IMPARTIAL CITIZEN'S ART GALLERY:
AFRO-AMERICAN ABSTRACTS

In Observation of Black History Month, Syracuse Savings Bank is sponsoring a Touring Exhibit by 19 Black American Artists at Syracuse's Everson Museum entitled Afro-American Abstraction. The Show will be on view through March 29.

Space Odyssey, 1980 - Elsworth Asby

ELLSWORTH ASBY:
EXPRESSING THE SPACE AGE
Ellsworth Asby has specialized in Coast and Island, in Museums, Galleries, and Collections, etc. "I'm getting a lot of exposure, and my Art has been more popular with the public," he said.

Asby creates his art forms, "Contemporary Vanguard Expressionism," which reflects today's world, the sense of space and living at a concrete pace. He feels that "an African artist has a significant influence on all contemporaries. The Artist regards his role as an Afro-American as having more direct influence on his art than any other." Asby was selected by the U.S. State Department to be an Official Representative of the U.S. at the 2nd World Black and African Festival of Arts and Culture in Lagos, Nigeria, 1977. He was commissioned through a CETA grant to execute a sculpture in place in the 20th's 50th anniversary of the New York City Technical College. He was also commissioned to create a large sculpture (now completed) for Howard University's East Conference Headquarters in Queens Village, New York.

JAMILLAH JENNINGS:
THE ENVIRONMENT
Ms. Jennings was chosen by April Kingsley (Curator of Afro-American Abstractions) to be among the 19 artists represented. She was surprised to be included among more seasoned artists including her husband Ellis- worth Asby, but stated that she has been an artist since birth. "I have been dancing since I was 3. Everything I do is Art. It is the whole environment." Ms. Jennings is a dancer, sculptor, and painter. She graduated with a BFA from the School of Visual Arts in New York in 1977 and with an MFA from Pratt Institute in 1979.

Although she has never been to Africa, Jamillah Jennings feels that her work is an African influence. "The only ancestry I know is African and American Indian (Seminoles). I look at pieces of Art as Art first. I am not trying to make an African Art," she told the Verrazano. "I studied African Art, Russian and Italian Ballet, Spanish Dance. I don't have to be Spanish to dance a Spanish dance."

Challenge of the Mill, 1979 - James Little

MELVIN EDWARDS:
"BEING IN AFRICA ALL MY LIFE"
A Homage to the Pelin Leon Gorman Gavels, by Melvin Edwards, Chairman of the Livingston College (of Rutgers University) Art Department, was on view at the Everson, a beautiful architectural piece with welded steel. Of the sculpture, he said: "It is dedicated to the Pelin and my friend Leon Gorman Davis. In one of the great proponents of Negritude. He reflects the rising and setting of the sun on a page of history...it is an expression of the pride of Africa, and we are proud in America. I enjoy celebrating while I consider creating..."

Nine Lynch Fragments placed the wall near the Verrazano, sculpture welded steel woven into a variety of forms, with a different African influence. Mr. Edwards began the series in 1963 before the first of his six trips to Africa.

In response to a question how many times he had been in Africa, he said: "All of my life." As a Black Artist, his association and execution of an African cultural heritage is very important. He feels that "African Art has had a significant influence on all contemporary art. The Artist regards his role as an Afro-American as having more direct influence on his art than any other." Mr. Edwards was preparing a show at the State Museum at Trenton, N.J. and an 18' x 20' mural was commissioned for the Verson Plaza, Columbus, Ohio.

One of the Nine Lynch Fragments, 1979-80 by Melvin Edwards, composed of steel.

GEORGE SMITH:
ARTISTS SPACE YOU CAN'T KI NITO:
10 Houses of the Kingdom of Mali
For the past ten years, Georgenthümlich has been doing "basically architectural sculpture. Architectural art works that's what I'd call it. Many of my works are shown in cities that you can visit. My work is "suggestions of movement, rhythm, changes, having a tactile quality. The viewer comes to it, experiencing color. The viewer comes to it, experiencing color."

The sculpture he created is an "Art as a human activity, a rebuffing in infinite possibilities."

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When he asks if he is a Black Artist, he answered "Yes, the ultimate problem for any artist to go into the studio and to be creative. If there are obstacles, we have to be aware of them, overcome them, turn around to be positive obstacles and make Art." The influences on the creative spirit he described as "everybody I've ever seen."

He said the works of Sam Gilliam and Melvin Edwards inspired his work, and their personalities inform his humanity. His view of the world is a holistic one - of give and take, of inter-connections on different planes, where the individual is isolated. Mr. Williams said he is an African Art as a force to change people's lives. It won't feed them, but the moment you are exposed to art, they may come to terms with themselves, and will be better able to perceive the world. What would the world be without Art? It benefits us to look at Art."

ALVIN LOVING:
The Painted Walls of African Villages
Alvin Loving came to Syracuse, he said, because he was the "only one who could hang" his 10' x 15' Shades of 73 Composition for 1980 standing on canvas wood. He described the African influence in his work as emanating from his study of painted walls found in South African Villages, and study of African Architecture. His art has emerged from what he described as a period of alienation in the 60's. Now, he works with his hands, having contact with the process.

Of the Afro-American Abstraction Show, he commented, "The first time I saw all our work together, as a group, I saw we're no longer eclectic in relation to the mainstream."

With him first came to New York from New York to New York, black painters Sam Gilliam and Romare Bearden were considered to be part of the International Artistic Mainstream. "Our generation, after Bearden, came through the MFAC (Master of Fine Arts) programs on a large scale. As far as the show's impor- tance, it's too soon to say what it means. It does mean the influence we had desacred other," Mr. Loving's future plans include a show in Washington State and in New Japan, plus a commission for a 35' acrylic for a Veteran's Hospital in the Bronx.

ALVIN LOVING and his Shades of 73 Composition for 1980, standing on canvas.

SHAKEY BY WILLIAM T. WILLIAMS:
"INFINITELY POSSIBILITIES?"
& THE DIVERSITY OF THE AFRICAN CONTINENT
William T. Williams reaches at Brooklyn College in New York. He described his brilliantly colored and designed 20' x 7' acrylic on canvas, entitled Savory, as "suggestive of movement, rhythm, changes, having a tactile quality. The viewer comes to it, experiencing color."

The painting he created is an "Art as a human activity, a rebuffing in infinite possibilities."

When asked if he is a Black Artist, he answered "Yes, the ultimate problem for any artist to go into the studio and be creative. If there are obstacles, we have to be aware of them, overcome them, turn around to be positive obstacles and make Art." The influences on the creative spirit he described as "everybody I've ever seen."

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