

**BPW
LENDING
LIBRARY**

**THE LENDING LIBRARY SEEKS
TO BECOME A DISPERSED,
PEOPLE'S MUSEUM OF THE
NATIONAL CAPITAL REGION,
CHAMPIONING THE ROLE
OF CONTEMPORARY ART
IN THE LIVES OF BELTWAY
RESIDENTS BY MAKING
CHALLENGING, INVENTIVE
ARTWORKS AVAILABLE FOR
SHORT-TERM LOAN.**

Eames Armstrong
If This Dark Age Conquers,
We Will Leave This Echo, 2016
Acrylic on wood panel
30 x 24 inches

Cavorting in a mass, these smiling, liquid bodies are a celebration of queer bliss. These funny and saturated figurative paintings are from a series exhibited on the heels of the 2017 inauguration, as an exuberant rebuke to the anti-LGBTQ policies of the president.



Eames Armstrong (they/she) is an artist and curator currently based in Brooklyn, who has shaped the recent history of the DC experimental music, dance, and visual art scenes. They/She is known for somber performances that involve conflict, difficulty, noise and duration.



Ken Ashton
Assassins, 2017
Archival pigment print
11 x 9 inches

This casually arranged collection of individual portraits, stripped of context, stems from the artist's internet research into assassins from recent history, following the news of a number of Russian officials losing their lives. The artist is fascinated by the combination of cold political calculation and personal rage and commitment that these figures represent.

Ken Ashton resides in DC, and has spent the past decade photographing neighborhoods throughout the world. He has undertaken encyclopedic projects, including a survey of historic DC theaters, and "Megalopolis," which documented urban sprawl along the Northeastern corridor of the US, from DC to Boston. He has exhibited internationally.

Rushern Baker IV
Untitled (moon study 1), 2017
& Untitled (moon study 2), 2017
Acrylic, paper, and epoxy
resin on aluminum
Each approx. 8 inches (diameter)

Degrading urban environments, the spectacle of war, and political unrest are among the chaotic influences the artist brings to his paintings which mix traditional media with building materials in complex compositions that evoke landscapes, real and feared.

Born in DC and raised in Prince George's County, Rushern Baker IV is a painter and long-time arts educator now based in Riverdale Park, MD. He balances his time between the studio, his father's gubernatorial campaign of which he is the Chairman, and his work as a Prince George's County Democratic Central Committee Member. Baker holds an MPA from Yale University and a BFA from The Cooper Union, and has exhibited, taught, and lectured worldwide.





Margaret Boozer
Red Dirt Print, Square
Series: 1, 2017
Rammed Red Dirt Studio earth
and steel
24 x 24 inches

Frozen in time, the clay surface of this panel bears traces of its history: weathering, erosion, particle sorting, tire tracks, scrape marks, stratification and geological upheaval. By exhibiting raw earth, the artist highlights the beauty underfoot, and imbues this small work with a poetry of landscape far beyond its scale.

Margaret Boozer is a ceramist and sculptor, best known for her clay and ceramic compositions, or landscapes, that focus on the individuality, history, and geology of the clay used as subject matter. Her work is driven by an interest in digging native clays that has led to collaborations with soil scientists and work that explores intersections of art and science. She lives and works in Prince Georges County, MD.

Judy Byron
Naomi at 5, 2000-5
3-D drawing in color pencil and
crayon on handmade linen paper,
with buttons and hand sewing,
attached to graphite and charcoal
drawing on Arches paper with
silhouette punch holes
44 x 31 inches

Who do you think this person is? Does she remind you of yourself? We see the clothing of a young girl named Naomi, but not her face or body, yet we sense her personality. The artist drew Naomi at age 5, 8, 13, and 16. She asked Naomi to choose her own outfit and pose, and share her thoughts by writing on the back of the drawing.

With a background in community organizing, theater, and visual art, Judy Byron has spent decades engaging with local communities and connecting individual experience to broader social issues. She regularly hosts salons and dialogues in her Mount Pleasant, DC, row house, where she has lived since 1973.





Wesley Clark
 'Which Game We Playin,' 2015
 Spray paint, oil, latex,
 foam, and plywood
 5 x 24 x 24 inches

This combination chess and checker board represents the struggle to protect communities of color against massive material power, gentrification, and displacement. It speaks to the corporate strategy of pulling needed resources, allowing things to slowly crumble, jobs to fade, crime, poverty and police presence to increase, and eventually "for sale" signs to blanket a targeted community.

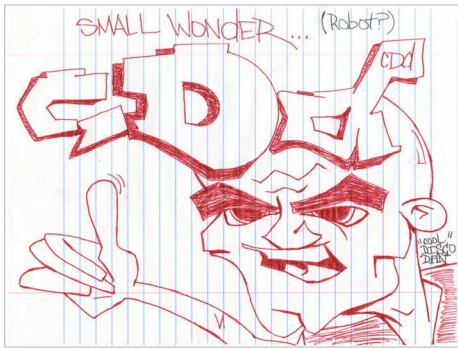
Wesley Clark was born in DC, grew up in Silver Spring, MD; he lives and works in Hyattsville, MD. Clark primarily creates mixed media wood assemblages that seem familiar, and are often hybrids of two or more objects or concepts. Clark infuses social and political criticisms into his works; merging the historical with the contemporary, to speak on issues faced by Blacks in America.

Willem de Looper
 Untitled XXII, 1989-90
 Acrylic and gouache on paper
 26 x 22 inches



The first painting ever collected by now legendary patron Philip Barlow, this piece combines roving material experimentation with an evocative familiarity. Unlike the work of the Washington Color School, the artist's medium format work on paper distinguishes itself with its European-tinged sensibility and embrace of pictorial depth.

Willem de Looper (1932-2009) was a noted abstract artist and curator. Having immigrated to the U.S. at age 17, he studied painting at American University, was an Army veteran, and famously rose from guard to chief curator at the Phillips Collection.



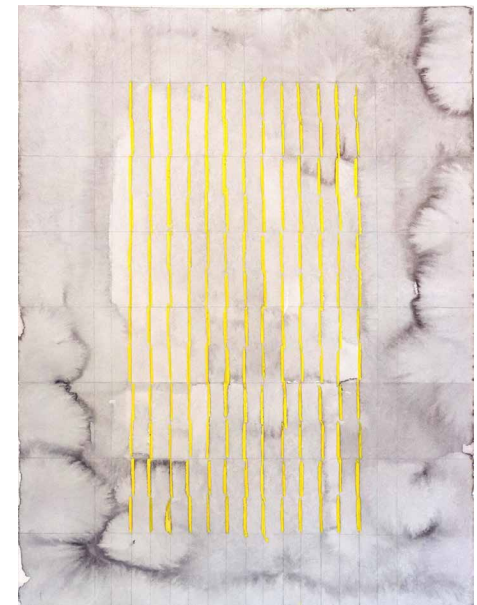
Danny Hogg
a.k.a. Cool “Disco” Dan
Small Wonder, ca 2003-09
Marker on paper
8 x 10 inches

Crafted from humble, accessible materials, this positivist portrait of an ambiguous character combines text and image in a vibrating composition. An intimate version of his wall graphics, this book-scaled drawing is an artifact of the artist’s constant creative output.

With his signature serif moniker, Cool “Disco” Dan cut a decades long path through the visual landscape of the District. Born in Capitol Heights, MD, he rose to folk hero status for both his prolific output and powerfully restrained, bare-bones aesthetic. Tragically, Danny Hogg passed away from complications from diabetes on July 26, 2017.

Mary Early
Untitled (Study for Linea), 2017
Graphite, senelier oil stick, and
sumi ink on watercolor paper
16.25 x 12.25 inches

A tension between rigid and organic forms underlies this drawing. The precise, repeated yellow marks bear evidence of the artist’s hand, while the ground is mottled with stains from flooding the paper with sumi ink. In this quick study, the artist, primarily a sculptor whose installations may take months or years to realize, explores the subtle irregularities of repeated line.



Mary Early is a sculptor living and working in DC. Her three-dimensional works in beeswax, wood, and concrete give material form to symmetrical and structured abstractions. She studied visual art, film, and video at Bennington College.



Benjamin Edwards
Ramble, 2003
55 color lithograph with flocking
26.25 x 35.25 inches

Like a map of a commuter belt that has erupted into chaos, the artist's hand-altered print combines aerial views and 3D models into a hallucinatory vortex of low-slung buildings, semi-recognizable icons, and model homes. By manipulating found media imagery from magazines, the internet, newspapers, video games, photographs, blueprints, logos, and graphics, he has constructed a disorienting metaphor for a late capitalist world.

Based in DC for over fifteen years, Benjamin Edwards holds a BA from UCLA and an MFA from the Rhode Island School of Design. He has exhibited nationally and internationally and his work is represented in the collection of the Museum of Modern Art. In addition to his art practice, Edwards is a prolific writer. He co-founded the blog 'The Worm' (focused on the intersections between art, ecology, technology, and the global economy) and is currently focusing on fiction projects.

Tom Green
History 3, 2001
Acrylic on paper
9 x 7 inches



In this jewel-like work, a stacked stone motif has been transformed into something lyrical and iconic. Like a cartoon door painted on the side of a mountain, this compositional riddle both prohibits and transports, ultimately requiring the viewer's suspension of disbelief for passage to be granted.

In a career filled with early notoriety and lasting devotion, Tom Green developed an idiosyncratic personal iconography that led to his status as one of the most prominent DC artists of the last century. He influenced generations of younger artists in his four decades as an instructor at the Corcoran College of Art and Design.



Jason Gubbiotti
Orphan, 2001
Oil on panel and wood
10 x 11 x 4.5 inches

This soft focus abstraction appears as if it is in transition, incomplete or unfinished. Yet upon closer inspection, the painting reveals itself in the act of formation, like a magic trick that confides its own secret. The execution of each mark individually, in sequences, and in layers, as well the reconsideration of what a support for paint might be, are all offered up transparently for the viewer to discover.

Since receiving his BFA from the Corcoran College of Art and Design in 1998, Jason Gubbiotti has been prominent within a generation of abstract painters who push the practice progressively beyond the historical confines of the Washington Color School, crafting works that stand as avatars for the region's technocratic and tightly constructed impulses. Now living and working in the countryside just outside of Paris, he exhibits frequently in the United States, France, Germany, and Switzerland.

Avi Gupta
Untitled (from the series
"in one's element"), 2014
Archival pigment print
16 x 24 inches
Edition 1 of 5



Traces of daily routines are easy to overlook. In this series, the artist focuses on domestic situations in a way that blurs the line between the commonplace and the sublime. Part vanitas and part tableaux, these environments bring the viewer's attention to anthropomorphized objects and scenes that, in spite of their stillness, suggest the presence of unseen occupants.

Avi Gupta is the Director of Photography for U.S. News & World Report where he has worked for fifteen years. Additionally, as an artist, his work has been exhibited across the U.S., including solo shows at The Corcoran Gallery of Art, The Orlando Museum of Art, Civilian Art Projects, and the Nottingham Castle Museum and Sainsbury Centre for Visual Art in the UK. His work is in the permanent collections of the Library of Congress and the Smithsonian's Asia Pacific Center.



Jonathan Monaghan
Prasada (ship), 2016
Archival pigment print
22 x 22 inches
Edition 4 of 5, 1AP

This digital print re-imagines 19th century New York facades as organic material; the Beaux Art architecture of the first luxury apartment buildings to be constructed in New York are shed like a skin. In the context of rapid urban re-development, the work creates a surreal meditation on power and affluence while examining the blurry divide between the natural and artificial.

Jonathan Monaghan works across a range of media, including prints, sculpture, and animated video, to produce otherworldly objects and narratives. Drawing on wide-ranging sources, such as historical artworks and science fiction, his works elicit subconscious anxieties associated with technology and consumerism. He has exhibited nationally and internationally, and is represented by bitforms gallery in New York and Galerie 22,48m2 in Paris.

Darrow Montgomery
3 Dots, 2015
Archival pigment print
20 x 20 inches

The artist's work is often poised between the poetic and the matter-of-fact. Three bright yellow dots of spray paint call attention to both the blistering heat of the overhead sun on the asphalt and to the infrastructure beneath—a collective unconscious ignored by residents going about their daily business.

Whether shooting his own frames or while on assignment for the Washington City Paper, Darrow Montgomery has been capturing the essential story of the District for over 30 years. His body of work is one of the most complete visual documents of the life of the city since the Brady-Handy photographic archive. His focus has always been on the real, lived city—the characters, the shadows, the flux—not the tourists or the Hill.





Joseph Orzal
You Gotta Love It, 2015
Mixed media
19 x 15 inches

Vandalized, streaked with paint, and dotted with discomfotingly cheerful stickers, this assemblage is part of a series of works made of frames “borrowed” from the Corcoran Gallery of Art during its collapse. The artwork testifies to the artist’s ongoing assault on the “so-called white man’s so called art world.”

Joseph Orzal (Ignacio Joseph Orzal or JoJo-Beans) is a Filipino-Mexican American painter, sculptor, chess player and writer active in DC, Atlanta, New York, and Toronto. His work explores palpable yet unspoken intricacies of racial, sexual, and class distinctions in Western societies. After departing the Corcoran Gallery of Art and his work with Save the Corcoran, Orzal co-founded NoMu NoMu, a revolutionary intersectional artistic organization active in the United States working towards liberation for broader society from systems of oppression and class domination.

Plakooke
Tropicana, 2017
Archival pigment print
24 x 18 inches

Like a product found in an in-flight magazine to Venus, this appealing yet strange tableau incorporates synthetic and manmade materials in bold colors and patterns, pushing boundaries of form with a digital approach. This image was inspired by the duo’s pop-up photo studio and artist residency at the architectural salvage nonprofit Community Forklift in Bladensburg, MD.



A hybrid of hybrids, Plakooke is a Hyattsville, MD-based creative collaboration between husband and wife artist-designers-educators Rachel Debuque and Justin Plakas. Mashing their way through traditional boundaries of cinema, installation, constructed photography, and new media, their bold work embraces the leakiness between the white cube, the virtual, and the social.



Amber Robles-Gordon
Cosmic Black, 2009
Mixed media on canvas
16 x 16 x 16 inches each

This artwork is a visual investigation of the color Black, Black Matter, and dark matter. To create this work, the artist collected found objects in black, white, silver, and glitter that evoked 'cosmic' qualities, then would slice, break, and manipulate their orientation in attempts to suspend time and meaning. In doing so, she expels the negative connotations associated with the color Black, Black people, and Black culture, and lays claim to Black is as infinite, divine, and intricate as the backdrop of the entire universe.

A longtime Washingtonian and active organizer, arts advocate, and public artist, Amber Robles-Gordon was born in Puerto Rico, raised in Arlington, VA, and holds an MFA from Howard University. She is known for her mixed media assemblages, large-scale sculptures, and installations. Her work is representational of her experiences and the paradoxes within the female experience, and reflect her Latino, African, and Caribbean heritage. She is a founder of the Delusions of Grandeur artists collective.

Jeff Spaulding
Pierce, 2006
Metal, plastic, and steel
39 x 10 x 22 inches

A sensual, playful form protrudes from the wall: a simple combination of castoff toys rendered erotic. The artist transforms the familiar, making it strange, all with a restrained sleight of hand burnished by years of unstinting inquiry. By scavenging urban and natural environments, Spaulding creates curious, hybrid objects that trigger potent psychological associations.

A native of Chelsea, Michigan, Jeff Spaulding makes art that is a unique brand of Midwest-flavored, imperfect magic. He transforms cultural artifacts into allusions of politics, sex, violence, and loss of innocence—work that is urgently contemporary yet transcendently timeless. Spaulding is the last remaining founding tenant of the storied 703 Edgewood St studio building. His oeuvre remains underappreciated despite decades of persistent accomplishment and his widespread influence on younger generations of artists.





Naoko Wowsugi
Thank You For Teaching Me
English, 2013-ongoing

Three digital c-prints:
Olivia, Thank You for Teaching Me
“Munchies”, 30 x 24 inches
Leslie, Thank You for Teaching Me,
“Phantasmagoria”, 34 x 28 inches;
Jennifer, Thank You for
Teaching Me “Gynecologist”,
23.5 x 19.5 inches

Each image in the series captures the immigrant experience--and the shared human desire for connection--with poignancy and humor. Mouths open, lips awkwardly pursed, these individuals are pronouncing an English word they have taught the artist. These portraits are from an ongoing series begun as a response to the National Portrait Gallery, created for a portraiture competition in 2016.

Naoko Wowsugi, an artist of Korean-Japanese descent, moved to the USA in 2001, leading her to explore conditions of identity and belonging in her work. She incorporates visual art, sound, local lore, horticulture, and community participation to create multidisciplinary works that toy with social norms, using art as a form of communication. She received her MFA from Virginia Commonwealth University and BFAs from both the Kansas City Art Institute and Osaka University of Arts in Japan.

This project has been made possible with generous support from the DC Commission on the Arts and Humanities. BPW would also like to thank: the lenders and borrowers; the team at Washington Project for the Arts; and Frames By Rebecca.

Beginning in September 2017, a limited number of artworks will be available for six month loan to registered borrowers through a partnership between Washington Project for the Arts and Beltway Public Works. Available works will be exhibited at the WPA's Shaw gallery space through the end of October.

WASHINGTON PROJECT FOR THE ARTS

2124 8th Street NW
Washington, DC
www.wpadc.org

WHO IS BPW:

We are a group of artists, curators, and educators active in the Beltway region and beyond, who maintain deep ties to this area. Beltway Public Works evolved out of FURTHERMORE, a DC-based research and development lab for visual culture. Opened in 2010 as a print studio specializing in digital editions, FURTHERMORE has since expanded its scope of activities, working with artists, curators, institutions, and the public to create and disseminate contemporary art and ideas. To achieve this we focus on the artist-as-organizer and the exhibition-as-experiment, reconsidering the social, political, economic, and aesthetic concerns that are unique to this moment in time. Recent FURTHERMORE projects have included **Intersection Mixtape**, a community-sourced audio portrait of Mid City DC, curated by the Van Alen Institute with support from the Kresge Foundation and DC Office of Planning, and **McGyver School of Arts & Design** a crowdsourced reimagining of arts education in the 21st century.

Beltway Public Works is led by Natalie Campbell, James Huckenpahler, Patrick McDonough, and José Ruiz, with a growing list of partners.

HOW CAN I PARTICIPATE?

We are actively seeking individuals, institutions, and other non-typical art entities to register as borrowers for our second round of lending.

CAN I CONTRIBUTE ARTWORK TO THE LIBRARY?

At this time we are limited in terms of funding and insurance, but we welcome expressions of interest from any artist that would like to place a work with the Lending Library. We prioritize accessioning artworks that will help us to create an eclectic, inclusive, and surprising collection.

To learn more, visit:
beltwaypublicworks.org/lending-library

