

**BIRMINGHAM 2013:
REMEMBERING THE MOVEMENT
THAT CHANGED THE WORLD**



NOVEMBER 6 TO DECEMBER 27, 2013

FOURTH FLOOR GALLERY

BIRMINGHAM PUBLIC LIBRARY, 2100 PARK PLACE

BIRMINGHAM, ALABAMA

*Featuring artworks on the theme created by
Artists from Alabama, Georgia, Florida and Tennessee*

INTRODUCTION

This exhibit titled “BIRMINGHAM 2013: REMEMBERING THE MOVEMENT THAT CHANGED THE WORLD” proposes that African-American dreams of freedom and civil liberty from fifty years ago are finally a reality. Using art to symbolize and champion these values in visual context, these artists are attempting to improve society through their work by presenting historical narratives within their individual pieces.

Art is an arm of education for most of our artists, who genuinely believe in diversity and share a vision of equality in hopes of influencing the audience to sufficiently bring about enduring change and improve civil rights problems in our society. Several of these artists have brought a new sense of accountability through their creations by representing ethnic, racial, and cultural groups different from their own.

These compositions are created to memorialize the Birmingham Civil Rights Movement and celebrate the liberties and freedoms of all citizens. Works of art have become a means of communication which allow their creators the ability to produce heightened awareness of change in the complex issues of civil rights and justice. In this societal context, the Birmingham Public Library seeks to provide materials and services that are more accessible to increasingly diverse information seekers while helping to connect art with human and social values.

William E. Colvin, Curator

The Birmingham Public Library's Support of Art

This exhibition within the grand space of the Birmingham Public Library gallery is significant and transcends traditionally accepted forms of power, aesthetics, and social order. United by the theme **“Birmingham 2013: Remembering The Movement That Changed the World,”** these works of art define what is “beautiful, natural, and legitimate.” Recently social organizations have identified art exhibitions as vehicles for social change, research, and education.

By hosting this particular art exhibit, BPL is fulfilling its mission to “to provide the highest quality library service to our citizens for lifelong learning, cultural enrichment and enjoyment.” As one of the most influential educational institutions in the city, BPL has promoted and exhibited quality art consistently and has convinced educators, collectors and the general public to invest in this type of activity. Its program of social uplift through the arts has not just addressed civil rights issues but provides support for a broad range of topics that affects the community.

In the late 1920s to mid-1930s the Harmon Foundation funded exhibitions of works by African-Americans. These pieces were heavily criticized as many viewers, artists, and critics regarded them not as serious art displays but rather as refined sociological experiments and historical interpretations produced for the benefit of the artists featured in the exhibits. Such exhibitions in the past have been successful in offering the public exposure to rights, freedom, and justice as depicted in art, and the present exhibition here at the Birmingham Public Library (BPL) Gallery continues this tradition. This show highlights BPL's efforts to extend education, to support the arts and artists, and to celebrate Birmingham's progress in the Civil Rights Movement.

This exhibit validates the meaning and significance of art as it relates to social change, and BPL's commitment to informing people of the essences present in the arts. In the latter half of the twentieth century, mainstream public interest in freedom and justice began largely in part because of the Civil Rights Movement and demands for social and economic parity. Beginning in the mid-1950s and through the early 1970s, the visibility of African-Americans, women, and other disadvantaged citizens in the news media sensitized viewers and readers to the difficulties of survival in southern and northern, urban and rural, and distant and local communities. This exhibit portrays this American experience.

BPL's hosting of this show on the theme, “Birmingham 2013: Remembering The Movement That Changed the World,” defines the role of Black and White artists as unlimited by their status as a distinct community. Though structural disparity still persists against the disadvantaged in America, BPL's presentation of these art works and artists conveys a serious challenge to that disparity in the art world. The artists are being introduced through the appropriate aesthetic styles and iconographic concerns that reflect the diversity of the interpretation of the theme.

BPL's hosting of curated shows such as this exhibition serves as a model for other similar institutions. The artists are promoted as a group that has maintained status in the art world. Presented as an educational and sociological project, it is possible for

institutions such as libraries to insert visual art into their programming and promote them, leaving a significant impact on the American people in shaping exposure, research, and learning through aesthetics. .

William E. Colvin, Ed.D

Curator

FRED AJANOGHA



Through my works, I try to convey an attitude of awareness about the past, the present and the future. The design for my sculptures comes from a naturalist point of view. In creating most of my sculptures, I try to blend abstraction with realism through which I express my feelings.

The role of art in our developing communities today is very important. As a practicing artist, my goal is to contribute to the growing community by sharing the knowledge that God has given me.

“Fertility” is an abstract bronze sculpture of a native woman in traditional dress. She possesses an abundance of knowledge and is viewed by her community as wise, fruitful, and virile. Her neck beads represent the richness of her culture along with her wealth.



“Fertility”
Bronze
2 1/2' x 10”

“Harriet Tubman”
Fiberglass
20 x 12 x 9

JIM ALEXANDER

My work is about people, predominantly people of African descent in America. It began in 1964 as a series of general photographs of friends and family. Then, in 1968 Dr. Martin Luther King was assassinated. After the fires were doused, poverty programs were in place and the media and government convinced most of us that segregation was over and we were “free at last,” I decided to take a closer look. I decided to do a ten-year photographic documentation of Black life and culture. The “ten years” have now exceeded forty years and continue. I have photographed marches, rallies, festivals, meetings, conferences, street life, children, seniors, politics and politicians. I have documented all of the alphabets: SCLC, NAACP, BPP, CORE, NOI, NCA, NAC, CAP, AAPP, TASF, etc. The result of this work is a body of photographs that tells a story of some people’s lives during a period when I was among them. I call this body of work, SPIRITS/MARTYRS/HEROES.



“Advocates”
Photograph
18” x 23”



“Wrightsville March #2”
Photograph
18” x 23”

ART BACON



Academically, Art Bacon was prepared as a scientist. However, art has always been his passion. He was born in West Palm Beach, Florida, but lived in several places in and out of the state. His talent for art was recognized early and won him several prizes and awards before he graduated from high school. Bacon attended Talladega College where he earned an A.B. in biology. However, art was a strongly competing interest, which he strengthened by enrolling in a couple of art courses taught by David C. Driskell. At the end of his junior year he won the College's Armstrong Award for Creativity Ability. During his senior year Bacon was severely beaten for sitting in the "wrong" waiting room at the Anniston Alabama Train Station—which only heightened his determination to succeed in science and in art.

In graduate school at Howard University Bacon's involvement in art was limited to illustrations for scientific papers—he had little time for other things. He received the M.S. and Ph.D., in 1963 and 1967, respectively and is credited with discovering a new species of protozoa. Following postdoctoral research at the University of Miami, Bacon returned to his alma mater as chair and member of the biology faculty. He also immediately resumed painting and drawing. He has exhibited in many places including major cities such as New York, Berkeley, Atlanta, and West Palm Beach, Birmingham, and Nashville. In 2011, he was one of 44 nationally selected to participate in *Visions of our 44th President* on exhibit at the Charles H. Wright Museum of African American History in Detroit. His most recent show—in which he has three pieces—is the *Etched in Collective History Exhibit* at the Birmingham Museum of Art. The exhibit commemorates the last 50 years of the Civil Rights struggle.

Among the long list of individual owners of his paintings and drawings are Bill Cosby; U.S. Congressman John Lewis; and Hank Thomas, Civil Rights activist and businessman. Institutions and organizations include the Birmingham Museum of Art, Mobile Museum of Art, The Driskell Center, Alabama State University, the State of Alabama, Fisk University, the Birmingham Civil Rights Institute, and Talladega College.

People are Art Bacon's subjects of choice; especially older and neglected people whose experiences show in their faces. In the early days, he worked almost exclusively with the ink wash—lots of lines and very little color. He was a minimalist and believed that color interfered with his expression of feelings. He now uses more color and a number of other media and techniques—often combining several. However, he still like lines, and his palette is still limited.

In the spring of 2013 the Artists Showcase of the Palm Beaches, Inc., hosted an exhibit of his work and held a three day celebration in honor of Bacon's contributions to art and science. The Mayor of West Palm Beach proclaimed March 2013, *Arthur L. Bacon Month*. In tribute to his work in education a wing of The Roosevelt Boy's Academy will be named for Bacon.



The 1961 assault of Art Bacon
24" x 36"



AMY BRYAN



My work is influenced by memory, history, culture, and place. Memories are often captured through photographs that are used or referenced in prints, assemblages, digital photographs, drawings, and paintings. I am interested in collaging images, translucency, the use of multiples, and paper. I use translucency as a visual metaphor for how a spiritual presence, which is not bound by past present and future, causes moments in history to exist simultaneously, and the ancestral legacy of a place to be acknowledged. I became interested in this spiritual impact on reality while in high school living in New Orleans, Louisiana, riding in the car through the Treme community and visiting the Community Book Center located there. Treme conveyed a sense of mystery and endless fascination to me. I set out to uncover the mystery of its spiritual presence through visual art by representing the presence of spirits and ancestral influences that are embodied in a space, whether it is a building or a neighborhood.

ANSEL BUTLER



Ansel Butler incorporates classic and contemporary imagery with subtle and, at times, vibrant colors and trends to create “stitches in time” that elicit the viewer to look deeper at the subject matter as it grows and changes. Ansel’s work represents what was, what is, and what will be. The outcome is not the same each time, it is at a state of constant change: landscapes, whether rural or urban, foreign or domestic, that are a visually expansive expression of the artist’s passion, and experiences. You, the viewer, are the canvas that he paints on. Ansel offers an eclectic collection of original paintings, minimally numbered, and signed gicleé reproductions for the contemporary art lover which include certificates of authenticity.



We Won't Go
30"x22"



Segregation
30"x22"



Stand Our Ground
24"x24"



Prelude to a (Civil Rights Leader's) Funeral
36"x18"

RICKY CALLOWAY



Over the years, my style has transformed from a purely naturalistic style to a more abstract realistic style. The majority of my works of art are relative to the African American experience. Even though I received my highest degree in drawing and painting, I enjoy working in other media as well. The emotional impact of the subject matter I choose to create is what influences me to work in a particular creative art method, medium, or mixed media.



“Travelers for Freedom (Study)”
Pen and Ink and Water Color
16” x 24”

CARL CHRISTIAN



Carl Christian explores and experiments with combinations of tactile and implied textures of largely-unnoticed everyday objects. These materials invoke nature's own infinite delight of total abstraction.

Christian's works of art in this exhibition are entitled *Letters*, inspired by the phone calls, messages and epistles of hate and threats that were common place at the time to any persons black or white whom participated or were deemed sympathetic to the cause of civil rights.

Famed Alabama Attorney General Bill Baxley was the recipient of many such antagonistic letters during the time he brought Robert "Dynamite Bob" Chambliss to justice for his involvement in planting the bomb at the 16th Street Baptist Church that killed four little girls attending Sunday school. He saved these letters

in a file marked "Kooks and Nuts."

Also having a profound effect on the struggle was the correspondence of Jackie Robinson to Presidents Truman, Eisenhower, Kennedy and Nixon, all urging support or engagement in the struggle of justice for all American people.

The most famous letter was written by Dr. King and printed in the New York Times. Known as "Letter from Birmingham City Jail," the letter was written in response to city clergy that suggested King was trying to bring about changes too fast.

DR. WILLIAM E. COLVIN



My work involves an expression of the acceptance and participation of humans in American society. The loyalty, humanitarianism, love and dedication of the unsung heroes/heroines who have lived in this county's history were not, too often, cited in the annals recording the nation's past. Yet they were the bedrock of what made the country the nation what it is. I am focusing on being free from racial prejudice, Jim Crow laws or any suffering stemming from this type of political pressure. I am alluding to trials and tribulations which the young people passed through in a struggle to make a free life for us all. The journey to freedom is not easy, but the will and joy of the accomplishments have been and still are great.



“Diane Nash Paying the Price of a Sit-In”
Acrylic on Canvas
16” x 20”

“A Visionist”

JANICE COOK



As a lifelong artist, most of my adult life was spent inspiring and nurturing high school students to love art. In addition to the many materials and methods to explain and explore, there are so many artists and movements to acquaint them with; meanwhile I was encouraging self-expression and originality! After 25 years of teaching and raising four wonderful children, I pursued showing my work. I was pleased that after so many years of seeing students win awards, my work was well received also. The exhibits gave me a sense of sharing my talent in a new and special voice which I continue to explore and enjoy.

WILLIAM CURTIS



For me, there is a direct link between social consciousness and group awareness. The challenge for me is to combine these two elements with paintings that demonstrate realism, clarity, and creative vision. As the Civil Rights Movement began in the United States in 1963, I myself was emerging as a professional artist. Being an African-American during that time compelled me to focus on the prevailing problems of Black Americans and how the nation was dealing with those problems. I have used these issues as a basis for subject matter and my journey as an artist has evolved.

Through the years, I have been able to capture and create images that reflect many aspects of the African-American experience, often from a historical perspective. I have worked dutifully to develop what many call a signature approach, and some who have viewed my work describe it as a “masterful and extremely realistic style.” Using carefully selected color on canvas (with attention to emotive details and a vast array of pigmentations) I have been able to create paintings which can be viewed and appreciated by people representative of all walks of life.

It is my hope that my work will become a part of exhibitions that travel across the United States for many years to come. I will have accomplished my goal as an artist when my various Series circulate and become known in numerous cities.



“Riot U.S. A. 1969”
50” x 38”

ART EUBANKS



Art is the sum of life and life is the direct result of divine artistry.



“Million Man March”
Photograph
20” x 30”



“They Drive Packards Too”
Acrylic
“14 x 17”

JOHN FEAGIN



John W. Feagin, a Birmingham native, received his B.S. and Masters Degree in Education from Alabama State College. He retired as art teacher from George Washington Carver High School after contributing 34 years of service. He also taught design and is presently serving as an art consultant at the National Center for the Study of Civil Rights and African-American Culture at Alabama State University.



“Student Protest March 1969”

(A Narrative Painting, Telling the Story of the March and Arrest of 300 ASU Students)

Acrylic
20” x 30”

CASSANDRA GRIFFEN



I have always been curious about how and why racism began and how it saturated the minds of our dominant society. I have traversed from one environment to another in search of an answer to this question and found that my camera was a great avenue for disclosure of different people as they interact in their communities. It was this passion for equal rights for all people in America and Black Americans in particular which propelled my interest in the Civil Rights Movement of Alabama. Black and white photography provides the perfect medium for me to actually penetrate the very fiber of cultural influences on behavior. In my work, I attempt to isolate the visual forms present in our environment and to present them to the viewer through the intensity of the subject's eyes.

While much of my photo-images feature portraits and special history making events, I am most drawn to the beauty of the natural world. That world not seen through rose-colored glasses, actually feeling the pulse of what is happening today in the world to its scenes and people in its totality! Meeting and following the trail of Reverend Shuttlesworth opened a new horizon for me in documenting the faces of the movement. These were the faces of hope, despair, poverty, anger, hopelessness, and some with a burning fervor to stop disparity now. Each exposure with its own story line and its own responsibility to tell the story like it was and is today.

In my experience, some people never learn how to really look at photojournalism because they are too preoccupied with pictorial prettiness; they get distracted because they are disturbed by the ugly details and bad juxtapositions and the sometimes poor technique of photojournalistic pictures. It is the optimism of the artist that each one opens himself up to see beyond that ugly reality and see into the essence of what is being reported. James R. Nelson, former visual arts critic for the *Birmingham News* has seen beyond that stuff and expressed it in a recent critique of my work: "most of her pictures are monochromatic and her use of light-dark values provides a powerful sculptural effect. In some instances, she records her subjects using a grainy surface. Other photos offer a crisp chiaroscuro usually reserved for studio work."

A news photograph is a statement, like a spoken or written statement, subject to interpretation and evaluation. Photojournalism is rougher, rawer, and often less organized and composed. That is natural.

IT IS JUST A DIFFERENT FORM OF REPORTING THE STORY WITHOUT INTERPRETATION OF LANGUAGE.



“Rev. Fred Shuttlesworth”

TRACIE L. HAWKINS



Creating beautiful artwork using stitches and strokes has become a new journey for me. While I may start with an idea, I enjoy the creative flow and the feeling of being lost in the transition of painting a picture on canvas, or sewing to make fiber art. It's like being in a trance and when I awaken, I have created an extraordinary work of art just in that magical moment. The completed work is always more than I originally envisioned. My Reflections collection of three oil paintings combines images of yesterday with modern abstract art of today. With the use of oil paint and resin on torn canvas, I have portrayed a point in history when water was used to torture the spirit of a people striving to do better. Other collections include 5 Obama quilts, a tribute to our first African-American President. The quilts depict historical events that occurred during President Obama's first term in office. I quilt personal images using painting techniques with thread and acrylic paint to make the photo appear three dimensional. My work is my mission and you are invited to join me on my journey.



“The Promise”
Textiles
69” x 74”

AARON HENDERSON



Visual Artist Aaron F. Henderson produces a remarkable body of art, which brings to life the brilliantly vibrant colors that are so much a part of African and African American culture. His ambition is to capture the powerful, spiritual and expressive feelings of his themes and to transfer them into passionate images for his viewers. Henderson was lured to the easel at an early age by the expressive freedom that accompanied creativity, and has devoted his life to exploring, creating, and enjoying art.

Though never formally trained, Henderson has a unique ability to paint memories & emotions, dreams & spirits, harmony & rhythm. Aaron has been painting for more than 40 years and has dedicated much of his life to studying and creating art.

He is a narrative artist and when viewing his work, one often sees classic “life stories” unfolding in the faces and the movements of his subjects. His goal is to show his audiences a compelling interpretation of his narratives. This is accomplished through Aaron’s exquisite use of color to create works of art, which convey emotions, harmony and rhythm. Aaron is fully aware that he has been blessed by God with an extraordinary talent. His objective is to obtain knowledge, and use his God-given talent to reflect all of his experiences, dreams and visions through his work. His work has been featured in a number of publications across the country. Most recently his work has been featured on HGTV’s ‘Ground Breakers’ and acquired by the permanent collection of the Franklin G. Burroughs – Simeon B. Chapin Art Museum in Myrtle Beach, South Carolina. He earned a B.S.E.E. (Electrical Engineering) degree from Tuskegee University in 1971.



“Maybe My Last March”
Gouache on Paper
“29 x 41”

GEOFFREY JOHNSON



As a poet and visual artist, I consider myself a poet that paints, or to coin a term, a visual poet. I believe in the story. Whether written or painted, the art form needs to involve the listener or viewer. I attempt to write, paint, or create a story that will engage the audience and make them pause, question, or think. If the audience stops, views, participates and thinks about the art versus just passing by, I am pleased.



“United We Stand for the Struggle”

B&W Panatomic

“16 x 20”



“Chains”

Acrylic on Linen

11” x 14”

THERESA MCGHEE JOHNSON



My earliest artistic inspirations came from my grandmother, who taught me how to sew and quilt. My craft quickly became an integral part of the (United Community) Center's after-school programs, senior citizen programs, and the adult quilting classes that I taught. Over the years, my main focus has been to keep the art of quilting alive. Furthermore, my work with the Center's outreach programs has supported my ongoing advocacy for justice, particularly for the elderly and the youth of my community.



**African Princess
Textiles**

NATALIE KELLY



Natalie G. Kelly is a visual artist, poet, songwriter, musician, and married mother of five. Born and raised in Birmingham, Alabama, she moved to Atlanta, Georgia in 1995 to study Visual Communications at the Art Institute of Atlanta. While living in Atlanta, she worked as a graphic artist and displayed her artwork at the APEX Museum and arts showcases at Emory University. Her artistic work is characterized by strong lines, vivid colors, and, at times, a combination of traditional drawing and digital media. Now again based in Birmingham, Alabama, her other creative exploits include jewelry making and t-shirt design. Samples of her professional graphic design work can be viewed at www.CreativeShake.com/iDreamArt.

MARCELLA MUHAMMAD



Realism and figurative art are the most striking forms of painting that I have used for over 40 years to convey a story. The realistic figures quickly capture the attention of the viewer and pull them into my narration of the event, the people, the mood, or the concept. Of course color, balance, pre-sketching, and planning play an important part of the technical mechanics of my work.

I work primarily with oils on canvas and feel comfortable using a warm vibrant palette. My technique is to work in layers, often from the background to the foreground.

Research is a very important tool when working with any particular subject. Much of the true African-American history is excluded in the American history books, and I often do extensive fact gathering to enrich the content of my work and narrative. As a retired teacher, I relish the opportunity to use my work as a teaching tool to convey a message to others about my culture and history that will last as long as the art will last, and since I use archival materials...that's a long time.



“16th Street Ambiguity”
Mixed Media
“30 x 40”



“MLK, Jr./Live from B’ham
Oil on Canvas
30” x 40”



“United We Stand”
Oil on Canvas
“30 x 40”

E. BRUCE PHILLIPS



The art work of E. Bruce Phillips explores sociological themes, whether subtle metaphors or direct statements. The ever-changing society that we live in continually provides motivation, inspiration, and subject matter for this collage/painting approach to making art. A combination of drawing, painting, and collage is used to create these compositions. The artist uses vibrant colors to set the mood of his artworks. The mark making creates the energy of each work whether sound and/or movement. Doodling, whether controlled or not, is used to complement my compositions. The collaged images and placement are carefully selected for each piece. The photographic images (people, scenes, objects, etc.) are arranged to tell the story the artist intends on creating, sometimes merging images that normally would never be combined. The artworks that have been chosen for this exhibit address social commentary and the use of space/perspective. These themes provide numerous possibilities for discovery through visual imagery.



“Just Think About It”
“30 x 22”

LEE RANSAW



My works on canvas are occasionally abstract, but generally figurative images, with mixed media and acrylics being the preferred media. I like the richness and luminous effect that one gets by expanding the human figure with layers of materials as well as the quick way I can work on a series of ideas on one or more canvases at the same time. Most of my ideas for subject matter for my larger works have come from study of abstract expressionism in art history and my ties to a “Southern Heritage.” Since I have worked in the South for the past thirty years, I have developed a deeper understanding of the struggle for civil rights, and many of my thematic paintings have been directed to that subject matter. In fact, these have become my most expressive and thought provoking works.



“I’ve Been to the Mountaintop”
Oil on Canvas
36” x 48”

M'EROE REI



What is art? When does a thing become art? Can we be art? Is it art only when it's viewed? Behold things with your spirit that your eyes have never seen! Your life path determines what your quantum mind perceives standing before my creations. My art is a visual study of the spirituality of south coast music (jazz/expression of life) and the conscious visualization of inspired verse. Expressed from an inner perspective of ebbing tides and flowing waves creasing/lapping the sands of my life force sparked by internal representations of external reality. These inclinations are presented with intrinsic colors, organic forms, and spontaneous rhythmic patterns utilizing fresco, terracotta structures, and a mixture of mediums. This style of working is categorized as Color Field and Lyrical Abstract Expressionism by art critics and historians.



"Meditations of Jazz"

ROBERT O. SHEALEY

Robert O. Shealey produces work that exemplifies a love of color, movement, and intensity. His medium is acrylic; his preferred style is abstract with an emphasis on surrealism. The Alexander City native wants patrons to view his art as if they are old friends who see something new each time they view a Robert O. Shealey original.

Shealey is a graduate of Alabama State University with a B. A. in Fine Art and he is a veteran of the United States Navy. He is currently employed with the Montgomery Job Corps Center and operates an online arts and crafts business, Tanneal Arts and Craft, www.tannealartsandcrafts.com.



ANNICE SORRELLS



Most artists realize their artworks reflect their own content and character. As an artist and Christian, I can say that I happily sung the childhood song: "Red, yellow, black, and white, they are precious in His sight, Jesus loves the little children of the world." The Declaration of Independence expresses very much the character of my work and the theme of this exhibition: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness." The main source exists in the Bible in the Beatitudes. There are numerous simple verses and guidelines that support rights and freedom. The Golden Rule is a good expressive example: "If it be possible, as much as lieth in you, live peaceably with all men." (Romans 12:18) My artwork is intended to help individuals focus on these thoughts by which I feel successful.

CHRISTOPHER STEWART



Chris Stewart is an emerging young eclectic visual artist recently described as “one of Tallahassee’s up-and-coming young and gifted talents in the world of art.” His work has been featured in local galleries in Tallahassee and throughout Florida A&M University (FAMU). Currently a rising senior at FAMU in the Department of Visual Arts, this young artist’s drawings and paintings touches the hearts and minds of all who see his powerful images.

CHARLOTTE RILEY-WEBB



“Contemporary realism with an abstract flair” is how Webb describes her representational work. This rhythmic style with its bright, bold colors has easily translated into illustrations for seven children’s books. In *The Entrance Place of Wonders*, Charlotte invites the reader to enjoy the rhythms of poems and paintings while gliding through what she feels was one of the most exciting cultural periods in African-American history, the Harlem Renaissance. As one of twelve contributing artists to *Our Children Can Soar*, Charlotte received the 2010 NAACP Image Award.

An evolution of study, growth, and expansion has led Charlotte to explore the nuances of the abstract art genre. To overcome her initial anxiety she began the process by studying with two of this country’s premier abstract artists. This opportunity aided in the discovery of her “abstract niche” and helped propel her career.



“A Climb Toward Freedom”
Oil/acrylic 24”x36”