

Susan Eley  
Fine Art

FOR IMMEDIATE RELEASE:

July 16, 2020

**AMERICANA Part II**

**Marcus Jansen, Barry Johnson and A'Driane Nieves**

July 28 – September 4, 2020



Curated by Emily Miraglia

Online Exclusive Exhibition

Virtual Opening Reception: July 30, 2020 6PM

---

*This afternoon I would like to speak from the subject, "The Negro and the American Dream." In a real sense America is essentially a dream--a dream yet unfulfilled. It is the dream of a land where men of all races, colors and creeds will live together as brothers. The substance of the dream is expressed in these sublime words: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness." This is the dream. It is a profound, eloquent and unequivocal expression of the dignity and worth of all human personality.*

*But ever since the founding fathers of our nation dreamed this dream, America has manifested a schizophrenic personality. She has been torn between {two} selves--a self in which she has proudly professed democracy and a self in which she has sadly practiced the antithesis of democracy. Slavery and segregation have been strange paradoxes in a nation founded on the principle that all men are created equal.*

-- Martin Luther King Jr.

Excerpt from Address at the Annual Freedom Mass Meeting of the North Carolina State Conference of Branches of the NAACP, September 25, 1960

Susan Eley Fine Art is pleased to announce 'AMERICANA Part II', the second part of a two-part online exhibition series. The three-person group exhibition of contemporary Black artists features Marcus Jansen, Barry Johnson and A'Driane Nieves and debuts online Tuesday, July 28, 2020. We will be hosting a Virtual Opening Reception and artist talk with the artists of 'AMERICANA Part II' on Thursday, July 30 at 6PM on Zoom—Meeting ID: 850 3322 0439, Password: AMERICANA. Please contact [susie@susaneleyfineart](mailto:susie@susaneleyfineart) with any questions or inquiries.

AMERICANA Part I, which featured work by Charles Buckley, Rachel Burgess, James Isherwood and Maria Passarotti, focused mainly on an idealized definition of the word. The word and the ideas around it possess a certain, *je ne sais quoi*, a kind of 'I'll know it when I see it.' In short, the word encompasses physical items, collective memories, intangible values/mantras and of course, the American Dream. AMERICANA deals with themes of nostalgia and longing, tradition and the complicated history of the country we call home. But for whom and of what? It would be remiss to ignore the fact that Americana means very certain things for a small group of people (read: white and/or privileged). The work selected for Part II tells very different stories. To be clear: neither *definition* is wrong, and both have existed simultaneously but when we ignore the lived experiences of whole groups of people, we have a serious problem. The aim of this show is to amplify and uplift these voices that too often go unheard. We invite everyone to reconsider the word 'Americana' and its colloquial definition and ideals, and to consider the words of Martin Luther King Jr. above as he writes about an America "torn between [two] selves."

Marcus Jansen, a Bronx-based artist and Army Veteran, creates complicated and physically large tableaus with oil enamels and other mixed media on canvas. Dramatic lighting that cuts across the paintings gives the scenes a surrealistic and almost performative effect, as if taking place on a stage. These sites are also difficult to place. The familiar "POST NO BILLS" sign in 'Spotlight' immediately references New York City, if not any number of U.S. metropolises. A neglected building towers over its inhabitants: anonymous, shadowy figures and a young girl that appears to either be running into the building or from it. Another striking detail—the stark, black sign with white numbers—stands out. What is it all supposed to mean? Past the ruinous building and piles of scrap shines a red sun. A small detail that can either give us hope—nature persists, a new day is coming—or fills us with an uneasy ominous feeling.

Barry Johnson, a self-taught artist and Topeka, Kansas native, renders deceptively simple environmental portraits of Black people with house paint on canvas. Johnson's subjects, if not anonymous by the way they're painted, remain unidentified by title. His subjects experience a wide range of emotions, from confident to contemplative to still, feelings that popular media rarely show Black people experiencing. In 'Untitled 34' a young man in green pants and a bright yellow oversized hoodie faces left with his head turned down. It's difficult to determine whether he's upset, tired, content or something else. 'Untitled 102' depicts two figures

embracing a child in the middle of an empty, unfurnished room (save for a brightly colored abstract painting in the top left). Are they mourning, celebrating, or simply sharing a quiet moment? Are these familiar scenes that Johnson has witnessed? Are they friends or family? Viewers might never know but will feel privileged having had an intimate look into these strangers' lives.

A'Driane Nieves is an artist based in the Greater Philadelphia Area as well as a United States Air Force Veteran who creates wonderfully bold and expressive abstract mixed media pieces on canvas. In 'A (Sub) Conscious Impact,' the eye darts around the canvas, following each thoughtfully placed line, taking some time to rest on a spot of dark blue, or to focus on a piece of fabric affixed to the work. Just as the title says, it feels as if the work just flows from the tips of the artist's fingertips, almost as if creating itself. Nieves says it best herself:

*My work is not representative of our external; instead it is about our (Black) bodies, experiences, traumas & triumphs, healing, and identities from an internal perspective. Each piece is a part of the body, psyche, and soul turned inside out; the intimate recesses, fault lines, eroded sediment, gravity wells, multitudes, & universes we contain as we navigate a society that judges us by what can be seen with the eye...I use raw emotions, expressive marks, gestural lines, and abstract form to give name to time and place as well as the "how" and "what".*

Nieves' work considers the impact of all traumas—inherited, personal and historical—and by doing so, exposes how trauma itself shapes, alters and redefines identity and self-narratives over the course of a person's life. We need not compare Nieves with abstract expressionists who have already cemented themselves in the art history books as great, for she is forging her own unique path.

# Susan Eley

---

## Fine Art

### **MARCUS JANSEN (1968, New York, NY)**

#### **Artist Bio:**

Marcus Jansen is an internationally acclaimed painter with studios based in Bronx, New York and Fort Myers, Florida. Over the last 25 years, Jansen has pioneered the introduction of a raw, concentrated sense of immediate reality in his often socially critical and politically charged landscape works.

Over his art career to date, Jansen has been collected by the likes of Nicole Scherzinger, NBA all-star Carmelo Anthony and actor John Ortiz, appearing on the top 200 list of collectors Amy and John Phelan, Peggy Cooper Cafritz and the Alford Collection. He has received commissions from corporations such as Absolut Vodka, Warner Brothers, Illuminum, FIFA World Cup and Ford Motor Company.

Jansen's unique oeuvre serves as an emotive and insightful critique of the contemporary American and global political and sociological landscape. Following a series of solo museum exhibitions in Europe in painting, multimedia and sculpture, he sounds a stirring battle cry against the miscarriage of justice of the early 21st century through an expressive and engaged aesthetic, arguably unseen in American art since Robert Rauschenberg or Jean-Michel Basquiat.

Jansen was born in 1968, the child of a West Indian mother and raised by a German father. He first lived in the South Bronx and split his formative years between New York City and Monchengladbach, Germany. First influenced by the rebellious gestures of the 1980s graffiti movement in America, he admired those that valiantly rejected oppression through the action of marking space in paint and would make his own start by peddling his paintings on the sidewalks of Manhattan's SoHo district.

As a former U.S. Army soldier turned combatant for the avant-garde, it was the Desert Storm offensive that permanently altered the artist's mode of perception and manner of expression. Expressing a strong sense of duty rather than aggression, Jansen states, "Painting is the most intimate act of war," about his compelling contemporary production.

Former museum director, art historian and mentor Jerome A. Donson dubbed Jansen the innovator of "modern urban expressionism", reminiscent of the early 20th century Ashcan School of art. Former Documenta curator Dr. Manfred Schneckenburger goes further, noting Jansen is "one of the most important American painters of his generation."

Jansen's work has been included in solo exhibitions at the La Triennale di Milano Museum (Milan, Italy), the Spandau Citadel (Berlin, Germany), the 12th annual International Biennial Print and Drawing competition at the National Taiwan Museum of Fine Arts and the Kallmann Museum (Ismaning, Germany). International Art Fair showings include Art021 in Shanghai, Taipei Dangdai in Taiwan and Art Basel in Miami Beach.

Jansen's public collections include the University of Michigan Museum of Art, the Moscow Museum of Modern Art, the New Britain Museum of American Art, the Perm Museum of Contemporary Art, the Kemper Museum of Contemporary Art, the National Taiwan Museum of Fine Arts, Housatonic Museum of Art, Cornell Fine Arts Collection and the Smithsonian Institution in Washington, D.C. He is the founder of the Marcus Jansen Foundation Fund, which assists low-income community organizations in Southwest Florida by enhancing their cultural awareness through art and music, as well as supporting organizations that help veterans diagnosed with PTSD seeking art as a way to express their angst.

Jansen works from his studio Headquarters in Port Morris in South Bronx, New York, and Fort Myers, Florida.

605 East 132nd Street  
Bronx, NY 10454

2633 Dr. Martin Luther King Blvd.  
Fort Myers, FL 33916

# Susan Eley

---

## Fine Art

### MARCUS JANSEN

#### EDUCATION

- 1986 – 1989    Gewerbliche Schulen der Stadt Moenchengladbach, Berufsschule fuer Maler u. Lackiere  
1985 – 1986    Gewerbliche Schulen der Stadt Moenchengladbach, Berufskolleg für Technik und  
Medien, Fachrichtung, Gestaltung  
Mentor: Jerome A. Donson, Director of the American Vanguard Exhibitions, 1961, MOMA

#### SELECTED UPCOMING EXHIBITIONS

- 2021    The Baker Museum, First US Mid-Career Survey  
2020    Cornell Fine Arts Museum at Rollins College, First US solo Museum exhibition, Marcus Jansen, E  
Pluribus Unum, US  
2020    Cobb Museum of Art, Metro Montage, Marietta, GA  
2020    Richard Beavers Gallery, Marcus Jansen, Brooklyn, NY  
2020    Stirner Modern, Marcus Jansen, US  
2020    Hide Out (new acquisition) University of Michigan Museum of Art

#### MUSEUM SOLO EXHIBITIONS

- 2018    New Horizons, Museum Zitadelle, Marcus Jansen, Berlin, Germany  
2017    Ecce Creatura (four solo artists), Kallmann Museum, Ismaning (Munich), Germany  
2016    DECADE, Museum La Triennale di Milano, Milan, Italy

#### SELECTED EXHIBITIONS

- 2020    University of Michigan Museum of Art, Hide Out, new acquisition, Michigan  
Taipei Dangdai Art Fair, Galerie Danysz, Taiwan  
Cobb Museum of Art, Metro Montage, Marietta, GA  
Galerie Danysz, Venit Occursum, Shanghai  
2019    University of Michigan Museum of Art, Hide Out, new acquisition, Michigan  
Kemper Museum of Contemporary Art, "Deconstructing Marcus Jansen," MO  
Art021 Shanghai, Galerie, Danysz, China  
Galerie DANYSZ, "Stop, Look and Listen," Paris France  
Guild Hall Museum, East Hampton TV Festival, East Hampton, NY  
2018    Kemper Museum of Contemporary Art, "Deconstructing Marcus Jansen," MO  
Museum Zitadelle, Marcus Jansen / New Horizons, Berlin, Germany  
Aspen Art Museum / ArtCrush, Casterline Goodman Gallery, Aspen, CO

- 2017 Kallmann Museum, „Ecce Creatura“, (four solo artists) Ismaning, Munich, Germany  
Galerie Kellermann, Post-True-Realities, Dusseldorf, Germany
- 2016 La Triennale di Milano Museum, Marcus Jansen / DECADE, Milan, Italy  
Lazarides, Rathbone, Still Here - A Decade of Lazarides, London, UK  
Berry Campbell Gallery, Something, New York, NY
- 2015 Cityleaks Urban Art Biennale, Cologne, Germany
- 2014 U.S. Department of State, Art in Embassies, UNESCO, Paris France  
Baker Museum, Florida Contemporary, Naples, FL  
Lazarides, Marcus Jansen - Whistleblower, London, UK
- 2013 Boca Raton Museum of Art, All Florida, Boca Raton, FL  
Housatonic Museum of Art, "Eye on the storm", Bridgeport, CT  
Rush Arts Gallery, "Art with a purpose," Chelsea, NY
- 2012 Museum of Contemporary Art PERMM, Anonymous, PERMM, Russia  
Naples Museum of Art, Incognito, Naples, FL  
NOVA Festival de Cultura Contemporanea, Absolut Blank Campaign, Brazil,
- 2011 Naples Museum of Art, Florida Contemporary, Naples, FL  
Absolut Vodka, New Generation of Artists, Sweden
- 2010 New Britain Museum of American Art, collection, New Britain, CT  
Kemper Museum of Contemporary Art, collection, Kansas, MO  
101 Exhibit, Marcus Jansen Zeitgeist, Miami, FL  
Texas National 2010, Gwen Cole Art Center, Austin, TX
- 2009 FIFA World Cup Fine Art Exhibition, International Convention Centre, Cape Town, South Africa  
FDIM Museum, Warner Brothers, Los Angeles, California
- 2008 Yeiser Art Center, Marcus Jansen, Paducah, Kentucky
- 2007 Moscow Museum of Modern Art (MMOMA), collection, Moscow, Russia  
National Taiwan Museum of Fine Arts, 12th Intl Print & Drawing, Biennial, Taiwan  
Kuandu Museum of Fine Arts, 12th Intl Print & Drawing, Biennial, Taiwan  
Center for the study for Political Graphics, Propaganda World Tour III Los Angeles, CA
- 2006 Tampa Museum of Art, under/current/over/view 8 Biennial, Tampa, FL  
Angel Art Gallery, 12th International Print & Drawing Biennial, Taiwan
- 2005 Bob Rauschenberg Gallery, Arts for Act, Florida
- 2004 Bob Rauschenberg Gallery, Arts for Act, Fort Myers, FL
- 2003 Charles H. Wright Museum, Ford Motor Company Paintings, Dearborn, Michigan
- 2002 Stricoff Fine Arts, Chelsea, NY
- 1999 Madison Square Garden, International Independent Film Festival, New York, NY

## MONOGRAPHS & BOOKS

- 2017 Marcus Jansen AFTERMATH, published by Hirmer Verlag, Munich, Germany. Foreword by Art Historian, Prof Dr Dieter Ronte, Director Kunst Museum Bonn and Vienna
- 2016 Marcus Jansen DECADE, published by Skira Editore, Milan, Italy. Foreword by Steve Lazarides.
- 2004 Modern Urban-Expressionism, the Art of Marcus Antonius Jansen, published by American Art Gallery, Paris, France. Foreword by Art Historian, Jerome A. Donson, Director of the American Vanguard Exhibitions 1961, MOMA New York

## AWARDS

- 2019 Art Olympia, Honorable Mention, (Curators include Hauser & Wirth, Yuko Hasehawa, Curator for the Museum Of Contemporary Art, Tokyo, Vice President Of the Tokyo University Of the Arts, Zheng Lin, Founder of Tang Contemporary Art, Beijing)
- 2012 Dave Bown Projects, 5th Semiannual Grand Prize Winner award, United States. Curated by

- Andrea Karnes (Curator at the Modern Art Museum of Fort Worth)
- 2011 New American Paintings No. 94. Cover artist selected by curator Dan Cameron.
- 2007 12th International Print and Drawing Biennial, (Curators include: David Kiehl, Whitney Museum of Art, Honorable Mention), National Taiwan Museum of Fine Art, Taiwan

#### **SELECTED INTERNATIONAL ART FAIRS**

- 2020 Taipei Dangdai Art Fair, Galerie Danysz, China
- 2019 Art021, Galerie DAnYSZ, Shanghai, China
- 2018 Art Miami, Casterline Goodman Gallery, Art Basel Miami Beach
- 2018 Art New York, Lichtfeld Gallery
- 2018 Art Chicago, Casterline Goodman Gallery
- 2017 Art Karlsruhe, Galerie Kellermann
- 2016 Art Verona, Galeria Bianca Maria Rizzi and Matthias Ritter
- 2014 Art 14, London, Lazarides Gallery
- 2012 Texas Contemporary - 101/Exhibit, Miami2012 Art Platform L.A. - 101/Exhibit, Miami
- 2012 Hamptons Art South Hampton, NY - 101/Exhibit
- 2011 Art Chicago - 101/Exhibit
- 2010 LA Art Show - 101/Exhibit
- 2010 Art Hamptons - 101/Exhibit
- 2010 San Francisco Art MRKT - 101 Exhibit

#### **SELECTED PUBLIC COLLECTIONS**

University of Michigan Museum of Art  
Moscow Museum of Modern Art, (MMOMA)  
New Britain Museum of American Art  
Kemper Museum of Contemporary Art  
Ulyanovsk Museum Fine Arts  
PERMM Museum of Contemporary Art  
National Taiwan Museum of Fine Art  
Housatonic Museum of Art  
Smithsonian Institution  
Duke Ellington School of the Arts

#### **SELECTED CORPORATE COMMISSIONS**

Absolut Vodka  
Warner Brothers  
Illuminum  
FIFA World Cup  
Ford Motor Company

#### **SELECTED MEDIA**

Architectural Digest, US  
Project61, Video Interview, US  
New York Times, US



The Epoch Times, US  
Black Art in America, US  
The International Review of African American Art, US  
The Independent, US  
Artillery Magazine, US  
Handelsblatt, Germany  
Resident, Hampton, NY  
Rheinische Post, Germany  
Wall Street International  
Suddeutsche Zeitung, Germany  
Kunstzeitung, Lindinger + Schmid  
Rolling Stone magazine, Italy  
La Repubblica magazine, Italy  
Arte, Italy  
Skin Magazine, Dubai Media City  
New American Paintings No. 94, US  
Cambridge University Press, UK  
Vanity Fair, Italy  
Whitewall magazine, US  
Widewalls magazine, CH

# Susan Eley

---

## Fine Art

### **BARRY JOHNSON (Topeka, KS)**

#### **Artist Bio:**

Johnson was born and raised in Topeka, Kansas. He graduated from Emporia State University, majoring in business and marketing. Following his education, he worked in volunteer recruitment for the American Red Cross in Seattle and then for Deloitte. After a few years in the consulting field, he started a full-time career as an artist after teaching himself to draw through online tutorials and books, in order to take up painting in his spare time as a release from work.

Johnson works in a variety of mediums, including murals, sketching, photography, painting and sculpture. Many of his paintings are untitled. In 2016 his work *Word Is* consisted of ten thousand cards with print-outs of tweets about Black Lives Matter scattered throughout the gallery space, an example of his mixture of art and activism. Johnson's work orients his identified mission of "Community, Culture and Connection". In 2017 his work was the subject of a solo exhibition at the Center on Contemporary Art in Seattle, as well as appearing in the group exhibition *Bloodlines* at the ArtXchange gallery. In 2018 his works were shown in the solo exhibition *I'm F.I.N.E* in Tacoma, Washington. Many of the works in the show were inspired by American soul music. That year he also showed works at the Onyx gallery and Kent Summer Arts Exhibition, in addition to providing a TEDx talk on his process. Johnson has also worked as a children's book author, writing and illustrating the book *Oh What Wonderful Hair*, based on his experiences with his daughter.

In 2019 his paintings were a part of an exhibition put on by the Pierce County Aids Foundation.

# Susan Eley

---

## Fine Art

## **BARRY JOHNSON**

### **EDUCATION**

Emporia State University

### **SELECTED EXHIBITIONS**

Out Of Sight: 2017  
South Seattle Community College Gallery  
SIM Seattle Art Show  
Kent Art Walk  
Ayden Gallery  
Black Lives Matter: Humanity Not Negotiable  
Self Portraits - Inner Feelings, international art exhibition - Venice Italy  
Beacon Art Walk  
TK Gallery: Art of the City Fest  
Resilience at The Crossroads of Race & Climate Justice  
Pioneer Square Art Walk: TK Building  
Venice Experimental Video and Performance Art Festival  
SLU Art Walk  
Caffe Torino: Solo  
Fremont Art Council: Winter Wonderland  
University of Puget Sound Tacoma Art Showcase  
Onyx Gallery: Group Show  
Project 21 Gallery  
Two Wolves Gallery  
ARC Gallery  
United Theological Seminary Gallery  
New Covenant Gallery  
Treason Gallery: Bombay Sapphire  
Bombay Sapphire Artisan Series  
Hybrid Architecture: Media Show  
V2 American Painting Today  
King Street Station  
Fred Wild Life Refuge  
UW Art Showcase  
A/NT Gallery  
Inkscape Building  
City Hall – Rep. Pramila Japayal  
Shoreline – Orcas On Parade  
21 Progress

Arts Leadership Exhibition  
Humble Arts Foundation: Seeing Sound  
ArtXchange: Bloodlines  
ACES  
While Supplies Last  
J&J Split  
You Don't Disappear  
Nii Modo  
On The Boards  
BASE Arts + Performance Space

## **INSTALLATIONS**

Collaborate Create: My \_ Neighborhood  
Festival Sundiata Black Arts Exhibit  
Arts-A-Glow Lantern Festival  
TK Art of the City Fest  
Ronald Bog SummerSet Festival  
Dialogue in Art: Exhibitions on Ending Racial Injustice  
Fremont Art Council  
Pioneer Square: Occidental Park  
King Street Station: Truth B Told  
Orcas on Parade  
Hybrid Architecture  
Kawaii: Bed  
ArtXChange: Bloodlines  
CoCA - Angelica Langley  
CoCA - Lauren McShane  
PIP - Diamond  
MoPOP Prince Celebration  
BASE: My Room

## **PUBLIC ART**

Museum of Flight: Astronauts on the Town  
Pioneer Square Transit Center: Leap  
Columbia City Gallery  
Pioneer Square Occidental Park: BLISS  
InkScape Building: Insomnia Mural  
Boze Elementary

## **RESIDENCIES**

Collaborate Create  
Yucatan Mexico  
Kawaii  
Argentina

## **GRANTS**

Seattle Office of Art & Culture  
Burien City  
Shoreline City  
smART Venture  
Edwin T Award  
2018 GAP Award

## **CURATION**

collaborate create: Who Am I  
MoPOP Prince Celebration  
BASE no hard feelings

## **TEACHING**

WAPI: Denny Middle School  
WAPI: Garfield High School  
Boze Elementary

# Susan Eley

---

## Fine Art

### **A'DRIANE NIEVES (1982, Greater Philadelphia Area)**

#### **Artist Statement:**

I am a Black woman artist.

I am also a self-taught abstract expressionist painter.

My work is not representative of our external; instead it is about our (Black) bodies, experiences, traumas & triumphs, healing & identities from an internal perspective. Each piece is a part of the body, psyche and soul turned inside out; the intimate recesses, fault lines, eroded sediment, gravity wells, multitudes & universes we contain as we navigate a society that judges us by what can be seen with the eye. If figurative, portrait & other representative visual works of art are the organs, muscles & bones...then abstract is the marrow, the synovial fluid, the neural pathways, the CNS, the vitreous body through which we view and process experience. I use raw emotions, expressive marks, gestural lines and abstract form to give name to time and place as well as the "how" and "what". Doing so allows for an intimate, vulnerable and honest examination of what shapes our identities over the course of our lives and drives our behaviors. It all comes from an intuitive, spiritual place that draws upon my own experiences from childhood to present. I have known displacement, disembodiment and disassociation intimately as an individual and our collective experience with each across the diaspora is encoded in my DNA.

I used to question if this style of work still matters, if it has a place in our culture and if it can exist in our personal, social and political consciousness. I've had to consider that it doesn't, which has me questioning: what barriers keep it from relevancy, engagement, connection, an assignment of value and a determination of necessity? The disconnect our culture has with abstract, less tangible art used to confuse and trouble me, sowing doubt that would throttle my own creative process and expression. I still question what place abstract expressionist work from myself and other Black and Brown womxn artists has in our communities, let alone if what we create will be seen in the future the same way we can see Alma's, Bernice's, Mary's and Mildred's here in the present. However, I no longer question if what I create matters, holds value or is necessary. I am a human being with intersecting identities (Black/woman/queer/mother/chronically ill) that exist under oppressive norms. If my external is political, so then is my artistic voice and the style(s) it's expressed through, even if it doesn't depict anything literal. If my very existence itself matters, then so does my artistic voice and the style(s) it's expressed through. My taking up space allows for my work to create its own, free from any expectation other than to just be; which is something that my own person is not allowed as every part of me externally and internally are impacted by oppression.

As a survivor of abuse, painting is an excavation of everything I hid in my mind and body for survival during childhood. It is an act of reclaiming my voice, as well as my way of establishing agency over my own body and the messages told about it and its worth. Painting is also how I process and heal from trauma and understand its impact on my life as a woman and mother raising my own children. I

examine pain and investigate its impact within the body & psyche while also celebrating the resiliency, joy and transformation that can occur in spite of it in my paintings. Because my work is rooted in and influenced by abstract expressionism, I'm intrigued by our internal processes as we experience life as an Other, both individually and collectively. By focusing on the impact of trauma-inherited, personal and historical-my work exposes how trauma itself shapes, alters and redefines our identity and self-narratives over the course of our lives. I rely on abstract forms and composition to communicate how the biological and emotional processes of adaptation, recovery and transformation exist within us as we experience living.

I am a Black woman. I create abstract art.

# Susan Eley

---

## Fine Art

## A'DRIANE NIEVES

### EDUCATION

2011 Camden County College: Associate of Arts

### SELECTED EXHIBITIONS

- 2020 From Chaos to Order, Making Our Way in the New World of COVID-19, The Delaware Contemporary, Wilmington, DE
- 2019 SPECTRA, UICA, Grand Rapids, MI
- 2019 *Perfecting the Journey*, Girlboss Rally, Los Angeles, CA
- 2019 *Her Ritual*, Goat Farm Arts Center, Atlanta, GA
- 2019 Blavity & 21 Ninety Summit 21, Atlanta, GA
- 2018 Regional finalist, Bombay Sapphire's 2018 Artisan Series
- 2017 *Saatchi Art's The Other Art Fair*, Brooklyn, NY
- 2017 *Nasty Women Oakland*, Oakland, CA
- 2017 *WOMEN*, Rare Device, San Francisco, CA
- 2016 *Vote Your Subconscious*, WORKS San Jose members exhibit, San Jose, CA
- 2016 *AWAKEN*, Dibden Center for the Arts, Johnson State College, Johnson, VT
- 2015 *Life as Art* exhibition & Q&A w/ Frank Schaeffer, Wild Goose Festival, Asheville, NC

### MURALS

2019 Streets Dept. Walls, Fashion District Philadelphia, Philadelphia, PA

### PROJECTS

- 2018 Addie Addye Studios/Tessera Arts Collective Indiegogo Crowdfunding Campaign (raised \$25k to open studio & gallery in Philadelphia PA for Black and Brown womxn abstract artists)
- 2018 [Compilation 2](#), First Terrace Records (mixtape zine + photo prints)

### PRINT

- 2020 [The Motherhood of Art](#), Marissa Huber & Heather Kirtland (Interview + photos) (Schiffer Publishing)
- 2019 Create Magazine Issue XI
- 2017 [Magic City Gospel](#), Ashley M. Jones (book cover)
- 2015 [The 4th Trimester Bodies Project](#), Ashlee Wells Jackson (Interview + photo)



## PRESS

- 2020 [Dear Artist Season 2 Episode 7 with A'Driane Nieves](#), Dear Artist Project (Podcast)
- 2020 ["Don't Be Afraid to Take Up Space."](#) Create Magazine (Podcast)
- 2020 ["Curator Close Up-A'Driane Nieves of Tessera Arts Collective"](#), Artblog
- 2020 ["In the Garden with A'Driane Nieves"](#), Our Mothers' Gardens (Podcast)
- 2019 ["Streets Dept. Walls: Marrying My Philly & Southwestern Roots for Fashion District Philadelphia"](#),  
Medium
- 2019 ["Processing Trauma, Finding Your Voice, and Building a Legacy with A'Driane Nieves"](#), Artist  
Mother (Podcast)
- 2019 ["Meet the Community That Nurtures My Art & Helps Me Build Resilience"](#), Everyday Health
- 2019 ["Herstory"](#) Black History Untold
- 2018 ["New Fishtown Gallery Spotlights Women Artists of Color"](#), Philadelphia Inquirer
- 2018 ["Creating A Family Charter"](#), Design Mom
- 2018 ["13 Incredible Black Artists, Past And Present, Everybody Should Know"](#), Blavity
- 2018 ["Painting Saved My Sanity"](#), *The Creativity Habit* (Podcast)
- 2017 ["Artist Spotlight: A'Driane Nieves"](#), Rare Device blog
- 2016 ["A'Driane Nieves on The Future of Art"](#), *The Future According to Women*, MISC Magazine
- 2016 ["Dreamers & Doers"](#), *Bono: Man of the Year featuring volunteers & activists for the ONE Campaign*, Glamour Magazine

## NOMINATIONS & AWARDS

- 2016 Mom 2.0 Summit Iris Award Nominee: *Most Thought Provoking Content, Influencer of the Year*
- 2015 Mom 2.0 Summit Iris Award Nominee: *Most Thought Provoking Content*
- 2014 BlogHer Voices of the Year Honoree: ["America's Not Here for Us"](#)

## COLLECTIONS

Private collections across the United States, Canada, & Australia.

## OTHER

- 2018 Founder & Executive Director, Tessera Arts Collective, Philadelphia, PA
- 2018 Speaker, Evolving Faith Conference, Montreat, NC
- 2017 Keynote panelist, Facebook Communities Summit, Chicago, IL
- 2017 Storyteller, ["My Diagnosis Was a Turning Point"](#), OptionB.org
- 2016 Keynote panelist, *"When Women Speak: The Power of Multicultural Female Voices to Mental Health Advocacy and Allyship"* Minority Mental Health Awareness Summit, Birmingham, AL
- 2016 Workshop facilitator, *"Making Space"*, Mom 2.0 Summit, Laguna Niguel, CA
- 2015 Founder, Tessera Collective Mental Health Support Group
- 2015 Storyteller, *"More Than My Diagnosis"*, for Otsuka America Pharmaceutical, Inc.
- 2015 Speaker, *"The Benefits & Challenges of Personal Blogging"*, Mom 2.0 Summit, Scottsdale, AZ
- 2015 Speaker, *"Storytelling Builds Bridges: I Want You To Know Me -- Storytelling About Living with Mental Health Issues"*,
- 2015 Cast, *"Waiting"*, Listen to Your Mother Show, Austin, TX
- 2014 Panelist, *"Personal Blogging Mini Con"*, BlogHer 2014, San Jose, CA

2013 Panelist, "*Mental Health in the Online Space*", BlogHer 2013 HealthMinder Day, Chicago, IL  
2013-2015 Contributing blog editor/writer, Postpartum Progress