conjoining of two humans into one , irrespective of colour, race or creed, giving way to a surreal background of the flora and fauna enthralled into the magic of 'the embrace'.
The world is in dire need of a hug.
Embrace it.



The Embrace
Acrylic on canvas
2021
30 X 40 cm

Jacob Lawrence



Jacob Lawrence (1917-2000) was an African-American painter known for his depiction of African-American everyday life. Lawrence was born in 1917 in Atlantic City, New Jersey, his family moved to Harlem in 1930, where he came into contact with some of the most creative and influential artist of his generation. He was able to benefit from the previous decade, the remarkably creative period known as the Harlem Renaissance. Before he was twenty years old, Lawrence had developed a powerful, concise style that became his signature style that led to Lawrence becoming a nationally known figure virtually overnight throughout the USA museums and within a decade after was an international respected sought after artist.

One of his many of most famous works created when he was 24 years of age was *The Migration Series*. When it was shown at New York's Downtown Gallery in 1941 became the first African-American to be represented by a New York gallery. Fortune magazine published a lengthy article on the series that reproduced twenty-six of series' sixty panels, and the entire series was purchased jointly by the Museum of Modern Art and the Phillips Collection. During the 1950s and 60s, Lawrence's work was characterized by stylistic experimentation and everyday imagery. In the late 1960s, he returned to a more straightforward style and optimistic outlook. In 1971, Lawrence was offered a permanent position teaching art at the University of Washington, and he and his wife, artist Gwendolyn Knight, moved to Seattle.



Windows, silkscreen. Original dated 1977

Image (Giclee print) 32" x 26.13" Collection of Dr. Peggy Blood

Johnnie Maberry

Tougaloo College,
Tougaloo, Mississippi



Johnnie Mae Maberry is a 30 years, tenured professor of art at her alma mater Tougaloo College located in Tougaloo, MS. She is also co-director for Tougaloo College's Institute for the Study of Modern Day Slavery. Maberry is a proud parent of four children; and proud "Granny" of ten grandchildren. She believes that the visual artist through her work can effect positive changes in ways that help to make this world a better place for all.



First Ladies of the MB Church,

16" x 20"

2001

The works featured in this exhibition are a humorous representation of service in the traditional southern Baptist church. It reflects the textures of old time religion; flashy hats and dresses of the first ladies of the church and the innocence of sweet children as they parade into the sanctuary from their respective Sunday school classes. The small 16" x 20" paintings give a larger picture of African American worship service in the deep south of Mississippi. These types of scenes are still replicated in this 21st century. The three-dimensional textural effect invites the viewer into the compositional space.

Julio De Souza



He has graduated from Goa College of Art. He has participated in group shows and art camps held in Goa, Jaipur, Delhi, Mumbai, Chennai, Shimla and Dubai.

I try to explore new area of expression and reflect upon the restless state of mind which is constantly shuttling between extreme thoughts and ideas. Art can be a form of communication between people to focus on common issues for the betterment of humankind. Art informs us and makes us think beyond our everyday life or activities, gives joy, satisfaction and above all inspires us to think out of the box.



Garden
Mix Medium on Paper
9"x13"
2021

Kevin Cole

University of Arkansas,
Pine Bluff, Arkansas



Mr. Cole resides in Atlanta, Georgia. He is a graduate of University of Arkansas at Pine Bluff, a historical black college and university. Cole holds advanced graduate degrees from University of Illinois at Urbana, from Northern Illinois University. Cole has over 67 awards in art: 28 fellowships and grants, and 51 teaching awards. He has exhibited in more than 470 venues across the USA, Europe, and Africa.



Between Rhyme and Reason II

Bronze

5" X 20" X 3"

2013

When I turned eighteen years old, my grandfather told me about a tree on his property where African-American men had been lynched by their neckties on their way to vote. The experience left a profound impression. I am personally tethered to this inescapable memory. 'Blanket series', these works were inspired by a tapestry exhibition at the Denver Museum in 2004, the show explored the use of blankets and how we used them. Maybe to keep us warm, maybe for spiritual use, maybe as a ballot for selecting public officials. Though one still may find hints of the symbolism of the necktie shape as well as the scarf shape these works take on a human presence without human form. Music continues to play a vital role in the work suggesting the relationship between sight, sound and color, yet continuing to be a sound board of human experiences. In the blanket series the vertical shape seem to impose a visual order to the physical environment that lends itself to explore three dimensional space that may lead to totems. This allows the artist to integrate space with form, shape and environment.

Lee Ransaw

Morris Brown College,
Atlanta, Georgia.



"Heading North" portrays a young black man who has quietly collected his wife, child and all that they can carry. They steal away during the night towards the train station that will take them North. They seek a way to escape the constant abuse and discrimination that they faced while living in the deep South. This family becomes part of the 2 nd "Great Migration," an exodus of more than one million black families who left the South during the 1940s to find a better life in Northern States. This painting mirrored the experience of the artist's own family who left Arkansas in the 1940s and moved to Chicago, what was at that time called "The Promised Land." Everyone who came to Chicago was promised jobs in the steel mills, factories and industry which helped support efforts to win World War II.

Heading North

Apex Museum collection

21" x 30"

1979



Liesl Cotta De Souza



Liesl Cotta De Souza has attained her B.F.A. (Painting) Degree from Goa College of Art, Bombay University, Bombay. She has been actively involved in the Art scenario in Goa and elsewhere since 1989. Liesl has a distinguished medium she works with and has had numerous Solo Exhibitions in the Country which have been well received. She has also participated in numerous exhibitions at the National and International level. On invitation she has participated at various Art Camps and Workshops. She lives and works from her residence in Miramar Goa.

I do not need to be prompted to interpret the work because it is a visual delight wherein I have portrayed the selfless sacrifice of life through the feminine form.

Footprints In Time
39 x 16 cm
Painting In Thread
2020



Loretti Pinto



Has Master's degree in Printmaking from M S University, Baroda. Presently working as assistant professor at the Goa College of Art. She has participated in several National and international art exhibitions, to mention few - 7th & 8th Bharat Bhavan International Print Biennial India; 48th & 55th National Exhibition of Lalit Kala Akademi Delhi; 29th National Exhibition of contemporary art by South Central Zone, Nagpur; Regional art exhibition by Lalit Kala Akademi Chennai. She has participated in group shows curated by Neeta Omprakash, Hanuman Kambli, Sumesh Sharma, Vivek Menezes, Viraj Naik and Suresh Jairam. She has participated in art camps organized by WZCC Udaipur, SCCC Nagpur and directorate of Art & Culture, Goa. She is the recipient of scholarships given by ministry of HRD and Lalitkala Akademi. She was awarded silver plaque at 71st all India art exhibition Amritsar. She has won 2nd place at 83rd Annual All India Art exhibition. She won Best artist's award at the State Art exhibition Goa.

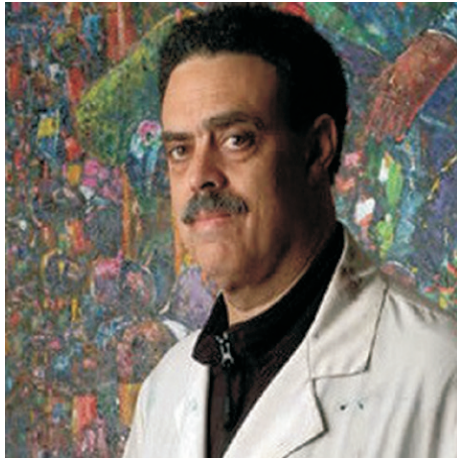


Kazukoddem
soft pastels
35 X 27cm

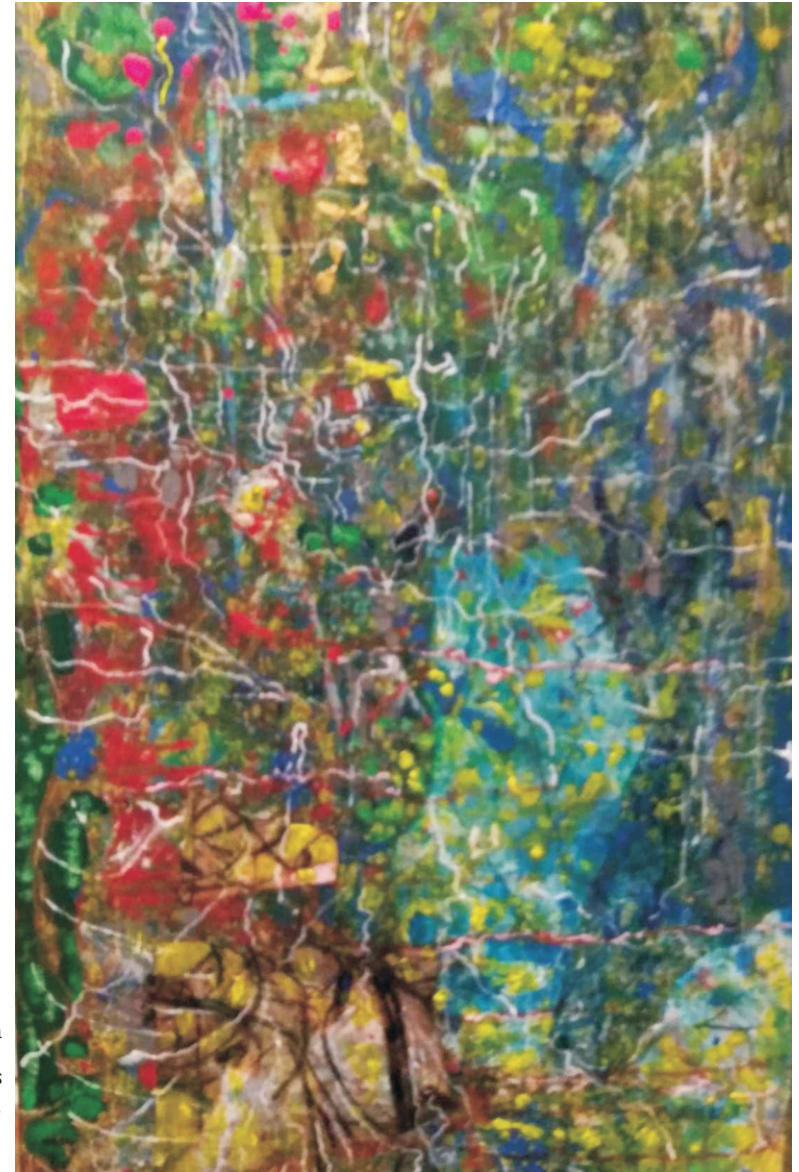
The cashew is an iconic Goan fruit it's an integral part of the Goan identity. Cashew tree has been a cash crop as well as a tree that helped protect our hills from soil erosion . For centuries it has provided stability to the ecosystems on our hills. Our Goan villages have landmarks that are known and identified by the names of our local trees. Every village has an orchard or a ward or the village market areas or public squares or avenues, known by the names of trees such as Kazukoddem, Voddakoddem, Chinchekoddem, Ambeani, Maddani etc. In the village of Bambolim where an intersection road along the highway leads into the village of Curca, there is a busstop known as Kazukoddem. Most people traveling along this route by bus will be very familiar with this name 'Kazukoddem ', as bus conductors are always announcing its arrival . Although many of our hills and villages are being denuded of this precious heritage, there are many villagers striving hard to preserve it too.

Louis Delsarte

Morehouse College,
Atlanta, Georgia



Louis J. Delsarte is known for his "illusionistic" style. He is a painter, muralist, printmaker, and illustrator. From this experience, as well as from his knowledge of African history and culture, he has drawn much of the inspiration for his art. Delsarte is now a professor of Fine Arts at Morehouse College in Atlanta. Delsarte's work has been featured in solo and group exhibitions at museums, galleries, and other venues throughout the United States, including the Studio Museum in Harlem, the Metropolitan Museum of Art in New York, the Schomburg Center for Research in Black Culture in New York, the Bodley Gallery (also in New York), the California Afro-American Museum, the Camille Hanks Cosby Museum at Spelman College in Atlanta, Georgia, and the Howard University fine arts gallery. In 2001, Delsarte's work was included as part of a national traveling exhibition entitled "When the Spirit Moves: African-American Dance in History and Art". Delsarte has completed several large public mural for cities of Atlanta and New York City August 2005 the United States Postal Service issued a stamp featuring a Delsarte painting. The stamp depicts the march from Selma to Montgomery, Alabama, taken from a Delsarte painting created in 2000.



The Garden
Acrylic on canvass
24"x 48"

The Garden is layered look, enlivened with rapidly executed strokes in strong colors, The technique reflects a concern for synthesizing the chaotic, unpredictable, irrational aspects of art-making with the tradition of making disciplined, representational images.

Manjunaath Naique



Manjunaath naique is based in goa. He has done B.F.A from Goa Collage of Art. He has participated in some important Art shows in Goa, Mumbai, Chennai, Kerala, Bhopal, USA and Italy. He has participated in workshop designed by Marina Abramovich in Greece. He loves working with live models, doing erotica, interactive art installation, graffiti and body painting. He believe in taking first step towards big dreams without any fear of braking boundaries.



Mind's Eye
21" X 10.5" X 21"
Mix Medium
2021

This work is an interactive art installation to make spectator think and create one's own world or drawing by feeling art Objects inside the T.V set without any visual. This work gives the spectator a unique opportunity to touch art work, feel and imagine different shapes, forms, colors and composition and create one's own story and express it on the Paper.

Marcella Muhammad

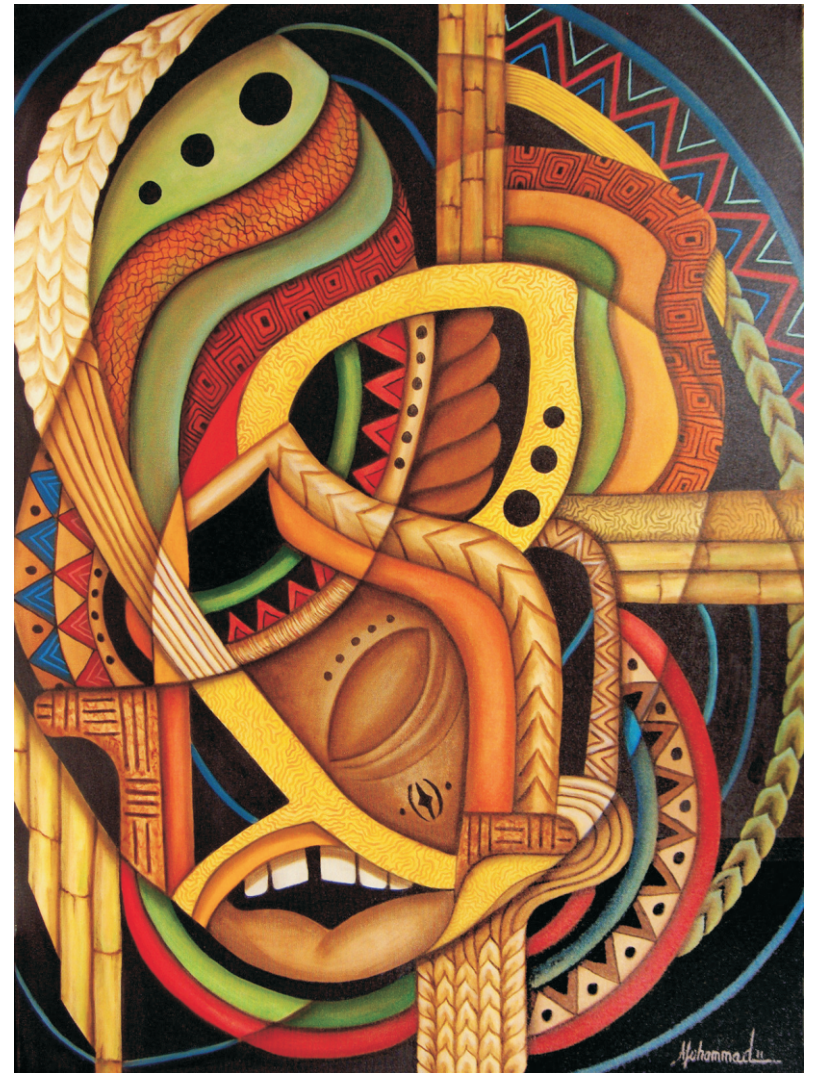
Alabama State University Montgomery,
Alabama. (resident artist)



Marcella Hayes Muhammad is an award winning published international fine artist, author and designer. She paints primarily in oils and is recognized for, intricate detail and vibrant colors. Her work reflects choices of culture, current events, history, emotions, and science. Her main focus is on her signature style of Plastic Space abstraction which was inspired by Pablo Picasso and his style of cubism.

I am best known as a narrative artist and my work explores the relationship between critical theory and emotional relationships. I prefer using my favorite medium of oils on canvas. I keep a focus on world events, research and the environment to explore ideas and produce statements within my art. I have a series of paintings that explore the relationship of ancient masks from around the world using artistic license to portray them.

The painting titled Maruvian Harvest Mask is a statement on the world crisis for hunger and the need to work out a way to feed the world. It was inspired by an ancient mask from Indonesia. The intricate designs surrounding the face gave me the idea to incorporate harvest materials such as wheat and sugarcane. I have added other cultural components for added balance to the composition and the final negative space that I incorporate into most of my abstractions represents the endless universe.



Maruvian Harvest Mask

oil on canvas,
30' X 40" X 1"

2019

Marvette Pratt Aldrich

Winston-Salem State University,
Winston-Salem, North Carolina



"As a black female artist, I like to explore the psychological and social impact of racism, sexism, injustice and ignorance as it relates to black women and women in general."

Marvette Pratt Aldrich received a BA in Art Education and an MA in Educational Media from North Carolina Central University. She later received an MFA in studio art with a concentration in painting and drawing from The University of North Carolina At Greensboro. She is a board member of Piedmont Craftsman in Winston-Salem, NC and the National Alliance of Artists from HBCUs where she serves as a treasurer.



Building sandcastles at the beach

watercolor

16" x 19 1/4"

2017

This painting is significant to me because it is a scene of my daughter at the beach (Myrtle Beach, South Carolina) a beach where I was not allowed to go when I was of her age because I was African-American. This was the law at that time. Her expression belies any of the tragedy of an earlier time. Her concentration is totally on what she is building. Innocence- which is as it should be.

Naini Arora



Naini Arora is a visual artist working in drawing, printmaking and photography. She is a doctoral candidate at CEH, IIT Hyderabad. She has held exhibitions at national and international venues, recent being, a solo show in 2019 at Goethe-Zentrum Hyderabad. She is a faculty member at Srishti Institute of Art, Design and Technology, Bangalore. She works and lives in Bangalore and Goa.



Re-served

Mixed media on paper

January 2020

29.5 x 29.5 cm

On the table, while-eat,
Viol-ate humanity.
On the plate, fork and knife,
Hands not dirty.

Nirupa Naik



Nirupa Naik is a painting graduate from University of Bombay. She has to her credit ten solo shows and has participated in artist camps and group exhibitions in Goa, India and abroad. She has received nine state awards, Goa State Award for Painting in Kalanand Art Contest, Prafulla Dahanukar Art Foundation award, Goa State award ,Viswashanti International Award. She had participated in All Goa Exhibition Organized by Menezes Braganza Institute Panaji – Goa. She has worked at Kala Academy as Member of Advisory Committee for Visual Art. She was Felicitated by Nirthiyalaya and Thruvaiyar Tamilayya Kalvikazhagam & Avvai Trust and Somani, Inner Courtyard Mumbai. Her works are in several private and public collections in India and abroad.

Women have been facing a lot of discrimination in the society for years. The woman bears all suffering yet is strong enough to rise above it all. She has created an aura around her to protect others so that they don't go through the things that she already has. She has embraced truth, non-violence and kindness and set out as a beacon of light with the objective of humanitarian welfare.



Supreme human
Mixed media on paper
20" X 24"
2019

Peggy Blood

Savannah State University, Savannah, Georgia.



Peggy Blood Ph.D. is a Distinguished Professor at Savannah State University. She directs the Confucius Institute at Savannah State University, Savannah, Georgia and is the President of the National Alliance of Artists from Historical Black Colleges and Universities (NAAHBCU). Dr. Blood has written several educational articles and books, her most recent book (shared authorships) is "Below the Surface, Ethnic Echoes in America's Modern and Contemporary Art" and author "Introduction to Art: Design, Context, and Meaning (2018). Dr. Blood has an international reputation as an artist. Her works have been featured in galleries and museums throughout the United States and abroad, particularly in Africa, India, Asia and in private collections. Selected art works by Blood have been housed at US embassies in Addis Ababa Austria, Ethiopia and Georgetown, Guyana. Her work is part of the permanent embassy collection in Monrovia, Liberia. Blood's art was selected for exhibition and featured in The National Public Radio's (NPR) collector's annual calendar.

Blood's work is a catalogue of experiences from her environment and travels. She uses brilliant colors from the palette of primaries and secondaries. 'Passing Through' depicts the great vast marsh in the south.

Passing Through

72" x 60"

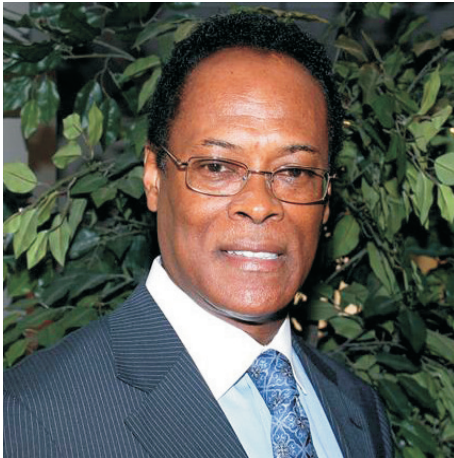
Oil & mix media on Canvas

2017



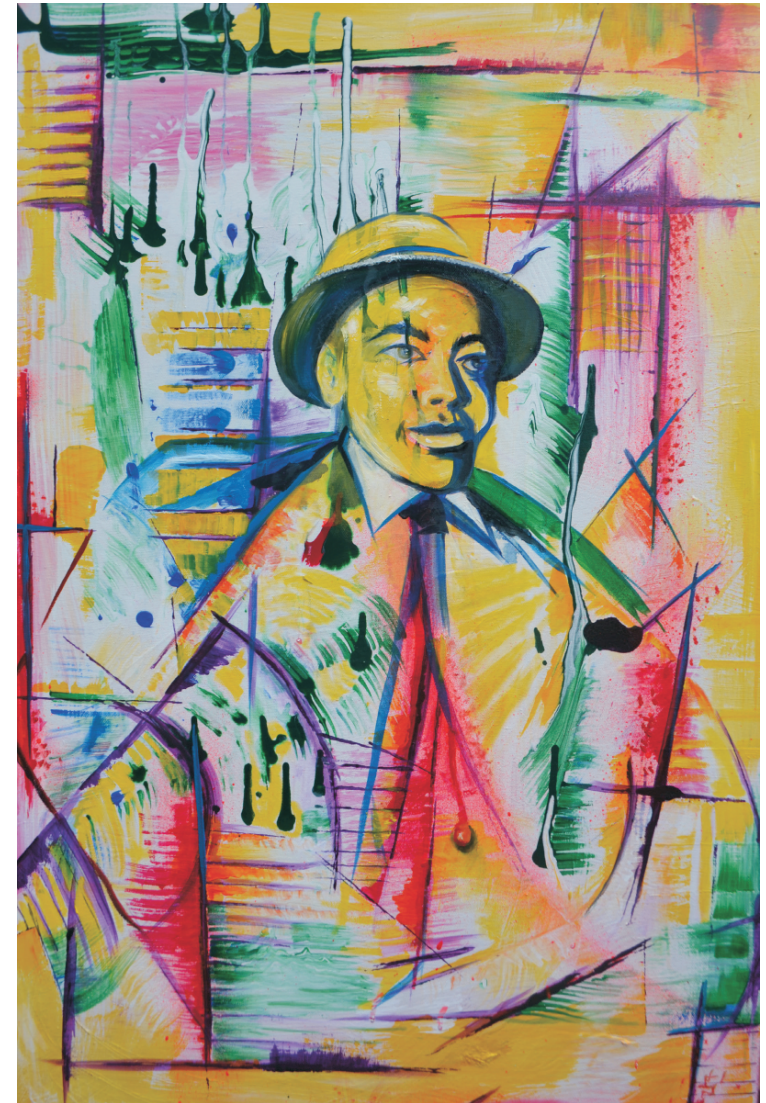
Philip Dotson

La Moyon-Owen College,
Memphis, Tennessee



Philip Dotson serves as Chair of visual Arts at LeMoyne-Owen College. He holds a Master's of Fine Arts from The University of Mississippi under the tutelage of James Brunson, a painter, and Charles Gross a sculptor. Dotson holds a Bachelor of Science Degree in art from Jackson State College where he studied under Lawrence A. Jones. Professor Dotson has spent many years as a professional artist and as a guest curator for special exhibitions at the University of Memphis and the Memphis Brooks Museum of Art.

The weight of Western Civilization rested on the shoulders of this 14 year old African American boy who was brutally abducted and lynched in Money, Mississippi on August 28, 1955. He was accused of whistling at a white woman and making unwanted conversation that she stated was offensive to her as he tried to get her attention. Till was the first of three African American men whose destruction of their lives changed the face of America. Till's death was first, then Medgar Evers in 1963 and Dr. Martin L. King in 1968 which was the third death by destructive hate driven murder that propelled the modern Civil Rights Era into existence. It is written " without the shredding of blood there can be no forgiveness of sin." This was discussed by Emmitt Till's mother in a video interview after many visits to her son's grave site and having experienced a spiritual awakening. The art piece that I have created expresses the feel of the river flowing along toward the muddy Mississippi River, the use of red representing the shredding of blood and green representing the bushes and trees on the banks of the river. The water is expressed in a melancholy fashion showing the flowing of the blood that stained the river water.



Influence of the Life of Emmitt Louis Till

Oil on Canvas

24" X 36"

2019

Prashant Nageshkar



Graduated from Goa College of Art in 2005 and completed higher studies from M.S. University, Baroda in 2008. Participated in 13th International French Biennale, International Prints Biennale, Bharat Bhavan, Harmony Art Residency and various other art camps and workshops. Displayed works in several group shows. Won Bendre Husain Scholarship 2009, State Art Award for the years 2002, 2004 & 2007. Lives and work in Goa.

My art practice deals mainly with drawings. I explore the new mediums taking references from day-to-day life. Through my works I try to create an unreal world consisting of human, animals, birds and other imaginary forms. The works become the point of interaction between the mundane & the imagined world for the viewer. This particular work is contemplation of what we are experiencing in our own motherland where we have issues such as intolerance, dictatorship, freedom of expression & so on...



"no title"

graphite & spray on paper

21 cm X 30 cm

2019

Querozito De Souza



Querozito De Souza attained a Masters Degree in Printmaking from Kala Bhavan, Visva Bharati University, Santiniketan, West Bengal. He has been a recipient of various Grants / Fellowships and Awards at the State and National level, and also been a Lecturer at the Goa College of Art. He has had numerous Solo Exhibitions and works been represented on invitation at various National and International Exhibitions. Querozito has been actively involved in art activities and also been on the Visual Art Advisory Committee of the State Academy. He has been invited to participate in various painting and printmaking workshops throughout the country. He now works as a freelance painter and printmaker from his studio at Miramar, Goa.

**It's about
transcendence of
identities, unfolding
layers beneath
every sheathe. The
masked silent
spectator and thus
existence is
suddenly
questioned.**

'Identity Crisis'
32 X 22 cm
Ink On Paper
2020



Rajan Shripad Fulari



He has done M.F.A. from M.S. University, Gujarat. He also studied Film Appreciation from FTII, Pune. His works have been exhibited in Portugal, Italy, France, Germany, Scotland, London and India.

He has to his credit more than 15 prestigious awards in various categories including Yuva Surjana Puraskar by Govt. of Goa, a National scholarship & Junior Fellowship from Govt. of India, National Award from Rajasthan Lalit Kala Akademi, AIFACS Award, New Delhi.

He was awarded artist in residency by Fundação Oriente (Goa) for Portugal & British Council (Mumbai) for Scotland. He has also curated, coordinated and conducted many workshops and camps.

His works are in the collections of several private and public collections in India and elsewhere. He served as a lecturer at Goa College of Art for six years and Graphic Designer with Goa Doodardshan. For 11 years he was in charge of Print-Studio, Ghadi and recently he served as Secretary, Lalit Kala Academy, New Delhi.



Fathom Stories of Purity

Intaglio

33" X 29"

2020

This print is a combination of two plates, done in the intaglio process of Etching. Dusty colors reflect the age-old schools of thought and their historical values. I believe the melodious sounds of Sunaparanta Goa or the golden bell are equally important in the shadows of the truthfulness of Gandhian thoughts and the purity of delicacy of Flower.

Rajeshree Thakker



Graduated in visual art from the Goa College of Art. She is the recipient of Reliance-Harmony award for Emerging Artist, Lalit Kala Academy's Millennium art award, Institute Menezes Braganza award, Kala Academy State Art awards. She has participated in several group exhibitions and art camps in Goa, Mumbai, New Delhi, Kolkata, Hyderabad, Odisha, Cambodia, Germany and Hongkong.

Trajectory Of An Identity

Mix Media Object
19"x13"x8"
2020



An all-encompassing empathetic consciousness, integrating the whole spectrum of what life offers and continually evolving - is how I define being human. But this definition falls apart when held against the backdrop of what's happening in the world today: climate change, authoritarianism, brutal nationalism, caste and race oppression and ever present patriarchal systems - the centre imploding in slow motion as we spiral into decay and death. How does one address this? Sri Aurobindo, mystic and seer suggests that "when we have passed beyond individualising, then we shall be real persons. Ego was the helper, ego is the bar." (Emphasis mine). Thus my work titled 'Trajectory of an Identity', is an interactive object about what identity can mean and how real a person can be (become). It juxtaposes the essence of The Second Coming, that apocalyptic poem by W B Yeats with a self-portrait, interrogating in the process what it means to be human in an increasingly inhuman world.

Ramdas Gadekar



He has done his graduation from Goa College of Art. He has participated in several group shows in Goa, Hyderabad, New Delhi, print Biennale Bhopal, mini print Biennale in Mexico, International Art Festival at Sejong museum of Art, South Korea.

Under The Skin

Graphite/charcoal & acrylic on paper,
19 cm X 19 cm
2020



Racism or racial discrimination has been practiced all over the world since time immemorial. All humans all over the world have been fighting each other on the basis of gender, physical appearance, religion, caste, color, creed, language, social cultural or National ethnicity etc.. Weather this behavior also exist in animals or just in humans or is it natural behavior, or a result of a developed mind, all these are debatable questions. But one thing is certain that such discrimination among humans have always created turbulence all over and it is high time that as 'thinking being' we realized that apart from all the superficial differences that deep under our skin we 'Humans' are the same.

Ricky Calloway

Fort Valley State University,
Fort Valley, Georgia



Ricky Nelson Calloway was born on March 2, 1960 in Lafayette, Alabama. Since 1998, he has risen to the rank of full Professor of Art at Fort Valley State University where he continues to participate in exhibitions regionally and nationally. He gives workshops locally and nationally in the concentrated areas of painting and printmaking. He has exhibited through out the USA.

It is estimated that twenty percent of the enslaved Africans brought to the United States were artisans. These artisans, freed and enslaved, were responsible for most of the U.S. early creativity stages, such as engraving, printmaking, quilt making, architecture, carpenters and potters. During the anti-bellum period, there were a few fine artists who arose to national prominence in a hostile and racist environment, such as Mary Edmonia Lewis, Edward Bannister, Robert S. Duncanson, and later after the civil war, Henry O. Tanner. After physical enslavement was abolished, our ancestors rekindled spiritual and creative connections with their African ancestors in the 1920s through visual and performing arts. This unique era is known as the Harlem Renaissance. Because of these Pioneers, my spiritual characteristic as an artist is mainly due to these magnificent artists of the Harlem Renaissance, such as Aaron Douglas, Augusta Savage, Archibald J. Motley, etc. Due to their sacrifices, I'm where I am today because of artists like them paved the way for artists like me and others to have opportunities to live successful lives as professional artists and educators. Therefore, this painting was created to give homage to scholars, writers, musicians, artists, singers, actors, and dancers.



Pioneers of the Harlem Renaissance

Oil Paint on Canvas

67" x 43"

2018

Roymeico A Carter

North Carolina A&T State University
Greensboro, North Carolina.



Roymeico A. Carter, MFA, is an Associate Professor of Graphic Design and the Director of the Visual Art Program in the Art Department of North Carolina A&T State University. He graduated with a MFA in Graphic Design at Pennsylvania State University. Having studied and worked in art and advertising practices he often draws from his graphic design background for inspiration in his studio art practices. His work uses a mixture of digital techniques including collage, drawing, xerography, stenciling and typography. He has been an active graphic designer of print, interactive, and motion-based media for over 20 years. He has had solo shows nationally in New York and internationally in Montreal and Spain. He teaches courses on graphic design, digital media, visual literacy and theory, and social criticism. He has published and presented on advertising, media literacy, graphic design education, art education, gaming, human computer interaction, and graphics computer animation.

Roymeico Carter makes calligraphic drawings, paintings and media art. By demonstrating the ubiquitous lingering's of a 'corporate political world', Carter explores language. Transformed into art, language becomes an ornament.

This series of drawings focus on the inability of communication to fully visualize the complexity of reality, the attempt of dialogue, the dissonance between form and content and the artificial constructions of borders. In short, investigating language on the alpha, para, and meta-levels, the imagery alters the tradition of remembrance into expressive practice. This calligraphic restoration of a global written traditions and languages is important as an act of reconstruction. His works question the conditions of appearance of an image in the context of contemporary language culture in which images, representations and ideas function.

**The Spirit of One Planet
for One People**

Gouache
24" x 28"



Sachin Naik



He has MFA from S N School, Central University, Hyderabad. He is the recipient of Jr. Research Fellowship given by Ministry of Tourism and Culture, Government of India and scholarship given by Kala Academy, Goa. He is the recipient of Yuva Srujan Purskar given by Department of Art & Culture. He was given the award by Prafulla Dhanukar Foundation. He has participated in several group shows in Goa, Chennai, Hyderabad, Warangal, Panjab, Bhopal, Baroda, Mumbai, New Delhi, Connecticut, USA, New England, USA, New York, USA.

Aav
Woodcut
107 X 82 cm
2021



This work is about the compassion and love with family members as well as the animals and birds. During the difficult times son shares the responsibilities of his mother who seem to be in sad state of mind.

Shailesh Dabholkar



Shailesh Dabholkar is multi disciplinary artist, lives and work in Goa. He has graduated from Goa College of Art and has a master's degree from S. N. School of Fine Art , Hyderabad. His works were shown at Serendipity art festival titled "Azulezo" in 2019. In September 2014 his work got exhibited at Wimbledon college of art UK. His works are in collection in India and abroad.



Voyage
watercolor on paper
28" X 12"
2021

My work carries characters who are in suffering some illness and in pain, having an inward gaze and lost in their thoughts. Recent work is a pure reflection of the current situation. During this period found inspiration in fragments of nature and tried to explore it, as to how people try to make their living to the minimum and try to find the end to suffering.

Suhas Shilkar



He has graduated from Goa College of Art. He was a member of the 'Contemporary Colors' Artist's Group. He has participated in group shows at Flying Dutchman Gallery and Art Chamber Calangute Goa, Mumbai, Delhi, Kolkata, Paris, Berlin, Stockholm. His paintings are in the permanent collection of Gallery Motif Delhi, Gallery Anders Hus Paris, Gallery Beyond, Mumbai, Jahangir Nicolson, Haresh Chaganlal and National Gallery of Modern Art and in private collection in UK, France, Germany and Sweden.



Untitled
21"x 28"
watercolor on paper
2020

Swapnesh Vaigankar



Has master's degree in printmaking from M S University, Baroda. He is the recipient of State Art Award, Lalit Kala Akademi's National Award, Directorate of Art and Culture's Yuva Srujan Puraskar, Prafulla Dahanukar award, Mcleod Russel special mansion in Cima Art Award, All India Art competition & Exhibition Hyderabad, Abhir Art Award Ahmadabad. He was awarded a Scholarship by Kala Academy Goa, Junior Research Fellowship by Ministry of Culture India. He had a solo show in Priyashree art gallery Mumbai. He has participated in several group shows in Goa, Baroda, New Delhi, Hyderabad, Bangalore, Korea, Bulgaria, Tokyo, China and Japan. He has attended several art workshops and art camps.

The work titled **COMPANION**, resembles the attachment of 2 souls that's bound together, towards supportive modes. Overall unconditional feel toward peace and harmony. As two bold figures represent loneliness aspire to be in companion.

companion
mix media on paper
40 x 30 cm
2021



Terrance Robinson

Mississippi Valley State University,
Mississippi Valley State, Mississippi.



Robinson was born in Mississippi; he earned a MFA from the University of Nebraska and BA from Mississippi Valley State University. His works have been celebrated, collected, exhibited, and published throughout the U.S. He has instructed at various colleges and universities during his teaching career. The artist has had an extensive exhibition record but his most recent exhibitions include: Johnston Gallery, Museum of Nebraska Art, The Art Institute of Chicago, and University Galleries.

"Searching for my artistic voice that dwells deep in my soul, I sojourned with perseverance to develop a fresh breath of rare artworks never seen before. This inspiration came from being an enthusiastic listener of many genres of music but "Jazz" has kept me balanced. Many of the works were embellished by cutting, gluing, painting, and sanding to highlight the true essence of my music appreciation. Bobby Bradford, John Coltrane, Miles Davis, Billie Holiday, Dizzy Gillespie, and Black Violin are musicians that have inspired my creation of these rare collectibles."

Jazz Homage Series: Improvisation Sampling I

Mixed Media on Paper

12" x 24"

2019

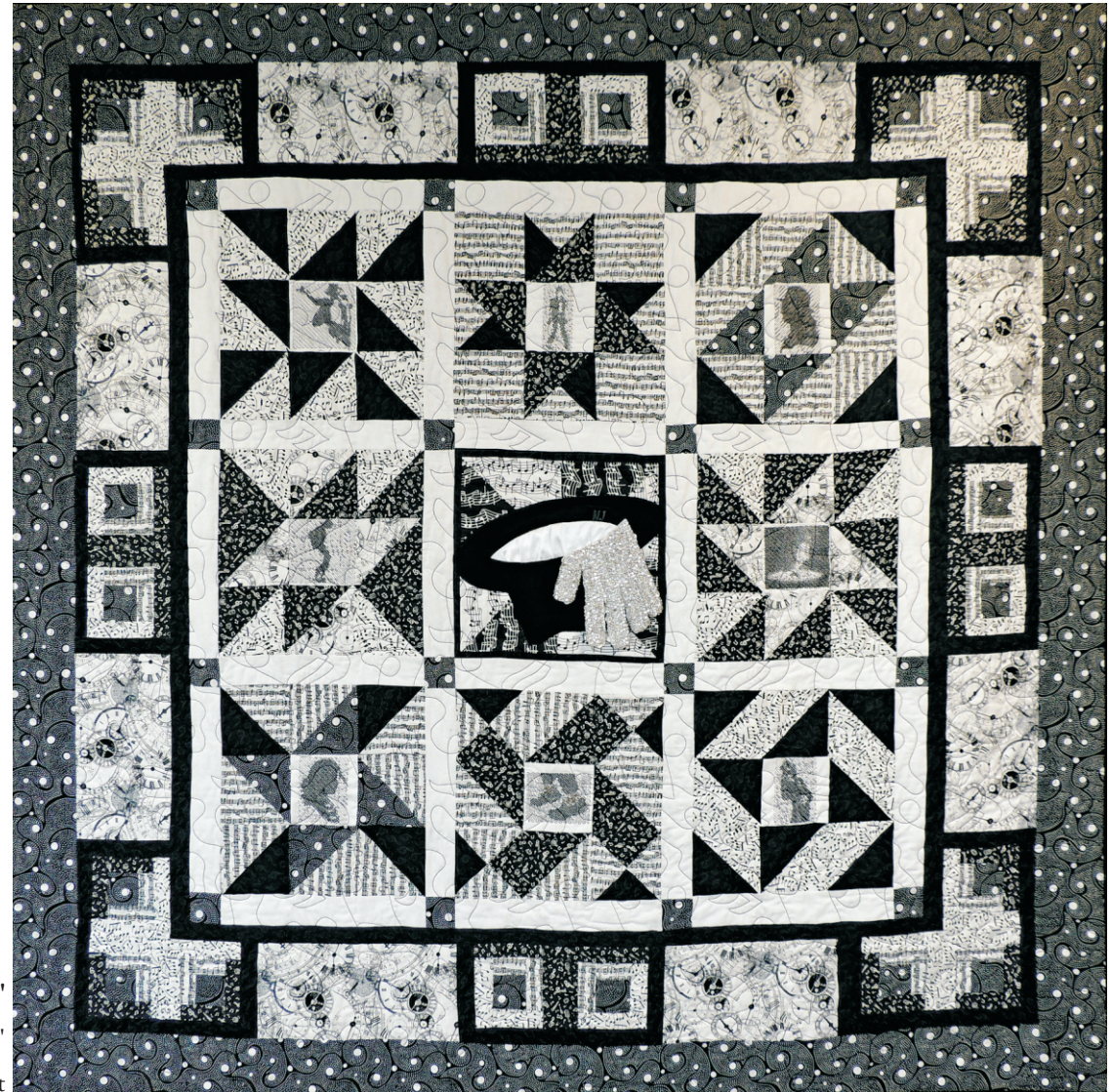


Tracie Lee Hawkins

Alabama State University
Montgomery, Alabama



Tracie Lee Hawkins is a painter and fiber artist. She creates fine art inspired by nature and historical events using oil, watercolor, acrylic paints, and textiles. Tracie studied fashion design in New York City where she was born and raised. After sewing for more than 30 years, Tracie returned to her first passion of oil painting.



"This IS It!"

62" x 62"

Fiber Art Quilt

The "This IS IT!" quilt is inspired by the extraordinary life of Michael Jackson. This quilt depicts his life as a musical genius. Musical notes represent who he was as a person and the embroidered silhouettes, and hat and glove represent who he was as a brand. The glove is brilliant, hand sewn with over 200 Swarovski crystals. The border design represents the whimsical part of his personality, and the clocks mean that he is gone from our lives too soon. His final branded silhouette is created on the back of the quilt. There is no denying that Michael had the unique ability to inspire many cultures and several generations.

Vandorn Hinnant

North Carolina A&T State University,
Greensboro, North Carolina.



Vandorn Hinnant was born (1953) and raised in Greensboro NC. He studied art at NC A&T State University and UNC-Greensboro. In 1995 and 1996 Vandorn taught studio art at WSSU, and between 1998 and 2002 he served as curator for The Mattye Reed African Heritage Center at his alma mater, NC A&T State University. Between 2007 and 2010 he taught a unique no-tech printmaking class at Duke University's Osher Life Long Learning Institute (OLLI) under the auspices of The Continuing Education Department. Since 2014 he has become more actively involved with public art projects and has received several major commissions. His work is in numerous corporate collections and in many private collections in North America with some works in Europe and Africa.

This work of art is part of my Sacred Geometry series of works on paper.

It is unusual in that it stands alone in my Sacred Geometry work as a commentary on a socio-political issue that has been at the forefront of African peoples thinking for centuries. There are three sets of three concentric circles: one set color-coded in red, a second set color-coded in black, and a third set color-coded in green. These three colors have long been used as a symbolic identification with the African and African American Liberation Movements. I see this composition as adding dimension to the long history of efforts to bring together people of African ancestry towards a united front in establishing human inalienable rights for each descendant of African people on the planet earth.

"Nine Golden Rings"

21.5" X 14"

Ink And Prismacol Or

Pencils On Lokta Pigmented Paper

2019



Varnette Honeywood

Spellman College, Atlanta, Georgia



Gossip in the Sanctuary

Acrylic on Canvas (Original)

25" x 31"

Reproduction:

Giclee print with archival inks

1974



Henry Clinton Taylor Collection is pleased to share this giclee print from Varnette Honeywood. Varnette Patricia Honeywood was born on Dec. 27, 1950, in Los Angeles. She began her serious study of art at the age of 12 in the Chouinard Art Institute in Los Angeles. Over the next thirty years she artistically reflected on the African American community. What is it about the family, church, struggles and successes in the African American family that makes it unique? Honeywood used exaggerated bodies and facial features and vivid color to seduce and challenge the viewer. By examining the ambiguity and origination, Honeywood wants the viewer to become part of the image. She was aware of the importance of reaching the people. She and her sister began a company in the 1970's called, Black Lifestyles. Her company sold her work as note cards, prints and Art. Art is life, making it accessible to people who need it, to be able to view the work everyday, as well as to interact with the conversations is paramount.

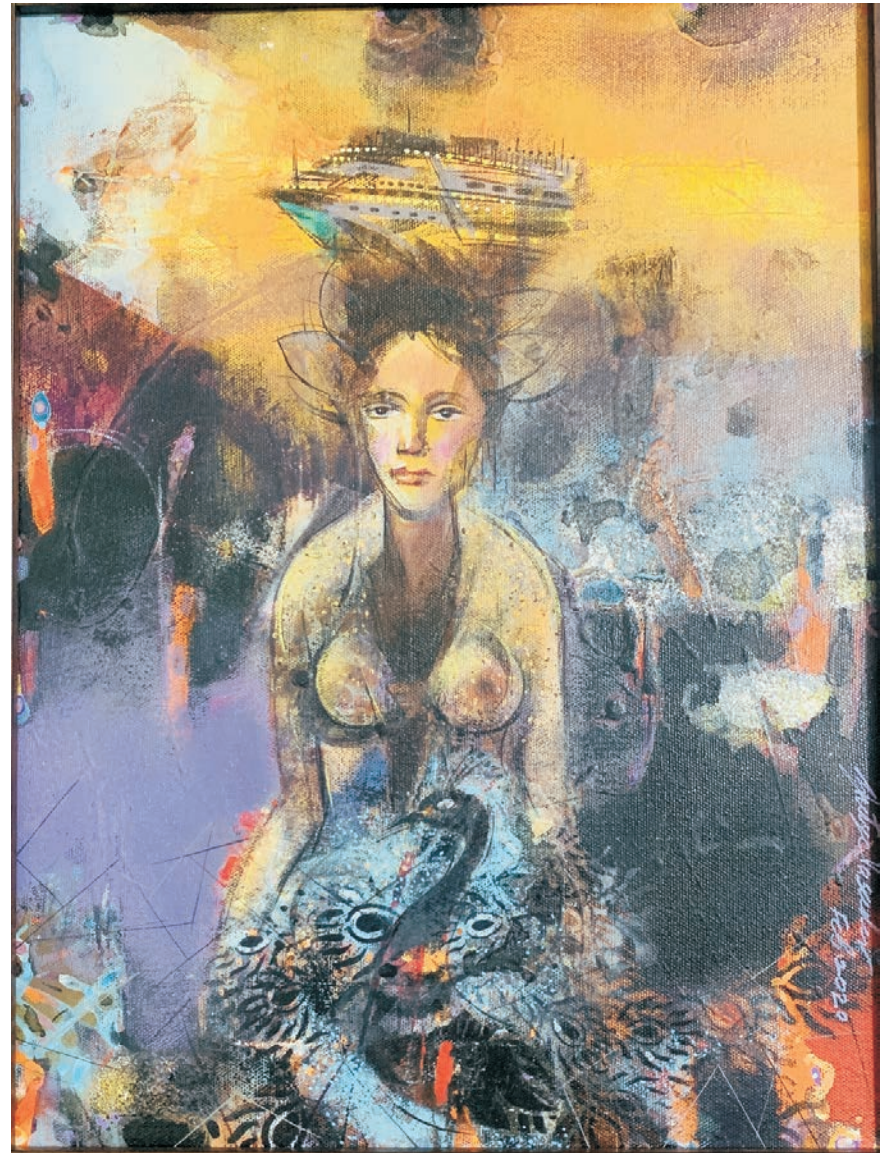
Her works are filled with optimism, warmth, and familiar moments. They reflect the coerciveness that is derived from the more profound meaning and the real experience of a moment. By illustrating Black narratives as subject matter while sharing many of her personal experiences in Los Angeles, she expresses many of the aspirations within Black culture. These moments are depicted in ways that punctuate the human drama and comedy in order to clarify our existence and to find poetic meaning in everyday life. Varnette Honeywood died of cancer at 59 years of age, in 2010.

Vasudev Shetye



He has his bachelor of Fine Art from Goa College of Art. He has won first prize in State Art exhibition by Kala Academy. He had a solo show in Jahangir Art Gallery, Mumbai. He has participated in many group shows in Goa and other parts of India. His paintings are in private collections in India and abroad.

My painting is based on the transformation of capital city Panaji. People change knowingly or unknowingly, willingly or by compulsion due to circumstances. The image of peacock finds its place on the logo of IFFI but its habitation is destroyed by the greed for land.



capital city

Mixed media on canvas

12" X 16"

2020

Verodina Ferrao De Sousa



She has done BFA from Goa College of Arts. She has participated in several group shows in Goa, Mumbai, Bangalore, Portugal and Port Huron Museum Michigan, USA. She was given National Merit Certificate, State award by Kala Academy and National award by Lalit Kala Academy New Delhi. Her works are in public and private collection.



The good luck charm
ceramic
2020

The figures, rough in texture, express the beauty in the imperfection and flaws which come along with each one. The raw colours which connect us to the ground, to remind us from where we came. For, in the end, no matter who we are and what we do, we all return to the soil. We are connected by what makes us human, and what makes us human is humanity. In this time of unrest, we must come together like human crutches, as councillors and protectors of each other, not for validation but for love. The unseen threads which hold humanity intact.

Vijay Bhandare



He has done his B Fine Arts (painting)from Goa College of Art. He has also done art appreciation certificate course from Alliance Francaise Goa. He has participated in various art exhibitions at various art galleries in India and in New Mexico, Sweden , USA. He has also participated in many art camps in India. His work explores the human behavior, social political issues and sometimes his own subconscious mind. He is passionate about portraits and landscapes. He designs and executes decorative artifacts and murals . He is a recipient of State Art Award given by Kala Academy. He is awarded merits prizes, special mentions and recognition from some prominent art establishments in India and abroad . His works are in collection of various prominent corporate offices , business houses as well as in private collection in India and abroad .

A gentleman of our time !

Indian ink wash on paper.
20 x 14.20 cm
June 2020.



...this was something the world had never seen in the recent past. Half covered faces, no visual expression at all! Is that person trying to convey something? we don't know! no way we could directly communicate with each other. The real world was reduced to a virtual world! This drawing is a representation of the hard times we all have gone through. Face with no visible facial features, no expression! He is the gentleman of our times!

Vitesh Naik



He has graduated from Goa college of Art. He had a solo show in Goa and Pudduchery. He has participated in several group shows in Pune, Gurugram, Kerala, New Delhi, Kolkata, Hyderabad and Panjim, Goa. He is the recipient of Prafulla Dahanukar award three times, Yuva Srujan Puraskar given by Directorate of Art and Culture, Goa, State Art Award given by Kala Academy Goa, Karnataka Lalit Kala Academy's Kala Sankranti Rashtriya Puraskar National Award and Camlin Art Foundation award.

Celebration over ego

Mix Media on paper
6" x 6"
2019



This drawing is all about human behavior and psychology. He is totally engrossed in his own life. The relations are becoming artificial and fragile. We are losing our moral values and ethics of life just for the greed of accumulating more and more materialistic things. His life becomes so complex that he has lost to live with small things which give him joy and happiness. We lost our conscience and have forgotten how to smile. We are addicted to pompous lifestyle. Pig is symbolized as ego exists inside each one of us. We are more concerned about our social status rather than honesty, simplicity. The Man with trumpet is symbolizing the celebration over ego. The fact of life is that we all are human but it is rare to see a "good human". I am an optimist and hope to see all these bad things will get eliminate thereby by spreading love and happiness to make this earth better place.

Willie Hooker

North Carolina A&T State University,
Greensboro, North Carolina.



Dr. Willie Hooker, Professor of Art at North Carolina A&T State University in Greensboro, North Carolina is a native of Jacksonville, Florida.

While teaching in the Department of Art at Tennessee State University during the 1974 - 75 academic school year, Hooker was influenced by Dr. Herman Beasley and Dr. Jacqueline Bontemp to go back to Graduate School and work toward a doctoral degree in art.

Dr. Hooker's artworks have gained national and international recognition. He completed paintings for television celebrities Ms. Oprah Winfrey of HARPO Studio (Chicago, Illinois), and stand-up comedian D.L. Hugley. His artworks were featured on the set of the ABC television network show "THE Hughleys" and Tyler Perry's "Meet the Browns."

'Black man Looking Through a White world During the 1960's Civil right Movement' reflects the social violence, political events, human rights, and social justice in the United States of America during the 1960's. My abstract Afrocentric three-dimensional black and white face composition with the "Racist Confederate Flag Symbolism" reflects the climate of political and social turbulence towards African Americans during the 1960's civil rights movement in the United States of America.

**Black man Looking Through a
White world During the
1960's Civil right Movement**

acrylic & plaster,

1989.



Xavier Lobo



A self taught artist, having a work experience as a graphic artist in Mumbai and overseas, am primarily a surrealist Painter even as early as in childhood. My works are detailed bizarre landscape full of powerful forms; maestros, prophets, demons, flora and fauna taking shape on canvas and paper. An underworld of strange hybrid creatures found only in the deepest recesses of the subconscious mind.

Group and solo shows- Mumbai, Goa and Middle East. Works in many private collections India Middle East, Europe, Australia and the USA.



The Celebration

Acrylic on canvas

51 X 41 cm

2020

I believe each day is a celebration of the very existence of life. This painting denotes a juxtaposition of the sombre sky, above and the amalgamation of all living things, great and small, below in harmonious calibration. this depiction gives the onlooker, the message to abide by the age old adage “live and let live”.

Yolanda De Souza



She holds a Degree in painting from the Goa College of Art, University of Bombay. She has to date 24 solo shows to her credit having showcased in places like Berlin, Bremen, Montreal besides India and 100 plus group shows from 1973 to date including Poland, Japan, Hungary, Austria, Italy, Romania, New York, Italy, Tashkent, Moscow, Korea, and London besides India. She was awarded the Most Significant work at the 2015 Toyama International Art Residency Japan. Nominated 'Most Impressive Painter' at the International Art Camp at Hajdunanas Hungary. Conferred with the State Cultural Award (Painting) by the Government of Goa. She is the Recipient of the NIVO Award at the 48th international Art Residency at Hajdubozsermeny Hungary. Her works are in collections in India and abroad.

Root in the Heart

Acrylic on Canvas
20 x 20 cm
2020



It does not take a reaching out for the moon. All it takes is a compassionate heart. Let the roots take a strong grip and sink deeper in the heart. For all it needs is a loving understanding touch to relief the pain and uncertainty in the distressed. Sing a song of Kindness record and replay it time and again in your daily life. Make it come alive through reaching out to those less fortunate. It's not always about money...it may just take a patient ear, a hand to lift up a dying spirit that has fallen prey to the atrocities and hardships that life throws at one or simply to bring a smile on a tear drenched face. The 'Whys' don't matter a heart that cares is all that makes sense. "Be human" let sympathetic feelings take charge. I am extremely happy to be part of this show. It has come at the right time. Lack of understanding, acceptance and selfishness seems to have taken center stage and it is frightening this lack of empathy and respect towards one another world over. I don't subscribe to the term "Tolerance". "Acceptance" is the key. Yes let's play a song of love, the language does not matter the lyrics do. Play it. Live it. BE HUMAN.

NEGRITUDE

To be human : an artist perception.

An Exhibition Of African American Artists In Collaboration With Goan Artists .

Thanks To



Curated by

**Dr. Peggy Blood (USA)
Neeta Omprakash (India)**

Design by

Manjunaath Naique

Photograph Courtesy- Artists

Travel map of the touring exhibition Negritude

Artworks Going
Back Home



6 Udaipur
April/May 2021

Varanasi **2**
March 2020

Shantiniketan **4**
Feb/Mar 2021

Kolkata **3**
Dec 2020
Jan 2021

5 Goa
March 2021

1 Kerala
Jan 2020



Artworks Arriving From
Savannah Georgia,usa