



GRIOTS' GALLERY
AND ACADEMY

presents:

In the Spirit of Collaboration

Sam Gilliam and Lou Stovall

June 10 through September 30, 2017



Sam Gilliam and Lou Stovall
working together in the studio

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Lou and Sam working on a stencil for "After Smoke"
Photo: Carol Harrison

Robust creative duos often appear in the arts. Through a dynamic melding of talent each artist builds upon the other's strengths to find synergy. For example, consider the music that grew from pairing composer, pianist and bandleader Duke Ellington with Billy Strayhorn's lyrics, arrangements and compositions. Similar superlative orchestration applies to Sam Gilliam and Lou Stovall's decades of making art together. Each, a master of his discipline, used these creative sessions to experiment and improvise new forms.

As a result, the collaborative prints that extended Sam Gilliam's painterly and sculptural innovations into master printmaker, Lou Stovall's domain, created a platform for making Gilliam's large-scale and unique works more accessible. Stovall's bold colors, subtle tones and crisp line work in silkscreen printing captured the free movement of paint indicative of Gilliam's monumental drape paintings, constructions and canvases. Throughout four decades of artistic exchange, Stovall interpreted Gilliam's abstract formalism and three-dimensionality and faithfully translated his gestures and sensibilities into equally bold works-on-paper.

In addition to technique, community activism was central to Gilliam and Stovall's collaboration. Their prints were almost exclusively created to support public causes or used to assist in grassroots funding efforts.

Individually and together, Sam Gilliam and Lou Stovall have marked American art with their iconic production. In the process, each in his own ways also expanded the boundaries of "Black Art" by ignoring the boundaries all together. While myriad definitions of this subject have been debated in artistic discourse over recent decades, the nature of Gilliam and Stovall's collaborative work foregrounds abstraction, color and a firm commitment to technique that has created for each a distinctive aesthetic legacy within contemporary art.

Griots' Gallery in partnership with the Center for Haitian Studies and the Miami Museum of Contemporary Art of the African Diaspora (Miami MoCAAD) is pleased that we came together to leverage collective resources and visions to organize this ground-breaking exhibition. Inspired by the collaboration of Gilliam and Stovall, we planned cohesively and created a uniquely Miami synergy. This bodes well for Miami achieving a broader, more inclusive and diverse arts community.

Michael K. Butler, MD, Executive Director

Griots' Gallery and Academy

Curatorial Statement

As an artist and art historian living in and out of Washington DC, since 1987, I received a fortuitous invitation to Sam Gilliam's studio. His space was charged with the energy of production: big windows, lights, pigments and works-in-progress everywhere. The design area always featured plans to execute large- and small- scale projects.

On each subsequent visit the vibrant energy coalesced into gathered pearls of wisdom. Gilliam's generosity and perspective was refreshing and it helped me to understand aspects of working across art world borders—being dynamic, gracious, larger than life, black—that would become extremely helpful later.

Through this series of conversations, Gilliam facilitated my introduction to Lou Stovall. Visiting Stovall's studio was another window into creative and business practices. While working for the Smithsonian Associates in 1997, I worked with Stovall on occasion and this extra part-time work allowed me to attend a then new art colony in Portobelo, Panama.

For the next three years, I worked with Stovall at Workshop, Inc. in all areas of artistic production—pulling silkscreen prints, framing and installing art in private and public spaces, hosting collectors, providing art information to inform purchasing decisions.

Many installations and deliveries were followed by a late night visit to the original U Street, Northwest location of Ben's Chili Bowl.

Providence 6:36 was among the prints that I had the honor of assisting Stovall to pull. I remember the delicate intricacies of the cuts and layers. The final product was exquisite, saturated with color, and remarkably aligned.

In many ways, concrete and ephemeral, both artists inspired and reinforced by career-long commitment to the arts and to working in a variety of arts settings. Both Stovall and Gilliam were essential to my understanding of how blackness worked in these spaces beyond the concept of limitation, but as a necessity.

Though wired quite differently, their complimentary personalities, genuine care and respect for each other as well their fantastic senses of humor made it extremely pleasant to have been invited to contribute to this exhibition of prints jointly created by Sam Gilliam and Lou Stovall. Having left DC, when I walked back in the Stovall's home to retrieve Pantheon for the exhibition, it was as if no time had passed. It was an uncanny step back in time to a familiar place where I was able to recharge yet again.

With gratitude to M. L. "Larry" Pierre (Center for Haitian Studies—CHS) for providing us exhibition space, Marilyn Holifield, Esq. (Miami MoCAAD) for inviting me to work with these prints anew, and Michael K. Butler, MD (Griots' Art Gallery) for sharing his devotion to collecting African American art. It has been a delight to work with each of you and to come full circle for me on an critical aspect of my early career and in the process share this important body of prints by Lou Stovall and Sam Gilliam, In The Spirit of Collaboration.

Tosha Grantham, Curator



Sam Gilliam, Dance, 1972

Silkscreen

42 x 28 inches

Edition of 60

Printed by Lou Stovall

This four-color print was commissioned by Mimes and Masks and the Workshop for Careers in the Arts.

The prints were sold at the Kennedy Center at an Arthur Mitchell benefit performance.



Sam Gilliam,
Equal Opportunity is the Law 1973

Silkscreen

22 x 30 inches

Edition of 100

Printed by Lou Stovall

Published by the BLK Group, this print belongs to the Smithsonian Institution's permanent collection.. (Renwick Gallery)



Sam Gilliam, St. Albans, 1976

Silkscreen

26 x 34 inches

Edition of 60

Printed by Lou Stovall

(Catalog only)



Sam Gilliam, For 200, 1976

Silkscreen

22 X 20

Printed by Lou Stovall



Sam Gilliam, GDS, 1978

Silk screen

32 x 30 inches

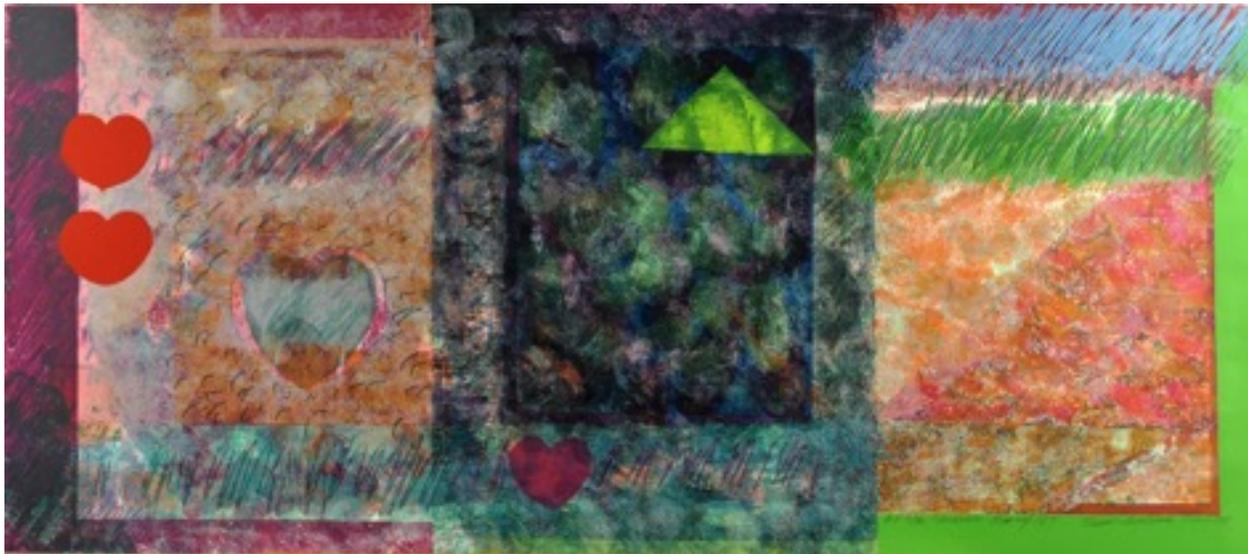
Edition of 73

Printed by Lou Stovall

GDS (Georgetown Day School)

Renwick Gallery, Smithsonian Institution

This print was commissioned by GDS to aid in fundraising.



**Sam Gilliam,
Marion Barry, 1978**

Silkscreen

16 x 34 inches

Edition of 50

Printed by Lou Stovall



Sam Gilliam, Much, 1980

Silkscreen

23 x 35 inches

Edition of 110

Printed by Lou Stovall

This unusual print has 7 sides. It was prominently featured in the Luther W. Brady Art Gallery at George Washington University in Gilliam's first exhibition of 15 prints, entitled *Sam Gilliam: Prints from the Artist's Collection* (February 8 – March 31, 2006)



Sam Gilliam, Pantheon, 1984

Silkscreen

38 x 28 inches

Edition of 80

Printed by Lou Stovall



Sam Gilliam, After Smoke, 1985

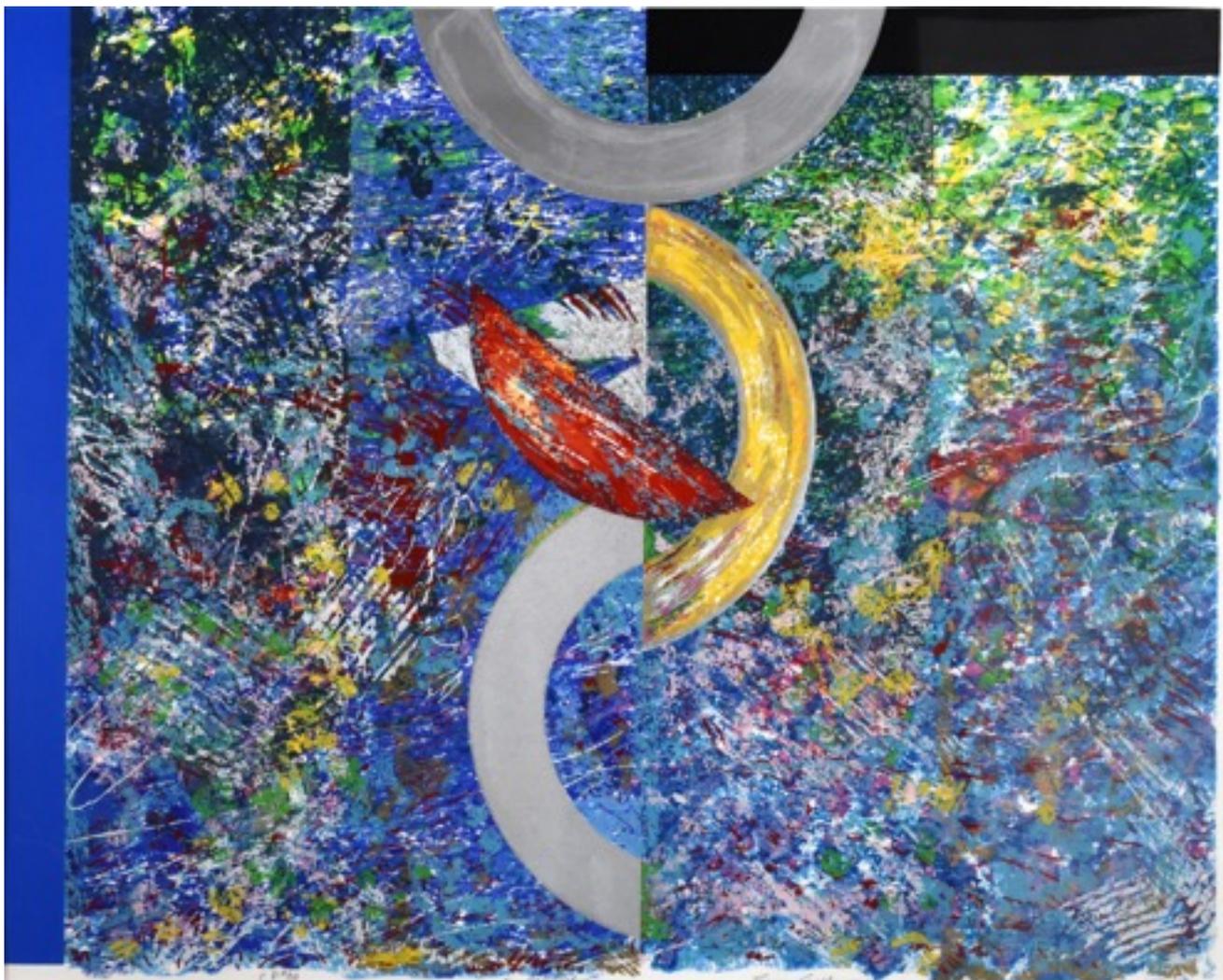
Silk screen

32 x 40 inches

Edition of 73

Printed by Lou Stovall

This print was conceived of after a particularly successful collaboration. Stovall and Gilliam were so pleased they said of their effort that it was so hot it “brought smoke.” This print, *After Smoke*, was the next piece they made together after that occasion. Gilliam’s painting, *On The Wind*, inspired it.



Sam Gilliam,
In Celebration, 1987

Silkscreen

32 x 40 inches

Edition of 150

Printed by Lou Stovall

Renwick Gallery, Smithsonian Institution

In Celebration was commissioned by the
Smithsonian Resident Associate Program.



Sam Gilliam, For Xavier, 1990

Silkscreen

32 x 40 inches

Edition of 99

Printed by Lou Stovall

Tim Francis commissioned this print for his parents, Blanche and Norman Francis, to support university fundraising efforts. His father was Xavier's president then. Gilliam's painting, *Waking Up*, inspired *For Xavier*.



Sam Gilliam,
Prelude to New Columbia, 1994

Silkscreen

37 x 29 inches

Printed by Lou Stovall

Edition of 100

Prelude to New Columbia was created to support the District of Columbia's quest for statehood.



Sam Gilliam, Niagara on the Potomac, 1995

Silkscreen

23 x 40 inches

Edition of 50

Printed by Lou Stovall

This print was commissioned to support fundraising for the Corcoran School of Art Scholarship Fund. Niagara on the Potomac pays homage to a painting by Frederic Edwin Church in the Corcoran Gallery of Art's Collection entitled, Niagara. It also refers to the Great Falls region of the Potomac River that separates Maryland and Virginia just west of Washington, DC.



Sam Gilliam, Think Tank, 1996

Silkscreen

40 x 44 inches

Edition of 50

Printed by Lou Stovall

This print was created to commemorate the 25th Anniversary of the Joint Center for Political and Economic Studies. It was based on a three-dimensional Gilliam mural with functional, hinged doors.



Sam Gilliam, Bluesette, 1999

Silk-screen

18 x 25 inches

Edition of 81

Printed by Lou Stovall and apprentice Georgia Jones

Sam Gilliam, Providence 6:36, 1999

Silkscreen

29 x 44 inches

Edition of 50

Printed by Lou Stovall

Stovall began work on this print at the Rhode Island School of Design (RISD). He completed it in his Washington, DC Studio, Workshop Inc. The print belongs to RISD's permanent collection.

At first glance, this print may appear to reference a Biblical chapter and verse. However, the Bible does not have a Book of Providence. Instead, the title is a flight schedule, that in its entirety reads, On the 6:36 at 9:00.





Sam Gilliam, BB, 1999

Silkscreen

16 X 20 inches

Edition of 20

Printed by Lou Stovall

This print was made on the occasion of artist--printmaker Robert Blackburn's 80th birthday. It belongs to the Celebration Portfolio, featuring sixteen artists: Gregory Amenoff, Will Barnet, Robert Blackburn, Lois Dodd, Melvin Edwards, Marisol Escobar, Sam Gilliam, Sergio Gonzalez-Tornero, Richard Hunt, Mohammed Khalil, George Nama, Nathan Oliveira, Jaune Quick-to-See Smith, Krishna Reddy, Paul Resika and Faith Ringgold. Jazz musician, Max Roach provided an introduction to the volume.



Sam Gilliam, Journey Home, 2002

Silkscreen

31 x 50 inches

Edition of 52

Printed by Lou Stovall

Sam Gilliam made several theatrical sets for the musical ensemble Sweet Honey in the Rock. The first was for the production, Journey Home. The prints subsequently became fundraisers for The Corcoran Gallery of Art.



Sam Gilliam, ARS, 2003

Silkscreen

29 x 20 inches

Edition of 130

Printed by Lou Stovall

An untitled drape painting by Sam Gilliam inspired this print. The original fabric sculpture consisted of four nylon bags hung together in a slightly overlapped manner as depicted in ARS. In the print, Stovall and Gilliam added greens, blues and grays to the left side of the print in a curvilinear manner to balance the overall tones.

Technical Note:

ARS represents a fine example of the artist and printmaker's collaborative process. The shaped pieces that Sam brought to the Workshop were deep, rich, color-soaked nylon. Sam always challenged Lou for new techniques. To match each of Sam's new applications of color, Lou developed new ways to paint/splatter/drip with an ever-changing number and mixtures of stencils always adapting the process to match Sam's current style of painting. ARS was washed with "flows" of color to capture the color stains in Sam's painting. Lou used transparent colors with new methods in the use of hand-painted stencils.

- Di Stovall



Sam Gilliam, R and B, 2005

Silkscreen

25 x 18 inches

Edition of 42

Printed by Lou Stovall

Though this piece is signed, R and B, the full title is, Boxes and Ribbons.
The Honorable Ann and Donald A. Brown commissioned this print.



Sam Gilliam, Soaring, 2005

Silkscreen

29 x 20 inches

Edition of 110

Printed by Lou Stovall

This print was made in support of the former Virginia Avenue School in Louisville, Kentucky, the elementary school that Gilliam attended. The school is now the New Zion Community Development Foundation.



Sam Gilliam, Destiny, 2008

Silkscreen

30 x 21 inches

Edition of 42

Printed by Lou Stovall

Sam Gilliam, Museum Moment, 2009

Silkscreen

32 x 40 inches

Edition of 105

Printed by Lou Stovall and William Stovall



This print was commissioned by Smithsonian Associated Art Collector program to fundraise for their activities. This image refers to the first print commission Gilliam created with Stovall, In Celebration, 1987, also for a Smithsonian Institution initiative.

Technical Notes:

Lou used “stippling” but modified the process to create softer edges. Lou delicately balanced the stencil mixture and the ink to reflect the three dimensional aspects of Sam’s paintings. The print was built by using transparent color washes and by layering color on color with subtle changes in tone to build the carefully composed image. This technique allowed the splashes of color Sam created with brush strokes in the painting to be captured in the print. This print was one of their biggest challenges due to the number of stencils and colors required. Nearly every area of the print had a slightly different style and color hue. In addition, Museum Moment was one of the largest prints they created.

- Di Stovall



Sam Gilliam

was born into a large family in Tupelo, Mississippi. Shortly thereafter his family moved to Louisville, Kentucky. Gilliam received a BFA and an MFA from University of Louisville where his first solo exhibition was also held. In the late 1950s, after a period in the United States Army, Gilliam settled into Washington DC – where he still resides – and married Dorothy Butler, also a Louisville native. Butler was the first African American woman to become a Washington Post columnist.

Gilliam has been a career-long pioneer in abstract art. His innovations in color and form reinvigorated the field of abstraction with boldly draped three-dimensional sculpted canvases – made for domestic and public spaces. Gilliam’s bold technique emphasized unexpected color combinations, luminosity and mark making.

As a result of his commitment to abstraction and color, Gilliam’s art has been variously associated with genres and movements such as geometric and lyrical abstraction, Abstract Expressionism and the Washington Color Field School. Yet, Gilliam’s art production is singular.

An iconoclast, Gilliam’s pioneering formal innovations extended from recognizing that art placement and presentation greatly impact viewer perception and experience. By making large-scale three-dimensional sculptures from unstretched canvas, Gilliam designed many works to be suspended from museum atriums and other public spaces instead of being mounted to the walls. In this way, Gilliam’s art truly inhabits any space in which it is installed. Gilliam’s shift away from framed, stretched canvas allowed his art to exist in a borderless exchange with interior and exterior space. As a result, his installations expanded the audience’s experience of his work by changing the perspective from which art is generally viewed.

Beyond freeing the art from stretchers and frames, Gilliam manipulated canvas to produce a range of folded abstract forms that emphasized his liberated approach to technical improvisation. While folding, unfolding and reshaping forms, Gilliam applied paint by pouring, splattering, dripping, sponging, raking and brushing it onto the surface. As the medium traveled around the surface of the canvas, its meandering forced and allowed colors to intermingle, recede, separate and coalesce into spontaneous new combinations. This technical practice defined Gilliam’s art with inimitable improvisational qualities.

Beyond applying paint to canvas, Gilliam’s art frequently incorporates wood, metal, acrylic, polypropylene, nylon, handmade paper and computer-generated graphics. His bold intermedia conversations between two- and three-dimensional forms emphasized the multi-planar nature of Gilliam’s assemblages to accentuate the visual experience of texture in his work.

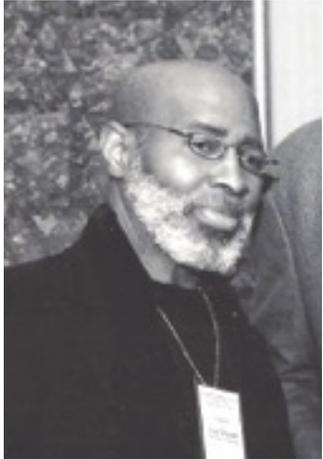
Gilliam's career as a professional artist began in the tumultuous 1960s as the legacy of American segregation continued to polarize society and specifically impact the African American community. Many black artists advocated for Civil Rights in distinct ways and much of the art produced at this time was expected to increase black liberation efforts in the broader society. At this time, the Black Arts Movement (BAM) became the cultural wing of the Black Power Movement. BAM prioritized the political possibilities of art over individual expression. It echoed the challenges of the black arts movement of the 1920s when Langston Hughes stated in his essay, *The Negro Artist and Racial Mountain* that artists must follow their own visions.

In the 1960s, BAM supported politically engaged artists who made art grounded in the black American experience. While its aims broadly considered art as a tool to inform and inspire rebellion against segregation, it narrowly saw art with visible black content as the only path to black artistic liberation. In this politically charged climate, many artist-activists worked together to remedy the challenges that black artists and the community simultaneously faced. *Africobra* and *Spiral* were among the best known artist organizations of the era. In their own way, each developed a political art iconography that adhered to rigorous technical concerns. The result, many of the artists associated with each group went on to lead vibrant careers.

Sam Gilliam was an exception to this model. A pioneering artist, Gilliam, as he moved through, paved a way into the broader American art world for many young artists. His position has consistently been that race is not a part of his art, but instead who he is as a man. Gilliam found that the political aims of the Black Arts Movement and its content to be limiting and not in alignment with his artistic vision.

By the 1970s and 80s, though Gilliam had taken a different path through the Civil Rights Era, his impact on the arts – technically, conceptually and in its form of community engagement – was undeniable. His art has greatly impacted the field of contemporary art during his fifty plus years of artistic practice and it is featured in major museum and gallery collections in the United States and abroad. Gilliam has had solo shows at the Museum of Modern Art, the National Art Gallery, and the Smithsonian's Hirshhorn Museum of Art and Sculpture Garden. His large-scale public art commissions are featured in many outdoor spaces, Boston, Massachusetts and Takoma Park, Maryland, among them. Gilliam served as a visiting art professor at Carnegie Mellon University and the Maryland Institute College of Art. He received an honorary doctorate from the Corcoran School of Art where he taught for many years.

Gilliam's stature has been an asset to many community initiatives. He made limited edition prints from many of his unique works to serve as a fundraising platform for worthy civic causes. He has mentored young men in Washington, DC to assist them in finding positive life paths. He has donated materials – canvas, paint and brushes – and provided instruction to community art centers. He has also advocated for causes that support mental health. Sam Gilliam has always mastered a unique vision and in the process he has expanded the parameters of black artistry into a boundless art universe.



Lou Stovall

was born in 1937 in Athens, Georgia and raised in Springfield, Massachusetts. Early in life, he devoted himself with an unwavering drive to pursue a career as an artist. His achievements with regard to his own print work as well as executing silkscreen prints for over a hundred accomplished artists are a remarkable legacy. Even today, when one speaks to Stovall, he will let you know that his work as an artist is not done yet. Stovall attended the Rhode Island School of Design (RISD) but left during his freshman year. He later completed his BFA at Howard University in Washington DC.

While Lou Stovall works almost exclusively as a master silkscreen artist, he is also a gifted draughtsman. He once said that his art is about “working with ideas so the viewer can discover what goes behind the image.” Always up to an aesthetic challenge, *The Washington Post* described Stovall’s prints as figural and abstract forms, “flowers and birds in truly lyrical combinations of colors characterized by a remarkably subtle...depth of field and imbued with a calm, unshakably positive spirituality.”

Over the course of his career, he has made silkscreen prints for numerous artists, notably Jacob Lawrence and Sam Gilliam, who were also close friends. Stovall’s prints capture an essence—nuances of texture, depth and color—that resonates with each artist’s original style, works and sensibilities. His keen eye for tone and detail place his silkscreen prints in a category of their own.

Stovall’s art is not defined by race, nor is his work race specific. From his earliest days, he dedicated himself to pushing the boundaries of the silkscreen process outward, and along with them, expanding the boundaries of artistry, too. An avid reader and bibliophile, Stovall has served on the Board of Directors of the Pen Faulkner Foundation. His other interests include opera, horticulture and photography.

The exhibition, *In the Spirit of Collaboration: Sam Gilliam and Lou Stovall*, features over four decades of interaction and innovation by these two DC-based artist collaborators. It is the largest showing of Stovall and Gilliam’s collaborative body of prints—a legacy that stems from each artist’s engagement with mutual friends in Washington, DC arts and cultural circles since the 1960s.

As an extension of Stovall’s cultural investment, his studio has always been a place where artists could work and/or apprentice to hone their skills, professional knowledge base, and practice. Established in 1968, Stovall structured Workshop Inc. to mentor students, as well. He expected his mentees to “pay it forward” by training other students in the silkscreen process. Today, Workshop Inc. has a solid reputation nationally and abroad; it is one of the best-known printmaking studios in Washington, DC.

A lifelong artist activist, Stovall's studio, Workshop Inc., since its inception, has designed posters for numerous community events. His role as a cultural steward was recognized in September 2016 with a special Lifetime Achievement Award presented to him by Washington, DC Mayor Muriel Bowser. By extension, Stovall has had a longstanding belief that community involvement requires political participation. In 2008, Stovall made Sea to Shining Sea to support Barack Obama's first election campaign. This joined a legacy of political commissions, including one for former First Lady Nancy Reagan and another to support former DC Mayor Marion Barry. In 2005, The Art in Embassies Program, an extension of the United States Department of State, placed Stovall's print, The Sixth Movement II, on permanent loan to the US Embassy in Yaounde, Cameroon after its showing at the United States Mission to the United Nations.

Lou Stovall has received numerous awards, exhibitions and commissions from organizations such as the American Red Cross, the US Holocaust Memorial Council, WAMU Radio, Howard University, and the AFL-CIO. His art has been shown at the National Gallery of Art, the Corcoran Gallery of Art, the Smithsonian American Art Museum, the Johns Hopkins Center for Advanced International Study, the Phillips Collection, Prada Gallery (Washington, DC), and the African American Museum (Dallas, TX).



Michael K. Butler, MD, MHA, CPE,

Michael K. Butler, MD, MHA, CPE, is Executive Director of Griots' Gallery and Academy in Miami, Florida. He recently retired from the Jackson Health System (Miami) where he served as the Chief Medical Officer and the Chief Medical Administrative Officer. Butler is a Fellow of the American College of Physician Executives and a certified physician executive.

Prior to his tenure at Jackson, Butler was the Chief Executive Officer of the Louisiana State University Health Care Services Division (LSU-HCSD) where he designed and directed the patient care delivery system, clinical information systems and the continuous improvement and care management programs. Butler also oversaw disease management programs, medical staff training, and other efforts designed to improve and evaluate high-quality clinical care through evidence-based clinical research. Prior to Dr. Butler moving into the CEO role, he was the LSU-HCSD Chief Medical Officer.

Prior to his LSU stint, Dr. Butler was the Chief of Surgical Practice and later Medical Director at Leonard J. Chabert Medical Center where he developed initiatives in disease management, quality management, utilization management and performance improvement. When Butler moved to the LSU System these programs were expanded and implemented across the state hospital system. The initiatives achieved superior clinical results for patients with or at risk for chronic conditions. Those conditions included asthma, cancer screenings (breast, cervical and prostate), congestive heart failure, diabetes, chronic kidney disease and HIV/AIDS. The superior clinical results were associated with lower costs and decreased racial and socioeconomically caused health disparities. Additionally, Butler has served as Chief Operating Officer and Medical Director for the Medical Center of Louisiana at New Orleans (Charity Hospital) and as Chief Executive Officer at South Louisiana Medical Associates, a private multi-specialty group practice, where he initiated a successful economic restructuring of this Ochsner Educational Affiliate.

A graduate of Natchitoches Central High School, Dr. Butler received his undergraduate degree with honors from Amherst College as an Independent Scholar and his medical degree at Tulane University School of Medicine. Butler later received a Masters of Health Administration degree from Tulane University School of Public Health and Tropical Medicine. His clinical postgraduate training was completed in General and Gastrointestinal Surgery and Trauma in New York. Dr. Butler is a Certified Physician Executive with prior Board Certifications in Surgery, Quality Assurance, and Utilization Management. Dr. Butler is a fellow of the American College of Physician Executives. Modern Health Care Magazine named him one of the Top 25 Minority Health Care Executives of 2008.

His greatest joy was providing high quality clinical care to diverse patient population treated at Leonard J. Chabert Medical Center (formerly South Louisiana Medical Center).

Dr. Butler is married to Marian Thompson Butler and the father of two, Ebony and Yashi Butler. Passionate about African American art and American history, he has collected art for 31 years.



Photo: Charlie Eitzen

Tosha Grantham

is from Richmond, Virginia and is currently an independent curator who lives in Miami Beach, Florida. She earned a BA in art history from Georgetown University, and an MA in art history from Howard University. She studied art history at the University of Maryland, College Park (ABD, 2012). Grantham's research specializes in American, Latin American, Caribbean and African Diaspora Art, with a minor in West and Central African art. Her dissertation, *Juju for the Guggenheim: Contemporary Anthropology* features art by José Bedia, Sanford Biggers, Arturo Lindsay and Renée Stout. Grantham was David C. Driskell Museum Fellow (2006) and Department of Art History Museum Fellow (2007) at the Walters' Art Museum. She received a Jenny Rhee Fellowship (2006–2011), a Graduate School Research Fellowship (2011), and a grant from the Latin American Studies Center for the 15th Fábrica de Ideais, Universidade Federal da Bahia, Salvador, Brazil (2012) and research in Panamá (2013).

Grantham was Assistant Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts (VMFA, 2000–2006). She guest curated, *Darkroom: Photography and New Media from South Africa since 1950* (VMFA and the Birmingham Museum of Art, 2010–2011) and co-edited the catalog (UVA Press 2009). For *Darkroom* Grantham/VMFA received grants from the Horace Goldsmith Foundation (2004), the National Endowment for the Arts (2006), and the Andy Warhol Foundation (2006). At Second Street Gallery (Charlottesville, VA/September 2013 – March 2017), Grantham received funds from the Andy Warhol Foundation to support exhibitions and programs for the 2017/2018 and 2018/2019 seasons. There, she curated, *Taliaferro Logan: Latitudes and Longitudes*; *Arturo Lindsay: Portraits of Yemaya*; *Yeni Mao: The Conqueror*; *Edward Thomas: Praxinoscopes*; *Amy Sherald: Off the Chain—American Art Unfettered*; *Siemon Allen: Labels*; *Torkwase Dyson: Mine Mind*; *John Trevino: Sunken City*; *Sonya Clark: Bitter, Sweet & Tender*; *Rashaun Rucker: Fly Away*; *Matt Shelton/Nikolai Mahesh Noel: Contested bodies*; and *José Bedia: Memoria y Creencias Culturales*, among others.



Center for Haitian Studies and Human Services

Overview and History

Founded in 1988, by M. L. "Larry" Pierre, MD, MPH, The Center for Haitian Studies, Health and Human Services (CHS) is a community-based non-profit corporation which provides a wide range of social and health services to the multi-ethnic/multicultural community population of Miami-Dade County, Florida. CHS operates under the governance of a voluntary Board of Directors composed of experts in various social and health disciplines. To fulfill its mission, CHS secures funds from various public and private sources. CHS provides services in collaboration with the Miami-Dade County Government, the City of Miami, the University of Miami Miller School of Medicine, the Public Health Trust/Jackson Memorial Hospital and the Greater Miami Health Education and Training Center.

Services available at the Center include: Primary Care - Pediatrics - Office Surgery (Lumps & Bumps) - Hysteroscopy - Screening: Sigmoidoscopy/Colonoscopy - X-Ray Services - Social Work Services - Case Management & Health Education - On-Site Laboratory Services - Referrals to Specialty Care - Community Outreach (Door to door & Radio and TV)

8260 N.E. 2nd Avenue - Miami, Florida 33138 / Phone: 305-757-9555 *Website: www.centerforhaitianstudies.org



Griots' Gallery and Academy (GGA) is a neighborhood gallery that presents art in a casual, welcoming setting. Our mission is:

- To present a broad array of visual arts production by African Diaspora artists
- To discuss how African Diaspora art is positioned in the contemporary art cannon
- To provide a gallery for emerging and mid-career African Diaspora artists to show and discuss their work
- To promote multicultural conversations that increase about knowledge and appreciation of African Diaspora visual arts
- To explore the interdisciplinary nature of African Diaspora arts through the works of artists and scholars who engage with visual arts, performance, music, dance, literature and history
- To develop connoisseurs and collectors of African Diaspora art
- To create a forum for discussing cultural stewardship and collecting with African Diaspora art collectors and those interested in starting a collection
- To assist students research and prepare for careers in visual arts administration and curatorial studies

GGA Board Members: Marian E. Butler, Michel Dodard, MD, Jenny Drice, MD, Richard Parrish, MD, M. Laurinus "Larry" Pierre, MD, Monika Abels Polynice, Ramkhelawan "Bo" Rajoop, Sandy Sears, and Deborah Shelton Tynes

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Workshop, INC. was founded by Lou Stovall in 1968 to promote the art of silkscreening. Workshop, Inc. has produced posters and limited edition prints for both national and local DC organizations. Artistic production was harnessed to support community development. Lou Stovall has created prints for over 100 artists during his career. The collaborative creative relationship of Sam Gilliam and Lou Stovall has lasted over 50 years. Lou Stovall was captivated by the sheer beauty of silkscreen ink on paper, which led him to become a master printmaker. He developed new techniques for making and using stencils for his own prints as well as for other artists. The innovations in printing ranged from razor-sharp registration to water thin stains. Stencils with softer edges or color glazes were employed to transform 2 dimensional forms into 3 dimensional ones. These new techniques followed Gilliam's forays into experimentation and innovation. All of these techniques can be seen in the prints that Stovall and Gilliam did together. Each artist challenged the limits of silkscreen printmaking.

Special Thanks and Acknowledgements For Lou and Di

This exhibition could not have been completed successfully without the ardent support of Lou and Di Stovall. They assisted in ways too numerous to count—providing personal history and context for the duo's artistic production, providing relevant photographs, procuring prints, packing art, etc... They were always warm, patient, kind and hospitable. Not only was their assistance essential, they made this whole experience pleasant and enjoyable.

Michael K. Butler, MD, Executive Director—and Tosha Grantham, Curator

Lou and Di Stovall

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Museum of Contemporary Art of the African Diaspora Miami MoCAAD

The Miami Museum of Contemporary Art of the African Diaspora, Miami MoCAAD, is delighted to join with Griot's Gallery & Academy and the Center for Haitian Studies in this extraordinary exhibit showcasing the artistic genius of Sam Gilliam and Lou Stovall. We are honored to participate in presenting crown jewels of the art world to Miami, artists whose work has inspired generations.

Miami MoCAAD is a visual arts platform powered by Miami-Dade North Arts & Humanities Foundation. Focused on contemporary art of the African diaspora, Miami MoCAAD looks to leverage arts and culture as an engine that contributes directly to the vitality of Miami-Dade County. Miami MoCAAD's global reach combined with innovative local engagement will expand multicultural tourism to benefit local communities and the state.

Miami MoCAAD's Mission is to discover, commission, collect and preserve the work of the most advanced contemporary artists of the Global African Diaspora and exhibit this art at the highest level both at home and abroad. Miami MoCAAD will serve as a bridge between a constellation of different and diverse voices and art venues of the African Diaspora around the world from the Americas and Caribbean to Africa, Europe and Asia.

The Museum will actively nurture and promote the accomplishments and visibility of individual contemporary artists through a commitment to an active program of artists-in-residence and will seek to educate all ages about this body of significant contemporary art through research, publication, classes, artist residencies, exhibitions, dialogue, and cultural exchange.

In this journey to develop the preeminent national showplace for innovative contemporary visual arts, Miami MoCAAD will collaborate to organize art exhibits and events throughout Miami-Dade County. Miami MoCAAD's inaugural collaboration with Griot's Gallery & Academy and the Center for Haitian Studies uniquely expands Miami's artistic landscape to create unmistakable Miami moments.

The Miami MoCAAD team includes: Board of Directors of Miami-Dade North Arts & Humanities Foundation: Marilyn Holifield, Sheldon Anderson, Hans Ottinot; The Museum Working Group: Dr. Keshia Abraham, Malik Benjamin, Etzer Botes, Melvin Bratton, Dr. Benjamin Cowins, Tony E. Crapp, Sr., Marlon Hill, Dr. Ralph Hogges, Michelle Johnson, Dr. Willie Logan, Carolyn "Kiani" Nesbitt, Bryant Salter, Theresa Therilus and Rosie Gordon-Wallace; Advisors: Tony Crapp, Sr., Alejandro de la Fuente, Yvette Harris and Tumelo Mosaka.

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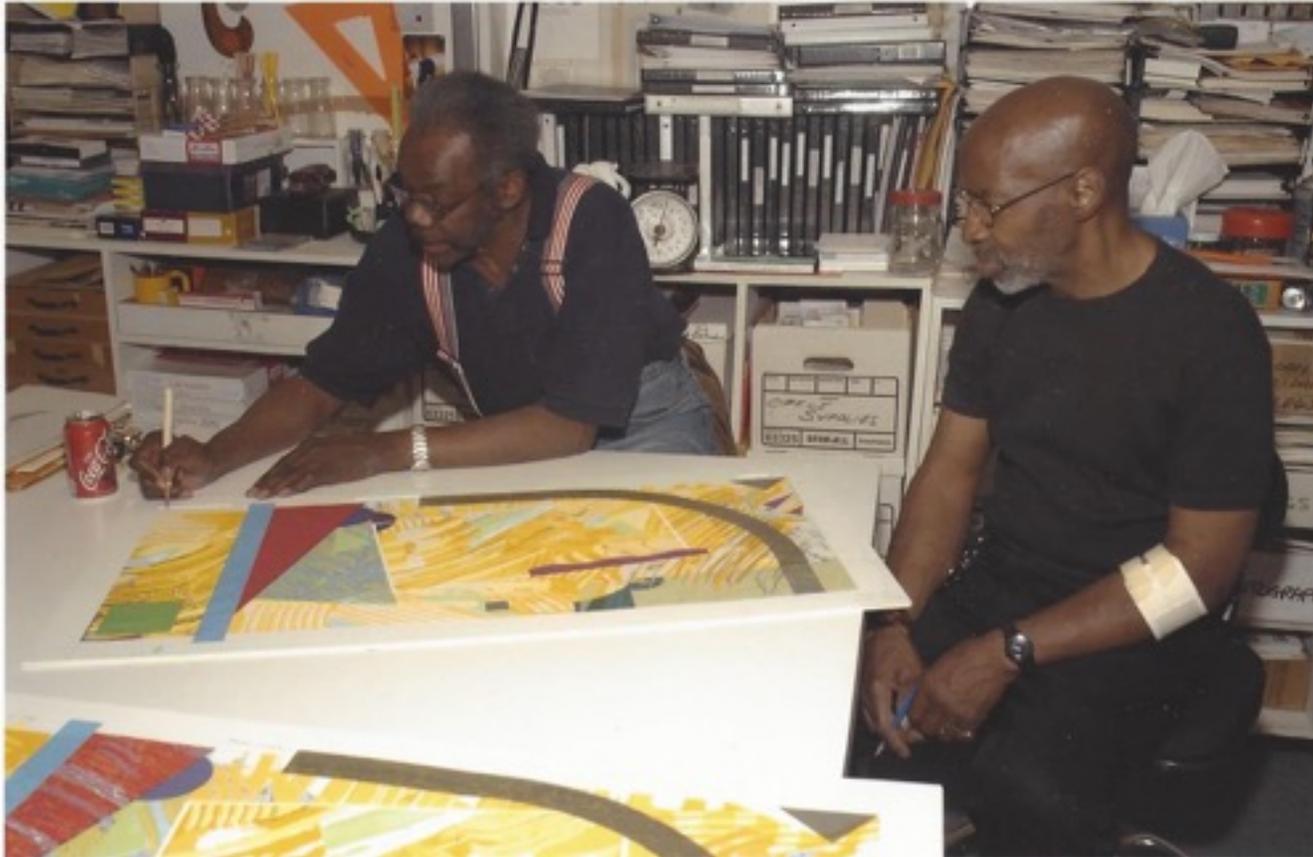


Sam Gilliam, Lou Stovall and Jane Livingston , art historian and curator at the Corcoran Gallery of Art, Lou is cutting a stencil for "After Smoke"

Photo: Carol Harrison



Lou Stovall and Sam Gilliam



Sam signing the print "Journey Home" with Lou Stovall



Alec Simpson of the DC Commission on the Arts, Lou Stovall, Sam Gilliam, with Mayor Sharon Pratt Kelley and staff at the presentation of the print "Prelude to New Columbia"



GRIOTS' GALLERY
AND ACADEMY

