

OBSzine #16

GUEST EDITOR
TYLER YVETTE WILSON

FEBRUARY 24TH
2021

AUTHORS
ALLANA CLARKE
ATHESIA BENJAMIN
BETHANY COLLINS
DR. LASHAY HARVEY
KADIJA AND KINDRED HART
KEILA J. BROWN

LEHNA HUIE
NINA O. ALLEN
OMOLARA WILLIAMS MCCALLISTER
TYLER YVETTE WILSON
VALERIE MAYNARD
XINIA ROWE



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Bethany Collins

“Part of the archive is figuring out what do you do with the irredeemable parts of it, and the irredeemable parts of ourselves. Is it worthy, and ‘Dixie’ wasn’t to me, to be replicated into the world?”

-Bethany Collins on her commission for Davidson College, “Dixie’s Land (1859 - 2001)”, and incorporating histories into her work

Davidson College Artist Talk
October 1, 2020

Allana Clarke



Allana Clarke
Untitled Self Portrait
Digital photo



Kindred Hart
The Freedom of our People With Love
2020
Marker on paper

Kadija and Kindred Hart

Untitled Poem

Can you finally acknowledge that you have hurt me?
Can you say that you're sorry too?
We've gone too long without you acknowledging the simple truth.
We can make this a lesson on empathy, not ambiguity.
You can do this for the future of this country and for the sake of humanity.
Why can't you be accountable for your contribution to why things are this way?
Why is saying sorry so hard for America to say?
When did acknowledging your wrongdoings become wrong?
Why don't you atone for all you have done?
We are all colored beings more alike than not.
Isn't that what hue-man means? That is what I have always thought.
Can we stop using complexion, gender, religion, and more as a reason not to get along? Our differences are what make us great, and our similarities make us strong.
Can we look towards the future and admit past trauma is real and still does exist?
Can we move forward from this day forward and start healing to connect and co-exist. Can we do what is for the greater good of all and not just a few?
Can we do this because you are me and I am you?
Can we do this because you are me and I am you?

Lehna Huie

This selected work from my ink series “Moment in Time” is drawn from snapshots in my family album, passed down to keep memories through the generations. These pieces speak to representation of Black womanhood and the importance of preserving our own stories in shaping our collective memory.



Lehna Huie
Black Moon II
2019
Ink on paper



Lehna Huie
Confrontation
2020
Ink on paper



Lehna Huie
Piano
2020
Ink on paper

NINA Q. ALLEN

IS AN ARTIST (INDIGO EMPATH + STARSEED) WHO USES THE LANGUAGE OF THE OCEAN TO SYMBOLIZE MATRILINEAL HEALING (DIVINATION) ~ AFROFUTURISM. HER WORK USES MOON WATER, SCIENCE, & COLOR TO SYMBOLIZE REBIRTH...ANCESTRAL MAGIC IN TWO-CHANNELED (PHYSICAL EXISTENCE VS. SPIRITUAL PRESENCE) REALMS.

MEDIUM/S: PAINTING, PHOTOGRAPHY, POETRY. FROM SCULPTURAL TO SONIC VISUAL ABSTRACTION. RESULT/S: DEEP JUSTICE...POTION-FILLED WAVES OF AMETHYST IN THE TRANS-ATLANTIC PORTAL.

THE INTERIOR/EXTERIOR OF A WOMXN'S ANATOMY IS ESSENTIAL TO CLEANSE AURAS OF PAST, PRESENT, & FUTURE.

AMETHYST (BIRTHSTONE) ACTS AS THE CENTER TO HIGHER CONSCIOUSNESS (MEDITATION) IN STUDIES. PROPERTIES: SPIRITUAL INSIGHT, UNLOCKS INTUITION...ENHANCES THE CROWN CHAKRA.

BLESSINGS &&& MAGIC!!! .♥♥♥

*ALL-CAPS ARE USED INTENTIONALLY TO BRING THE ENERGY OF EPITAPH STYLES AT CEMETERY/MEMORIAL SITES. MOTHER MOON/MOTHER OCEAN...REST IN PEACE

Nina Q. Allen



CRYSTALLINE/ENILLATSYRC (Sleep Vertically in MerrrWhale Mode I)

View no. I of III --- Water Portal. Chesapeake Bay + Patuxent River --- MD, USA

From the AURA WATERYSCAPES I series 2020. Aura Photographic Collage. Dimensions Variable.

Hand Me Down Memories

sometimes
I meet people and
I just know
they grew up eating
food cooked
in nonstick pans

I'll tell you how
I know
my grandma
she only cooked
in cast iron

everything

said she grew up
with wood burning stoves
like an actual fire
that you built
inside the stove
to heat it up

she has a gas stove
now
won't go electric
says send her home
to Jesus
before we send her
to live somewhere
with an
electric
stove

God gave man fire
for a reason
then we gotta go
tryna mess up
the perfectly good thing
God gave us
by replacing it
with electricity
if you don't stop her
she'll keep going on
about everything else
God gave us that
we didn't have the
good sense to appreciate

well God didn't
give us
cast irons
but my grandma
still worships them
anoints them with oil
made holy
through the ritual
of reverence

the cast irons
my grandma cooks in
are not her own
they were her mother's mother's
one day they will be
mine

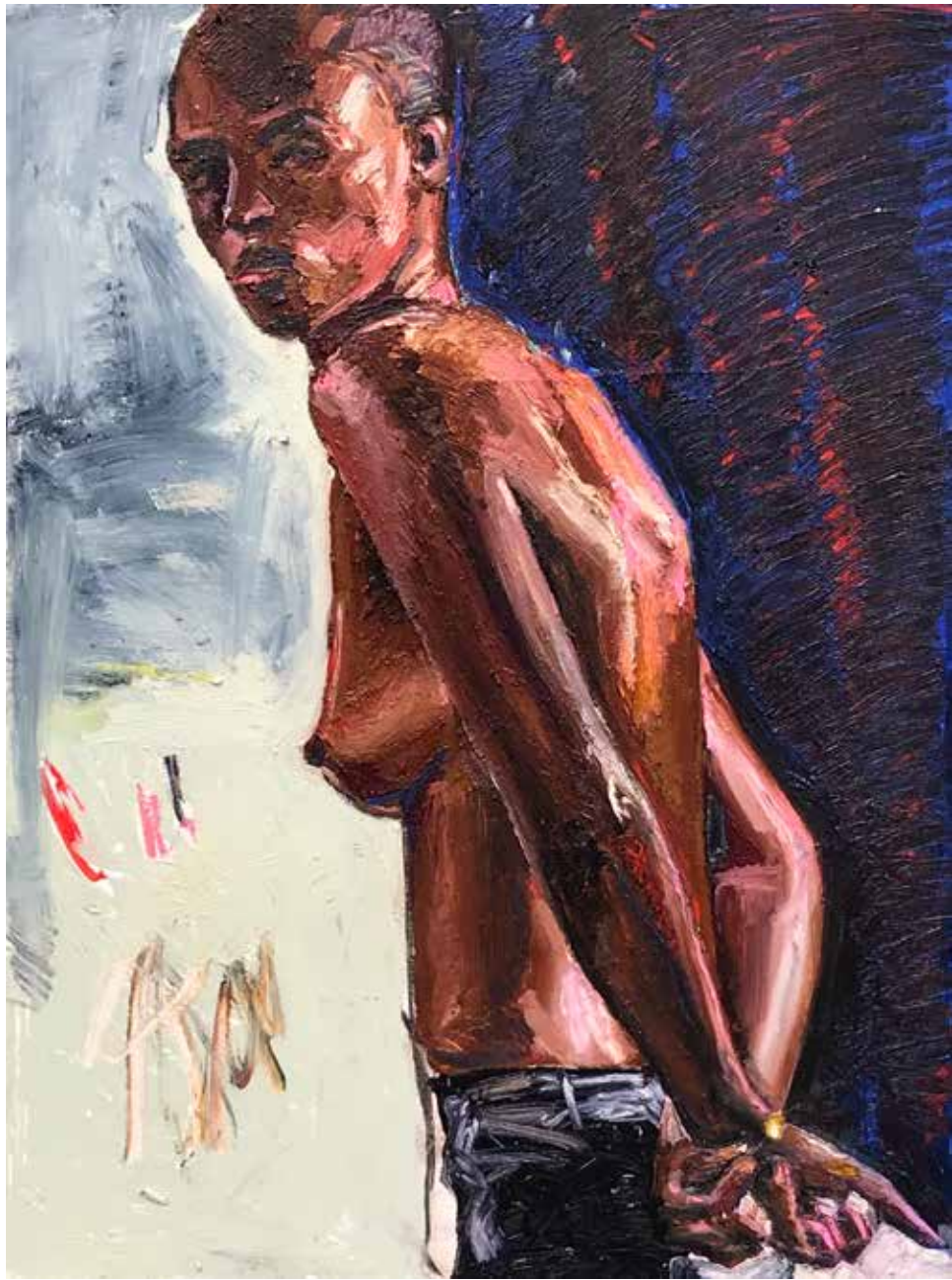
these pans
that have been cared for
cooked in
by going on
five generations
of folks
who poured out oil
offerings
cooked
rinsed
wiped
heated
seasoned
set to cool
repeated
repeated
repeated
this prayer
and taught their children
to say it
five generations
have kept
these surfaces
smooth, seasoned
with a healthy sheen
don't nothing stick to
these cast irons
when you cook
in them but
they remember
everything

the taste of home
the hands that held them
the love that surrounded them
they remember the care
collect it
keep it
and if you care for them
they help you to remember
the care
that has kept you
and yours

sometimes
I meet people and
I just know
they grew up
cooking in
nonstick pans
or maybe
they didn't even cook
at all

they never learned
that ritual of care

they don't care
for themselves
they don't care
for folks around them
they don't care
and they don't have nothing
in their life
to teach them
or help them to remember



Athesia Benjamin
Burn the Binding
2020
Oil on wood
48" x 36"



Athesia Benjamin
Pandemic Foreboding
2020
Oil on wood
48" x 36"



Athesia Benjamin
Untitled
2015
tape on paper
13" x 17"



Athesia Benjamin
Abstraction #9
2015
Graphite on paper
13" x 17"

Valerie Maynard

Valerie Maynard
Get Me Another Heart This One's
Been Broken Too Many Times
1995
Sprayed acrylic on cardboard
63 5/8 x 41 1/8 in.
(161.6 x 104.5 cm.)

Next pages

Image: Installation view of three
works at the Baltimore Museum
of Art's exhibition "Valerie
Maynard: Lost and Found"
Photograph by Mitro
Hood**From left to right:

Untitled, from the Statue of
Liberty series
After 2011
Acrylic and pastel on brown
craft paper
80 x 36 1/4 in. (203.2 x 92.1
cm.)

Untitled
c. 1980-89
Wood, gesso, cowrie shells,
pods from St. Thomas, leather
66 x 14 x 16 in.
(167.6 x 35.6 x 40.6 cm.)







Valerie Maynard
Rufus
c. 1968
Stone, mounted on a wooden base
23 × 8 1/2 × 16 in. (58.4 × 21.6 × 40.6 cm.)

Tyler Yvette Wilson

Transatlantic Tears

Since then, I've cried four times. Four times for my grandfather. Four times for my father. Four times for my uncles. And four times for my brothers. And when I cried, I realized that these were transatlantic tears because they'd been building for years and years and years.

Every drop of water that slide from a European vessel sailing to Africa, to South America, to the West Indies, to North America... every drop, every drop that fell off along those four stops was a tear. And they'd built up.

And through those transatlantic tears, I asked, "Why does the world suddenly care about black life, if not for labor?" And when I cried, I realized that not all of those tears were mine. I saw the waves of what we'd made crash onto other shores. And again, I wasn't sure. And from others, I heard, "Why do people care about my life."

So... pardon the skepticism, but when I see lies when some "allies" still cling to "All Lives". It makes me wonder, "Who's real and who's not?". Because we don't have time to paint every block with, "Black Lives Matter". Don't get me wrong, I see it. It's beautiful. You "see me" and say that I'm beautiful. Thanks. I knew that a long time ago.

So... now we're standing on the painted block. Now what? You're standing in solidarity, but I need you to run. Sure, I'll help show you the way. But, my father taught me that rest is a weapon, and you'd better believe I'm taking that protection. Rest is a weapon and I'm tired... of seeing black men get arrested for carrying a weapon that they honestly don't have. They-and we, black women-don't rest.

We've done the work. We paved the street. You painted it. I appreciate it. So while you stand, while you stand in solidarity, I'm going to sit down. I'm taking my rest. You start running.



Dumpty

Dumpty is a digital billboard located at the intersection of Andrew Young International Blvd and Peachtree Street in Atlanta, GA.

From 1870 – 1923, Georgia’s Governor’s Mansion occupied that site. During that period, Union troops left the American South and the Reconstruction Era ended. The political, social and economic accomplishments of formerly enslaved African Americans crumbled quickly under the unchecked rule of a wounded and vengeful Confederate state. At the intersection of those two roads, 15 Georgian governors oiled the mental and systemic machines of white supremacy, witnessed the rise of the KKK, and enforced Jim Crow laws that would adversely affect the Black population for a century.

The Sundial, a lavish place to dine and lodge, currently rests where the Governor's Mansion once was. The male character in *Dumpty* represents those governors, the Southern establishment and an American president who displayed arrogant contempt for anyone and everything that contradicted their version of an ideal world.

Tyler Yvette Wilson
Dumpty

WESTIN

All his supporters
and all his henchmen
failed to, "Make
America Great Again".



ORANGE BARREL MEDIA

WESTIN

PEACHTREE ST 299 - 981

UTILITY
WORK
AHEAD



IN THE BEGINNING

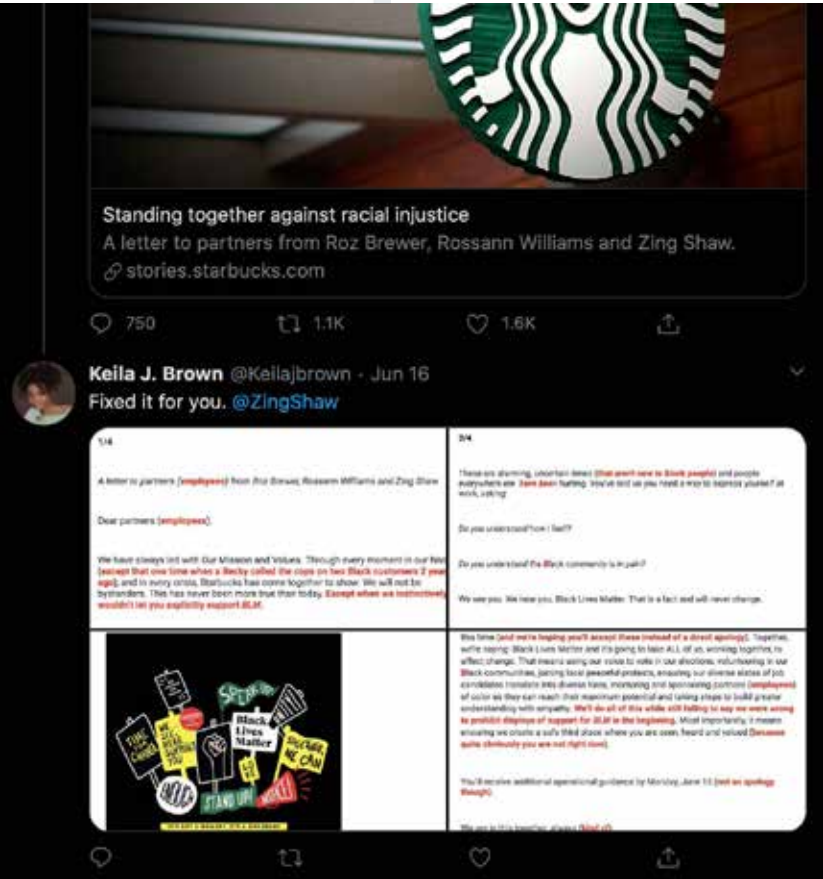
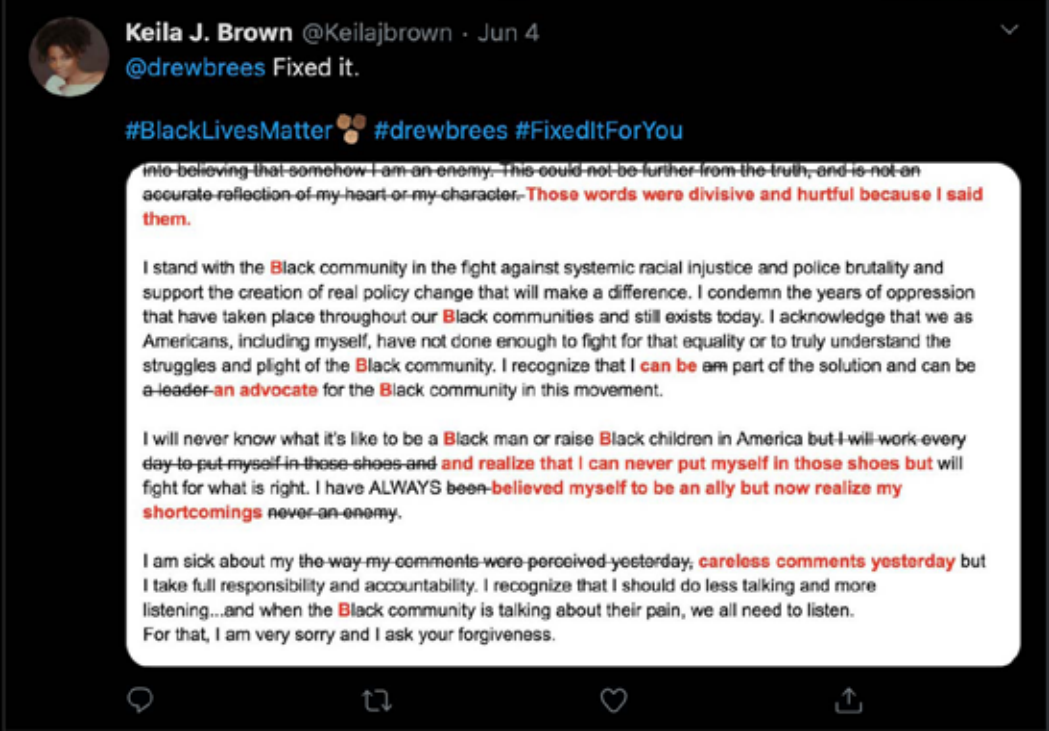
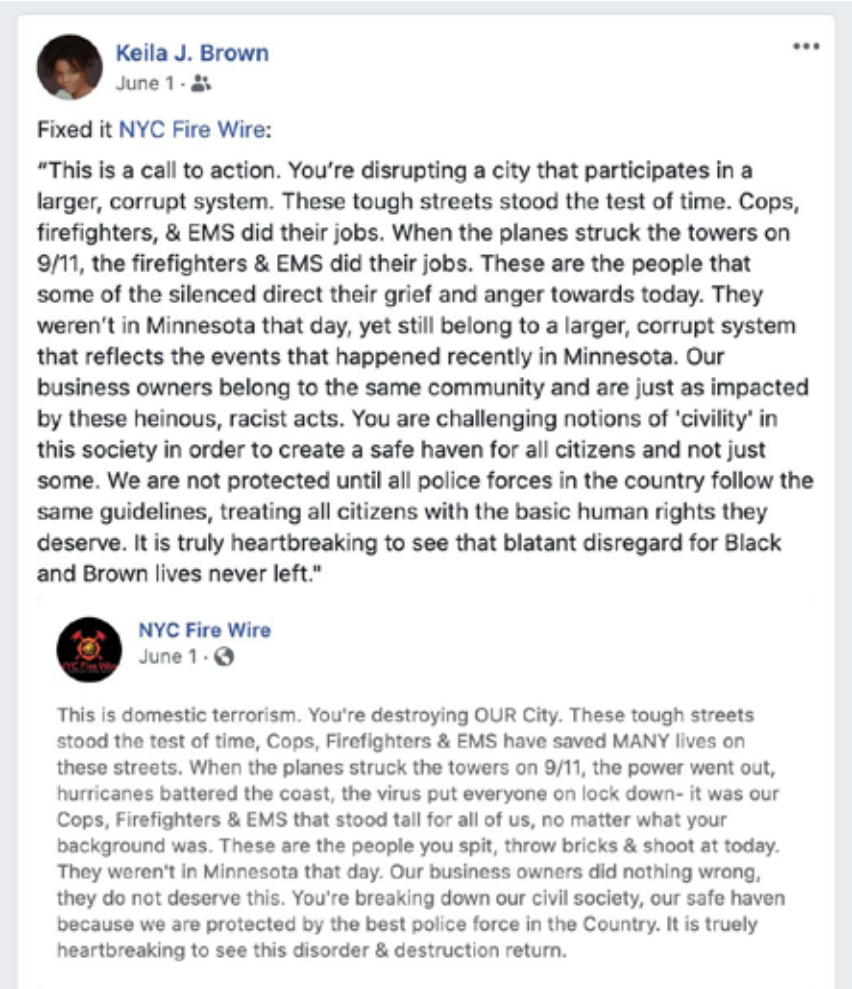
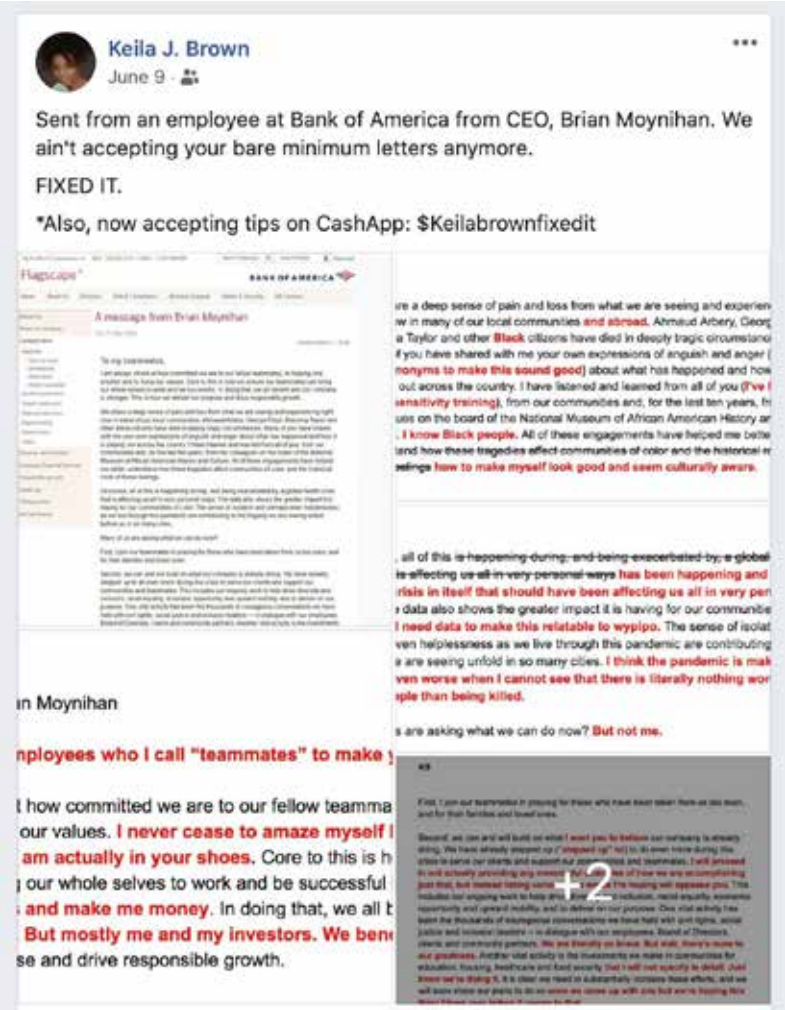
Treatise on saying yes

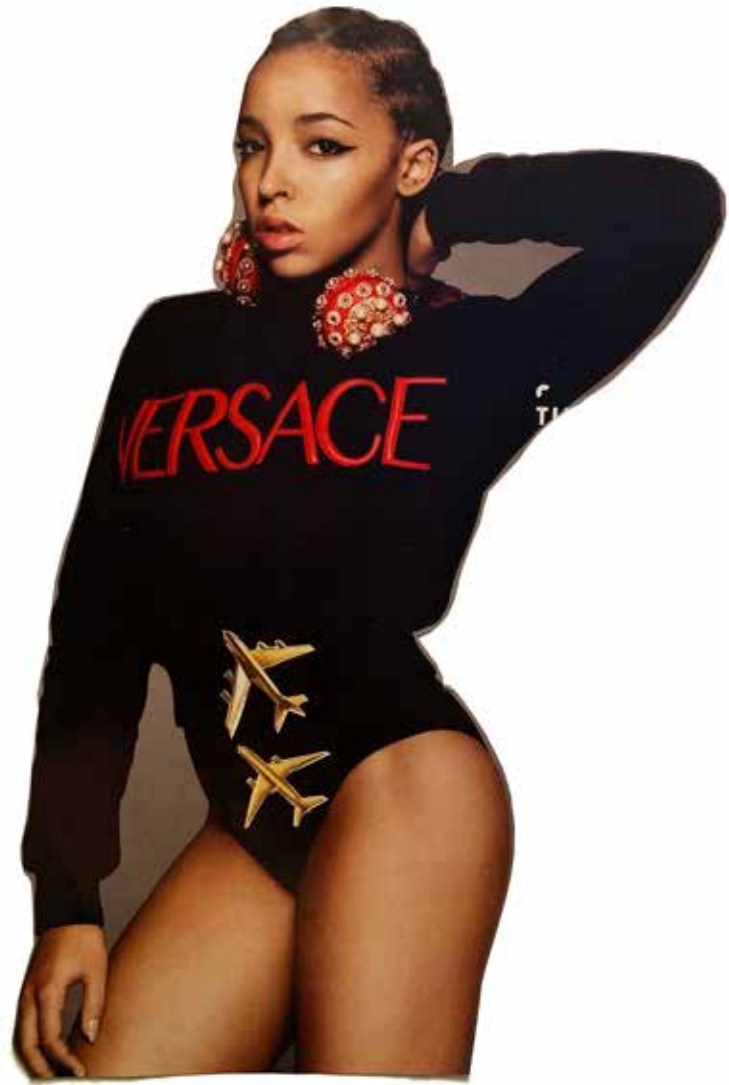
Treatise on letting go

“Am struggling with my decision as to whether to participate in OBSzine offer. Knee jerk reaction is a resounding yes, except for I keep thinking about Italy and Mussolini’s failed attempt at Adwa when Ethiopia stood her ground against colonization.”



Xinia Rowe
In The Beginning
21st century
Ink and marker on paper
11" x 17"





You best believe she ain't 'bout to go back and forth with you jokers.

She said what she said. And there ain't nuthin' you can do.

She wears what she wants and you always like it, even if secretly.

She has made a lot of white men wealthy. Dangerously wealthy. That kind of wealth that turns their white wives into addicts.

Because she's too fly. Because she too, is fly.



She is the creator and the created.

She is mother and father.

She is the gift and the gifted.

She knows all and All knows her.

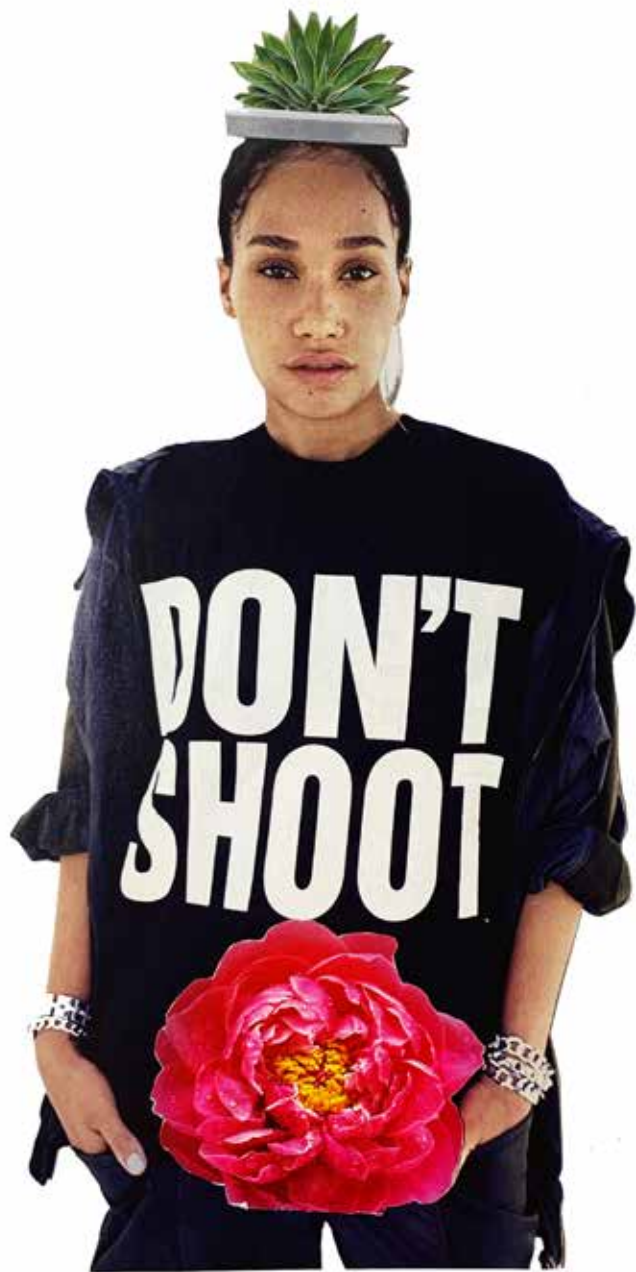
She is the leveled up prayer.

She is the symbol and the substance.

She is the Madonna and the Whore.

She is the Savior and the Killer.

Hey America.
Hey Nigeria.
Hey Israel.
Hey Thailand.
Hey Ethiopia.
Hey Azerbaijan.
Hey Venezuela.
Hey Turkey.
Hey Japan.
Hey America.



The thing about beliefs is that one belief begets another.

Allana Clarke (b. 1987) is a Trinidadian-American artist. She received her BFA in photography from New Jersey City University in 2011 and an MFA in Interdisciplinary Practice from MICA's Mount Royal School of Art in 2014. She is currently an Assistant Professor at Wayne State University.

Athesia Benjamin (b. 1979) is Black, was born and raised in Upstate NY, studied at the School of Visual Arts in NYC and earned an MFA from Rochester Institute of Technology. Athesia has been producing engaging works of art for 25 years. They “create things” in many mediums, such as paint, graphite, clay and photography. Athesia is a full-time faculty member at Monroe Community College, where they teach drawing, figure drawing and painting.

Bethany Collins was born in 1984 and grew up in Montgomery, AL. She is mixed-race but identifies as Black because that is how she is perceived. Bethany majored in Studio Art and Visual Journalism at The University of Alabama in Tuscaloosa. Her MFA is from Georgia State University. Since graduating, Bethany has taken up numerous residencies, fellowships and speaking engagements across the United States.

Dr. LaShay Harvey (b. 1982) is a fibers and collage artist born in Southeast Georgia and raised in Northeast Florida. She holds a PhD in Human Sexuality Studies, and a Master's Degree in Education. She has taught and trained on sexuality education for 20 years and has been inside the college classroom for almost 10 years where she has received teaching awards and fellowships. LaShay will be teaching a course at the Maryland Institute College of Art (MICA) during the spring 2021 semester entitled: “Narratives, Black Women & Art.” When not teaching she advises graduate students at MICA.

Kadija Hart (b. 1979) is a Black-American woman with profound love and appreciation for aesthetics. The Western, NY native received a BS in Telecommunications from Morgan State University and her MA in Social Design from Maryland Institute College of Art (MICA). She is an outsider artist with installations in Gwynns Falls/Leakin Park and Belair-Edison. She loves

working with wood, wool, and wire. Kindred Hart (b. 2012) Since before he could walk, the two would spend afternoons in some of Baltimore's best-known museums. Kindred inherited his mother's love of art and adores Vincent van Gogh. He enjoys working mostly in permanent markers of various sizes and recreating cartoon characters. The pair enjoy collaborating on large and small artistic projects, attending museums and gallery exhibits, exploring the outdoors, and dancing to just about anything! Kadija is a 2021 Bunting Neighborhood Leadership Fellow with the Johns Hopkins Urban Health Institute. Kindred is in second-grade.

Keila J. Brown is an actress and writer. She was born in 1992 and raised in Stone Mountain, GA. She earned a full-tuition leadership scholarship through the POSSE Foundation, gaining her BA in film production at Bard College. Keila continues to write having been accepted as a 2019 Sundance Screenwriting Knights Fellow and is currently pursuing her MFA in screenwriting at Emerson College.

Lehna Huie (b. 1988) is a multi-disciplinary artist, educator and cultural worker of Jamaican heritage from New York City. She studied painting at the High School of Fashion Industries and the School of Visual Arts BFA 10' and is expected to graduate in 2021 at the Mount Royal College of Art in Multidisciplinary Arts. Huie is deeply committed to the fusion of arts and social change as a path to liberation.

NINA Q. ALLEN AFRICAN-AMERICAN B. 1992 IS AN ARTIST (INDIGO EMPATH + STARSEED) FROM MARYLAND, USA. @AAAAMETHYST-WAVES

Omolara Williams McCallister (pronouns: o, love, Beloved) is a dynamic creator who shows up in many forms.

O's work grows out of love's processing of everyday experiences of identity based violence and the individual and collective trauma that it creates. O's works use ancestral technology to manifest ways to transform and move through those experiences towards personal and collective liberation. In all things O embraces and celebrates the expansive deliciousness of

beloved's families, collections of people who define ourselves, shape our experiences and create new worlds and ways of being everyday.

O's work is a call and response blend of sculpture, performance, installation, ritual, space holding, community building, surface design, adornment, word, sound, song, movement, moving images and photography. Some of the roles that Omolara steps into are : artist, educator, cultural strategist, conjurer.

In all of its forms O's work is made to be immersive and interactive, to be co-authored by the people who inspire and encounter it. O gives thanks to: all of the many folks who have mothered beloved; to the communities of folk who hold O in accountability and love; to all the folks past and present who have made me and my work possible. Ashe.

Tyler Yvette Wilson (b. 1992) is an African-American multidisciplinary artist who has lived in the American South for most of her life. She grew up in Austin, TX and Atlanta, GA. She moved to Charlotte, NC for six years and graduated from Davidson College with a BA in Studio Art. Tyler then attended Oglethorpe University in Atlanta, GA. for post-baccalaureate studies. She earned her MFA at the Mount Royal School of Art at Maryland Institute College of Art (MICA) in Baltimore, MD. Tyler is currently a professor at Oglethorpe University.

Valerie Maynard is an African-American sculptor and printmaker. She was born in Harlem, NY in 1937. She studied at the New School for Social Research in New York and traveled to Vermont to earn her master's degree at Goddard College. Valerie taught at Howard University and the University of the Virgin Islands. She currently lives and works peacefully in Baltimore, MD.

Xinia Rowe is an emerging Visual Artist who resides in Brooklyn. She was born in Costa Rica in December of 1958. She obtained her undergraduate degree in Psychology from City University of New York. Xinia was an Administrative Assistant for 22 years. She has also been a mother for nearly three decades. Of the two jobs, she far prefers the latter role.



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