

**WOMEN
Of An
UNDETERMINED
AGE**

Adjoa Burrowes
Gail Shaw-Clemons
Sheila Crider
Aziza Claudia Gibson-Hunter



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Four artists grow up in different cities with the Black Arts Movement. Accepting the challenge to make art expressive of black experience, they begin practicing just as postmodernism is taking hold. After traveling the world and living many places, Women Of An Undetermined Age are now all based around Washington, DC and have decided to join forces.

Our four decades of object making evolving from the Black Arts Movement gives intellectual and physical agency to an ideology of black aesthetics that developed alongside the dominant male and western philosophies. Surface, form, structure, image and material are employed through painting, printmaking and sculpture in an improvisation of process and experimentation that pushes the boundaries and knowledge of each discipline. Our work is a rich platform demanding a fresh look and reevaluation of abstraction from the 1980's on.

Our goal as a group is to take advantage of the art world's interest in women at this moment to insert what we do in a fundamental and meaningful way that will influence dialogue going forward. We are seeking exhibition opportunities to present site-specific installations of our work. We think merging our voices will produce complex multifaceted exhibitions that promote critical and thought-provoking discussions around abstraction and fine art.

Adjoa J. Burrowes

is a printmaker, mixed media and installation artist. She earned a B.F.A. in printmaking from Howard University and an M.A. in Art Education at Corcoran College of Arts and Design at The George Washington University. Burrowes has studied with contemporary artists in Ghana, Nigeria, Sudan and the Democratic Republic of the Congo and has presented her work in the Virgin Islands, Mexico, the Netherlands and France. Burrowes has designed and implemented art workshops and residencies for cultural institutions throughout the nation including the John F. Kennedy Center, National Museum of Women in the Arts and the National Civil Rights Museum. Her mixed media collages, prints, and sculptural installations have been exhibited throughout the U.S. Her works on paper are included in collections at the Pyramid Atlantic Art Center; Brooklyn Art Library; Banneker Douglass Museum of Culture and History, The Southside Community Art Center; Art Colle Museum of Collage in Plemet, France, and the Verbeke Foundation in Belgium.

Artist' Statement

Though I was born and raised in the concrete environment of Chicago, I have strong connections to the earth including the southern town of Warm Springs, Georgia where my parents were born. My summers as a child were spent in Michigan, camping, swimming, picking berries, and playing in sprawling sand dunes. My strong memories in natural environments translate into themes in many of my abstract 2D works on paper, that center around the endangered honey bee and other environmental concerns. Other themes include visual narratives relating to the angst of contemporary life, in an increasingly dangerous political landscape. Personal and cultural identity emerge as a theme in other works. I find myself returning to printmaking time and time again. Though I've painted on canvas and doors, and sculpted from reclaimed paper materials, it's printmaking that has held my interest the most. There's something about the smell of ink on paper; the sound of ink rolled over a surface; and the intrigue of paper peeled slowly from a Plexiglas plate that has captured my attention.

My monotypes are often printed directly from acetate sheets that are laid directly on the press, or from a gelatin plate with cut-out paper or plastic stencils. I am interested in achieving a layered effect, so I run the plate through the press multiple times. I work intuitively and search for images or forms to emerge from the colors, organic shapes, and lines. These elements ultimately tell me what they want to be. Many prints are monochromatic, creating a certain calm that often contradicts the graveness of the issue. I look forward to pushing this tension more in future work, and pushing the boundaries of printmaking to encompass the exploration of found and reclaimed materials.



Ancient Queen (2017 - present)
Monotype
8 prints
12" x 18" - 22" x 30"



ShooBox (2015 - present)
Paper Sculpture
8 works to date
14" x 45" - 40" x 180"



Undercurrents (2017 - present)
Monotype
10 prints to date
15" x 22" - 22" x 30"

Gail Shaw-Clemons

born in Washington, DC, received her MFA Degree in printmaking from the University of Maryland College Park. She studied under Thaddeus Lipinski, Dr. David Driskell and Martin Puryear. She has exhibited extensively, with many works included in public and private collections in the USA, Brazil, Norway, Sweden, China and Ireland. A selected list is: the Women's Museum Washington, DC, Banneker Douglass Museum, Annapolis, Ballen Glen Museum, Ballycastle Ireland, Bob Blackburn Collection NY, Anacostia Museum and the Library of Congress, Washington, DC. Shaw-Clemons recently retired as an art instructor from the United Nations International School in New York, Manhattan Campus. She currently resides in Washington, DC and is an adjunct professor at Bowie State University.

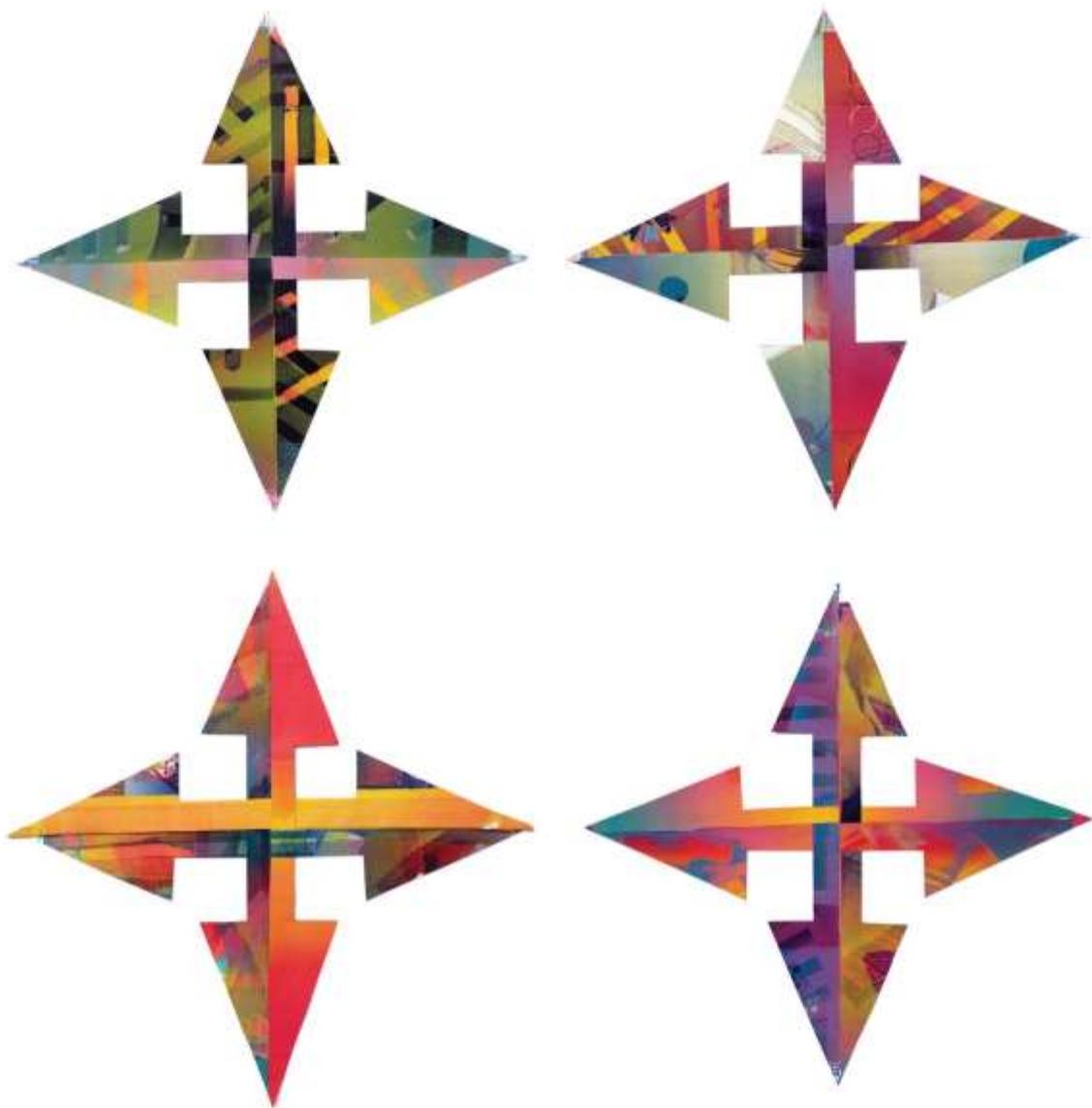
Artist' Statement

My passion is printmaking! Stone lithography was my first love. Through the years my work has evolved to include mixed media and three-dimensional prints, with less of an interest in creating editions.

My imagery consists of printing overlapping layers of colors, textures, patterns and stencils, in order to create depth and illusion. I have also abandoned the rectangle shape typical of most prints, as to create more drama and interest.

I am fascinated by West African Adinkra philosophy and symbols of the Akan people, while often incorporating those symbols into my work. The Adinkra symbols are not just decorative objects, or drawings, but actual messages conveying ancient traditional wisdom relevant to all aspects of life or the environment.

My major inspiration for creating is based on my developing knowledge of my history and ancestry. The more I learn the more I am able to comprehend the strength and resilience of the African American spirit against all odds. This knowledge gives me the courage and the freedom to create.



Crisscross (2017 - to date)
Monotype
10 prints
19" x 19"



African Warrior Robe (2015 - to date)
3-D Monotype
11 prints
17" x 15"



African Warrior Robe (flat) (2015 - to date)
Monotype
20 prints
30" x 18"

Sheila Crider

is an independent artist raised and currently based in Washington, D. C. She has always made her living as an artist, starting with The Original Response Handmade Envelopes and Books in art fairs and craft markets. Encouraged by public response to this work, she began applying to exhibit collages and wall hangings made from the same hand dyed papers through open calls. In 2009, she was awarded the first of many public art projects. Commissions in 2019 included a lobby project for The Community of Hope (DC), original art for a children's room for The DC Public Library and relocation of an earlier work for Art-In-Public-Places DC. In 2020 and 2017 she was awarded an Artist Fellowship by the DC Commission on the Arts and Humanities. Her work is included in many public and private collections including Art-in-Public-Places (WDC), James E Lewis Museum (Baltimore, MD), Yale University Book Collection (New Haven, CT), State Department Print Collection (WDC), African American Museum (Dallas, TX), Ranger Italy (Serengo, Italy), Mino Washi Paper Museum (Mino, Japan), Hyatt Regency Hotel (Crystal City, VA) and the Library of Congress Print Collection (WDC).

Artist' Statement

My art career started with creative writing- researching and experimenting with the idea that abstract art has a knowable and communicable vocabulary. Now, I make objects based on materials and process then create installations that embody social and/or aesthetic ideas. In studio this manifests an integration of image, object and frame making pictures or settings that read as something familiar. Philosophically and socially, I work to strengthen the artist' relationship with the public at large and to challenge how and where "fine art" is defined.



Intersectional Painting (2018-on going)
acrylic, vinyl cord, cotton thread, polyester quilt batting
10 works to date, variable dimensions
30" x 31" - 56" x 84"



Fencing Out Color (2018)
abaca and cotton paper pulp, recycled reed fence, silkscreen ink, acrylic varnish
34 elements, variable dimensions
9" x 10" - 16" x 24"



The Paducah Project (2017)
mixed media on rag paper and gessoed quilt batting
8 works, variable dimensions

“Aziza” Claudia Gibson-Hunter

Born in Philadelphia, Pennsylvania, Aziza graduated from Temple University, (BS), and received her MFA from Howard University. She attended Bob Blackburn’s Printmaking Studio, the New York Arts Students League, and later received a fellowship from the Bronx Museum of Art. She joined “Where We At “, a group of Black women artists in the early 1980s. She was an administrator at Parsons School of Design and a faculty member at Howard University, and Bowie State University.

Ms. Gibson-Hunter was awarded the Individual Artist Fellowship Program Grant, from the DC Commission of the Arts and Humanities several times. Her work can be found in the collections of the Washington DC Art Bank, the Liberian Embassy, Montgomery County, Maryland, and other noted collections. She completed, two public commissions for Washington DC Department of General Services. The Wall of Unity (2017) and, ANCESTORS, (2019) are both located in Washington, DC public schools. In 2019 Aziza was a Pyramid Atlantic Denbo Fellow. She is currently a cofounding member of Black Artists of DC and a post-studio member of STABLE. Her work has been exhibited nationally and internationally. Ms. Gibson-Hunter has a studio in Washington DC.

Artist’ Statement

I am inspired and humbled by the tenacity to continually resist the internal and external forces, which attempt to constrain the African mind, body, and spirit. In the past decade it has fueled my adversarial relationship with the square, and rectangle (boxes), prompting my work to be asymmetric, serrated, and uneven, protruding in different directions, and expanding at different rates in space. I utilize layers of color, pattern, texture, form and gesture to express syncopated thoughts, discoveries, and meditations The idea is central to my work, so my practice begins with intense gathering, of information, objects, sounds, materials, words, and concepts. Things gathered will be referenced when shaping the conceptual structure, direction, and aesthetics of the work. The process of gathering can take months, even years depending on the complexity of the concepts and the size of the series. Gathered objects can become actual media.

Paper has been, both matrix, and media because of its connection to nature, malleability, its ability to absorb, its range of textures, and weights. My process includes painting, drawing, printmaking, collage and assemblage in various combinations. I provide titles to act as clues, and to note the chronological order of the works created.



Playing to WIN (2014)
Acrylic paint, paper hand made by the artist, cyanotype and purchased handmade papers
28 works variable dimensions
10 3/4" x 10 1/2" - 52" x 88"



French Doors (2014)
acrylic paint, colored pencil, archival inks, graphite, papers
16 works variable dimensions
37" x 25 1/2" - 59" x 60"



Potencha 2017-18
Acrylic paint, colored pencil, paper
40 works variable dimensions
7" x 13" - 61" x 6"

Abstract Realities: Through the Eyes of Black Women

Curated by Alexis Dixon, BSU Alumna '15

Featured Artist:
Aijax Burrows
Gail Shaw Clements
Sheila Crider
Azzia Claudie Gibson-Hunter



ART EXHIBITION

Oct 8, 2019 to Nov 5, 2019

Hours: 11:00am to 5:00pm

Artist Talk: Nov 5, 2019

5:30pm to 8:00pm

Opening: Oct 8, 2019

5:30pm to 8:00pm

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Abstract Realities: Through the Eyes of Black Women

Curated by Alexis Dixon, BSU Alumna '15

Abstract Realities: Through the Eyes of Black Women explores matters of contemporary culture through the abstract expression of four Black women artists. The works of **Aijax Burrows**, **Gail Shaw Clements**, **Sheila Crider**, and **Azzia Gibson-Hunter** manifest an embrace of query into their lived experience and facets of the way in which that experience intersects with contemporary culture. Their work invites color, mood, and distinctly placed symbolism that explores matters of disorientation within American society and society, and the overall being continues that prompts color to create.

Through the exhibition, matters of continuity and connection are explored, including elements reminiscent of the African spirit. For some, their work holds a quality of highlighting

conditions that urged to create while also transcending those very conditions. In their own respects, each piece serves as a space of personal, political, and/or cultural invention and transcendence.

Abstract Realities: Through the Eyes of Black Women presents meaning through the eyes of Black women artists. Black people have historically encountered trial and adversity and created beauty and meaning in the other side. The work and press entry existence declares that experiences and ideas originated by Black women are crucial to the larger discourse on the state and future of contemporary culture.



The Bowen State University Gallery, Department of Fine and Performing Arts







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Adjoa Burrowes

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Gail Shaw-Clemons

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