American Visions: The Art of Collecting

BROWN AND JUANITA C. FORD ART GALLERY

WCCCD Northwest Campus
WCCCD Curtis L. Ivery Downtown Campus
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**Collection of Harold and Joann Braggs**

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**Collection of Mylen Washington Calloway**

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**Collection of Leland Calloway and Anthony Smith**

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**Collection of Dexter Fields, M.D.**

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American Visions: The Art of Collecting

BROWN AND JUANITA C. FORD GALLERY

WCCCD Northwest Campus
WCCCD Curtis L. Ivery Downtown Campus
September 22 – December 14, 2022

An Exhibition Organized by
Wayne County Community College District’s
School of Continuing Education

The Collectors

George and Denise Hudson Anthony
  John Bolden
Harold and Joann Braggs
Leland Calloway and Anthony Smith
  James H. Dozier
  Dexter Fields, M.D.
  Henry Harper
James and Shirley Jackson
Dexter and Helena Mays
Andre and Ursura Moore
Juliette Okotie-Eboh, Ph.D.
Randolph D. and Priscilla Phifer
Walter and Doris Rhea
  Kimberly Trent
Charlene Uresy
Asha Walidah
Myrlen Washington Calloway
David and Linda Whitaker
American Visions I: The Art of Collecting

Featuring Artworks from the Collections of:

George and Denise Hudson Anthony
James Dozier
Henry Harper
Helena and Dexter Mays
Andre and Ursula Moore
Dr. Juliette Okotie-Eboh
Randy and Priscilla Phifer
Doris and Walter Rhea
Kimberly Trent and Ken Coleman
Charlene Uresy
Myrlon R. Washington
June Wynn

BROWN AND JUANITA C. FORD ART GALLERY

NORTHWEST CAMPUS • 8200 W. Outer Drive, Detroit, MI 48219

OPENING RECEPTION • September 22, 2022 • 5:00 p.m. - 7:00 p.m.

EXHIBITION • September 22 through December 14, 2022
Gallery Hours: Monday – Friday • 9:00 a.m. - 1:00 p.m.

artgallery@wcccd.edu

FOR MORE INFORMATION, PLEASE CALL 313-496-2704 OR VISIT OUR WEBSITE AT WWW.WCCCD.EDU

 Shirley Woodson
 David Fludd
 Richard Lewis
American Visions II: The Art of Collecting

Bill Sanders

Featuring Artworks from the Collections of:

John Bolden
Joann and Harold Braggs
Leland Calloway
Dexter Fields, M.D.
Shirley and James Jackson
Asha Walidah
David and Linda Whitaker

BROWN AND JUANITA C. FORD ART GALLERY

CURTIS L. IVERY DOWNTOWN CAMPUS • 1001 W. Fort St., Detroit, MI 48226

OPENING RECEPTION • November 2, 2022 • 5:00 p.m. - 7:00 p.m.

EXHIBITION • November 2 through December 14, 2022
Gallery Hours: Monday – Friday • 10:00 a.m. - 5:00 p.m.

Complimentary Parking is Available in the Rear of the Building

artgallery@wcccd.edu

FOR MORE INFORMATION, PLEASE CALL 313-496-2704
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Brown and Juanita C. Ford Art Gallery - American Visions I & II
The Chancellor’s Statement

Wayne County Community College District (WCCCD) embraces the visual arts in its fullest diversity as we seek to educate our students and enrich our community with exhibitions featured at the Brown and Juanita C. Ford Galleries. The American Visions exhibitions honor this tradition and allow us to develop an audience which appreciates the exemplars of some of the finest artists in America. Our community is replete with cultural patrons many of whom have shared their artworks with us for the American Visions and numerous other exhibitions. The community is acquiring knowledge through many sources and disseminating it as well; cultural education is a vehicle to achieve these phenomena. WCCCD’s mission is to empower our community, and to the extent that we do so culturally allows us all to realize the importance that the arts play in the evolution of our critical thinking.

By exposing our community to renown artists and artworks, we provide both an opportunity for the artists to present their creative works and for our community to learn about the nuances of the visual arts. In creating this duality of learning WCCCD advances its educational efforts in a genre that encompasses our daily lives.

Colleges are laboratories of thinking, exploring, researching and learning that help build students into self-sufficient and responsible citizens. Through WCCCD’s vast curriculum augmented by our cultural programs we are creating individuals who understand and value a rich education that was created for their benefit. The realization of these modalities ensures that WCCCD satisfies the goal of our mandate to be a state-of-the-art educational institution.
Introduction and Acknowledgments

“American Visions: The Art of Collecting” offers the community an opportunity to experience artworks of renowned American artists, prolific painters, sculptors, and printmakers. Thus, the exhibit will serve as an educational tool that showcases the cultural import of artwork to our students and community.

In 2002, Chancellor Curtis L. Ivery decided to create an exhibition space at the Downtown Campus of Wayne County Community College District (WCCCD). He believed that WCCCD should establish a gallery to feature the fine arts of our community that educate us about American culture and history. His vision was realized with the critical support of a WCCCD former board member, the late Honorable Juanita C. Ford. The former Executive Chancellor John Bolden and I were charged with the task of researching and building a facility that exposes our students to an art gallery and the associative cultural rewards. The WCCCD Brown and Juanita C. Ford Gallery is the result of that effort. The Ford Galleries are located at the C. L. Ivery Downtown Campus, Northwest Campus, Ted Scott Campus, and the Downriver Campus. These galleries offer our students, faculty, and community a space to view some of America’s finest artists such as Benny Andrews, David C. Driskell, and Richard Mayhew. Additionally, the talents of K-12 and local artists are showcased.

I am deeply appreciative of Dr. Ivery’s vision and leadership. His vision and leadership demonstrate the importance of visual arts to education. I applaud the late Honorable Juanita C. Ford for her unstinting efforts to ensure the fruition of the art gallery. I thank the present and past members of the WCCCD Board of Trustees for their support. I am grateful to the WCCCD faculty and staff for their patronage of the galleries. John Bolden availed a wealth of knowledge that helped us realize Dr. Ivery’s goal. Thanks to the WCCCD staff and people who worked to ensure we feature visual artists of varied disciplines. Thanks to the artists for creating remarkable work. I salute the art collectors for sharing their cultural treasures with the community. And finally, I thank our students and the community. You are our inspiration.

James Jackson
WCCCD Professor and Chairman
Criminal Justice Program

Bill Sanders, Bridge, and Skyline, 2011, Black and White Photograph, 14 x 20
Collection of Dexter Fields M.D.
Curator’s Statement

As a young girl attending Dwyer Elementary School on Detroit’s storied North End, every day I marched to music class, home economics, and art. This was the 1960s when Detroit had one of the most progressive education systems in the country. My foray into the world of art at this time was something as elementary as picking the colorful leaves that had fallen from trees in October and pasting them in a journal. Nevertheless, this rudimentary art education gave me a life-long appreciation of color, line, shape, and space. Sadly, art, music and other humanities are no longer offered in many public schools, but thanks to Chancellor Curtis L. Ivery, children can still appreciate the contribution of great artists right in their own neighborhood.

“American Visions: The Art of Collecting” seeks to share with students and the community the artworks of individuals who have been bold enough to procure innovative and original artworks. The exhibit includes works of American masters from Benny Andrews, Hughie Lee Smith, David C. Driskell, Jacob Lawrence, Howardena Pendell, and Shirley Woodson to locally acclaimed artists such as Mario Moore, Sabrina Nelson, Gilda Snowden, Richard Lewis, Taurus Burns, Harold Allen, M. Saffell Gardner, Jocelyn Rainey, Bill Sanders, and many others.

Art collectors appreciate artists by acquiring their work, giving it space in their homes, offices, and hearts. Patrons have a uniquely intimate relationship with their collections. Hand-picking the work, they might meet the artist and learn about their techniques and motivations. Teaching artists such as the late, great Benny Andrews will often give the patron a short course in art history or put a paint brush in their hand.

We applaud the artists for their creative genius, the collectors for their generosity in sharing, and Detroit for being, still, one of the most avant-garde cities in the world.

Sherry Washington
Art Consultant

Sabrina Nelson, Self Portrait, Black Bird Series, nd,
Acrylic & Feather on Canvas, 20 x 16
Collection of David and Linda Whitaker
American Visions: The Art of Collecting

The Collectors Speak
We began collecting art to invest in our culture, ourselves, and the community. Art motivates us to learn about the lives of artists and share how their artwork is an expression of their experiences. It is an expression without words, but it is as revealing of the artist’s life—and sometimes our own—as a best-selling biography.

George and Denise
Hudson Anthony
Collecting Art provides a pathway for me to identify and gain a firmer grasp of the cultural issues that are influencing the times in which I live. It is a way for me to share in the creative imaginations and endeavors of visual artists who offer us insights into our culture at a specific moment. I readily think of a piece in my collection that offers a provocative frame, “Touched” by Taurus Burns. In this work, he asks us to ponder and interrogate the issues of race from a personal and institutional viewpoint. He helps us to understand how what is referred to as the “past” still influences us personally and culturally. He offers us insights into how these issues can continue to hold a grip on our development. Thus, it is incumbent upon us to collect and preserve these works of art, making it easier for present and future generations to excavate the critical issues of the times and, when necessary, offer solutions. In essence, this preservation of art is a way for me to take on the mantle that Dr. David Driskell encourages us to boldly wear by preserving our cultural legacy for future generations. As he says, we cannot ask anyone else to do it. It is our responsibility. We must make sure that those who follow have access to those creations so they can build a better future. It is an awesome responsibility and one that cannot be ignored or left to chance. We stand on the shoulders of others, and we need to make sure those shoulders become broader, so each generation continues to expand and progress.

John Bolden

Bryant Tillman, Introducing a Painter, 2016, Acrylic on Canvas, 15 x 20
My late wife, Joann, and I always enjoyed art but thought that “real” art cost millions of dollars. We eventually found out that was not true and wanted to collect art for not just its aesthetics and cultural values, but, as a source for building generational wealth.

We share our art because we feel that the exposure it provides is great and positively impacts the community. Art exposes the community to its culture, history, directions, possibilities, hopes, dreams, realities, challenges, conscience and consequences. It brings people together under one commonality, the love of art. The love of art is contagious, affecting family, friends, and anyone you meet.

Harold Braggs
Art, at its best, conjures some emotion that is based on an impression implanted during our lives in ways, of which, we may or may not be aware. This is what makes art beautiful beyond the visual aesthetic. Art can be didactic, healing, revolutionary, evocative...beacons of beauty that we can situate in our environment as a constant source of rejuvenation and enlightenment. Art is an investment in the pursuit of quality of life, stimulating its chosen to do and feel better every day. This wonderful gift is an accompaniment to the adventure of life and the reason we collect.

Leland Calloway and Anthony Smith

I began my love for art at an early age. My passion was kindled by watching my mom paint in our living room. However, the other muse, Science, became more seductive and delayed my embrace of her sister, Art. After many years, my latent interest in art became renewed. Having spent numerous years admiring the artworks of artists’ friends (and living with bare white walls), I finally realized how bland and intellectually deadening my home had become. Therefore, I began, the quest to enrich my life with art.

James H. Dozier
I have been collecting—mostly African American art—since the 1980s. I am proud that I live with creations made by people with whom I identify. Also, I am proud that through my purchases many artists are able to pursue their craft on a full-time basis. I like art strictly for aesthetics. I purchase what appeals to my sense of style, consciousness, history, or humor. When I look at an artwork, an emotional process begins. I am captured by a color, a shape, a composition, a theme, or a medium that awakens feelings in me from past experiences, events, or other expressions of art, music, or drama. That memory may be experienced as a positive or negative one to be re-experienced or avoided. Of course, this process happens completely on an unconscious level. Sometimes I am aware of what I feel, sometimes not, but it is always an adventure. By sharing a portion of my collection with the WCCCD family and others, I wish to encourage those who view it to interest themselves in the arts, to learn more about the artists represented in this exhibition, and to value all that the visual arts provide.

What was a STEM education is now a STEAM education. The arts are included because many years of research have proven that students involved in the arts have higher levels of critical thinking than those not exposed. Enjoy all the fantastic work that is shared with you, for you.

Dexter Fields, M.D.
It is so wonderful to capture the human spirit of creativity through the language of the Fine Arts expression, whether via the lens of refinement or the heartfelt expression of the arts. Whether it is the academically trained artist or the folk/naive artist, the artwork gives back to the collector. It speaks to us and gives us enhancements in our homes and to our psyche. We live in cold, spare dysfunctional times and those of us who collect are surrounded by calming intriguing voices that reminds us, love us, entertain us, and ultimately comfort us as collectors. Arriving home from a stressful day, my environment is a calming and beautiful retreat.

I realize that I have to be a steward of my collection. Documenting, archiving, and preserving my collection is an honor owed to the artist. I preserve my collection to ensure a legacy for my heirs.

Art collecting has brought joy to my life. It is one of the many missions given to me from God.

Henry Harper

Joshua Rainer, Odessa, 2022, Oil on Canvas, 24 x 30
The images in Jacob Lawrence’s “Play” call to us and serve as a subtle reminder that even within the reality of the harsh existence experienced by too many African Americans, those who attend to such things have always been afforded the transforming gift of our children’s innocence and joy while playing with siblings or cherished friends.

Our first purchases were made in the 1970s and were guided by our need to connect with artwork that was not only visually appealing but that spoke to us in that personal way one experiences when looking at photos of precious friends or family members. We knew little about fine art techniques at that time or the subtle differences in mood and message that artists achieve through their choice of media. We simply wanted to live our lives in the company of relatable creative energy. The works of art we collect are like old friends who each bring something rare and wonderful to our relationships. They urge us along the journey and only ask that we live to our best ability.

James and Shirley Jackson
Through our art-collecting journey, common themes have become apparent to us such as which artist we are drawn to and why or which pieces grab our attention and why. As we have come to recognize these themes and answer the whys, we have developed our art collection goals.

We are drawn to art that is visually stimulating. Our favorite pieces are those that resonate emotionally, making one feel good, happy, and curious, and making one smile or reflect while looking at them. Often when we purchase art, we are sold on the artist as well as the piece created. We learn what we can about the artists. What is their story? What motivated them to create this piece? Why do they prefer a particular medium?

Most people seek to acquire things they like and that make them feel good. For some, it is cars, clothes, rare coins, etc. For us, it is art. Investing in art is a reflection of who we are, and it inspires us. Our motivation for purchasing art: art is a gift that keeps on giving.

Dexter and Helena Mays
We love all art but, we are passionately attracted to Black Art. We enjoy the historic and cultural history of Black Art because it is a uniquely different cultural experience than others. We love sharing our collection so that the community can feel the same excitement that we feel, while having their own interpretation of our artwork.

Andre and Ursura Moore

I have admired the artwork of David Fludd since the 1990s. I enjoy his depictions of human interaction, created around themes in which the realistic is mixed with the fanciful. The art I loaned to the exhibition was done during his stay in Rome, a font for artistic inspiration. He even has smaller sketches or art within the larger work that shows the evolution of his ideas and feelings about what he observed. Fludds’ work is fascinating to analyze and enjoy! I embrace art collecting for it allows me the opportunity to take pleasure in the creative expression of gifted artists. I hope that sharing my works with the community will kindle a love for the arts and culture.

Juliette Okotie Eboh, Ph. D.
We began as tentative collectors, focusing on local artists, and street art whenever we were out of town. Most of our collection is by Michigan artists, although we have a small number of nationally and internationally known artists’ works that we acquired since the mid-1980s. Our pieces include both figurative and abstract. We also have pieces that we acquired from emerging artists of the Detroit Fine Arts Breakfast Club and the National Conference of Artists. The Detroit Black community has a very sophisticated collectors’ community and we try to do our part to encourage young artists.

Randolph D. and Priscilla Phifer
I love exploring the world of art. If I could paint, sculpt, or create monumental art I would! So, I do the next best thing. I indulge in collecting artworks that reflect how I feel about the world and convey original sculpted and/or painted messages.

Encouraged by a founding member of the Detroit Institute of Arts (DIA) Friends of African and African American Art, I sought to provide the needed exposure to artists and the community to build staunch support for our culture.

Sharing my collection with the community is a continuation of my love of the arts and ensures that individuals will be allowed to find their voices as they explore the benefits of viewing artworks created by gifted artists!

Doris S. Rhea
I grew up in a home where Black literature, art, and music were highly valued. While it feels like I always had an appreciation for Black visual art, it wasn’t until I became friends with art gallery owner Sherry Washington that I truly understood the value of purchasing original works by Black visual artists. Sherry helped me to understand that when one invests in Black fine art, they are not only adding to their asset portfolio or beautifying their home but are embarking upon a lifelong relationship. Buying and promoting Black visual art is an act of cultural affirmation and a declaration of cultural solidarity. I am proud to now own works from masters like Shirley Woodson, David Driskell, and Richard Mayhew. I am also proud that my teenage son has grown up in a home like the one my parents provided for me, one where the brilliance and creativity of Black people are displayed, honored, and celebrated every day.

Shirley Woodson, Myself at Sea with Red Sky, 2004, Acrylic & Mixed Media on Board, 14 x 16

Kimberly Trent
I, too, am an artist, however, I enjoy collecting other artists’ work. Hanging their art on my walls is analogous to inviting a new family member into my home. I want that member to be comfortable, so I am particular about where he is placed. The goal is for members to not clash on subject material or artistic aesthetics. I do not have any children so generational wealth is not a factor. However, establishing a legacy is vital since all my estate is directed to scholarship funds for my alma mater, Howard University.

It is important to share my collection with various exhibitions to inspire and educate the public on the culture of the African diaspora. As quoted from the actress and art collector CCH Pounder, “Artwork is an interpretation of life from an emotional or intellectual or ancestral or spiritual inspiration that is translated onto their chosen medium.”

Asha Walidah

There is an African proverb that says: Happiness is like a fragrant flower; you cannot give it to others without it smelling on you. This is why I collect art from the African Diaspora. Adorning my home with beautiful, engaging, and analytical art that looks at the world, with a critical eye, is in my mind quality living. It brings me happiness, inspiration, and confidence and makes me think. These attributes allow me to face the world while believing in who I am.

When guests visit my home, they smile and feel the happiness and goodwill energy coming from my art. What a thoughtful gift that will stay with them and continue to make me happy. This is the good that collecting art does for me!

Charlene Uresy

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I, too, am an artist, however, I enjoy collecting other artists’ work. Hanging their art on my walls is analogous to inviting a new family member into my home. I want that member to be comfortable, so I am particular about where he is placed. The goal is for members to not clash on subject material or artistic aesthetics. I do not have any children so generational wealth is not a factor. However, establishing a legacy is vital since all my estate is directed to scholarship funds for my alma mater, Howard University.

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Asha Walidah

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Gilda Snowden (Triptych), Imaginary Landscape, 2008, Acrylic on Canvas, 30 x 30
I have a deep passion for the arts because it brings me great joy and pleasure. Artists often reflect history; therefore, owning art gives me a piece of history and beauty. Art renews my spirit and expresses my personality, emotion, and memory of certain historical events or people. My collection will leave a legacy of art for my loved ones. It is also very important to have art in our community. A community full of art is a community full of culture. Cities that promote galleries and murals have more civic and social engagements for their residents. Art stimulates business and economic growth in a community. Art also enhances the development of our children. Drawing and painting are two very beneficial activities for children; they are aided in reading, writing and critical thinking as well as cultivating important skills that help in a child’s development.

Upon retiring at 60 years of age, as the Commission Administrative Coordinator of City of Detroit Department of Public Works Department, I broadened my art and cultural learning by registering in continuing education at WCCCD art classes taught by Professor Karl Karmalski. My exposure and participation in artmaking included drawing and painting with live models, self-portraits, silk screens, and other media. I am very happy and grateful for a very rich exciting experience.

Myrlen Washington Calloway
We love art! Initially, our art collection began as a way to decorate the walls in our home but soon grew into a passion. We began to support galleries and local/national artists (novice, emerging, established/mid-career & blue-chip). Once the art filled our home with color, and creative stories of life situations and adventures, the various artists’ artistic expression and art interpretations of their works became our focus. We love the way art and different styles of art evoke emotions and stimulate our thought processes. We especially love collages, figurative scenes, abstractions, sculptures, and outsider art. Experiencing and sharing in the artists’ growth over time and watching them become discovered and celebrated by others is a particular pleasure. When we loan parts of our collection out for various exhibits, we learn that sharing our art connects us even more to the art and with others who also share in our passion. Collecting art is and has been a phenomenal labor of love.

David and Linda Whitaker

Jasmine Murrell, James Brown, 2002, Mixed Media Collage on Board, 48 x 24
Exhibition List

1. Charles Alston
   **Head of a Woman**, 1961
   Ink Wash on Paper
   15 x 10 ¼
   Collection of George and Denise Hudson Anthony

2. Jide Aje
   **Aladire**, 2007
   Acrylic and Mixed Media on Canvas
   30 x 40
   Collection of Asha Walidah

3. Harold Allen
   **Port Bar Pigeons**, 1995-1997
   Media on Canvas
   46 x 46
   Collection of James H. Dozier

4. Emma Amos
   **House**, 1988
   Collage and Acrylic on Handmade Paper
   22 x 29.75
   Collection of Dexter and Helena Mays

5. Benny Andrews
   **The Fisherman**, 2004
   Oil and Collage on Paper
   22 x 30
   Collection of Myrlen Washington Calloway

6. Christopher Batten
   **The Description**, 2016
   Oil on Canvas
   18 x 14
   Collection of John Bolden

7. Romare Bearden
   **Carolina Memory (Tidings)**, 1970-72
   Serigraph
   24.25 x 22.25
   Collection of Harold and Joann Braggs
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<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Collection(s)</th>
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</thead>
<tbody>
<tr>
<td>8</td>
<td>Judy Bowman</td>
<td><em>Untitled</em>, 2017</td>
<td>Mixed Media on Paper</td>
<td>36 x 24</td>
<td>Collection of Andre and Ursula Moore</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Taurus Burns</td>
<td><em>Touched</em>, 2018</td>
<td>Oil on Wood</td>
<td>46 x 46 x 46</td>
<td>Collection of John Bolden</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Elizabeth Catlett</td>
<td><em>For My People</em>, 1992</td>
<td>Hand-drawn Lithograph</td>
<td>16 x 13 ½</td>
<td>Collection of Charlene Uresy</td>
<td></td>
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<tr>
<td>11</td>
<td>Matt Corbin</td>
<td><em>Shield of Woe</em>, 2017</td>
<td>Assemblage of Found Objects</td>
<td>42 x 15 x 7.5</td>
<td>Collection of Dexter Fields, M.D.</td>
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<tr>
<td>12</td>
<td>Lisa Corinne Davis</td>
<td><em>Ethnographic Edict</em>, 2017</td>
<td>Oil on Canvas</td>
<td>35 x 45</td>
<td>Collection of Leland Calloway and Anthony Smith</td>
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<tr>
<td>13</td>
<td>David C, Driskell</td>
<td><em>Woman in Blue</em>, 2001</td>
<td>Encaustic &amp; Collage on Paper</td>
<td>7 ¼ x 6 ½</td>
<td>Collection of Randolph D. and Priscilla Phifer</td>
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<tr>
<td>14</td>
<td>Valerie Fair</td>
<td><em>Movement on the Mountain, But Beneath Abortion</em>, nd</td>
<td>Acrylic on Canvas, 15 x 20, 8 x 10</td>
<td>Collection of Dexter Fields, M.D.</td>
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<tr>
<td>15</td>
<td>David Fludd</td>
<td><em>Untitled</em>, 2008</td>
<td>Acrylic on Paper</td>
<td>22 x 30</td>
<td>Collection of Juliette Okotie-Eboh, Ph.D.</td>
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<tr>
<td>16</td>
<td>Leroy Foster</td>
<td><em>Hugo de Soto</em>, nd</td>
<td>Oil on Board</td>
<td>34 x 21</td>
<td>Collection of David and Linda Whitaker</td>
<td></td>
</tr>
</tbody>
</table>
17  M. Saffell Gardner  
**Sankofa**, 2018  
Steel  
26 ½ x 16 x 8  
*Collection of Dexter Fields, M.D.*

18  George R. Graveldinger  
**Untitled**, nd  
Acrylic on Canvas  
30 x 40  
*Collection of Harold and Joann Braggs*

19  Carole Harris  
**Circus**, 1999  
Fiber Quilt  
52 x 52  
*Collection of James H. Dozier*

20  Michael Horner  
**Untitled**, nd  
Mixed Media Collage on Board  
32 x 24  
*Collection of Andre and Ursura Moore*

21  Lonzell Hurst  
**African Jewels**, 1985  
Photography  
9 x 16  
*Collection of Charlene Uresy*
22 Richard Jerzy
_A Fellow_, 1961
Oil on Canvas
9 x 14
_Collection of Harold and Joann Braggs_

23 Gregory Johnson
_Michelle Carter_, 2022
Watercolor on Paper
20 x 29
_Collection of Charlene Uresy_

24 Jacob Lawrence
_Play_, 1999
Silkscreen on Paper
18.6 x 28.4
_Collection of James and Shirley Jackson_

25 Richard Lewis
_Self Portrait_, 2004
Oil on Canvas
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_Collection of Myrlen Washington Calloway_

26 Raymond Tsham Mateng
_Masks_, nd
Pen and Ink on Paper
17 5/8 x 14 7/8
_Collection of Leland Calloway and Anthony Smith_

27 Richard Mayhew
_Solo_, 1990
Oil on Canvas
32 x 37
_Collection of Harold and Joann Braggs_

28 Richard Mayhew
_Spiritual Space V_, 2004
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16 x 24
_Collection of Myrlen Washington Calloway_

29 Charles McGee
_Reclining Female_, 1970
Acrylic on Masonite
24 ¾ x 47 ¾
_Collection of Harold and Joann Braggs_

30 Charles McGee
_Family Portrait_, nd
Mixed Media on Paper
42 x 32
_Collection of Andre and Ursula Moore_

31 Allie McGhee
_Books of Turns_, 2004
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_Collection of James H. Dozier_

32 Tom McKinney
_Untitled_, nd
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_Collection of Leland Calloway and Anthony Smith_
33  Nora Mendoza  
**The Bridge**, 2005  
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*Collection of Myrlen Washington Calloway*

34  Mario Moore  
**Detail of Dr. W.E.B. DuBois**, 2017, Silver Point on Panel  
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*Collection of Andre and Ursula Moore*

35  Jasmine Murrell  
**James Brown**, 2002  
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*Collection of David and Linda Whitaker*

36  Sabrina Nelson  
**Self Portrait, Black Bird Series**, nd  
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*Collection of David and Linda Whitaker*

37  David “Oggi” Ogburn  
**The Boxers**, nd  
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*Collection of Dexter Fields, M.D.*

38  Howardena Pendell  
**Autobiography: Egypt (Thebes)**, 1974 -1989  
Photograph on Acrylic and Tempera on Museum Board  
18 x 18 ½  
*Collection of Dexter Fields, M.D.*

39  Jocelyn Rainey  
**Peace**, 2000  
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24 x 20  
*Collection of John Bolden*

40  Jocelyn Rainey  
**Where Were You When I Discovered Color**, 2012  
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18 x 24  
*Collection of Harold and Joann Braggs*

41  Joshua Rainer  
**Odessa**, 2022  
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*Collection of Henry Harper*

42  Senghor Reid  
**Self Portrait**, 2004  
Acrylic on Canvas  
18 x 16  
*Collection of Walter and Doris Rhea*

43  Bill Sanders  
**Bridge and Skyline**, 2011  
Black/White Photograph  
14 x 20  
*Collection of Dexter Fields, M.D.*

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Brown and Juanita C. Ford Art Gallery - American Visions I & II
44  Tylon J. Sawyer  
**Walls: Baldwin**, 2018  
Oil on Canvas  
36 x 48  
*Collection of Leland Calloway and Anthony Smith*

45  Ronald Scarborough  
**Frederick Douglass, Jr.**, 2018  
Graphite on Paper  
24 x 16.4  
*Collection of Dexter and Helena Mays*

46  Merton Simpson  
**Confrontation II-V**, 1974  
Oil on Canvas  
35.5 x 48  
*Collection of Leland Calloway and Anthony Smith*

47  Hughie Lee Smith  
**Untitled A**, 1980  
Oil on Canvas  
30 x 36  
*Collection of Harold and Joann Braggs*

48  Gilda Snowden  
**Imaginary Landscape, (Triptych)**, 2008  
Acrylic on Canvas  
30 x 30  
*Collection of Asha Walidah*
49  Gilda Snowden,  
**Self Portrait #71**, 2004  
Acrylic on Canvas  
20 x 16  
*Collection of David and Linda Whitaker*

50  Bryant Tillman  
**Introducing a Painter**, 2016  
Acrylic on Canvas,  
15 x 20  
*Collection of John Bolden*

51  Ken Walker  
**CEO Working Woman Series No 2, Daycare Dilemma**, nd  
Oil on Canvas  
47 x 44 1/4  
*Collection of Leland Calloway and Anthony Smith*

52  Cheryl Warwick  
**Feast II**, 2003  
Oil on Canvas and Wood  
15 x 15  
*Collection of Leland Calloway and Anthony Smith*

53  Marty Winters  
**Untitled**, 2022  
Acrylic on Canvas  
8 x 10  
*Collection of Myrlen Washington Calloway*

54  Shirley Woodson  
**Myself at Sea with Red Sky**, 2004  
Acrylic & Mixed Media on Board  
14 x 16  
*Collection of Kimberly Trent*
Allie McGhee, Book of Turns, 2004
Mixed Media on Canvas, 48 x 48 x 2

Carole Harris, Circus, 1999,
Fiber Quilt, 52 x 52

Merton Simpson, Confrontation II-V, 1974,
Oil on Canvas, 35.5 x 48

M. Saffell Gardner, Sankofa, 2018,
Steel, 26 ½ x 16 x 8
Photography

Courtesy of:
Rogers Foster
Bill Sanders

Back Cover:
Richard Mayhew
Solo, 1990
Oil on Canvas, 32 x 37
Collection of Harold and Joann Braggs
Wayne County Community College District nurtures the educational, physical, and mental health of our students and viewing artworks absolutely affects their well-being and stimulates their innate creativity. In addition, artworks are often a reflection of our history and serves to inform us of moments in society that have shaped our world and consciousness. Thus, being a catalyst for change!

Dr. Curtis L. Ivery
Chancellor