



SUB-BASEMENT ARTIST STUDIOS

Making Art for the Streets

Calendar of Exhibits:

September

"Passport To Equinox" An
Audio-Visual Collaborative
Installation
BY Don Griffin

October

Paintings
Group show
Curated by Dana Reifler
Michele Santos, Bill
Tamborino, Jarrett Davis

November

Party People Terry Thompson
New Paintings

2007-Finale

The Document
The Document is a
collaborative visual, musical,
and physical exploration of
the B-boy/hip-hop culture.

January 2008

Anthony McKissic
Cuba Photographs
2004-2007

February 2008

Africobra Exhibition
Featuring the artworks from
the prominent American
Artists Group

March 2008

One Man Show
Steven Pearson

April 2008

Ernest Kromah
Chef/ Artist
Combination of food and
art/Art installation out of Food

May 2008

TBA

June 2008

FOOL

July 2008

Jeanine Turner
Photographs

Anonymous Rage

Curators Statement:

Some of the most original and compelling art in America is tucked away in the nooks and crannies of the street – stickers, stencils, drawings, wheatpastes and murals, the mysterious and always personal graffiti of anonymous street artists.

Anonymous Rage offers work by seven Baltimore- and Washington, D.C.-based artists and graffiti writers as an example of the evolving new idiom of street art.

It's a genre whose birthplace can be traced to a 1960s-era ice cream truck in the Bronx, where a tagger wrote his name and street number, creating what became the most prevalent visual phenomenon in New York: subway graffiti.

Subway graffiti was a way of "getting up," of shouting, "Look at me," of creating self-advertisements and raging against the anonymous public façade.

This notion of anonymous rage is the reason why street art can be so visually extravagant – and why many contemporary artists are now using it as a unique aesthetic.

The scribbles of a wandering tagger are everywhere in Carl Thurman's visionary abstractions, here, while the flat color and razor-sharp line of Alicia Cosnahan's nude women bring to mind stencils and wheatpastes. Gangling alien humanoids are as crudely rendered as an electrical box drawing in Kelly Towles's work, with images repeated again and again as if tagged by King of the 2/3 train.

Grffiti's fascination with emotional decay is the basis for Shadow's spare, quiet paintings, where a "Blue Man" superhero finds himself isolated in



Design by Carl Thurman

moonscapes before breaking of canvas, finally, to grab at the gallery space with cable arms.

Found street trash is the building block of Emily C-D's installation, where each anonymous personal item receives new meaning by placement into a Tetris-like urbanized wall. The dumpster-dived furniture of Chris LaVoie's "exploded living room" piece amplifies this found-object anonymous rage by alluding to physical violence. Kelli Ryan's skateboard hangs from the ceiling like a casualty.
(continues on pg.2)

Anonymous Rage (cont'd)

When I first told people I was curating a “Street Art” exhibition, many wondered how such a thing was possible. When graffiti is removed from the street, doesn't it lose its authenticity? My reply: Street art can exist as much in the imagination as it does in the street. These works simply bridge the gap between the two.

–Justin Gershwin



“Girl 1” Alicia Cosnahan,
Washington, DC

WE ARE PROUD TO BE A PART OF



July 20th 21st 22nd

Satellite Exhibition Opening Night
Saturday, July 14th 7 to 9 p.m.
Showing until: August 31st 2007

List of Exhibiting Artists:

- Emily C-D
- Alicia Cosnahan
- Chris LaVoie
- Kelli Ryan
- Shadow Danial McCarrell
- Carl Thurman
- Kelly Towles

Curator: Justin Gershwin



“...” Kelly Towles
Washington, DC

Subway graffiti was a way of “getting up,” of shouting “Look at me...” (page 1)

SBAS Mission Statement

The Challenge: For new and more seasoned art collectors, the art scene in Baltimore offers few options, particularly for collectors who want to learn, as well as, support local artists with international appeal, thought-full concepts, and technical expertise.

In response to the challenge, the Sub-basement Artist Studios was founded in April 2003 with a vision to help create an environment for artist to create, exhibit, and sell their artworks and provide a place where novice and seasoned place where novice and seasoned art collectors could consistently find new and exciting images.

Thus, our mission is simple -- we would like to introduce "art culture" to all audiences, highlighting the value of art as a powerful form of expression, communication, and practical investment. We seek to accomplish this by:

- *Improving the academic performance of Baltimore schools, in general, and students, in particular, by partnering with local schools to enrich their arts programs and curriculum
- *Providing emerging artists time, space and the support to grow as professionals
- *And bridging the gap between urban artists and art collectors.



“Lies” Carl Thurman
Baltimore, MD

A special thank you to these supporters of arts & education, for without their continued generous support SBAS would not be possible: ADLAI L. PAPPY MD; BRODERICK FRANKLIN MD; JENNIFER & WALLACE STUART; MIKE'S MOVING & STORAGE LLC; OKORO DEVELOPMENT; RODNEY TAYLOR MD; SOUTHERN MANAGEMENT CORPORATION; TONY FOREMAN; WESTSIDE RENAISSANCE INC. YORK EGGLESON. We also give a special thanks to Chanan Delivuk, our newsletter designer and Tabolt Johnson our volunteers for their contributions of time, energy, and creativity.

Past and Recent Highlights

Over the last three years, our simple and humble ideas have exploded in Baltimore beyond our wildest imagination. Following is a list of our most significant accomplishments:

*2004—Baltimore's *City Paper* praised SBAS for presenting "Matrix," a one-man show by Washington D.C. native, Don Griffin. In fact, the "Matrix" was named as one of the "Top 10 Exhibitions" in 2004.

*2005—SBAS ranked in the top three in Baltimore's *City Paper's* "Top 10 Exhibitions" list again. This time SBAS was honored for the featured artwork of Larry Scott's one-man show: "Evolution of Depression." From this issue Scott was additionally awarded "Best Artist". *City Paper* also recognized SBAS as the "Best Art Gallery" in their fall 2005 "Best Of" issue. *Baltimore Magazine* named us in its 2005 "Best Of" issue; and to top off the year, SBAS artist, Herman Williams III, was profiled in *Style Magazine*.

*2006—SBAS began the year with the highly acclaimed exhibition "FEMME EFFECT 2006," that received huge media coverage that included a three-page article in the *Baltimore Sun* featuring SBAS artist Valeska Populoh.

By May, SBAS was featured in Baltimore's cutting-edge magazine, *Urbanite*. The unconventional magazine featured a compelling spread about the exclusive, underground Sub-basement Artist Studios Gallery particularly highlighting the gallery's intricate location -- "the basement underneath the basement" (hence the name) and huge space of 20,000 square feet. Indeed, SBAS is the only gallery with a set-up and location like this that drives a crowd not only to see the art but the gallery's space itself.

In July, the successes of both exhibitions "Naked Abstraction" and "UP PERISCOPE" were undoubtedly successful both in sales and exposure. "UP PERISCOPE" was featured in the annual festival ARTSCAPE where SBAS staff created an unforgettable life style installation for the thousands of attendees.

In August, SBAS hosted the Finale Event featuring a children's production of art and entertainment developed from summer art camp at One World Cultural Arts Society, a non-profit for cultivating cultured children. (Jeffrey Kent instructed at art camp for One World Cultural Arts Society and sets as Board President).

In addition, SBAS finished the year off with the artist-icon, Frank Smith, and his one-man show titled, "The Magical Revolution." The exhibition received rave-reviews and was featured in both the *City Paper* and *The Sun Paper*. "The Magical Revolution" also piloted the first "Art Talk" conducted and created by SBAS that brings members of the art community to engage in an active open discussion with the artist. "Art Talks" will soon be accessible on our website as a virtual show; "the Magical Revolution" will be the first of the series.

The exhibitions previously mentioned were just a few of many of our accomplishments. The hype created by SBAS in the Baltimore metropolitan area has spread worldwide! On our web site alone, we've had a half-million national and international hits. In addition, SBAS increasingly host visitors from Washington, D.C, Virginia, Philadelphia, and New York.

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