

leeway.org

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LEEWAY
FOUNDATION

2013

GRANTS & AWARDS

FUNDING WOMEN AND TRANS ARTISTS CREATING
ART FOR SOCIAL CHANGE



I DO
LOVE
YOU...



2013



LEEWAY
FOUNDATION

GRANTS & AWARDS

FUNDING WOMEN AND TRANS ARTISTS CREATING
ART FOR SOCIAL CHANGE

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Dai Food, from *We Are Tiger Dragon People* by Colette Fu

WHAT COMES NEXT... WISH US WELL

Denise Brown &
Amadee Braxton
With Gabriel Foster



Photo: Nicole Myles

We invited Gabriel Foster, co-founder of the Trans Justice Funding Project (and former Leeway staff member) to sit down with Leeway executive director Denise Brown and board president Amadee Braxton to reflect on the first 20 years of Leeway grantmaking. The free-ranging conversation explored how Leeway's first 20 years has laid a foundation for what comes next. Here are a few excerpts.

AMPLIFYING VOICES ON THE MARGINS

AMADEE BRAXTON: When I was a consultant here in 2006, I remember conversations about finding artists to fund because of the criterion that their art had to be about community transformation or social change. There was a question of how many artists were actually doing that kind of work. What's interesting is that sometimes we give grants to an artist more than once, but there are always new people applying every year, and the pool of applicants and potential grantees has grown and grown over the years.

It probably has to do with this growing consensus out there that this kind of work matters. And I know in the Philadelphia region, and I think also nationally, Leeway has played a role and had a voice in that conversation.

Suddenly art schools are developing social practice programs, and this so-called new phenomenon is recognizing that communities need art as a vital life force for their well-being and transformation. So I wonder, did we help shift the mainstream discourse about this?

On the board right now, we've started a conversation around what is marginal and what is mainstream now. We believe our work has allowed some artists whose work might have previously been considered on the

margins to move toward the center because of the support they received from Leeway, which allowed them to get financial support from other places and has given them a platform to share their work more broadly and draw more attention.

DENISE BROWN: Yeah, a board member, Germaine Ingram, always pushes back with the question that if Leeway's values and mission are about moving stuff from the margins, what happens when the margins move toward the center? Where's the new margin? And is that our role, to always be seeking what's on the margins?

Right now, I think working on stuff around mass incarceration and figuring out how we provide access to people who are incarcerated or formerly incarcerated is one of those margins that we need to figure out a way to reach. And that's just one of many.

ENGAGEMENT WITH COMMUNITIES

GABRIEL FOSTER: What was the original impetus to widen the scope to include people of color and trans* artists? Describe how that came to be.

DB: It happened in stages. I think one of the things Leeway did that was really smart, which often trips up other organizations that say they want to do this work, is Leeway was willing to spend money to make it happen. The reality is that if you want to connect with certain communities, you're going to need to use resources and find a way to meet them where they are, because they're not necessarily going to come to you. So from the beginning, Leeway was willing to put resources towards our work with community partners.

AB: It's not just relying on word of mouth somehow to get out to all these communities of color that had never heard about Leeway before.

DB: What I appreciated was this idea of: We know this is going to cost you something, here's money to cover the cost of mailing a postcard or to help with small events, and because we have some resources, we want to honor that. I think partially it came out of a sort of second wave feminist sensibility about how people's time gets used, and who gets paid and who doesn't get paid. So, part of the culture of Leeway is about acknowledging these things.

GF: So, Leeway was compensating folks who were doing the work and, sounds like, some new people too. And they were also working with community partners, so there was a noticeable shift —

DB: Yeah, this was all to roll out the new programs in 2005. It was done with the understanding that we don't have any of these relationships; we don't know any of these communities and they don't know about us. So who are the people — what organizations in the community have authentic relationships? And a lot of people we're trying to access don't identify as artists, so you have to access them in a lot of different ways. Sometimes it's about having that grant information session where you have someone from their community who says, I never thought about myself as an artist, but I applied for this Leeway grant to do this thing.

AB: I think a big part of that roll-out was, here's a new kind of application that allows anyone to tell the story of who they are, what they're trying to do, how it connects with community, and how it can lead to transformation in the community and social change. That shift created tremendous access to a whole new range of people. It expanded access and also got people who already had access to go deeper into what they were doing.

DB: It's about their story: Political experiences shape me as an artist. Personal loss has shaped me as an artist. Every time I review these applications, I never cease to be moved and humbled by how willing people are to trust us with their stories, and I take that really seriously. There's this way some people talk about what they learn about themselves in the process of filling out a Leeway application. I don't know that we could hope for anything more than that.

TRANS* INCLUSION

GF: So the application changing and shifting is a good segue into the trans* inclusion piece, I think. Can you all tell us how that happened, why it happened, what happened?

AB: It was really staff people, the early staff people in the second iteration of Leeway, the community iteration of Leeway.

GF: 2005?

AB: . . . Yes, they considered themselves trans* allies, and wanted to have the foundation look at what it would mean to truly be inclusive of trans* folks as an extension of the feminist impulse we talked about Leeway — Lee Alter, the founder — having. That, if we're going to talk about women — cisgender women — being excluded from the mainstream art world, excluded from funding opportunities, excluded from exhibition opportunities, didn't we also have to look at others who were excluded on the basis of gender?

After that, maybe a couple of years into that process, the board really started to grapple with: Well, what does this mean for us institutionally? It led to a decision to move the office to a place where trans* people wouldn't be harassed. A physical space where we could have a gender-neutral bathroom and things like that. It's been a process of figuring out: OK, what does this mean? And looking at trans* inclusion at the institutional level in addition to the programmatic.

GF: Will you talk more about the process, like the internal process about becoming more trans-inclusive? Like, the growing edges. More recently, there's trans-identified board members, but none of the stuff happened overnight. Were there lessons in this?

AB: Well, a big lesson is that institutional change takes a while. It really took a concerted effort to say: we're not bringing on any new board members unless half of them are trans*.

And we kind of did a similar thing like we described earlier in terms of going to partner organizations to get the word out. If you're not surrounded in your daily life by a community of trans* people, they are not just going to magically appear. So you have to go where they are and bring them into the organization. To help increase applications from trans* folks we had staff who went out into the community, doing focus groups, learning what people were interested in. But Gabriel, you can speak to that.

GF: This really rings true for me too. When I was at Leeway doing outreach [at] Washington West [an LGBT public health partnership] and trying to talk to people about applying for an arts grant, how it was really difficult because no one identified as an artist even though half the room was doing what Leeway was looking for in some way, shape, or form. So that question of who gets to claim "artist," who gets to access that word or title, that identity — it really came up with people of color or who were trans*, it was coming up all over the place.

DB: As you know, a lot of what we saw in the first few applications we got from trans* folks was really identity-based. Given where things were at the time, I think that was about: I can't find my story anywhere. It was the beginning of getting support to folks from those communities to tell their story. And I used to say, it will be really exciting when someone applies for a grant and they happen to be trans*.

GF: So you've seen that shift happen?

DB: Yes, absolutely. We've seen more applications, we've seen more diversity, in terms of the kind of work people are doing. And even more exciting for us, I think, is that we're starting to see Transformation Award applications [from trans* artists]. But we want to see more.

THE FUTURE, NEXT STEPS

GF: What do you see as next steps? What are you working towards?

AB: Well, I'm glad you asked that question. [Laughter] I think that we want to look at ways to include more trans* artists nationally in our work. Because I think everywhere we go, people want that, and there's not really that many opportunities nationally for trans* artists to be funded. And so we're exploring now how we might set up a fellowship or visiting artist program, specifically for trans* artists that would be open to national and international folks.

The board wants to figure out how we could create more space for paid opportunities for trans* people to be involved in Leeway, and we talked about setting up some kind of internal work fellowship here, so that we would have a space for a trans* person to work at Leeway and learn about philanthropy and the work that we do here. I'm excited about that as well.

GF: I'm really excited about those two things. You know, I'm really excited about the national stuff, because wherever I go, people are like: Oh, I wish this existed. Where is this? There's just such a need for it.

AB: A broader vision is that I would love to see us be more of a model for philanthropy, in terms of how decisions are made, because I feel we represent a more democratic way of doing it that really values our applicants.

And I would love to see us have more international opportunities too, in terms of exchange with cultural and philanthropic institutions in other places in the world, or bringing in artists who are operating globally.

I think the next 10 years are going to be interesting because more and more, America is grappling with the demographic change that's happening, where we're becoming a brown majority country. I'm interested to see what happens with that as the backdrop.

DB: Let's see, I love the idea of "well-wishing" Germaine writes about in her essay [on page 10]. After reading her essay I've been thinking a lot about feedback, friction and conflict, but in the most positive of ways. How the tendency to be conflict-avoidant really stagnates us. So, how do we learn to engage with it, integrate what's helpful, and move through it?

I wonder if there's some way in the next 10 years that Leeway can contribute to helping create an environment in which there's sufficient trust to know that any feedback is offered with the intention to move the work to a

better place. It's one way to embrace the iterative nature of much of the work we're seeing and I think there's amazing potential for impact. So I'm asking myself, how do we partner and with who to create that space?

Another one is how do we engage young people? To really think about how we can engage youth who are interested in these practices — I don't know what it looks like or how it's framed, but I think they're one of those margins that we're talking about.

GF: I couldn't be more excited about your 10-year vision. The time is so right for some of these things. At the Trans Justice Funding Project I called on Leeway because I really like the model because I know it works, and I feel like sharing this model could really reshape things.

THE FINAL WORD

GF: I was watching *Inside the Actors' Studio*, trying to prep for this earlier. I was curious if you have one word to share about your vision of Leeway in the next 10 years. What's the first word that comes to mind?

AB: Leading.

DB: Bountiful.

AB: And expansive.

GF: Bountiful, expansive, leading. These are good words, people.

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



Photo: JJ Tzizou

THE ART OF WELL WISHING

Germaine
Ingram

Several years ago I spent an arid, sun-drenched week in Marfa, Texas, for an improvisational dance workshop with Barbara Dilley, formerly a dancer with the Merce Cunningham Company and the seminal improvisational group Grand Union. For many years Barbara has been a renowned educator in improvisational disciplines, especially their relationship to Buddhist thought. Among the ideas that burrowed into my consciousness during that intensive week in Marfa was Barbara's affirmative

injunction that we approach our own and others' work and efforts as "well wishers." In a 2009 interview, she said: "If you bring the fullness of your attention to the most ordinary gesture, it becomes extraordinary. There are no mistakes. I work from a nonbiased, nonjudgmental perspective." Throughout the week of daily workshop sessions, Barbara taught and modeled lessons about presence, generosity, nonbias, and inclusiveness. Well wishing has become a habit of mind and attitude that I've tried to cultivate in myself and share with others. I look for qualities of the well wisher in the practices and behaviors of people and organizations — whether their personal and organizational habits foster attentive listening, inclusion, availability, support, and generosity. As I've thought about Leeway's presence in the arts and culture arena over the past 20 years, the term "well wisher" seems to fit like a good shoe.

"Well wisher" might seem a strange descriptor for a foundation, especially for an arts funder. I know lots of artists who feel that the arts funding world is anything but well-wishing; they see it as arbitrary, self-absorbed, opaque, judgmental, and uninformed or indifferent to what it takes to commit to art making as your profession and life's work. These were sentiments shared with passion at a recent artist town hall meeting convened in response to a respected and critically acclaimed local theater artist announcing that she was withdrawing from a full-time arts practice in order to become certified in speech therapy, a profession in which she can make a decent living — something she's been unable to do as a so-called successful artist. Recent debates over whether there is an oversupply of artistic production relative to demand, along with a perceived trend among foundations toward making larger grants to fewer recipients, can read less like well wishing and more like culling the herd. To the extent that I know program officers within local foundations, they seem committed to supporting and encouraging artists but are perhaps pinched between their personal outlook and inclinations and the policies and priorities of their employer. For independent artists especially, foundation funding has become harder to access — one example of this being the change in Pew Center for Arts & Heritage guidelines that make one-year funding for research and exploration of a project idea unavailable to individual artists. However sound those policies might be from the perspective of the foundations' goals and priorities, they don't cast foundations in the aura of well wisher in the eyes of many artists.

So as not to set up a false dichotomy for the sake of a rhetorical point, I acknowledge that I hear some foundations

softening their tone, emphasizing their commitment to inclusion along with rigor, and inviting artists to use them as thought partners in shaping project ideas that will be meaningful and competitive in their review process. This suggests that they've heard the angst and see the need to provide reassurance to the local artist community. Still, I think the current mood among many local artists resides between embattlement and despair, and well-wishing is among the last adjectives they would apply to what they feel from the foundation community.

So, why do I think Leeway is an exception? My response is admittedly impressionistic and anecdotal. And I might be accused of being biased by having received two Leeway Art & Change Awards as well as a Transformation Award. (I've also received numerous grants from other local and state arts and humanities funders.) My other involvements with Leeway include assisting many other artists with writing Leeway applications, service on Leeway grant review panels, and membership on the Leeway board for the past year. These involvements with and exposures to Leeway's mission, culture, and practices over more than a decade offer grist for my calling Leeway a well wisher.

Let's start with Leeway's longtime practice of partnering with community-based arts organizations to spread the word about its grant opportunities and hold one-on-one conversations with anyone who wishes to discuss their arts activities and project ideas. Many who attend these sessions have never applied for, much less received, a grant before; some struggle with defining what they do or who they are as an artist; some hesitate to call themselves artists. Well wishing resides in the act of being present, in communities, talking one on one, and acknowledging the artistic ambitions and involvements of each person who shows up.

Leeway's application is a departure from just about any other grant application I've tackled or seen. One question asks the applicant to briefly identify up to 10 life experiences that have had a significant impact on them. They can be experiences of any kind, from any time in one's life, whether or not directly related to artistic practice. Then the applicant is asked to describe at greater length one of the experiences and explain its impact. This kind of question opens a space for applicants to speak about themselves in ways that aren't quite suited to a resume, a narrative bio, or an artist statement. It acknowledges that artists — especially those who engage with social change — bring their whole lives to the table, whether or not their art reflects it overtly.

Serving on a review panel for Leeway was a deeply affecting experience for me. From the outset, panelists are told that decisions are made by consensus. Years of experience with group process and legal negotiations made me skeptical if not dismissive of consensus as a strategy for effective decision making. I associated consensus with validating the lowest common denominator, splitting the difference, and other approaches that paper over meaningful divergences of opinion and interests for the sake of getting to a definitive outcome. Careful selection of panelists and expert facilitation of the panel process cast consensus in a new light. I found new motivations for yielding my own opinion, and urging others to yield, to the collective judgment of the group — motivations that were mostly grounded in trust that the aggregate knowledge and wisdom in the room was entitled to more weight than individual viewpoints and aesthetic choices. To be sure, seeking consensus got messy at times — when there were sharp divisions among panelists about a particular applicant, when fatigue was setting in, and when time

was running short. But the process elevated discourse over voting, honored shared personal responsibility for the award decisions over faith in the ability of impersonal mathematical models to interpret and integrate individual judgments, and allowed us to acknowledge that our final award decisions were not a definitive judgment about the quality of talent in the applicant pool but just one among a number of possible valid outcomes.

I felt affirmed in my reconsideration of consensus as a decision-making process when I recently heard a TED talk by Sheena Iyengar, author of *The Art of Choosing*, in which she described the results of an experiment to compare the choice patterns of Anglo-American children and first generation Asian-American children. She said that for the Asian-American children, reflecting the customs of their immigrant parents, “choice was not just a way of defining and asserting their individuality [as it was for most of the Anglo-American children], but a way to create community and harmony by deferring to the choices of people that they trusted and respected.” This sounds like what occurred in the Leeway panel process among reviewers who had only a couple of days to build a nucleus of respect and appreciation for our individual and collective soulfulness, intellect, and wisdom. I’m far from sold on the general efficacy of consensus. Indeed, trust and respect can go too far. I wonder whether more individual assertiveness might have saved the lives of the nearly 300 high school students who perished in the infamous Korean ferry disaster earlier this year. My satisfaction with this panel process demonstrates that Leeway has found a way to create circumstances in which the sense of shared community and levels of trust and respect make consensus a workable model.

Now, as a board member, I get to participate in shaping the ways that Leeway goes about fulfilling its mission to “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.” An organization that has spent 20 years working hard at the intersections of art and social change couldn’t be faulted if it were to bristle at the come-lately explosion of “socially engaged art” — at the renaming and reframing that tends to ignore or dismiss the committed, visionary work that has gone on for many years under unprepossessing titles such as “community arts” or no title at all. Instead of girding to protect its turf, Leeway’s staff and board are investigating new, risk-taking ways that the foundation can help artists to envision, articulate, execute, and evaluate their efforts to make art for society’s benefit. From where I sit, this looks and feels like well wishing.

Germaine Ingram is a jazz tap dancer, composer/choreographer, and vocal improviser. Her work is a constant evolution of styles and traditions learned from legendary Philadelphia hooper LaVaughn Robinson (1927-2008), her teacher, mentor, and performance partner for more than 25 years. Through choreography, performance, writing, production, oral history documentation, and designing and leading artist learning environments, she explores themes related to history, collective memory, and social justice. She was named a 2010 Pew Fellow in the Arts. Her projects have been funded by the Pew Center for Arts & Heritage, the PA Council for the Humanities, Independence Foundation, Wyncote Foundation, and Lomax Family Foundation, among others. She received, among other awards, the Artist of the City Award from the Painted Bride Art Center; a Transformation Award (2008) and Art & Change Awards from Leeway Foundation; Rocky Award (2011) from DanceUSA Philadelphia; the Folk Arts & Cultural Heritage Practice Award (2012) from the Philadelphia Folklore Project; and a Sacatar Institute residency in Bahia, Brazil. A former civil rights and trial lawyer, law professor, and school district executive officer, she serves on several non-profit boards dedicated to education reform, supporting arts and culture, and arts education.



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.

**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 gender assigned at birth.*

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 are considered essential elements of our collective efforts to create a more just, peaceful world where all can live with dignity.

OUR VALUES

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

Diversity — We believe that multiple and divergent perspectives stimulate a culture of vitality and hope. We therefore have an emphasis on supporting women and trans artists because 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 that:

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

Wheat Paste Dandelion Installation by Shin Shin



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ART AND 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.



A STICK AND A STONE

NEIGHBORHOOD:
West Bradford/
West Philadelphia

DISCIPLINE:
Multidisciplinary

CHANGE PARTNER:
Alie Vidich

GRANT AMOUNT:
\$2,500

Photo:
Liberty Miller

A Stick and a Stone created an album of original music that draws attention to the existence of gender variance in the natural world through its lyrics and presentation. The goal of the project is to challenge the misconception that transgender identities are fabricated and unnatural. The album was released with the exhibition of an interactive art installation in which participants explored the ways their own genders and sexualities contribute to the vast diversity of human life on this planet.



2013 ART & CHANGE GRANT

ADRIANA

ARVIZO

Adriana conducted intergenerational writing, poetry, and recitation workshops for immigrant women and teenage daughters of immigrant women. Participants learned to compose and write poetry about women's issues related to sexism and racism. The goal of Adriana's project is to foster a love of literature, visual art, poetry, and writing while developing a social conscience. There was a public presentation of the poems and a book that collects the work of the women. Copies of the poems were distributed during a final public event.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Erika Almiron,
Juntos

GRANT AMOUNT:
\$2,500



ANNIE MOK

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Literary Arts,
Visual Arts

CHANGE PARTNER:
Beverly Rivero

GRANT AMOUNT:
\$2,500

Photos:
Paul Gargagliano and
Maggie Eighteen

Annie's graphic novel *Body Language* explores her experiences with trans identity and healing from abuse. She read a section of the novel during the Philly Feminist Zinefest reading at Wooden Shoe Books. Annie hopes that other trans people and survivors of sexual abuse, upon hearing this story, feel mirrored in their struggle for a voice and feel validated in their relationships with their bodies, boundaries, and histories. She hopes her audience is encouraged to share their own stories after hearing hers.



2013 ART & CHANGE GRANT

AZIA SQUIRE

Azia's project is an episodic web series following a diverse group of artists living in South Philadelphia. The series explores the lives of the group and their struggle with relationships, finances, and independence while chasing their dreams. The project highlights issues of racism, homophobia, and sexism in the entertainment industry and how they affect artists of color. One of the main characters is a female drummer vying for respect in a white male-dominated world of hard rock. Azia seeks to present a unique perspective on the "starving artist" by examining the lives of artists who belong to the LGBTQI community.

NEIGHBORHOOD:
Center City

DISCIPLINE:
Media Arts, Music

CHANGE PARTNER:
Billy Wayne Coakley

GRANT AMOUNT:
\$2,500

Photo:
Ryan Samson



BARBARA A.
GRANT

NEIGHBORHOOD:
Yeadon

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Sara Lomax-Reese,
WURD Radio

GRANT AMOUNT:
\$2,500

Barbara wrote an interactive thriller novel that she hopes will expose the failures of big-city public school systems, institutional racism in urban areas, and the relationship between these factors. The novel details the story of two law enforcement officers who love the same woman journalist. Through conflict and danger, they uncover an international conspiracy to destroy black children. The project engaged citizens of Philadelphia and Southeast Delaware County via online feedback and talk radio programming.



2013 ART & CHANGE GRANT

BEN
SINGER & KSENYA LEAH
BASARAB

Ben and Ksenya produced *Solidarity/Immediacy/Urgency*, a multimedia event focusing on dismantling the system that holds trans* and gender-nonconforming individuals captive in the prison-industrial complex. The event provided an opportunity to educate members of trans* and gender-nonconforming communities and other participants on how and why this issue is important to us all. The event also intended to strengthen community ties and generate support for socially destabilized members of our communities.

NEIGHBORHOOD:

West Philadelphia

DISCIPLINE:

**Multidisciplinary,
Visual Arts**

CHANGE PARTNER:

Evelyn Manlove

GRANT AMOUNT:

\$2,500

Photo:
Genevieve Coutroubis



Credit: Erin Filson



2013 ART & CHANGE GRANT

CHANA ROTHMAN

Chana created a collection of songs accompanied by a children's book and resource guide for adults featuring a variety of gender expressions. The messages are based on self-love, acceptance, and possibility. The project was created to challenge restrictive gender norms that are often imposed on young children. The songs and book are a celebration of the many genders and gender expressions that exist and how we as a culture and community can encourage, nurture, and support them.

NEIGHBORHOOD:

Mount Airy

DISCIPLINE:

Music, Visual Arts

CHANGE PARTNER:

Bex*

GRANT AMOUNT:

\$2,500

Photo:
Lori Waselchuk



CHANTELLE

BATEMAN

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Visual Arts,
Folk Arts

CHANGE PARTNER:
FAAN Mail
(Fostering Activism
& Alternatives Now)

GRANT AMOUNT:
\$2,500

Chantelle worked with the women of the media literacy project FAAN Mail to facilitate an artistic process that allowed them to share their art with the public. FAAN Mail members served as participants and were instructed in a “photo-voice” process, combining photography with social action. They took photographs that reflect their experiences with street harassment and other forms of violence and through discussion offered a vision for a world in which they feel safe. Participants then came together in workshops to discuss their photos, gather themes, and transform this new learning into a direct action campaign aimed at building media that reflects a more diverse, fair, and fully human representation of the participants. Finally, the participants shared their photo-voice project and launched the campaign at a public talk-back.

2013 ART & CHANGE GRANT

COUNTER NARRATIVE SOCIETY

Counter Narrative Society designed a robust community-oriented initiative called *Healing Our Wounds*. The goal of the project was to choreograph a participatory public performance to be repeated several times over two months near Philadelphia's former (circa 1790) Walnut Street Jail, where, for the first time in the USA, a corridor of single prison cells had been built in order to "alleviate the misery of prisoners" and isolate them from the overcrowded jail. This production included redesigning a sculptural audio device central to the project, known as the "talking ball," to be used for a series of four participatory workshops. The project served as a vehicle for emancipation through dialogue with the site, workshops, and public performance.

NEIGHBORHOOD:
North Philadelphia

DISCIPLINE:
Multidisciplinary,
Performance Art

CHANGE PARTNER:
Theresa Shoatz

GRANT AMOUNT:
\$2,500



CYRÉE

JOHNSON

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Multidisciplinary

CHANGE PARTNER:
Najee Hayes-Follins,
Roots and River
Philadelphia

GRANT AMOUNT:
\$2,500

Photo:
Nicole Myles

Cyrée created *Femme Dreamboat*, a zine that curates and distributes the artistic work of femmes (a queer gender identity typified by chosen, dispossessed, brazen femininity). This handmade book employs writing and collage to create a product that is both personal and political. *Femme Dreamboat* publishes art that emerges from femmes of oppressed communities and exists as a platform for femme artists to interact with the larger queer community.



2013 ART & CHANGE GRANT

ERIN FILSON

Erin illustrated a dynamic, computer-based, choose-your-own-adventure comic book that walks users through various realistic street harassment scenarios, allowing them to make choices that lead to new visual depictions of potential outcomes and reactions. The comic format is engaging, unaggressive, and accessible — inviting youth, educators, and activists to interact with and examine the issues and nuances of street harassment, its impact on women and LGBTQ mobility, as well as the long-term psychological impact on people who are harassed.

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Media Arts,
Visual Arts

CHANGE PARTNER:
Rochelle Keyhan

GRANT AMOUNT:
\$2,500

Photo:
Grain Hughes



INDAH NURITASARI

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Literary Arts,
Visual Arts

CHANGE PARTNER:
Rana Sindhikara

GRANT AMOUNT:
\$2,500

Indah conducted five writing and art-making workshops for newly arrived female refugees from 20 countries on the topic of “finding new home.” She then put together a booklet of art and stories that portrays the survival and personal struggles of these women as they make Philadelphia their home. Indah also facilitated an art exhibition and an open mic event with the workshop participants.

Photo:
Gralin Hughes



MAMACITA

FIVE

**JANICE HAYES-CHA,
BRENDA HOWELL, KAREN HUNTER
McLAUGHLIN, JULIE MANN,
AND KIMBERLY MEHLER**

One Year, created by MamaCITA Five artists Janice, Brenda, Karen, Julie, and Kimberly, was reinvented at the Rotunda in conjunction with the 2013 FringeArts Festival in September. Exhibited to much acclaim at the Painted Bride in January, *One Year* was intended to raise awareness of the devastating consequences of urban violence. The five artists and the many participants of workshops run by the artists sculpted 331 wire vessels, one for each murder victim in the city of Philadelphia in 2012. Towering upward toward the Rotunda's soaring dome, the imposing sea of vessels bore testament to the victims and those left behind. Opening and closing ceremonies included drumming and chanting, as well as spoken word written and performed by grieving mothers and grandmothers from the artists' inspiring change partner, Mothers In Charge. The artists hope that *One Year* has moved its viewers to seek change and that they will be emboldened in that pursuit by recalling these courageous women who have transformed grief into positive action.

2013 ART & CHANGE GRANT

NEIGHBORHOOD:
Elkins Park

DISCIPLINE:
**Visual Arts,
Crafts/Textiles**

CHANGE PARTNER:
**Dorothy Johnson-
Speight, Mothers
in Charge**

GRANT AMOUNT:
\$2,500

Photos:
Michelle Ciarlo-Hayes
and Rich Wexler



KERRI RADLEY

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Literary Arts,
Performance Art

CHANGE PARTNER:
Charlene Kwon

GRANT AMOUNT:
\$2,500

Kerri created the seventh issue of her zine *Deafula*, which explores deaf identity, discrimination, and ableism and questions the label "disability." A release party was held at the Soapbox, where she read from *Deafula* and facilitated a discussion with her local zine/arts community about bettering approaches to accessibility. The zine encourages self-introspection, raises awareness of inaccessibility at local events, and strengthens community by fostering a dialogue on how to make events more inclusive.

Photo:
Lori Waselchuk



KITT EILEEN REIDY

Kitt is writing a novel, *Aviya Called Daughter*, which will come to print in 2015. It will raise awareness about the treatment of people who are marginalized in our society by telling the story of a biblical outcast. In connecting to the Bible through the perspective of an outcast, we learn how our faith calls us to overcome outward and internalized stigma. Kitt will use her novel to facilitate a liberation theology workshop at the Alternative Seminary that will lift the voices and stories of people who have been marginalized in our faith communities. Participants will use biblical stories to gain insight on moving their communities toward empowerment, healing, and connection.

2013 ART & CHANGE GRANT

NEIGHBORHOOD:
Germanatown

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
The Alternative Seminary

GRANT AMOUNT:
\$2,500



LANESHE MILLER-WHITE

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Performance Art

CHANGE PARTNER:
Ozzie Jones

GRANT AMOUNT:
\$2,500

LaNeshe facilitated *Theatre in the X*, theater in Malcolm X Park, a project that brought theater to the West Philadelphia community over two weekends in August. The plays were free and featured professional African American theater artists presenting work reflecting the African American experience. LaNeshe hopes to make this theater festival a summer tradition, fostering a sense of unity and pride within the West Philadelphia community and the larger African American theater community in Philadelphia.

Photo:
Lori Waselchuk



2013 ART & CHANGE GRANT

LIZ WALKER

Liz published the *Cleverly Listenbee Adventure Series*, a literary project that engaged students from low-income, academically low-performing areas of Philadelphia to create multiple plotlines for a choose-your-own-adventure children's book trilogy drawing on African American folkloric themes. The trilogy features a young fearless heroine, Cleverly Listenbee, whose supernatural gifts enable her to heal and resolve real-world issues. By exploring social concerns that personally affect their lives, students have the opportunity to determine the characters that Cleverly meets, the worldly problems she resolves, and the lessons she learns.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Literary Arts,
Visual Arts

CHANGE PARTNER:
Gloria Jean Martin,
Comegy's After
School Enrichment

GRANT AMOUNT:
\$2,500



LORELEI

NARVAJA

NEIGHBORHOOD:
East Kensington

DISCIPLINE:
Visual Arts,
Media Arts

CHANGE PARTNER:
Peter Gonzales,
Welcoming Center for
New Pennsylvanians

GRANT AMOUNT:
\$2,500

Lorelei's project *Amplified Heart* is a collection of stories, photographic portraits, and music playlists of new immigrants to Philadelphia. The portraits were installed at the Welcoming Center for New Pennsylvanians, accompanied by audio and print interviews about the experiences of new immigrants leaving their countries of origin and assimilating into the United States. Questions about their experiences focused on the music and songs that reminded them of being home and those that are significant to their journey to Philadelphia. The music and interviews were mixed and repurposed into an audio piece.

Photo:
Brian Shingledecker



LORNA WILLIAMS

Lorna created an exhibition featuring the personal narratives of several African American women bike riders and their bikes. She met with the women and through a series of video interviews recorded their personal narratives, learning of their interests and passions. Lorna then collected personal objects and incorporated them within the structure of their owners' bike frames. From there she created "moving sculptural portraits" inspired by these personal narratives. The exhibition presented bike riding as a means to environmental and health awareness within the urban Philadelphia African American women's community.

2013 ART & CHANGE GRANT

NEIGHBORHOOD:
Northern Liberties/
Fishtown

DISCIPLINE:
Multidisciplinary

CHANGE PARTNER:
Tiona McClodden

GRANT AMOUNT:
\$2,500

Photo:
Tiona McClodden



LOVELLA CALICA

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Multidisciplinary,
Literary Arts

CHANGE PARTNER:
Chantelle Bateman

GRANT AMOUNT:
\$2,500

Lovella created a series of writing workshops that created a supportive community for women and trans artists to share and write about traumatic experiences as well as stories of resiliency and healing. Lovella and participants worked on polishing the writing and published a book to share with community members. Books were distributed at a final public performance that showcased the writing and raised awareness about violence against women and trans people.

Photo:
Sosena Solomon



2013 ART & CHANGE GRANT

MARYAM APRIL

MISTY

PUGH & SOL

Maryam and Misty used DIY (do-it-yourself) techniques to create a 20-page zine, transposing punk aesthetics onto the tradition of the political pamphlet utilized by organizations such as the Black Panthers. The zine is made up of provocative political, social, and cultural content and includes art, short essays, and healthy DIY green practical tips. The zine was distributed in a “zine bombing” campaign that targeted neighborhood spaces such as corner stores, train stops, vendor literary stands, beauty supply stores, and barbershops in order to provide an alternative to the dominant text and imagery found in those spaces.

NEIGHBORHOOD:
Ardmore/West
Philadelphia

DISCIPLINE:
Multidisciplinary

CHANGE PARTNER:
John Morrison

GRANT AMOUNT:
\$1,779



MICA **ROOT**

NEIGHBORHOOD:
South Philadelphia

DISCIPLINE:
Visual Arts,
Literary Arts

CHANGE PARTNER:
Bryan Mercer

GRANT AMOUNT:
\$2,500

Photo:
Gralin Hughes

Through photographs and short written pieces, Mica documented the beauty and personality of Philadelphia's 74 public swimming pools. In this moment when all of our public systems, from education to fire services, are under attack, these shimmering respites and the 800+ seasonal and year-round workers who keep them open are more important than ever. Through her project, Mica lifts them up as an example of the best of what Philadelphia is and can be. Her photos and stories can be viewed at www.phillypublicpools.com.



MICHELLE ANGELA

ORTIZ

Over 11 million undocumented immigrants living in the United States run the risk of deportation and their families being torn apart. Michelle's project, *Broken Families: Picking Up the Pieces*, is a series of temporary, site-specific public artworks that mark locations of immigrant families affected by deportations in Philadelphia. Through in-depth interviews of family members, each piece of artwork tells their stories through large-scale stencils, photographs, and video. Finally, the accompanying online map spreads awareness of the current unjust immigration system.

2013 ART & CHANGE GRANT

NEIGHBORHOOD:

Bella Vista

DISCIPLINE:

**Visual Arts,
Media Arts**

CHANGE PARTNER:

**Jasmine Rivera,
Juntos**

GRANT AMOUNT:

\$2,500

Photo:
Neal Santos



MJ
KAUFMAN

NEIGHBORHOOD:
Mount Airy

DISCIPLINE:
**Performance Art,
Visual Arts**

CHANGE PARTNER:
**Martina Plag,
Stadium Praxis**

GRANT AMOUNT:
\$2,500

MJ held a five-day developmental workshop of a play with puppets focusing on intergenerational trans* relationships. The workshop culminated with a showing for an audience of queer and trans* community members and theater artists. There was also a facilitated discussion on representation of trans* lives and relationships in art and media.

Photo:
Gralin Hughes



2013 ART & CHANGE GRANT

MUTHI REED

Muthi worked collaboratively with staff, students, and community members at Jubilee School in West Philadelphia to install a micro media lab. Muthi provided basic tenets of media making, from research and scripting to conducting interviews and nonlinear audio and video editing. Through educational media work, the project also seeks to create sustainable partnerships with local media organizations. It is Muthi's goal to train young media makers so that they can eventually run the program.

NEIGHBORHOOD:

La Mott

DISCIPLINE:

Media Arts

CHANGE PARTNER:

*Mrs. Karen Falcon,
Jubilee School*

GRANT AMOUNT:

\$2,500

Photo:
Muthi Reed



NANCI HERSH

NEIGHBORHOOD:
New Garden

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
Lisa G. MacMain,
YoungMoms
Community

GRANT AMOUNT:
\$2,500

Nanci's project consisted of a series of collaborative art workshops with YoungMoms Community, a diverse group of young mothers in Kennett Square. Together participants learned about notable women throughout history who have overcome personal challenges to make a positive impact on the lives of others as well as their own. Working in small groups, these young women partnered with mentors currently involved with the group to build sculptures using recycled materials, collage, image transfer, and plaster casting to create their own super heroines.

Photo:
Jessica Czerwin



2013 ART & CHANGE GRANT

NOVEAU NOIR

Noveau created the *Green Constructed Resourceful Ride: Green Goddess Survival Mobile*, which is a human-powered bamboo blender bike. Using welding, elements of sculpture, sustainable design, painting, and illustration, the machine created a solution for many starving artists highlighting personal care, self-sufficiency, and economic sustenance.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Visual Arts,
Media Arts

CHANGE PARTNER:
Dominic Goeta,
Finishing Trades
Institute

GRANT AMOUNT:
\$2,500

Photo:
Marlon Holmes



RHETTA MORGAN

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Music, Performance

CHANGE PARTNER:
Timothy Shepherd

GRANT AMOUNT:
\$2,500

Rhetta created a forum to share songs and stories for family members and loved ones of incarcerated individuals. She facilitated a support group for a period of three months in which participants expressed a wide range of feelings and concerns associated with being separated from a loved one. At the end of the three months, participants performed to share the tools they discovered together.

Photo:
Gralin Hughes



2013 ART & CHANGE GRANT

RITU

PANDYA

Ritu is a multidisciplinary community artist who conducted unique mandala-making workshops with a focus on engaging children with autism and special needs that combined creative movement in yoga, breath work, and dance. She created these workshops to foster support and empowerment among the participants. It is Ritu's mission to promote empathy, understanding, and positive communication among the youth she works with.

NEIGHBORHOOD:
Audubon, N.J.

DISCIPLINE:
Multidisciplinary

CHANGE PARTNER:
Lu Hanessian

GRANT AMOUNT:
\$2,500

Photo:
Lori Waselchuk



ROBIN RENEE

MULDOR

NEIGHBORHOOD:
Mount Airy

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Kerry Krieger and
Kyle Branch, Delta
Community Supports

GRANT AMOUNT:
\$1,180

Robin created a mentorship and literacy workshop that focused on improving life chances for children and youth in foster care. She facilitated a small interactive writing group designed to empower youth through the use of words and show them how words can map roads to unlimited possibilities. Ultimately, Robin's project encourages growth and social development through written expression.

Photo:
Sosenat Solomon



2013 ART & CHANGE GRANT

SARA ZIA
EBRAHIMI

Sara Zia's project, *The FBI Blew Up My Ice Skates*, is a short collage animation film. Based on a true story, the film tells a story from the Iran hostage crisis in 1980 from the perspective of a young girl. The project raises questions about the human cost of surveillance and the criminalization of immigrant communities, while linking past policy decisions with current national discussions and reframing the dominant mindset on "security."

NEIGHBORHOOD:
East Mount Airy

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Alexis McCrimmon

GRANT AMOUNT:
\$2,500

Photo:
Grain Hughes



SHANNON THOMPSON

NEIGHBORHOOD:
Fishtown

DISCIPLINE:
Literary Arts

CHANGE PARTNER:
Tiffany Thompson,
Y-HEP

GRANT AMOUNT:
\$2,500

Photo:
Whitney Thomas

After facilitating workshops with various organizations such as GALAEI, Philadelphia Fight, and the Attic, Shannon created *Make-up is Just Colored Dirt*, a guide that teaches aspiring artists and people of all gender identities how to apply makeup. The book also provides a low-cost way to learn about makeup artistry regardless of gender and race. *Make-up is Just Colored Dirt* challenges what you see as beautiful, allowing the reader to create their own definition.



2013 ART & CHANGE GRANT

SHANTI SHEENA

Shanti's project preserves the artistic elements of yoga, an ancient folk art and practice that is rooted in cultural mythologies of African and Indo-Asian people. Through the workshop "Decolonizing Yoga as an Ancestral, Artistic, and Life-Affirming Practice," this project sought to connect young women of color living in Philadelphia to a physical, cultural, and spiritual practice that allows them to see themselves as agents for social change that can facilitate healing, transformation, and self-love within themselves as well as in their families and communities.

NEIGHBORHOOD:
Cobbs Creek

DISCIPLINE:
Folk Arts,
Performance Art

CHANGE PARTNER:
Jazmyn Burton

GRANT AMOUNT:
\$2,500

Photo:
Lori Waselchuk



SHARI TOBIAS

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
Robert Young

GRANT AMOUNT:
\$2,500

Shari's project focuses on the life work of Gregory Scott, the devoted Gold Coast Buccaneer founder who was brutally murdered on February 27, 2013. In response to this tragedy, an exterior of a residential building was donated for a mural to honor Gregory and the mission of the Buccaneers: to mentor young African Americans in cultural awareness, values, and self-discipline while promoting community service. The mural was created collectively with the goal to beautify the neighborhood, memorialize this beloved community member, and raise awareness about this organization outside of West Philadelphia.

Photo:
Gralin Hughes



2013 ART & CHANGE GRANT

SISTER

MAFALDA

Sistah Mafalda's project highlights one of the greatest challenges that affect thousands of people today: the lack of access to clean water. She and the project's participants created a multidisciplinary performance to tell the story of the water crisis in Africa through a blend of traditional-style dance and new media technology. She hopes that this project will raise consciousness and promote dialogue around the state of water conditions worldwide.

NEIGHBORHOOD:

Chester

DISCIPLINE:

Performance Art,
Media Arts

CHANGE PARTNER:

Anthony Johns

GRANT AMOUNT:

\$2,500

Photo:
Lori Waselchuk



SOSENA SOLOMON

NEIGHBORHOOD:
Art Museum

DISCIPLINE:
Media Arts,
Visual Arts

CHANGE PARTNER:
Kathleen Bomani

GRANT AMOUNT:
\$2,500

Sosena created *Project Merkato*, a multimedia installation of audio and visual platforms that included still photographs, physical objects, recorded sound, and film. The project is based on social documentary work that explores the personal testimonies of people who live, work, and dream in the largest open-air market in Africa, in Ethiopia. The work is intended to preserve and document a cultural experience that is rapidly transforming. *Project Merkato* is a traveling exhibit, bringing a cross-cultural experience that highlights the important themes of cultural preservation and storytelling.

Photo:
Michael Tsegaye



2013 ART & CHANGE GRANT

SUZANA

MIRIAM

BERGER & WHITE

Suzana and Miriam produced school field trip performances of *Seek & Hide*, Dragon's Eye Theatre's interactive, immersive, theatrical adventure through Smith Memorial Playground and Playhouse. Written by P. Seth Bauer and directed by Suzana, *Seek & Hide* was performed by Amanda Atkinson, Taysha Canales, Khris Davis, Jamal Douglas, and Isa St. Claire, with Miriam appearing in several performances. The piece invites children and adults to create wild solutions to problems and imagine themselves traveling to strange lands as they traverse the space with the actors. They welcomed a total of 340 audience members to *Seek & Hide*, with groups from 10 organizations, including preschools, home-based day care providers, the Salvation Army, and the Children's Crisis Treatment Center.

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Performance Art

CHANGE PARTNER:
Meg Wise, Smith
Memorial Playground
and Playhouse

GRANT AMOUNT:
\$2,500

Photos:
Sosena Solomon
and Jordan Matter



TALIA YOUNG

NEIGHBORHOOD:
Center City

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Xu Lin

GRANT AMOUNT:
\$2,500

Talia worked with Asian and black youth in South Philadelphia to learn about and tell stories of family migrations to Philadelphia. She spoke with family members and worked in mixed-race groups to write a story of migration with accompanying photos. The collectively created migration stories and images were exhibited at two community events. Talia hopes that this project will build a stronger sense of black-Asian solidarity among young people in Philadelphia and counter the narrative of antagonism between Asian and black communities.

Photo:
Sosena Solomon



THERESA

BROWNING GOLD

Theresa documented access to health care in the U.S. through storytelling. She told these stories by conducting in-depth interviews with subjects and then painting their portraits. The paintings and stories of the subjects were used in talks at senior centers, conferences, and other venues to explain the Affordable Care Act and highlighted how people access health care in the U.S. (or not). The portraits were used to explain the law and allay fears as our country transitions toward a system of universal care. They also serve to document where we have been and where we are going as a society.

2013 ART & CHANGE GRANT

NEIGHBORHOOD:
Doylestown

DISCIPLINE:
Visual Arts

CHANGE PARTNER:
Athena Ford,
PA Health Access
Network

GRANT AMOUNT:
\$2,500

Photo:
Sosena Solomon



WILNA JULMISTE

NEIGHBORHOOD:
Woodcrest

DISCIPLINE:
Media Arts,
Performance Art

CHANGE PARTNER:
Paul C. Taylor

GRANT AMOUNT:
\$2,500

Photo:
Whitney Thomas

Wilna completed a short film, *Lugawu*. A *lugawu* is a mystical creature in Haitian folklore that can shape-shift and enchant. The Haitian characters in this film grapple with this folklore and the idea of beauty through a modern-day situation. As they move through the story, the Japanese and Italian characters deal with issues in their lives in similar ways but receive different reactions. The goal of this film is to touch on how beauty and rituals in various cultures are perceived differently due to misconceptions and assumptions about the cultures and their people.



2013 ART & CHANGE GRANT

YOWEI SHAW

Yowei collaborated with a small group of men working to overcome homelessness to create a half-hour audio documentary about a day in the life of a homeless person in Philadelphia. After a series of production workshops at the Sunday Breakfast Rescue Mission, participants gathered sound, conducted interviews, and produced a documentary that explores the root causes, mainstream perceptions, and consequences of homelessness, as well as possible solutions. The documentary premiered at a listening party, followed by a panel discussion.

NEIGHBORHOOD:
Kensington

DISCIPLINE:
Media Arts

CHANGE PARTNER:
Jeffrey Harley

GRANT AMOUNT:
\$2,500

Photo:
Lori Waselchuk

2013 ART AND CHANGE GRANT PANELISTS

Andrea Walls

Andrea is a Philadelphia native and the author of *Ultraviolet Catastrophe*, a chapbook available through Thread Makes Blanket Press. She is an enthusiastic supporter of the Voices of Our Nations Arts Foundation for writers of color and the Hedgebrook writer's community for women authoring change. Her work has been published in *Callaloo*, *Tidal Basin Review*, and *Solstice Literary Magazine* among others. She is a 2012 Pushcart Prize Nominee who lives and works in Camden, N.J.

Chaska Sofia (LTA '13, ACG '11)

Chaska is a Philadelphia-based genderqueer DJ, musician, artist, media activist, and popular educator. Weaving together her Latina/Andina and queer/trans ancestries, her work operates as mediums for liberation, decolonization, and community building. Creating spaces that are positive, inclusive, and safe, Chaska works tirelessly to resist racism, misogyny, and homophobia in the club.

Roya Rastegar

Roya is an artist, curator, and scholar living in Los Angeles and Philadelphia. She collaborated with Wu Tsang as the co-writer of *Wildness* (2012), a magical realist documentary that premiered at MoMA's Documentary Fortnight Festival and has gained critical acclaim at festivals across the Americas. Roya was recently awarded a Creative Capital grant in the Emerging Art Fields for a new media installation project she is developing with Maryam Keshavarz (*Circumstance*, 2010). She has also curated within both film and art contexts, as a curatorial fellow at the Whitney Museum's Independent Study Program (2008-09) and part of the programming teams of various film festivals, including the Los Angeles Film Festival, Tribeca, Sundance, the Arab Film Festival, and the Santa Cruz Women of Color Film & Video Festival. Roya received a PhD in the history of consciousness from the University of California, Santa Cruz, under the guidance of Angela Y. Davis, and is currently a visiting assistant professor and Mellon Postdoctoral Fellow in the History of Art Department at Bryn Mawr College.



LEEWAY TRANSFORMATION AWARD

The Leeway Transformation Award provides unrestricted 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.



CHASKA SOFIA

NEIGHBORHOOD:
West Philadelphia

DISCIPLINE:
Music

Photo:
KellyAnne Mifflin

Chaska, also known as DJ Precolumbian, seeks to expand the cultural position of the DJ — not just playing records and throwing parties, but using the dance floor as a tool for community building and transcending borders. Through her work, she recontextualizes popular culture through an anti-oppression lens to create spaces for collective healing through movement and sound. For more than five years she has spun a mixture of tropical bass, future cumbia, ballroom beats, homo hop, and remixed pop music at house parties and clubs across the country and produced her own dance parties. Chaska has also broadcast a long-running show on WPEB 88.1 FM called *Radio Estregeno*, put out mixtapes, and facilitated art education for youth and adults fusing DJ technique with political analysis to help usher in a new generation of conscious DJs. As a cultural producer, Chaska aims to create spaces that are safe for womyn, queer and trans folks, and “other self-defined weirdos” to celebrate their bodies and genders without the fear of harassment.



2013 TRANSFORMATION AWARD

COLETTE FU

Colette is a photographer, writer, and teacher. She has been making unique pop-up books for over a decade. Drawing upon Chinese paper-cutting traditions, she makes work that promotes respect, love, and the beauty in diversity. She teaches art making as a way to give voice to communities of underrepresented groups. Colette has facilitated art-making workshops with the YWCA's Home-Life Management Center, CFEVA's Intergenerational Project, Asian Arts Initiative's Social Practice Lab, and the Mural Arts Program of Philadelphia. She hopes that her artwork and efforts will elevate awareness and help people preserve their unique cultures and way of life, especially those most at risk of being marginalized. Colette hopes that her work expands understanding and changes perceptions of what one "expects" to see of gender, race, and cultural differences.

NEIGHBORHOOD:

Chinatown North

DISCIPLINE:

Visual Arts,
Crafts And Textiles

Photo:
Colette Fu



DESI BURNETTE

NEIGHBORHOOD:
Yeadon

DISCIPLINE:
Media Arts

Desi is an organizer and media-maker/storyteller who uses audio documentation, radio, and video to craft and share compelling stories of poor and working people fighting for their rights as human beings, with an emphasis on connecting their struggles to broader social movements. Her primary goal is to build a movement to end poverty led by the poor. She was a cofounder of *Radio Tlacuache* from 2008 to 2010 and has worked widely with the Media Mobilizing Project. Desi has produced videos on a broad range of campaigns, including ending fire company closures, anti-casino organizing, ending the deportation of Cambodian refugees, and stopping the displacement of mobile home communities by the fracking industry.



JOAN MYERS

BROWN

Joan has been dedicated to creating opportunities for aspiring artists to study and pursue careers in dance. A trained ballet dancer who performed in tours with Pearl Bailey, Cab Calloway, and others, she founded the Philadelphia School of Dance Arts in 1960 to give primarily black dancers quality training at a time when racial discrimination kept African Americans out of most white studios. Ten years later, Joan formed the Philadelphia Dance Company (Philadanco) so that the school's highly skilled dancers would have performance opportunities commensurate with their abilities. The company, which bridges cultural divides, would go on to perform for audiences across the globe and is now the resident modern dance company at the Kimmel Center. The school is still in operation, providing tuition-free dance instruction each year. Joan founded the International Conference of Black Dance Companies and established the International Association of Blacks in Dance. She has been recognized by many local and national organizations, including the National Honor Award from Dance/USA, and has gone on to establish three dance companies and two schools. In 2013, she was presented with the National Medal of Arts from President Barack Obama.

2013 TRANSFORMATION AWARD

NEIGHBORHOOD:
West Powelton

DISCIPLINE:
Performance Art

Photo:
Deborah Boardman



JOS DUNCAN

NEIGHBORHOOD:
Center City

DISCIPLINE:
Multidisciplinary

Photo:
Sosenca Solomon

Jos is a filmmaker, traditional storyteller, and dancer who recrafts traditional tales to address contemporary issues in communities. Each summer she organizes Stories in Service Day of Neighborhood Storytelling, in which four teams of storytellers share with four neighborhoods. Jos also founded the organization GriotWorks, which works with filmmakers and storytellers to reclaim traditional cultural practices as a form of resistance and community building. Jos challenges racism by elevating heritage and strengthening cultural identities and creating platforms for African American stories, traditions, and culture to be learned and celebrated. Her goal is to use the work she creates as a vehicle for healing, education, and bridging gaps between communities, generations, and cultures.



2013 TRANSFORMATION AWARD

LORI

WASELCHUK

Lori is interested in making photographs that describe connection and explore how our humanity is defined by our relationships with one another. Her projects primarily focus on themes of economic injustice, violence against women, and mass incarceration. She looks for ways to tell these stories through a lens of possibility by demonstrating how people, when acting together, make change or provide support from within. Lori creates project-based works that are interactive. She later exhibits the work with community input that is accessible and engaging to diverse audiences, with the hope that they will ignite and contribute to conversation. Lori is a founding member of the New Orleans Photo Alliance, which was created to build community and opportunities for artists devastated by Hurricane Katrina.

NEIGHBORHOOD:

West Philadelphia

DISCIPLINE:

Visual Arts,
Media Arts

Photo:
Gralin Hughes



SUSAN DIPRONIO

NEIGHBORHOOD:
Bella Vista

DISCIPLINE:
Literary Arts,
Visual Arts

Photo:
Lori Waselchuk

Susan has a broad artistic practice that has included poetry, essay writing, directing short films, writing plays, photography, creating fiction, and conducting writing/art workshops for the underserved. She offers the workshops for free in an effort to create community among the participants and to help others write and share their personal stories in order to foster healing. A survivor of trauma, cancer, homelessness, and homophobia, Susan hopes to create safe spaces where a group of people can form a connection, challenge expectations, and support each other.



2013 TRANSFORMATION AWARD

YOWEI SHAW

Yowei is an audio producer, reporter, and documentarian whose mission is to combat misinformation, disinformation, and media noise by producing stories about people that were overlooked by the mainstream media — stories that are in-depth, nuanced, and thought-provoking. Through her practice, she seeks to highlight deep, universal truths about the human experience and make other people feel these insights deep down so that they begin to question their assumptions about other people and the world. Yowei makes the utmost effort to spotlight voices and perspectives that do not get as much mainstream media attention — namely those of young people, people of color, immigrants, poor people, and other marginalized communities. She also shares her self-taught skills with others in an effort to use radio as a means of speaking truth to power.

NEIGHBORHOOD:

Kensington

DISCIPLINE:

Media Arts

Photo:
Lori Waselchuk

2013 LEEWAY TRANSFORMATION AWARD PANELISTS

Dyane Harvey-Salaam

Dyane Harvey-Salaam is an accomplished dancer, educator, performing artist, and choreographer. She has performed as a principal soloist with some of the most recognized dance companies throughout the United States and abroad. Dyane was involved in the founding of the series New York City Dance Divas at the Schomburg Library Langston Hughes Theatre with Dr. Glory Van Scott, among other distinguished dancers. She was a solo performer at a benefit for Fred Benjamin, held at the Symphony Space in New York City, and a featured artist for the Forces of Nature Dance Theatre Company season finale at the Duke Theatre on Broadway.

Dyane is a founding member of Forces of Nature Dance Theatre Company and has appeared nationally and internationally with numerous concert dance companies such as Eleo Pomare, Joan Miller, Chuck Davis, Walter Nicks, Fred Benjamin, and Otis Sallid New Art Ensemble. Her on- and off-Broadway film and television appearances include: *The Wiz* (original stage and film versions), *Timbuktu!*, *Ti Jean and His Brothers*, *The Great Mac Daddy*, *The Juju Man*, *Spell #7*, and *Boogie Woogie Landscapes* (original companies), *Your Arms Too Short to Box With God* (Paris, France), *Celebrate Ellington* (CBS Special), *Free to Dance* (PBS Special), and *The Cosby Show*. She was also assistant choreographer for the Spike Lee film *School Daze*.

Hollis Wong-Wear (Stage 2 only)

Hollis is a writer, performer, creative producer, and youth educator. She is the lead vocalist in the synth-pop trio the Flavr Blue and has several releases with her groups the Heartfelts and hip-hop duo Canary Sing. Hollis has produced seven music videos and dozens of events from youth poetry slams to all-ages hip-hop shows and has facilitated panels for Grammy U, Bumbershoot, the City of Seattle, and more.

She currently works as the operations director for Blue Scholars and stays connected to her background as a spoken word poet as a teaching artist and mentor with Youth Speaks Seattle and arts education leader Arts Corps. She also sits on the Seattle Center Advisory Commission.

Madsen Minax (Stage 2 only)

Madsen is an artist working in film/video, sound/music, and performance and feels strongly about coming-of-age films, the occult, astrology, science fiction and fantasy, dreams, carnivals, graveyards, roads, erotics, power, social justice, sex work, movement, longing, home, and place. Madsen's works have screened and exhibited throughout the United States and abroad, earning awards from TranScreen Film Festival Amsterdam, the Denver Underground Film Festival, Philadelphia Independent Film Festival, Park City Music Film Festival, Chicago's Reeling LGBT Film Festival, the PAC/EDGE Performance Festival, and others. His works have aired on PBS (2013), CBC [Canada] (2009), and FreeSpeech TV (2012).

Madsen was an artist in residence at Illinois State University in 2012, an Ed Pashcke Fellow

at Northwestern University 2010-2012, and was Experimental Sound Studio's artist in residence 2009. In addition, Madsen was the recipient of the Urbana Arts Council Grant, the Crossroads Fund, the Warhol Foundation's Idea Fund, The Chicago Instructional Technology Fund, and multiple Chicago Artist Assistance grants from the Chicago Cultural Center and the Illinois Arts Council. Madsen frequently toured the United States as part of the music performance duet Actor Slash Model from 2006-2012, cofounded the Threat Level Queer Shorts bimonthly screening series that ran from 2008-2010, and performed with the Homoticons from 2009 to 2011. He is currently a core fellow at the Museum of Fine Arts Houston and works both in Houston and Chicago.

Radha Blank

Radha is a 2013 Sundance Institute UCROSS Playwright, a 2011 Helen Merrill Emerging Playwright Award recipient, a 2011 National Endowment for the Arts New Play Development Award recipient (for SEED), and a member of the Public Theaters inaugural Emerging Writers Group. Radha has received numerous fellowships that include New York Foundation for the Arts Artist Fellowship and Nickelodeon's Writers Fellowship. She has created plays such as *HappyFlowerNail*, *SEED*, *Rice* and *Chicken Parts*, *American Schemes*, *nannyland*, *Casket Sharp*, *32 to Base*, and her first solo show, *Kenya*. Her work has been developed and/or presented by the Public Theater, Luna Stage, Penumbra Theater, Arena Stage, the Classical Theater of Harlem, the City Parks Foundation, Voice and Vision, Hedgebrook, the New Black Fest, and the Hip Hop Theater Festival.

Michelle Ortiz (ACG '13, ACG '12, LTA '08, ACG '05)

Michelle is a visual artist, muralist, and community arts educator who uses her art as a vehicle to represent people and communities whose histories are often lost or co-opted. Through painting, printmaking, and community arts practices, she creates a safe space for dialogue around issues communities and individuals may face. As a highly skilled muralist, Michelle has designed and created over 30 large-scale public works nationally (in Pennsylvania, New Jersey, Mississippi, and New York) and internationally.

Since 2008, Michelle has led community building and art for social change public art projects through the United States Embassy as a cultural envoy in Suva, Fiji; Juarez and Chihuahua City, Mexico; Vitoria, Spain; and Buenos Aires, Argentina. She also has led independent public art projects in Ecuador, Costa Rica, and Puebla, Mexico. Michelle is an active member of Las Gallas, a Philadelphia-based multidisciplinary arts collective that gathers to share stories, inspire dialogue, and debate about ideas of family, traditions, religion, education, and gender roles.

FACILITATOR

adrienne maree brown

Adrienne is a writer, facilitator, doula, and creator living in Detroit. She is a 2013 Kresge Literary Arts Fellow for science fiction writing. Among other things, she has worked as executive director of the Ruckus Society and as a national coordinator of the U.S. Social Forum 2010.



Left to Right (top to bottom): Bayete Ross Smith, Roya Rastegar, Ill Weaver, and Roberto Bedoya; Imani Uzuri delivers invocation; Michelle Coffey; REVOLVE Program Guide; Embedded in Community panel Jesus Barraza, Pepón Osorio, Marlene Ramirez-Cancio, and Germaine Ingram; Race Peace emcee Radha Blank; Keynote speaker Favianna Rodriguez; Performer Jaamil Kosoko. Photo: Mia Nakano

REVOLVE: AN ART FOR SOCIAL CHANGE SYMPOSIUM

"I am the Revolution. I am the Proclamation. I am the Revelation. I am the Transformation."

— Imani Uzuri

"We don't have to be limited. We can introduce entirely new ways of thinking. That's the power of art."

— Favianna Rodriguez

On Saturday, October 5, 2013, a host of artists, activists, cultural workers, organizers, scholars, and community leaders convened at Temple Contemporary to share ideas about the evolving landscape of art and social change. REVOLVE: An Art for Social Change Symposium, was a celebration of examples from the past two decades of artists and cultural producers connecting their practice to social change movements.

The day was hosted by scholar/producer **Yaba Blay** (ACG '10) and began with an invocation by composer and activist **Imani Uzuri** grounding us in affirmation. Panel discussions and presentations followed:

Claiming Space traversed the margins and the mainstream with artists who seamlessly "cross over" from community to museums while attempting to make social impact with their work. Panelists: visual artist and filmmaker **Bayeté Ross Smith**, executive director of Lambent Foundation **Michelle Coffey**, curator/scholar/filmmaker **Roya Rastegar**, and artist and curator **Shelly Spector** (ACG '12).

Embedded in Community called on artists to explore the nuance of "social practice" as it relates to community-based art and movement building. Panelists: dancer/musician **Germaine Ingram**

(ACG '12, LTA '08), musician/filmmaker **Invincible**, visual artist **Jesus Barraza**, artist/media maker **Marlène Ramirez-Cancio**, and visual artist **Pepón Osorio**.

Hybridism: Artist as Activist discussed the symbiotic relationship between social activism and artistic practice, and how the two can increasingly create space for one another. Panelists: writer/cultural organizer **Jeff Chang**, visual artist **Melanie Cervantes**, photographer and activist **Mia Nakano**, executive director of Tucson Pima Arts Council **Roberto Bedoya**, and activist and social entrepreneur **Ryann Holmes**.

An electrifying keynote address delivered by visual artist/organizer **Favianna Rodriguez**, pop-up performances by anonymous bodies (**Kate Watson-Wallace** and **Jaamil Kosoko**), poets **Franny Choi** and **Jacob Winterstein**, and a special message from philosopher/activist **Grace Lee Boggs** were woven throughout the day between panels.

In conjunction with Grantmakers in the Arts, Race Peace Philly capped off the evening at Asian Arts Initiative with performances from dancers/musicians **Germaine Ingram** and **Diane Monroe**, emcee **Invincible**, theater ensemble **Mondo Bizarro**, and performance duo **MUGABEE**. The evening was hosted by playwright **Radha Blank** and featured music by **DJ precolumbian**.

Special thanks to all of the aforementioned REVOLVE participants, panelists, and performers and to the cosponsors: Stockton Rush Bartol Foundation, Bread & Roses Community Fund, Dance/USA Philadelphia, Justseeds, Media Mobilizing Project, the Print Center, Race Peace, Scribe Video Center, Raíces Culturales Latinoamericanas, Training for Change, PhillyCAM, Spiral Q, Philadelphia Folklore Project, and FAAN Mail.

2013 EVENTS

All events took place at the Leeway Foundation unless otherwise noted.

EXHIBIT

June 12 – December 20 Visibility Project: Portraits of Queer Asians and Asian Americans

An exhibit featuring over 30 photographs and videos of and by queer Asians and Asian Americans. The project's director is the Oakland, California-based photographer **Mia Nakano**. Presented in partnership with Asian Americans United, Asian Arts Initiative, Boat People SOS–Delaware Valley, hotpot!, Japanese Americans Citizens League – Philadelphia, One Love Movement, Twelve Gates Arts, and William Way LGBT Community Center.

ARTIST TALK

June 2 Identity and Artistic Expression

An LGBT artist panel at the Barnes Foundation featuring filmmaker **Tiona McClodden** (ATR '12, LTA '09, ACG '09), visual artist **Laureen Griffin** (LTA '07, ACG '05), and poet **Denice Frohman** (LTA '12).

June 21 Visibility Project Artist Talk

Mia Nakano and hotpot! members.

OUTREACH EVENTS

January 24 Grant Information Session (GALAEI)

February 6 Community Partner Gathering

February 11 Applicant Support Session (Philadelphia Folklore Project)

March 12 Bilingual Grant Information Session (ACLAMO Family Center in Norristown)

April 22 Applicant Support Session (William Way LGBT Community Center)

May 6 Grant Information Session (NIA Center in Chester, PA)

June 17 Applicant Support Session (Girls Rock Philly)

July 15

Applicant Support Session

(Blues Babe Foundation)

October 14

Stitchin'

An informal fiber and crafts social group met in an open environment created for folks to work communally.

WORKSHOPS & MASTER CLASSES

January 23

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.

February 18, February 15, and March 4 Artist U Workshops: Building a Sustainable Life as an Artist

This three-part workshop outlined approaches for reconnecting with deep values, building community, and slaying the two demons of the artist's life: time and money.

March 12

Fela! Master Class with Philadanco

Led by dancer Lauren DeVeaux.

April 27

Special screening of *The Unique Ladies* and workshop with Gloria Morán

In partnership with the Philadelphia Latin American Film Festival and Scribe Video Center. (International House and Scribe Video Center)

April 30

Re-count: Documenting Performance Workshop

Performing and media artists came together to discuss best practices that ensure high-quality documentation of performance, including spoken work, dance, and theater. Featuring **Denice Frohman** (LTA '12), **Diane Foglizzo**, **Jos Duncan** (ACG '11), **Lela Aisha Jones**, and **Luce Capco Lincoln**.

November 4

Ethics and Values of Community Arts Practice Workshop

Led by renowned author and practitioner **Arlene Goldbard**, this hands-on workshop helped participants identify their own values and ethical commitments, equipping them with tools to anticipate and head off conflicts and find mutual, respectful solutions when conflicts arise.

Presented in partnership with Stockton Rush Bartol Foundation and the Greater Philadelphia Cultural Alliance.

December 8

Emergent Strategies: Speculative Fiction & Radical Organizing

Writer and cultural organizer **Adrienne Maree Brown** led a lively conversation inspired by the work of visionary, post-apocalyptic science-fiction author Octavia Butler. This discussion explored the visionary qualities of science/speculative fiction with radical community organizing practice using Butler's work.

SCREENINGS

April 30 – May 1

Michelle Parkerson Film Retrospective

A series of retrospective screenings and a master class to celebrate former panelist and change partner Michelle Parkerson's groundbreaking film work. Michelle's body of work contains portraits of some of the most extraordinary artists of the last half of the 20th century, including jazz musician vocalist Betty Carter, a cappella innovators Sweet Honey in the Rock, and poet/essayist Audre Lorde.

In partnership with Scribe Video Center, International House Philadelphia, Third World Newsreel, Women Make Movies, BlackStar Film Festival, and the Department of Film & Media Arts at Temple University. (International House and Scribe Video Center)

August 2 – 3

In collaboration with BlackStar Film Festival, we presented three special programs:

Arts Shorts: Featuring short experimental and animated works by visual artists and filmmakers **Hank Willis Thomas, Mickalene Thomas, Terence Nance, Wangechi Mutu,** and **tiona.m.** (ATR '12, LTA '09, ACG '07). (Barnes Foundation)

Screening: Living Thinkers: An Autobiography of Black Women in the Ivory Tower

This documentary film directed by **Roxana**

Walker-Canton and filmed by Leeway board member **Tina Morton** (LTA '06, ACG '06, ACG '05), who served as director of photography. (International House)

Panel: Black Women, Body Image, and Hollywood

Panelists included actress/advocate **Ellen Domingos**, actress/model **Michelle Trotter**, and actress/dancer **Stacey Sargeant**. Moderated by **Yaba Blay** (ACG '10). (Drexel University)

READINGS

June 14

Trans Literary Salon

In conjunction with the 2013 Philadelphia Trans-Health Conference, Leeway presented an open literary salon highlighting the work of inspiring trans literary artists from a diversity of genres including poetry, fiction, memoir, and spoken word. Hosted by Nico Amador, the salon featured **Timothy Colman, Kay Ulanday Barrett, Red Durkin,** and **Rachel K. Zall.**



2013 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 raise awareness of our grant programs and the powerful intersections of art and social change.

ACLAMO Family Center

512 W. Marshall Street
Norristown, PA 19401
610.277.2570
www.aclamo.org

ACLAMO Family Centers, a charitable nonprofit organization, provides educational, health, economic, social, and cultural opportunities to low-income individuals and families in Montgomery County, especially those of Spanish-speaking heritage.

Afro Futurist Affair

afrofuturistaffair@gmail.com
215.469.1606
www.afrofuturistaffair.com

The AfroFuturist Affair is a community formed to celebrate, strengthen, and promote Afrofuturistic

and sci-fi concepts and culture through creative events and creative writing.

Apiary

www.apiarymagazine.com

Apiary's mission is to nurture emerging and established authors in Philadelphia, to increase local and national engagement with local literature, and to develop literary spaces that foster cross-cultural understanding among Philadelphians.

Art Sanctuary

628 S. 16th Street
Philadelphia, PA 19146
215.232.4485
www.artsanctuary.org

Art Sanctuary is dedicated to bringing Philadelphians together through the unique community-building power of black art. We celebrate diversity passionately, understanding the unparalleled strength we gain by embracing our cultural differences.

Artists U

www.artistsu.org

Artists U is a grassroots, artist-run platform for changing the working conditions of artists.

Asian Americans United

1023 Callowhill Street
Philadelphia, PA 19123
215.925.1538
www.aaunited.org

Founded in 1985, Asian Americans United's mission is to build leadership in Asian American communities to build our neighborhoods and unite against oppression. AAU has worked in Philadelphia's Asian American communities and in broader multiracial coalitions around quality education, youth leadership, anti-Asian violence, immigrant rights, and folk arts and cultural maintenance.

Bartol Foundation

230 S. Broad Street, Suite 1003
Philadelphia, PA 19102
215.545.4037
www.bartol.org

The Bartol Foundation believes that arts and culture are essential parts of a vibrant community. The arts are a catalyst for meaningful communication and connection, building a strong social fabric in Philadelphia's neighborhoods. The value of art lies as much in the creative process as in the product, as much in its purely aesthetic experience as in its unquestionable social value.

BlackStar Film Festival

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.

BLACKprint

www.blackprintpress.com

BLACKprint is a small, independent press devoted to giving Black artists a platform through which to tell our own stories in a publishing climate that continues to marginalize everyday Black realities in favor of stereotyped and sensationalized ones.

Blues Babe Foundation

2233 N. Broad Street, 2nd Floor
Philadelphia, PA 19132
267.324.5600
www.bluesbabefoundation.org

The brainchild of Grammy Award-winning singer/songwriter and poet Jill Scott, the Blues Babe Foundation was formed for the purpose of nurturing college-bound students of color, artistically and academically.

Boat People SOS Delaware Valley

600 Washington Ave., Suite 18U-A
Philadelphia, PA 19147
215.334.1500
www.bpsos.org

BPSOS-Delaware Valley is the local, community-based branch office of a national Vietnamese-American nonprofit organization with a 33-year track record of service. Their mission is to empower, organize, and equip Vietnamese individuals and communities in their search for liberty and dignity. BPSOS strengthens and builds the local Philadelphia underserved community through direct services, advocacy, leadership development, and organizing.

Bread & Roses Community Fund

1315 Walnut Street, Suite 1300
Philadelphia, PA 19107
215.731.1107
www.breadrosesfund.org

Bread & Roses is a unique gathering of activists committed to supporting social justice by raising and distributing funds. A public foundation, Bread & Roses has distributed over \$10 million to groups working for access to health care; economic justice; a clean, safe environment; civil and human rights; peace; and other social justice issues. In addition, Bread & Roses provides services, such as technical assistance and leadership development, to grantees and donors.

Dance UP

1427 Spruce Street
Philadelphia, PA 19102
215.922.5970
www.danceusaphiladelphia.org

Dance UP is a branch office of Dance/USA, the national service organization for professional dance. Their mission is to advocate for dance as an art form and vital component of our culture, to increase the capabilities of dance artists and organizations, and to enhance the public's awareness and support for dance.

FAAN Mail

www.faanmail.wordpress.com

FAAN Mail (Fostering Activism and Alternatives Now!) is a media literacy and activism project formed by young women of color in Philadelphia. Through the process of "talking back" (bell hooks) to media and creating new alternatives with each other and teen girls, they deconstruct and challenge hegemonic representations and messages within media and our everyday lives.

Filadelphia Latin American Film Festival

PO Box 40606
Philadelphia, PA 19107
www.flaff.org

The Philadelphia Latin American Film Festival's mission is to showcase and nurture established

and emerging creative Latin American and Latino filmmakers, to promote and celebrate the richness and diversity of Latin American/Latino cultures and experiences, and to foster cross-cultural understanding and dialogue.

GALAEI

1207 Chestnut Street, 5th Floor
Philadelphia, PA 19107
215.851.1822
www.galaei.org

GALAEI was founded in 1989 to respond to the lack of support and resources for our community during the HIV epidemic. As a queer Latin@ organization, we embrace the common history of resistance and resilience of Latin@ and queer people. Queer acknowledges and represents the mosaic of sexual and gender identities within our communities. Latin@ represents the multiracial, multicultural experience of Latinidad. GALAEI embodies both histories. We are unwavering in our commitment to the advancement de nuestra familia.

Girls Rock Philly

1867 Frankford Avenue
Philadelphia, PA 19125
215.776.5246
www.girlsrockphilly.org

Girls Rock Philly is a volunteer-based nonprofit music and mentoring organization dedicated to empowering girls and young women from

the greater Philadelphia region through music education and activities that foster self-respect, leadership skills, creativity, critical thinking, and collaboration.

Greater Philadelphia Cultural Alliance

1315 Walnut Street, Suite 732
Philadelphia, PA 19107
215.557.7811
www.philaculture.org

Since the early 1970s, the Greater Philadelphia Cultural Alliance has played a key role in the cultural life of the region, helping to establish the Philadelphia Cultural Fund and re-establishing a stronger Philadelphia's Office of Arts, Culture, and the Creative Economy. Today, the Cultural Alliance leads, strengthens, and gives voice to more than 400 member organizations who generate over \$3.3 billion in economic impact for the region.

Griot Works

1315 Walnut Street, Suite 320
Philadelphia, PA 19107
347.67.GRIOT
www.griotworks.org

GriotWorks connects people around the world to relevant themes in Black culture. We collect, document, and share stories through mixed-media storytelling, discussions, and social media. Our work sharpens audiences' ability to critique, analyze, and challenge mainstream media through the power of story.

hotpot!

www.hotpotphilly.wordpress.com

hotpot! is a Philadelphia-based organization working to build community for queer Asian and Pacific Islander lesbian, bisexual women, trans*, gender-variant/queer/nonconforming-identified folks through social gatherings, political action, and good food.

Japanese American Citizens League Philadelphia Chapter

www.jacl.org

Founded in 1929, the JACL is the oldest and largest Asian American civil rights organization in the United States. It is a national organization that responds to issues that enhance or threaten the civil and human rights of all Americans and implements strategies to effect positive social change, particularly to the Asian Pacific American Community. The Philadelphia Chapter was founded in 1947 by Japanese Americans who had been incarcerated in American concentration camps during WWII.

Justseeds Artists' Cooperative

Ice House Studios
100 43rd Street, Suite 104
Pittsburgh, PA 15201
412.275.0022
www.justseeds.org

Justseeds Artists' Cooperative is a decentralized network of 24 artists committed to making print and design work that reflects a radical social, environmental, and political stance. With members working from the U.S., Canada, and Mexico, Justseeds operates both as a unified collaboration of similarly minded printmakers and as a loose collection of creative individuals with unique viewpoints and working methods.

Media Mobilizing Project

4233 Chestnut Street
Philadelphia, PA 19104
215.821.9632
www.mediamobilizing.org

MMP exists to build a media, education, and organizing infrastructure that will cohere and amplify the growing movement to end poverty. We use media to organize poor and working people to tell our stories to each other and the world, disrupting the stereotypes and structures that keep our communities divided.

Metropolarity

www.metropolarity.net

Metropolarity was born in a pixelated summer, desperate for a space where technology and community could intersect. We at Metropolarity believe that those without power must take advantage and control of the media outlets that we have access to. We choose science fiction as our

lens to create new worlds, identities, and self-paradigms and to destroy old, harmful ones.

MythMedia:21

www.mythmedia21.com

MythMedia:21 is an art and design studio dedicated to collaborative projects that employ art, myth, and media technologies to address 21st century concerns and cultural trends.

NIA Center

214 Reaney Street
Chester, PA 19013
610.485.2236

The NIA Center is a nonprofit organization that offers cultural classes, workshops, and related activities primarily for the children and families of the city of Chester.

One Love Movement

www.llovemovement.wordpress.com

Born out of a deportation crisis in the Cambodian-American community in Philadelphia during the fall of 2010, One Love is now a national network of grassroots Asian American organizers that unites communities to organize for power, so families can protect their human rights and live together with dignity.

Philadelphia Folklore Project

735 S. 50th Street
Philadelphia, PA 19143
215.726.1106
www.folkloreproject.org

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

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.

Race Peace

www.racepeace.com

Race Peace explodes the myth that civic transformation only takes place at City Hall. They believe that true racial progress starts here — in

small gatherings around the country. At each of their workshops, they use art making as a tool for renewing conversations about race. Through performance techniques, personal stories, and satire, they create a space for people to experiment, celebrate, and explore common bonds; debate their differences; and pursue solutions to ongoing problems.

Raices Culturales

1417 N. 2nd Street, 1st Floor Annex
Philadelphia, PA 19122
215.425.1390
www.raicesculturales.org

Raices Culturales' mission is to support, promote, and increase 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.

Spiral Q

4100 Haverford Avenue
Philadelphia, PA 19104
215.222.6979
www.spiralq.org

Philadelphia's Spiral Q lives at the intersection of arts and social justice. Established in 1996, Spiral Q uses popular arts (parades, print, pageantry, and puppets) to build an urban arts democracy rooted in principles of accessibility, inclusion, self-determination, collaboration, sustainability, and lifelong learning.

The Print Center

1614 Latimer Street
Philadelphia, PA 19103
215.735.6090
www.printcenter.org

The Print Center's mission is to support printmaking and photography as vital contemporary arts and encourage the appreciation of the printed image in all its forms.

Thread Makes Blanket Press

www.threadmakesblanket.com

Thread Makes Blanket is a small press that embarks on collaborations with artists and authors to produce books of substance and beauty. With a wealth of collective knowledge and effort supporting the press, Thread Makes Blanket comes out of community.

Training For Change

PO Box 30914
Philadelphia, PA 19104
267.289.2280
www.trainingforchange.org

Training for Change was founded by George Lakey and Barbara Smith on Martin Luther King's birthday in 1992, a carefully chosen birthday for a group that spreads the skills of democratic, nonviolent social change. Since then, Training for Change has led workshops in over 20 countries for more than 15,000 participants using their unique direct-education approach.

Twelve Gates Arts

51 N. 2nd Street
Philadelphia, PA 19106
215.253.8578
www.twelvegatesarts.org

Twelve Gates Arts aims to showcase international and South Asian arts bound by the sensibilities of a transnational identity, to compose and promote projects crossing cultural and geographical boundaries, and to educate the community about culture as "other."

William Way Community Center

1315 Spruce Street
Philadelphia, PA 19107
215.732.2220
www.waygay.org

The William Way Community Center seeks to encourage, support, and advocate for the well-being and acceptance of sexual and gender minorities through service, recreational, educational, and cultural programming.

PREVIOUS RECIPIENTS

2012

Alie Vidich
Alison Crouse
Anne-Marie Mulgrew
August Tarrier
Beth Patel
Charlotte Ford
Cymande M. Lewis
Denice Frohman
Eiko Fan
Eli J. VandenBerg
Elliott batTzedek
Emily Satis
Emmett Ramstad
Fatu Gayflor
Germaine Ingram
Hazami Sayed
Jennie Shanker
Mama Kariam
Joe Ippolito
KellyAnne Mifflin
Kishwer Vikaas
Leila Ghaznavi
Lillian Dunn
Lorelei Narva
Lorna Ann Johnson-Frizell
Madhusmita Bora

Magira Eue Ross
Marissa Johnson-Valenzuela
Megan Williamson
Melissa Beatriz Skolnick, Kate
Zambon & Joanna Luz Siegel
Michelle Angela Ortiz
Nancy Lewis Shell
Nikki López
Ovid Amorson
Sarah Mitteldorf
Shaily Dadiala
Shelley Spector
Sinema White
Susan Lankin-Watts
Syd Carpenter
Takeya Trayer
Vashti DuBois
Wanda A. Dickerson
Yowei Shaw

2011

Adelaide Windsome
Amanda Benton
Ana Guissel
Angela "Sadio" Watson
AnOmali
Betty Leacraft
Beverly Dale
Brenda Howell, Janice
Hayes-Cha, Julie Mann,
Karen Hunter, McLaughlin &

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
Janet Goldwater
& Barbara Attie
Jardyn Lake
Joe Ippolito
Jojo
Jos Duncan
Kathryn Pannepacker
Ketch Wehr
Kimberly Murray
Kukuli Velarde
Lee Ann Irizarry
Leonor
Lynn Blackwell Denton
Maria Möller
Mia McKenzie
Michelle Myers
Miranda Thompson
Misty Sol
Monnette Sudler
Natalie Helen Hoffmann
Nora Hiriart Litz
Nuala Cabral
Ondartza

Pat McLean
Rachel Gucwa & Kathryn
Pannepacker
Robin Williams-Turnage
Rowen Haigh
Shari Tobias
Shawnta Smith-Taylor
Sinema White
Tamara Anderson
Thomasin Parnes
Tili Ayala
Toni Kersey &
Christina E. Johnson
Vera Nakonechny
Viji Rao
Vivian Green
Yowei Shaw

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

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

2008

Allison Harris
Ama Schley & Payin Schley
Amanda Whittenberger
Amma Young
Ann Marie Kirk
Ava Blitz
Beth Pulcinella
Betsy Z. Casañas
Beverly Dale

Carol Finkle
Charing A. Ball
Charlotte Ford
Deborah Caiola
Denise DiJoseph
Desi Burnette
Desi P. Shelton-Seck
Dorothy Goins
Elba Hevia y Vaca
Emiko Sugiyama
Erika Almiron
Erika Mijlin & Julie Goldstein
Erin Howley
Gage Johnston
Germaine Ingram
Gwynne B. Sigel
Iya Sangolade
Jodi Netzer
Julia Katz
Julianne Bernstein
Theodoropulos
Kara LaFleur
Karen Lefebvre-Christou
Kathy Padilla
Kay Healy
Keiko Miyamori
Kimberly E. Rollins
Kinyozi-Yvette Smalls
Leo T. Watts
Maggie Von Vogt
Maia Rosser
Marie-Monique Marthol
Martina G.J. Martinas
Meghann Williams
& 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 Yuhus
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
James Wells
Jaye Allison
Jeannine Cook
Jenée Alicia Chizick
Jeri Lynne Johnson
Jessica Rodriguez & 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 &
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
Niamia 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
Zilam Muncas

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
James 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 Hyoejin Yoon
Kathryn Pannepacker
Kathryn Tebordo
Katie Baldwin
Leticia Roa-Nixon
Lisa Murch
Lois Bliss Herbine
Lynn Riley
Lynne Levin
Madi Distefano

Megan Bridge
Mei-Ling Hom
Melissa Putz
Michele E. Tantoco
Michelle Oosterbaan
Nancy M. Sophy
Nancy W. Wright
Nathalie F. Anderson
Neila Kun
Onomola Iyabunmi
Pamela Jean Cole
Patricia J. Goodrich
Patti Dougherty
Penelope Fleming
Rain Harris
Raquel Montilla Higgins
Roko Kawai
Ruth Wolf
Sandra Weber
Sharyn O'Mara
Shinjoo Cho
Smita Rao
Sondra Blanchard
Sumi Maeshima
Susan Oh
Tally Brennan
Theresa "Indigene" Gaskin
Veleta Vancza
Vivian Appler
Vivian Green
Yu Wei
Yvonne Latty

2003

Amanda Miller
Amanda Tinker
Andrew Clearfield
Anne Seidman
Anne-Marie Mulgrew
Ava Blitz
Barbara Gregson
Carol Towarnicky
Cathleen Cohen
Cheryl Hess
Clarity Haynes
Daniele Strawmyer
Deidre Murphy
Elizabeth Fiend
Gloria Klaiman
Ilana Stanger-Ross
Ione Nash
Iris N. Brown
J.C. Todd
Jamie Merwin
Jennifer Levonian
Jennifer Macdonald
Jessica Dellacave
Jodi Netzer
Josie Smith
Joy Feasley
Julia Granacki
Keiko Miyamori
Laura Watson
Libby Saylor
Liz Goldberg

Lorene Cary
Lynne Allen
Maria T. Rodriguez
Marianne Bernstein
Martha McDonald
Martina Johnson-Allen
Mary DeWitt
Michelle Keita
Molly Layton
Myra Bazell
Nadia Hironaka
Nichole Canuso
Nicole Cousineau
Patricia Goodrich
Patricia Traub
Paula Winokur
Rachel Cantor
Rain Harris
Robin Black
Ruth Naomi Floyd
Sara Steele
Sarah McEaneaney
Sarah Zwerling
Sharon Katz
Sharon Mullally
Sharon White
Susan Abulhawa
Susan Fenton
Susan Magee
Teresa Leo
Toni Shapiro-Phim
Wendy Univer
Won Jung Choi
Yvonne Chism-Peace

2002

Adelaide Paul
Adrienne Stalek
Astrid Bowlby
Barbara Botting
Barbara Bullock
Catzie Vilayphonh
Celeste Starita
Christine Meck
Colleen Quinn
Deborah Stein
Dorothy Wilkie
Ellen M. Rosenholtz
Emily Brown
Gabrielle Mahler
Genevieve Coutroubis
Gina Kazanicka
Heather Raikes
Helen Cahng
Janette Hough
Joan Klatchko
Karen Fogarty
Kristin G. Goddard
Leah Stein
Lee Ann Etzold
Lise Funderberg
Lois Herbine
Lynette Mager
Malkia Kokuyamba Lydia
Marta Sanchez
Martha Kearns
Megan Bridge

Melina Hammer
Michelle Lipson
Na Tanyá Daviná Stewart
Nadine M. Patterson
Rachel Stecker
Rebekah Wostrel
Roko Kawai
Samantha Barrow
Samantha Simpson
Sondra Blanchard
Susan Bank
Tamar Klausner
Tania Isaac Hyman
Tara Goings
Teresa Jaynes
Tina Bracciale
Tina Davidson
Valentine Aprile
Yukie Kobayashi
Zoe Strauss

2001

Amy S.F. Lutz
Andrea Clearfield
Angela Watson
Anne-Marie Mulgrew
Arden Kass
Celia Reisman
Daisy Fried (3 grants)
Deborah Caiola
Deidra Greenleaf Allan

Eurhi Jones
Feral Willcox
J.C. Todd
Jeanne Obbard
Jennifer Macdonald
Jody Sweitzer
Joy A. Feasley
Julia Lopez
Julie Cooper-Fratريك
Julie Stratton
Karen Stone
Lee Ann Etzold
Lenny Daniels
Lisa Sewell
Lisbeth A. Pelsue
Lynda G. Black
Magda Martinez
Marilyn Holsing
Mary Legato Brownell
Melisa Cahnmann
Michelle Oosterbaan
Mytili Jagannathan
Nadia Hironaka
Nancy Lewis
Nicole Greaves
Nzinga O. Metzger
Pamela Sutton
Patricia Graham
Rachel Cantor
Romi Sloboda
Shannon Bowser
Shuyuan Li
Theresa Gaskin
Toni Brown
Toni Vandergrift

2000

Alice Austin
Alice Oh
Amy Novak
Anda Dubinskis
Andrea Lyons
Ann Hopkins Wilson
Anndee Hochman
Arden Kass
Carolyn Healy
Carrie Patterson
Charlotte A. Schatz
Dang 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 Schæchter
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

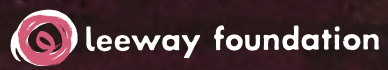
Bette Uscott-Woolsey
Bhakti Ziek
Deborah Warner
Emily Richardson
Michelle Marcuse
Pang Xiong Sikoun Sirirathasuk
Sandra Brownlee
Yvonne Bobrowicz

1996

Danielle Picard-Sheehan
Eileen Neff
Ellen Spierer
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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Philadelphia, PA 19107