



Broadway Rose proudly presents our 3rd annual art exhibition, featuring the works of regional Black artists.

Ain't Misbehavin' pays tribute to the incomparable Thomas "Fats" Waller who rose to international fame during the Harlem Renaissance, the Golden Age of the Cotton Club, and that jumpin' new beat, swing music.

Described by his writing partner Andy Razaf as "the soul of melody" and a "bubbling bundle of joy," Fats Waller viewed life as a journey meant for pleasure and play. Through themes of joy, humor, creativity, musical expression, and, of course, jazz, this exhibition seeks to celebrate Waller's *joie de vivre* as well as the explosion of creativity and innovation from the Black artists that defined the Harlem Renaissance.

Art, music, and culture as we know it today would not exist without the countless contributions and artistry of Black creatives through the ages. We invite you to enjoy the voices and perspectives of Black visual artists within our community.

Many of the works here are for sale; please contact the artist directly if you are interested in making a purchase. Broadway Rose Theatre is not taking a commission.

Exhibition curated by Amaya Santamaría and Dani Wright.

THE ARTISTS AND THEIR WORKS

Marvin Eans	pg. 2
Dominic Harris	pg. 4
Lisa Jarrett	pg. 5
Niema Lightseed	pg. 6
Alice Price	pg. 8
Philip A. Robinson, Jr.	pg. 9
Arvie Smith	pg. 13

Marvin Eans

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Marvin Eans is chair and assistant professor of graphic design at George Fox University in Newberg, Oregon. Marvin is an experienced and award-winning graphic designer and artist. His works are showcased in national and international exhibition spaces, and his book cover designs are featured as New York Times Best Sellers for world-renowned Christian authors. Marvin is a passionate creative interested in research that involves the intersection between traditional and digital art formats and their impact on visual messaging. With a focus on impacting culture through design in a positive way, Marvin's work engages people through a lens of empathy, hope, and unity.



Harmony

2023

Mixed media, paper, acrylic, ink on paper

36" x 24"

\$250



Waters

2023

Mixed media, paper, acrylic, ink on paper

36" x 24"

\$250

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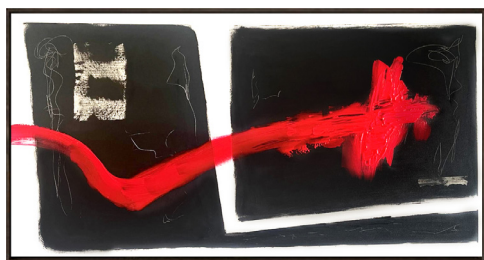
Complex Nature

2023

Mixed media, paper, acrylic, ink on paper

36" x 24"

\$250



Salvation

2023

Mixed media, paper, acrylic, ink on canvas

24" x 48"

\$450



Sunday Play

2023

Mixed media, paper, acrylic, ink on canvas

24" x 48"

\$550

Dominic Harris

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My name is Dominic Harris or Domthemadartist. I'm a self-taught visual artist born and raised in Portland, Oregon. Art has always been an escape from reality for me. When I create I enter into a world I visualize, that takes me across the universe where nothing else matters but me and my imagination. Art helps bring the calm to my storms on a bad day and joy to my heart on all days.

My main mediums include pencil, sharpie, digital art, oil, and acrylic paints. I do murals, drawings, paintings, shoe art, logos, and other creative concepts/ideas. I hope you enjoy my work! Follow me on Instagram @domthemadartist to keep up with projects and works to come. Don't forget to smile.



Interstellar Dog

2022

Sharpie on drawing paper

28" x 20"

\$200



Imperial Storm

2023

Acrylic paint on canvas

36" x 24"

\$350

Lisa Jarrett

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Lisa Jarrett is an artist and educator. She is the Associate Professor of Community and Context Arts at Portland State University. Jarrett exhibits nationally and co-founded/co-directs KSMoCA (Dr Martin Luther King Jr School Museum of Contemporary Art); the Harriet Tubman Middle School Center for Expanded Curatorial Practice; and Art 25: Art in the Twenty-fifth Century. Her intersectional (and often collaborative) practice considers the politics of difference within a variety of settings including: schools, landscapes, fictions, racial imaginaries, studios, communities, museums, galleries, walls, mountains, mirrors, floors, rivers, and lenses. She exists and makes socially engaged work within the African Diaspora. She recently discovered that her primary medium is questions. Lisa lives and works in Portland, OR.

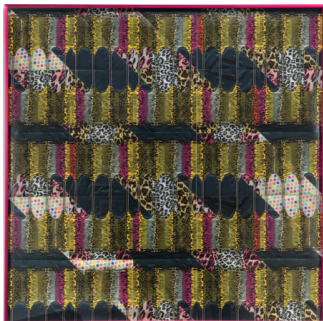


Migration Studies, Beauty Supply Collection

Migration Studies, Beauty Supply connects my interest in tracing lost histories and homelands to the Beauty Supply store as a critical space of Black culture. In all of my work the value of Black sites are places assumed to be worthy of artistic research. The locations, aesthetics, layout, products, customers, and business owners set the Beauty Supply apart as a model while also offering its own set of complications.

With the exception of franchises like Sally's Beauty Supply, beauty supply stores are primarily independently owned businesses located in Black urban spaces although they are rarely owned by Black people. The geographic implications/expectations of the Beauty Supply are similar to those of streets across the US named after Martin Luther King Jr. In both of these geographies you would be correct in thinking that Black people either were here, are here, or will be here soon.

For me there is a similar kinship question at the Beauty Supply. Who is the store's primary audience and how do you know? That question opened up a whole world for me in the context of this project. I hope the sense of joy, color, pattern, scale, and smell that is the Beauty Supply sits up in these object-based biographic portraits. They are made with objects I purchased in Beauty Supply stores over the years. I combine and arrange the objects into compositions that point back to their places of origin and scale them UP. I want the work to give the same senses of awe, overwhelm, imagination, and memory that I always feel when I go into the Beauty Supply store.



Migration Studies, Beauty Supply (No. 92, animal print combs with shower cap and bonnets)

2022

Assembled pigment prints

41" x 41"

\$8,500

Courtesy of Lisa Jarrett and the Russo Lee Gallery, Portland, Oregon.

Niema Lightseed

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Niema Lightseed (she/her) belongs to poetry, painting, tall trees, and still-wild rivers. Her work as a multi-disciplinary artist, teacher, and healer explores the relationship between creativity, embodiment, and liberation. She is in an ever-deepening process of learning how to heal autoimmunity, transform internalized oppression, and serve our collective evolution towards an interconnected and regenerative world built through radical imagination.

Her paintings in oil and acrylic are inspired by the power of art to heal, and the holographic mirroring between natural forces within the human body and in the forests and oceans. Neurons branch and join like tree limbs and the mycelium of forest floors, freedom is remembered to be as close as water and breath.

TheBodyPoetic.com



Wolfsong

2018

Acrylic on canvas

36" x 36"

\$2,500

An intuitive abstract play of vibrant colors, with wisps of the mysteries of water and stars and the melody moving through all life.



Already Free

2021

Acrylic on canvas

24" x 20"

\$1,300

A lovesong to Harriet Tubman, a visual ode to the truth that she lived of our inherent freedom. Painted intuitively and prayerfully, honoring the mystery of trees and the wisdom of following the waters to a colorful sky.

Niema Lightseed

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Octocelium

2023

Oil on panel

12" x 12"

\$380

An exploration of the relationship between octopuses and fungi, and the spiraling nature of all growing creatures.



Multiplicity

2023

Oil on linen

24" x 12"

\$880

A lovenote to the central nervous system from a painter who has both multiple sclerosis and scoliosis, two conditions that alter our relationship with the brain and spine. A prayer to find intimacy with the possibility of flight and mobility on the other side of dysfunction and loss.

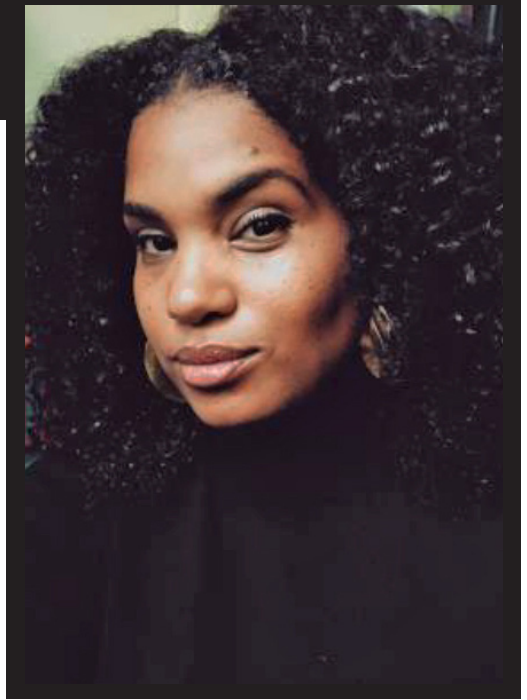
Alice Price

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Alice Price is a dynamic, multi-genre visual artist whose pieces connect the intersectionality of femininity and the Black experience. Inspired by music such as hip hop, old school, R&B, soul, jazz, and classical, Price's art ranges from paintings and sketches to forward-thinking fashion. Alice uses her environment and experiences to encourage viewers of her work to spend time reevaluating their ideas on social norms. She's known to work with numerous mediums including paintings, cross-texture clothing, graffiti, album, and book cover art.

Continuing to evolve in her work, Alice's art has been the subject of group commercial gallery exhibitions throughout the city of Portland with nine pieces of her work on display at Portland Art Museum. She has a growing audience for her live paintings and she participates in many community-centered events around North and Northeast Portland.

A native of Portland, Oregon, Alice was an enormously creative child and her parents found evidence of her whimsy, drawn in crayon on her bedroom walls and in her fashion choices. Her grandmother, Gloria Taylor, was also a gifted visual artist and a heavy influence on Price's skill development.



Fats

2023

Acrylic on canvas

20" x 20"

\$777

Philip A. Robinson, Jr.

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Philip A. Robinson, Jr. has exhibited throughout the tri-state area, including a solo exhibition at the High Line Nine, solo exhibition at the Untitled Space Gallery, Prizm Art Fair during Miami Art Basel, The Rush Arts Gallery, KL City Art Gallery in Malaysia, LuluLemon (Hudson Yards), The National Academy Museum and School, The Barrett Art Center, the Washington Square Outdoor Art Exhibition, The Frances Young Tang Museum and Art Gallery, Art at the Caves, 14C Jersey City Art Show and Juried Exhibition, The Bronx Art Space, The Novado Gallery, The Bridge Art Gallery, Akwaaba Gallery, The Alta Art Building, Art At The Cave, The BSB Gallery, The Conceptions Art Show (New York), Neumeraki, Pro Arts Jersey City, The Carrie Able Gallery, Grace Church School Benefit Auction, the Merseles Studios, 107 Bowers Gallery, the Distillery Gallery, the NEWYORKMINDED Gallery, 1978 Maplewood Arts Center, and SNEAKERROOM. He received his Bachelor of Fine Arts in Studio Art from Skidmore College and his Master of Fine Arts in Sculpture from Mason Gross School of the Arts, Rutgers.



A multi-media sculptor and conceptual artist, Philip A. Robinson, Jr. uses wood to symbolize temporality within natural cycles of time and geography to amplify the narrative of identity within popular and marginalized cultures. The linear marks and structural beauty in spalted maple, the varied palate of tinted tones in walnut, and the enduring history of the red oak trees metaphorically define and contextualize selfhood as part of a global discourse about power paradigms that delineate culture and ethnicity as a valued product and object d'art within the marketplace. Through the thoughtful selection of materials and the science of dendrochronology — as a protocol for historic markers for environmental changes through time — his work accentuates aesthetic and historic patterns between self and the world, with socio-political undertones. These undertones are shaped by influences from a Cherokee and African American mother and a Trinidadian and British father against the backdrop of the 1980s neo-conceptual art and installation practices and a climate of laissez-faire capitalism and technological advances. Robinson's ongoing exploration of identity raises questions: Who controls culture? How does history shape the importance of culture? How does historic culture become appropriated into popular culture? How is culture sustained and influenced by 'others'? How does the relationship between hegemonic and marginalized cultures influence value? Do these distinct values create a schism in the subjective and objective definitions of self? Robinson's work affirms the vital connection between the foundation of one's identity and the necessity for corrective historical discourse to avoid becoming extinct.

Philip A. Robinson, Jr.

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Old Talks with New Icons Series

"Clothing affects how other people perceive us as well as how we think about ourselves. To see the promise of a better self – reflected in an object is to imagine a better future."

Clothing is not only universal it is non-binary. Designers and fabricators pull their inspiration from multiple cultures, demographics, environments, and elements. But depending on where you grew up, your culture, your religion, you may have not been introduced to a certain type of cloth, material, or attire. These sculptures will allow the viewer to envision/re-invent themselves. They will serve as a conduit to the past as well as the future.

The clothed figure, devoid of the flesh, is affixed to highly polished stainless steel. The figure appears suspended between the physical space and its reflection. Although the figure is fixed, its situation is contingent on where the work is placed and the viewer's chance reflection in it. As such, the work "is available for a continuous happening," (Pistoletto). "The viewer and subject are both in the same situation, neither one can impose their will on the other."



Old Talks with New Icons: Huit Octobre 1971

2022

Walnut, red heart, spalted maple, cherry,
mirror finish stainless steel, basswood frame

54" x 42" x 2.5"

\$15,000



Old Talks with New Icons: Save Your Tears

2022

Walnut, red heart, spalted maple, cherry, black locust,
mirror finish stainless steel, basswood frame

83.75" x 37.75" x 2.5"

\$20,000

Philip A. Robinson, Jr.

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Kimono Part II

2022

Walnut, paper, walnut frame

12" x 9.5"

\$950



Still Mine

2022

Walnut, paper, walnut frame

12" x 9.5"

\$950



Pooh

2022

Walnut, paper, walnut frame

12" x 9.5"

\$950



Crossed Adidas

2023

Walnut, paper, walnut frame

12" x 9.5"

\$950

Philip A. Robinson, Jr.

7oak.pr@gmail.com • 201.787.8562



Briefcase

2023

Walnut, paper, walnut frame

12" x 9.5"

\$950



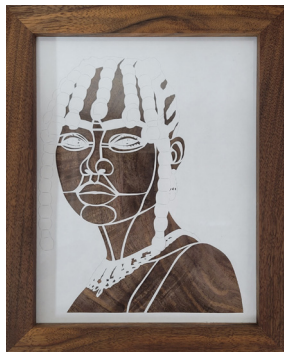
Prime

2022

Walnut, paper, walnut frame

12" x 9.5"

\$950



Beads

2023

Walnut, paper, walnut frame

12" x 9.5"

\$950



It Gets Better with Time

2023

Walnut, paper, walnut frame

12" x 9.5"

\$950

Arvie Smith

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As a Black artist in America, the source for my paintings, my work, comes from media, advertising, pop culture, history, and persistent denigrations and public discourse. I base my paintings on the concept of race and the normalization of social inequities born solely out of privilege based on skin tone. I intend to expose narratives designed to interfere with truth, advancement, and a release from the chains that have given rise to an unjust dominance hierarchy and reveal the power, resilience, and beauty of those who are forced to carry the resulting burden.

2 Up and 2 Back is a selected body of work dating back to the 1980s, which traces the genesis of a two-part exhibition (Part I was shown at Disjecta Contemporary Art Center, Fall 2019). The primary theme of *2 Up and 2 Back* is the systemic racial oppression of Blacks. Every time we, as a society, push forward on issues of racial inequities, the status quo pushes back, and those who have higher standing are allowed to remain in power. I seek to invite the viewer to examine their frame of reference and ideologies, and through this engagement, find empathy and understanding by seeing others in ourselves.

We live in an interesting time, and American politics on race and identity are explosive to the point where America appears to be on the precipice of a cliff. Overt demonstration of bias, racism, and hate at all levels of the American citizenry are chilling. We must ask ourselves what it will take to find the socially equitable solutions that will solve further social division. I believe the burden and responsibility fall on us because we are here.

Artist statement: *Saturday Night Fish Fry*

Like singers who interpret preexisting songbooks, visual artists have refrains and phrasing that can be repurposed endlessly. Smith's return to the racist pop-culture imagery of collectibles and memorabilia is certainly an attempt at cleansing. Painting is an exorcism. But from the standpoint of a painter's practice, these images have also become familiar forms that can be stretched and arranged to wear the paint that is the artist's voice.

Smith begins his paintings by covering the canvas with a red ground. The red underpainting serves as a chromatic radiant-heating system. One can speak of colors as "hot" or "cool." A painting by Smith is heated with an expertly applied palette of warm colors. The heat is both formal in terms of the color and symbolic in terms of cultural signifiers. Subject matter and color merge. The golds, ochers, cadmium reds, and oranges in *Saturday Night Fish Fry* typify this approach. Even the lumbering kelly-green Klansman in the background has contact heat. How different this image would be if it were dominated by cool blues or neutral colors. One might think about Smith's use of a hot palette as the phrasing of a musician—which note they choose to draw out and which to speed along makes all the difference between the sublime and the ridiculous.



Arvie Smith

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Saturday Night Fish Fry

2006

Oil on canvas

48" x 48"

Not for sale