

# American Visions: *The Art of Collecting*



**BROWN AND JUANITA C. FORD ART GALLERY**

WCCCD Northwest Campus  
WCCCD Curtis L. Ivery Downtown Campus

Cover: Taurus Burns, Touched, 2018, Oil on Wood, 46 x 46, Collection of John Bolden



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# Table of Contents

<b>American Visions I: The Art of Collecting</b> . . . . .	1	David Fludd, <b>Untitled</b> , 2008, Acrylic on Paper, 22 x 30 <b>Collection of Juliette Okotie Eboh, Ph.D.</b> . . . . .	15
<b>American Visions II: The Art of Collecting</b> . . . . .	2	David C. Driskell, <b>Woman in Blue</b> , 2001, Encaustic & Collage on Paper, 7 1/4 x 6 1/2 <b>Collection of Randolph D. and Priscilla Phifer</b> . . . . .	16
<b>The Chancellor's Statement</b> . . . . .	3	Richard Mayhew, <b>Spiritual Space V</b> , 2004, Watercolor on Paper, 16 x 24 <b>Collection of Myrlen Washington Calloway</b> . . . . .	16
<b>Introduction and Acknowledgments</b> . . . . .	4	Senghor Reid, <b>Self Portrait</b> , 2004, Acrylic on Canvas, 18 x 16 <b>Collection of Doris S. Rhea</b> . . . . .	17
<b>Curator's Statement</b> . . . . .	5	Shirley Woodson, <b>Myself at Sea with Red Sky</b> , 2004 Acrylic & Mixed Media on Board, 14 x 16 <b>Collection of Kimberly Trent</b> . . . . .	18
Charles Alston, <b>Head of a Woman</b> , 1961, Ink Wash on Paper, 15 x 10 1/4 <b>Collection of George and Denise Hudson Anthony</b> . . . . .	7	Gregory Johnson, <b>Michelle Carter</b> , 2022, Watercolor on Paper, 20 x 29 <b>Collection of Charlene Uresy</b> . . . . .	19
Bryant Tillman, <b>Introducing a Painter</b> , 2016, Acrylic on Canvas, 15 x 20 <b>Collection of John Bolden</b> . . . . .	8	Gilda Snowden, ( <b>Triptych</b> ), <b>Imaginary Landscape</b> , 2008, Acrylic on Canvas, 30 x 30 <b>Collection of Asha Walidah</b> . . . . .	19
Jocelyn Rainey, <b>Where Were U When I Discovered Color</b> , 2012, Mixed Media on Canvas, 18 x 24 <b>Collection of Harold Braggs</b> . . . . .	9	Benny Andrews, <b>The Fisherman</b> , 2004, Oil & Colage on Paper, 22 x 30 <b>Collection of Myrlen Washington Calloway</b> . . . . .	20
Ken Walker, <b>CEO Working Woman Series</b> , <b>No. 2 Daycare Dilemma</b> , nd, Oil on Canvas, 47 x 44 1/4 <b>Collection of Leland Calloway and Anthony Smith</b> . . . . .	10	Jasmine Murrell, <b>James Brown</b> , 2002, Mixed Media Collage on Board, 48 x 24 <b>Collection of David and Linda Whitaker</b> . . . . .	21
Harold Allen, <b>Port Bar Pigeons</b> , 1995-1997, Mixed Media on Canvas, 46 x 46 <b>Collection of James H. Dozier</b> . . . . .	10	<b>Exhibition List</b> . . . . .	22
Valerie Fair, <b>Movement on the Mountain, But Beneath</b> , <b>Abortion</b> , Diptych, nd, Acrylic on Canvas, 15 x 20, 8 x 10 <b>Collection of Dexter Fields, M.D.</b> . . . . .	11	Nora Mendoza, <b>The Bridge</b> , 2005, Watercolor on Paper, 30 x 40 <b>Collection of Myrlen Washington Calloway</b> . . . . .	33
Joshua Rainer, <b>Odessa</b> , 2022, Oil on Canvas, 24 x 30 <b>Collection of Henry Harper</b> . . . . .	12	Richard Mayhew, <b>Solo</b> , 1990, Oil on Canvas, 32 x 37 <b>Collection of Harold and Joann Bragg</b> . . . . .	34
Jacob Lawrence, <b>Play</b> , 1999, Silkscreen on Paper, 18.6 x 28.4 <b>Collection of James and Shirley Jackson</b> . . . . .	13		
Emma Amos, <b>House</b> , 1988, Collage and Acrylic on Handmade Paper, 22 x 29.75 <b>Collection of Dexter and Helena Mays</b> . . . . .	14		
Charles McGee, <b>Family Portrait</b> , nd, Mixed Media on Paper, 42 x 32 <b>Collection of Andre and Ursura Moore</b> . . . . .	15		

## Exhibition List

Jide Aje, <b>Aladire</b> , 2007, Acrylic and Mixed Media on Canvas, 30 x 40 <b>Collection of Asha Walidah</b>	M. Saffell Gardner, <b>Sankofa</b> , 2018, Steel, 26 1/2 X 16 x 8 <b>Collection of Dexter Fields, M.D.</b>	Charles McGee, <b>Reclining Female</b> , 1970, Acrylic on Masonite, 24 3/4 x 47 3/4 <b>Collection of Harold and Joann Braggs</b>	Jocelyn Rainey, <b>Peace</b> , 2000, Acrylic on Paper, 24 x 20 <b>Collection of John Bolden</b>
Christopher Batten, <b>The Description</b> , 2016, Oil on Canvas, 18 x 14 <b>Collection of John Bolden</b>	George R. Graveldinger, <b>Untitled</b> , nd, Acrylic on Canvas, 30 x 40 <b>Collection of Harold and Joann Braggs</b>	Allie McGhee, <b>Books of Turns</b> , 2004, Mixed Media on Canvas, 48 x 48 x 2 <b>Collection of James H. Dozier</b>	Bill Sanders, <b>Bridge and Skyline</b> , 2011, Black/White Photograph, 14 x 20 <b>Collection of Dexter Fields, M.D.</b>
Romare Bearden, <b>Carolina Memory</b> (Tidings), 1970-72, Serigraph, 24.25 x 22.25 <b>Collection of Harold and Joann Braggs</b>	Carole Harris, <b>Circus</b> , 1999, Fiber Quilt, 52 x 52 <b>Collection of James H. Dozier</b>	Tom McKinney, <b>Untitled</b> , nd, Gouache on Paper, 35.5 x 28 <b>Collection of Leland Calloway and Anthony Smith</b>	Tyloonn J. Sawyer, <b>Walls: Baldwin</b> , 2018, Oil on Canvas, 36 x 48 <b>Collection of Leland Calloway and Anthony Smith</b>
Judy Bowman, <b>Untitled</b> , 2017, Mixed Media on Paper, 36 x 24 <b>Collection of Andre and Ursura Moore</b>	Michael Horner, <b>Untitled</b> , nd, Mixed Media Collage on Board, 32 x 24 <b>Collection of Andre and Ursura Moore</b>	Nora Mendoza, <b>The Bridge</b> , 2005, Watercolor on Paper, 30 x 40 <b>Collection of Myrlen Washington Calloway</b>	Ronald Scarborough, <b>Frederick Douglass, Jr.</b> , 2018, Graphite on Paper, 24 x 16.4 <b>Collection of Dexter and Helena Mays</b>
Taurus Burns, <b>Touched</b> , 2018, Oil on Wood, 46 x 46 x 46 <b>Collection of John Bolden</b>	Lonnell Hurst, <b>African Jewels</b> , 1985, Photography, 9 x 16 <b>Collection of Charlene Uresy</b>	Mario Moore, <b>Detail of Dr. W.E.B. DuBois</b> , 2017, Silver Point on Panel, 8 x 8 <b>Collection of Andre and Ursura Moore</b>	Merton Simpson, <b>Confrontation II-V</b> , 1974, Oil on Canvas, 35.5 x 48 <b>Collection of Leland Calloway and Anthony Smith</b>
Elizabeth Catlett, <b>For My People</b> , 1992, Hand-drawn Lithograph, 16 x 13 1/2 <b>Collection of Charlene Uresy</b>	Richard Jerzy, <b>A Fellow</b> , 1961, Oil on Canvas, 9 x 14 <b>Collection of Harold and Joann Braggs</b>	Sabrina Nelson, <b>Self Portrait, Black Bird Series</b> , nd, Acrylic & Feather on Canvas, 20 x 16 <b>Collection of David and Linda Whitaker</b>	Hughie Lee Smith, <b>Untitled A</b> , 1980, Oil on Canvas, 30 x 36 <b>Collection of Harold and Joann Braggs</b>
Matt Corbin, <b>Shield of Woe</b> , 2017, Assemblage of Found Objects, 42 x 15 x 7.5 <b>Collection of Dexter Fields, M.D.</b>	Richard Lewis, <b>Self Portrait</b> , 2004, Oil on Canvas, 12 x 17 1/2 <b>Collection of Myrlen Washington Calloway</b>	David "Oggi" Ogburn, <b>The Boxers</b> , nd, Black/White Photograph, 9 x 13 x 14 <b>Collection of Dexter Fields, M.D.</b>	Gilda Snowden, <b>Self Portrait #71</b> , 2004, Acrylic on Canvas, 20 x 16 <b>Collection of David and Linda Whitaker</b>
Lisa Corinne Davis, <b>Ethnographic Edict</b> , 2017, Oil on Canvas, 35 x 45 <b>Collection of Leland Calloway and Anthony Smith</b>	Raymond Tsham Mateng, <b>Masks</b> , nd, Pen and Ink on Paper, 17 5/8 x 14 7/8 <b>Collection of Leland Calloway and Anthony Smith</b>	Howardena Pendell, <b>Autobiography: Egypt (Thebes)</b> , 1974 -1989, Photograph on Acrylic and Tempera on Museum Board, 18 x 18 1/2 <b>Collection of Dexter Fields, M.D.</b>	Cheryl Warwick, <b>Feast II</b> , 2003, Oil on Canvas and Wood, 15 x 15 <b>Collection of Leland Calloway and Anthony Smith</b>
Leroy Foster, <b>Hugo de Soto</b> , nd, Oil on Board, 34 x 21 <b>Collection of David and Linda Whitaker</b>	Richard Mayhew, <b>Solo</b> , 1990, Oil on Canvas, 32 x 37 <b>Collection of Harold and Joann Braggs</b>		Marty Winters, <b>Untitled</b> , 2022, Acrylic on Canvas, 8 x 10 <b>Collection of Myrlen Washington Calloway</b>



**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

PRESENTS

# American Visions I: *The Art of Collecting*



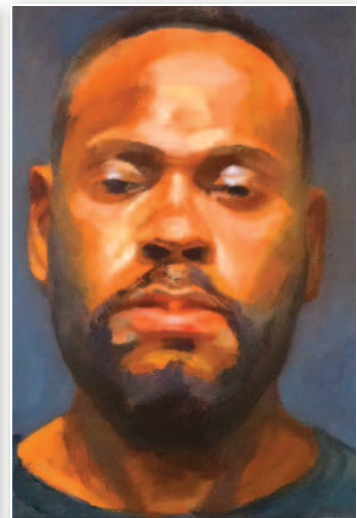
Shirley Woodson

## 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  
Myrlen R. Washington  
June Wynn



David Fludd



Richard Lewis

## 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](mailto:artgallery@wcccd.edu)

FOR MORE INFORMATION, PLEASE CALL 313-496-2704  
OR VISIT OUR WEBSITE AT [WWW.WCCCD.EDU](http://WWW.WCCCD.EDU)

PRESENTS



Bill Sanders

# American Visions II: *The Art of Collecting*



Jocelyn Rainey



Taurus Burns



Ken Walker



Sabrina Nelson

**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

Bill Sanders  
Bryant Tillman  
Charles McGee  
Cheryl Warwick  
Christopher Batten  
David "Oggi" Ogbum  
Gilda Snowden  
Howardena Pendell  
Hughie Lee Smith  
Jacob Lawrence

Jasmine Murrell  
Jide Aje  
Ken Walker  
Leroy Foster  
Lisa Corrine Davis  
M. Saffell Gardner  
Matt Corbin  
Merton Simpson  
Raymond Tsham Mateng  
Richard Mayhew

Romare Bearden  
Sabrina Nelson  
Taurus Burns  
Tom McKinney  
Tylonn Sawyer  
George R. Graveldinger  
Valerie Fair  
Richard Jerzy  
Jocelyn Rainey

## 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*

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OR VISIT OUR WEBSITE AT [WWW.WCCCD.EDU](http://WWW.WCCCD.EDU)



## The Chancellor's Statement



Dr. Curtis L. Ivery

*WCCCD Chancellor*

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



James Jackson

*WCCCD Professor and Chairman  
Criminal Justice Program*

“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.



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

## Curator's Statement



Sherry Washington  
*Art Consultant*

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.



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





*Detail of Charles Alston, Head of a Woman, 1961, Ink Wash on Paper, 15 x 10 ¼*

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.

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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.

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John Bolden



Bryant Tillman, Introducing a Painter, 2016, Acrylic on Canvas, 15 x 20





Jocelyn Rainey  
Where Were U When I  
Discovered Color, 2012  
Mixed Media on Canvas  
18 x 24

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.

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Harold Braggs



Ken Walker, CEO Working Woman Series,  
No. 2 Daycare Dilemma, nd Oil on Canvas,  
47 x 44 1/4

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.

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Leland Calloway and  
Anthony Smith



Harold Allen, Port Bar Pigeons, 1995-1997,  
Mixed Media on Canvas, 46 x 46

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.

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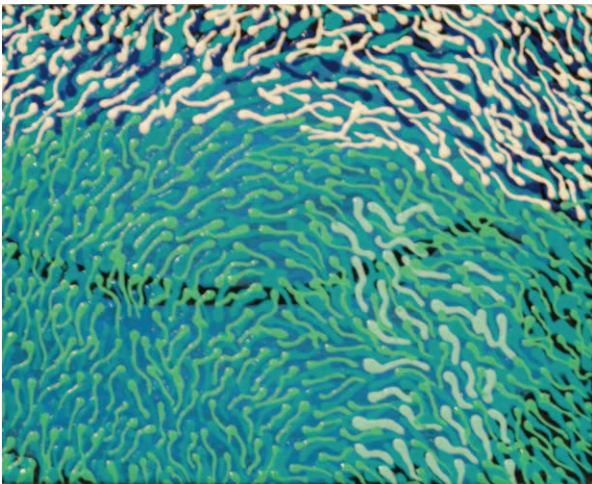
James H. Dozier







Valerie Fair, Movement on the Mountain,  
But Beneath, Abortion, Diptych  
nd, Acrylic on Canvas, 15 x 20, 8 x 10



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.

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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



Jacob Lawrence, Play, 1999,  
Silkscreen on Paper, 18.6 x 28.4

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.

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Dexter and Helena Mays



Emma Amos, House, 1988, Collage and Acrylic on Handmade paper, 22 x 29.75





Charles McGee, Family Portrait, nd, Mixed Media on Paper, 42 x 32

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.

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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.

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Juliette Okotie Eboh, Ph. D.

David Fludd, Untitled, 2008, Acrylic on Paper, 22 x 30







David C. Driskell, Woman in Blue, 2001,  
Encaustic & Collage on Paper, 7 ¼ x 6 ½

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



Richard Mayhew, Spiritual Space V, 2004,  
Watercolor on Paper, 16 x 24  
Collection of Myrlen Washington Calloway



Senghor Reid, Self Portrait, 2004,  
Acrylic on Canvas, 18 x 16

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.

---

Kimberly Trent

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





Gregory Johnson, Michelle Carter, 2022,  
Watercolor on Paper, 20 x 29

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

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



Gilda Snowden (Triptych), Imaginary Landscape, 2008, Acrylic on Canvas, 30 x 30





Benny Andrews, The Fisherman, 2004, Oil & Collage on Paper, 22 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

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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

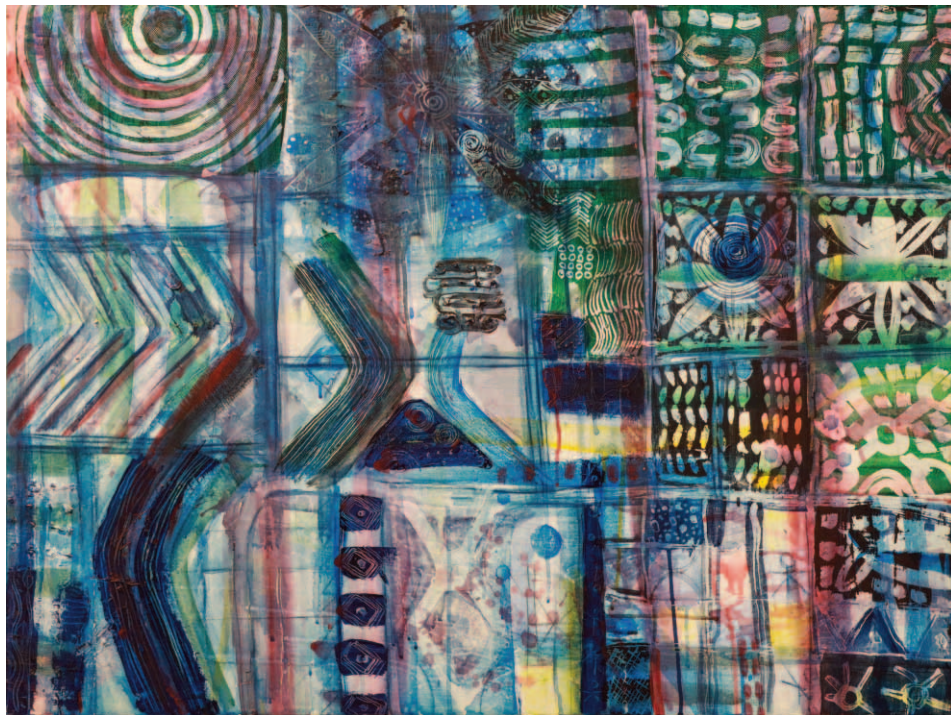




# Exhibition List

- 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*

2



- 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*

6



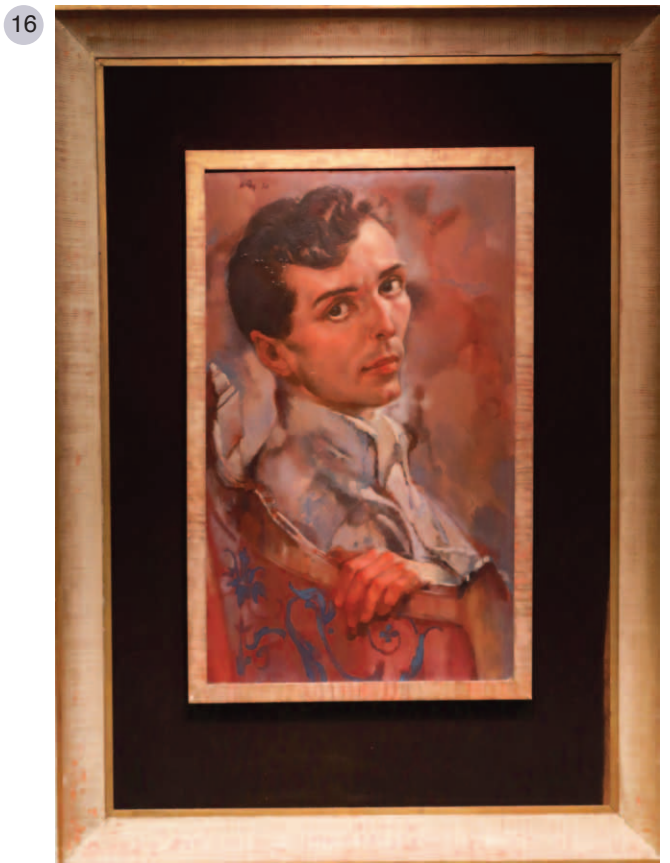
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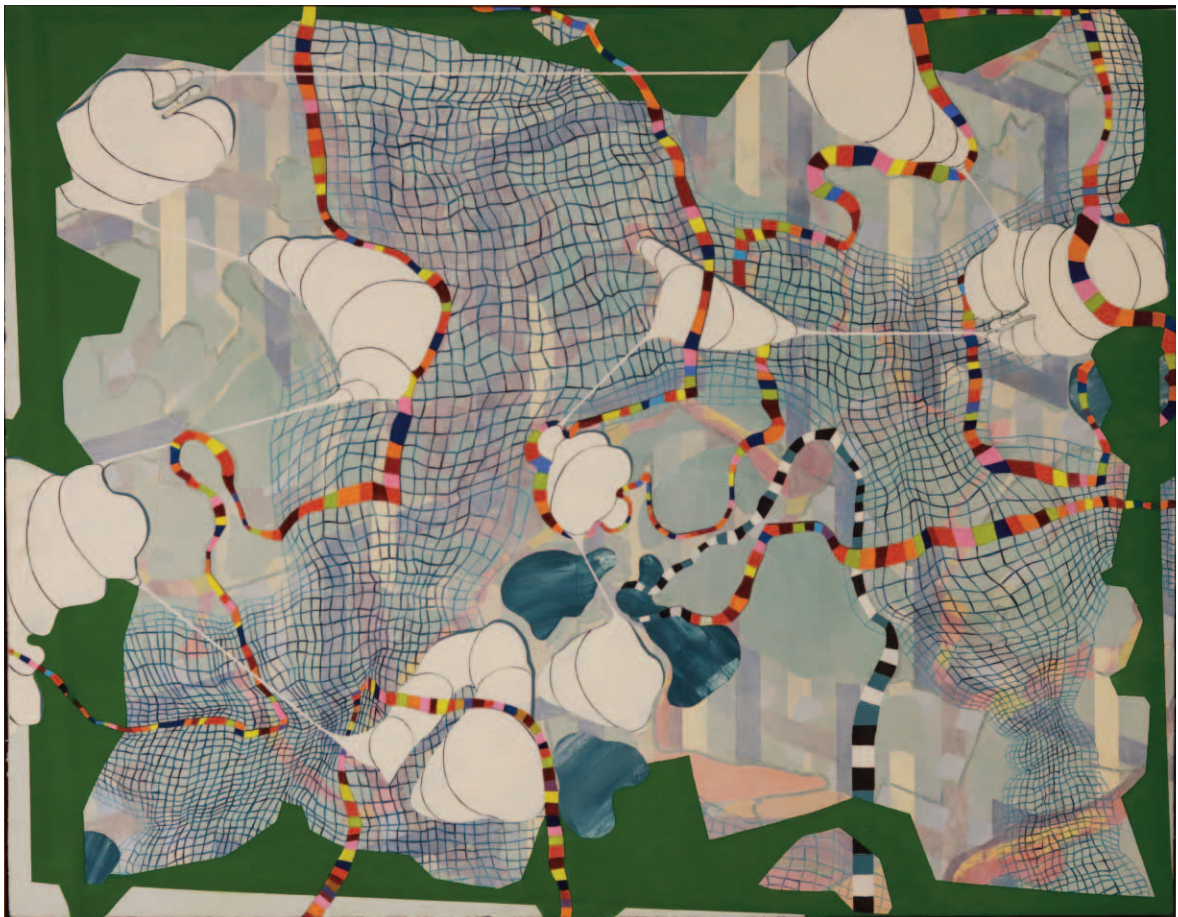




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16



12





8

18

- 8 Judy Bowman  
**Untitled**, 2017  
Mixed Media on Paper  
36 x 24  
*Collection of Andre and Ursula Moore*
- 9 Taurus Burns  
**Touched**, 2018  
Oil on Wood  
46 x 46 x 46  
*Collection of John Bolden*
- 10 Elizabeth Catlett  
**For My People**, 1992  
Hand-drawn Lithograph  
16 x 13 ½  
*Collection of Charlene Uresy*
- 11 Matt Corbin  
**Shield of Woe**, 2017  
Assemblage of Found Objects  
42 x 15 x 7.5  
*Collection of Dexter Fields, M.D.*
- 12 Lisa Corinne Davis  
**Ethnographic Edict**, 2017  
Oil on Canvas  
35 x 45  
*Collection of Leland Calloway and Anthony Smith*

- 13 David C. Driskell,  
**Woman in Blue**, 2001  
Encaustic & Collage on Paper  
7 ¼ x 6 ½  
*Collection of Randolph D. and Priscilla Phifer*
- 14 Valerie Fair  
**Movement on the Mountain, But Beneath Abortion**,  
Diptych, nd  
Acrylic on Canvas, 15 x 20,  
8 x 10  
*Collection of Dexter Fields, M.D.*
- 15 David Fludd  
**Untitled**, 2008  
Acrylic on Paper  
22 x 30  
*Collection of Juliette Okotie-Eboh, Ph.D.*
- 16 Leroy Foster  
**Hugo de Soto**, nd  
Oil on Board  
34 x 21  
*Collection of David and Linda Whitaker*



11





22



20

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*



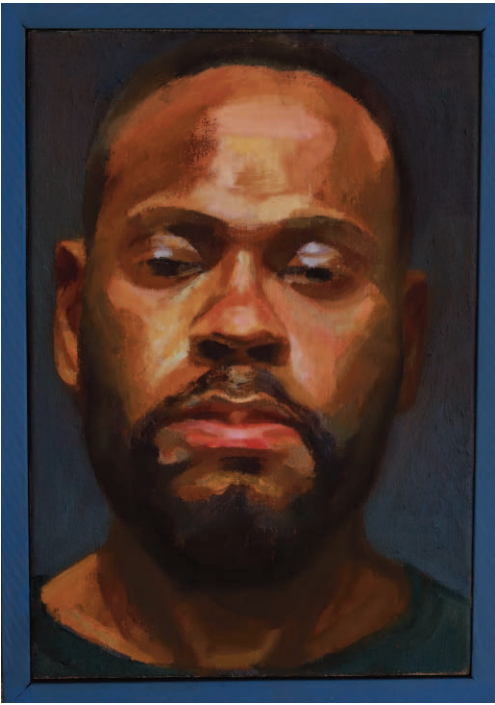
21

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 Ursula Moore*

21 Lonell Hurst  
**African Jewels**, 1985  
Photography  
9 x 16  
*Collection of Charlene Uresy*





25

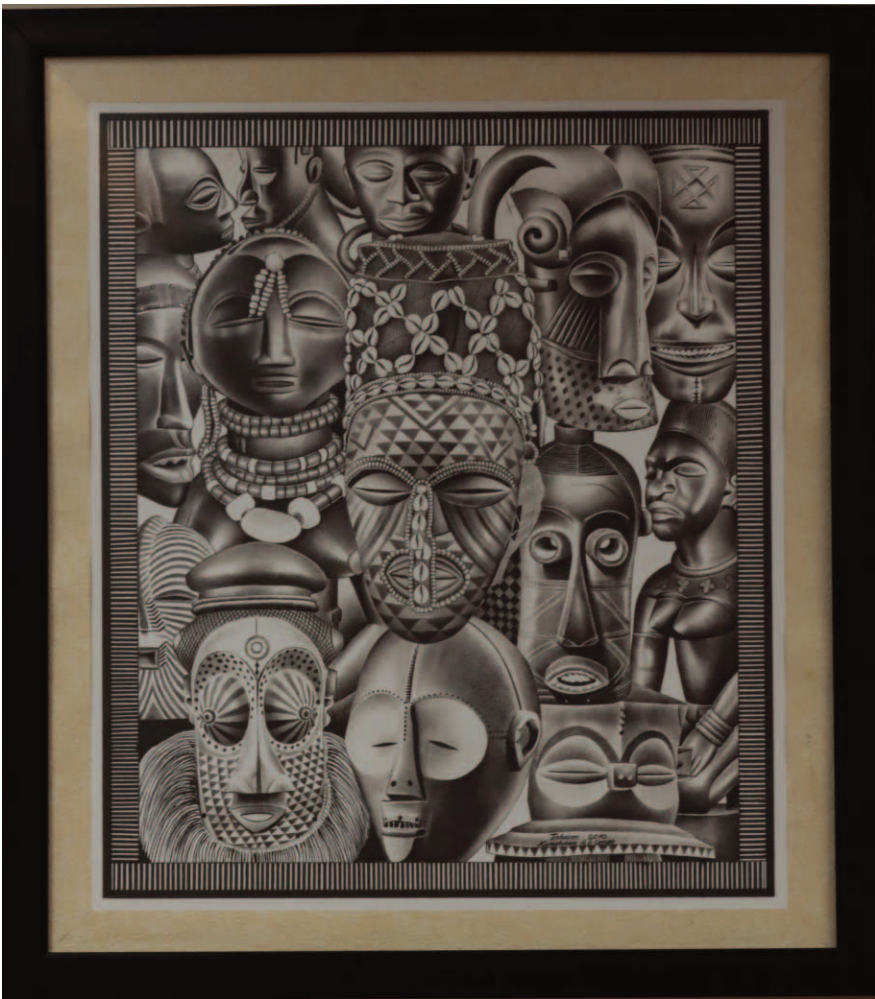


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26



26

28 Richard Mayhew  
**Spiritual Space V**, 2004  
Watercolor on Paper  
16 x 24  
*Collection of Myrlen Washington Calloway*

29 Charles McGee  
**Reclining Female**, 1970  
Acrylic on Masonite  
24 3/4 x 47 3/4  
*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  
Mixed Media on Canvas  
48 x 48 x 2  
*Collection of James H. Dozier*

32 Tom McKinney  
**Untitled**, nd  
Gouache on Paper  
35.5 x 28  
*Collection of Leland Calloway and Anthony Smith*

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  
12 x 17 1/2  
*Collection of Myrlen Washington Calloway*

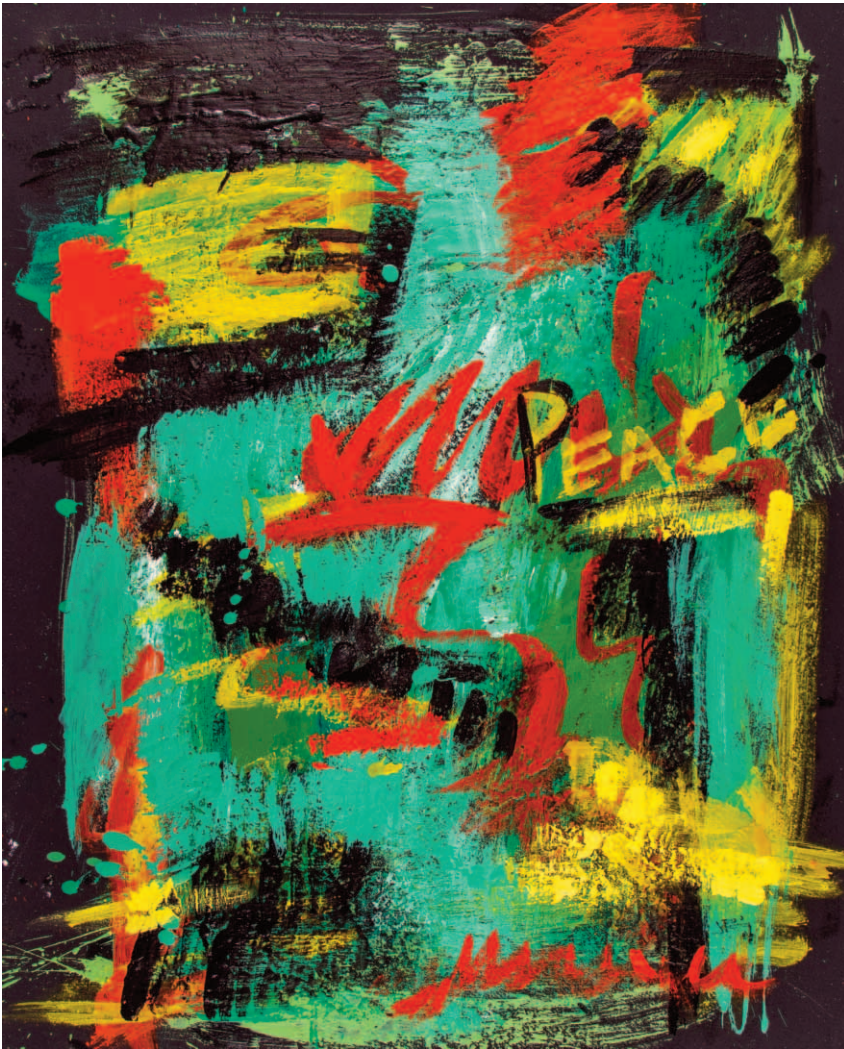
26 Raymond Tsham Mateng  
**Masks**, nd  
Pen and Ink on Paper  
17 5/8 x 14 7/8  
*Collection of Leland Calloway and Anthony Smith*

27 Richard Mayhew  
**Solo**, 1990  
Oil on Canvas  
32 x 37  
*Collection of Harold and Joann Braggs*



34





39

- 39 Jocelyn Rainey  
**Peace**, 2000  
Acrylic on Paper  
24 x 20  
*Collection of John Bolden*
  
- 40 Jocelyn Rainey  
**Where Were You When I Discovered Color**, 2012  
Mixed Media on Canvas  
18 x 24  
*Collection of Harold and Joann Bragg*
  
- 41 Joshua Rainer  
**Odessa**, 2022  
Oil on Canvas  
24 x 30  
*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.*

- 33 Nora Mendoza  
**The Bridge**, 2005  
Watercolor on Paper  
30 x 40  
*Collection of Myrlen Washington Calloway*
  
- 34 Mario Moore  
**Detail of Dr. W.E.B. DuBois**, 2017, Silver Point on Panel  
8 x 8  
*Collection of Andre and Ursula Moore*
  
- 35 Jasmine Murrell  
**James Brown**, 2002  
Mixed Media Collage on Board  
48 x 24  
*Collection of David and Linda Whitaker*
  
- 36 Sabrina Nelson  
**Self Portrait, Black Bird Series**, nd  
Acrylic & Feather on Canvas  
20 x 16  
*Collection of David and Linda Whitaker*
  
- 37 David "Oggi" Ogburn  
**The Boxers**, nd  
Black/White Photograph  
9 x 13 x 14  
*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.*



38



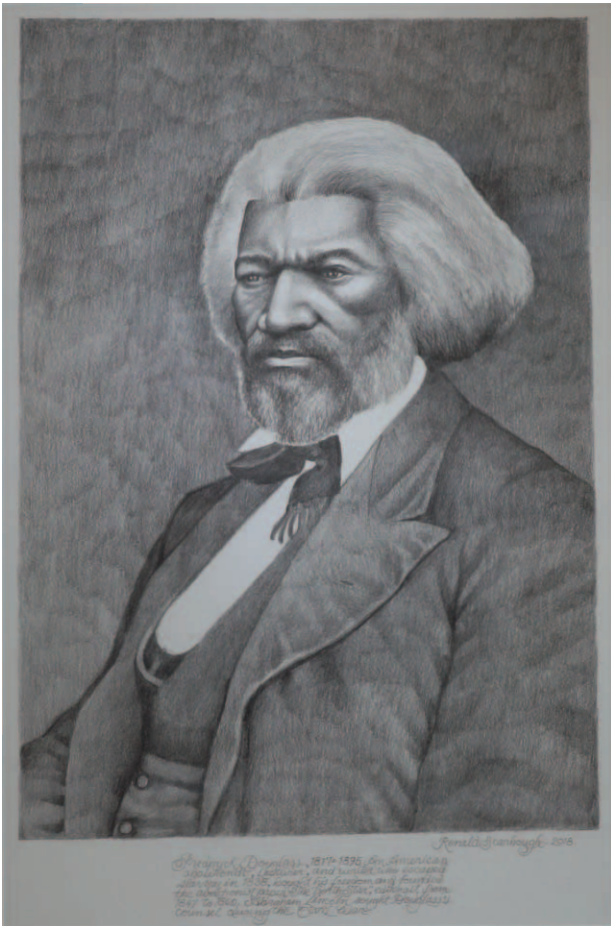


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47

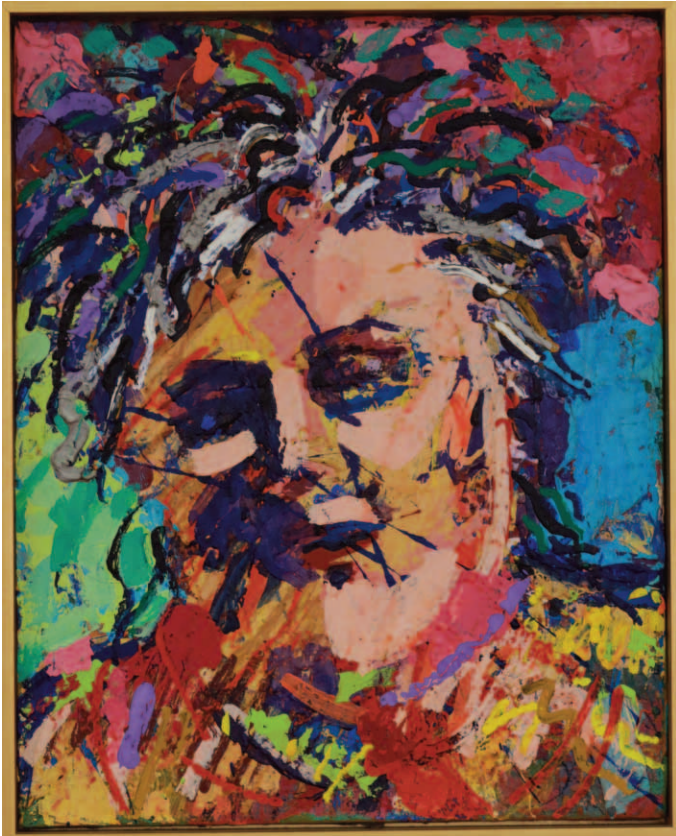
44 Tylonn J. Sawyer  
**Walls: Baldwin**, 2018  
Oil on Canvas  
36 x 48  
*Collection of Leland Calloway  
and Anthony Smith*

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





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*

53

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*



52





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 1/2 x 16 x 8





Nora Mendoza, The Bridge, 2005, Watercolor on Paper, 30 x 40, Collection of Myrlen Washington Calloway

**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*



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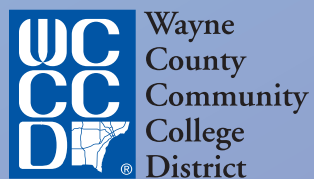
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Dr. Curtis L. Ivery  
Chancellor



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