




LEEWAY FOUNDATION
GRANTS &
AWARDS

TWO THOUSAND TEN





LEEWAY FOUNDATION

Grants & Awards '10



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... I am just someone who was born.

Recently I've been reflecting on everyday acts of bravery. You know, how people find a way to tap into something that gives them the courage to stand up for things they care deeply about in spite of consequences or fear. For example, I am often amazed at the bravery of the artist/culture workers/organizers who connect to Leeway through our grantmaking and other programs. Being privileged as I am to know the stories behind their acts of creation, I have some understanding of what it has meant for many of Leeway's grantees to claim space as artists and name their identities, their homes, or their culture. Most often it is through that very act of creation that they derive the power to face the thing they fear.

There was a time in my life when, facing some anxiety-producing personal challenge, I would read and reread the work of artist/activist Audre Lorde, most specifically her speech "The Transformation of Silence into Language and Action."

In becoming forcibly and essentially aware of my own mortality, and of what I wished and wanted for in my life, however short it might be, priorities and omissions became strongly etched in a merciless light and what I most regretted were my silences. Of what had I ever been afraid?

I found so much wisdom, comfort, and power in her words that I would come away thinking, "what, indeed?" and get on with whatever it was I had been struggling over, because as Lorde goes on to say, "*... while it is most desirable not to be afraid, learning to put fear into a perspective gave me great strength.*"

On page 6, this year's guest essayist, D'Lo, talks about the cost of claiming his multiple identities — as political theater artist, as writer, as activist, as transgender, as feminist/womanist, as butch/masculine/male. How difficult it is for him to find community that welcomes everything he is. As I read through his piece, I thought a lot about what it means to feel safe, the ways we create community/communities. And when I came to the line that ends, "I was *just* someone who was born [emphasis his]," I found myself thinking, "I hear you! All labels aside, it's really what comes after that counts, isn't it?" Like for D'Lo, what comes after for many Leeway grantees is creating an art practice or cultural space in the face of threats of censure or isolation.

In 2010 the foundation distributed \$268,500 in grants and awards to 54 women and trans artists who use a multiplicity of forms of creative expression to effect social change. Brave folks that use their talent,

resources, and networks to create work that crosses all disciplines and genres, work created to bring awareness about unpopular issues like how the death penalty in this country impacts individuals, communities, and cultures; or engage audiences and create conversation in post-performance dialogues about how we are all affected by the insidiousness of internalized racism; or create images that illuminate the story of a culture's appropriation; or tell the stories of what it means to be a survivor of aging, war, assimilation, violence, or annihilation. This commitment to breaking silences helps catalyze critical thinking and inspires others to take action about their own lives and circumstances. It's the kind of work Leeway exists to support.

My deep appreciation goes to Leeway's staff and board for their creativity, hard work, and commitment to the mission and values of the foundation. Many thanks to our allies, partners, and colleagues for their continued support of the foundation and the community of artists we seek to support.

As I was working on this intro, I got the news that artist/activist Dara Greenwald had passed away in Brooklyn. She was 40 years old. I am grateful that I knew Dara; our lives connected in different ways — personal, professional, and political. In 2009 she served on the same Leeway panel as D'Lo. One of the testimonials I read about her said, "She was one of the bravest people I knew." I agree. She was also thoughtful, fierce, creative, strategic, funny, kind. I appreciated her clarity and her honesty. Dara was one of those rare people who held her place and seemed unafraid to speak difficult truths, all without taking herself too seriously. She will be missed. It was thinking about the example Dara set that took me back to Audre's words.

What are the words you do not have yet? What do you need to say? What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence? Perhaps for some of you here today, I am the face of one of your fears. Because I am a woman, because I am black, because I am myself, a black woman warrior poet doing my work, come to ask you, are you doing yours?

Are you?



Denise M. Brown

Executive Director
Philadelphia, 2012

*Selections excerpted from "The Transformation of Silence into Language and Action," a speech originally delivered by Audre Lorde at the Lesbian and Literature panel of the Modern Language Association's December 28, 1977, meeting. It has been published in a number of Audre's books, including *The Cancer Journals* and *Sister Outsider*.*

We have come far, but we still have a long way to go.

When I perform, I often introduce myself like this:

Tonight, instead of saying “queers” and “trans folks,” I will call us the QTs. Cuz that’s what we are. And queer allies, if you are out there, consider yourselves honorary QTs. And people who think they’re straight? Straight is so 1950s plastic. ... Lastly, which pronoun? He. And I also go by D’Lo.

I’m 33. Not an elder. Not a young person. I’m somewhere in the middle, veering toward one or the other depending upon which room I am inhabiting. A melder¹. I am also someone who was born a woman but identifies as transgender. I use male pronouns, but I only pass as male half the time. And while my life experience is that of the world seeing me as a butch or a masculine woman, I am *just* someone who was born.

This week, I was researching writers’ retreats because I desired a room of my own. There are no trans-only artist retreats that I know of, and as someone who still finds comfort in queer² women’s spaces, I found myself writing emails to women friends I knew had been accepted to women artists’ retreats, inquiring about applications and such.

Even though I identify as transgender, much of the content of my work is grounded in feminist and womanist thought. And while I don’t question the necessity for gender/race/orientation/ethnic-exclusive spaces, I wonder: If it is about what’s in my pants (or what’s not), where do I go as an artist? Me. D’Lo.

Will it be safe? Where do I belong? How did it come to pass that the women’s artist community that I was raised in suddenly fell out of my reach? Why did all my women mentors mourn my exit as if I betrayed them while I celebrated the fact that I finally felt comfortable understanding myself as a percentage pie of masculine, feminine, and spirit?

So, I ask, where do “our kind” go after we lay claim to who we are?

I think there are very few places in this world where someone like me can really feel at home. Somewhere I actually belong. Somewhere I am celebrated. Where women and transgender folks are

1. A term that Alice Y. Hom shared with me at brunch one morning. I find it highly appropriate for the age/era I am entering. 2. I love “queer” because it encompasses all letters, all genders, all ways of life, including our straight/hetero and mostly straight/hetero brothers and sisters. But the thing about the Queer Club is that you must be politically minded in the queerest ways. For example, if you believe that no one should walk the streets in fear, then you’re queer.

acknowledged for having similar struggles in this patriarchal society. Where women, transgender, abled, and disabled artists are honored for continuing to create art that challenges people to think outside of their old, crotchety ways. Yes, I have the privilege to create these places with you, my QT folks and allies, who aren't afraid of walking vulnerably and openly, knowing that the more open we are, the less people can touch us, because we have nothing to lose. But how long must I wait until I am seen for my walk and my talk, rather than my presentation of self? How can I prove, once and for all, that my feminist politics have everything to do with my work as an artist?

Foundations like Leeway remind me that I am not a romantic revolutionary for believing that the strongest spaces in which to create change are inclusive spaces for the many different kinds of people who *truly* believe in freedom and justice for all. And while other spaces like these are being created through the act and art of occupying, I know I have a place, amongst the Leeway family, where I belong and where I am celebrated — not for being a female-bodied transgender person but for being.

Leeway does it right in so many ways. They make magic happen in an environment that does not function out of lack but out of abundance. Leeway comprises some of the hardest-working muthas I know. If you are funded or assisted by them in any way, you'll be expected to work just as hard as these folks do.

I've managed to pull a couple of grants here and there. Getting a grant is like winning the lottery, save for it not being televised and the restrictions around how you spend the money. I can tell you how my life changed significantly when I received those grants. Yes, it makes getting other grants easier, and yes, you can put it in your bio to wow your audience, but the greatest thing about getting the grants was being validated for the work I knew was important. To be noticed and celebrated as an artist is as if the world and God are both kindly and compassionately smiling at you and saying, "Good job. Great work. You deserve this, sweetie."

I hope that we as women, female-bodied people, and transgender artists can continue to cultivate environments like Leeway, knowing that without their support, our collective stories cannot be documented, supported, and celebrated.

D'Lo, 2011



Photo by Tani Ikeda

D'Lo is a political theater artist, writer, and activist who served as a panelist for the 2009 Leeway Transformation Award. Aside from touring the university/college circuit, D'Lo also tours his solo theater shows and/or facilitates performance and writing workshops extensively in North America, Europe, and South Asia. D'Lo's work has been published in various anthologies and academic journals, most recently: Desi Rap: Hip Hop and South Asian America and Experiments in a Jazz Aesthetic: Art, Activism, Academia, and the Austin Project (co-edited by Sharon Bridgforth). D'Lo holds a B.A. from UCLA in ethnomusicology and is a graduate of New York's School of Audio Engineering.

Our Work

Support for individual artists is at the core of Leeway's mission. The foundation serves as an important resource for women and trans artists who often struggle to find funding for their work and hopes to grow the way its resources — its funds, community space, and relationships — can support social change through art.

Leeway is ...

- ❖ Committed to examining and illuminating the relationship between art and social change.
- ❖ Invested in art that has extraordinary vision, as well as art that expands the notion of art and the artist's place and connection to communities.
- ❖ Committed to expanding the notion of art beyond the traditional canons.
- ❖ Dedicated to exploring the role of the artist and how their participation and investment in community forwards the kind of world we want to see.
- ❖ Devoted to building strong relationships with an international community of artists, curators, presenters, and producers who are working at the nexus of art, culture, and social change.

Purpose of Grant Programs

- ❖ Use foundation's resources to invest in artists who are committed to using their artistic practice to illuminate pressing social issues affecting their communities.
- ❖ Build community by expanding the community of artists interested in working at the intersection of art and social change and mentoring new and emerging practitioners.

- ❖ Help artists gain access and entrée by leveraging their affiliation with Leeway to increase the range and variety of resources available (i.e., space, additional funding, mentors, collaborators, and other kinds of support).
- ❖ Elevate the context within which the artists and their practices are profiled and how the work is presented.
- ❖ Help shape the field of art and social justice philanthropy.

Our grant programs, the Art and Change Grant and the Leeway Transformation Award, are open to women and trans artists living in the Philadelphia region working in any medium of art, including traditional and nontraditional as well as multimedia and experimental forms. Creating change must be integral to the ideas, beliefs, and goals that are woven throughout the work and the process of creating and sharing the work.



Our Mission

Leeway Foundation supports women and trans artists and cultural producers working in communities at the intersection of art, culture, and social change. Through our grantmaking and other programs we promote artistic expression that amplifies the voices of those on the margins, promotes sustainable and healthy communities, and works in the service of movements for economic and social justice.

Our Vision

We at Leeway believe that art is a vital tool for community building, self-expression, and individual and collective transformation. Art can bridge difference, center those who have been on the margins, and challenge and connect communities and individuals to live in peaceful coexistence.

We envision a world in which art flourishes in many forms as the cultural life blood of communities, where all have access to creative expression regardless of who they are, and where art and art-making is considered an essential element of our collective efforts to create a more just, peaceful world where all can live in dignity.

Our Values

Community — we recognize that artists and cultural producers play a central role in building a healthy and vibrant community.

Diversity — we believe that multiple and divergent perspectives stimulate a culture of vitality and hope. We therefore have an emphasis on supporting women and trans artists since their work is not yet equitably represented in mainstream culture.

Continuity — we believe that supporting the current generation of underrepresented artists will stimulate the production of exceptional and inspiring work that will, in turn, kindle the next generation of artists and cultural producers.

Integrity — we are committed to operating all of our programs with a high standard of efficiency, responsiveness, effectiveness, and clarity of both purpose and process.

Opportunity — we believe it is important to elevate and make more visible the work of artists and cultural producers who are creating work at the nexus of art and social change and commit to using resources to provide a wide variety of opportunities for artists to show work and share their expertise, including exhibitions, peer-to-peer networking, and workshops.

Originality — we are committed to helping expand the notion of art beyond the traditional canons, as well as challenging mainstream ideas about what art is, the artists' place and their connection to communities, by supporting artists and cultural producers whose work explores new territories, challenges traditions, and offers unique and thought-provoking perspectives.

Social impact — we are committed to supporting work that intends a social impact. Work that:

- ❖ Can alter how we think about ourselves, our society, or our culture by challenging or questioning societal norms including prevailing attitudes about race, class, gender, sexuality, identity, age, and ability.
- ❖ Inspires action when used as a tool or strategy for organizing and movement building; helps to preserve or reclaim traditional cultural practices or is using an artistic practice as a form of resistance or empowerment.
- ❖ Creates space for expression and building a sense of community; or can shift or transform perceptions of power, privilege and the dynamics associated with justice, equality, and/or accountability.



Our History

Leeway's commitment to funding women and trans artists creating social change through their art is the result of diligent work of the foundation to find new ways to more fully live out its mission.

Leeway began in 1993 as a foundation dedicated to supporting women artists in the Philadelphia area. It was funded by an initial gift from Philadelphia-based artist Linda Lee Alter. In the late 1990s, Leeway's leadership grew its commitment to art as a means of helping achieve social change. Inspiration for this commitment came from organizations and activist groups devoted to connecting art and social change, as well as from individuals in the Leeway community who believed in the powerful potential of this link.

Leeway's leadership saw a chance for the foundation to contribute to larger movements for social justice. The idea of Leeway stepping up to this effort and taking a more active political stance was an exciting vision that many in the Leeway community rallied around.

In 2005, Leeway's donor family, its board of directors, staff, and advisory council worked to transform the foundation in several remarkable ways. They engaged people of color in positions of influence and committed to a process of dismantling racism in organizational relationships, practices, policies, and programs. They moved decision-making power from a single-family-member structure to a board comprising people from the community and committed to an active framework of personal and political transformation. Then in 2006, they expanded Leeway's mission to support both women and trans people who make art as a means for transforming individuals and communities.

This work did not happen overnight, nor with ease. The changes required the vision and hard work of dozens of committed board and advisory council members, staff, artists, activists, and community supporters.

Those in Leeway's community had to examine their commitment to its goals, face challenges to their perceptions, and consider new perspectives on the inequities that mark our world. Leeway's board and staff moved forward with the hope that other funders, organizations, and communities might be inspired to take their own paths to personal and political transformation.

In the summer of 2007, Leeway turned its focus to an intensive planning process to deepen and concretize its renewed vision. Over 40 interviews with Leeway stakeholders — past and current staff, past and current board members, grant applicants, awardees and grantees, review panelists, and community partners — were conducted by an independent consulting team. These interviews were distilled, edited, and published in December 2007, outlining a broad set of perspectives on Leeway's strengths, challenges, and opportunities for moving forward, providing a framework for the three-year strategic plan adopted by the board in late 2008.



A decorative frame with a black and white ornate border, containing the text "ART & CHANGE GRANT" in a serif font. The frame is set against a light yellow background. The overall page has a warm orange background with purple leaves and white swirls.

ART & CHANGE GRANT

The Art & Change Grant provides project-based grants of up to \$2,500 to fund art for social change projects by women and trans artists in the Delaware Valley region.

This grant is distributed two times per year.

In 2010, \$115,000 was granted to 47 women and trans artists out of 184 applicants.

Opposite page: Coco by Mary Dewitt



Aja Beech

Discipline:

Literary Arts

Amount:

\$2,500

Change Partner:

Pennsylvanians for
Alternatives to the
Death Penalty

Neighborhood:

Kensington

Aja created and published a chapbook of poetry to bring awareness to the atrocities caused by the death penalty in Pennsylvania. The book is a compilation of her poetry and writings, writings by family members of murder victims and current or exonerated death row prisoners from and/or living in the Philadelphia area. After assisting a loved one who was in prison on exaggerated charges, Aja was moved to want to help those who had no one advocating for them. Her intention when creating this compilation was to make a powerful artistic statement that could potentially encourage those who read it to consider whether the death penalty truly serves the needs of victims or the community at large. The book is distributed free of charge.

Photos by Bernadette Dye

Discipline:

Performance Art

Amount:

\$2,500

Change Partner:

Marcell Williams Foster

Neighborhood:

West Philadelphia

Alie Vildich

Alie created *Constants*, an interactive and site-specific dance-theater work that highlighted important events that have surrounded the Schuylkill River and how these events have impacted the population of Philadelphia. She performed in *Constants* along with four other members from her company, Movement Brigade. The performance drew upon historical river stories from the time of the Lenape to the present. During *Constants*, Alie engaged the audience as “performing participants” and offered them a chance to experience social history from a firsthand perspective. Alie facilitated social awareness and brought forth dialogue about the untold stories of one of the most vital resources in the region.



Photos by Johanna Austin & Angie Youkyung Chung



Amai Myrna C. Munchus

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Zamir Cobb

Neighborhood:

Mantua/University City

Amai created a multi-disciplinary performance piece that combined her personal story of a spiritual pilgrimage to Africa along with the writing and performances of area youth. The youth's sections of the piece were based on their ideas of what it means to be African American. Through the teaching and sharing of history and heritage, African and African American dance styles, the development of movement vocabulary, journal and script writing, and the documentation of the process, she hoped to dispel myths about what it means to be African American. Amai aimed to create a space for both participants and audience to think about the painful practice of internalized racism, to confront this condition, and to think about the ways it impacted the choices people made. Through exploring self-esteem, self-worth, respect, and the important historical and cultural legacy of people of the African diaspora, she hoped that the youth and audience could each find empowerment.

Photos by Sandra Andino

Discipline:

Media Arts

Amount:

\$2,500

Change Partner:

Nadine Patterson

Neighborhood:

North Philadelphia

Amanda Johnson

Amanda created a narrative film, *Sister's Healing Circle*, about the HIV epidemic and its effects on black women. The film addresses the fear and social stigma attached to the virus and explores holistic wellness alternatives. As a black woman, Amanda's goals were to encourage her peers to take charge of their health, and through the film she hopes to promote self-awareness, self-empowerment, and self-healing.





Andrea Okorley

Andrea produced a documentary film exploring the traditional customs, culture, and intergenerational differences of the Afro-Turk community. Her goal is for this film to bridge the gap between African diaspora communities internationally and in Philadelphia and to present a sustainable solution of cross-cultural awareness for all communities.

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Ibrahim Onaral

Neighborhood:

West Philadelphia

Photos by Genevieve Coutroubis
& Gina Renzi

Discipline:

Crafts/Textiles and
Performance Art

Amount:

\$2,500

Change Partner:

Mars Fernández

Neighborhood:

West Philadelphia

Angie Arahood



Angie created a traveling puppet show exploring their identity and the idea of home. Growing up queer and poor in rural Kentucky, Angie felt that they were pushing up against many negative stereotypes and took little pride in where they came from. An eventual move to Philadelphia put them on a path of self-discovery that helped them recognize how much the idea of pride in one's home or community must first come from within. Not only are we shaped by our communities, but we have the potential to shape them as well. Through this performance, Angie hoped to inspire the audience to delve within themselves and connect with who they are as individuals as well as have the courage to realize their own potential and happiness. Angie believes that we can only be vital parts of our communities if we embrace all of the pieces of ourselves, and hopes that through puppetry they can inspire a shift of consciousness within their community through reconnecting with our roots.

Photos by Lindsey Martin



Ayoka Wiles Quinones

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Kulu Mele African
American Dance
Ensemble

Neighborhood:

North Philadelphia/
East Falls

Ayoka created a performance piece entitled "The Healing/Igbala," which demonstrated through dance, music, and multimedia the similarities and connectedness between the various forms of spirituality within the Yoruba tradition. The piece guided and challenged audiences and artists to transform the way they live, think, and behave with respect to decision making, gender, poverty, and the establishment of meaningful and productive relationships. Committed to the development and preservation of holistic and culturally enriching programming, Ayoka hoped that through the performances and subsequent talkbacks with the audience, awareness of the Yoruba tradition would increase and the consciousness of the audience would transform as they thought about how the lessons were applicable to their own lives.

Discipline:

Media Arts/Visual Arts

Amount:

\$2,500

Change Partner:

Kerwin Kaye

Neighborhood:

West Philadelphia

Ben Singer

Ben produced a digital oral history about the late Roberta Morris, a trans-identified Philadelphia-based painter, that served as the launching point for a larger project, the Philadelphia Trans-history Digital Storytelling Project. Ben's goal was to document trans-specific histories of Philadelphia that had been or were close to being lost. Ben hopes to eventually dissolve negative social attitudes toward trans-identified and gender-nonconforming people by making visible trans-specific lives and events.





Benita Cooper

Discipline:

Performance/Literary Arts

Amount:

\$2,500

Change Partner:

Linda Riley

Neighborhood:

Center City

Benita produced and hosted The Best Day of My Life So Far: Seniors' Storytelling Day, an interactive performance art event that brought together seniors, teens, and the public to collaborate on documenting and retelling seniors' stories. With this event, which took place at the Free Library of Philadelphia's Montgomery Auditorium, Benita hoped to develop a stronger sense of community by building a common ground for understanding between generations. Benita's ongoing multimedia work with seniors was inspired by her friendship with her grandmother. To find out more, please visit thebestdayofmylifsofar.com and fooklingbenitacooper.com.

Photos by Tracy Ramone

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

The Photo Studio
Philadelphia

Neighborhood:

Northeast Philadelphia

Carina Romano

Carina produced a yearlong series of six group exhibitions geared toward new artists, specifically women and artists from the LGBTQ community. The shows allowed artists to exhibit their work, create a culture of sharing, and be part of an artistic environment emphasizing encouragement, collaboration, and the support of one's peers. This was an opportunity to shift the current culture in which artists work in isolation toward a more collaborative system in which artists work together, empowering one another. Carina also hoped that by giving space and a voice to these artists, their experiences and work could challenge oppressive aspects of society such as sexism, homophobia, and transphobia.



Photos by Amanda Jaffe



Catherine C. Quilman

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Sarah Ann Wesley

Neighborhood:

Borough of West Chester

Catherine researched, wrote, and published a 125-page illustrated booklet, *Walking the East End*. The book, begun more than a decade ago by her change partner, included a walking tour, vintage photographs, early maps, and a history (to be expanded) describing a historic African American neighborhood in West Chester. Through the publication of the book, she hopes that the community will be rightly celebrated as a place of independence — one that began when the community was settled by free black men. The purpose of the booklet was to record the memories of the diminishing number of local residents and to document certain neighborhood landmarks in an area that is changing drastically. Catherine hopes the book and walking tour will draw new attention to this important historical area while also preserving the stories of its longtime residents.

Photos by Sandra Andino

Discipline:

Performance/Literary Arts

Amount:

\$2,500

Change Partner:

Bryan Thao Worra

Neighborhood:

South Philadelphia

Catzie Vilayphonh

Catzie created Laos in the House, an innovative writing and performance workshop, with fellow Lao artists Saymoukda Vongsay and Bryan Thao Worra. It incorporated different storytelling styles, highlighting their shared experiences dealing with their ethnic identity and survival as children of war/refugees. The show promoted and provided an accessible art form via live storytelling among Lao American refugees in Philadelphia. Catzie's ultimate goal was to extend this important and necessary work nationally by performing at the first Lao Writer's Summit in Minneapolis.



Photos by Kay Healy

Che Gossett

Discipline:

Literary Arts

Amount:

\$2,500

Change Partner:

Pascal Emmer

Neighborhood:

West Philadelphia

Che combined literary art and activist history in the form of a zine in order to bring to the foreground narratives of resistance regarding trans and gender-nonconforming people's experience with HIV/AIDS, prison, and criminalization — in direct contrast to a mainstream narrative that was often white and gender-normative. The zine explored the politics of loss and mourning around the HIV/AIDS epidemic that trans people of color in general, and trans women specifically, have survived and the ways in which they have created community and formed networks of support for one another.

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Lonnie Grant

Neighborhood:

West Philadelphia

E. Kairo Miles

Kairo's project was a mixed-media, photography, and installation-based exhibition that gave a detailed look into the experiences of trans people of color. As a transgender queer-identified person of color, Kairo realized that oftentimes their experiences were not included in conversations about trans identity because of their choice not to medically transition. Their project, *Ain't I Man, Ain't I A Woman: Living and Exploring the Intersections of Race, Gender, Sexuality, and Divinity*, chronicled the ways in which gender-variant people of color built frameworks of gender, identity, and culture. Oftentimes these experiences were marginalized and silenced within the world and the queer community. Utilizing the mediums of photography, audio recording, and installation art, Kairo saw this project as an opportunity to provide a forum for both their personal artwork as well as a platform for the community to share in education, personal healing, and growth.



Photos by Genevieve Coutroubis



Ethel Cee

Discipline:

Performance, Media Arts

Amount:

\$2,500

Change Partner:

Saures Benitez

Neighborhood:

South Philadelphia

As a hip-hop artist who has been active in Philadelphia for several years and a recently named Creative Ambassador for the City of Philadelphia, Ethel sought to create a space for artists to use their art as a vehicle to discuss pertinent and important issues within the hip-hop community. Having previously created the event Spread to raise awareness of the issue of HIV/AIDS, she planned to create a new installment of Spread, this time allowing the artists to showcase work that spoke specifically to rising above the violence or oppression in their environment. Each performance was professionally recorded and edited for the purpose of being continuously streamed on the internet for the general public to view after the live performance. This helped to spread an inspiring message about peace and created an atmosphere of social change with regard to how people, specifically youth, treat each other.

Photos by Genevieve Coutroubis

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Shirley Randleman

Neighborhood:

West Philadelphia

Fatimah Lorén

Fatimah worked with the 52nd Street Business Association to revive Miracles on 52nd Street, an intercultural community festival. The four-day event is intended to provide foreign-born and native-born residents with an opportunity to share cultural performances, visual art, music, and food. The festival's goals were to break down barriers among residents of the neighborhood, bring the diverse groups that reside in West Philadelphia together, and attract people from all areas while providing a boost for small business owners of the 52nd Street corridor.



Photos by Kay Healy



Vocal Improvisation by Betty Leacraft (LTA '11, ACG'09) from the Intertwined exhibit.

Discipline:

Visual Arts and
Literary Arts

Amount:

\$2,500

Change Partner:

Irit Reinheimer

Neighborhood:

West Philadelphia

Jenna S. Peters- Golden



A fantastical weaving of vignettes told a tale of a person's path, or perhaps burden, to search for a way to make the world what she wanted it to be. Knitting together themes of loss, discovery, imagination, and the development of political spirituality, this comic encouraged general readers, activists, and artists to grab onto the idea for political visioning and bold creative channels of change.

Photos by Andrea Alsen



Jennifer Baker

Discipline:

Visual Arts, Literary Arts

Amount:

\$2,500

Change Partner:

Stephan Salisbury

Neighborhood:

Northern Liberties

A working artist in Northern Liberties for more than 30 years, Jennifer documented the dramatic transformation of this 19th century working-class neighborhood to a resurgent 21st century enclave of young professionals in the Northern Liberties Project, presentations of paintings, monoprints, and written sketches. Her visual work examined the nature of a changing city, what change actually looked like, and the impact it had on people. She showcased the work in the early summer of 2011 at Projects Gallery in Northern Liberties and at Art 101 in Williamsburg, Brooklyn, a neighborhood that has undergone similar upheavals. Jennifer hopes her project will raise serious questions in the minds of viewers: What happens to people forced from a neighborhood by large economic trends? What constitutes community in a neighborhood sundered by demographics and development? By presenting the work in the neighborhood, as well as scheduling events such as readings and film screenings, she hopes to attract those most affected by these issues: fellow residents.

Photos by Sandra Andino

Discipline:

Performance Art

Amount:

\$2,500

Change Partner:

Lutheran Settlement House

Neighborhood:

Northern Liberties

Keila Cordova

Keila's goal was to bring dance to people surviving with Parkinson's Disease (PD) by creating a local Dance for PD program. Dance for PD was originally created with a partnership between the Mark Morris Dance Group (MMDG) and the Brooklyn Parkinsons Group. Through using the principles learned as a dancer, the program offered people with PD a practice to stimulate mental activity that connected mind to body, to increase spatial awareness, to develop flexibility, and to bring joy. Movements were modified, based on the dancer's ability. During the project launch, instructors went through training in methodology taught by MMDG Dance for PD educators, and then they taught sessions to PD survivors and their caregivers. Due to the great interest, the project was expanded to include additional community partners (including Penn Medicine) to make this program even more accessible to the greater Philadelphia PD community. Keila looks to broaden the concept of the dance community to include the aging and those with varying abilities, believing that dance is for all people and all bodies.

Photos by Genevieve Coutroubis





Laura Deutch

Discipline:

Media Arts

Amount:

\$2,500

Change Partner:

Tookany/Tacony-
Frankford Watershed
Partnership

Neighborhood:

South Philadelphia

Inspired by grassroots organizational and educational models, Laura produced a tour, *Messages in Motion: Securing Communities*, that visited model neighborhoods in diverse communities such as East Mt. Airy and the Oka House of Huntington Park. Laura then worked with four local sites to produce 10 short videos to show how communities were addressing the interconnected issues of physical safety, food safety, and water safety to create safe spaces in their neighborhoods. Laura spent a few weeks observing, participating, and interviewing community members about what security and safety meant to them as well as how they were creating sustainable models of community life. Through the production, distribution, and public presentation of these videos, Laura hopes to build relationships and make connections between groups while starting a dialogue about what it means to have security and create a sustainable future.

Photos by Kay Healy

Discipline:

Visual Arts/Literary Arts

Amount:

\$2,500

Change Partner:

Rana Sindhikara

Neighborhood:

East Kensington

Lorelei Narvaja

Shingledecker



Lorelei documented an oral and photographic history of her Filipino female relatives in the United States — those who immigrated and those who were born here — exploring their experiences assimilating and resisting Western culture, the dichotomy of a traditional or Western life, and the notions of success and beauty. Lorelei produced a bound collection of essays accompanied by photographs that was shared through an exhibit of the photographs and an essay reading.



Photos by Brian Shingledecker



Madhusmita Bora

Discipline:

Performance Art and
Folk Arts

Amount:

\$2,500

Change Partner:

Gobinda Kalita Bayan

Neighborhood:

Germantown

Madhusmita documented sattriya, a 600-year-old dance that originated in the Vaishnavite monasteries of Assam, India. For centuries, sattriya remained inaccessible to women and the world outside. In 2000, the Indian government recognized sattriya as a classical art, and suddenly the dance received tremendous interest. Without record, sattriya faced threats of dilution and identity. With experience as a dancer, writer, and a disciple of a monastery where sattriya thrived for centuries, Madhusmita aimed to be an ambassador for the dance in the Philadelphia area. The project documented the basic grammar of sattriya, which helped in preserving and promoting the dance form at a time when it was undergoing tremendous changes. She used the documentation in workshops, lectures, and performances she led around the Delaware Valley area in which she promoted sattriya and raised awareness about the dance, its history, and the severe erosion facing Majuli, an island where many of the monasteries are based.

Photos by Anup Baruah

Discipline:

Media Arts

Amount:

\$2,500

Change Partner:Philadelphia Jews for a Just
Peace**Neighborhood:**

Southwest Philadelphia

Mendal Polish

As an observant Jew, Mendal felt a deep responsibility to work in solidarity with the cause for Palestinian self-determination. Using video, photography, poetry, and prose, she created three short experimental pieces that acted as video letters to the mainstream Jewish community, exploring why it is critical to stand against Israel's atrocities and resist Zionism. These projects are visually provocative and conceptually dynamic, making critical themes of anti-Zionism from a Jewish perspective more pronounced, and act as an artistic/cultural tool to further the movement. The videos are available as a resource and also were part of a mixed-media performance night in which artists shared work that resists apartheid in Israel. Her goal is to engage with her audience and inspire them to learn more about these issues and challenge themselves to think differently about their position(s).



Photos by Kay Healy

Milena Velis

Discipline:

Media Arts

Amount:

\$2,500

Change Partner:

Mica Root

Neighborhood:

West Philadelphia

Milena produced a series of audio documentary pieces to tell the stories of a cross-section of Philadelphia leaders who were working for grassroots social change. She focused on the personal process of transformation that led individuals to become community leaders and explored the various paths to leaderships emerging from the grassroots level. Through these stories Milena hoped to show that leaders are made, not born, and that by extension everyone has the potential to lead change in their communities. The series was broadcast via Media Mobilizing Project's *Labor Justice Radio*, *On Blast*, and *Tlacuache* programs on WPEB 88.1 FM and on the internet via G-Town Radio.

Discipline:

Visual Arts/Literary Arts

Amount:

\$2,500

Change Partner:

D'Angelo Keyes

Neighborhood:

Germantown

Monique E. Hankerson



Monique produced *A Voice That Bears a Likeness to My Soul*, a photographic and poetic journey that documented the story of 10 homeless LGBTQ youths in Philadelphia. By documenting an often neglected population, she hoped to shed light on homelessness and force people to become advocates of those in need. *Voice* became an art book, in which the words and photographs blended creatively in an effort to express the freedom of spirit possessed by each of Monique's subjects.

Photos by Genevieve Coutroubis

Najee

Discipline:

Crafts/Textiles and
Visual Arts

Amount:

\$2,500

Change Partner:

Ricardo Tull

Neighborhood:

West Philadelphia

Sewing since the age of seven, Najee began a clothing line of one-of-a-kind pieces in 2009. She continued production of this clothing line that resisted institutionalization and challenged society's notion of gender identity. Najee continued to utilize recycled clothing to manufacture uniquely designed and fashionable garments. She believes that her designs have connected with members of the LGBTQ community because people recognize their personal experiences or struggles with being fashion-conscious yet different from the "norm." Her fashion designs will lead to breakthroughs in gender stereotypes in an effort to open doors socially and politically for members of the LGBTQ community.

Discipline:

Visual Arts

Amount:

\$2,500

Change Partner:

The Garage Community and
Youth Center

Neighborhood:

Merestone

Nanci Hersh



Nanci created a collaborative printmaking workshop series with teen mothers from Kennett Square that culminated in an exhibition for the First Friday Art Stroll in Kennett Square. Having worked with young mothers in the capacity of teaching, mentoring, and collaborating on mural projects, she intended to empower and encourage these teens and young women by offering them the possibilities that self-expression and connection to others through art had to offer. Using recycled children's clothing as the print matrix to be inked up and then printed onto paper, these collographic plates and the prints pulled from them served as a vehicle for sharing stories about experiences of responsibility, lost youth, and motherhood. Most importantly, she saw this project as an opportunity to bring together teenage mothers to learn printmaking, share their stories, and to expand how they see themselves individually and collectively as mothers.

Photos by Kay Healy



Niv
iele
Acosta &
paloumpis

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Studio 34

Neighborhood:

West Philadelphia

Niv and iele created and performed a new dance work with a cast of trans-identified performers. They investigated how their individual experiences — regarding race, class, sexual orientation, and other aspects of themselves — informed their choreography and how it was translated to the audience via the finished work. The body of work — group and solo pieces created by Niv and iele in partnership with their cast and accessible to the community via open rehearsals — showed a diversity of thought and perspective, highlighted trans performers, and challenged transphobia and other forms of discrimination, particularly in relation to the contemporary dance world.

Photos by Christy Pessagno

Discipline:

Visual Arts and
Performance Art

Amount:

\$2,500

Change Partner:

Brandywine Workshop

Neighborhood:

West Philadelphia

Nsenga A. Knight



When Nsenga first found out that most of their African American high school students did not know who Malcolm X was, they turned to the work of Spike Lee to teach them about this important historical figure. Using this film as a teaching tool, they were reminded that history must be resurrected in the present for it to be relevant to people's lives. In this vein, *Last Rite*, a performance and print-based work created by Nsenga, reimagined historical events and presented a series of prints connecting Malcolm X's transformative final ritual, his 1964 pilgrimage to Mecca, to his assassination and funeral rites in 1965. *Last Rite* resketched the final events and rituals in Malcom X's life and commemorated the days in which they occurred. The *Last Rite* performance addressed the audience as witness, catalyst, and participant — blurring the lines between spectator space and performance while prompting questions about communal and ethical responsibility.

Photos by Nsenga Knight



Pallabi Chakravorty

Pallabi produced *Celluloid E-motions*, an evening-length dance theater piece that used classical Indian dance, Bollywood dance, and Urdu poetry to explore spiritual, aesthetic, and commodified emotions. This artistic work showcased the power of emotions within an increasingly disembodied global culture, articulating life's challenges within the context of contemporary urban America. Pallabi drew upon elements from her own experiences in India and as part of the South Asian American diaspora to question cultural authenticity and essentialism, challenging hierarchical categories of "classical," "folk," and "commercial" in the discourse about Indian cultural heritage.

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Asian Arts Initiative

Neighborhood:

Lower Merion

Photos by Genevieve Coutroubis

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Joe Small

Neighborhood:

West Philadelphia

Qian Li

Qian showcased a selection of his original compositions, including an interactive, indeterminate composition for full-contact violin and a collaborative work in progress for Indonesian gamelan and Japanese taiko with Western contemporary styling. Qian's goals were to provide a connection between conventionally exclusive communities and to facilitate discussion and challenge stereotypes about different Asian immigrant experiences. Through a Balinese kecak- and movement-based workshop after the discussion, Qian hoped to strengthen alliance among audience members as they integrated the power of shared understanding.



Saida Agostini

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

The Attic Youth Center

Neighborhood:

West Philadelphia

Saida facilitated a 12-session therapeutic mixed arts group. This project, intended to initiate a critical dialogue on the meaning of home and family, engaged and encouraged LGBTQ youth to explore how they have been isolated from and welcomed in their own biological families and communities of origin due to their gender and/or sexual identities, as well as explore how they have created their own "chosen" families. The end of the project culminated in a presentation of their work.

Discipline:

Performance Art

Amount:

\$2,500

Change Partner:

Manfred Fischbeck

Neighborhood:

Wynnewood

Sara Yassky

As a choreographer and dancer, Sara was interested in the forces that shape work and placed a lot of value on the process of creation — the nature of the explorations asked of the performers and the attention to who they are and how they have asked the world to see them. Sara's project began to work toward the development of a choreographic process guided by concepts of queer theory by generating experiments that explored "queer" guidelines of interaction and self-presentation. After looking at broader principles of queer theory that promoted fluidity, openness, and reclamation of the subversive, this investigation employed four Philly dancers and culminated with an open workshop. The performance artists explored "queer(ed) guidelines of the choreographic process and the act of performance." Sara hopes to present the idea that art for social change may not always be recognizable in thematic or narrative configurations, but that the values of socially and politically radical ideas can be the roots of the investigation and application of any performative work.

Photos by JJ Tiziou & Adrian Quintero





Serena LaShawn Reed

Discipline:

Media Arts and
Performance Art

Amount:

\$2,500

Change Partner:

Morenike Olabunmi

Neighborhood:

Francisville

Serena's project focused primarily on documenting the experiences of elder relatives and their kin through audio/photo documentation. Serena traveled from Philadelphia to Loundes County, Ala., to connect with family members who had experienced life in the rural Deep South. Family members had the opportunity to speak firsthand about their unique experiences being black in America; growing up on small farms in the country during the 1930s and '40s; being the children of disenfranchised farmers, first- and second-generation descendants of enslaved peoples; and their relationship with the land to this day. Through this process, Serena created a series of original writings for performance looking loosely at a people's relationship with the land, the impact of urbanization on identity, sustainable practice, and living off the land. The artist's background as an oral history documentarian working in communities, a poet, and an urban farmer made this project a unique opportunity to unite discipline, literacy, and kinship. The pieces were workshopped both down south and locally in Philadelphia to honor ancestral memory and incite awareness for land-based organizing.

Photos by Boone Nguyen & Serena Reed

Discipline:

Performance Art and
Visual Art

Amount:

\$2,500

Change Partner:

Gisela "Nikki" Brake Sillá

Neighborhood:

Kensington

Shannon Murphy

Shannon facilitated two dance-for-healing workshops entitled "Find" for female U.S. veterans of the wars in Iraq and Afghanistan. Find bridged the gap between dance and its audiences and sought to interact and connect with "non-dance" communities. This highly structured workshop has proven that dance can have an impact on individual wellbeing. The workshops were documented and the video was edited into a five- to seven-minute documentary as a chronicle of the actual stories that live within the physical body. Shannon intended for the workshops to affirm that no matter how the body learns beliefs or experiences emotions, we can identify how our bodies respond to those cognitive embodiments, and we can take charge of our own healing. In addition, the women involved had a chance to see their bodies in a new light and connect to a large group of women who could share and relate to each other in a new way through movement.

Photos by Kay Healy





Stephanie “Amma” Young

Discipline:

Crafts/Textiles

Amount:

\$2,500

Change Partner:

Ivan Henderson, The
African American
Museum in Philadelphia

Neighborhood:

Logan

Amma created a series of quilts to commemorate the site of the first presidential mansion of George Washington and the nine enslaved African Americans held on the grounds as servants. The quilts served as backdrops during dance performances by Amma and then were used as teaching tools in workshops about the codes and symbols utilized by early African American quilters. Amma hoped to stimulate pride and passion about the tradition of quilting and impart upon her students the importance of creating stories as testaments of our lives, leaving fingerprints for future generations. The students were ultimately charged with designing their own symbols to be used in future quilts.

Photos by Sandra Andino

Discipline:

Visual Arts/Literary Arts

Amount:

\$2,500

Change Partner:

Timisha Gomez

Neighborhood:

Art Museum

Takeya Trayer

Takeya used visual arts and poetry to document her story as a multi-ethnic, queer, and masculine woman experiencing pregnancy. The end result was artwork that questioned the binary stereotypes that Takeya perceived to exist within the LGBTQ community and society in general. Her goals were to show the work in galleries, at conferences, and online as a step toward eradicating ignorance and discrimination.



Photos by Sandra Andino



Tanji Gilliam

Discipline:

Visual Arts, Literary Arts

Amount:

\$2,500

Change Partner:

Aishah Shahidah
Simmons

Neighborhood:

West Philadelphia

Tanji's project, "do you have any scars?/The Architecture of Violence," was a photography, video, and literary project that gave a voice to women who had been impacted by domestic violence, broadly defined. She saw this act of sharing and speaking out in and of itself as both an act of social change and a catalyst for larger movements coming out of the historic stereotyping of black women's bodies as sexually available and the disciplined silences around rape and other forms of domestic violence. The art exhibition and art catalog/manuscript project investigated the legacy of gender violence in an auto-ethnographic social network of 50 black women friends and family members. Using found and original studio photographs, architectural records and imagery of homes, interviews, survey data, and silent film, this project documented the story of these women and retheorized domestic violence and the domestic space to incorporate different forms of violence that took place within multiple conceptions of home, including one's own body. She hopes that this work will encourage other circles and communities of black women, promote dialogue, and inspire healing.

Photos by Kay Healy

Discipline:

Multi-Disciplinary

Amount:

\$2,500

Change Partner:

Pat Gallagher

Neighborhood:

Westmont

Trish Metzner- Lynch

Trish produced a mosaic mural on the front facade of the Diskin-Gallagher Community Art Center in Tacony. Area residents of all ages created high-relief ceramic tiles and helped install the mural. From concept to implementation, the mosaic was based on a cooperative vision aimed at including as many individuals as possible. Extending beyond the goal of improving the aesthetics of an area lacking public art, the purpose of the project was to engage members of the community with one another and their environment in tangible ways. She hoped that the project would reach people who were searching for an artistic place a common way to belong to something larger than themselves. Through this shared artistic experience, she aimed to emphasize the merits of public art, civic engagement, and intergenerational friendships.



Photos by Mark Garvin



Tristan

Discipline:

Literary Arts

Amount:

\$2,500

Change Partner:

Rick Feely

Neighborhood:

Fishtown

Given that much of what is understood as “transgender” has been identified and defined by people who are not actually trans or has come from trans people in ways that seem to reflect cissexism — the belief that trans people are inferior to nontrans or cisgender people (referring to folks comfortable in the gender they were assigned at birth) — and internalized transphobia, Tristan believes that it is essential that trans people critically rethink what they have been taught about themselves. Tristan wished to write a book that blended scientific knowledge, reflections of their own experiences, and interviews with other trans people who had expressed unconventional and revolutionary ideas about the transgender experience. They hoped to change perceptions and empower both trans and nontrans people through the questioning, deconstruction, and rebuilding of the transgender rubric via the integration of analysis and experiences (as found in words, video, dance, music, etc.) and personal prose. They hoped that this would add great value to our personal and cultural understanding of people who are labeled “transgender.”

Photos by Tristan Gaucher

Discipline:

Performance Art

Amount:

\$2,500

Change Partner:

Spring Garden Senior Center

Neighborhood:

West Philadelphia

Vena Jefferson

Vena recreated dance-theater work paying tribute to the African American artists who performed on the cabaret circuit during the 1930s and 1940s, many of whom were blacklisted from Hollywood and other mainstream platforms because they demanded equal pay and refused to play for segregated audiences. Vena's goals were to engage audiences and create dialogue about pioneering African American artists who used their celebrity and artistic talents as tools for activism and social justice.



Wren Warner

As a gender-nonconforming person in the queer and trans community, Wren has known people affected by the gender stickers on the SEPTA TransPass. As a filmmaker, they feel that it is their duty to use their knowledge and resources to aid efforts to stop gender exclusion and gender policing. For their project, Wren made a short creative documentary about the negative affects of the gender stickers used on the SEPTA TransPass. They interviewed community members and people who have been affected both directly and indirectly by the policy, including trans people from a wide range of race, age, ability, and gender identities as well as SEPTA employees. The goal was to encourage audience members to take action and to influence SEPTA to remove the stickers, in the end creating a safer space for trans and gender-variant people. Wren believed that through focusing on this very specific topic, they could create awareness and education about gender inclusion and visibility in the world.

Discipline:

Media Arts, Visual Arts

Amount:

\$2,500

Change Partner:

RAGE (Riders Against Gender Exclusion)

Neighborhood:

West Philadelphia

Photos by Wren Warner

Discipline:

Visual Arts/Literary Arts

Amount:

\$2,500

Change Partner:

Shantrelle P. Lewis

Neighborhood:

Cheltenham

Yaba Amgborale Blay

Yaba produced *The Other Side of Blackness: A Portrait Documentary*, a self-published creative presentation of photographs, personal narratives, and essays that explored the varied faces of blackness — from the passé blanc Creole from New Orleans to the Puerto Rican Boricua of North Philadelphia. Her hope was that in visually displaying images of a wide variety of people who self-identified as “black,” the book would challenge narrow yet popular notions of what black is and/or what black looks like, moving away from definitions based on visual accessibility. To complement the book, Yaba curated public exhibitions of the photographs featured in the book and hosted community dialogues on issues surrounding skin-color politics.



Photos by Kay Healy



Yinka Orafidiya

Discipline:

Visual Arts

Amount:

\$2,500

Change Partner:

Jennifer D. Martin

Neighborhood:

West Mount Airy

Yinka planned to make hundreds of handmade pottery vessels and decorate their surfaces with thoughts and imagery related to her struggle with depression. She used the pots to construct a large-scale installation that engaged the community. Individually each vessel represented a piece of the puzzle, documenting a small portion of her journey. Collectively the pots formed a personal narrative, creating a symbolic journal of her experiences. For the installation, the pots were bundled together and poised upon the shoulders of a childlike figure that is seemingly supporting the load alone. The purpose was to provide a visual representation of what it feels like to carry the burden of depression by oneself. Yinka hoped that the installation would raise public consciousness of this disease by inciting open dialogue and challenging common social stigmas. Additionally, she hoped to provide a sense of solidarity to others who are battling depression by showing them that they are not alone in their struggle. To close the exhibition, Yinka gave the pots away to the witnessing audience, a symbolic gesture that served to alleviate her burden by eliciting the support of others. She further hoped that this act would be a means of carrying her story to an even larger audience, thereby disseminating her message well beyond the time and space of the original exhibition.

Photos by Kay Healy

Discipline:

Media Arts

Amount:

\$2,500

Change Partner:

Prometheus Radio
Project

Neighborhood:

West Philadelphia

Yowei Shaw

Yowei taught a series of youth radio workshops to provide high school students with the tools and training to produce first-person radio essays that explored the root causes, consequences, and possible solutions to school bullying and bias-based violence. The project sought to answer difficult questions about racism, immigration, and the urban public educational system, and to shed light on the impact school violence has on victims, aggressors, friends, and families. Yowei's goal for the project was that these radio stories, produced by youth, for youth, would promote intercultural dialogue and understanding on an issue that affected students across the city. The completed radio essays were distributed through radio stations, podcasts, and a live listening session in which the students facilitated conversations about the issues raised in the stories and the production process.

Photos by Sandra Andino



Zaye Tete

Discipline:

Folk Arts

Amount:

\$2,500

Change Partner:

Echo of Liberian Culture

Neighborhood:

Southwest Philadelphia

Zaye is a mother, a traditional folk singer from Liberia, a songwriter, and a performer. Performing for the Liberian community since she was a child, she felt a responsibility to help youth find good paths in the lives that they were building here. To do this, she created a Liberian performing ensemble for young people to keep Liberian music vital for the next generation and to teach them the values of peace and respect. Her goal was to give children the chance to know where they came from, to know and own their heritage, and to be able to use their voices through song to speak out about what is right and wrong. She taught songs that she has written that call out wrongs such as the problems of tribalism and old hurts, and the abuse and mistreatment of elders and children. Furthermore, Zaye saw her project as an opportunity to unite Liberian musicians and performers here in the region to have their voices heard and to make opportunities for the next generation.

2010 Art and Change Panelists

Carolyn Chernoff

Carolyn is a performer, conceptual artist, researcher, and teacher. The co-founder of the Girls' DJ Collective (www.girlsdj.com), she is particularly interested in community-based art and cultural work that highlights voices of difference, resistance, and hope. She has performed internationally as the "punk band" the MF Clash, and has performed and collaborated extensively with grassroots and underground arts and culture organizations in the Philadelphia area.

Leeroy Kun Young Kang

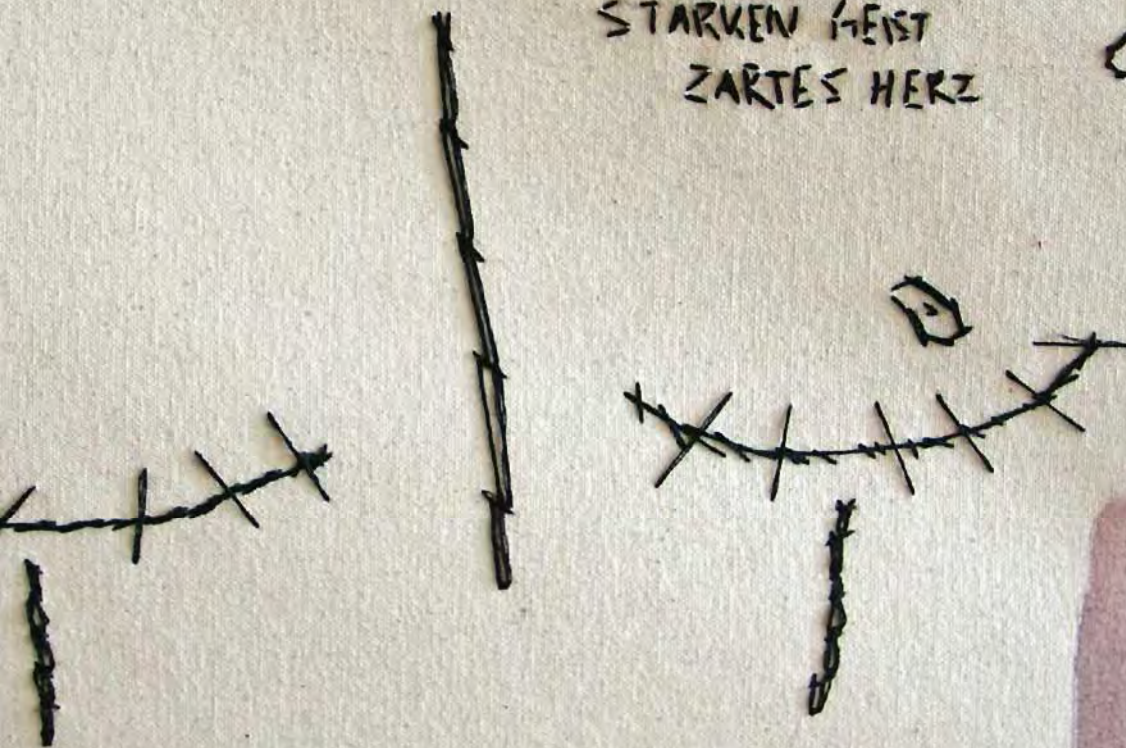
Leeroy is a queer and trans second-generation Korean American artist and activist who believes in the transformative and integral role of art and cultural work within a holistic vision of social change. Originally born and raised in Southern California, Leeroy received his B.A. in studio art at the University of California, Santa Barbara. Leeroy has had the privilege of working with several social justice and arts-based organizations, including Youth Media Institute; the Queer People of Color Liberation Project; the Northwest Network of Bisexual, Trans, Lesbian and Gay Survivors of Abuse; and the Wing Luke Asian Museum. He is also very proud to have been a part of forming Sahngnoksoo, a social justice-based organization of Koreans and Korean Americans, as he has served on its steering committee since its inception. Currently he is working as the development and operations assistant at Asian Arts Initiative, serves as an arts educator at the Mural Arts Program, and is studying graphic and web design at the University of the Arts.

Theresa Shockley

Theresa is an artist-turned-arts administrator, currently serving as the executive director of the Community Education Center in West Philadelphia, where she curates and manages the New Edge Artists Service Program and Performance Series, a widely acclaimed program that nurtures the careers of emerging dance and theater artists. She is an alumnus of the Ohio State University Dance Department with over 30 years of experience as a performer, educator, and arts administrator. Theresa is a founding member and 10-year veteran of the renowned dance theater company Urban Bush Women, a multi-disciplinary company known for its performance works that bring stories of the African diaspora to the stage and for their work with community empowerment.



STARKE GEIST
ZARTES HERZ



They Call It a Whipped Chain by Wolfie E. Rawk
(ACG '09), from the Intertwined exhibit.



The Transformation Award provides unrestricted annual awards of \$15,000 to women and trans artists living in the Delaware Valley region who create art for social change and have done so for the past five years or more, demonstrating a commitment to social change work.

This award is distributed once per year.

In 2010, \$135,000 was awarded to nine women and trans artists out of 36 finalists and 70 first-stage applicants.



Beth Nixon



Discipline:

Multi-Disciplinary

Neighborhood:

West Philadelphia

Beth is the human behind Ramshackle Enterprises. She's an interdisciplinary artist who writes, builds, directs, and performs puppet/clown shows. She aims to create relevant, accessible theater for and with audiences of all ages, trusting art as a vital vehicle for inquiry and experimentation. Beth sees the shows that she creates and facilitates as a means of grassroots organizing, grounded in her belief in the necessity of independent media outlets as a means of expression for everyday people — producing culture rather than simply consuming stories about who we are and what's important. Beth is committed to developing herself as an ally to the communities that she works with, often utilizing her "outsiderness" to question and provoke what an "insider" might overlook. She uses humor, absurdist situations, and her own personal questions, struggles, doubts, and realizations as a way to connect audiences with issues of social change. Beth is a co-conspirator of Philly's Puppet UpRising and has created many shows, both tiny and giant, exploring a wide variety of topics including sloths and anti-racism, baleen whales, capitalism and ATMs, anteaters, identity theft, pay phones, elections, pterodactyls, pregnancy, eyeballs, and disaster. In 2008, Beth received an Independence Foundation fellowship to fund the creation of *Mite We?*, a large-scale puppet play that examined dust mites, termites, symbiosis, and her family's participation in both the white flight and the gentrification of West Philadelphia. She has performed her work at the Andorra International Festival of Women Clowns in the Pyrenees Mountains as well as in living rooms, parking lots, and stages locally and up and down the East Coast. Beth frequently teaches at schools and senior, community, mental health, and addiction recovery centers. In addition to puppetry, Beth's workshops focus on the creation of masks, piñatas, mobiles, magical lands, or collaborative relationships. Beth mostly uses cardboard, science, and the imagination to navigate and survive. Please visit ramshackleenterprises.net.

Photos by Larry Ripple,
Jesse Brown & Dan Plehal

Catzie Vilayphonh

Catzie is a Lao American writer, spoken word poet, and performance artist. She uses her work to inspire other Asian Americans, particularly Lao Americans, to embrace the arts and find new ways of preserving and documenting cultural heritage. As a member of a community marked by trauma and war, Catzie is especially interested in examining how one begins a process of remembering what others try to forget and how first and second generations can connect with a country to which they can no longer return. Catzie's poetry confronts racial stereotypes, analyzes the notions of racist love versus racist hate, and exposes the racial sexualization related to the trafficking of women and children from Asia. Her art also addresses issues such as generational divides within refugee-immigrant communities, the complications of language barriers, and being a member of an "unpopular" ethnicity. As a member of the decade-old spoken word duo Yellow Rage, with partner Michelle Myers, Catzie has performed on HBO's *Def Poetry Jam*, at the Asian Pacific Islander American Spoken Word Summit, and alongside artists such as Ursula Rucker, Pharoahe Monch, Bao Phi, and I Was Born With Two Tongues, amongst others. Yellow Rage received the Artist & Performance In Action Fellowship from Asian Arts Initiative, which helped fund their second CD, *Handle With Care, Volume 2*. In August 2010, Catzie led the organization of the first Lao American Writers Summit in Minneapolis, which brought together established and emerging Lao American poets, authors, and playwrights. Locally, she facilitates writing and performing workshops for youth and regularly hosts and guest-produces the monthly open mic series Family Style at the Asian Arts Initiative. Catzie believes that by sharing what has been lost or learned in the process of emigration and assimilation, one can retell their own folktales, rewriting history along the way. She sees her art as contributing to this process, ultimately preserving and extending the legacy of Lao Americans.

**Discipline:**

Performance &
Literary Arts

Neighborhood:

South Philadelphia

Photos by Kay Healy



Cindy L. Burstein



Discipline:

Media Arts

Neighborhood:

Port Richmond

Cindy is a documentary filmmaker who uses her work to incite dialogue, organize communities, and inspire political action. Her work as a community organizer in Kensington formed the basis for her artistic practice, combining filmmaking with public participation opportunities as a tool for civic engagement. She is particularly interested in documenting how relationship building can heal social fractures and overcome divides. Cindy's latest project, *Concrete, Steel & Paint* (2009), chronicles the process of a group of incarcerated men collaborating with victims of crime to create a mural about healing. Other films include *Passionate Voices* (2004), a documentary and dialogue project exploring the American Jewish perspective of the Israeli-Palestinian conflict, and *Paths to Peace* (2002), featuring Arab and Jewish youth leaders addressing civil rights in Israel to foster cross-cultural relations. Beyond the content of her films, Cindy sees the possibilities for social change in their exhibition and distribution. She seeks out public group screenings to create a sense of community and shared responsibility, to encourage individuals to consider their role in affecting change, and to foster a constructive dialogue process, engaging the audience in active reflection. Cindy is passionate about using film to galvanize and engage audiences and in the process remind people that we are members of a common community and that the task of change is up to all of us.

Photos by Kay Healy

Deborah Caiola

Deborah is a painter and teaching artist. She is inspired to create art around the human condition, by challenging oppression and mainstream beliefs, listening with compassion, and building community. The forms that her work has taken have been in interview-based portraiture and images of birds imbued with anthropomorphic ideas and concepts. Her Portrait of a Generation series is aimed at giving voice and visibility to 11 women who came of age before American women's rights became mainstream. Portraits in Emotion is a project Deborah facilitated whereby 11 artists whose lives have been touched by mental illness came together for 30 hours of interviews about art, mental illness, stigmas, and spirituality. During the interviews, the participants drew portraits of each other and themselves, resulting in a group exhibition in Philadelphia and New York. She is currently working on a third interview-based portrait project about faith and feminism. Deborah has collaborated with the Trans-gression Artists' Collective, William Way Community Center, and Oasis Arts and Education. Ultimately, Deborah's intention is to fill her work with empathy and compassion so that the viewers may find empathy and compassion for others and, most importantly, for themselves.



Discipline:
Visual Arts

Neighborhood:
South Philadelphia

Photos by Kay Healy



Fatimah Lorén

Discipline:

Multi-Disciplinary

Neighborhood:

West Philadelphia

Fatimah is a multi-disciplinary artist who uses singing, songwriting, sacred chanting, poetry, creative movement, theater, and storytelling to support the development, education, and visibility of emerging communities engaged across difference. As a formerly poor queer woman of African descent, her works address topics of poverty and hunger, childhood loss and survival, sacred revelation, and movement building. Her art is rooted in intercultural organizing and queer empowerment and often utilizes aspects of peer counseling and other group healing processes in both the development of her work and performance. Her piece *ReUnion* is a multimedia journey in which eleven artists of color addressed childhood trauma, forgiveness, and broader issues of drug addiction and mental health using animation, painting, music, theater, and poetry. Other works include "Ebonics," a poem addressing the ways that black people have been shamed and silenced, and "We Who Hunger," a poem about the haunting realities of food-based oppression. As much of Fatimah's art is centered around international community bridge building, she has taken her work to local queer and social justice organizations across Africa, Europe, and Asia. She sees it as profoundly important to offer her particular narrative as a means to unlock universal principles of love, freedom, and connection.

Photos by Kay Healy

Frances McElroy

Frances is a documentary filmmaker who uses her art to give voice to those whose lives reflect social justice concerns. Her work consists of telling the personal stories of individuals and organizations that stimulate recognition of shared problems, increased understanding, and action. As a filmmaker with nearly 25 years of experience, she is also a mentor, encouraging young filmmakers to create work with a social purpose. Her two most recent projects are *Making Waves*, a film exploring ways to increase racial diversity in the historically white sport of rowing, and *Mirror Dance*, a story of twin sisters whose art of ballet sustained them during a 40-year estrangement following the Cuban Revolution. Previous work includes *An Angel in the Village*, a documentary about Lily Yeh's activist work with youth in North Philadelphia, and *Our Food Our Future*, which looks at community-based food programs working to solve hunger and food insecurity. Beyond the content of her films, Frances sees opportunity for social change in their exhibition and distribution. Her films are aimed at public, noncommercial, free television, creating the opportunity for those who may not otherwise be inspired or challenged by its subject matter to see her work. She also makes her films available to educational, cultural, community, and advocacy groups to stimulate dialogue and motivate change. Frances is committed to representing subjects through personal, unfiltered representation and approaching their stories with conscience and compassion.



Discipline:

Media Arts

Neighborhood:

Narberth

Photos by James Wasserman



Marta Sanchez



Discipline:

Folk Art & Visual Arts

Neighborhood:

Mount Airy

Marta is a visual artist and folklorist who is inspired to keep Mexican art forms alive and socially relevant and to use her art to facilitate reflection on social issues. Her primary mediums are oil paint and printmaking. She often works within the *retablo* format, a Mexican traditional process incorporating narrative paintings on tin, integrating poetry or other text into her pieces. Her art reveals experiences shared by many Chicanos — displacement in a land where their ancestors lived for centuries; spirituality that is rooted in Christianity and indigenous traditions; and experiences of birth, work, family, love, and death. Her materials include scrap metal, tinplate, wood, and even eggshells, reflecting the ingenuity of the Chicano/a artist who needs to make art despite socioeconomic barriers. Another aspect of Marta’s art for social change is teaching and mentoring youth. She has worked extensively with the Philadelphia public and private school systems as well as college students and sees great opportunity in sharing her traditional art forms to promote self-confidence and the sense of possibility amongst Latino and non-Latino youth alike. Her work includes *The Horizon*, a painting symbolically depicting a bridge that she used to cross to get beyond the train yards she grew up near in San Antonio, *Precious Cargo*, a reflection on immigrants who have come to America out of survival rather than pursuit of success, and *Retablo for Marina and Celina*, which celebrates two young contemporary Chicana twins who have become great paleontologists. Marta sees opportunity for social change in the process of developing her work as well as its completion. She is interested in allowing space for serendipity, as she sees art as not always about control but about letting a piece come together and evolve.

Photos by Mary Muniz

Mary DeWitt

For over 20 years, Mary has painted and recorded a select group of women who are serving life sentences without parole in Pennsylvania prisons. Mary believes that they have not only suffered legal abuse but are among the most hidden and misunderstood people in our society. In a new body of work, Mary will continue to document several of the life-sentenced women who train puppies to be service animals for people with disabilities. She will also interview and paint former prisoners and people who have experienced dogs as weapons. These stories will culminate in a documentary about pardoning, abuse, and rehabilitation. Her practice consists of taking digital photographs during the development of her painted portraits, putting the photos together in motion picture format, and accompanying them with the voices of her subjects. Text narrative is often included in these videos, giving the viewer deeper insight into each person's experience. The result is a dynamic and engaging portrait video that accomplishes more than the static, finished paintings alone can do.



Discipline:

Visual Arts & Media Arts

Neighborhood:

Media

Photos by Genevieve Coutroubis



Ra'sheeda Bey



Discipline:

Crafts and Textiles &
Folk Art

Neighborhood:

Germantown

Ra'sheeda is a self-described "old timey" quilt and doll maker historian who uses her art to teach her community about the history, culture, folkways, and traditions of their ancestral past, as well as provide knowledge on the inconspicuous roles that these art forms played in the African American experience. Her art reflects 35 years of investigation into the ways that these forms served Americans, from using quilts as a secret code during the Underground Railroad to using dolls to transport medical supplies over enemy lines during the Revolutionary War. She learned quilting and doll making from her mother, grandmother, and great aunts as a child and has been creating ever since. Her art has taken her to universities, nursing homes, schools, community centers, and churches, instructing hundreds of individuals in diverse intergenerational workshops. She sees her classes as not only offering an opportunity to pass along important art forms, but also to share stories, build connections, and strengthen bonds. Ra'sheeda has been conducting Saturday quilt- and doll-making classes at Imhotep Charter High School, a staple in her community for the past 10 years. She presented her signature grassroots family doll to Congresswoman Maxine Waters at the 25th anniversary of Bebash, one of the nation's oldest African American HIV/AIDS organizations. Ra'sheeda also created the 30th anniversary story quilt for Odunde, one the largest and most longstanding African American street festivals, as well as the first African American heirloom doll, which is specifically designed to be passed down from generation to generation. She is currently involved in the creation of a quilt that will be hung at the President's House in Philadelphia, illuminating the history of the nine enslaved African Americans who were owned by George Washington.

Photo by tiona m.



Birmingham 60s Baby by Serena Reed (ACG'10, '05)



2010 Transformation Award Panelists

Amalia Deloney

Amalia is the media action grassroots network coordinator for the Center for Media Justice. She is a Guatemala-born activist, cultural worker, and former senior fellow with the Main Street Project. In the Minneapolis area where she is based, Amalia is a board member of the Headwaters Foundation for Justice and a longtime member of the Social Change Fund Grants Committee of the Headwaters Foundation. Nationally, Amalia is a board member of the Indigenous Women's Network, Progressive Majority's Racial Justice Advisory, and the Media Democracy Coalition. Additionally, she serves as a field representative for the American Indian Treaty Council and has participated in U.N. meetings such as the Working Group on Indigenous Populations and the Permanent Forum on Indigenous Issues. For the past two years, she has been on the steering committee for the Midwest Social Forum, and was a member of the Indigenous Advisory Committee for the 2006 U.S. Social Forum.

Germaine Ingram (LTA '08)

Germaine is a tap dancer and vocal improviser. Her teacher, mentor, and performance partner for more than 25 years was legendary Philadelphia hooper LaVaughn Robinson (1927-2008). In addition to her work with Robinson, she has created choreography for national tap companies, performed as a solo artist, and collaborated and performed with noted jazz composers, including Tyrone Brown, Odean Pope, Dave Burrell, and Bobby Zankel. She collaborated with Tyrone Brown to develop two music/dance suites interpreting the writings of literary icon John A. Williams. And she was featured on *A Sky With More Stars*, a CD of compositions by Brown and composer/violinist John Blake illuminating the writings and speeches of Frederick Douglass. She is currently developing a multimedia performance piece with composer/instrumentalist Bobby Zankel and visual artist John Dowell reflecting on the practice of slavery at the President's House — the nation's first White House — during the tenure of President George Washington. She studies vocal improvisation intensively and has performed with noted performance/teaching artist Rhiannon. Ingram's work has been supported by numerous foundations and governmental arts funders, including the National Endowment for the Arts, the Pennsylvania Council on the Arts, the

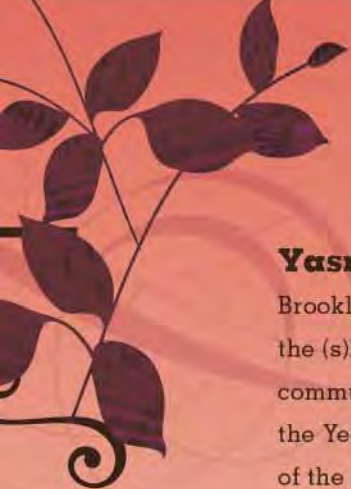
Independence Foundation, Leeway Foundation, and the Pew Center for Arts and Heritage through Dance Advances. A former civil rights and trial lawyer, law professor, and school district executive officer, she serves on several boards of nonprofit organizations dedicated to education reform and supporting arts, culture, and arts education.

Kelly Zen-Yie Tsai

Kelly is a Chicago-born, Brooklyn-based Chinese Taiwanese American spoken word poet who has performed at over 400 venues worldwide, including three seasons of *Russell Simmons' Presents Def Poetry* on HBO. Winner of a 2007 Urban Artist Initiative NYC Award, she was profiled in *Idealist* in NYC's "Top 40 New Yorkers Who Make Positive Social Change" in 2008, *AngryAsianMan.com's* "30 Most Influential Asian Americans Under 30" in 2009, and HBO's documentary *East of Main Street: Asians Aloud* in 2010. Her formative experiences as a community organizer, domestic violence counselor, and youth worker ground her commitment to the arts as a means for social change.

kt shorb

k. terumi (kt) shorb is a multi-disciplinary artist who grew up in Massachusetts, rural Japan, and Tokyo. She holds a bachelor's degree in music composition from Oberlin College Conservatory and an M.A. in radio-television-film from University of Texas at Austin. She is trained in the Suzuki acting method and viewpoints with Anne Bogart and the SITI Company as well as with Simon Woods of Zen Zen Zo (Brisbane, Australia). She has trained in pedagogy and theater of the oppressed with Julian Boal and Bárbara Santos. shorb is the founder and artistic director of the Generic Ensemble Company, a troupe that foregrounds marginal bodies in collaborative, ensemble-based work. She was a root/founding member of Stamp Lab: A Performance Group. Stamp Lab received the 2008 ArtSpark Festival Theater Prize for *HUSH*, for which shorb was an actor, co-writer, and songwriter. Stamp Lab also received a FronteraFest 2009 "Best of Fest-Short Fringe" award for *T.A.G.*, for which shorb was a co-writer and actor. As a director, shorb facilitates physical virtuosity and intensity. Directing credits include: *Eagle Woman Poems*, *Stuck on Gee-Dot* (2010), the performance installation *Piri!* (2009), and *by a quiet sea* (2009). shorb recently premiered her solo performance ritual about cancer, *Una Corda*, for which she has received funding from the City of Austin and artist residencies with Alma de Mujer Center for Social Justice, Co-Lab Austin, and the University of Chicago. Other performance credits include Count Thurzo in *Vampyress* (2010), chorus member in *Remember El Alma* (2010), Sadako in *Relativity* (2009), Flash Gorgeous in *The Majestic* (2009), Nina in *T.A.G.* (2009), Claude/Ventriloquist in *HUSH* (2008), Donnie in *Beaver Scores* (2008), Reverend in *Why Koreans Don't Hug* (2008), instructional videos produced by the Insight Learning Foundation and Demand Media, Kings 'N' Things drag king performance, and her solo show *of chicks, dicks, and chinks* (2005).



Yasmin Hernandez

Brooklyn-born Puerto Rican painter and installation artist Yasmin Hernandez reveals and celebrates the (s)heroes of hidden histories. Her work is rooted in the legacies and struggles of marginalized communities. Daring to comment on topics that few others touch upon, she received an Artist/Activist of the Year award in 2006 from the New York City-based organization Art for Change. She is also a recipient of the Ramón Feliciano Social Justice Prize from the Center for Puerto Rican Studies at Hunter College CUNY and a Mujeres Destacadas/Outstanding Latinas Award by New York-based Spanish-language newspaper, *El Diario/La Prensa*. Yasmin attended the LaGuardia High School of the Arts in Manhattan and earned a B.F.A in painting from Cornell University. Her painting series *Realidades de Quisqueya*, created with a grant from the Cornell Council for the Arts, has been on permanent exhibit at the Cornell Latino Studies Program Offices since 1997. In 2008 she completed a mural celebrating revolutionary leaders of women and queer communities for the Edmonia Lewis Center for Women and Transgender people at Oberlin College in Ohio and a five-panel painting series documenting 40 years of student activism for the Intercultural Resource Center at Columbia University. Her recent solo exhibit *Facing Freedom* hosted a selection of her political portraits of the past decade at the Lorenzo Homar Gallery of Taller Puertorriqueño in Philadelphia. A firm believer that art is an empowering vehicle, Yasmin has developed community education initiatives on themes of art and liberation. She continues to lecture on college campuses and has worked as an artist educator with the Studio Museum in Harlem and as an education consultant with El Museo del Barrio.

Anasa Troutman (Facilitator)

As an artist, producer, cultural strategist, and philanthropist, Anasa Troutman powerfully accesses the nexus of creativity, spirituality, and strategic thinking for personal, community, and global evolution into loving community. Currently a senior fellow at the Movement Strategy Center, Anasa is, in partnership with several national arts and organizing institutions, developing a body of work designed to explore and engage the intersections of art, culture, and transformation. Based in Atlanta, Anasa began her career as a producer working with artists like India.Arie, Jiva, and Donnie who were learning to use their music to make the world a better place. Anasa has spent the years since working with artists and organizations honing and expanding her craft to intensify the strategic impact of creative practice on social and political realities. Anasa's work has been vast and varied, working locally, regionally, and nationally with organizations like the National Hip Hop Political Convention, Institute for Policy Studies, Dennis Kucinich for President, the Young People's Project, Progressive Majority, the Campaign for America's Future, and the historic Highlander Center. In addition to her current work at the Movement Strategy, Anasa is also engaged in her own creative practice developing a collection of songs, "bounty," and a multimedia installation series, "art is change."



2010 Leeway Staff

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Executive Director

Sham-e-Ali al-Jamil

Program Director

Maori Karmael Holmes

Communications Director

Hope Steinman-Iacullo

Program Assistant

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Virginia P. Sikes, Esq.

*term ended August 2010

2010 Community Partners



Leeway partners with organizations in the Delaware Valley region to help extend our connections to diverse communities; create a wide range of programming including exhibits, panels, workshops, and screenings; and help raise awareness of our grant programs and the powerful intersections of art and social change.

The Attic Youth Center

255 S. 16th Street
Philadelphia, PA 19102
(215) 545-4331 Phone
(215) 545-5774 Fax
www.atticyouthcenter.org

The Attic Youth Center creates opportunities for lesbian, gay, bisexual, transgender, and questioning LGBTQ youth to develop into healthy, independent, civic-minded adults within a safe and supportive community, and promotes the acceptance of LGBTQ youth in society.

Bread & Roses Community Fund

1315 Walnut Street, Suite 1300
Philadelphia, PA 19107
(215) 731-1107 Phone
(215) 731-0453 Fax
www.breadrosesfund.org

Bread & Roses is a unique gathering of activists committed to supporting social justice by raising and distributing funds. A public foundation, Bread & Roses has distributed over \$9 million to groups working for access to health care; economic justice; a clean, safe environment; civil and human rights; peace; and other social justice issues. In addition, Bread & Roses provides services, like technical assistance and leadership development, to grantees and donors.



Community Education Center/CEC

3500 Lancaster Avenue
Philadelphia, PA 19104
(251) 387-1911 Phone
www.cecarts.org

The Community Education Center is a nonprofit performing arts center and artists' incubator space. The Center is known and respected by artists and audiences alike for its support of the local arts community and its presentations of outstanding dance and performance. The Center also offers the community opportunities to explore their creativity through classes in the performing arts.

Painted Bride Art Center

230 Vine Street
Philadelphia, PA 19106
(215) 925-9914 Phone
www.paintedbride.org

The Painted Bride Art Center collaborates with emerging and established artists to create, produce and present innovative work that affirms the intrinsic value of all cultures and celebrates the transformative power of the arts. Through performances and exhibitions, education and outreach, the Bride creates a forum for engagement centered on contemporary social issues.

Philadelphia Folklore Project

735 S. 50th Street
Philadelphia, PA 19143
(215) 726-1106 Phone
(215) 726-6250 Fax
www.folkloreproject.org

The Philadelphia Folklore Project is committed to paying attention to the

experiences and traditions of “ordinary” people. Its focus is to build critical folk cultural knowledge, sustain vital and diverse living cultural heritage in communities in the Philadelphia region, and create equitable processes and practices for nurturing local grassroots arts and humanities.

Samuel S. Fleisher Art Memorial

719 Catharine Street
Philadelphia, PA 19147
(215) 922-3456
www.fleisher.org

The Fleisher Art Memorial was born from a tradition of social and cultural activism dating back to 1898. The Memorial strives toward the goal that art be accessible to all, and offers tuition-free art instruction to children and adults of diverse cultural and economic backgrounds. Through its mission, the Memorial promotes the presence of different creative and cultural experiences that take place in one common city.

Taller Puertorriqueño

2721 N. 5th Street
Philadelphia, PA 19133
(215) 426-3311 Phone
(215) 426-5682 Fax
www.tallerpr.org

Latino artists and activists in the North Kensington area of Philadelphia founded Taller Puertorriqueño in 1974. Discouraged by the absence of outlets for barrio youth desperate to channel their artistic talents, Taller’s founders created a community-based graphic arts workshop to provide cultural training alternatives to local youth. For more than three decades, Taller has continued to be a vital resource for progress in the barrio and the region. It is now nationally recognized as a model organization that uses the arts as a vehicle for social change.



Outreach and Workshops

February 1 & February 22

Tax Workshops

Walter Moyer of The Bottom Line Financial Services explained the impact of grants and awards on taxable income to recipients of Leeway grants and awards.

February 24

Applicant Support Session

(LGBT Center at the University of Pennsylvania)

March 26

Screenprinting Workshop

In conjunction with the Shouts From the Wall exhibit, artist Favianna Rodriguez facilitated a free print workshop.

(Basekamp)

April 23

Applicant Support Session

(The Attic Youth Center)

May 20

Doin' It on the Road

The National Performance Network facilitated this workshop for touring artists. Co-presented with Asian Arts Initiative.

(Asian Arts Initiative)

August 13

Summer Open House

October 21

Fiber Workshop

In conjunction with the Intertwined exhibit, artists Kathryn Pannepacker and Wolfie E. Rawk facilitated a free weaving workshop.

December 14

The Ultimate Fundraising Academy

Panel of social justice leaders was co-presented with Bread & Roses Community Fund.

Artist Talks

March 27 & May 14

Artist Talk – *Shouts From the Wall*

October 7

Artist Talk – *See Change: Photographs from the Leeway Foundation*

(Philadelphia Foundation)

October 21 & November 7

Artist Talk – *Intertwined*

Film Screenings

January 12 & January 13

The Vision of Julie Dash

Co-presented with Scribe Video Center.

(International House & Scribe Video Center)

March 17

Change In Motion 2010

Annual film/video showcase featuring Sara Zia Ebrahimi.

(The Rotunda)

August 7

Women's Empowerment Summer Film Fest

Mini film festival co-presented with ITVS Community Cinema and WHYY, in partnership with the Coalition of Labor Union Women, the Welcoming Center for New Pennsylvanians, and the Women's Medical Fund.



Panel Discussions

January 12

The Vision of Julie Dash

Panelists included Julie Dash, Ursula Rucker (ACG '08, LTA '08), Dyana Williams, Dr. Gwendolyn Dubois Shaw, and Jacquie Jones.

(Painted Bride Art Center)

June 14

Indie Music Panel

Panelists included Rucyl Mills, Ryat, and Sarah White.

Master Classes

January 10

Music Video Directing Master Class

Co-presented by Black Lily Film & Music Festival. Featured filmmakers Roni Nicole Henderson, Nzinga Kadalie Kemp, and Tchaiko Omawale.

January 13

Writing, Producing and Keeping the Faith with Julie Dash

Co-presented by Scribe Video Center.

(Scribe Video Center)

April 24

Vocal Master Class

Co-presented by Black Lily Film & Music Festival. Featured vocalist Navasha Daya of Fertile Ground.

December 2

Marginal Bodies: A Performance Practicum

Co-presented with William Way Community Center. Featured performance artist kt shorb.

(William Way Community Center)

Performances

February 22

Leeway Live

Annual reading co-presented by Kelly Writers House at the University of Pennsylvania. Featured 2009 grantees and awardees Bahamadia (LTA '09), Elizabeth Castiglione (ACG '09), and Jax Peters Lowell (LTA '09).

Hosted by WXPN on-air personality Michaela Majoun.

(Kelly Writers House, University of Pennsylvania)

November 14

Vernacular Motions

Co-presented with the CEC. Featured dance performances by Amma Young (ACG '10, '08, '06),

iele paloumpis (ACG '10), Jaye Allison (ACG '09, '07, '05), Niv Acosta (ACG '10), and Viji Rao (ACG '08).

(Community Education Center)

Exhibits

March 25 - June 25

Shouts From the Wall

Featuring Favianna Rodriguez, Jesus Barraza, Melanie Cervantes, Beth Pulcinella (LTA '09, ACG '08), and bex* (LTA '09).

April 28 - October 20

See Change: Photographs from the Leeway Foundation

Featuring Ahdanah (ACG '09, WOO '04), Beverly Collins-Roberts (LTA '09, ACG '09, '07), Clarissa Sligh (ACG '06),

Genevieve Coutroubis (WOO '02), Lauren Griffin (LTA '07, ACG '05), Lovella Calica (LTA '09, ACG '07, '06), Ruth Naomi Floyd (LTA '06, WOO '03), and Sandra Andino (ACG '05). Presented in partnership with The Philadelphia Foundation.

(Community Art Gallery, The Philadelphia Foundation)

October 2 - December 16

Intertwined

Featuring Betty Leacraft (ACG '09, WOO '99), Christina E. Johnson (LTA '07), Kathryn Pannepacker (WOO '04), Toni Kersey (ACG '07), and Wolfie E. Rawk (ACG '09). Presented in conjunction with Philadelphia Open Studio Tours.



Previous Recipients

2009

A.M. Weaver
Abby Longo
Adrienne Kenton
Ahdanah
Aisha Goss
Amatus
Angela V. Harvey
Bahamadia
Barbara Ann Grant
Beth
Betty Leacraft
Beverly Collins-
Roberts
bex*
Brenda Dixon Gottschild
Celestine Wilson Hughes
Charlene Arcila
Charlotte Ford
Deborah Rudman
Dina Dashiell
Dina Khouri
Elizabeth Castiglione
Erica Vanstone
Eva Agbada
Gavin Outlaw
Geri Allen
Heidi Saman
Indah Nuritasari

Irma Gardner-
Hammond
Janet Goldwater &
Barbara Attie
Janice "Jawara" Bishop
Jax Peters Lowell
Jaye Allison
Jennifer Turnbull
Jeri Lynne Johnson
Jesse White
Joan May T. Cordova &
Kathy Shimizu
Joann Frasier Dasent
Julia Galetti
Leo T. Watts
Lisa Jo Epstein
Lisa Kraus
Lois Fernandez
Lovella Calica
Lynn Levin
Madhusmita Bora
Marie Alarcón
Marilyn Kai Jewett
Mary DeWitt
Molik Michal Harvey
Morgan Rich
Najee
Nora Hiriart Litz
Phelena Jean
Rebecca Davis

Rhashidah Perry-
Jones
Rick Feely
River Huston
Sandra Andino
Sara Zia Ebrahimi
Sarah Lowry
Sekai
Selina Carrera
Shawn Hunter
Sky
Stacey Robinson
Susan Collins
Suzanne Povse
Tatiana Bacchus &
Cymande Lewis
Tessa Micaela
Tina Smith-Brown
tiona.m.
Victorious and Krazzy K
Wolfie E. Rawk
Yowei Shaw

2008

Allison Harris
Ama Schley and
Payin Schley
Amanda Whittenberger
Amma Young


Ann Marie Kirk
Ava Blitz
Beth Pulcinella
Betsy Z. Casañas
Beverly Dale
Carol Finkle
Charing A. Ball
Charlotte Ford
Deborah Caiola
Denise DiJoseph
Desi Burnette
Desi P. Shelton-Seck
Dorothy Goins
Elba Hevia y Vaca
Emiko Sugiyama
Erika Almiron
Erika Mijlin & Julie
Goldstein
Erin Howley
Gage Johnston
Germaine Ingram
Gwynne B. Sigel
Iya Sangolade
Jodi Netzer
Julia Katz
Julianne Bernstein
Theodoropulos
Kara LaFleur
Karen Lefebvre-Christou
Kathy Padilla
Kay Healy
Keiko Miyamori
Kimberly E. Rollins
Kinyozi-Yvette Smalls
Leo T. Watts

Maggie Von Vogt
Maia Rosser
Marie-Monique Marthol
Martina G.J. Martinas
Meghann Williams and
Gigi Naglak
Mehret Mandefro
Meredith McDonald
Michele Byrd-McPhee
Michelle Angela Ortiz
MJ Hasty
Nehad Khader
Qaadira Allen
Rebecca Davis
Renee "Oyin" Harris-
Hardy
Rika Hawes
Roko Kawai
Sarah Lowry
Sarah McCarron
Shayna Sheness Israel
Shivaani Selvaraj
Shuyuan Li
Sonia Arora
Stephanie Yuhas
Suzi Nash
Tamara Thomas
Tani L. Khabbaz
Tina Smith-Brown
Ursula Rucker
Valerie Gilbert
Valerie Harris
Vania Gulston
Viji Rao
Winifred Collier Bolkus

Yolanda Wisher
Yvonne Lung

2007

A.Q. Quintero
Alexandria Brinae Ali
Bradley
Anula Shetty
Barbara L. Gregson
Beverly Collins-Roberts
Camae Dennis
Cherina N. Broker
Christina E. Jonson
Dorothy Gordon Wilkie
Earth-fx
Elaine Hoffman Watts
Emiko Sugiyama
Emily Nepon
Ife Nii Owoo
Isabel C. F. DeBeary
Isyss Adams
J. Mason
Jamese Wells
Jaye Allison
Jeannine Cook
Jenée Alicia Chizick
Jeri Lynne Johnson
Jessica Rodriguez and
Pascal Emmer
Jovida J. Hill
Joy Esther Phillips Butts
Joy Keys
Joy Rose



Judith Trustone
Julia Galetti
Kameelah Waheed
Karl Surkan
Katrina Clark
Laureen Griffin
Leah Keturah Caesar
Lili Bitá
Lonnie Grant
Lovella Calica
María R. Texidor
María Teresa Rodríguez
Marsi Maxwell
Melissa Ezelle
Michelle Posadas
Missy Risser
Misty Sol
Molik Harvey
Nana Korantemaa
 Ayebofo
Natalie O'Hara
Ninah Harris
Nita Jalivay
Putery A. Long
Rachel Goffe
Reva McEachern
Sara Felder
Sarah Drury
Sasa Ynoa
Susan DiPronio and
 Linda Dubin Garfield
Sylvia Coleman
tiona. m.
Toni Kersey
Trapeta B. Mayson

Valerie Harris
Vena Jefferson
Wadzanai Mhute
Williena J. Owes

2006

Adjua Sims-Copeland
Angela "Sadio" Watson
Beverly Dale
Blanche Epps
Chelsa L. Clofer
Clarissa T. Sligh
Colette Copeland
Crystal L. Frazier
Debra A. Powell-Wright
Diane Critchlow
Ethel Paris
Felicia Webster
Gwynne B. Sigel
Irit Reinheimer
J. El
Joy Esther Butts
Juanita Beverly
Keisha Hutchins
Khadija Shariff
Linda Goss
Linus Graybill
Lovella Calica
Maia Rosser
Maori Karmael Holmes
Marta Sanchez
Maudeline Swaray
Melissa Talley-Palmer

Misia Denéa
Misty Sol
Na Tanyá Daviná
 Stewart
Nana Baakan
 Agyrirwah
Nana Korentemaa
 Ayebofo
Niama Leslie JoAnn
 Williams
Pallabi Chakravorty
Patricia McLean
Priyank Jindal
Qaadira Allen
Rachelle Lee Smith
Ruth Naomi Floyd
Samantha Barrow
Sannii Crespina-Flores
Sarah Stefana Smith
Sheena Johnson
Shoba Sharma
Siyade Gemechisa
Soledad Chavez-
 Plumley
Stefani Threet
Stephanie "Amma"
 Young
Tania Isaac
Thelma Shelton
 Robinson
Thembi Langa (Sista
 Fayah)
Tina Morton
Tulie Reddick
Uva C. Coles

Valerie Gilbert
Vashti Dubois
Zilan Munas

2005

Aishah Shahidah
Simmons
Anyta Thomas
Brandi Jeter
Carmen Rojas
Carol Finkle
Cassandre Xavier
Chanté Brown
Christine Duffield
Crystal Jacqueline
Torres
Dante Toza
Dao-yuan Chou
Deb Shoval
Denise King
Gwynne B. Sigel
Ham'Diya Mu
Ione Nash
Iris Brown
Jamese Wells
Jaye Allison
Judith Trustone
Julia Elaine Galetti
Kormassa Bobo
Laureen Griffin
Magda Martínez
Maori Karmael Holmes
Maribel Lozada-

Arzuaga
Marissa Johnson-
Valenzuela
Mary Roth
Michele Tayoun
Michelle Ortiz
Misía Denea Cole
Na Tanyá Daviná
Stewart
Nana Korentemaa
Nancy Bea Miller
Nicole Cousino
Nitza W. Rosario
Pat McLean-RaShine
Patience Rage
Sandra Andino
Serena Reed
Shivaani Selvaraj
Sonia Sanchez
Suzanne Povse
Taína Asili
Tamika A. Jones-
Nwalipenja
Tina Morton
Toni Barber
Valerie Harris
Valerie Linhart
Vanessa Julye
Violeta Rivera
Wendy Brown

2004

Adelaide S. Paul

Adele Aron Greenspun
Ann Tegnell
Anna Rubio
Anula Shetty
Arlene Love
Aryani Manring
Astrid Bowlby
Beverly A. Gross-
Spencer
Candy Depew
Charletta Brown
Dawn R. Falato
Deborah Caiola
Deborah Fries
Deborah Shoval
Denise Valentine
Donna Bostock
Dorothy Gordon Wilkie
Elba Hevia y Vaca
Elizabeth Doering
Elizabeth R. New
Ellie Brown
Elysa Voshell
Emily Hubler
Emily Selvin
Erica Zoë Loustau
Gail Bracegirdle
Heather Raikes
Hee Sook Kim
Heidi Barr
Heidi Cruz
Jackie Hoving
Janet Goldwater
Jennifer Blazina
Jessica Smith





Ju-Yeon Ryu
Julie York
Juliette Stango
Justyna Badach
Kate Doody
Katherine Hyoejin Yoon
Kathryn Pannepacker
Kathryn Tebordo
Katie Baldwin
Leticia Roa-Nixon
Lisa Murch
Lois Bliss Herbine
Lynn Riley
Lynne Levin
Madi Distefano
Megan Bridge
Mei-Ling Hom
Melissa Putz
Michele E. Tantoco
Michelle Oosterbaan
Nancy M. Sophy
Nancy W. Wright
Nathalie F. Anderson
Neila Kun
Onomola Iyabunmi
Pamela Jean Cole
Patricia J. Goodrich
Patti Dougherty
Penelope Fleming
Rain Harris
Raquel Montilla
Higgins
Roko Kawai
Ruth Wolf
Sandra Weber

Sharyn O'Mara
Shinjoo Cho
Smita Rao
Sondra Blanchard
Sumi Maeshima
Susan Oh
Tally Brennan
Theresa "Indigene"
Gaskin
Veleta Vancza
Vivian Appler
Vivian Green
Yu Wei
Yvonne Latty

2003

Amanda Miller
Amanda Tinker
Andrew Clearfield
Anne Seidman
Anne-Marie Mulgrew
Ava Blitz
Barbara Gregson
Carol Towarnicky
Cathleen Cohen
Cheryl Hess
Clarity Haynes
Daniele Strawmyer
Deidre Murphy
Elizabeth Fiend
Gloria Klaiman
Ilana Stanger-Ross
Ione Nash

Iris N. Brown
J.C. Todd
Jamie Merwin
Jennifer Levonian
Jennifer Macdonald
Jessica Dellacave
Jodi Netzer
Josie Smith
Joy Feasley
Julia Granacki
Keiko Miyamori
Laura Watson
Libby Saylor
Liz Goldberg
Lorene Cary
Lynne Allen
Maria T. Rodriguez
Marianne Bernstein
Martha McDonald
Martina Johnson-Allen
Mary DeWitt
Michelle Keita
Molly Layton
Myra Bazell
Nadia Hironaka
Nichole Canuso
Nicole Cousineau
Patricia Goodrich
Patricia Traub
Paula Winokur
Rachel Cantor
Rain Harris
Robin Black
Ruth Naomi Floyd
Sara Steele

Sarah McEaneaney
Sarah Zwerling
Sharon Katz
Sharon Mullally
Sharon White
Susan Abulhawa
Susan Fenton
Susan Magee
Teresa Leo
Toni Shapiro-Phim
Wendy Univer
Won Jung Choi
Yvonne Chism-Peace

2002

Adelaide Paul
Adrienne Stalek
Astrid Bowlby
Barbara Botting
Barbara Bullock
Catzie Vilayphonh
Celeste Starita
Christine Meck
Colleen Quinn
Deborah Stein
Dorothy Wilkie
Ellen M. Rosenholtz
Emily Brown
Gabrielle Mahler
Genevieve Coutroubis
Gina Kazanicka
Heather Raikes
Helen Cahng

Janette Hough
Joan Klatchko
Karen Fogarty
Kristin G. Goddard
Leah Stein
Lee Ann Etzold
Lise Funderberg
Lois Herbine
Lynette Mager
Malkia Kokuyamba
Lydia
Marta Sanchez
Martha Kearns
Megan Bridge
Melina Hammer
Michelle Lipson
Na Tanyá Daviná
Stewart
Nadine M. Patterson
Rachel Stecker
Rebekah Wostrel
Roko Kawai
Samantha Barrow
Samantha Simpson
Sondra Blanchard
Susan Bank
Tamar Klausner
Tania Isaac Hyman
Tara Goings
Teresa Jaynes
Tina Bracciale
Tina Davidson
Valentine Aprile
Yukie Kobayashi
Zoe Strauss

2001

Amy S.F. Lutz
Andrea Clearfield
Angela Watson
Anne-Marie Mulgrew
Arden Kass
Celia Reisman
Daisy Fried (3 grants)
Deborah Caiola
Deidra Greenleaf Allan
Eurhi Jones
Feral Willcox
J.C. Todd
Jeanne Obbard
Jennifer Macdonald
Jody Sweitzer
Joy A. Feasley
Julia Lopez
Julie Cooper-Fratric
Julie Stratton
Karen Stone
Lee Ann Etzold
Lenny Daniels
Lisa Sewell
Lisbeth A. Pelsue
Lynda G. Black
Magda Martinez
Marilyn Holsing
Mary Legato Brownell
Melisa Cahnmann
Michelle Oosterbaan
Mytili Jagannathan
Nadia Hironaka
Nancy Lewis



Nicole Greaves
Nzinga O. Metzger
Pamela Sutton
Patricia Graham
Rachel Cantor
Romi Sloboda
Shannon Bowser
Shuyuan Li
Theresa Gaskin
Toni Brown
Toni Vandergrift

2000

Alice Austin
Alice Oh
Amy Novak
Anda Dubinskis
Andrea Lyons
Ann Hopkins Wilson
Anndee Hochman
Arden Kass
Carolyn Healy
Carrie Patterson
Charlotte A. Schatz
Dana Sunshine
Diane Burko
Dona Dalton
Elizabeth Doering
Elizabeth Leister
Elizabeth McCue
Emma Varley
Jan Yager
Judith Jacobson

Julia Sokol
Kala Lynn Moses
Kate Moran
Kimi Takesue
Laura Jackson
Linda Stojak
Lisa Sylvester
Lynn Denton
Marina Borker
Mary DeWitt
Mary Salvante
Mary Veronica Sweeney
Meg Richter
Meg Saligman
Megan Wall
Melissa Husted-
Sherman
Merrilee Challiss
Michele Belluomini
Michelle Oosterbaan
Molly Christie
Nancy Agati (2 grants)
Rachel Fuld
Romi Sloboda
Sarah Biemiller
Susan Hagen
Teresa Jaynes
Tremain Smith

1999

Andrea Cooper
Anna Louise Boothe
Astrid Bowlby

Ava Blitz
Barbara Attie
Barbara Bjerring
Betty Leacraft
Brigid O'Hanrahan
Candy Depew
Carol Leotta-Moore
Celeste Starita
Charmaine Caire
Chris Larson
Christine Stoughton
Debora Muhl
E. Alice Oh
Elizabeth Meyer
Elsa Tarantal
Geri Harkin-Tuckett
Janice Wilke
Jeanne Jaffe
Jennie Shanker
Jill Bonovitz
Judith Schaechter
Judith Westley
Judy Gelles
Kukuli Valarde
Leah Stein
Leslie Kaufman
Lily Yeh
Linda Brenner
Lisa Baird
Liz Goldberg
Lucartha Kohler
Magan Stevens
Mei-Ling Hom
Myra Bazell
Nancy Lewis

Nannette Acker Clark
Rain Harris
Roko Kawai
Sally Grizzell Larson
Sarah Biemiller
Susan Jo Klein
Susie Brandt
Syd Carpenter
Timi Sullivan
Virginia Maksymowicz
Won Jung Choi

1998

Beth Kephart
Carolyn Healy
Eiko Fan Takahira
Frances McElroy
Jonita Gass
Karen Rile
Lynette Hazelton
Margaret Holley
Patricia Traub
Ruth Deming
Susan Viguers
Tara Goings

1997

Bette Uscott-Woolsey
Bhakti Ziek
Deborah Warner
Emily Richardson

Michelle Marcuse
Pang Xiong Sikoun
Sirirathasuk
Sandra Brownlee
Yvonne Bobrowicz

1996

Danielle Picard-Sheehan
Eileen Neff
Ellen Spirer
Judith Taylor
Kate Moran
Martha Madigan
Michèle Frentrop
Paula Chamlee
Rita Bernstein
Ruth Naomi Floyd
Ruth Thorne-Thomsen
Sally Grizzell

1995

Alice Schell
Anndee Hochmann
Beth Kephart Sulit
Debra Leigh Scott
Donna Jo Napoli
Gloria Klaiman
Karen Rile
Lisa Borders
Rachel Carpenter
Susan Magee



