

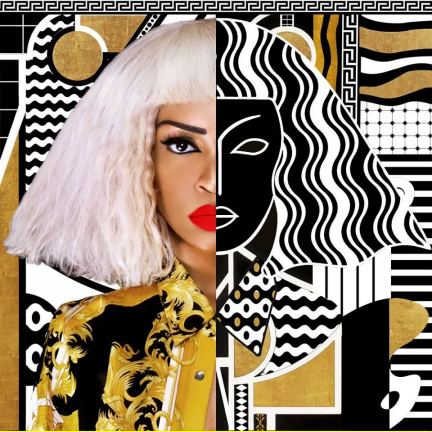
Student Artist Resource Bank



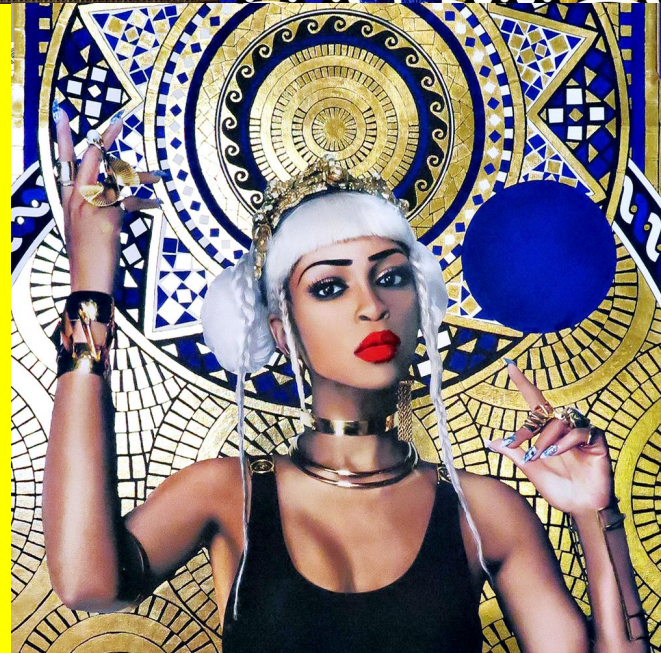
Wangechi Mutu

(born 1972) is a Kenyan-American visual artist known primarily for her painting, sculpture, film, and performance work.^[2] Born in Kenya, she has lived and established her career in New York for more than twenty years. Mutu's work has directed the female body as subject through collage painting, immersive installation, and live and video performance all the while exploring questions of self-image, gender constructs, cultural trauma, and environmental destruction.





Lina Iris Viktor is an Italy-based Liberian-British visual artist who is known her paintings, sculptures, photographs, and performance art. Working across multiple mediums, she adheres to the colour palette of blue, black, white and 24-karat gold to create paintings, sculptures, photography, performance works, and installations.

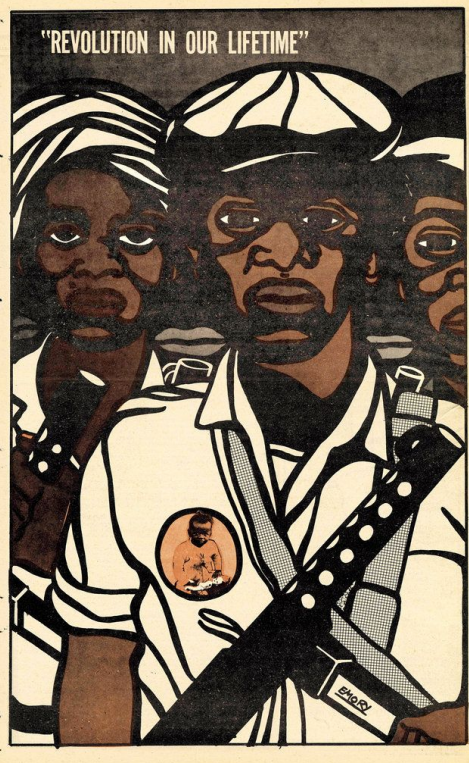




Janese Samuels

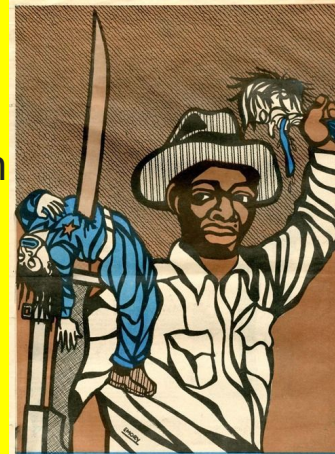
is part of the 492 Arts Collective, a community of contemporary UK Black artists of African and Caribbean descent. A combination of established and emerging visual artists who create original artwork in a mix of mediums and styles. We came together as a support network of artists, presenting our voices, views and stories through visual arts

Members of 492 Arts Collective have exhibited both individually and collectively and have been involved in community initiatives. Art styles within the group include fine art, digital art, installations, painting, printmaking, drawings, abstract art, sculptures, graphic design and crafts.

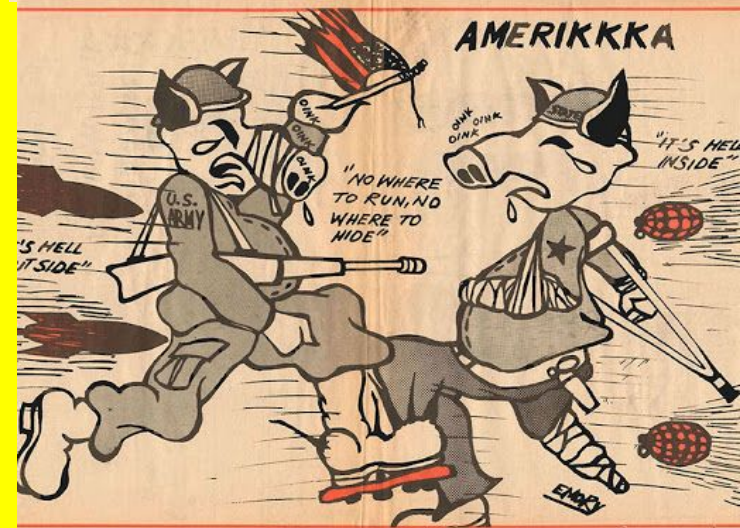


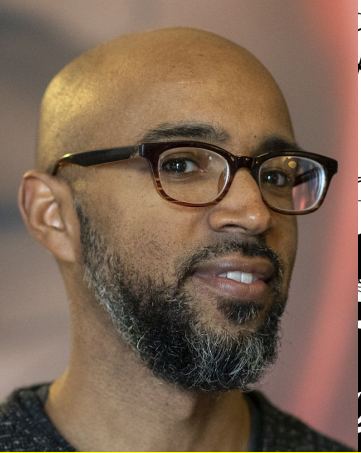
Emory Douglas

(born 1943) is an African American artist who worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. His graphic art was featured in most issues of *The Black Panther* newspaper (which had a peak circulation of 139,000 per week in 1970).^[1] As the art director, designer, and main illustrator for *The Black Panther*, Douglas created images that became icons, representing black American struggles during the 1960s and 1970s.



ALL POWER TO THE PEOPLE
DEATH TO THE PIGS

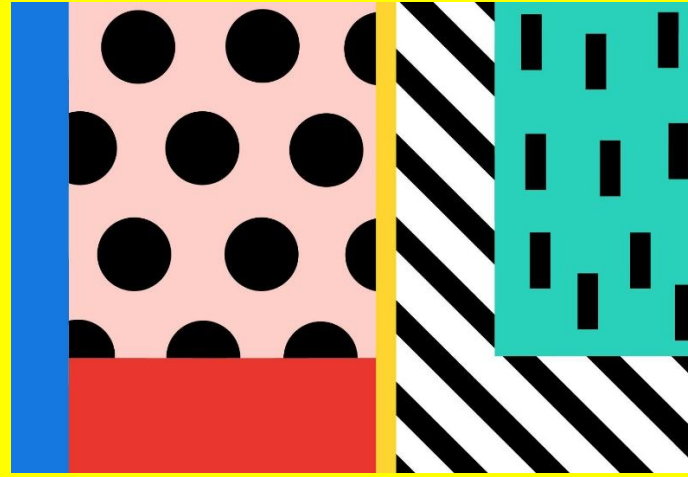




Joshua Mays

(born 1976) is an African American painter, illustrator, and muralist. His work, which typically features black subjects in fantastical settings, is considered by many to be an example of Afrofuturism.

Camille Walala designs (inspired by Memphis Design)

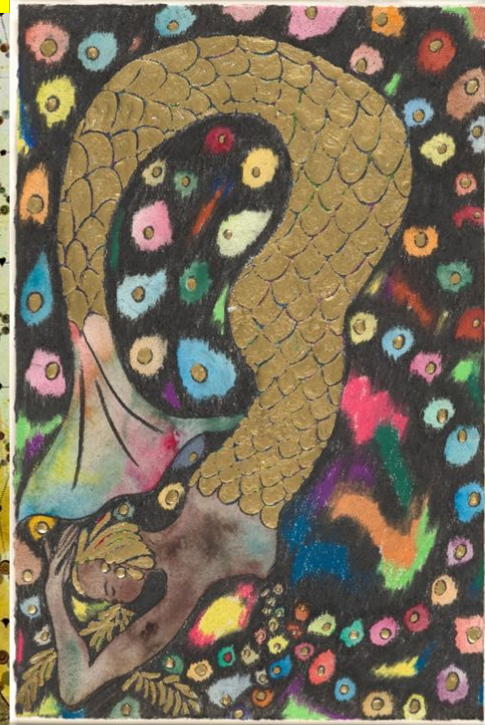
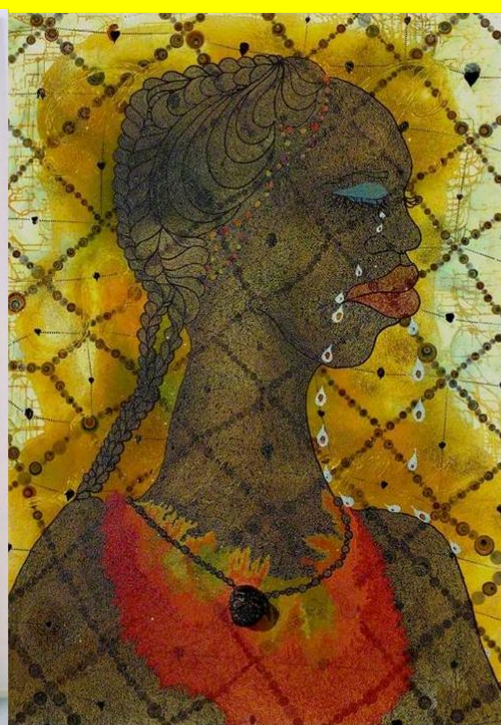
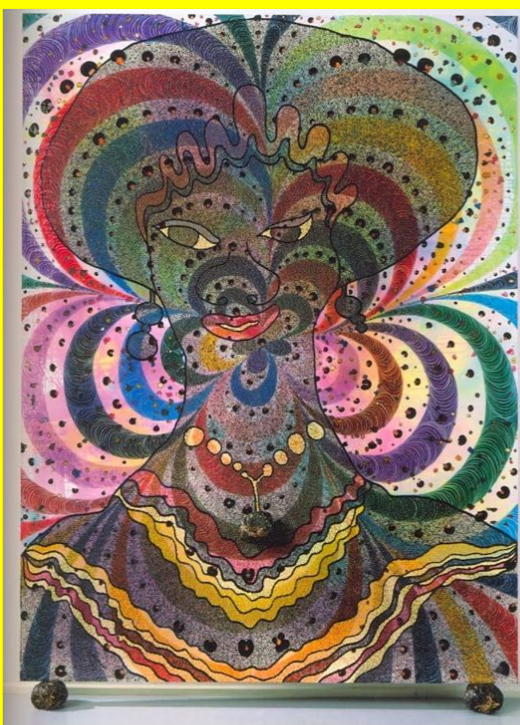




Bisa Butler

Artist [Bisa Butler](#) draws from an array of vibrant patterned fabrics to create portraits of everyday people. She eschews representational colours, favouring layered jewel-toned hues to form the skin of her Black subjects, and often groups figures together into strong silhouettes.

"I have always been drawn to portraits," Butler explains in a [statement](#) on her gallery's website. "I was the little girl who would sit next to my grandmother and ask her to go through her old family photo albums. I was the one who wanted to hear the story behind every picture. This inquisitiveness has stayed with me to this day. I often start my pieces with a black and white photo and allow myself to tell the story."



Chris Ofili

Christopher Ofili, (born 10 October 1968) is a British Turner Prize-winning painter who is best known for his paintings incorporating elephant dung. He was one of the Young British Artists. Since 2005, Ofili has been living and working in Trinidad and Tobago, where he currently resides in Port of Spain. He also lives and works in London and Brooklyn.

Ofili has utilized resin, beads, oil paint, glitter, lumps of elephant dung, cut-outs from magazines as painting elements. His work has been classified as "punk art."

LAKWENA



Lakwena Maciver is a London-based artist, with mixed Ugandan and British heritage. Best known for her murals painted internationally, she has shown work in cities around the world.

She uses a combination of words, pattern and acid-bright colour to subtly subvert prevailing mythologies.

Interested in the role of the artist as mythmaker, Lakwena explores how this translates into contemporary popular culture. Concerned with the significance of how and who we decorate, and what this reflects about our values and beliefs, Lakwena positions kaleidoscopic colours, bold pattern and adornment as powerful signifiers to redefine and reassign value and glory.



Kara Walker

Kara Elizabeth Walker (born November 26, 1969) is an American contemporary painter, silhouettist, print-maker, installation artist, and film-maker who explores race, gender, sexuality, violence, and identity in her work. She is best known for her room-size tableaux of black cut-paper silhouettes. Walker lives in New York City and has taught extensively at Columbia University.

CAMILLE WALALA



“My goal is to make people smile and inspire them to interact – it’s missing from cities. I really believe in the power of street art – everything is often so dark and there’s not much femininity, colour or happiness. I want to create positive, uplifting messages; to surprise; to break up the commute with messages like dance more, kiss more, floss more.”



Dame Zaha Hadid

Architect



Zaha Hadid's pioneering vision redefined architecture for the 21st century and captured imaginations across the globe. Each of her projects transformed notions of what can be achieved in concrete, steel, and glass; combining her unwavering optimism for the future and belief in the power of invention with advanced design, material and construction innovations. Many architects are called on to create new projects that stand as symbols of social progress—but none delivered as regularly, as unexpectedly and as spectacularly as Zaha Hadid. Her successes were so consistent, she received the highest honours from civic, academic and professional institutions across the globe. Her practice remains one of the world's most inventive architectural studios—and has been for almost 40 years.



“architecture...should be able to excite you, to calm you, to make you think”

SIR DAVID ADJAYE OBE Architect



Adjaye Associates was established in June 2000 by founder and principal architect, Sir David Adjaye OBE. Receiving ever increasing worldwide attention, the practice has studios in London, New York and Accra and completed work in Europe, North America, the Middle East, Asia, and Africa. Two of the practice's largest commissions to date are the design of the Smithsonian Institution's National Museum of African American History and Culture on the National Mall in Washington D.C. and the Moscow School of Management (SKOLKOVO). Further projects range in scale from private houses, exhibitions, and temporary pavilions to major arts centres, civic buildings, and master plans. Renowned for an eclectic material and colour palette and a capacity to offer a rich civic experience, the buildings differ in form and style, yet are unified by their ability to generate new typologies and to reference a wide cultural discourse.

RON ARAD Industrial Designer, Artist, Architect



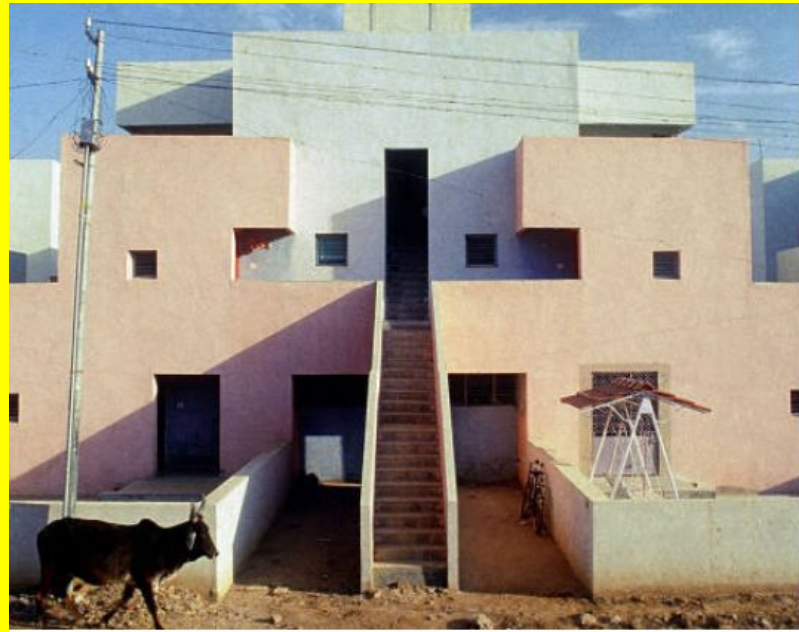
Ron Arad is a contemporary Israeli industrial designer, artist, and architect. One of the most influential designers of his generation, Arad is responsible for numerous innovations in the fields of rapid manufacturing and integrated technology. Arad known for his playful, inventive use of materials and his sophisticated incorporation of digital processes. Arad attended Bezalel Academy of Art and Design in Jerusalem before going on to study under Peter Cook and Bernard Schumi at London's Architectural Association, where he met Nigel Coates, Zaha Hadid, and Peter Wilson. While Arad works primarily with metal, the 1990s saw the artist beginning to use wood and different textiles. Around the same time, Arad began to focus on making sculptural furniture. He has worked for brands such as Alessi, Swatch, and Kartell as a designer and as an architect. After teaching as a professor of product design in Vienna from 1994 to 1997, Arad was professor of furniture design at the Royal College of Art in London from 1997 to 2009.

NORMA MERRICK SKLAREK Architect



Norma Sklarek, a pioneer in the field of architecture, was the first licensed African-American female architect and the first black female fellow of the American Institute of Architects in 1962. After a year, she enrolled at Columbia University's School of Architecture, an accomplishment all on its own considering that Columbia only accepted a handful of women each year. From 1960 to 1980 she was director of architecture at Gruen Associates in Los Angeles, passing her California license in 1962, the first black woman to do so. In 1967 she married fellow Gruen architect Rolf Sklarek. In 1990 she became the only black woman elected to the American Institute of Architecture (AIA) College of Fellows. Among many prominent designs, her best known projects are Terminal One at Los Angeles International Airport (LAX) and the U. S. Embassy building in Tokyo, Japan.

BALKRISHNA DOSHI Architect



Doshi's grandfather owned a furniture workshop, and Doshi initially believed he would take up that profession as well. He became interested in architecture, however, and in 1947 he entered the Sir J.J. School of Architecture in Bombay (Mumbai). In 1950 he traveled to London, where he met Le Corbusier, and, for the next four years, Doshi worked in the famed architect's studio in Paris. He returned to India to oversee the construction of some of Le Corbusier's projects, including the Mill Owners' Association Building (1954) and the Villa Sarabhai in Ahmedabad (1955). He eventually settled in that city, where he designed his own residence (1963), named Kamala House after his wife; his studio, Sangath (1980); and some of his most important projects. In 1956 Doshi founded his own practice, Vastushilpa, which he later renamed Vastushilpa Consultants. The firm worked on more than 100 projects throughout India, including a collaboration with Louis Kahn on the Indian Institute of Management Ahmedabad (1962).

THATO KGATHANYE Designer



 **REPURPOSE**
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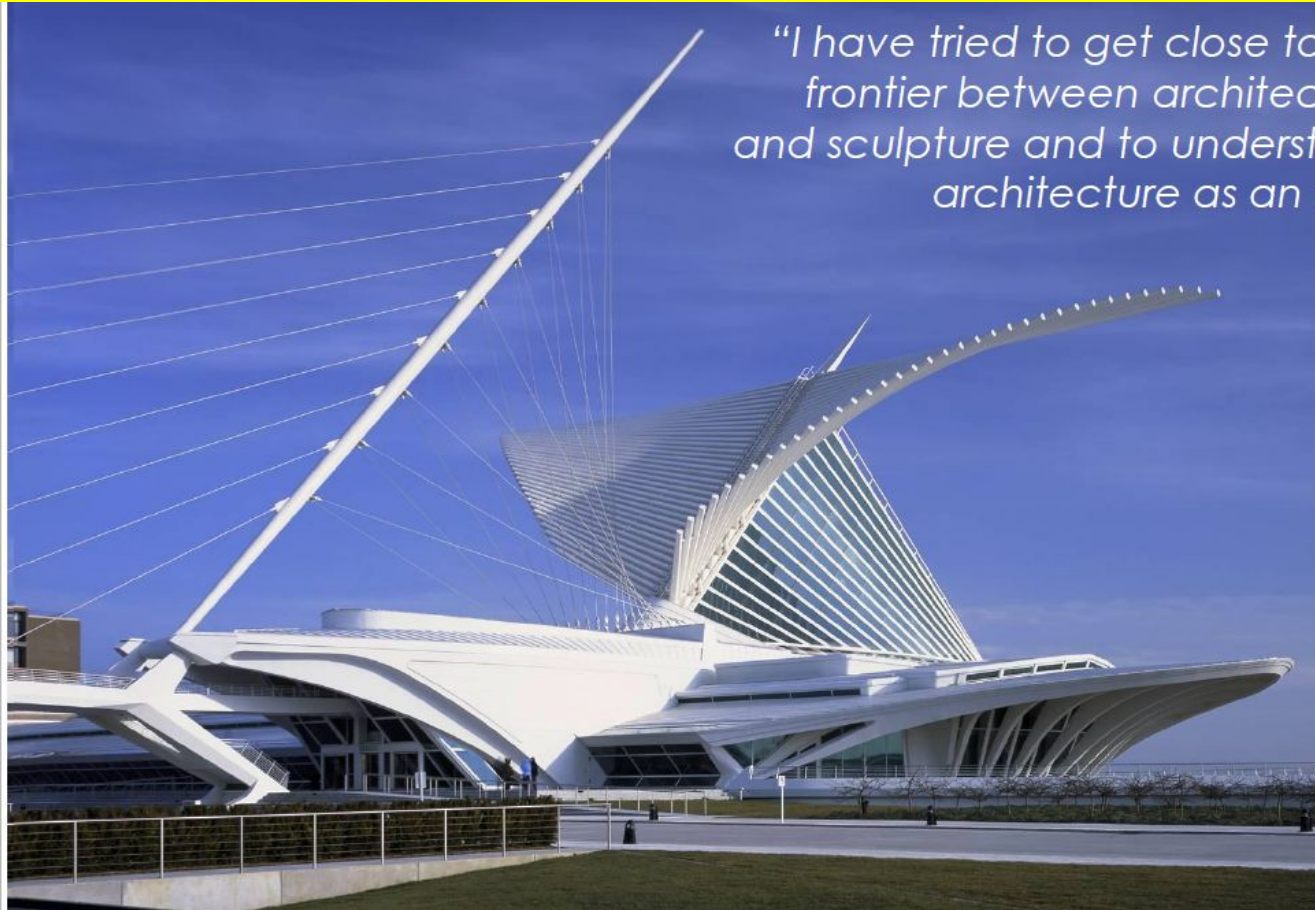


Thato Kgathanye launched her company when she was 18. As she was about to start her undergraduate degree, she came up with an idea to help underprivileged pupils who face challenges with their education. Rethaka – literally meaning “we are fellows” – encourages children to attend school and learn effectively. Rethaka has developed a way of providing a solution to increase children’s safety and help them do better in school. The company manufactures repurposed schoolbags fitted with retro-reflective material to increase visibility. These solar-powered bags are also constructed to continue working after dark. “Each bag is fitted with a solar panel that charges as the child is walking to school. When they get back home, they can use it as a light to study”, says Thato. “We are offering dignity, safety and access to light.”

Santiago Calatrava

Structural Engineer/Architect

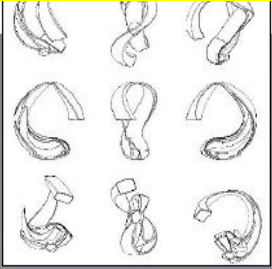
"I have tried to get close to the frontier between architecture and sculpture and to understand architecture as an art."



Milwaukee Art Museum - Quadracci Pavilion

Zoorine Pooladian Furniture Designer

“Learn about the value of minor changes and details. Fall in love with the elegance of simplicity”



Twisted Faucet design.



Aria & Beat