



OGDEN MUSEUM
OF SOUTHERN ART

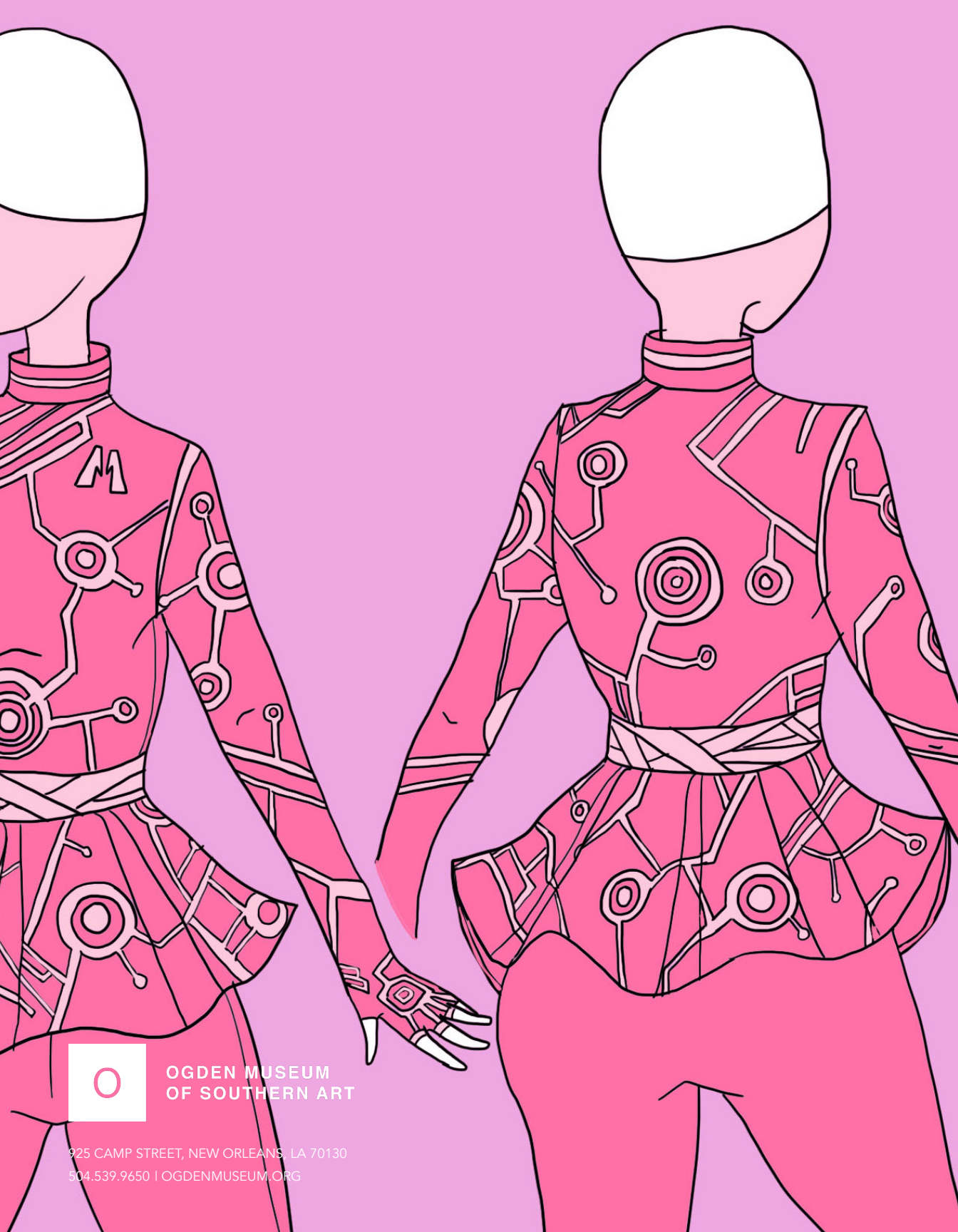
7TH ANNUAL HBCU ART SHOWCASE

WORK BY STUDENTS AT
XAVIER UNIVERSITY OF LOUISIANA

PRESENTED BY THE NEW ORLEANS
CHAPTER OF THE LINKS, INCORPORATED



2020



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925 CAMP STREET, NEW ORLEANS, LA 70130
504.539.9650 | OGDENMUSEUM.ORG

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A LETTER FROM OGDEN MUSEUM'S DIRECTOR OF EDUCATION

Seven years ago, Ogden Museum of Southern Art and The New Orleans Chapter of The Links, Incorporated formed a partnership with the goal of presenting an exhibition that would spotlight works of art created by students attending Louisiana's Historically Black Colleges and Universities (HBCUs) and provide an opportunity to celebrate those artists. Since then, the HBCU Art Showcase has been presented annually in the Museum's Education Gallery, a space designated to honor the teaching of art and works created by students in the Southern region of the United States. To date, over one-hundred HBCU artists from Louisiana's five HBCUs have participated in the annual showcase.

A fundamental objective of Ogden Museum is to create programs that explore the diversity of backgrounds, experiences and ideas that artists and viewers bring to the museum experience. The Ogden Museum Education Department seeks to present a variety of perspectives and points of view to broaden and enrich our understanding of the world. Especially during this unprecedented year, the Museum is proud to provide a platform for young students of color to share their voice and offer commentary on the impactful times in which we all live.

Ogden Museum would like to thank The New Orleans Chapter of The Links, Incorporated for their continued support of this exhibition and Xavier University of Louisiana Department of Art for their enthusiastic assistance with the organization and presentation of the show. Finally, we would like to thank the students themselves for their hard work and artistic vision. The HBCU Art Showcase has become a highlight in Ogden Museum's exhibition calendar and an important component in the advancement towards racial equity.

Ellen Balkin
Director of Education
Ogden Museum of Southern Art

NEW ORLEANS CHAPTER OF THE LINKS, INCORPORATED

The Links, Incorporated has celebrated more than 67 years as a women's volunteer service organization committed to enriching, sustaining and ensuring the cultural and economic survival of African Americans and other persons of African ancestry. A premier international service organization with nearly 14,000 members in 280 chapters located in 41 states, the District of Columbia, and the Commonwealth of the Bahamas, its legacy of friends providing service that changes lives, established by the original circle of nine friends in Philadelphia, Pennsylvania in 1946, is alive and well. The members of The Links, Incorporated are influential decision makers and opinion leaders.

Since it was chartered on November 20, 1957, the New Orleans Chapter of The Links, Incorporated has engaged in implementing program services through the five National Program Facets: Services to Youth; International Trends and Services; National Trends and Services; Health and Human Services; and the Arts. The main focus areas are: education and youth activities to assist youth in fulfilling their intellectual potential; addressing issues affecting the African American community through health and wellness projects; collaborating with other Link chapters to provide services and assistance to global friends; and fostering cultural appreciation through the arts.

As part of the Links Arts Facet, "Linking Art through Transformative Programming," the HBCU Art Showcase provides young, emerging artists of color a platform from which to highlight their work and share their voice, while also offering an engaging art experience at an institution that values innovation and diversity. The New Orleans Chapter of the Links, Incorporated is proud to present this exhibition in collaboration with Ogden Museum of Southern Art for the 7th consecutive year, and looks forward to continuing this important partnership.

Penny Francis
Arts Facet Chair, New Orleans Chapter of the Links Incorporated

Kathleen Turner
Arts Facet Co-Chair, New Orleans Chapter of the Links Incorporated

XAVIER UNIVERSITY OF LOUISIANA

Being America's only Historically Black and Catholic University is just the first of the distinctions that have set Xavier University of Louisiana apart for more than eight decades. While Xavier is a nationally recognized leader in the STEM and health sciences fields, its liberal arts based programs in areas such as art, business, education, psychology and political science – as well as recent additions of bioinformatics, data science, neuroscience, crime and social justice and jazz studies – offer students an unbeatable combination of traditional classroom study, hands-on research, service-learning opportunities and life experiences. Today, Xavier remains committed to its founding mission of serving the underrepresented Black population and the “the promotion of a more just and humane society.” And yet its doors have and still are, open to all races and creeds.

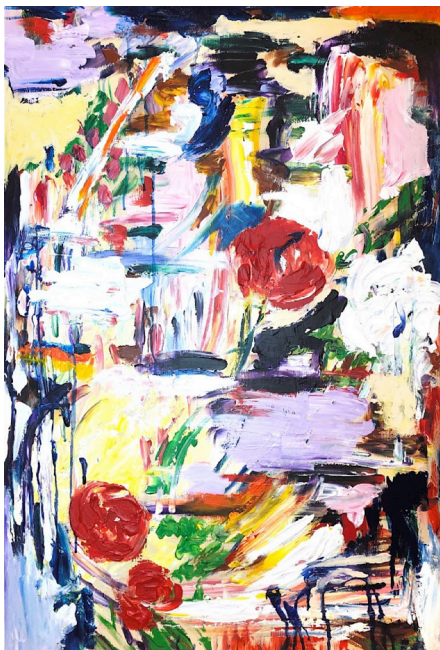
Art produced for this exhibition includes work from our art and non-art majors. As a University known for its focus on the sciences, we also believe in the importance of promoting the visual arts as a method of instilling creative thinking, craftsmanship and reflective personal expression. Through this turbulent year, our students have managed to create some powerful work. We congratulate them and thank them for their contributions.

Xavier Art Department would like to thank the New Orleans Chapter of the Links, Incorporated and Ogden Museum of Southern Art for supporting the work and talent of the Xavier community.

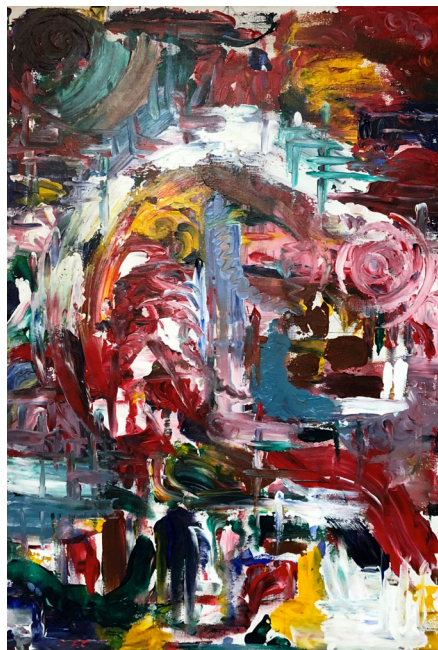


FINE ART

KENNEDI ANDRUS



Good Morning
Acrylic on masonite
24 x 36 inches



Remembering Confusion
Acrylic on canvas
16 x 20 inches

I am currently in my third year at Xavier University of Louisiana as an art major and entrepreneurship minor. As a visual artist that began creating at an early age, over the years, the creative process has become one of the most important parts of the arts for me. While sharpening my technical skills is important, I spend a lot of my time letting my materials, and my hands, speak for themselves through expressionism. The process of creating non-representational and representational work can each reflect states of mind, and I intend to continue exploring the similarities and differences between the two while working to combine them as well.

ALLANA BAREFIELD



NOLA Linguistic Landscape

Digital photography

2019

17 x 11 inches

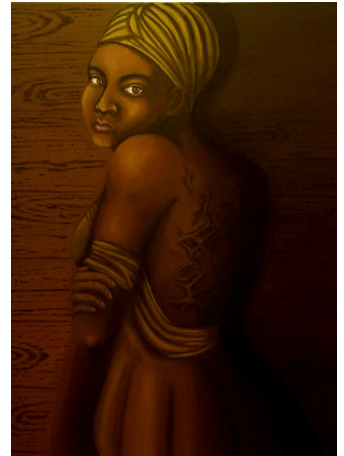
BARRIANE FRANKS



Chronology of Agony II: Lynching
Acrylic on canvas
2020
36 x 48 inches



Chronology of Agony II: Brutality
Acrylic on canvas
2020
36 x 48 inches



Chronology of Agony II: Slavery
Acrylic on canvas
2020
18 x 24 inches



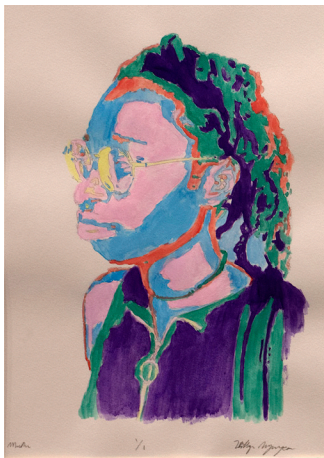
13
Acrylic on canvas
2020
36 x 48 inches

In my early years as an artist, I never thought to convey an everlasting message to my viewers; however, my thoughts soon changed after witnessing so much controversy and chaos through the topic of social injustice. My experiences with racial and gender prejudice and injustice have driven me to create a modern *Social Injustice* art series on racism and sexism. This series portrays current events and injustices while occasionally linking and comparing them to past events. Through these pieces, I hope to inspire my viewers to want change and to eradicate the ignorance that “racism is over” in others. Throughout my career as an artist, I wish to inspire my viewers, convey my emotions, and give them a new outlook on the world around them.

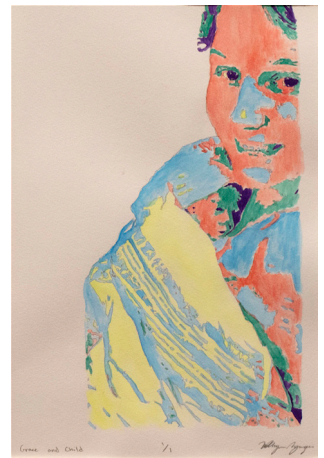
KAITLYN NGUYEN



Mr. Bryce
Watercolor
2020



Mimi
Watercolor
2020



Grace and Child
Watercolor
2020

In 2011, the sixth grade version of myself allowed her mind to wander, and it created several ideas. These thoughts continue to enter my mind, thus allowing me to combine how I perceived the work then, with how I see it now. Due to the free flowing nature of watercolor, combined with precise location of every shape segment, it feels like a lucid dream - a dream where I can interact with my memories, but still allow my subconscious imagination to run free.



Mardi Gras Cat
Watercolor
2020

LA'SHANCE PERRY



Red House Blues
Photography
2020



Proud Neighbor
Photography
2020



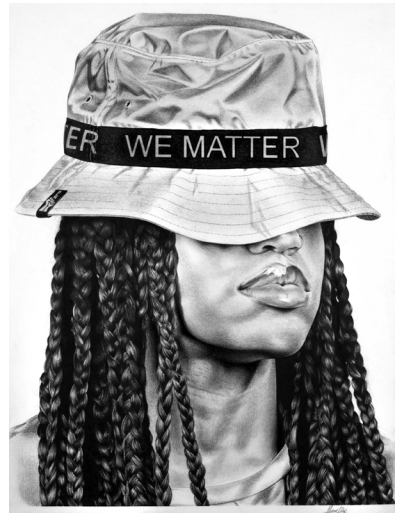
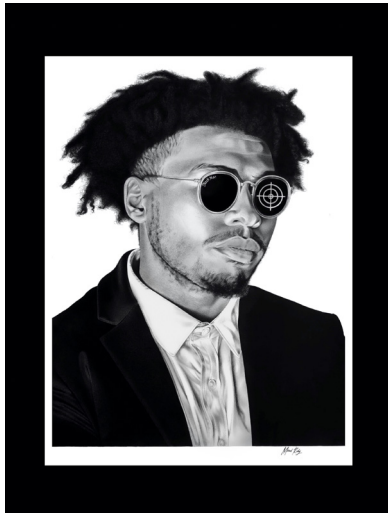
Hair Care
Photography
2020



Proud Neighbor
Photography
2020

When I say that I live in Hollygrove (New Orleans, Louisiana), it is met with a shocked look followed by a "You live where? Be safe out there!" With a longstanding reputation, many believe the people reflect this notoriety and this simply is not correct. *The People of Hollygrove* serves to capture the beauty, joy and beautiful Black skin of the community surviving economic shortcomings. The people are strong, rallying around each other in times of need. The community cares for one another, many of the homes posting "Proud Hollygrove Neighbor" in their front lawn. At first glance, a person might miss the joy that radiates from the "17 ward," but sure enough it's there. The People of Hollygrove welcomed me into their space and allowed me to capture the unique essence of an entire amazing community of individuals.

MICHAEL RILEY



I am Not a Target
Ink
2020

We Matter
Ink
2020

Sammie
Ballpoint pen
2020

My Name Is
Ballpoint pen
2020

MAKEDA WELLS



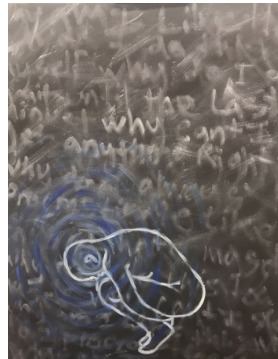
My Happy Place
Oil on canvas
2019



The Intersection
Photography and Photoshop
2020



Cloudy Campus
Photography and Photoshop
2020

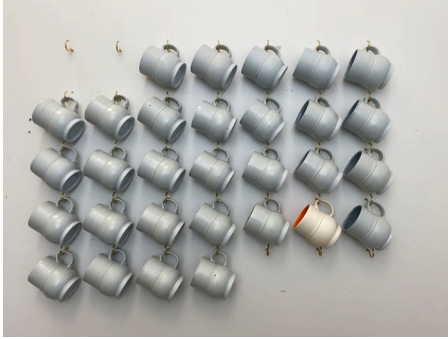


Negative Thoughts
Oil on canvas
2019

During my sophomore year, my art has focused on studying emotions and the human form. I enjoy creating artwork surrounding these themes because it allows me to express feelings I otherwise don't have the vocabulary to describe. Many of these pieces fit into a larger collection of work surrounding emotions, how they feel and are interpreted and how the larger community defines them. These ideas are often presented in my work through the color scheme, the perceived and actual texture of the piece, as well as the objects within the piece.

As an artist, when an audience sees my work, I want them to be able to insert themselves into the world I have created and in turn discover what emotions it evokes from within them. I believe that the audience's interpretation of my works is as much a part of the piece as the actual act of me creating it.

BRYCE WILLIAMS



Refill
Ceramic
2019
3 x 2.75 feet



Fern Platter
Stoneware
2019
12 x 4 x 2 inches



My Body, My Blood
Monotype print
2020
12 x 9 inches

I make work about people living with HIV and AIDS, the Queer community, and reconstructing lost faith. Through repetition, craftsmanship and interaction, my work focuses on drawing the viewer into the experience of my intersectional identities. A mug is a familiar object to most. I focus on taking this functional object as a self-portrait and displaying that object in other useful ways not traditionally given to a mug. I want to create space where conversations about issues that divide us can be explored by embracing the beauty of difference instead of highlighting the fear of the unknown.

MALIYA VAUGHAN



Neo-Slavery
Glazed stoneware
2019



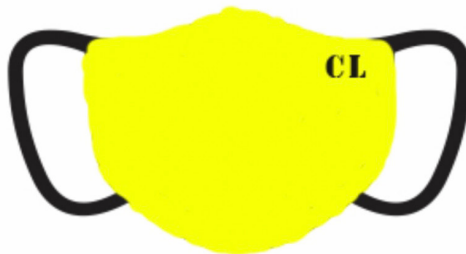
Hidden Knowledge
Glazed stoneware
2019

This boat represents African American slavery and its transformation in America. It was inspired by my dad who was sentenced 25 to life after the enactment of the California 3 strikes law. I hope it will inspire others to learn and understand the influence of mass incarceration among African American communities.

DIGITAL ART

KALYA ELLIS

Clean
Product Design: COVID
2020



Clean
Product Design: COVID
2020

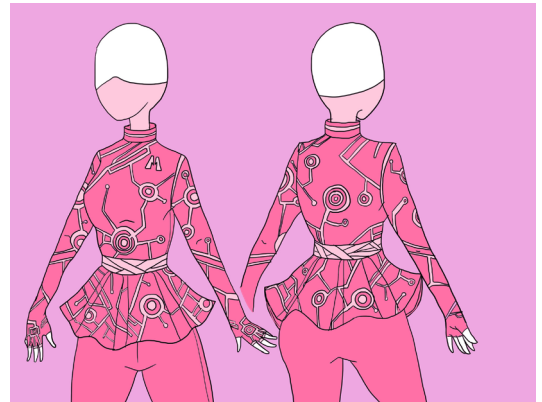
BARRIANE FRANKS



Maskd
Product Design Digital Prototype
2020



Maskd
Product Design
Digital Prototype
2020



Maskd
Product Design Digital Prototype
2020

LAUREN GRAY

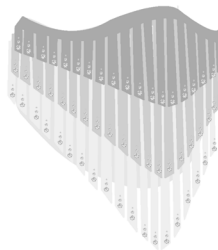
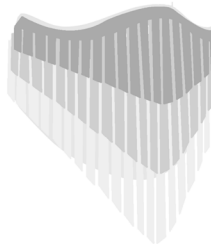
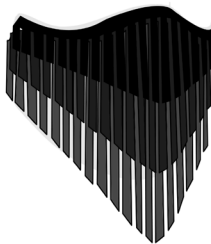


Rooted
Brand Identity
2020

MAKEDA WELLS



Fashion X
Product Design: COVID
2020



Fashion X
Product Design: COVID
2020

BARRIANE FRANKS, REID HOBSON-POWELL,
ASHLEY A. MILLER, MAKEDA WELLS



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NEXT

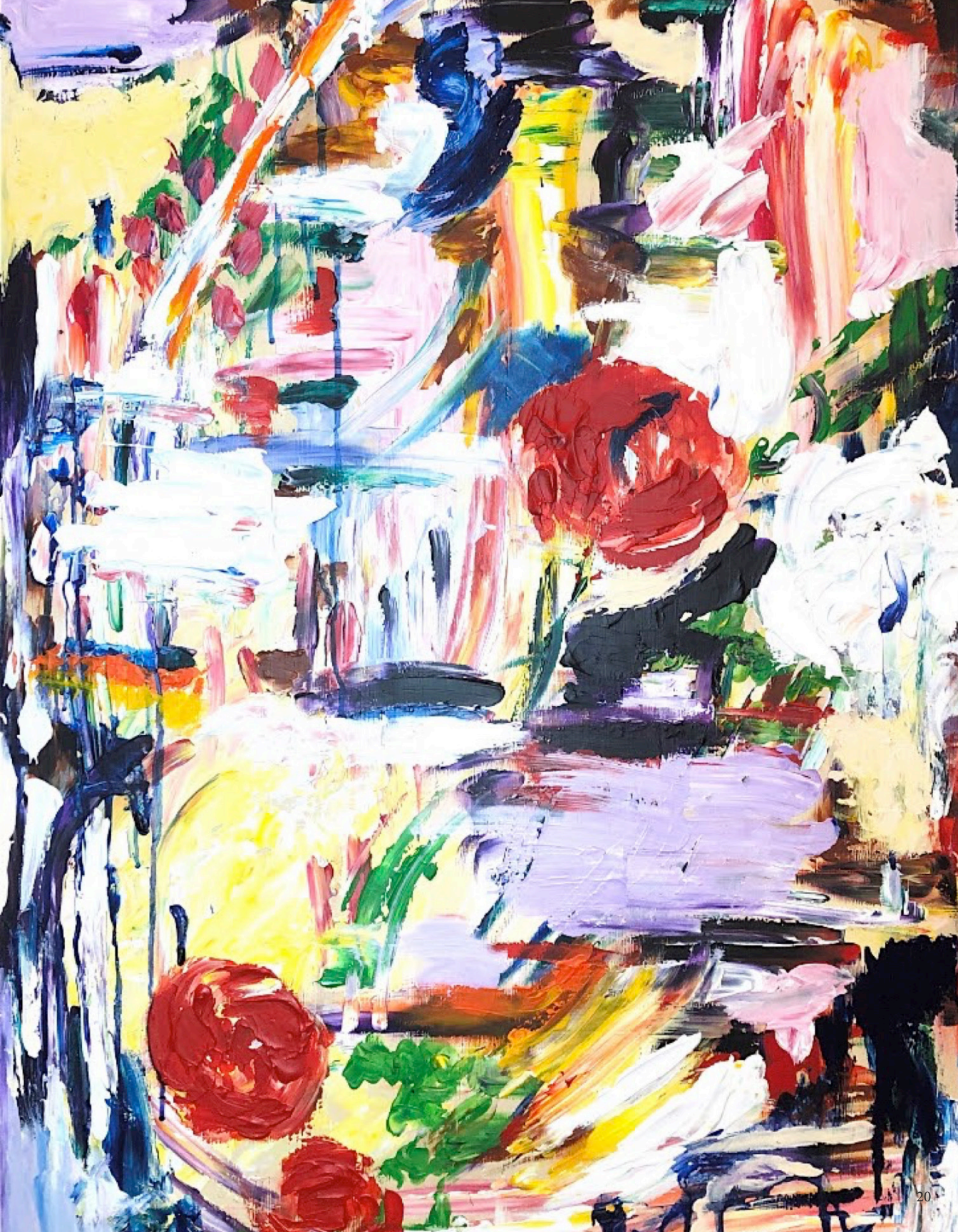
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**WELCOME TO THE
BOMBSHELL** ✓



Black Bombshell
Product Design
Brand Identity
2020





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Interior: Kennedi Andrus, *Good Morning*, Acrylic on masonite, 24x 36 inches
Back Cover: Kartlyn Nguyen, *Mimi*, 2020, Watercolor