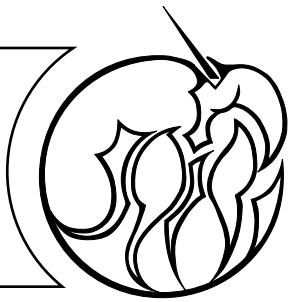


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XVII No.2 FEBRUARY 2025



In celebration of Black History Month, we honor the life and legacy of Columbus artist Aminah Brenda Lynn Robinson.

{the aminah robinson legacy project}

Text and images courtesy of the Columbus Museum of Art

When Aminah Brenda Lynn Robinson passed away in 2015, she left her art, writings, home, and personal property to the Columbus Museum of Art (CMA). In 2020, CMA established the Aminah Robinson Legacy Project to encompass the myriad aspects of her life, proliferate awareness of her work, and place her in the pantheon of the most important twentieth and twenty-first-century American artists where she deservedly belongs.

black {art} history month

Aminah Brenda Lynn Robinson, 1940–2015

Throughout her life, Columbus, Ohio artist Aminah Brenda Lynn Robinson created work that is all about journeys, bridges and connections. While Robinson was born in Columbus, her story begins with her ancestors in Angola, Africa before enslavement, their experiences of the Middle Passage, their struggles as enslaved peoples, their liberation, their migration north to escape the Jim Crow south, and their triumphs settling in Columbus, Ohio. Her work is her personal story and, at the same time, a template for universal stories of people of African descent all over the world.

As a very young child, art was an intrinsic part of Robinson's life. She was nurtured by her mother who taught her needle and button work while her father taught her to draw, make books from homemade paper, and sculpt using a homemade material they called "hogmawg." Robinson created her own artistic vocabulary combining these handed down traditions with personal research and formal art training. Her "RagGonNon" tapestries, mixed media sculptures, layered rag paintings, one-of-a-kind books and dolls, bold woodcut prints, and sensitive drawings on parchment and handmade paper depict accomplished African American women, Civil Rights leaders and events, the highly regarded elders of her family, generations of people, cultures, and communities and are an inspiring legacy for us all.

Robinson, a 2004 recipient of the MacArthur Fellowship, created works that reside in the permanent collection at CMA and in museums and private collections around the world.



Top left: Portrait of Aminah Robinson and her artwork.
Above left to right: *Porch Livin'* and *Big Annie Makin' a Quilt for Baby Roy*.
Below: Aminah Robinson working on a quilt in her home studio.

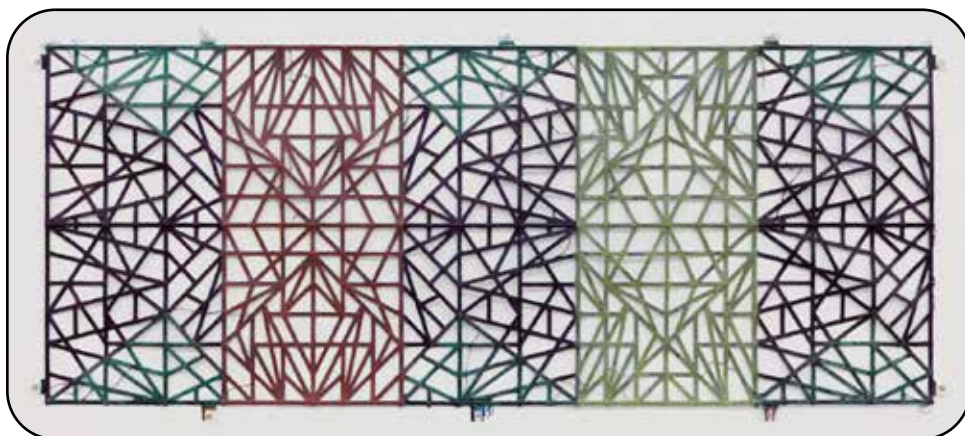




DonCee Coulter, 2020 Artist Fellow

DonCee's works vary from the tranquil forest meadows to an urban crawl buzzing with life, to jazz musician pulling a long note. His city scenes and landscapes have gained him mainstream appeal. Every piece of the artist's collection poses tiny details of the individual world bringing them to life and features his trademark eagle. According to the artist, a lot of time goes into planning each piece. All of his works are imaginary, idealistic and fictional.

The Seventies Groove, by DonCee Coulter, collage (leather, suede, denim, synthetic hair, wood, fabrics), 35 3/4 in. x 48 in., 2020. Dayton Art Institute museum purchase. <https://doncee.com>



Jonathan Payne, 2021 Artist Resident

"Being the first recipient of the Aminah Brenda Lynn Robinson Residency is nothing short of a tremendous honor," said Payne. "To live and work in Robinson's home and studio is to be a part of a rich artistic legacy. While in residency, Payne continued an ongoing series called Constructions, "where I create geometrically patterned collages and paintings out of shredded paper". Additionally, he began "a new series of large-scale, abstract mixed-media works incorporating techniques of hand-sewing, collage and stencil painting. I am inspired by the subject matter, materiality and tactility of Aminah Robinson's work".

Conjunction, by Johnathan Payne, acrylic and thread on shredded-and-collaged paper 23 3/4 in. x 58 3/4 in., 2020-2021.

"Johnathan Payne Selected For First Aminah Brenda Lynn Robinson Residency", press release, Columbus Museum of Art, https://www.columbusmuseum.org/blog/news_room/johnathan-payne-selected-for-first-aminah-brenda-lynn-robinson-residency/

<https://johnathanpayne.com/home.html>.

{residencies & fellowships}

Robinson was clear that she wanted her home maintained as a place for artists' research, inspiration, and creativity. In 2017, a committee of community advisors met and voted unanimously to renovate the house and establish it as an artist/scholar residency. In 2020, CMA and GCAC formed a partnership to support an annual resident selected from a national pool of African American artists and a fellow selected from a local pool of African American artists to live and/or work in Robinson's home studio, receive an award of \$15,000, and an opportunity to present their art in the Columbus community. In 2022, CMA instituted the Aminah Robinson Residency and Fellowship Program for African American writers, scholars, and researchers to honor Robinson's strong research and writing legacy.

Selected pieces by these artists become part of the Museum's Aminah Robinson Study Collection, and an exhibition of residents' and fellows' work, *A Gathering in Aminah's Name*, will be presented by the Columbus Museum of Art in 2025.



Wendy Kendrick, 2021 Artist Fellow

Quite a bit of my art deals with the special bond that women enjoy with one another. The bond we share as mothers, daughters, sisters, grandmothers, nieces, neighbors, and sister friends. It's about inner strength, nurturing and sharing our spiritual journey. In 2010, my visit to the east African country of Tanzania as a U.S. delegate for a women's artist exchange greatly impacted my life and art. Tanzania's Tingatinga art style and brazen, mixing of pattern's in women's clothing continues to influence my work.

38 Strong!, by Wendy Kendrick, quiltwork, 48 in. x 48 in., commissioned by the Class of 1968 on behalf of the Black Alumni of Dartmouth Association (BADA). <https://www.artbywepa.net/gallery>



Richard Duarte Brown, 2022 Artist Fellow

Richard "Duarte" Brown is a master artist with the TRANSIT ARTS Youth Program and the Ohio Alliance for the Arts Education's Art in the house program. For more than 20 years, Brown has dedicated his talent to helping young people in Columbus through countless programs including CAPACITY (CAPA's Youth Art Program), the Short Stop Youth Center, the King Arts Complex, Ohio Alliance for Arts Education's (and formerly GCAC's) Artists-in-Schools program, GCAC's Children of the Future, Ebony Boys, Art Safe and VSA Ohio. Brown has also worked as a high school art instructor at the Arts and College Preparatory Academy in Columbus.

His murals can be seen throughout the city bringing comfort and inspiration to countless viewers. Many of his students have gone on to college and careers in the creative industries and many others have simply become important contributors to the well-being of our community by embracing their responsibilities as parents, audience members, arts consumers and more. Brown has the special gift of engaging people from all backgrounds and bringing them together through his creative spirit.

Deeply influenced by Mr. William Steele, his fifth grade teacher, Brown wrote a book in 2012, *The Steele Influence*, dedicated to Steele's profound impact on his life. He is a graduate of Ohio Dominican University. Brown has carried on the gift of an educator who has the power to change a child's life and inspires young people throughout Columbus to be resourceful and relentless in following their dreams.

Richard Duarte Brown working in his studio. <https://www.duartescollectivegroup.com/about-duartes-collective-group>

Blood on a Blackberry

The road bends. In a place where a girl was snatched, no one says her name. They talk about the bloody slip, not the lost girl. The blacktop road curves there and drops. Can't see what's ahead so, I listen. Insects scratch their legs and wind their wings above their backs. The road sounds safe.

Every day I walk alone on the schoolhouse road, keeping my eyes on where I'm going, not where I been. Bruises on my shoulder from carrying books and notebooks, pencils and crayons.

Pebbles crunch. An engine grinds, brakes screech. I step into a cloud of pink dust and weeds. The sandy taste of road dust dries my tongue. Older boys, mean boys, cursing beer-drunk boys laugh and bluster—"Rusty Girl." They drive fast. Their laughs fade. Feathers of a bent bluebird impale the road. Sun beats the crushed bird.

Cutting through the tall, tall grass, I pick up a stick to warn. Songs and sticks have power over snakes. Bramble snaps. Wild berries squish under my feet. The ripe scent makes my belly grumble. Briar thorns prick my skin, making my fingertips bleed. Plucking handfuls, I eat. Blood on a blackberry ruins the taste.

Books spill. Backwards I fall. Pages tear. Lessons brown like sugar, cinnamon, nutmeg. Blackberry stain. Thistles and nettles grate my legs and thighs. Coarse laughter, not from inside me. A boy, a laughing boy, a mean boy. Berry black stains my dress. I run. Home.

The sun burns through kitchen windows, warming, baking. I roll my purple-tipped fingers into my palms.

Sweet child, grandmother will say. Smart girl.

Tomorrow. On the schoolhouse road.

Sit Side Me

Tasting the purple-black spoon against a bowl mouth, oven heat sweating sweet nutmeg black, she halts her kitchen baking.

Sit side me, she says.

I want to sit in her lap, my chin on her shoulder. Her warm, dark eyes cloud. She leans forward close enough that I can follow her gaze.

There's much to do, she says, placing paper and pencil on the table. Write this.

Somewhere out the window a bird whistles. She catches its voice and shapes the high and low into words to explain the wrongness and lostness that took me from school. A girl was snatched.

She remember the ruined slip, torn book pages, and the flattened patch.

The words in my hands scratch.

The paper is too short, and I can't write.

The thick bramble and thorns make my hands still.

She takes the memory and it belong to her.

Her eyes my eyes, her skin my skin.

She know the ache as it passed from me to her,

she know it like sin staining generations, repeating, remembering, repeating, remembering.

Remembering like she know what it feel like to be a girl, her fingers slide across the vinyl table surface to the paper.

Why stop writing? But I don't answer.

And she don't make me. Instead, she leads me down her memory of being a girl.

When she was a girl, there was no school, no books, no letter writing.

Just thick patches of green and dusty red clay road.

We take to the only road. She looks much taller with her hair braided against the sky.

Take my hand, sweet child.

Together we make this walk, hold this old road.

A milky sky flattens and eats steam. Clouds spittle and bend long the road.

**Darlene Taylor, 2022 Writer Resident**

Darlene R. Taylor explores identity, race, kinship, place, and the journey from girlhood to womanhood in fiction and visual art. Re-membering and reclaiming a record of Black survival are at the center of her practice. With artifacts of lived experience: heirloom cloths, vintage handkerchiefs, laces, linens, worn cottons, antique buttons, and lyrics, she archives, documents, and reassembles memories in collages that are hand stitched on panels of paper and cloth alongside hand cut verses of poetry and prose. The resulting layers of texture and pattern convey vulnerability and resilience.

<https://darlenertaylor.com/>



Anthony Peyton Young, 2022 Artist Resident

Anthony Peyton Young is a Boston based artist born and raised in Charleston, WV. Working primarily in painting, drawing, and collage, Young's work explores identity, ancestry and memorialization with heavy influences from Black Americana, film, and his home state West Virginia. He earned his B.A. from West Virginia State University and his M.F.A. from School of the Museum of Fine Arts/ Tufts University.

Known for his multimedia work involving painting, drawing, bleaching, ceramics and collage, Young's work tells stories of the black experience. He addresses themes of Black Americana, identity, ancestry and community. One of the many products of Young's 90-day residency is a series of head jugs. Head jugs originated from enslaved African Americans who used them for warding off spirits, pickling, and grave marking. In Young's work, head jugs represent vessels of healing and are a callback to their extensive cultural past. Using fabrics from Robinson's own personal collection, these cloth head jugs are an extension of his original ceramic project. Made to store alcohol popularized in Black and Brown communities, they represent the brown paper bag often used to cover bottles. Working with textiles, as well as learning how to sew, has been a challenge for Young and an opportunity to explore new artistic limits outside of his comfort zone.

<https://www.columbusmuseum.org/blog/2022/11/16/anthony-peyton-young-on-feeling-the-energy-of-aminah-robinson/>

<https://www.anthonyyoungartist.com/>

Beverly Whiteside, 2023 Artist Fellow

Columbus-based, mixed-media artist Beverly Whiteside has enjoyed developing her skill in the visual arts field for the past several years. She graduated from Bowling Green State University and she was employed as a dance education specialist with the Columbus City Schools District. Whiteside blended her love for visual art with her creative movement experience with children, bringing about a perfect marriage of her two passions. Whiteside's evolution into mixed media and collage artwork, allowed her to introduce another element to this union. Her vibrant snapshots of time are taken from actual and visionary African-American memoirs and experiences. Her artwork ushers to life unapologetic stories concerned with hope, family and community.

Sula's Garden, by Beverly Whiteside, mixed media, 12 in. x 12 in.

https://www.gcac.org/gallery_artist/beverly-whiteside/



Alison Martin, PhD, 2023 Writer Resident

Alison Martin is an assistant professor in the Department of Music at Dartmouth College. She is an ethnomusicologist who explores the relationships between race, sound and gentrification in Washington, DC. Utilizing a combination of ethnographic fieldwork and digital humanities methodologies, she considers how African Americans in the city experience gentrification as a sonic, racialized process. The soundscape composition, *This is a Black Neighborhood* is the capstone of Dr. Martin's time as writer-in-residence and includes several from sound samples collected from locations across Columbus.

<https://medium.com/the-columbus-museum-of-art-blog/newsroom-allie-martin-selected-as-second-aminah-robinson-writing-resident-5d413fd536b6>

<https://blacksoundlab.com/this-is-a-black-neighborhood/>



Marla McLeod, 2023 Artist Resident

Marla McLeod explores identity and social constructs within Black communities through her portrait paintings, textiles, and sculptures. When Ms. McLeod moved into Aminah Robinson's home studio in Columbus' Shepard neighborhood, she began to collect, sew, apply, paint, and burn remnants of her past dwellings and relationships into an inspired projection of personalities, ideas and imagery found in Robinson's milieu. The result is the installation *Marla's Block Party*. This constellation of works is not only a study of a neighborhood block but also a microcosm of the artist's life. Ms. McLeod is currently an Adjunct Professor at Maine College of Art (MECA), Boston College and Massachusetts Institute of Technology (MIT).

Marla's Block Party, by Marla McLeod, mixed media textiles, installation.

<https://www.columbusmuseum.org/marlas-block-party/>

<https://www.marlamcleod.com/>

Jana Cardwell, 2024 Artist Fellow

Jana M. Cardwell is a visual fine artist boasting more than 40 years of experience in the art world. A resident of the Shepard neighborhood in Columbus, where Robinson's house sits, Cardwell holds a BFA in illustration from Columbus College of Art & Design. She worked as assistant art director at Air Waves Inc. where she oversaw art production, in addition to serving as an instructor at the Short-Stop Art Production Program and as an elementary art teacher at the Shepard School and Harvest Preparatory School. "For me, [my work is] a recording of what people go through, and the way we had to move, twist, reshape ourselves to get from where we were to where we end up. You have to evolve into the life that you're in, and that shows up in all of us."

Confused Flesh, by Jana Cardwell, watercolor, pen and ink.

<https://matternews.org/culture/jana-m-cardwell-records-the-past-keeps-an-eye-on-the-future/>

<https://www.gcac.org/press-release/jana-m-cardwell-awarded-2024-aminah-robinson-fellowship/>

<https://www.instagram.com/janajai.63/?hl=en>



A.J. Verdelle, 2024 Writer Resident

A.J. Verdelle spent her residency connecting with the community and orchestrating completion of her book, *Meanwhile, Back at the Ranch*. It is the author’s third book, following *The Good Negress* (1996), a coming-of-age story of a young woman set in 1960s Detroit, and *Miss Chloe* (2022), a memoir which chronicles the author’s influential friendship with Toni Morrison — another celebrated Ohioan — whom Verdelle worked alongside at Princeton. A.J. Verdelle currently serves as Associate Professor of English and Language Arts at Morgan State University and has previously taught at Lesley University and Princeton University.

Photo by Asia Goffin

<https://medium.com/the-columbus-museum-of-art-blog/newsroom-a-j-verdelle-named-2024-aminah-robinsonwriting-resident-e08c53949b5c>



Warith Taha, 2024 Artist Resident

“Aminah’s home was her sanctuary, and her spirit still lingers there, settling like dust throughout the space. Existing in a margin that is neither fully “home” nor fully “studio,” the term “home-studio” best captures what she built for herself. It serves as a metaphor for the ways she dissolved the boundaries between life and work, the individual and the artist, making and being made. I am drawn to word formations like these—where meaning unfolds in the space between two adjacencies: African American. Butch Queen. Working-class. During my residency, I completed a body of paintings that similarly meditate on this generative in-between space—spirit and flesh, form and chaos, abstraction and figuration. These works strive to reunite what has been shaped by, and often in spite of, conflict. I created a painting in honor of Aminah, as a gesture of gratitude for all she taught me—from beyond. Thank You!”

“Hand Held”, 2024, 26.7 in. x 20.4 in., acrylic, buttons, broken glass bottle, on constructed canvas wrapped stretcher.

<https://www.instagram.com/warithtaha/>

{riverside methodist hospital}



A collection of paintings by Katherine N. Crowley celebrating flowers and trees will be on view at Riverside Methodist Hospital. The artwork will be on display in the lobby of the OhioHealth Neuroscience Center (Silver Area) and will offer an opportunity for peaceful respite for patients and families. Acknowledging the healing nature of art, OhioHealth demonstrates its commitment to providing comfort and inspiration to their associates, patients, and visitors.

March 2 – May 2, 2025 | 3535 Olentangy River Rd, Columbus, OH 43214

{all around the town}

The Columbus Cultural Arts Center (<http://www.culturalartscenteronline.org>)
 "3 for the Earth: Tetyana Hubska, David Greenberg, Denise Romecki", February 21–March 29, 2025, MAIN GALLERY
 "A Look Back: Twelve Years of Metalwork at the Priscilla R. Tyson Cultural Arts Center", February 21–March 23, 2025, LOFT GALLERY

The Columbus Museum of Art (<http://www.columbusmuseum.org>)
 "Ming Smith: August Moon", Through April 2025

COSI (<http://www.cosi.org>)
 "Unofficial Galaxies", Through May 10

The Decorative Arts Center of Ohio (<http://www.decartsOhio.org/>)
 "The Nearest Faraway Place: Ohio's Painters, Makers & Their Mentors", January 25 - April 27, 2025

Dublin Arts Council (<http://www.dublinarts.org>)
 "A Journey of Iceland – From Darkness to Light", March 8 - April 30

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
 "Earthy Memories: Linda Apple, Lisa Mclymont & Alan Spencer", March 7–April 12

The King Arts Complex (<https://kingartscomplex.com>)
 "Masterpiece: Autism Acceptance Month", April 20–June 22

McConnell Arts Center (<http://www.mcconnellarts.org>)
 "The Returning Artists Guild – Home Free: Ohio Artists Envision Prison Abolition" January 23–March 20
 "Kirsta Niemie Bendetti – Where Life Is Precious Life Is Precious", January 23–March 20

Ohio Craft Museum (<https://ohiocraft.org>)
 "For the Love of Clay: A Potter's Perspective", February 8–March 29

The Ohio State Fair (<https://www.ohiostatefair.com/>)
 "Ohio State Fair Fine Arts Exhibition", July 23–August 3, Cox Arts Center

OSU Urban Arts Space (<http://www.uas.osu.edu>)
 "Desire Lines", February 11–March 15

Pizzuti Collection (<http://www.columbusmuseum.org>)
 "Prologue", ongoing

The Riffe Gallery (<https://oac.ohio.gov/riffe-gallery>)
 "It's an Honor to Be Here", January 25–April 4

The Wexner Center (<http://www.wexarts.org>)
 "Nancy Holt: Pipeline"& "Nancy Holt: Power Systems" Through July 27
 "Maria Hupfield: The Endless Return of Fabulous Panther (Biimskojiwan)", Through July 27

{performing arts}

BalletMet (<https://www.balletmet.org/>)
 "Sleeping Beauty", May 2–4, Ohio Theater

CAPA (<https://www.capa.com>)
 "Funny Girl", March 2–30, Ohio Theater

Contemporary Theater of Ohio (<https://www.thecontemporaryohio.org/>)
 "Fat Ham", March 6–23, Studio One, Riffe Center

Columbus Symphony Orchestra (<http://www.columbussymphony.com>)
ALL PERFORMANCES AT COLUMBUS COMMONS UNLESS OTHERWISE NOTED
 "All Mozart", March 14–15
 "Boléro", March 21–22

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
 "William Richards: The Vastness Beyond Vision", January 11–July 27

The Museum of Fine Arts Boston (<http://www.mfa.org>)
 "Witnessing Humanity: The Art of John Wilson", Through June 22
 "Deep Waters: Four Artists and the Sea", Through November 9

ICA Boston (<http://www.icaboston.org>)
 "Charles Atlas: About Time" Through March 16

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)
 "Shahzia Sikander: Collective Behavior", Through May 4

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)
 "Vivian Browne: My Kind of Protest", Through May 25

Mint Museum, Charlotte NC (<https://www.mintmuseum.org>)
 "Coined in the South", Through April 27

The Cleveland Museum of Art (<http://www.clevelandart.org>)
 "Picasso and Paper" Through March 23

The Art Institute of Chicago (<http://www.artic.edu>)
 "Project a Black Planet: The Art and Culture of Panafrika", Through March 30

Dayton Art Institute (<http://www.daytonartinstitute.org>)
 "A Taste for Pop:", March 25

Detroit Institute of Art (<http://www.dia.org>)
 "Tiff Massey: 7 Mile + Livernois", Through May 11, 2025

Indianapolis Museum of Art (<http://www.imamuseum.org>)
 "Carlos Rolón: Hilos de resurgimiento", Through March 30

Los Angeles County Museum of Art (<http://www.lacma.org>)
 "Digital Witness: Revolutions in Design, Photography, and Film", July 13

Minneapolis Institute of Art (<http://www.artsmia.org>)
 "Tibetan Buddhist Shrine Room", Through September 14

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)
 "Caspar David Friedrich: The Soul of Nature", Through May 11

Museum of Modern Art, New York (<http://www.moma.org>)
 "Lillie P. Bliss and the Birth of the Modern", Through March 29

New Orleans Museum of Art (<http://www.noma.org>)
 "Show & Tell: A Brief History of Photography & Text", Through March 16

The Warhol, Pittsburgh (<http://www.warhol.org>)
 "Altered States: Warhol's Oxidation Paintings", Ongoing

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)
 "2024 SECA Art Award: Rose D'Amato, Angela Hennessy, Rupy C. Tut", Through May 26

The Toledo Museum of Art (<http://www.toledomuseum.org>)
 "Expanding Horizons: The Evolving Character of a Nation", March 18–April 27

The Hirshhorn Museum & Sculpture Garden (<https://hirshhorn.si.edu/>)
 "Basquiat x Banksy", Through October 26

The Smithsonian American Art Museum & The Renwick Gallery, Washington, D.C. (<https://americanart.si.edu>)
 "Tuan Andrew Nguyen: The Island", Through June 8

The National Gallery of Art, Washington, D.C. (<http://www.nga.gov>)
 "The '70s Lens: Documentary Photography", Through April 6

The National Portrait Gallery (<https://npg.si.edu/>)
 "This Morning, This Evening. So Soon: James Baldwin and the Voices of Queer Resistance", April 20

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