

TRANSFORM

HEAL

LOVE


EDUCATE

ADVOCATE

EMERGE
CREATE

 leeway foundation
2012 GRANTS & AWARDS

Funding Women And
Trans Artists Creating
Art For Social Change



leeway foundation

2012 **GRANTS & AWARDS**

Creating Art for Social Change

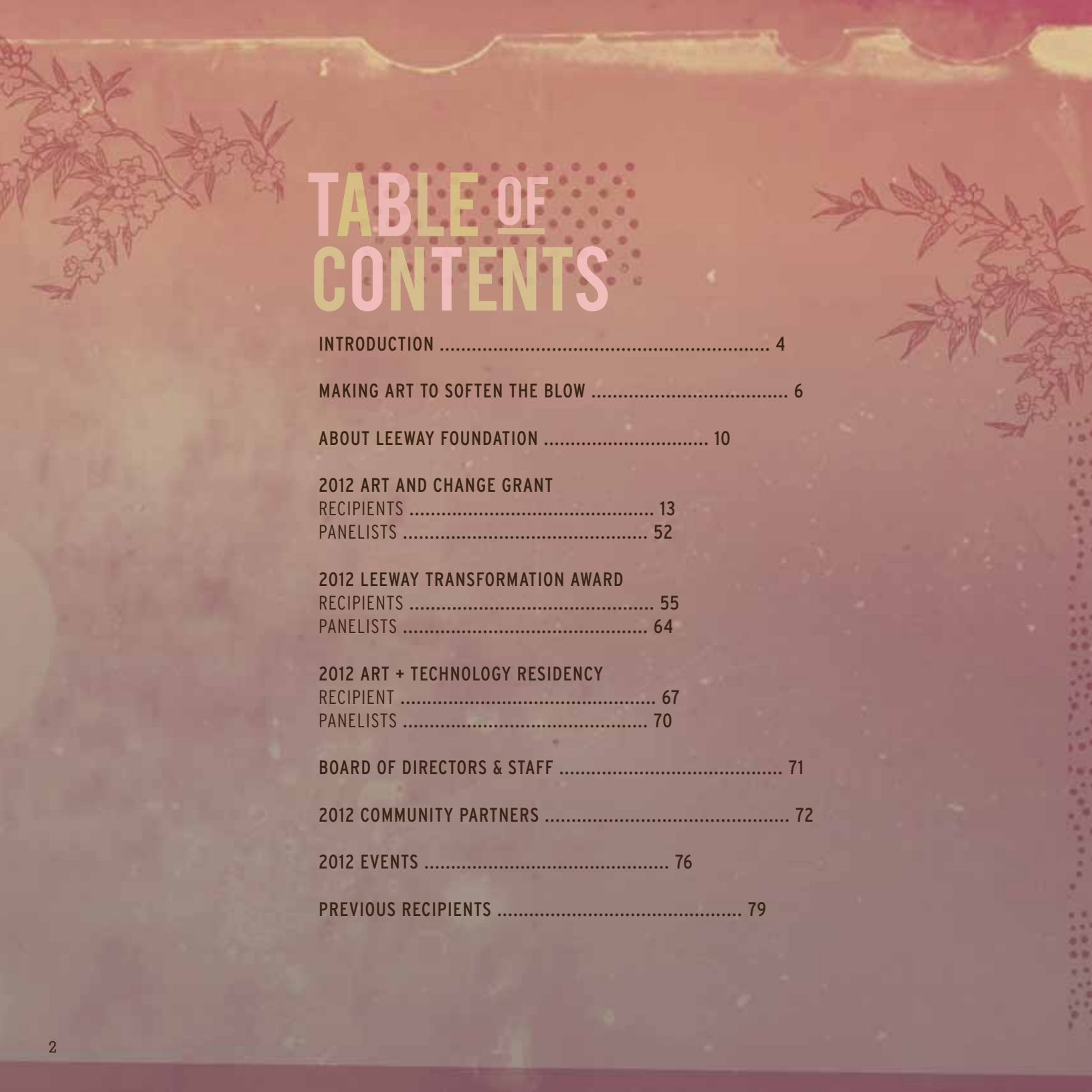
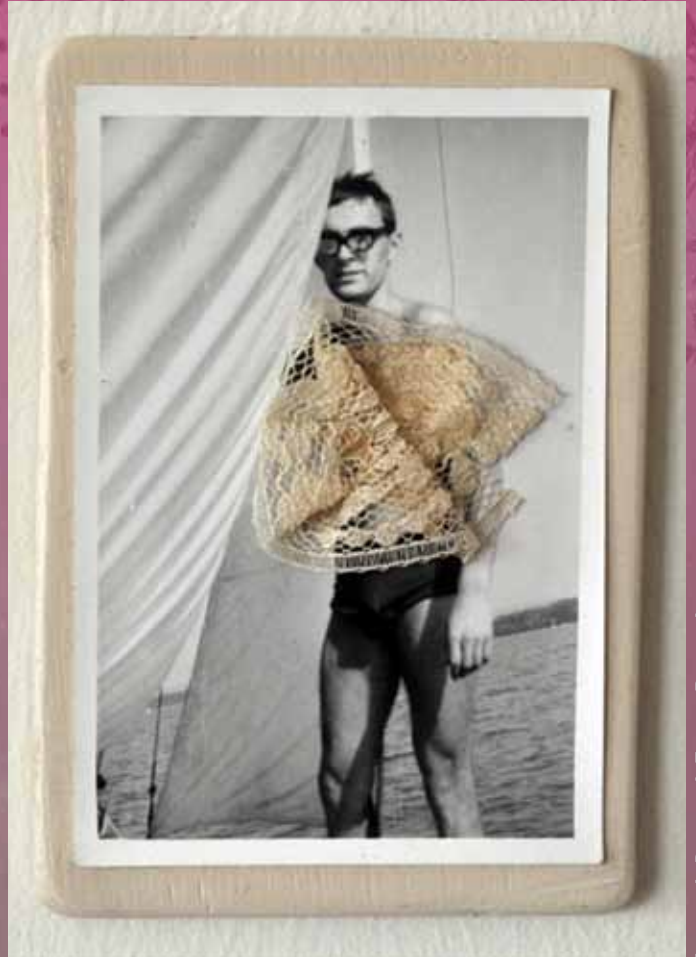
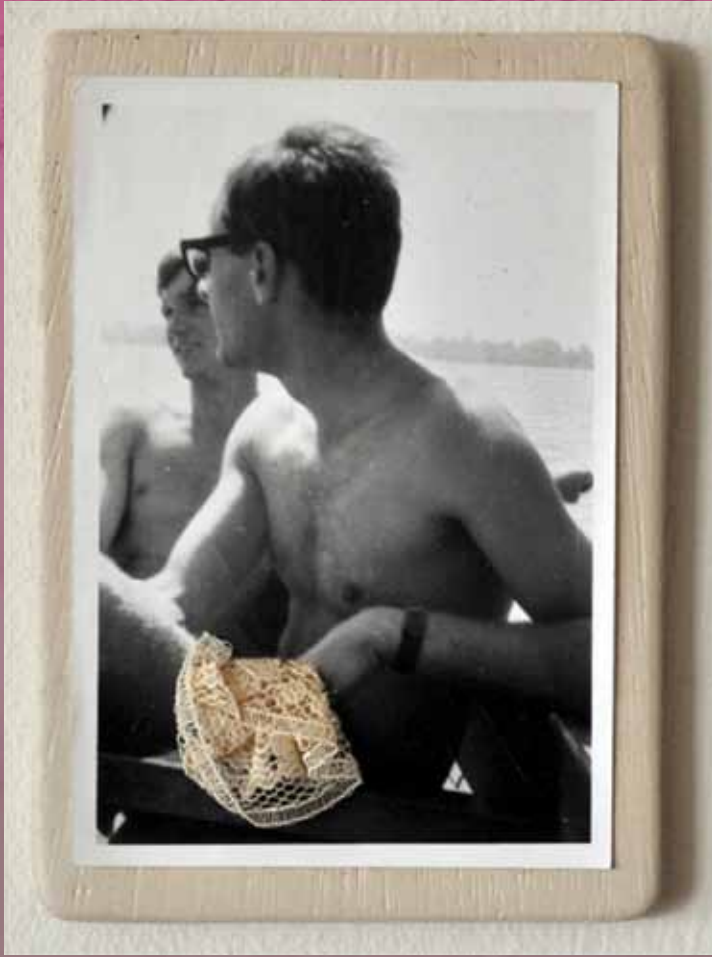


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Intimately Preserved, Emmett Romstad

INTRODUCTION



In 2012 I was asked by Grantmakers in the Arts to participate in a two-day Thought Leader Forum on Racial Equity Grantmaking. The goal was to bring together a group of “experienced

and committed social justice and racial equity funders” for a conversation that would investigate the impact of race and racism on our existing grantmaking strategies and discuss the potential for interventions that might support a more equitable distribution of assets. Tall order, eh?

The forum was facilitated by Dr. Kimberley Richards, Ron Chisom, and Suzanne Philbrick of the People’s Institute for Survival and Beyond; and Jawole Willa Jo Zollar, founding artistic director of Urban Bush Women. (UBW has been doing fantastic anti-racist cultural organizing in their summer leadership institute for over a decade.) We worked with our facilitators to develop an agenda that would provide space for a group with varying degrees of relationship to and experience with a systems-based analysis of racism in this country to discuss the ways we operate out of a race-based paradigm.

Demographically the group crossed many lines – race, ethnicity, age, class, gender, and geography – and brought varied experiences and perspectives, which made for a very rich conversation. The original intent was that we would meet and arrive at some conclusions we could share with our peers about how to make things more equitable. However, almost immediately the group acknowledged that if we were serious about supporting the work of our various constituencies toward the goal of full civic, social, and cultural participation, a longer commitment was required, and a two-day forum began to morph into a kind of learning community created to share stories and explore the practice of equity and inclusion.

In their essay on page 6, artist/activist Elisha Lim says, “I make pretty art to soften the blow, because there are so many barriers in the way of heartfelt, authentic human connection. Even within our own gay media outlets, racialized communities are criticized for being threatening or even homophobic if we’re Black, Muslim, or in some way ‘foreign.’ Two-Spirit Native communities are invisible and appropriated. ... In queer or mainstream representation, our stories are erased in favor of the stories of queers who are white, masculine, and able-bodied. As racialized queers, we’re made freakish or invisible.”

In 2012, Leeway gave \$215,890 to 49 artists and cultural producers who are creating work to address the lack of authentic representations of their communities and to counter the kind of marginalization of their culture and identities

I make art for social change because it makes me feel whole. I'm a queer artist of color – and becoming an artist was oddly easy, but becoming queer and racialized was terrifying. – Elisha Lim

that Elisha speaks of. This work may take the form of a series of watercolor portraits investigating gender stereotypes accompanied by the model's personal narratives, or a multimedia performance that elevates the role of "women's work" through the intergenerational story of a proud laundress and her granddaughter, or a storytelling project about the experiences of eight immigrant women attempting to create a future from low-wage work, or a documentary focused on the re-entry of formerly incarcerated women who are working to end the prison industrial complex. These artists and cultural producers are refreshing, reclaiming, and reinventing an array of practices and using them to undo existing racial and gender narratives by exposing the fallacies within them, and as a result provide access and entry to individuals and communities that are very often excluded from the collective (national) narrative.

I would like to express my gratitude to the board and staff of the foundation who have embraced this call to undo racism both internally and externally, through our culture, practice, and programmatic framework. To our allies, colleagues, and partners in the field and on the ground, we are grateful for the connections, relationships, and conversations that we continue to build on and deepen, and we look forward to really digging into this dialogue we've begun about what real cultural and racial equity looks like in practice.

I'm sure there are those who have accepted the "post-race" hype who wonder why this work is important. They either want

to maintain the status quo or they want to keep us focused on class. Don't get me wrong – discussion of class is critical, but as the brilliant activist and scholar Dr. Imani Perry reminds us, "All of our children see race. They see the differences in the way we are depicted and treated. They see the gaps in our socioeconomic conditions that are so highly influenced by race. When we don't talk to them about race and inequality, the only way they have to make sense of it all is to assume that there is a greater human value for those who by accident of birth are white. So we must seek solutions that shift racial narratives and develop cultural practices that lead to greater access and full civic and social participation, for communities of people impacted by the practice of racial inequality [emphasis mine]."

I believe Dr. Perry's statement creates a context for the impetus to do this race-focused work and helps frame what we at Leeway and many of our allies, colleagues, and peers are trying to create space for through our funding and other programs. Space where artists of color and other marginalized groups can place themselves in a future where they can see and be seen for all they are.

Denise M. Brown
Philadelphia, 2014

MAKING ART TO SOFTEN THE BLOW



I make art for social change because it makes me feel whole. I'm a queer artist of color – and becoming an artist was oddly easy, but becoming queer and racialized was terrifying.

I discovered queerness first. I

had thought for years that it was an indulgence I treated myself to on weekends, like getting drunk at a party. I'd skulk out to a local lesbian bar and dance shyly in the corner while real lesbians kissed in the spotlight. I couldn't do much more than that. I imagined that it would have devastated my family and launched me into lawless exile. Until the first time I slept with another girl, and everything changed. It was amazing, satisfying, comforting, inspiring, and erotic – but I spent the next day in agony. I wandered around parks and buildings, sitting on benches and staring into space. *Please don't be gay*, I told myself. Was I doomed to join the outcasts?

I did it anyway. I moved to Berlin and came out there. I lived in a riotous queer mansion, played in an exuberant gay country band, and worked on a lesbian construction site. It was amazing and liberating, and I had no regrets.

It was another three years before I noticed that not only was I gay, but I was also racialized. My sister taught me this one. I phoned her up in Canada, and she told me that she'd joined a new writing group "for people of color."

"Why did they let you in?" I asked.

"Hmmm," she said after a pause, "we have a lot to talk about."

It was around my birthday, and she sent me a book in the mail. It was called *Unpacking White Privilege*. I was so disappointed when I unwrapped the pretty silver paper. I called her up.

"I think there's been a mistake," I said. "My birthday present got switched with some kind of textbook."

"No," she said. "Read it."

I did, and it was one of the most powerful experiences of my life. I cried and reread it and dog-eared the pages with grief. I think that the first question that really got me was a superficial inquiry about Hollywood.

"How many times have you seen yourself represented in a movie?" it asked. "Never!" I shouted to the wall, and then to my roommates, to my friends, and to my girlfriend.

I changed overnight, they said. I got testy and lost my sense of humor. I completely agreed.

"Now, instead of blaming myself," I cackled, "I'm blaming *you!*" I became a jubilant queer anti-racist killjoy.

This was around the same time that I started drawing comics for lesbian magazines. And believe it or not, the comic drawing was the weirdest part. I was not an artist. I was a lover, a dreamer, and occasional waiter. But I saw an ad for a new comic in a lesbian magazine called *Diva*, and in an uncharacteristic spurt of entitlement, I thought, *I can do this*. I sat on the bus with the magazine in my lap,

doodling ideas in its margins. "I can draw stories about butches," I muttered to myself, "I love butches. ... But I should give it a big number, so that they hire me for ages. I should start a comic called *100 Butches*."

To my amazement and satisfaction, the magazine hired me. It also published a feature in the following issue about *100 Butches*. It didn't seem to be a problem that I had only drawn four. So, suddenly I was a comic artist, out of the freaking blue. Absolutely astonishing things started to happen. After the magazine article, I got a personal letter of encouragement from my queer comic heroine, Alison Bechdel. I got interviews in other lesbian magazines, on radio shows, in newspapers, and in blogs. I know, this part seems like a fantasy. It was some kind of zany magic.

A year later I broke up with my girlfriend and moved home to Toronto. I was miserable about the breakup but slowly cheered up when I noticed that all along, Toronto had been a hotbed of people just like me: *not* straight and *not* white. It was electrifying. There were queer people of color (QPOCs) everywhere. They had parties, performances, writing groups, and collective houses proliferating everywhere. It was like nothing I had seen in Europe, and I fell hopelessly, completely in love with it. I was entranced. I was ravished. I was compelled. For the first time, I felt like I belonged.

My comics quickly reflected my new community – which means that they became inherently social and political, but it was all simply a result of my infatuation. All I wanted to do was study, learn, explore, and talk about this enchanting community. Wonderfully, it was a reciprocal process. Racialized queers invited me to read my comics on stage, exhibit it on walls, and talk about it on panels. They valued and respected my contribution. It was love: seduction, consummation, gratification, and reciprocity.

One of my favorite comics that I have drawn is called *Sissy*. I interviewed and drew portraits of queers who were born male or who present as male but were shamelessly girly. My models were exclusively racialized, and I made the comic into a pinup calendar.

Sissy became a platform for social justice. *Bitch*, *Curve*, and local newspapers were happy to write about it. It was diverse, radical, and just plain pretty. It wasn't a protest or an attack; it was my own fun, natural celebration. But it also opened up the chance to critique, debate, and discuss queerness and race. I read it on panels, in university classrooms, and even at a United Nations symposium on race in the media.

I make pretty art to soften the blow, because there are so many barriers in the way of heartfelt, authentic human connection. Even within our own gay media outlets, racialized communities are criticized for being threatening or even homophobic if we're Black, Muslim, or in some way "foreign." Two-Spirit Native communities are invisible and appropriated. Countless personals ads discriminate against "fats, femmes, or Asians." In queer or mainstream representation, our stories are erased in favor of the stories of queers who are white, masculine, and able-bodied. As racialized queers, we're made freakish or invisible.

Discovering the Leeway Foundation was discovering allies, an institution that wants to promote the same kind of human wholeness. I had the honor of being a panelist for the 2011 Leeway Transformation Award, and my experience was revolutionary in its basic material dignity – my accommodations; what I ate; the inclusion of my partner in word and in action; the meticulous, adamant attention of the staff; and above all, the personal glowing praise and celebration of my artwork. It gave me a kind of self-esteem that I hadn't really

experimented with before. It gave me a feeling of calm and courage, even when I was embarrassed to disagree with the other panelists. It brought my attitude to a higher standard. It was the idea that as artists of color, we are allowed to place ourselves in the future. We can place ourselves in a future free of racism.

I make art for social change because I make art for wholeness. I crave the authenticity of complete human potential. My work falls in love over and over with the history and leadership of queer people of color and invites its audience to join in the feeling.

It's my pleasure to introduce the 2012 Leeway Foundation Grants and Awards, a book filled with love, power, and wholeness.

From my QPOC heart,
Elisha

Elisha Lim takes great pleasure in creatively portraying the beauty, dignity, and power of being neither straight nor white nor cis-gendered. They also successfully advocated for Canadian gay media to adopt the gender-neutral pronoun "they."

They have exhibited art and videos internationally, proudly including the debut solo of Toronto's notorious Feminist Art Gallery. They have been awarded grants by the Canada Arts Council, Ontario Arts Council, and Quebec Arts Council and have juried art grants in Canada and the States. They have lectured on race representation and gender-neutral pronouns on panels and at artist talks and United Nations conferences since 2009 and directed Montréal's first Racialized Pride Week in 2012, for which they curated the central exhibit, "2-Qtpoc," at the gallery Article. Their current film-circuit short, *100 Butches #9: Ruby*, was controversially censored in Singapore and debuted this year at the London BFI.

Their comics include the *Bitch* magazine-acclaimed *Sissy Calendar*, *The Illustrated Gentleman*, and most notably, *100 Butches*, a graphic novel of portraits and anecdotes about masculine queers with an introduction by *New York Times* best-selling author Alison Bechdel.



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 and:

- 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 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 lifeblood 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 HISTORY

Leeway's commitment to funding women and trans artists creating social change is the result of years of diligent work of the foundation to find new ways to more fully and authentically live out its mission. Funded by an initial gift from Philadelphia-based artist Linda Lee Alter, Leeway began in 1993 as a foundation devoted to supporting individual women artists in the five-county Philadelphia area.

In the late 1990s, Leeway's leadership saw a chance for the foundation to contribute to larger movements for social justice and was inspired by the powerful potential of the links between art and social change. After a decade of grantmaking, in 2004 Leeway furthered its commitment to explore the intersection of

art and social change with a focus on individual and community transformation at its core.

Over the years, through the diligent work of Leeway's donor family, its board of directors, advisory council, staff, artists, activists, and community supporters, Leeway has evolved in some key and intentional directions. Historically a woman-focused foundation grounded in feminist principles, in 2006 Leeway transformed to: (a) engage people of color in positions of influence and commit to a process of examining the dynamics of racism in organizational relationships, practices, policies, and programs; (b) move decision-making power from a single-family-member structure to a board comprising people from the community committed to an active framework of personal and political transformation; (c) expand its eligibility criteria to include trans artists as an extension of the foundation's ongoing efforts to support artists underrepresented because of their gender.

Today, Leeway continues to push itself to refine its vision in positive ways and find new ways to more fully and deeply live out its mission.

** We use the term "trans" in its most inclusive sense, as an umbrella term encompassing: transsexual, transgender, genderqueer, Two-Spirit people, and more generally, anyone whose gender identity or gender expression is nonconforming and/or different from their birth-assigned gender.*



Duality, Yadhira Leticia Torres from Self Conscious exhibit



ART & CHANGE GRANT

The Art and 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.



Alie VIDICH

NEIGHBORHOOD:
Fishtown

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
Debbie Shapiro

GRANT AMOUNT:
\$2,500

Photos:
Jacques-Jean Tiziou

Alie staged and produced *Invisible River*, a free and interactive performance that celebrated the Schuylkill River, the ephemeral nature of summer, and the possibility that live performance can bring a city together in a way that no other gathering can. During the performance, audience members walked along the Schuylkill River Trail, witnessing interactive singing and dancing installations by a chorus of 11 performers. They arrived at the parking lot by the Strawberry Mansion Bridge, where colorful orbs and wild animal sculptures created by artists from the Cultural Arts Program at SpArc Philadelphia turned the otherwise vacant lot into a carnival of color. In the distance, two aerial dancers performed beneath the Strawberry Mansion Bridge, finally descending into the river and swimming to the nearby audience for the finale. The entire event was a public celebration of the Schuylkill River, encouraging audiences to reconsider their relationships to it. At the end of every performance, Alie spoke to the audience about her long-term vision to create an annual Schuylkill River performing arts festival that advocates for increased public swimming and boating access to the river.



2012 ART & CHANGE GRANT

Alison CROUSE

Alison began production on a feature-length documentary, *My Cells Are Red Bananas*, about 8-year-old Sakaiyah's experience of sickle cell anemia. Uniquely focused on Sakaiyah's perspective as a young child but balanced with the expertise of medical professionals and community organizations, the project aims to use visual means as a way to continue and expand the dialogue about sickle cell. The project also includes an online resource guide and blog where people can build their knowledge base and share their own experiences with sickle cell anemia.

NEIGHBORHOOD:
Eastwick

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Sickle Cell Disease
Association of
America-Philadelphia
and Delaware
Valley Chapter

GRANT AMOUNT:
\$2,500

Photos:
Alison Crouse



Anne-Marie MULGREW

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
University City Arts
League (UCAL) and
Noreen Shanfelter,
executive director

GRANT AMOUNT:
\$2,200

Anne-Marie researched and explored the stories and memories of older Philadelphians through a series of 10 free dance/theater workshops called the Keepers Project. She then used the research to spark a new dance theater work for a public performance by professionally trained artists. Anne-Marie then worked on a family history dance theater piece that examines her family's ancestors who immigrated from Eastern Europe and Ireland. The Keepers Project is a companion multi-disciplinary work based on the themes of aging, self-worth, roots, hopes, dreams, and memories. The public performance took place at Christ Church Neighborhood House.

Photos:
Stan Sadowski,
Deborah Boardman,
Bill Hebert



2012 ART & CHANGE GRANT

August TARRIER

August organized the Superheroes Project, an arts-based workshop for women who have experienced domestic violence and/or sexual assault. The intent of the workshop is to counter the “victim” narrative and to make an interaction in the cycle of violence. The women were offered opportunities to be empowered by participating as artists in their communities so they will have a more vital stake in how they are represented to the larger culture. Participants, through a series of writing prompts and exercises, created their superhero character and told their story. In the final sessions, a graphic artist visited the workshop and met individually with each woman in order to storyboard her character and partner with her to illustrate her story.

NEIGHBORHOOD:
Mount Airy

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Women Against Abuse

GRANT AMOUNT:
\$2,500

Photos:
Jacques-Jean Tiziou



Beth
PATEL

NEIGHBORHOOD:
Walnut Hill

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Institute for
Community Justice

GRANT AMOUNT:
\$2,500

Beth created an audio documentary that shares the experiences of formerly incarcerated women and their process of re-entry in the Philadelphia area. This long-format documentary is composed of personal narratives, many from formerly incarcerated women who now actively work to end the prison industrial complex. Beth would like this project to raise social consciousness concerning the rising prison population and the effect this has on local communities and families.

Photos:
Jacques-Jean Tiziou



2012 ART & CHANGE GRANT

Charlotte FORD

Charlotte taught a free clown workshop to senior citizens at the Philadelphia Senior Center and led them in creating a public performance of their own work. Clowning is a vulnerability-inducing and empowering comedic and poetic theatrical form in which the performer plays an exaggerated version of their own core emotional state and body. Her project gave a voice to and empowered a marginalized age group as well as created a bonding experience and sense of community.

NEIGHBORHOOD:
Point Breeze/Newbold

DISCIPLINE:
Performance

CHANGE PARTNER:
Emmanuelle Delpuch

GRANT AMOUNT:
\$2,500

Photos:
Lorelei Narvajja



Cymande M.
LEWIS

NEIGHBORHOOD:
Germantown

DISCIPLINE:
Performance

CHANGE PARTNER:
Tanisha McDonald

GRANT AMOUNT:
\$2,500

Cymande workshopped and produced *My Name is Sam Johnson*, a one-woman play that deals with the lasting effects of child abuse. The audience is introduced to Sam as an adult who is trying to deal with the stress of life while coping with her past. As a child, Sam was the victim of physical and emotional abuse at the hands of a caretaker. The workshop portion consisted of one-on-one instruction with a dramaturge, a writer, and a director in order to strengthen and reconstruct the play. The production took place in Philadelphia and was followed by an open discussion with Cymande, who is a child abuse survivor. This project is designed to raise consciousness and create space for honest conversation with the goal of creating an atmosphere of change.



2012 ART & CHANGE GRANT

Eli J. VANDENBERG

Eli created a mobile print lab that traveled throughout the city engaging queer people of all ages and backgrounds to create hand-set letterpress posters drawing on their personal experiences and struggles, inspired by the practices of direct action art collectives such as Gran Fury and ACT UP, who created iconic slogans such as “Silence = Death.” Participants used their own experiences to create a new generation of queer slogans specific to the struggles and triumphs of queer people today. With the help of the participants themselves and key community partners, these posters were then disseminated widely throughout the city, particularly in the neighborhoods where participants live and in visible public places such as telephone polls, vacant buildings, and bus shelters.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
William Way LGBT
Community Center

GRANT AMOUNT:
\$2,500

Photos:
tiona.m.



Elliott BATTZEDEK

NEIGHBORHOOD:
Germantown

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Ezra Berkley Nepon

GRANT AMOUNT:
\$2,500

Elliott is a lesbian poet with an MFA in poetry in translation who translated the book *Dance of the Lunatic*, by Jewish Israeli lesbian poet Shez, from Hebrew into English. It was the first openly lesbian book of poems published in Israel. The poems in it are explicitly feminist and confront the rule of the fathers, both those within Shez's cultural/religious tradition and her own father, who physically and sexually abused her. Shez received death threats for the truth these poems tell. For Elliott, these poems were crucial and transformative. Shez explores the intersection between sexual abuse of children and adult sexuality in a way few writers have dared, and she wants English-speaking audiences to have access to the courage and beauty of her work.

Photos:
Carina Romano



2012 ART & CHANGE GRANT

Emily SATIS

Emily created *In Visible Skin*, a watercolor portraiture series focusing on gender identity within the Philadelphia transgender community. Revealing personal narratives and insight from subjects guided viewers through a complex conversation about gender representation not only in mainstream society but in the LGBTQ community as well. By investigating gender stereotypes, viewers were confronted with the complicated nature of identity, thus challenging their own beliefs of self-representation in everyday life.

NEIGHBORHOOD:
Bella Vista

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
William Way
Community Center

GRANT AMOUNT:
\$2,500

Photos:
Lorelei Narvaja



Emmett RAMSTAD

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Visual Arts/Media Arts

CHANGE PARTNER:
John J. Wilcox Jr.,
LGBT Archives

GRANT AMOUNT:
\$2,500

Photos:
Jacques-Jean Tiziou,
Rebecca Brett,
Emmett Ramstad

Emmett's project, *Intimately Preserved*, was an exhibition of artwork inspired by historical research at LGBT archives in Philadelphia, San Francisco, and Bloomington, Indiana. Visually investigating the kept, the intimate, and the ordinary through sculpture and print, the exhibition revealed how saving particular objects, arranging them just so, and disposing of other items marks us as both similar to and unique from each other.

Free programming in conjunction with the exhibition included a tour of The John J. Wilcox Jr. LGBT Archives with historian Bob Skiba, a letterpress poster printing event with artist Eli VandenBerg, a lecture by writer Aren Aizura, and a series of "Art in the Archive" classes for LGBTQ youth and elders taught by Emmett.

Intimately Preserved addressed the political question of whose stories have historical value, using artwork to bridge the gap between contemporary LGBTQ communities and the past. The exhibition and programming generated a creative venue for queer Philadelphians to view and share their stories, making history come to life.



2012 ART & CHANGE GRANT

Germaine INGRAM

Germaine curated and presented a performance and public round table featuring dancer, choreographer, educator, and social activist Ananya Chatterjea and members of her company, Ananya Dance Theater (ADT). The performance and round table allowed Philadelphia artists and audiences to experience and explore the intentions, process, and artistic tools that drive and support Chatterjea's and ADT's powerful example of art for social change.

NEIGHBORHOOD:
Francisville

DISCIPLINE:
Performance

CHANGE PARTNER:
Asian Arts Initiative

GRANT AMOUNT:
\$2,500

Photos:
Nathea Lee



Jennie SHANKER

NEIGHBORHOOD:
Fishtown

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
Robert Blackson

GRANT AMOUNT:
\$2,500

Photos:
Carina Romano

Jennie's Marcellus Clay Experiment utilizes a natural material to make art that frames and creatively informs the public about the debate surrounding shale gas drilling ("fracking"). The project attempts to unpack the social, economic, and health concerns that have divided communities concerned about the impact and consequences of this new industrial activity.

Turning Marcellus Shale rock into clay and recasting it into the form of a drinking cup puts the material in the hands of the public. Holding a cup puts the question of water contamination from fracking into a direct physical relationship to one's body; the issue becomes personal and is felt viscerally. By choosing to drink from a Marcellus Shale cup, you participate in a mundane activity that is altered through a creative act to politically charge your body's needs and your everyday decisions.



2012 ART & CHANGE GRANT

Mama KARIAMU

Mama Kariamou created and directed *The Clothesline Muse*, a multimedia performance that shed light and attention on the lives of women who worked six days a week to support their families. *The Clothesline Muse* is a story of mothers, grandmothers, and great-grandmothers that deals with women's relationship to water, community, and dreams. The performance spoke about community, women's work, and the beauty and pain of hard physical labor. Gathering stories from women representing different ages, Mama Kariamou interviewed women in church groups and senior citizen homes, as well as younger women who retold the stories of their mothers and grandmothers. The cast of six dancers and a storyteller performed the memories that have been collected, using dance, music, and visual arts. *The Clothesline Muse* premiered at the Painted Bride in March 2013.

NEIGHBORHOOD:
Glenside

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
Teri Shockley

GRANT AMOUNT:
\$2,400

Photos:
Bill Herbert



KellyAnne MIFFLIN

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
Jenna Peters-Golden

GRANT AMOUNT:
\$2,500

Photos:
tiona.m.,
KellyAnne Mifflin

KellyAnne developed and taught a “Sci Fi + Magic” after-school youth art class that explores alternate dimensions, hidden powers, portals, and new ways to define reality. She worked together with kids ages 8 to 12 to uncover pieces of the science fiction world we already live in and create art to envision future possibilities into existence. During class, participants opened a portal to their magical selves in an alternate dimension and created projects based on the characters, magical beings, and healing powers from their alternate reality. The projects created in the class included science experiments, stop-motion animation, paintings and drawings of fantastical landscapes and characters, and fashion and jewelry design from the imagined future. The three-session class culminated in June 2013 with a collaborative community art show co-curated by the class participants. The curriculum of projects and materials developed will be available for use by other arts educators and presented in a workshop at the Allied Media Conference in Detroit.



2012 ART & CHANGE GRANT

Kishwer VIKAAS

Kishwer told the stories of six female artists of color through a collaboration with Twelve Gates Art, the only South Asian-owned and -curated art gallery in Philadelphia and the Delaware Valley. Through a partnership with its executive director, Aisha Zia Khan, Kishwer interviewed these artists and shared their narratives through her Philadelphia-centered podcast, *Talkadelphia*. Kishwer believes female artists, especially those of color, find media coverage of their art to be almost nonexistent and hopes to change that trend through podcasting.

NEIGHBORHOOD:
Society Hill

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Aisha Zia Khan

GRANT AMOUNT:
\$2,500

Photos:
Albert Yee



Leila GHAZNAVI

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Performance

CHANGE PARTNER:
Robert Smythe

GRANT AMOUNT:
\$2,400

Leila's project, *Silken Veils*, is a one-act theatrical performance piece aimed at creating social change by raising knowledge and awareness about Iranian culture, injustice and inequality in Iranian society, and the origins of the political tensions between Iran and the United States. These issues are explored through the story of Darya, a young Iranian émigré who questions the value of love while reliving her childhood and the turbulence and passion her family experiences during the Iranian Revolution of 1979 and the Iran-Iraq War. The piece utilizes live performance, marionettes, shadow work, animation, and the poetry of Rumi to create a highly theatrical and elegant performance that engenders empathy and greater cultural understanding.

Photos:
Jacques-Jean Tiziou



2012 ART & CHANGE GRANT

Lillian DUNN

Lillian created Common Ground (working title), an online public art project that digitally locates videos of Philadelphia authors performing site-specific poems at the very sites that inspired the piece in question. Smartphone users are able to come across the poem sites as they move through the city. Non-smartphone users can tour the poem sites from their computers. Lillian drew on her experiences as a local poet and the editor of an all-Philly literary magazine to curate the collection of poems, create videos of the performances, and then work with a developer to create a mobile app and website that allows users to watch and respond to these poems. The project uses poetry's communicative and connective power to foster transformative empathy for our fellow city dwellers and the capabilities of digital media and GPS/geotagging technology to heighten the poems' immediacy, digitally placing the listener and the poet on the same patch of city ground for an intimate performance of the work. The format also encourages users to step out of their routine and alienated ways of moving through the urban environment by reframing seemingly ordinary places as the inspiration for poems and the sites of others' ideas and histories.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Warren Longmire

GRANT AMOUNT:
\$2,500

Photos:
Brian Shingledecker,
Carina Romano



Lorelei **NARVAJA**

NEIGHBORHOOD:
East Kensington

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
Rana Sindhikara

GRANT AMOUNT:
\$2,500

Photos:
Brian Shingledecker,
Carina Romano

Lorelei created Writing to Reach You, a photo documentary and letter writing/ storytelling project in which eight immigrant women in Philadelphia were interviewed regarding their journey from their countries of origin to the U.S. in order to find work, attend school, and/or follow their families. There was a specific focus on labor issues regarding immigrants and low-wage work – their experiences surviving under the duress of arduous work such as housekeeping or manual labor. Participants were asked to share their experiences working or going to school and living away from their families for long periods of time. Photos were installed at the Welcoming Center for New Pennsylvanians, an organization that assists immigrants new to Philadelphia in finding employment. During the opening reception, project participants talked to attendees about their experiences, journeys, and involvement in the project.



2012 ART & CHANGE GRANT

Madhusmita BORA

Madhusmita wrote and published a book on *sattriya*, a 600-year-old dance form from the monasteries of the Indian state of Assam. *Sattriya* was created as an agent of social change promoting the values of an equal society. The book serves as a bridge between two seemingly opposite worlds, the cosmopolitan city of Philadelphia and the rural island of Majuli, sparking dialogue about the common values of peace and universalism while also making the Philadelphia community aware about this rare dance form.

NEIGHBORHOOD:
Germantown

DISCIPLINE:
Performance

CHANGE PARTNER:
Govinda Kalita

GRANT AMOUNT:
\$2,500

Photos:
Prabhajar De



Magira Eue ROSS

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Performance

CHANGE PARTNER:
Dr. Kariamua Welsh

GRANT AMOUNT:
\$2,500

Magira, an advocate for the preservation and transmission of African American dance and culture, brought together a multigenerational collective of artists to develop a community performance, BEAT!, and public round table in North Philadelphia that explores black vernacular dance beyond its misperception as the frivolous capering of black folk. Together participants embraced their “everyday” dance as the text of their lives and revealed its power to kinetically express their values, histories, spiritual beliefs, memories, and lived experiences.

Photos:
Bill Herbert



2012 ART & CHANGE GRANT

Marissa JOHNSON-VALENZUELA

Marissa curated a creative writing anthology of authors who have attended the annual VONA summer workshop, the only multi-genre workshop for writers of color in the nation. The publication is available in print and digital formats and will in the second phase of the project be developed into a high school/early college-level reader, so students can engage in contemporary examples of creative writing that captures a multiplicity of experiences. The book will be a community-building tool through readings and documentation.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Voices of Our Nations Arts
Foundation (VONA)

GRANT AMOUNT:
\$2,500

Photos:
tiona.m.



Megan WILLIAMSON

NEIGHBORHOOD:
West Powelton

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Erika Almiron

GRANT AMOUNT:
\$2,500

Megan created a series of short audio documentaries exploring the personal leadership development processes of eight women who act as leaders in grassroots organizing and movement-building work. By investigating the ways that women, especially women from historically under-represented communities, play an active role in the intentional development of their own leadership and the leadership of those they organize, she hopes to unearth wisdom and powerful truths about the intrinsic capacity of all oppressed people to become leaders. She created a blog to distribute this series of audio-documentaries and partnered with local organizing groups and young women's groups to hold three community listening parties. These community-building events allow listeners to actively reflect on their own leadership development process and engage in dialogue with other budding organizers about their experiences.



2012 ART & CHANGE GRANT

Melissa Beatriz SKOLNICK | Kate ZAMBON | Joanna Luz SIEGEL

Melissa, Kate, and Joanna worked with talented high school students from North Philadelphia at Taller Puertorriqueño. Through the organization's youth artist program, students created a multimedia portfolio that demonstrated what the students could do and who they could be as artists. The three filmmakers captured their journeys through a documentary entitled *No Color Without Contrast* while also facilitating film workshops with the students. While learning the art of story development and visual representation, the youth created a film of their own, *Forbidden Lovers Meant to Be*, expressing their identities to a broad audience.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
Dr. John L. Jackson

GRANT AMOUNT:
\$2,400

Photos:
Jacques-Jean Tiziou,
Melissa Beatriz Skolnick



Michelle Angela **ORTIZ**

NEIGHBORHOOD:
Bella Vista

DISCIPLINE:
Visual Arts/Media Arts

CHANGE PARTNER:
Philadelphia
Academies Inc.

GRANT AMOUNT:
\$2,500

Michelle created and directed the *Aqui y Allá* transnational public art project that explored the impact of immigration in the lives of Mexican immigrant youth in South Philadelphia in connection with youth in Chihuahua, Mexico. This project worked simultaneously on both sides of the border, Chihuahua and Philadelphia, to join the two cultural worlds through the vision of young people. Michelle invited four artists from the Colectivo Rezizte (Juarez) and Colectivo Madroño (Chihuahua City) to work in collaboration with her. Together they guided the youth (here and there) in the creation of a collaborative permanent mural in South Philadelphia.

Photos:
David Flores,
Michelle Angela Ortiz



2012 ART & CHANGE GRANT

Nancy Lewis SHELL

Nancy believes that personal freedoms and liberties are in jeopardy of being lost every day and implemented the Freedom Quilt. This art for social change project engaged members of the community to write their thoughts on freedom by offering five thought-provoking questions, utilizing a 5-inch muslin square and a permanent marker as a tool. The quilting classes and workshops were offered on/off site from the Johnson House Historic Site, and the community was taught the useful sewing skills it needs to turn squares into a quilt.

NEIGHBORHOOD:
Crescentville

DISCIPLINE:
Crafts and Textiles,
Visual Arts

CHANGE PARTNER:
Johnson House
Historic Site

GRANT AMOUNT:
\$2,500

Photos:
tiona.m.



Nikki LÓPEZ

NEIGHBORHOOD:
Center City

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Louie Ortiz

GRANT AMOUNT:
\$1,800

Photos:
CV Photography,
Louie Ortiz

The Cuéntame Project is a mixed-media documentary project that seeks to explore, discuss, and showcase queer latin@s in the city of brotherly love and sisterly affection, Philadelphia. Nikki and change partner Louie Ortiz first came up with the idea of the project after having numerous conversations centered on one initial thought: “What happened here? I can feel there is a story of a rich and vibrant Latin@ queer experience in Philadelphia, but no one is speaking it.” They recounted that while they know queer latin@ life exists in Philadelphia, oftentimes the community appears scarce, isolated, and fragmented in pockets of the city. The subject of having to choose between the intersections of their identity as Latino and queer comes up often. How do queer Latin@s sustain themselves when major Latin@ cultural news outlets and organizations fail to emphasize queer culture, and the culture and history of “gayborhood” Philadelphia is still mainstream white? Cuéntame, which is an endearing phrase meaning “tell me what happened,” actively invites the Philadelphia Latin@ queer community to converse. In doing so, it creates a process of revitalization and restoration, a moment for the community to reflect upon history, present and future. It provides an opportunity for the community to harness the power of the community within itself in a sort of intra-empowerment.



2012 ART & CHANGE GRANT

Ovid AMORSON

Ovid created *My Body Is My Own*, an illustrated resource that serves as a powerful tool used to educate folks about personal space, encourage respect for personal decisions of others, aid in the normalization of consent, and empower folks of all body types and experiences to own their bodies and be present in them. Using simple, nonthreatening illustrations, he invites readers to consider the experience of human souls that navigate society inside of bodies that are perceived as different, confusing, or freakish. He also seeks to affirm the experience of those who are perceived as “others” by using language that may facilitate healing and a connection with and ownership of one’s container. Ovid created both a children’s book as well as a resource for an older audience.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Lonnie Grant (TMAN)

GRANT AMOUNT:
\$2,500

Photos:
Carina Romano



Sarah
MITTELDORF

NEIGHBORHOOD:
East Falls

DISCIPLINE:
Performance

CHANGE PARTNER:
Families With Children
From China, Delaware
Valley Chapter

GRANT AMOUNT:
\$2,500

Sarah brought together a community of young people adopted from China to share their experiences and develop them into a theater performance that they shared with their families and community. This process gave the participants a chance to ask their own questions and articulate their thoughts to those in their larger community. Because the process of creating and performing theater brings people together, creating art with this community gave the adoptees a chance to explore issues that they may not have had the chance to explore on their own and gave their friends, families, and peers a chance to hear them tell their stories that are often not articulated.

Photos:
Jacques-Jean Tiziou



2012 ART & CHANGE GRANT

Shaily DADIALA

Shaily conducted two 60-minute workshops of *bharatanatyam* Indian classical dance for the largely underserved Hispanic community of Kensington to create an enhanced cultural and historical awareness. These workshops also explored the lesser known immigrant cultures of East Indian indentured labor to South America and culminated in an evening of dance performance offered free of charge to workshop participants.

NEIGHBORHOOD:
Fishtown

DISCIPLINE:
Performance, Folk Arts

CHANGE PARTNER:
Raices Culturales
Latinoamericanas

GRANT AMOUNT:
\$2,500

Photos:
Carina Romano



Shelley SPECTOR

NEIGHBORHOOD:
Bella Vista

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
Robert Blackson

GRANT AMOUNT:
\$2,500

Shelley's project, *Mariposa*, which is Spanish for butterfly, comes from the brand label on an old woolen blanket from which she created a sculpture. She unraveled the blanket row by row and wound the wool onto hundreds of handmade wooden spools. This artistic action of metamorphosis mirrors the slow process of change in nature and is not social change in itself but a model for transformation, which requires time, tenacity, focus, and the ability to let go.

Photos:
Lorelei Narvaja,
Ken Yanoviak



2012 ART & CHANGE GRANT

Susan LANKIN-WATTS

Susan produced a monthly gathering of instrumentalists, dancers, and vocalists learning the basics of klezmer music, dance, and song in order to create new klezmer dances and songs and perform them for the community. She worked with a community of people interested in making culture in a new way. Yiddish has been called a dead language, and new generations have few ways of connecting to a rich tradition that shows how Jews lived and celebrated. Because there is no current venue for families to come together and develop their own connections to the klezmer culture, which Susan grew up in, she would like to provide a place that uses learning, performing, and community participation as a means to that end.

NEIGHBORHOOD:
Ardmore

DISCIPLINE:
Music, Performance

CHANGE PARTNER:
Alexander Botwinik

GRANT AMOUNT:
\$2,010

Photos:
Carina Romano



Syd CARPENTER

NEIGHBORHOOD:
West Mount Airy

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
List Gallery at
Swarthmore College

GRANT AMOUNT:
\$2,500

Syd's project focused on African American farms and gardens. When considering gardening and farming in America, few images of African Americans come to mind despite the fact that in the early part of the 20th century, there were more than one million farms operated by African Americans, most located in Southern states. That number has been reduced to less than 40,000 today. Syd created a series of emblematic ceramic farms and gardens and located them in the landscape on the campus of Swarthmore College.

Photos:
Lorelei Narvaja



2012 ART & CHANGE GRANT

Takeya TRAYER

Takeya created *Taki Mam*, a series of animations in which the main character is a nonwhite, bisexual, pregnant action figure. The cartoon addresses feminist values, inequality, esoteric journeys, gender roles defined by society, and outlandish situations with sexual partners. The project is motivated by lack of representation of gender-nonconforming folks, pregnant “studs,” and masculine female parents in the media and in the animation industry.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
Brown Boi Project

GRANT AMOUNT:
\$2,500

Photos:
Sandra Andino



Vashti DUBOIS

NEIGHBORHOOD:
Germantown

DISCIPLINE:
Multi-Disciplinary

CHANGE PARTNER:
Albert E. Stewart

GRANT AMOUNT:
\$2,500

Vashti created *Eviction Proof*, a multi-disciplinary, arts-based community engagement project. She used art as a medium to illustrate the impact of eviction on families and communities in Philadelphia. This interactive performance art/ installation/theater piece turns the concept of “typical” show home on its head. *Eviction Proof* plays with the concept of staging the “evicted” instead of the home.

Photos:
Jacques-Jean Tiziou

Wanda A.
DICKERSON

Wanda organized the Urban Community Sewing and Storytelling Project, which taught children how to make traditional West African costumes and contemporary outfits reflecting their own identities as urban youth. She held seven classes, one on each day of Kwanzaa, then featured the clothing and had the children tell their stories at a community event in 2013 at the beginning of February, which is African American History Month.

NEIGHBORHOOD:
Camden, Whitman
Park area

DISCIPLINE:
Crafts / Textiles

CHANGE PARTNER:
Jos Duncan

GRANT AMOUNT:
\$2,500

Photos:
Jacques-Jean Tiziou



Yowei SHAW

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Eugene Sonn

GRANT AMOUNT:
\$2,500

Photos:
Carina Romano

Yowei led weekly radio production workshops for a small group of minority Philadelphia public school students and with them produced a series of radio and video stories exploring the theme of love and relationships. The youth radio reporters learned the basics of pitching stories, interviewing, recording, scriptwriting, voicing, and digital audio editing. Their stories explored sexuality, dating, familial relationships, and much more – all while presenting a more accurate perspective on young people’s lives and their contributions in this city. The project culminated in a public listening showcase and panel discussion with the youth radio reporters, and the stories were aired on WHYY 90.9 FM during the week of Valentine’s Day.



2012

ART AND CHANGE GRANT PANELISTS

BETSY CASAÑAS

Betsy is a mother, artist, community activist, and educator who was born and raised in North Philadelphia's barrio. She studied at Moore College of Art and Design, where she received a BFA in studio art. Betsy has designed over 35 public murals and mosaics nationally and internationally (in Larne, Ireland; Havana, Cuba; Morelia, Mexico; and Quito and Santo Domingo, Ecuador). Betsy has brought her community work into the classroom and directly integrated it into the curriculum at the Charter High School for Architecture and Design, where she has taught for eight years, striving to expose students to the power of their voices in the transformation of a community. In 2007, Betsy, along with visual artist Pedro Ospina, founded the Semilla Arts Initiative, which uses collaborative art as a means of empowering individuals and communities in underserved areas. In recognition of her tireless work in the community, she was awarded the Leeway Transformation Award. In 2010, Betsy opened a Seed on Diamond Gallery, where artists of all communities and cultural backgrounds are invited to share space and tell their stories through music, spoken word, dance, and visual art. She continues to live in the North Philadelphia neighborhood where she grew up, along with her children Archangel and Kristianni.

CAROLINE SAVAGE

Caroline was born in Ismailia, Egypt, and traveled extensively as a child. She studied art history at SUNY Binghamton, where she first encountered independent/experimental film through Ken Jacobs and Larry Gottheim. She went on to study photography and filmmaking at the San Francisco Art Institute, receiving a BFA and MFA. She regards her mentoring by Malcolm LeGrice, James Broughton, Larry Jordan, Gunvor Nelson, Ernie Gehr, and Janis Crystal Lipzin as the bedrock of her filmmaking education. She has taught at San Francisco State University, San Francisco Art Institute, University of the Arts, Temple University, Dickinson College, and Arcadia University, in both photography and film. For 11 years she served as program director at the Pennsylvania Council on the Arts, managing the state public funding for media arts, visual arts, interdisciplinary arts, service organizations, and individual artists. Currently, Caroline coordinates the operations at Philadelphia Independent Film and Video Association, overseeing its cinema speakeasy, finishing funds, and speed-crewing programs. Additionally, she is on the board of Termite TV and makes large drawings with cyanotype chemicals and digital scanners.

Che Gossett (March cycle only)

Che is a black, genderqueer writer and activist. Che has worked with Critical Resistance, a prison abolitionist organization started in 1998 by Angela Davis along with other academics and activists. In Washington, D.C., Che was involved with a grassroots campaign to combat prostitution-free zones following the release of the Move Along Report. Together with Penelope Saunders and Elizabeth Nanas, members of the Best Policy Practices Project and the Desiree Alliance, Che co-authored a report on sex work in the United States that was

submitted to the ninth session of the Universal Periodic Review of the United Nations. As a previous recipient of the Leeway Art and Change Grant, Che has put together a publication about the impact of HIV on trans communities of color in Pennsylvania. More recently, Che has curated a community-driven exhibit at the William Way Community Center commemorating the 10-year anniversary of the Philadelphia Transgender Health Conference as well as organized and moderated a panel, "HIV Criminalization: Community Resistance and Resilience," at Philadelphia FIGHT Prevention Summit.

Julia López (August cycle only)

Julia is a writer, theater artist, and educator. She was born and raised in the South Bronx and has lived and worked in Philadelphia for 19 years. Julia graduated from Wesleyan University with a B.A. in theater, attended the Eugene O'Neill National Theater Institute in Waterford, Conn., and the Instituto Internacional in Madrid. After graduating from Wesleyan, Julia was mentored by Nuyorican poet Tato Laviera at Henry Street Settlement's Hispanic Theater Workshop. She began to write and showcase her original theater and poetry works after her move to Philadelphia as part of her political, community, and arts organizing with the Centro Juan Antonio Corretjer and Taller Puertorriqueño. Julia is a founding member of the artist collective Las Gallas and has performed her work in venues in Mexico City, Madrid, and throughout the United States.



Agui y Allca, Michelle Angelita Ortiz



TRANSFORMATION AWARD

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.



Denice **FROHMAN**

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Literary Arts,
Performance

Photos:
Carina Romano,
Sharvon P. Urbannavage,
Danophonic

Denice is a spoken word artist who has been writing and performing across the United States and Canada since 2003 and in the Philadelphia area since 2008. She is a queer, biracial Latina woman who pushes gender norms, and her voice has filled a void in Philadelphia, where there are very few artists using poetry to tell stories of LGBT people and women of color. Her poetry challenges dominant social constructs of identity, specifically around race, gender, and sexuality. Her work is heavily influenced by her identity, and social change is a very intentional part that shapes the process, vision, and sharing of her work. She creates pieces that empower her communities to reclaim the power to be and define themselves. Through spoken word, she is able to develop a deep, transformative connection with her audience and create dialogue by merging the written word with performance. In 2012, Denice gained national recognition, finishing in the top 15 at the Women of the World Poetry Slam.



2012 TRANSFORMATION AWARD

Eiko FAN

Eiko has a background in woodcarving and has incorporated wood sculpture costumes with performance in what she calls “live wood sculpture.” For these performances she has worked with dancers, actors, musicians, her children, and people with learning differences. In developing these performances she has learned how to work with people, respecting everyone’s unique backgrounds and abilities. She creates the best situation for people to create and coaches them to come up with their own art. She does not tell them how to do it, but instead allows them to jump in and do their own art, using their own ideas and their own personal styles. She believes art tells each student’s personal story even if they are unable to speak.

NEIGHBORHOOD:
Haverford

DISCIPLINE:
Visual Arts,
Multi Disciplinary

Photos:
Lorelei Narvaja



Fatu GAYFLOR

NEIGHBORHOOD:
Upper Darby

DISCIPLINE:
Music, Folk Arts

Photos:
Jacques-Jean Tiziou,
Toni Shapiro-Phim

Fatu is a singer and songwriter. She was born in rural Liberia and raised in the national artists' village, and she sings the traditional songs of Liberia's 16 ethnic groups. She was in exile in neighboring countries for 10 years, and it was during that time that she started to compose songs based on traditional rhythms and melodies that address immediate concerns and that call for change, including an end to ethnic and class violence, forced conscription of children, and second-class citizenship for women. Her art is a bridge to action. It is not singing about things but encouraging people to think critically about what they do and say. It is also paying attention to reality and imagining other ways. She creates her work for Liberians, here in the Philadelphia area and beyond. She also has a broader community – all African immigrants and all people who suffer the impact of war and loss.



2012 TRANSFORMATION AWARD

Hazami SAYED

Hazami, an Arab American, is a cultural artist who works in multiple disciplines and collaborates with different artists and arts educators to work towards a shared vision. She was originally trained as an architect, and her education and work experience have ingrained in her an appreciation for design and the arts. These skills have translated directly in her work over the past 10 years as the founder of Al-Bustan Seeds of Culture, a nonprofit dedicated to presenting and teaching the Arabic language, arts, and culture. Social change is an integral part of Hazami's art-making and facilitation of the arts. She believes that providing ways for people to experience Arab arts firsthand allows them to actively engage with the culture and people. These experiences create meaningful dialogue about culture and identity and seek collaborative, peaceful ways to resolve conflict. Through her own art-making, teaching, and the creation of numerous environments for learning and appreciating Arab arts, Hazami wishes to break down the ignorance and many misconceptions surrounding the people of her heritage.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Multi-Disciplinary

Photos:
Dana Scherer



Joe IPPOLITO

NEIGHBORHOOD:
Mount Airy

DISCIPLINE:
Media Arts

Joe's art for social change practice combines his love for media with his passion for transgender and gender-variant (TG/GV) people, experiences, and causes. His practice includes videos, audio podcasts, websites, and blogs. He uses these mediums to tell many of the stories about TG/GV communities that oftentimes go untold. Joe focuses on capturing peoples' personal stories in their own words. He provides the vehicle for folks who are most impacted to document their own experiences. The goal of his work is to explore ways to help foster understanding, eradicate barriers, and connect communities. While the experiences of TG/GV people are a bit more mainstreamed today, lack of knowledge and understanding regarding the TG/GV community still exists, and Joe believes that community members like him have a responsibility to challenge and change that.



2012 TRANSFORMATION AWARD

Lorna Ann JOHNSON-FRIZELL

Lorna has been making films for close to 20 years using Super 8-mm and 16-mm film and digital video. Her work is rooted in her experiences as an immigrant African American woman, a child witness to domestic violence, and a mother. Whether Lorna is making a documentary, experimental, or narrative piece, she begins by collecting information through interviews, articles, or audiotapes. In examining the collected material, she usually finds a path to the story that is waiting to be told. Having grown up watching Hollywood movies in Jamaica, when Lorna immigrated to the U.S., she encountered an America that was unlike the one she had seen on television. The America she had immigrated to was segregated and poor. She sees making this disconnect visible as a guiding principle of her work. Lorna believes that images are powerful in their ability to shape our consciousness. Her films and videos question the images we consume as a society, including imagery about America and other cultures. They invert the reality shown in Hollywood or on television to provide a more honest perspective of the lives of women, particularly poor and working-class women of color. Her films examine the lives of incarcerated women, the impact of media images on women, domestic violence, and war.

NEIGHBORHOOD:
Holmesburg

DISCIPLINE:
Media Arts

Photos:
tiona.m.



Sinema **WHITE**

NEIGHBORHOOD:
East Oak Lane

DISCIPLINE:
Music, Performance

Sinema is an advocate for expression in communities through songwriting, recording, and performing. She describes her art as proactive – her main goal is to initiate a challenge between the participants she creates music with and the audience affected by it. Sinema challenges the norm of mainstream radio’s content by suggesting that youth in her workshops write lyrics that inspire and encourage others. She asks them to find their truth in music and realize that the lifestyle that mainstream radio promotes is not one that’s safe and full of success. Sinema’s long-term vision is to alter the way musical lyrics affect our minds and spirits as a whole. She hopes to do this through giving Philadelphia-area youth the opportunity to create their own positive music, by which they will gain control of the type of music they are subjected to and influenced by. She promotes “expression over extinction,” a personal concept of the importance of releasing your feelings instead of pacifying them.



2012 TRANSFORMATION AWARD

Takeya TRAYER

Takeya creates artistic work that challenges the aesthetic “invisibilization” of queer and trans lives. Takeya uses a range of mediums and works across disciplines. Her work includes acrylic painting, photography, music, poetry, creative writing, animation, video, and computer-generated art. Takeya uses the experience of feeling exiled and transforms that experience into productive and resilient artistic passion and energy. Takeya is able to spotlight stories from an “ethnic female, masculine-of-center parent perspective” and believes in creating art not for financial gain, but for social disruption, for exposure, and to create a voice for those like her who are underrepresented. Takeya hopes to continue expanding on previous work, such as the painting *Stand Up For Everyone*, in novel and innovative ways.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Visual Arts, Media Arts

Photos:
Sandra Adino

2012

LEEWAY TRANSFORMATION AWARD PANELISTS

AKIBA SOLOMON

Akiba writes Colorlines' "Gender Matters" blog, contributes to Ebony.com, and is an NABJ Award-winning writer, freelance journalist, editor, and essayist from West Philadelphia. A graduate of Howard University, the Brooklyn resident co-edited *Naked: Black Women Bare All About Their Skin, Hair, Hips, Lips, and Other Parts* (,2005), an anthology of original essays and oral memoirs about black women and body image. Akiba has been a senior editor for *The Source*, where she specialized in politics; the health editor for *Essence*; and the senior editor for *Vibe Vixen*, a women's fashion, beauty, and lifestyle spin-off of *Vibe*. She has also written for a range of publications, including *Glamour*, *Redbook*, *Vibe*, *Heart & Soul*, and *POZ*. As a panelist, she has spoken about women's and social justice issues through the lens of hip-hop culture at a range of institutions, including the Schomburg Center for Research in Black Culture, Stanford University, Yale University, and Harvard University. In May 2012, Solomon did a reading at the Whitney biennial as a part of Bleed, the short-term residency of jazz pianist Jason Moran and opera singer Alicia Hall-Moran.

MARY DEWITT

Mary is a painter who focuses on women who are serving life sentences in Pennsylvania prisons. Her intention is to bring visibility to these women, reinstate their humanity, and expose the legal injustices they have suffered as well as

the harsh sentence of life without parole. She has known the individuals with whom she works since the late 1980s and is wholeheartedly committed to fighting the censorship imposed on them and sharing their stories. Mary believes that women serving life sentences are among the most invisible, abused, and misunderstood people in our society. 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 woman's crime and incarceration experience. The result is a dynamic and engaging portrait video that accomplishes more than the static, finished paintings alone can do. She hopes to expand her practice to document the work that these women have done with Canine Partners for Life, a program in which incarcerated individuals train puppies to be service animals for people with disabilities. Mary's goal is to inspire the viewer to reconsider the way that our culture demonizes prisoners across the board and to illuminate the lives of real women who have been affected by the state's unique sentencing rules.

MIKO DOI-SMITH (Stage 2 only)

Miko, originally from Southern California, began dancing while attending the University of Hawaii. This later than usual start toward a professional dance career fueled her drive and passion for an art that she believes can be an inspiration and medium for social change and justice. During her 10 years in residence in Philadelphia, she performed nationally and internationally with various choreographers and companies, including Ralph Lemon, Philadanco, Dance Theater X, Ballet X, Kate Watson-Wallace, Makeda Thomas, Tania Isaac, and Hope Boykin. In

addition to performing, she is a registered nurse and has taught yoga for over 13 years, including at the Bates College Dance Festival and the Guong Dong Modern Dance Festival. She currently resides in Austin, where she continues to perform and teach, enjoying life as the mother of her 8-year-old daughter.

NIKNAZ TAVAKOLIAN

Niknaz is an Iranian-American artist based out of New York City. They are an interactive, electronic artist who is also a filmmaker and youth media mentor. They work in interactive media with a background in photography, video, and film. Their work deals with the tensions that arise between socially enforced dichotomies within the politics of gender and nationality. They have had several solo exhibits, have shown around the U.S. and Canada, and have collaborated on a number of community-driven arts projects. Niknaz holds an MFA in visual arts from York University in Toronto and a B.A. in film and media arts from Temple University. More on Niknaz can be found at www.niknaz.net.

YOLANDA CRUZ (Stage 2 only)

Yolanda is a filmmaker from Oaxaca, Mexico, who works to increase the representation of indigenous people in the media. She was a 2011 Sundance Screenwriting and Directing Lab Fellow, where she completed her first feature script, *La Raya*. Her work has screened at film festivals and museums around the world, including the 2000 Sundance Film Festival, the Guggenheim Museum in New York, Park la Villette in Paris, the Smithsonian National Museum of the American Indian, and the National Institute of Cinema in Mexico City. In 2003, Yolanda founded Petate Productions, a company focused on using film and video to reflect upon the displacement of indigenous

Oaxacan culture. Yolanda's honors include an Audience and Best Feature Documentary award from the 2005 National Geographic All Roads Film Project and the 2009 Expresión en Corto International Film Festival in Guanajuato, Mexico. She holds an MFA in film from UCLA and a B.A. in liberal arts from Evergreen State College. Yolanda is also an alumna of the Sundance Institute Native Lab.

FACILITATOR

NICO AMADOR

Nico grew up in California and is now a trainer, organizer, and writer based in Philadelphia. Nico got his start as a trainer working with youth around issues of oppression and leading workshops on the impacts of militarism and the prison industrial complex on people of color. As part of the Fellowship of Reconciliation's Nonviolent Youth Collective, Nico helped to train volunteers preparing to do human rights work in Colombia, led week-long retreats on nonviolence and social justice, and organized a California arts and education tour. As part of Training for Change, Nico has led workshops in the U.S., Canada, and Europe with groups such as Choice USA, Iraq Veterans Against the War, Energy Action Coalition, the National LGBT Task Force, the Diverse Cities Fund, the New Sanctuary Movement, and Prometheus Radio Project. He has authored various articles on training and has published his poetry in the online journal MiPOesias and in *Joto: An Anthology of Queer Chicano Poetry*.

24. After her arrest in Washington D. C., Plaintiff LEONOR was continuously threatened and interrogated in the Courthouse and in the basement of a church. While being interrogated, Ms. LEONOR began to experience a burning sensation throughout her entire body. This was the same type of burning sensation that the great nationalist leader, Don Pedro Albizu Campos suffered after he was subjected to radiation treatments while in prison in the United States and Puerto Rico.

25. Plaintiff LEONOR was illegally confined in punitive segregation from 1970-1972. One paragraph 24.7 During this incarceration she was again developed a severe burning sensation throughout her entire body and particularly the bottom of her feet for which she was refused medical treatment. Subsequent to this segregated incarceration Ms. LEONOR was informed by a guard that she had an extreme amount of radiation in her blood.

26. While confined in the jail awaiting trial, Plaintiff LEONOR was completely isolated and prohibited from having any contact with other prisoners. Each time Plaintiff LEONOR was taken to and from court she was forced to submit to a degrading and dehumanizing interval search which was conducted by male prisoners with flash light. In addition, the police stood out-

side Ms. LEONOR's cell, showing disrespect at her and purposely keeping a radio loudly to prevent her from sleeping.



subversive

"I AM A REVOLUTIONARY AND A RIDGER OF THE ATOMIC AGE ... I HATE BOMBS BUT WE MIGHT HAVE TO USE THEM."

El día que se estremeció el Congreso

Un siglo después de un
crisis de infanta
terribles, sus protagonistas
recuerdan el ataque al

"¡YO NO VINE A MATAR A NADIE, YO VINE A MORIR POR PUERTO RICO!"



Carpetera: Lotilita Lebron, Yasmin Hernandez from Crossroads exhibit exhibit



ART + TECHNOLOGY RESIDENCY

The Art + Technology Residency is a collaboration with Breadboard and NextFab Studio. The six-month residency supports creation and exploration at the intersection of new media, art, technology, and community by connecting artists with the fabrication resources available at NextFab. In addition to six months of access to classes and equipment, the artist receives a \$2,500 materials budget and a public exhibition at the Esther Klein Gallery.



Tlazolteot La Cuandera (Tlazolteot the Healer), Ana Guissel (ACG '11) from Crossroads exhibit



2012 ART + TECHNOLOGY RESIDENCY

TIONA McCLODDEN

Tiona used the residency to further develop her experimental video/film series *Be Alarmed: The Black Americana Epic*, composed of 10 vignettes. *Be Alarmed* explores race, class, gender, sexuality, violence, religion, nationalism, mental illness, materialism, and age as it relates to the African American community. In the project, tiona utilized a range of LED lights, fireworks, and video projection. Inspired by her own experience becoming desensitized to flashing lights, which should signal alarm or danger, after having lived next to a trauma hospital for five years, tiona gained a new perspective and physical relationship to the light patterns created by ambulances and police cars. Rather than cause panic or visual representation of violence, they became an aesthetic reduction of beauty when silent and not accompanied by the sirens. The fireworks in the piece are deconstructed to express our common celebration of freedom and as representations of gun violence. Additionally, tiona employs the use of red, white, and blue and explores what freedom means for America and all of her communities. *Be Alarmed* showcased not only tiona's political and theoretical interests with regard to film and blackness, but also gave her a chance to showcase and expand her technical skills. She is primarily known for her documentary work, and this project offered her an opportunity to display "grand" storytelling techniques in short form while continuing to inspire a conversation about black representation across a wide sociopolitical and socioeconomic range of folks within and outside of the black community in Philadelphia. At NextFab tiona focused on electronics and fabrication, particularly LED light manipulation. She was interested in exploring how to use LED lights at an advanced level in order to produce patterns and affix them to costumes used in *Be Alarmed*.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Media Arts, Visual Arts

RESIDENCY AMOUNT:
\$2,500

Photos:
tiona.m.

2012

ART+TECHNOLOGY RESIDENCY PANELISTS

DAVID CLAYTON

As curator of programs for Breadboard at the Science Center, David plays at the intersection of art and technology. Breadboard explores creative applications of technology in art. David also co-organizes the regular Ignite Philly and annual TEDxPhilly events. He was recently named one of the "Top 76 Creative Connectors" by Leadership Philadelphia/WHYY and was a finalist for the 2011 Knight Arts Challenge.

LAUREEN GRIFFIN

Laureen's artistic renditions of female beauty and community practices have won her awards and recognition throughout the United States. In 2012 she began using images from her residency at Ringling Circus Museum in Sarasota, Fla., to create full-room installations, beginning with participation in Philly Fringe Festival's *Eviction Proof*. In 2010 she was awarded a two-year Center for Emerging Visual Artists career development fellowship and a six-week residency at NextFab Studio. She is also a recipient of a Leeway Transformation Award, a Five-County Arts Fund award, and was an artist in residence at 40th Street AIRSPACE. In 2009 Laureen was invited to the Women's Studio Workshop in Rosendale, N.Y., for her *Beauty Revisited* series. She led many community-based projects and workshops in printmaking, video, and photography with diverse participants such as families in transitional housing and youth in Camden, West Philadelphia, Northeast Philadelphia, and Radnor.

Laureen has exhibited in Michigan, Minnesota, Wisconsin, Delaware, and Pennsylvania. She received an MFA from Cranbrook Academy of Art in 2005 and a BFA from Syracuse University in 1986.

RUCYL MILLS

Rucyl is an audiovisual artist, music producer, and singer who experiments with sound and visual stimuli. In 2008 she built the Chakakhancontroller, a wearable MIDI controller, and continues to experiment with new formats of musical and electronic expression. An original member of the Goats, an alternative hip-hop group (Ruffhouse/Columbia Records) in the 1990s, Rucyl continued a rogue musical lifestyle in New York, making beats, experimental soul, and jazz mashup tracks until returning to her hometown of Philadelphia in 2009. She was a co-founder, performer, and blogger for futuretronic label and audiovisual electronic group Saturn Never Sleeps from 2008 to 2012. She has performed internationally and collaboratively participated in several art-based and interactive projects. She has a B.S. in new media from the New School, a master's in interactive telecommunications from New York University, and is a certified audio engineer.

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2012 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.

Asian Arts Initiative

1219 Vine Street
Philadelphia, PA 19107
215.557.0455
www.asianartsinitiative.org

Connecting cultural expression and social change, Asian Arts Initiative uses art as a vehicle to explore the experiences of Asian Americans and the diverse communities of which we are a part.

The Attic Youth Center

255 S. 16th Street
Philadelphia, PA 19102
215.545.4331
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.

BlackStar Film Festival

131 N. 21st Street
Philadelphia, PA 19103
267.603.2755
www.blackstarfest.org

The BlackStar Film Festival is a celebration of cinema focused on work by and about people of African descent in a global context. BlackStar highlights films that are often overlooked from emerging, established, and mid-career directors, writers, and producers working in narrative, documentary, experimental, and music video filmmaking.

Breadboard

3711 Market Street, 1st Floor
Philadelphia PA 19104
215.966.6188
215.966.6001 Fax
www.breadboardphilly.org

Breadboard is a hybrid program at the University City Science Center that facilitates cross-disciplinary art exhibits, community outreach initiatives and special programs offering public access to a new generation of fabrication technology and workspace in an effort to empower individuals and convene communities around creative applications of technology.

Philadelphia Independent Film and Video Association (PIFVA)

4212 Chestnut Street 3rd Floor
Philadelphia, PA 19104
215.382.2579
www.pifva.org

PIFVA is a membership organization started by filmmakers whose mission is to connect, support, sustain, and showcase the Philadelphia region's independent media arts community.

The Laundromat Project NYC

275 MacDonough Street
Brooklyn, NY 11233
718.574.0798
www.laundromatproject.org

The Laundromat Project is a community-based public art nonprofit that brings arts programming

to laundromats in the greater New York area and, for the first time, Philadelphia. The program seeks to raise the quality of life for people whose incomes do not guarantee broad access to mainstream arts and cultural facilities.

PhillyCAM

699 Ranstead Street, Suite 1
Philadelphia, PA 19106
267.639.5481
www.phillycam.org

PhillyCAM is a community media center that brings together the people of Philadelphia to make and share media that promotes creative expression, democratic values and civic participation.

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.

Philadelphia Folklore Project

735 S. 50th Street
Philadelphia, PA 19143
215.726.1106
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.

Raíces Culturales Latinoamericanas

1417 N. 2nd Street, First Floor Annex
Philadelphia, PA 19122
215.425.1390
215.425.1389 Fax

Raíces Culturales Latinoamericanas supports, promotes, and increases public awareness of the

richness, beauty, and diversity of Latin American cultures and their roots through performing and visual arts and dynamic educational programs.

Scribe Video Center

4212 Chestnut Street, 3rd Floor
Philadelphia, PA 19104
215.222.4201
www.scribe.org

Scribe Video Center was founded in 1982 as a place where emerging and experienced media artists could gain access to the tools and knowledge of video making and work together in a supportive environment. Scribe provides training in all aspects of film, video, and audio production. The organization also offers classes in computer-based interactive media to individuals and community organizations. Scribe gives emerging and mid-level video makers the skills and opportunity to use video and film as tools for self-expression and for representing and supporting their communities.

Southeast Asian Mutual Assistance Associations Coalition (SEAMAAC)

1711 S. Broad Street
Philadelphia, PA 19148
215.467.0690
215.467.5301 Fax

Founded in 1984, SEAMAAC has over two decades of experience serving and advocating for refugees, immigrants, and asylees in the greater Philadelphia area. Our mission is to support immigrants, refugees, and their families as they seek access to opportunities that would advance the condition of their lives in the United States.

Taller Puertorriqueño

2721 N. 5th Street

Philadelphia, PA 19133

215.426.3311

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.

2012 EVENTS

EXHIBITS

April 6 - May 31

Camille Billops Exhibit

May 17 - July 13

Self Conscious

Exhibition of drawings, paintings, and video by Nuala Cabral (ACG '11), Takeya Trayer (ACG '10), Tatyana Fazlalizadeh, and Yadira Leticia Torres.

The exhibition explored and pushed against the parameters of identity, specifically at the intersection of race, class, gender expression, access, and nationality.

October 19 - November 21

Crossroads: A Celebration of Latina Artists

Featuring Ana Guissel (ACG '11), Kukuli Velarde (LTA '11, WOO '99), Marlene Ramirez-Cancio (with the Fulana Collective), and Yasmin Hernandez

ARTIST TALKS

June 5

Nuala Cabral (ACG '11)

June 19

Takeya Trayer (ACG '12), Tatyana Fazlalizadeh & Yadira Leticia Torres

October 19

Ana Guissel (ACG '11), Kukuli Velarde (LTA '11, WOO '99), Marlene Ramirez-Cancio & Yasmin Hernandez

OUTREACH EVENTS

January 18

Leeway Transformation Award Info Session

January 31

Applicant Support Session
(Philadelphia Folklore Project)

February 9

Grant Information Session
Featured Catzie Vilayphonh (ACG '10, LTA '10) and Indah Nuritasari (ACG '11, ACG '09) (SEAMAAC)

March 5

Laundromat Project Information Session

March 8

Grant Information Session
(PhillyCAM)

April 2

Applicant Support Session
(Attic Youth Center)

April 30

Applicant Support Session
(Taller Puertorriqueño)

May 10

Stitchin': Spring Session
An informal fiber and crafts group.

May 12

Grant Information Session
(Asian Arts Initiative)

June 18

Grant Information Session en Español
(Raíces Culturales Latino Americanas)

June 21

Community Partner Meet-up

June 25

Applicant Support Session
(Fleisher Art Memorial)

July 18

Stitchin': Summer Session
An informal fiber and crafts group.

August 6

Art+Technology Residency Open House
(NextFab)

August 7

Art and Change Happy Hour
(National Mechanics)

September 24

Stitchin': Fall Session
An informal fiber and crafts group.

WORKSHOPS & MASTER CLASSES

February 1

Understanding Taxes for Artists

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.

May 2

Online Ecosystem for Funding Artists

Led by USA Projects and facilitated by John Spokes (Development Director)

June 29 - August 24

People's Emergency Center presents Digital Tools for Artists Class Series

Taught students digital skills in Audacity software and podcasting, *Final Cut Pro* (Leeway Foundation & PhillyCAM)

September 30

Using Online Tools for Fundraising

Led by writer, performer, and grassroots fundraiser Ezra Berkley Nepon (ACG '07) and Yaba Amgborale Blay (ACG '10)

SCREENINGS

June 14

Change in Motion

In collaboration with PIFVA (Philadelphia Independent Film and Video Association), "Change in Motion" featured a screening of media artists who have been funded by both organizations including: Ann Tegnell (WOO '04), Barbara Attie & Janet Goldwater (LTA '11), Cindy Burstein (LTA '10), Heidi Saman (LTA '09), María Teresa Rodríguez (LTA '07), and tiona.m. (LTA '09, ACG '07). A Q&A was facilitated by Elisabeth Perez-Luna of WHY? (Painted Bride Art Center)

July 10

Walking Home

In collaboration with Philadelphia Qfest, Stimulus, and Suzi Nash (LTA '08), we presented the film "Walking Home" about street harassment by Nuala Cabral (ACG '11). (Valanni)

August 4

Middle of Nowhere

In collaboration with the BlackStar Film Festival, we presented the film *Middle of Nowhere* by Ava DuVernay. (International House)

1993-2011 PREVIOUS RECIPIENTS

2011

Adelaide Windsome

Amanda Benton

Ana Guissel

Angela "Sadio" Watson

AnOmali

Beverly Dale

Brenda Howell, Janice Hayes-Cha,

Julie Mann, Karen Hunter

McLaughlin and Kimberly Mehler

Chaska Sofia

Che Gossett

Dalia O'Gorman

Debra Powell-Wright

Elisabeth Nickles

Erica Cho

Esterlina Onalisa Fernandez

Genne Murphy

Indah Nuritasari

Iresha Picot

JaFang Lu

Jardyn Lake

Joe Ippolito

Jojo

Jos Duncan

Ketch Wehr

Kimberly Murray

Lee Ann Irizarry

Leonor

Maria Möller

Miranda Thompson

Misty Sol

Natalie Helen Hoffmann

Nora Hiriart Litz

Nuala Cabral

Ondartza

Pat McLean

Rachel Gucwa and

Kathryn Pannepacker

Robin Williams-Turnage

Rowen Haigh

Shari Tobias

Shawnta Smith-Taylor

Sinema White

Tamara Anderson

Thomasin Parnes

Tili Ayala

Toni Kersey and

Christina E. Johnson

Yowei Shaw

Betty Leacraft

Janet Goldwater and Barbara Attie

Kathryn Pannepacker

Kukuli Velarde

Lynn Blackwell Denton

Mia McKenzie

Monnette Sudler

Vera Nakonechny

Viji Rao

Vivian Green

Mia McKenzie

Michelle Myers

2010

Aja Beech
Alie Vidich
Amai Myrna C. Munchus
Amanda Johnson
Andrea Okorley
Angie Arahood
Ayoka Wiles Quinones
Ben Singer
Benita Cooper
Beth Nixon
Carina Romano
Catherine C. Quillman
Catzie Vilayphonh
Che Gossett
Cindy L. Burstein
Deborah Caiola
E. Kairo Miles
Ethel Cee
Fatimah Lorén
Frances McElroy
Jenna S. Peters-Golden
Jennifer Baker
Keila Cordova
Laura Deutch
Lorelei (Narvaja) Shingledecker
Madhusmita Bora

Marta Sanchez
Mary DeWitt
Mendal Polish
Milena Velis
Monique E. Hankerson
Najee
Nanci Hersh
Niv Acosta and iele paloumpis
Nsenga A. Knight
Pallabi Chakravorty
Qian Li
Ra'sheeda Bey
Saida Agostini
Sara Yassky
Serena Reed
Shannon Murphy
Stephanie "Amma" Young
Takeya Trayer
Tanji Gilliam
Trish Metzner-Lynch
Tristan
Vena Jefferson
Wren Warner
Yaba Amgborale Blay
Yinka Orafidiya
Yowei Shaw
Zaye Tete

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 and Barbara Attie
Janice "Jawara" Bishop
Jax Peters Lowell
Jaye Allison
Jennifer Turnbull
Jeri Lynne Johnson
Jesse White
Joan May T. Cordova and 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 and 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 and Julie Goldstein
Erin Howley
Gage Johnston
Germaine Ingram
Gwynne B. Sigel
Iya Sangolade
Jodi Netzer
Julia Katz
Julianne Bernstein Theodoropoulos
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
Misia 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 Hyejin 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
Shinjo 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-Fratrik
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 Vandergriff

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

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