



July 20–August 26, 2017
Curated by Karen Seneferu and Melorra Green

Artist Information Packet

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours
Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



The Black Woman is God: Divine Revolution

Opening Reception

Thursday, July 20, 2017, 6–9pm

Join us for the opening visual reception of *The Black Woman is God: Divine Revolution*, co-curated by Melorra Green and Karen Seneferu

Learn more at somarts.org

CURATORIAL

The Black Woman is God is a multi-media visual and spiritual exhibition for audiences to recognize an alternative to Western cultural narratives that, challenging Eurocentric notions of God. Through an examination of cosmology, womanhood, feminism, politics and psychology, *The Black Woman is God* challenges gaps and fragments in art history that position Black art as only ancient or contemporary, failing to honor the space in between. Founded by Karen Seneferu, and co-curated by Karen Seneferu and Melorra Green, *The Black Woman is God* is a movement-building platform that celebrates and highlights the contributions of Black women as artists, healers and social change-makers throughout history.

In 2016, *The Black Woman is God: Reprogramming That God Code* focused on remembering ancient ideas of the Black woman as God like deities represented in African mythology. The exhibit was a way of casting off shadows of God being only white and male. The exhibit wasn't so much to challenge the binary of white and black, male and female but a way of reclaiming and rebuilding narratives of the African past.

In this second inception of the exhibit, *The Black Woman Is God: Divine Revolution* questions what it means to not only rewrite but create new narratives, new myths. How do these new myths shape the artists and participants, and how does that transformation become a spiritual and revolutionary act? The exhibit will track Black womanhood from its inception, looking at divinity through trauma and how that trauma shapes DNA. It is also about family history that is rooted in creativity that has been suppressed but a drive to change the root called by the ancestors. It is about Black women taking back their time, their rest, their dreams, and their creativity as a divine critical act, revealing how prayer and the convergences of women's lives become transcendent through love.

Ultimately, the exhibit is about Black women artists working together on a reciprocal relationship. As artists, they move away from supremacy, the attempt to determine who or what is better. *The Black Woman Is God: Divine Revolution* shifts the space from subordinate to subatomic reclaiming of the Black cosmic universe of Black Matter reflected in the archetypes of Black women.

STATEMENT

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



The Black Woman is God ***Wikipedia Edit-A-Thon***

Saturday, July 22, 2017, 1–4pm

SOMArts, the California Digital Library and Art Practical present a Wikipedia Edit-a-Thon in conjunction with *The Black Woman is God* exhibition to raise the online visibility of Black women artists and challenge the gaps in art history that erase or minimize Black women's contributions as artists, activists and social change-makers.

Learn more at somarts.org

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives

EXHIBITING ARTISTS

2AM

2AM grew up in Sacramento, California where she first found her love of the Arts while working on decorations, art projects for school, and various other contraptions that were made from random objects found where ever she went. At a young age she was accepted into Natomas Charter Schools Performing and Fine Arts Academy, where she first started shaping her creative expression.

While she spends most a lot of her time illustrating and writing an independent comic that is a social commentary on being a young working class woman of color living in an underground society, she also creates large series of work blending ancient indigenous cultures, with myths and legends from both the past and future. In this study she forms and shapes spirituality and creativity, through a greater understanding of personal identity and culture.

Many of her other artistic endeavors include muraling, sculpting, painting, printmaking, and 2-D layered dioramas. While gaining most of her experience in school, painting in the community, and set design, she has also assists in curating, preparing installations, and artistic event planning. She is currently working on creating a series of work challenging the constructs of racial identity in the world.

Artist Statement

For centuries white colonialists have scrutinized both African and African Americans most precious contributions to society. The Incubation Reclamation installation is a Womb Temple incubating the spirit of the Black Conscious Wombyn. In her birthing rest she is surrounded by a series of murals dedicated to taking back our stolen treasures.

The Womb Temple

Canvas and wood

10' x 10' x 5'

2017

NFS

Ain Bailey

Ain Bailey is a self-taught artist whose work explores race and other restrictive cons and constructs. Lives in Oakland, CA.

Artist Statement

My work engages the human psyche, particularly as it confronts the distracting, oft oppressive, impacts of competing ideologies and motivations.

My work seeks to reveal these societal constructs and messages in relationship to the divine agency intrinsic to all.

The subtext of all of my work is the cognitive dissonance of race relations in America. The relentless poison at the core of our collective global humanity.

Hands up, Don't Shoot
Paint & tape on wood
4' x 2'
2016'
\$575

Airborne I
Paint, marker & tape on canvas
12" x 18"
2015
\$575

Airborne II
Paint, marker & tape on canvas
12" x 18"
2015
\$575

Ajuan Mance

Ajuan Mance is an English Professor at Mills College and a lifelong artist and writer. In her scholarly writing and her art, she seeks to explore and celebrate the joys, complexities, and moments of beauty that have shaped Black life in the U.S. She is the author of three books and several comics and zines. Her most recent book, *Before Harlem: An Anthology of African American Literature from the Long Nineteenth Century*, was published in 2016.

Artist Statement

In "The Ancestors' Jubilee" series, artist Ajuan Mance imagines what would happen if our Black women ancestors came back to check in on the progress of Black women today. The three new pieces Ajuan has created for BWIG 2017 imagine pairs of distinguished African American activists and artists spreading out across the country to observe the lives of Black women today. These pieces contemplate which women from history might hang out together and where, if freed up from the constraints of time and space.

*Sojourner Truth and Shirley
Chisolm Join the Protests at
Standing Rock*
18" x 24"
2017
\$150

*Whitney Houston and Billie
Holiday Sing about Freedom*
18" x 24"
2017
\$150

*Hattie McDaniel and Nell Carter
Sunbathe by the Pool at the Four
Season Resort at Wailea*
18" x 24"
2017
\$150

Alise Eastgate

Alise Eastgate is a visual artist, focusing in watercolor and acrylic painting. She is also an aspiring digital photographer and ukulele player. Born in Europe and raised in Louisiana, Alise has been shaped by those landscapes and the places she's called home since, including Alabama, Mississippi, New Zealand, California, and the Fiji Islands. She earned her Bachelor degree in Studio Art and Geography from the University of Alabama in 2010. Her work is inspired by her activism and belief that all living beings deserve the right to live, love and be free. She uses color and organic shapes to explore these ideas and relationships within overlapping cultures.

She paints and designs collaborative works with her life and creative partner, Jack Eastgate through their joint project, EastRand Studios. Alise has exhibited work in group and solo shows in Oakland and San Francisco and live-painted at events and festivals in California and the Fiji Islands

Artist Statement

Alise's work explores blackness, half-ness, femininity, beauty and duality through cultural understandings of non-human animals. Her subjects are animals whose cultural oppression has been appropriated into labels used to further oppress human bodies for their perceived femaleness, impurity and/or blackness. Her images seek to embrace animality and reject the notion that being white, being human, being male, and being pure are traits/things to aspire to. She chooses animals in which she sees herself and invites the viewer to question and explore their own understanding of their relationship to non-human animals.

fresh blooms

series of 48 2.5" x 3.5" canvases
acrylic on canvas
2017

American Girl

24" x 36"
acrylic on canvas
2009

April Luvly Martin

April Luvly Martin is a self-described activist- an activist that uses any medium necessary to create art for social change. The camera is her primary tool of resistance. Her photographs and videos take a critical view of social, political and cultural events. april identifies as a an unapologetically Black, queer, radical, feminist woman.

Artist Statement

Xan and Meghan are my homies.

We first met at a Black Brunch direct action training. Xan was the direct action coordinator. She was fierce and funny, giving us instructions about deployment, security and safety. I felt a sense of safety anytime I knew Xan was on the direct action crew. She got your back whether against the police or some nutty right-wing protestor. AND SHE STAY PRAYED UP! Her love for Tupac is unwavering. She can recite lyrics from "Me Against The World" as easy as verses from Revelations. She considers herself a radical ritual holder, a liminal space worker, spiritual trauma healer & street theologian.

Meghan and I share the hometown of Hamilton County, Ohio. She's bewitching. I love roaming around Oakland with her, admiring flowers and plants, while she explains their medicinal and spiritual qualities. Her California Poppy tincture helped cure my insomnia.

The idea for these portraits began last year after Philando Castile was killed. Seeing his murder while his girlfriend filmed and narrated was a new level of trauma. I immediately texted my friend Dani, she was pregnant and I knew she'd seen the video. "How are you doing?" She responded, "Not good." I knew she was terrified of bringing a Black child into this world. After giving birth Dani wrote the piece "What it's Like to Be Black and Pregnant When You Know How Dangerous That Can Be" for the Nation Magazine about the difficulties of being a pregnant black woman, from medical racism, to the stress of being Black in America and the fear of state violence.

Gallery Hours



When I found out Xan and Meghan were pregnant I decided to photograph them for The Black Woman is God exhibition. To bear and birth a Black child in this world is a Divine Revolution.

On June 20, I was in Tangier, Morocco, and decided to call Meghan who was in Oakland to discuss ideas for her portrait. I asked her about how the direct actions for Juneteenth went down, she said there was no drama with the police at the actions, but people's focus was on the police killing of Charleena Lyles, a pregnant black woman. Silence and tears.

Xan is depicted making an offering of protection to the Yorùbá Goddess Yemòjá, the mother of all life, the fertility and the maternity. She is associated with the elements of Water, Magic, Healing and Motherhood. In nature she is symbolized by the waves of the sea.

Meghan is a healer that uses plants and ancestral rituals to heal people. She was photographed in the UC Berkeley Botanical Garden, a place where she finds inspiration and peace.

The portraits of Xan and Meghan Elizabeth are meant to honor our Black mothers, both blood and chosen. The women that struggled to make our lives possible, the women that have loved us into the people we are today, the women that pray for us, the women who heal us through ancient and all natural methods passed down from generations.

Ain't no love like a Black mama.

Xan, Radical Black Theologist
Digital print
24" x 36"
2017
\$500

Meghan Elizabeth, Healer
Digital print
24" x 36"
2017
\$500

Angela Hennessy

Angela Hennessy is an Oakland-based interdisciplinary artist and Associate Professor at California College of the Arts where she teaches courses on visual and cultural narratives of death.

Recent bay area talks and performances: The School of the Dead at CTRL+SHIFT Artists Collective; You're Going to Die's When They Died; IDEO's Reimagine End of Life; Disclose Silence: We See Violence; Dead Black at Nook Gallery. Conference lectures include From the Morgue to the Museum at Death, Art, and Anatomy in England and Death:OK in Oregon, Skin Deep: Josephine Baker at the Textile Society of America in Savannah, Georgia.

Her work was featured in Journal of Cloth and Culture and In The Make: Studio Visits with Artists. She has exhibited at the Cornell Fine Arts Museum, Bellevue Arts Museum, Exit Art, Ampersand International Arts, Pro Arts Gallery, Southern Exposure, Richmond Art Center, and Oakland Museum of California.

I Love You To All The Black Holes

16" x 20"

pierced metal, paint, LED light panel, framed

2015

Contact artist for pricing

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



April Martin Chartrand

April Martin Chartrand is a national award-winning fiber/chemist (She won 1st place in Textile Division at the Atlanta Life Insurance Company's Annual Art Competition); her winning work *Sailing on Motion* is housed in the Atlanta Life Insurance Company's private collection in Atlanta, GA. In 2013 Chartrand's *Cigar Box* (series) were exhibited in the research library at the California African American Museum, Los Angeles, CA. In 2010 Chartrand received a Certificate of Achievement from the San Francisco Board of Supervisors. Chartrand holds a M.S. Degree from San Francisco State University. Finally, she is a published author of *'Angel's Destiny: A Novel Story of Poems & Illustrations'* (2009).

Artist Statement

TREASURED CIGAR BOX Assemblage Explorations of the African Diaspora (series) Title #1: 'Henrietta Lacks' Immortal HeLa Cells (USA)': The visible 1951 politics of the USA's segregationist Jim Crow politics in the USA ushered in an invisible HeLa evolutionary zeitgeist. This accidental zeitgeist moment illuminated that all human existence emanates from the DNA of an African American woman. Title #2: 'Le chemin de fer Clandestin – The Iron Way (Canada – USA)' Extraordinary women from the African Diaspora were Ziegist conductors on the Underground Railroad; Le chemin de fer clandestin – The Iron Way in Canada (aka Heaven). This Underground Railroad was spirited by the revolutionary conductors: Harriet Tubman (aka Moses) and Mary Ann Shadd, evolutionary divine sheroes, were known as abolitionist agent conductors and designed routes to the Promised Land (e.g. referred to Canada or Heaven).

'Henrietta Lacks' Immortal HeLa Cells' – USA

Tobacco Boxes, metal, mirrors, keys, Coins, and acrylic gel medium
6 ¾" x 8 ¾" x 9 ½" (open) & 10" H x 12" mirror
2017
\$500

Le Chemin De Fer Clandestin – The Iron Way (Canada – USA)

Tobacco Boxes, metal, mirrors, keys, Coins, and acrylic gel medium
6 ½" x 8 ¼" x 9" (open) and 8" x 12" mirror
2017

Arinthia Jones

Arinthia Jones creates predominantly in the medium of painting mixed-media: acrylic paints, oil pastels, and color pencils. Arinthia received her Bachelor's Degree of Fine Arts with distinction from Howard University School of Fine Arts, Washington, D.C.

She has exhibited her work at:

Abrams Claghorn Gallery, Albany, CA
The Multi-Cultural Center, Sacramento State University, CA
The Fort Mason Crafts Show, San Francisco, CA
Grand Salon Chateau De Pourtales, Strasbourg, France
The Gallery of Art Howard University, Washington, D.C.

Arinthia's art work has been published by Simon & Schuster in the book "MAMA KNOWS BEST" - Author: Chrisena Coleman;

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives

In addition Arinthia's artwork has appeared in publications:
" Let's Go to a Museum" - Author: Wiley Blevins, Publishers Scholastic Inc., 2004
"Dots! Dots! Dots! - Author: Francie Alexander, Publishers Scholastic Inc., 2000
"Childhood Memories" Greeting Cards, Publishers EthnoGraphic;
"San Francisco Fair Teaches Craftswomen to Sell" The Crafts Report Magazine, December 1994.

Artist Statement

Black women we are a reflection of / for each other; ancestors / now living; famous / and everyday black women; for each other

Earth A Cobra Woman

Acrylic
30" x 40"
2017

Water A Cobra Woman

Acrylic
30" x 40"
2017

Audacious IAM

Writer, poet and educator Audacious IAM (BA & MFA) was born and raised in Ruleville, Mississippi and now resides in Oakland, California. Audacious was recently nominated for an Oakland Indie Award (2017), named Greater Bay Area Teacher of the Year by Youth Speaks (2016), 2016 National Queer Arts Festival Grant recipient and founding member of the Spoken Word Collective Pr3ssPlay Poets. Audacious is the creator and editor of the recently published anthology, *Blues Arrival: Stories of the Queer Black South & Migration*.

Her art is exhibited through words on the page, performance and film in the attempt to transform, dissect and explore the intersection of blackness, queer identity, fragility and being woman in America. As a queer black female artist she has given and hope to continue to provide her community with a platform for dialogue, social change and transformation through artistic creation.

Visit her work at www.audaciousiam.com

Artist Statement

What are your black girls hair rituals?

Black Girls Running From the Rain explores the written and unwritten rituals of *Black Hair*. From one generation of black girls and women to the next, black mothers have passed down many traditions and beliefs about the care and act of loving *Black Hair*, while creating a movement of self-love, while carving out space for black girls to hold on to their culture and identity.

"Don't Touch My Hair"

-every Black Woman..... ever

Through the use of photography and words, *Black Girls Running From the Rain* provides the community with an opportunity to take part in the narratives while examining the evolution and transformations of *Black Hair* while exploring the intersection of race, class, gender and hair within the Black body -and the Black community through the words and the act of witness. This art experience will be a radical and cultural act of self-love and liberation -as it is!

Gallery Hours

Black Girls Running From the Rain
Photography and letter press
13 x 19 Letter Press, 16 x 20, 8 x 10, 5 x 7
2017
Model: Amber Nicole

Ayana Dionne Ivery

Ayana Dionne Ivery is a Graphic Designer and has been creating multi-media art since 2003, professionally since 2005. Born March 23, 1981 in a suburb of Detroit, Michigan, she knew from an early age that she was very tactile and enjoyed creating with her hands.

Having lived in Aix-en-Provence, France; South Beach, Florida; Denver, Colorado and the Bay Area in California have all added influence to her creative endeavors. She inherited her artistic interests from both of her grandmothers and expanded her influence in the fierce boldness of Josephine Baker, Grace Jones, Diane Carroll, Betty Davis, meeting Eartha Kitt at the age of 9 planted the seed of artistic expression.

Graduating with a Bachelors of Science in Fashion Design and Merchandising, minors in International Business and Marketing, Ayana also studied African Art and History and speaks fluent French. Deeply moved with travel and culture, Ayana has been featured in Travel + Leisure Magazine and SF Guardian for her intrigue and sense of classic style.

www.ayanaivery.squarespace.com

The Holy Trinity

Mixed media installation

9.5' x 8' x 4'

2017

\$4500

Bushmama Africa

Bushmama Africa was born and raised in Oakland, California in 1970. At that time Oakland was a special place filled with Black Pride and Black Power. Her parents who were also artist were a source of visual and musical inspiration by keeping her surrounded in nature and well versed on the best music of that time. Her artistic ability surfaced in the 1980's with lots of pen drawings that she kept private until the early 2000's when she was encouraged by a friend to put her drawings to canvas. From that point on she has created many colorful pieces of work that she created and was quickly sold. It was then she realized that what she created people were drawn to. Her creative outlet involves jewelry making, doll, making, mixed media and collage. Her paintings were featured in a One Woman show Healer Woman at the Oakland Library Lakeside Branch. Her most recent exhibit was in the Modern Museum of the African Diaspora for one night at The Diaspora Dinner presented to the friends of MoAD this year. She was an exhibitor in The Black Woman is God show in 2015 at the African American Art Complex in San Francisco. She has also exhibited at Somar Bar, New Parish, Omi Gallery, Somarts in SF and Sole Space in Oakland California. Her themes are African Spirituality, Afrofuturism and Self Love. Her current medium is mixed and collaged mermaids that focus on Black Lives Matter and Spiritual Power through female Water deities.



To view new work visit her online portfolio at
<http://healerwoman.yolasite.com>

Artist Statement

Mother and Her Liberation

The God Code

Collage, painting

8" x 10" each

2016

\$1500

Cynthia Brannvall

Cynthia Brannvall is a California native of African American and Swedish descent. She received BA's in Art Practice and Art History from UC Berkeley where she was a Phi Beta Kappa and a Ronald E. McNair scholar and was awarded the Departmental Citation and Maybelle Toombs awards in Art History. She has an MA in Art History with an emphasis on Modern and Contemporary art with attention to postcolonial concerns. Her artwork has been in recent group shows *Womxn are Perfect!* at Galería de la Raza and *The Black Woman is God* at SOMArts. Cynthia Brannvall teaches Art History in the San Francisco bay area.

Et Alia (and others)

Mixed media- photographs, mineral powders, indigo dye and ink on panel

18" x 24"

2017

\$800

Dalila Dynes

Dalila Dynes Photographer, and former CEO. This Oakland native is known for having sage like vision into people and things pulling out the beauty and sometimes the absurd. Through her camera lenses , she show's that our reality is to be enjoyed and examined.

Context is key in Dalila's photography which is why it has been exhibited on huge fences, projected instead of installed, and blended with music- so her intention is clear. Compared to influences like famous photographer Helmut Newton, Dalila often photographs the strength and individual style in "non binary" females. Themes constant in her work are distance and relationships, the sky and nature. Unknown perspectives are her focus.

Artist Statement

This project examines the freedom , self acceptance and complexities of female racial and religious empowerment. Both are black women, both occupy opposite spectrum's height and skin tone , style, and religious practice. Both are provocative to outsiders by just being who they are. Through this project the expectation is that the audience will examine their own beliefs about individual presentation, what a woman is, what a lady is, what is religious clothing, and how that all relates to the way we each navigate the world. Dalila's technique is to get to know the model. By asking questions to learn who they are and what they believe with an open mind, it creates a relaxed experience so true intentions can be expanded upon during the session.

Exhibition at SOMArts Cultural Center
 934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Silhouettes of being #3

Photography

12" x 18"

2015

\$300

Silhouettes of being #4

Photography

12" x 18"

2016

\$300

Dawn Rudd

Inspired by emotion, jazz, nature and ritual; contemporary abstract artist Dawn Rudd creates with passion and vitality creating work that both engages and transfixes the viewer. Born in Connecticut, nurtured by a family of musicians, writers, artists and educators, Dawn studied at UMASS/Amherst and Parsons The New School for Design in New York City before moving to the San Francisco Bay Area. She is an Abstract Expressionist; an action painter, collagist and photographer. Dawn uses both intricate layering and bold splashes of color to create a unique urgency and intensity in her work. Both subtle and profound, this prolific artists' body of work is alive, complex and arresting.

Artist Statement

For The Black Woman is God 2017, Dawn Rudd will share four mixed media paintings celebrating the revolutionary matriarchs of her family. She will immortalize and honor her ancestors; maternal grandmother Leora Watson Davis, paternal grandmother Daisy Rand Rudd and also her maternal great aunt Ruby Watson Carter. Dawn's mother, Arlene Davis Rudd, currently living in Connecticut and former member of the Black Panther Party will also be honored and lifted.

Leora

Mixed media on canvas

36" x 36"

2017

\$3000

Daisy

Mixed media on canvas

36" x 36"

2017

\$3000

DB Ma

Djenne Ba Dynna Batties, is a self-taught inspired artist. In 1988, she began experimenting with a variety of arts and crafts with her elementary School students. Ceramics, Jewelry and Mask making, Fabric art and Basket weaving.

Currently, she is an Esoteric Astrologer and Metaphysical lecturer. She enjoys star gazing, studying quantum physics and practicing meditation.

Artist Statement

Divine Embodiment, is a manifestation of a vision, seen in meditation.

Divine Embodiment, is a reflection, from the heart, of my highest, Divine self. I am Embodying the Eternal principles of Maat, (Truth, Justice and Righteousness), Divine Love and Supreme Consciousness. Out of the darkness, came the Light...

Let there Be Light!

Divine Embodiment

Fabric Art - Mixed Media

50" x 75"

2017

NFS

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Elizabeth Summers

Elizabeth Summers is from a long line of Goddesses. Storytellers, magnificent liars. Root workers and midwives. Raceworkers. The Pillars of the Community. Maids, cooks and nappy headed, wig wearing women. Big Girls with Big Mouths. Bar-b-que bigshots, gamblers, cooks, cabbies, and drivers of anything with rails or wheels. She lives in exile in San Francisco.

Artist Statement

I Used to be a Goddess. Do you remember worshipping my body? is a series of large format photographs looking and questioning body image, conventional body, and the disregard and violence against the black, female body.

I Used to be a Goddess. Do you remember worshipping my body?

Photography

(4) 3 x 4

2017

\$200 each

Fan Lee Warren

Fan Lee Warren is a visual artist and an art instructor whose work explores early African American history and its effect on contemporary culture.

Her work is in several private and public collections such as the New Harold Washington Library Center in Chicago and the Alameda County Art Commission. She has received various grants, awards and art commissions including a Western States Arts Federation/National Endowment for the Arts (NEA) Regional Fellowship for Visual Artist. American Vision, The New Art Examiner, Art week, and The International Review of African American Art have reviewed her work.

Her work has been featured in publications and catalogs such as Alameda Arts Commission Public Art Program, A Contemporary History, and Gumbo Ya Ya Anthology of Contemporary African American Women Artist.

Artist Statement

Fan Lee Warren's painting on paper entitled " She Forgot Where She Come From" is a layered image depicting the evolution of black women as queens, goddess, warriors, and diplomats.

Fan lee has depicted overlapping figures of black women from prehistoric mother goddess rituals to an asymmetrical pedigree filled with influential and inspirational images of forgotten black women.

Underneath this narrative sits a contemporize Afrocentric black woman unsure of herself. She gazes down at the large spiral that holds her like a pool of water that symbolically connects her to the ancestor energy.

She Forgot Where She Came From

Acrylic, watercolor, ink, graphite and pastel on paper
39" X 26.5"

2017

\$5000

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Francis

Francis Mead is a visual artist, dreamer, and Goddess mama rooted in Oakland, CA. Ever since she can remember she made art to connect with herself, her ancestors, and the spirits that guide her. The intention behind her work is to reflect those creations back into the world as a way to inspire, heal and liberate her peoples. This is Francis's second year participating in The Black Woman is God and she is so honored to be apart of such a necessary and powerful gathering.

Mead

Artist Statement

As a daughter of Oshun Francis Mead's work is inspired by the Orishas, Mama Oshun and Yemoja in particular, and the ways we heal ourselves and connect with God through the waters and the earth. Her paintings seek to honor the divinity and magic of Black women, and their connection to all creation.

Mama Osun

Watercolor and ink
18 x 24
2017

Feel Yoself

Watercolor and ink
11 x 14
2017

Heru

Tiphereth Banks aka Heru (1994-) Artist/Entrepreneur, was born and raised in the Bay Area. She graduated from Oakland High School in the year of 2012, and is currently a student at Berkeley City College. At an early age, she had grown a strong passion for art, and has created art that has been put in contests, competitions, art shows, exhibitions, and worked on mural projects between the years of 2007 up until now. While working at an art based youth training program as a junior artist, from the years 2011 - 2013, she discovered another passion of her own, to help teach and supporting the youth of the urban community. Since, she has been actively an advocate for youth in the Bay Area and planning out her next move to successfully create an enterprise that benefits the community.

Artist Statement

Tiphereth's artwork represents her love for the Earth and Mother Nature. She recognizes that God is in all creations, but God is also the creator. She believes that if women create life, then they are God too. Because our women are genetically dominant over others, this makes them the most powerful. A Black Woman who is aware of her worth and her culture's richness is a Goddess. Tiphereth's art captures the undefined beauty of the Black Goddess using colors, geometric shapes, symbolic patterns and designs, and Black Womben!

Roots

Acrylic
20" x 16"
2014
\$3400

See No Evil

Acrylic
18" x 10"
2017
\$700

Hear No Evil

Acrylic
18" x 10"
2017
\$700

Speak No Evil

Acrylic
18" x 10"
2017
\$700

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives

Hilda

Hilda Robinson was born and raised in Philadelphia, Pennsylvania, with four sisters, and a father and mother who encouraged her love of drawing and painting. On Hilda's first day of kindergarten, her mother said to the teacher Ms Minkey - "...be sure you get my girl an easel and lots of paint". Hilda's parents and relatives bought her art supplies, took her on sketching sessions at the zoo, and art viewing at the Philadelphia Museum of Art. At the museum, she experienced the nudes of Botticelli, the dancers of Degas, and the sculptures of Rodin, creating in her a lifelong love of the figure. Hilda entered Temple University's Tyler School of Fine Arts on scholarship, and completed two years, studying sculpture with Raphael Sabatini. She draws and paints from memory of the life that stirs around her. Her schooling was completed at UC Berkeley, where she received a Masters of Art Decree.

Robinson*Artist Statement*

Hilda will show the awesome place women go about ordinary task and complete complicated task, with grace and class, holding up more than one half the sky.

Patio

Oil pastel on paper

38.5" x 37.5"

2016

\$2500

Idris Hassan

Bay Area based Photographer and Visual Artist Idris Hassan, in her evolution as a documentarian, has traveled across the county and abroad capturing the visual essence of various African Diasporic communities. Her photography and collages reveal the worlds of artists, musicians, families, the landscapes that surrounds them, and the legacy of culture.

Her style carries the inspiration of greats such as Gordon Parks, Romare Bearden, and Carrie Mae Weems. Her photography and collage work have been featured in the "Black Artists on Art" Legacy Exhibit at Oakstop Gallery, the Annual "Art of Living Black" Exhibition at the Richmond Art Center, the "Oakland Women's Day" exhibition at Betti Ono Gallery, Afro Solo's "Reflecting the Light Series" at the San Francisco Public Library, and at various exhibitions in the Bay Area. Ms. Hassan's work has also been featured in "African Voices", a Collection of Soulful Art and Literature.

Artist Statement

Two of my pieces (16 x 20) will contain photographs of various natural landscapes (Oceans from Jamaica, Mountains of Morocco) collaged with Black and White images of Black Women engaged in some form of ritual (dance, song, prayer). These pieces are designed to honor our tools and our connection with the land that inspire Divine Revolution. Two other pieces (proposed for Night Lite) will be mixed media shadow boxes with Black and White images and sacred objects that will create a mini shrine to the tools that Black Women use to stay grounded and uplifted, and a light to all that may encounter her. One of the pieces will be a multi-layered shadow box with images collaged on four layers of glass. One of the shadow boxes will contain small electric tea lights and the other will be surrounded in small hanging lights.



The Blossoming of Yemoja
 Photo Collage / Mixed Media
 16" x 20"
 2017
 \$1500

Reverence for the Divine
 Photography & mixed Media
 11" x 14"
 2017
 NFS

JaeMe Bereal

Born the oldest child of a multicultural union, of two painters in the late 1950's, I inherited my talents from both sides of the family. My father's side included old radio musicians; Grandmother sang back-up for Judy Garland. Mom's side, although staunchly German, had roots in the arts and crafts of the 20's and 30's.

I grew up amid the tumultuous 1970's of the south central Los Angeles area, but luckily, with excellent grades and a scholarships, I attended and graduated from UC Berkeley in 1981, in Fine Art, with the world renowned Peter Volkous.

However, due to great disillusionment in college, both politically and artistically, I dropped from the art scene completely for approximately eight years. It wasn't until 1989 that I returned to the Art world.

Currently, I am involved in preparations for an upcoming show 2016. I have worked on several projects, including a book cover for a memoir for the Santana family, entitled, "Space Between the Stars", by Deborah Santana, sold nationally in Barnes and Noble.

Along with other pieces the book covers can be viewed in the Portfolio section of her website. The children's book, "In Her Hands, The Story Of Sculptor Augusta Savage" and "The Tomato Story" are available for sale and more information can be found in the Work for Sale section, also on the web.

I live with my cat and significant other in the historic Bella Vista district of Oakland, Calif.

Artist Statement

This era of disillusionment with our leaders and our country has inspired what I consider to be my biological imperative to practice art. My art tells stories, with my narratives, political cartoons and portraits to help people feel more connected and grounded in reality. Many people in urban communities don't often follow the continuity of events and political processes around them. One of the goals of my art is to offer a bit of substance and background, and bring people closer to issues and circumstances that affect us all.

Music, people and politics are integral aspects of my art, sources for precious bits and ideas which I incorporate into my work. Music elicits deep graphic visuals, politics and social change present constant challenges, and people's faces are multi-colored landscapes full of rich experiences. I blend all this with our history, events and happenings from years gone by that are never really gone from us. I am flooded with a wealth of multicultural inspirations, and this is what I bring to my art.

Exhibition at SOMArts Cultural Center
 934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Aware that role models are in short supply in my cultural world, I see myself as an individual who uses her work to reach across boundaries, both race and societal, in order to give back power to those who feel marginalized and somehow short-changed. By creating art from an all-inclusive perspective, regularly featuring and focusing on people of color, my hope is that empowered individuals will find personal value in my work.

<i>Princess</i>	<i>Judith</i>
Gouache	Acrylic
26" x 20"	17" x 13"
2015	2015
\$650	\$400

KaliMa

Amilak

KaliMa Amilak is a California-based photographer, aspiring performing artist and model. A native from Brooklyn, New York, Amilak has transplanted to California to expand the discovery of herself and her artistry. She currently runs a photography studio at American Steel Studios with a focus on portraiture, fashion, commercial and editorial work.

Artist Statement

Evoked the Goddess is a photo series and platform for self expression and celebration for women sharing their life experiences of evoking the goddesses within as a cultural movement of empowerment.

<i>Soul Survivor</i>	<i>Suffocation of The Stereotypes</i>
Photography	Photography
16" x 20"	16" x 20"
2016-17	2016-17
\$500	\$500

Kalimah Abioto and Collaborators

Kalimah Abioto is a creative producer - maker and performance artist from Memphis, TN. Kalimah, raised by artist and activist parents and she continues that work with her four sisters traveling across the U.S, the Black Diaspora and the world adventuring, exploring and creating.

She first began making films at First Congregational Church's Media Coop - a film cooperative in the basement of the church. Kalimah recently completed "Sight", an experimental film about three friends who travel across dimensions. She is currently working in Portland, OR; Memphis, TN and the unknown places.

www.kabioto.com

Artist Statement

"SIGHT" tells the story of spirituality and self exploration through the adventures of three young girls with supernatural powers. When a nosy neighbor, Carolyn, becomes interested in the happenings of three young friends the girls are forced to take her on a journey of self exploration. A tale of inner wisdom, magic, death and rebirth, "SIGHT" is a experimental - collaborative film, featuring a cast of all Black people of color. It was created by artists of color in Portland, OR.

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday-Friday: 12-7pm & Saturday: 12-5pm
somarts.org/infinitearchives



Karen Oyekanmi

Karen's love of art started at the early age of three. Now with over thirty five years as an professional artist and business owner, she has stayed active in the Oakland Bay Area Community. Her art has been exhibited on both coasts and sold in stores across the United States and the U.K. Karen also teaches doll making, ceramics and sewing to children and adults. She is the founder and chairperson of American Black Beauty Doll Artists, curators of dolls of color, founded in 1984. Karen's goal is to always share her love for art with others.

Artist Statement

Karen's unique one of a kind "Art Dolls of Color" represent the essence of who and what God is. Her art encompasses the Strength, Endurance, Power and undying Faith that only a Black woman embodied with God can exude.

Aunt Lillie

Felt, wood and photography
24"
2014

Aniyan Olusho

Felt and wood
31"
2016

Wishes of Mother

Felt and wood
31"
2016

Prayers of a Mother

Felt, wood and metal
38"
2017

karinsArt

Karin Turner is a fine artist painter who's purpose in life is to emanate & raise the static of JOY and self acceptance through positive African diasporic female & watermelon imagery.

KarinsArt features a semi-autobiographical character "H2oMelon Girl™" who boasts a crown of exotic natural hair, lives in the moment, and is happy with the curvaceous figure she possesses.

The ever present H2omelon imagery – is both a silent reclamation of the watermelon & an iconic present day metaphor for Life urging the viewer to participate/own her Life.

Completed works examine the combination of brown skin, watermelon, natural hair, voluptuous figures, and how aesthetically uplifting affectations influence women.

Turner's stylized self portraits are stark, real, funny, and honest, & transcend race and class. Their messages are universal. They are purposely glamorized images that boast an idealized femininity in its truest form; buoyant, tolerant, happy, sexual, loving, and joyously self loving.

Artist Statement

Inaugural TBWIG artist Karin Turner - karinsArt believes in literal reminders of JOY and has published her first coloring book. Join her for a participatory Coloring Session that will include an interactive book Talk. Conversation: "Living an Uplifted Lifestyle - Recognizing the Divine in You" Utilizing her Uplifting Coloring Pages Book, karinsArt will lead participants through activities such as an inclusive topical conversation, symbolisms in her images and coloring as a tool for meditation.

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



With assistance in technique from karinsArt, participants will enjoy this JOYously divine session that embraces their own uniqueness whilst coloring a page of their choice. Prior to the close of the session, there will be a "Goddess Share n Tell" salon style presentation. Thoughtful prizes to be awarded. Session opens and closes with brief words of Divinity and JOY. Enrollment fee for this divine session includes 1- Book per participant with Coloring tools supplied gratis by karinsArt.

<i>LOVING the BEGINNER in ME</i>	<i>ALL American Girl</i>
<i>Allows the EXPERT in ME to</i>	Acrylic on canvas mixed media
<i>Continue</i>	16" X 20"
<i>(I didnt Always Know What I</i>	2014
<i>Know Now)</i>	\$750
Acrylic on canvas mixed media	
60" x 72"	
2017	
\$7500	

Kathleen McDonald

Kathleen is a West Indian artist working in themes of identity, culture, memory, and immigration. She is trained in a variety of textile techniques, photography, printmaking, painting and metal fabrication and casting.

Kathleen received two BFA degrees in Pictorial Art (Painting and Printmaking) and Photography. She has worked for non-profit and small art organizations educating and inspiring creativity in youth of varying ages at after school programs and summer camps.

Kathleen obtained a Master of Fine Arts from San Jose State University. She currently teaches at a number of higher education institutions in the Bay Area.

Kathleen maintains her studio practice in San Jose California, and has exhibited in galleries such as First Street Gallery, New York, and the De Young Museum, San Francisco. In 2016 her work was commissioned by the University of the West Indies Cave Hill Credit Union in Barbados, and was installed as a permanent installation.

Artist

Statement

Kathleen McDonald's work centres on her West Indian heritage and tradition, and is imbued with her experience as a first generation immigrant in the United States. McDonald's practice is deeply connected to the culture of the islands such as St. Lucia, Jamaica, and Barbados. Indigenous and naturalized Caribbean flora, poetry, and thread are constant motifs in her work, the flora often used to parallel her identity.

Thread My Mother Gave Me

Textiles & Mixed Media

10' x 2'

2017

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Kiwii McLaurin

Kiwii McLaurin is a photographer new to the Bay Area, originally hailing from a small town in North Carolina. She excels in shooting portraiture that stimulates the mind and provokes emotion. She currently is pursuing the path of a Director of Photography by working in the local Bay Area film industry. By colliding techniques from both the film and photography she aims to create visually stimulating and inclusive content for audiences.

The Spring Part. #1
Photography
 8" x 10"
 2017

The Spring Part. #2
Photography
 8" x 10"
 2017

Kimberly V. Johnson

Kristine Mays, a San Francisco native has been breathing life into wire since 1993. Kristine has raised thousands of dollars for AIDS research through the sale of her work. In addition, she has worked with organizations like ArtSpan, Rush Philanthropic, Visual Aid, and the San Francisco Alliance Health Project. Her work has received local and national press including mentions in Source magazine, the San Francisco Chronicle, New York Times, and The Washington Post. She is represented by Simon Breitbard Fine Arts, Richard Beavers Gallery, and the Esperson Gallery. Collectors of her work include George Lucas with her work displayed in many Bay Area homes and private collections throughout the USA.

Artist Statement

Sculpted from thousands of pieces of wire hooked and looped together, each of Kristine Mays' garments embodies a fleeting gesture or expression that delivers a message of strength while challenging how we view ourselves and others. An invisible occupant revealed through the sculpted folds and wrinkles of a garment. A strong female spirit shines forth in the dichotomy of what is revealed. The sculptures look fragile and soft and yet are solid and strong, reminiscent of a foundation of sorts. Within the confines of hard metal wire is a sense of resilience and perseverance -- a need to push forward and thrive. The work speaks to identity-- the question of who we are and what we can do with our lives, the impact our lives have on the world.

I am
 Mixed media on paper
 31 7/8" x 25 1/4"
 2017
 \$700

I am #2
 Mixed media on paper
 31 7/8" x 25 1/4"
 2017
 \$700

Exhibition at SOMArts Cultural Center
 934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Lakiba Pittman

Lakiba Pittman is an educator and creative artist. She is the Diversity Director at Notre Dame de Namur University, and an Adjunct Professor at Menlo College. Her latest book, *Bread Crumbs from The Soul* features original art, and poetry. Lakiba has recorded with John Santos & the Machete Ensemble, and the Sons & Daughter of Lite. She performed with the Black Arts Movement Poet's Choir & Arkestra and is a featured poet in the current issue of *The Journal of Pan African Studies*. Lakiba's poetry is also featured in *Reflections*, a book featuring original poetry and the art of Emmy-award winning artist, James Gayles. Lakiba holds a B.A. in Creative Arts, an M.A. in Organizational Development and is currently pursuing a Ph.D. in Psychology with a specialty in Consciousness, Spirituality & Integrated Health. She teaches Mindfulness to teens and is a certified instructor for Stanford University's Compassion Cultivation Training program.

Artist Statement

Lakiba Pittman's Ancestral Images series reflects her depth of connection with her spiritual and ancestral roots. With a life-long love of African art, design and sculpture, during a time of healing, her poetry pen became her art pen, which took on a life of its own. After spending hours in meditation and prayer, these images began to reveal themselves – first as mandalas and eventually as a combination of mandala-like, spiritual visions, and African and Indigenous mask likenesses. Lakiba views her art as healing art, spiritual art, living art ... an inner calling from her ancestors to call the viewer to step within each piece for their own soul-message.

Wonderous One

Pen and ink reproduced on
canvas
36" x 48"
2017
\$600

Soul Mates

Pen and ink reproduced on
canvas
24" x 36"
2017
\$175

Wisdom's Crown

Pen and ink reproduced on
canvas
30" x 40"
2017
\$350

Latisha Baker

Latisha Baker is a self-taught pyrographic (firewriter) artist, who utilizes woodburning, a primitive technique on reclaimed and recycled wood to create her work. She captures stories through visual interpretations of life in honor of the human spirit. She exhibits her work and lives in the bay area.

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Artist Statement

This year's project will bring awareness to the challenges of Black women address mental health challenges in safe spaces. Through the nurturing of ancestors, women walking the walk and talking with talk incorporating right speech to offer safe passage into a conversation that focuses on individualized healing and transformation. This unapologetic project is a permission piece inviting Black women to breathe and exhale even when the air is thick and unwelcoming.

Pulse

Pyrography on canvas

2' x 4'

2017

\$3400

LadiRev

Queen. Poet. Spoken Word Artist. Revolutionary. Survivor.

Artist Statement

This video is about the awakening of the Black Man in today's society. Despite years of neglect, miseducation, and oppression, the Black Man deserves liberation and freedom as does all black lives. This poem is about rediscovering their true purpose and divinity. Rediscovering their crowns and glory

Dear Black Man

Video

2016

Lorraine Bonner

Lorraine Bonner is a mostly self-taught sculptor who began practicing art as a way of dealing with trauma, and found the trauma of the world reflected in her work. Her themes of trust and trustworthiness, empathy, betrayal and resistance resonate from the personal to the political.

Artist Statement

I assert the redemption of Black, not to overthrow White, but to re-establish the spiritual balance between the two.

Merciful Tapestry

Clay, snakeskin, dreads & rhyolite

lava sculpture

21" x 12" x 15"

2014

\$2800

Declaration of Inter-Dependence

Clay sculpture

DIMENSION

2017

Wounded Healer

Sculpture

17" x 12"

2017

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives

Marissa

Marissa Arterberry draws inspiration from the rich spiritual and cultural traditions of the African Diaspora. Her work is grounded in polytheism, and the goddesses and people depicted in her art oversee various realms of the spirit and aspects of healing. There are those who hold the universe within their bodies, and those who shape it and guide its course. Some preside over life-giving waters, and others live in the bayou and talk to alligators. They take on many forms and make up a pantheon of women who watch over us and remind us of our strength, root magic, and beauty.

Arterberry*Artist Statement*

This altar is a contemplation on the Black woman's connection to nature and earth magic. The initial inspiration came from a conversation between feminist scholar bell hooks and cultural geographer Carolyn Finney about the complexities of the relationship Black Americans have with nature and the land.

What does it mean to be the descendants of ancestors who came from agrarian communities and lived in close relationship with the land, to be violently ripped from that space and forced to work land they had no ownership of? How have generations of Black women maintained their connection to the land in spite of great adversity? How are we connecting to nature in the face of pollution, environmental racism, and gentrification? This altar centers Black women as the face of environmentalism.

Protecting the Land

mixed
6' x 5'
2017

media

installation

Marnika Shelton

Marnika Shelton was born and raised in Kansas City, Missouri, a place plagued by segregation, racism, poverty, drug abuse, and gang violence. After noticing a large amount of self-hatred in the black community, she focused her work on honoring people of color. Aiming to re-invent narratives around beauty standards by calling out stereotypes that prevent a true sense of belonging in American culture.

Utilizing a historic perspective to shift the focus of narratives around race, gender, class and sexuality. She takes on topics such as religious indoctrination and historical prejudice, recreating stories from unexplored angles to expose longstanding impacts on American society. Views of masculinity, prejudice, violence, how fear creates difference and eradicating shame around sexuality are all within the scope of her work. "Making is an integral part of who I am. By breaking down taboo, we can create a world where all people feel loved, honored and respected."

Artist Statement

The Wade in the Water series explores the importance of water in African-American history from the middle passage to the undergoing railroad.

Gallery Hours



Wade in the Water: Cleanse
 Mixed Media: Ceramic, Glass and
 wood
 22"x15.5"x4.5"
 2016
 \$8000

Wade in the Water: The Baptism
 Mixed Media: Ceramic, Glass and
 Wood
 12"x8"x6"
 2016
 \$6000

Maya Asami Wamukota

Maya Asami Wamukota, age 24, was born to a Japanese American mother and Afro-Caribbean American father. Raised in Richmond, her blended family history traces back to Hiroshima and the U.S. internment camps, as well as the slave trade in Barbados.

While attending college in Santa Barbara, Maya studied art history, graphic design and fine art printmaking. After experiencing a devastating traumatic awakening, her life purpose redirected her to return home to the bay area, where her independent studies shifted towards mythology, conspiracy and mystical arts. Seeking a safe space of spiritual healing, she was welcomed into a network of shamanic plant medicine, and her art process has become essential in her connection to the divine.

Maya currently works in property management in Downtown Oakland and aspires to utilize real estate as a political avenue for environmental activism, sustainability and the curation of communal healing centers.

Artist Statement

Utilizing the theme of Divine Revolution, Mizan intends to create an installation piece that reflects the divinity of the vital essence of women: water. This piece will utilize multiple mediums to provide a visual representation of the divine water cycle in three sections, accounting for the current political and economic affronts on water, and its impacts worldwide. The top part will weave ancestral wisdom and divine symbols with the images of women into a dynamic fountain that flows down into a wasteland. This second wasteland level will highlight the impacts of greed, pain and trauma that have resulted from systematic attacks on our divinity. This then flows through the body of a Black Womb-man to cleanse, revive and rejuvenate our vital essence and return the earth, and Black women to our natural divinity. Images of dieties, ancestors and life elements will be used and some component will be interactive.

Maya Asami Wamukota

Naga

Mixed media on canvas

(1) 4' x 5' & (2) 18" x 24"

2017

\$600

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Mizan Alkebulan-Abakah

Mizan has worked for over 20 years as a community organizer and youth development professional. Her art reflects her commitment to social justice and trauma-informed, strengths-based wellness as a tool for liberation. She has been trained as a dancer, singer and poet, though currently focuses most of her artistic energy as a self taught painter. Mizan loves to use mixed media to create installation artwork, mostly in the form of dynamic altars. Her most recent work was featured on the 50 Years Later commemoration of the Black Panther Party entitled "Resistance is Still an Art". Mizan is the founder of Sankofa Sisters, culturally-based, gender-specific healing circles for young girls of African descent, and teaches weekly Be Free Yoga Classes for Black Women and Girls in East Oakland. Mizan is a wife, mother of five and lover of life and lives in Oakland, CA.

Artist Statement

"Honor the Sacred" is an interactive installation that reflects the vital essence of women: divine water. The Kemetic Goddess Nut holds up the sky and is the essence of consciousness and creation. She is the portal through which heavenly water flows into the crown chakra of a reflection of Durga or Kali, the eight armed Hindu Mother Goddess. Her arms represent some elements of the Pan African pantheon, including Ifa's Yemaja, Oshun, Oya, as well as Maat, all conjuring the warrior essence. The pool of water that flows from the Hands of Fatima is a call to take action, reminding us of our divinity and through thought, word and deed, to Defend and Honor the Sacred Waters. Make an offering into the well and forward this Divine Revolution!

Honor the Sacred

Mixed media installation

7' x 5' x 3'

2017

Contact Artist

Nicole Dixon

Nicole Dixon was born in Oakland, CA and in 2002, received a BA in Studio Art at Spelman College in Atlanta, GA. In addition to exhibiting paintings, she has produced commissioned works, including family portraits and in-home murals, for nearly two decades. She has served as the altar-artist for numerous gatherings, conferences and activist organizations. She is also a Montessori preschool teacher, and firmly believes education and creative expression go hand-in-hand. She teaches art to youth and adults alike, which has taken her as far as the Kalahari as a guest art instructor. Nicole uses art as an interactive medium, and a vehicle for self-transformation, community empowerment, and positive social change.

Artist Statement

Nicole Dixon's presentation of the Black body is a revolutionary act, the purpose of which is to render her figures as a site of power, dialogue, and transcendence. She incorporates the energies of a variety of mixed media, and adorns them with culturally symbolic imagery- animal totems, flowers, medicinal herbs, iridescent gold, and artifacts, as offerings that honor the subjects of her work. She draws upon the ancient and weaves it with personal/modern iconography to present her subjects as healing touchstones for the struggles of this era.

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday-Friday: 12-7pm & Saturday: 12-5pm

somarts.org/infinitearchives



Her figures also shatter the negative stereotypes that continue to steal the lives of countless Black men, women, and children, simply by presenting the unapologetic Black body as it truly is, wholly spiritual. Not only are her figures transcendent, but her choice of materials and art-making process is transcendent as well, in that the conjuring of each figure is an elaborate ritual in self-transformation and community empowerment.

I Can Breathe: The Beloved's

Remembrance

Acrylic, charcoal, magazine paper, watercolor, gold leaf, mirror on canvas

30" x 30"

2017

\$3200

Tehuti's Bower

Acrylic, charcoal, fabric, chalk pastel, magazine paper, gold leaf on canvas

30" x 30"

2017

\$2800

Nye' Lyn Tho

Nye' Lyn Tho is a West Oakland resident of 9 years hailing from Philadelphia, PA. She was born and raised in New York with her 10 siblings and currently resides with her partner, Ahmuret Jessica Jordon. She currently runs a Photography & Graphic Design studio operating out of American Steel Studios with a focus on portraits, commercial / ad-work and branding.

Artist Statement

"Natural Heir" is a visual pun and nod to the often-controversial move of African Americans, especially women, embracing the natural state of their hair. Nye' has photographed 12 subjects, studied their personality, observed their crowns and matched them to relating plant-life that historically represents African and African American culture. For instance, she has replaced one subject's hair with cotton, another with collard greens, and you will also find one adorned with a plant that resembles an African Cactus Tree.

Natural Heir

Photography/ New Media

18" x 24"

2017

\$500

Violet Mary

Photography/ New Media

18" x 24"

2017

\$500

Pedal

Photography/ New Media

18" x 24"

2017

\$500

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Nzinga Hatch

It was inevitable that Nzinga become a visual artist given the intoxicating energy of her childhood. Family was a collection of charismatic, hardboiled, talented, bright, fierce, protective souls where children spoke only when spoken to. Nzinga's words and questions were uninvited in her family and many of the events of her childhood, like the suicide of her 24-year-old father, were unspeakable. She spent her formative years soft spoken, or in complete silence -watching, waiting and recording the adult rage, joy, loss and creativity. At 3 years old her desire to show her mother drawings or even ask to paint were some of the few times she made requests of a very formidable woman. She can physically recall the serenity and escape that drawing gave her. But Nzinga didn't give herself permission to paint or commit the time and attention to it until she was an adult. Painting is a spiritual experience for Nzinga and without it she feels disconnected from Source.

Artist Statement

The pieces in the exhibition speak about ancestry and the fact that all lived experiences become ancestors. The beings in these pieces have been with the artist for a long time. They provide insights that guide, protect, warn and direct actions. They are powerful glimpses into the internal dialogue that exists inside African people. The thoughts that shape our points of view and help discern truth from falsehood. The profound creativity throughout the African Diaspora is well documented yet still easily taken for granted. The art links us all across continents, philosophies, languages and customs. The art emerges as a unifying language of a soulful people.

Be Gone When I get Back

Acrylic, oil stick, on wood

16" x 16"

2017

\$250

Orlonda Uffre

Orlonda Uffre is a painter, photographer, curator and teacher, whose aesthetic interests, and involvement have included projects such as, founding member of The Women's InterArt Center in New York, originating Art Director of Brava! in San Francisco, and participating artist for the Art in Embassies Program in Maputo, Mozambique. She has exhibited her art broadly throughout the United States in New York, Chicago, Arkansas, and Washington DC. In 2009, she was the featured artist and interviewed for the International Museum of Women's online project "Exhibiting You." Examples of her photography can be viewed in the iconic face, on the walls of MOAD and images from Katrina/Louisiana which are archived on the MOAD Stories Project website "I've Known Rivers".

<http://www.orldauffre.com>

<http://www.artslant.com/sf/artists/show/122615-orlda-uffre>

Diva- Amneris, Daughter of Pharaoh

Acrylic on canvas

48" x 48"

2017

\$5000

Barbara Smith Conrad

Photography

16" x 13"

1970

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday-Friday: 12-7pm & Saturday: 12-5pm

somarts.org/infinitearchives



Redwood Hill

Artist Statement

Rosalyn Parhams

Rosalyn Parhams is a self-taught craftswoman and ceramic artist since 1999. Inspired by the spirituality of Africa and other ancient cultures she combines ceramics and mixed media to create art that has a spiritual aesthetic. Her goal is to use art to connect us to our own true divinity through the use of mythology and ancient symbols. She feels a special kinship to the ancestors and the lessons that were taught through the use of symbolism, reverence of animals, and respect of Earth. The purpose of the art from those cultures was to connect, sustain, and empower the community. As a craftswoman and artist she feels it is her duty to continue in this tradition.

Artist Statement

"Say My Name" is a ceramic and mixed media sculpture that explores the idea that there is divinity in names and that names have power. Names are like natural resources filled with energy. When they are used often enough they become mantras or monsters depending upon how that power is harnessed.

In Africa, a name could represent a woman was royalty like that on an Egyptian cartouche, or a healer like a sangoma of South Africa, or the mother of the king, like the iyoba of Benin tribe of Nigeria. Unfortunately names of divinity did not make the transatlantic Voyage with her when the African woman was brought to America.

Say My Name

Ceramic and mixed media

24" x 36"

2017

\$1500

Sasha Kelley

My intention is to activate a culture of collaboration through art making and human engagement.

Over the last few years I have explored the topics of
Black Identity

Women of Color Creativity

Cooperative Communities

Divine Archetypes

& Forms of Modern Initiation.

I am a co-founder of The House of Malico. We are an Oakland based art production company powered by Black Women.

Artist Statement

"Ritual & Performance" is a collections of documentary images captured by Sasha Kelley over the last 3 years. The emphasis is to connect the moments within our lives in which we are tapping into our divinity through focus, performance, meditation & ritual.

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



*Circle of Black Women /
ABRACADABRAKAAFRIKA*
Digital Prints
20" x 30"
2016
1st Edition
\$800

Queens D.Light / FEELSV Oakland
Digital Prints
20" x 30"
2016
1st Edition

Shanna Strauss

Shanna Strauss is a Tanzanian-American artist and community worker. She completed a Bachelor of Fine Arts degree at the California College of Arts in 2003 and has exhibited her work in solo and group shows in Tanzania, the United States and Canada. Noteworthy achievements include her participation in the East African Biennale in 2009, a solo exhibition *The Floating Homeland* that opened the *Vue D'Afrique 2015 Rally Expo Festival* in Montreal, and a collaborative project and exhibition *Re-membering: A sister Project* that took place in Oakland, California in the summer of 2015. More recently, she was commissioned to create work for the 'Égéries Noires' group exhibition at Montreal's Place des Arts. Her current on-going collaborative project *Changemakers* was first exhibited at the 2016 World Social Forum and has been featured in a short documentary on CBC Arts.

Artist Statement

'Memory Keepers' explores the power of naming and the oral tradition of storytelling and song -- how (r)evolution is embodied in the women of the African diaspora -- traversing language, geographic location and time. Drawing from her own ancestral lineage, Shanna creates a large-scale mixed media art piece that evokes the spirit of Leti, a Nyaturu woman-warrior, whose name has been carried forth from generation to generation. Combining Tanzanian traditional art techniques of wood burning, woodcarving and beading with photo-transfer and painting, the work serves as a reminder that at this point in history, we can call on ancestral wisdom and our legacy of revolutionary women to guide us and give us strength.

Leti

Mixed media on found wood
4' x 3'
2017
NFS

Shylah Pacheco Hamilton

Shylah Pacheco Hamilton is an interdisciplinary artist and writer. She received her MFA in Film, Video, New Media and Animation at The School of the Art Institute of Chicago and an MA in Women, Gender, Spirituality and Social Justice from California Institute of Integral Studies.

Shylah's experimental films and installations have exhibited internationally and with the Rush Philanthropic Arts Foundation exhibition entitled, *Power, Protest & Resistance: The Art of Revolution* in NYC; *The Black Woman Is God* and *Dia de Los Muertos* exhibitions at SomArts in SF.

Current research interests include women of color feminist philosophy, diasporic melancholy, ritual performance, the marvelous, the surreal, the embodied and the magical. In addition to her creative practices, she teaches at California College of the Arts.

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Artist Statement

Inspired by the Maya Deren book of the same name, Divine Horse is a two channel video installation. A meditation on spirit possession.

Love

Experimental video

2017

Sage Stargate

Sydney Sage Stargate Cain is a visual artist born and raised in San Francisco, Ca. Her work has been a reflection of an unseen reality we all live in. Her style and use of materials varies between graphite, ink, oil, mixed media and murals. Her work focuses on the everlasting, and sometimes suppressed, spirit of self. as a descendant of the African diaspora while growing up in the "Information Age". Through her art, organic elements resurface lost and stolen myths of the ancients and futurists. She believes artist are provided to assist us in dismantling the disharmonious colonial cosmograms that have attempted to confine our consciousness. She hopes that her work inspires others to create new realms of their own.

Artist Statement

Ancestral Mural to honor the legacy of those who've set a path for us to LIVE. *will expand upon installing/painting mural

Sage Stargate and Yetunde Olagbaju

The Congregation (After Life)

Acrylic chalk mural

2017

Taiwo & Kehinde

Twin curators/artists, Kehinde and Taiwo, are currently exploring identity and beauty through their newest multidisciplinary project titled, "Ibeji: The Twin Project". This research, social justice and public interactive conversation utilizes visual, literary, and performance arts to explore the life of twins; create new visuals for and about twins; and connect twins of the African diaspora.

Sculptures by William Rhodes

Together We Go

Mixed media installation

8 x 10'

2017

Tania

L.

Balan-Gaubert

Tania L. Balan-Gaubert is a Haitian American mixed media artist. Her multidisciplinary practice is rooted in an exploration of transnational identity through photography, mixed media paintings, and objects. Her work explores how displacement activates diasporic citizenship and long distance nationalism in face of physical and often psychic separation, to reveal the complex relationship between "home" and "homeland." She has a background in African American Studies and received her master's in AFAM from Columbia University. She's currently pursuing her master's in Fine Arts at California College of the Arts in San Francisco.

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Artist Statement

Black and Divine: The Sibyls is an ongoing portrait series that celebrates African-based, diasporic religious beliefs and traditions. In the work, Balan-Gaubert depicts the divine feminine as a Black woman and draws inspiration from her cultural heritage(s) as a Haitian American. Each Sibyl embodies particular elements, energies, values, and desires rooted in African spirituality. The work has evolved into a reflection on resistance and restoration. It aims to refuse Western demonization of African religion and ritual and to restore an African-based portrayal of the divine.

Tarika Lewis

Joan Tarika Lewis is a Renaissance Woman, born and raised in Oakland, Calif. Visual Artist and Jazz Improvisational Violinist Tarika teaches the arts to high and middle school students as well as adult learners. Tarika has also performed locally and internationally with Jazz and Blues bands. Tarika is also engaged in genealogical family research. Her paternal lineage was recently featured on the PBS Finding Your Roots Show and numerous PBS documentaries about the Black Panther Party for Self Defense. Tarika works in mixed mediums...acrylic, charcoal. Two recent murals are located on 98th and International streets and inside the Verdese Carter Recreation Center. Themes are families engaged in positive, healthy life choices.

Kittie

Mixedmedia
33" x 47"
2017
NFS

Frankie

Mixedmedia
33" x 47"
2017
NFS

Toshia Christial

Toshia Christial is a 33 year old black Oakland Native. she is a self taught artist of many mediums and a graduate of Berkeley High class of 2001. Great pleasure is received by her involvement within the community and connecting with other black artist. Toshia does not confirm to one genre, for it would drive her crazy. Her art is fulfilled by African culture, love, and her infatuation for the figure of the woman. Do not try and categorize her style for it is very inconsistent, intentionally.

Artist Statement

Divine Revolution, T. Christial addresses social stigmas that are specifically directed toward black women and beauty. Her installation "Devine as it gets" is a chakra activation and healing center that will act as a tool and guide to the ways of self healing combating negative connotations. T. Christial uses the space to involve the viewer on a journey that which confirms the black divine being and our self healing capabilities. T. Christial depicts a world that can only revolt once each and every being (especially the black woman) has come to realize that everything about her is divine. Once the Black woman has realized this, T. Christial believes that this is the ultimate Divine Revolution. Self Love, self acceptance. The Black Woman is God. T. Christial says " That type of love given is nothing less than Godly! " Divine Revolution at its best

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday-Friday: 12-7pm & Saturday: 12-5pm
somarts.org/infinitearchives

As Divine As It Gets

Mixed media installation
2017
Contact artist for pricing



Val Kai

Val Kai is a multi-dimensional Photographer, born and raised in the San Francisco, Oakland, Bay Area. Started expressing herself with Photography in High School, and has been exhibiting work since 2005. A one word description that best describes her work is VARIETY. Her portfolio contains many areas of interest such as Performance (Music and Dance etc.), Portraits, Landscapes, Events, Family/Friends and Environmental or Street Art. The images focus on various themes and subject matter. Her work is often Documentary and Photojournalistic. Val's aim always is to capture, preserve the moment or experience. Overall her work is unrestricted and forever expanding.

Artist Statement

With respect to the exhibit theme DIVINE REVO LUTION, Val will contribute photographic images with a twist; thus making mixed media art.

Osun/Spirit of Yemeyya
 Photography/Mixed Media
 16x20
 1987/2016
 \$400

Valerie Brown-Troutt

Valerie Brown-Troutt, a self taught artist and Oakland native art begins with reused and recycled materials. Art and creativity are her sacred platforms empowering her to make meaning through scrap paper images, mixing colors, adding textual words or verse to recreate and celebrate memories. Valerie's collages and paintings whimsically honor and celebrate love and discord lived, remembered or practiced.

Art and creativity her sacred platform fuel passion for expression. Her Black cultural heritage births in her the power to breathe and exhale in the beauty and the wonders of this life despite overt racism and constant struggles for justice .

An East Bay Times reporter and art critic, Lou Fancher recently said: "Valerie Brown-Troutt's collage with tissue in "Mama's Gaze: Spoken Words Not Needed," is judicious and instructive in its simplicity — arguably an indication of her broad spectrum-life as an artist, mother, retired educator and clergy.

Artist Statement

Self esteem is essential to reaching one highest good. To declare ones divinity begins with knowing who you are. My religious traditions introduced me first to what is wrong and dysfunctional about my humanity before empowering me with the knowledge of creation and my oneness with the Divine Creator.

Be holy because I am holy....that all of them may be one, Father, just as you are in me and I am in you. May they also be in us so that the world may believe that you have sent me. Living in the image of God or being divine is a long way from taking on first the identity of African American slave. We begin with God. We are creations of God. Our DNA is crafted by divinity. We are fearfully and wondrously made.

The pieces that I have selected for this exhibit speak of both angelic qualities possessed and practiced amongst African American women and the clouded and misunderstood world view of who the African American woman is.

Exhibition at SOMArts Cultural Center
 934 Brannan Street | San Francisco, CA

Gallery Hours
 Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



We live within both of these worlds.
Practicing holiness and being misunderstood.

May the conversation of this exhibit elevate perceptions and free sister everywhere to own and be who they care created to be divine

Angel Women

Mixed media

24" x 12"

2017

\$500

Vanessa Addison-Williams

Vanessa Addison-Williams is a native of Monterey, CA and currently resides in Fresno, CA with her husband and two sons. She received a BA in Graphic Design and an MA in Studio Art, both from California State University, Fresno. She currently teaches computer art and graphic design courses at Fresno State and Clovis Community College, Fresno, CA. Vanessa believes that education and creative expression go hand-in-hand so she also pursues her personal artistic expression through works of conventional and digital collage techniques.

Vanessa's art is inspired by the cultural, historical, and conceptual expressions of Romare Bearden's collage works. Her artwork depicts an aesthetic of abstract themes with emphasis in the African American vernacular intertwining culture and society. Much of her work is composed of mixed media collage emphasizing historical and present day content. Occasionally she conveys concepts through digital drawings and animation, which takes on a less conventional construct of collage using computer technology. She proposes a visual syntax that communicates, educates, and elevates ethnic relevancies not only for those who share her cultural identity and perspective, but also to others who seek cultural understanding or have played a part in the social development of minority constructs and social issues.

Artist Statement

"School 'em" depicts a silenced acknowledgment and much needed discussion and resolution to the "school-to-prison" pipeline which is ever so prevalent in today's society--particularly amongst African American and Native American grade school students. My work challenges the viewer to talk about and seek solutions to questions such as: Why do the disparities of racial lines continue to fester in our schools? What can we do to overcome this plague? Why are African American and Native American grade-school students across the nation (particularly boys) suspended and expelled 3x more than white students? Why are there higher suspension rates for minority kids when the disparities are non-behavioral? What can we do to promote equality for our children in public schools?

A 12" vinyl record crowns her head to signify the past origins of soulful testimonies while yellow ear buds connect her to dressed-up blends of contemporary funk, hip-hop, R&B, and neo-soul. Soulfro Compilation signifies through form and concept of analog recordings juxtaposed with audible listening devices that usually connect to a digital source. Re-contextualizing attributes from a Matisse Odalisque work; Soulfro Compilation invokes exchange between the pure and the polished. A hands-on playback artifact personifies intimacy and physical interactions whereas today's digital advances produce sound control with higher frequency and impersonal listening. Experience defines preference!

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



<i>School 'em</i>	<i>Soulfro</i>	<i>Compilation</i>
Mixed media collage on canvas	Mixed Media	Collage
18" x 24 x 1.5"	15"	x 30
2014	2015	
\$1140	\$940	

Venus Morris

Venus was born and raised in Oakland, California for a majority of her life. Growing up she always had a passion for cultural and art. As an individual who has experienced extreme trauma, she started focusing on her pain through her writing and creativity. Once she overstood how powerful her words were, she started using her voice with her talent so her light would shine the brightest. Ever since the moment she had that revelation she made a vow to be the voice of the many voiceless people through her bright spirit and gifted presence.

Artist Statement

In this piece it is important to understand the "hyphy" woman as well and the "holistic" woman. Two beings maintaining one bodily vessel that need one another to create equal balance.

The Black Woman. The Healer. The Artist. The Mother. The Aunty. The Sister. The friend. The God. She is everything and more. But society tends to focus on the "Bitch, ugly beast, scammer and whore".

In this mental experience, you will understand how hyphy and holistic go hand in hand. And learn how mother nature is black and woman.

-Black women photographed in locations of battle/pain radiating healing.

-A possible demonstration of a feet/hand or washing/massage with natural products from the earth.

Hyphy, Holistic, Healer

Photography
20" x 24"
2017
\$50

Virginia Jourdan

Virginia Jourdan enjoyed art classes as a child and continued pursuing her passion and developing her talents in college, first at the University of Washington focusing on painting, then receiving her BFA in Illustration from the Academy of Art University in San Francisco with a focus in illustration. Jourdan moved to New York and worked as a freelance illustrator for commercial jobs.

Returning to the Bay Area, she began focusing on fine art to allow her more creative freedom. Jourdan continued developing her talents studying abroad, attending painting workshops in Italy and China. She is also talented in printmaking and sculpture.

Liberty and Justice for All

Acrylic on canvas
36" x 24"
2016
\$3000

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Worldly Sistah

Tracy Brown was born in 1975 in San Francisco, CA and received her MA in Arts Politics from the Tisch School of the Arts at New York University. When Tracy emerged from the Graduate Program at NYU, she had already established a reputation as trustworthy spiritual ritual photographer. For many years, Tracy has been compelled to examine memorialization and funerary practices as an excellent illustration of cultural continuity amongst the people of the West African Diaspora. She is also dedicated to the creation and promotion of positive and empowering images of People of African descent.

Tracy's work has been exhibited at the California African American Museum, The African American Arts and Cultural Complex and numerous private galleries and public art venues. Tracy was also a participant in the groundbreaking takeover of the New Museum with a collective called Black Women Artists for Black Lives Matter.

Today, Tracy lives in East Oakland California with a dapper Bulldog named Brixton and her collection of vintage photos, comic books and 1980s cartoon memorabilia. She enjoys international travel, kickin' it with her cool ass parents, awaiting the yearly release of Hot Cross Buns and Praisin' the LAWD in her Pan African Spiritual Community."

Artist Statement

Some statements just need to be made. Much like biscuits and cold weather ensembles, some statements have layers. The layers can mean different things depending on the context and on whether you are the giver or the receiver of the phrase. Much like the featured phrase, choose your punctuation gives the viewer the opportunity to alter the meaning of the phrase by applying a selected punctuation mark.

The featured phrase is one that we as African women often have to utter to others and sometimes to ourselves in one manner or another. Oftentimes, the most fervent utterance of the phrase comes through the act of us just being ourselves and living empowered in our divinity. No matter how you punctuate it, the phrase involves overcoming fear, the awakening of understanding, the power of shock, enlightening revelation and so much more.

The altar stands to memorialize and celebrate the lives of some sistahs who have dared to live the sentiment of the featured phrase. Sandra Bland is prominently featured because of her story's similarities to the artist's own experience with being arrested and her fiery nature.

Choose Your Punctuation

Mixed media, photography, wood, faux flowers, 100% Organic irritation, glue

3' x 5'

2017

\$3475

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Yasmin Sayyed

Yasmin Sayyed is a native of New York City where she studied art at an arts high school and The Arts Student League. She holds undergraduate and graduate degrees in art and art therapy, and a doctorate in International and Multicultural Education with a focus on intra-psycho and socio-historic trauma resolution.

Yasmin has exhibited at the Bergamot Station-Santa Monica, Gallery C - Hermosa Beach, Manhattan Arts International- NYC, Fusion Arts International- Encino, CA, Meyer, Brier and Weiss- SF, SOMArts-SF, North Tahoe Art Center, Tahoe City, Nevada Museum of Art – Reno, NV and a number of local galleries and colleges in the Eldorado County area. She currently has work at the PHG gallery in Oakland.

Yasmin is a mother, grandmother and great grandmother who divides her life between South Lake Tahoe and the SF Bay Area where she trains social service providers in Deconstructing Violence, Transformative Storytelling and Expressive Arts for Traumatized Youth.

Artist Statement

Revolutionary/Evolutionary: Visions in motion, in thought, in artistry, in interconnectedness with Mother Earth, her creatures, one another and self as divine.

To move this project forward, Yasmin pondered what it means to walk in the footprints of her ancestral mothers, and to breathe creativity in a combined tender-fierceness of art that can both soothe and incise.

Yasmin believes, until Black people embrace the metaphysics of their ancestors more than the cosmologies of their oppressors-- and embrace, with neither shame nor apology, cosmologies of woman as God –then they will remain shackled to the very belief systems and accompanying values that seek the demise of r/evolutionary principles of justice and human decency.

Her images are concerned with those internal landscapes where intellect and emotions commingle with spirituality and wonder to reveal messages from deep within an African psyche to illumine ontologies of Iwa Rere, Ubuntu, Ma’at and other principles worth living.

From the Depths of Olokun

Acrylic
48 x 60"
2010
\$6,000

Complicated, Lovely Sisters

Acrylic
36 x 60"
2016
\$5,000

Yetunde Olagbaju

Yetunde Olagbaju is a multidisciplinary artist and collaborator currently residing in Oakland, CA. Through her work, she concerns herself with time travel, space, source, vulnerability, ancestry, and her own relationship to the Blackness of the universe. Through various mediums and practices, she aims to illuminate paths of deep emotional kinship and cosmic mirroring within human connection and identity. This is all with the desire to bridge the past with the present-future.

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Artist Statement

"the space before i met myself: a infinite space" is an installation that expands on the existence of ancestral magic in both light and dark spaces. Through video, installation, and performance, "a infinite space" aims to hold a space for Black people wanting to find moments of clarity, ritual, and joy.

the space before i met myself: a infinite space

Video installation

2017

Sage Stargate and Yetunde Olagbaju

The Congregation (After Life)

Acrylic chalk mural

2017

Zena Carlota

Zena Carlota is a composer, multi-instrumentalist, visual and theater artist whose work navigates the space between dreams, ancestry and memory through sound and imagery. Her practice as an artist is to weave the tenuous boundaries of matter and spirit into form through storytelling, puppetry, mask-making and live sonic ceremonies inspired by the Jaliyaa tradition of West Africa.

The past ten years of studying the Kora, a 21-string West African bridge harp that originates from the Malian Empire during the 13th century, enabled Zena to live and travel in the US, West Africa and Europe, learning both ritual and experimental forms of indigenous string music and storytelling with masters from The Gambia, and Guineau; most recently completing an intensive training in Paris with Grammy award winner, and Kora virtuoso, Toumani Diabate of Mali.

These teachings are the threads that have allowed Zena to combine the ancient past with the present moment in art and music, using language, sound and visual elements as sacred invocations of her ancestry.

Artist Statement

Black women are perceived as being strong, durable, steady and able to generate nourishment for their families, friends and community but there is a disconnect when it comes to nourishing themselves by dreaming and feeding what is inside of them. Divine revolution is self care: a defiant act of cutting the umbilical chord to the outside world and reattach it to our own blood streams. The story of this sculpture is a prayer for the wise crone in all black women: that all which flows from them (their words, dreams, imagination and love) feeds them as much as it feeds others; that what black women conjure and create is an offering to the world as well as to themselves; that no gift goes out without going in.

Untitled

Mixed media installation: clay, paper mache, wood, string

DIMENSIONS

2017

Exhibition at SOMArts Cultural Center

934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm

somarts.org/infinitearchives



Myrna Dickson

Secretet es una piesa construida con elementos reciclables. Es una instalacion artistica dedicada a Ejiobe. Ejiobe es el primer signo de Ifa. Ifa es la expresion maxima de la divinacion de el pantion Yoruba. Los elementos incorporados como las llaves las cierradoras y los cowries muestran la relación de una de las conversaciones de Ejiobe en el cielo con Olofi. Cuando le plantea que el quiere traer la cabeza a la tierra para guiar el cuerpo. Porque la cabeza misma es una deida. La cabeza nos lleva y nos trae nos unde y los salva.

Myrna viene de Cuba y hico un acto el dia July 20. El acto se presento en conjunction con esta piesa.

Secretet

Recycled wood, cowrie shells, shells, keys and locks, starfish, mirrors
interactive sculpture

18" L (dimensions vary)

\$3000

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives

