

# **GINA MARIE LEWIS**

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## **CURRICULUM VITAE**

### **EDUCATION**

- 2017 - University of Maryland University College, Adelphi MD, MBA (Expected Completion: Winter 2021)
- 2017 American Grantwriter's Association, Certification Course
- 2013 – 2017 University of Maryland University College, Adelphi, MD, Graduate Certificate in Project Management
- 2002-2005 Howard University, Washington, DC, Master of Fine Arts, Painting / Mixed Media major with a minor concentration in African American Art History
- 1996-2001 Norwich University, Montpelier, Vermont, Bachelor of Arts  
Liberal Arts with a concentration in Cultural Studies and Studio Art

### **COMMISSION & PUBLIC ART**

- 2020 *The Black Vote Mural Project*, Banneker-Douglass Museum, Tomora Wright, Project Manager, Annapolis, MD (individual, and class entries accepted)
- 2013 Set Design for *VAGINA MONOLOGUES*, Bowie State University, Student Government Association, Bowie, MD
- 2010 *Nature, Community and Music*, Mural, Public Art Commission / Community Service Project, National Parks Service, Fort Dupont Park, Washington, DC
- 2004 *The Next Sun Rise*, Mural, Public Art Commission, Howard University Hospital, Washington, DC

### **SOCIALLY ENGAGED ART**

- 2017 *The Unity Mural*, University of Maryland College Park, Clarice Smith Center for the Performing Arts, NextNOW Festival community arts project to promote Racial Healing

### **EXHIBITIONS**

- 2018 *THE ELEMENTS THAT DEFINE US*, curator, Tomora Wright, Prince George's African American Museum and Cultural Center, North Brentwood, MD
- 2018 *IT'S ABOUT THAT TIME: PRINTS FROM LILY PRESS*, curator, Susan Goldman, District of Columbia Arts Center, Washington, DC
- 2017 *FACULTY ART EXHIBITION*, Bowie State University, Bowie, MD
- 2016 *UNINCORPORATED*, (In collaboration with Zoe Charlton), McDaniel College, Westminster, MD

- 2015 *HEURICH GALLERY*, (Duo / Invited), curator, Jean Efron and Associates, Washington, DC
- 2014 *GINA MARIE LEWIS*, (Solo / Invited), curator, LaTasha Banks, Maryland National Parks and Planning, Publick Playhouse, Bladensburg, MD
- 2014 *MNCPPC PRA BUILDING*, curator Alec Simpson and LaTasha Banks, Maryland National Capital Parks and Planning Director's Office, Greenbelt, MD
- 2014 *THE NEIGHBORS*, curators Zoe Charlton and Tim Doud, American University, Washington, DC
- 2012 *BSU FACULTY EXHIBITION AT MONTPELIER*, curator, E. Clark Mester, Montpelier Arts Center, Laurel, MD
- 2012 *MINING THE POSSIBILITIES*, curator, Lisa Farrell, Wohlfarth Galleries, Washington, DC
- 2011 *IN UNISON: 20 WASHINGTON, DC ARTISTS* (Group / Invited) curators Judy Greenberg, Director Kreeger Museum; Marsha Mateyka Gallery Director; Sam Gilliam, Artist, The Kreeger Museum, Washington, DC
- 2010 *TIME...LAPSE...IMPROVISATION...(objects)* (Two Artist) curators Sam Gilliam, Gina Marie Lewis and Sheila Crider, Amos White IV Gallery of Art, Bowie State University, Bowie, MD
- OMNIPRESENCE*, (Group / Invited) curators Zoma Wallace, DC Commission for the Arts, and Amber Robles-Gordon VP Black Artist of DC, Mandarin Oriental Hotel, Washington, DC
- 2009 *ART UNDER GLASS*, (Group/Invited) curator Fred Hiser, The Baltimore Conservatory, Baltimore, MD
- COMMON GROUND UNCOMMON VISION*, (Four Artist Invitational) curator Jeff Bruce, High Museum, GA, Hampton University Museum, Hampton, VA
- 2007 *NINE BY TEN #7* (Group), *WWP Gallery*, curator David William, WPA/C, Washington, DC
- ANONYMOUS III* (Group/Invited), *Flashpoint Gallery*, curator Michael B. Platt, Washington DC
- CONTEMPORARY COLOR: CONTEMPORARY ARTISTS AND THE COLOR SCHOOL LEGACY* (Group/Invited), *Montpelier Cultural Arts Center*, curators Sam Gilliam and Gina Lewis, Laurel MD
- BANDELES BLUES* (Two Artist Invitational), *Northern Virginia Community College*, curator Randy Michner, Manassas VA
- 2006 *SISTAHS*, (Group/Invited), *Banneker / Douglass Museum*, curator Lamar Wilson, Annapolis Maryland,

*MIGRATIONS OF THE AFRICAN DIASOPORA*, (Group/Invited), curator Women of Vision, Pittsburgh Center for the Arts, Pittsburgh, PA

*THE NEGRO WOMAN SPEAKS*, (Group/Invited), curator Kwame Oduro, National Association of Colored Women's Organizations, Washington DC.

2005 *CONVERSATION AMONG BLUES WOMEN*, (Solo), *John Kinnard Gallery, Smithsonian Institute Anacostia Museum and Center for African American History and Culture*, curator Robert L. Hall Washington, DC

*VISIONS*, (Group/Invited) curator Christena Hambrick, Edison Gallery, Washington, DC

*SUPERSTITIONS*, (Group/Invited) curator Jefferson Pinder, DC Arts Center Washington, DC

*ANATOMY OF THE MIND OF A BLUES WOMAN*, (Solo) Thesis Exhibition, curator Amadi Boone Ascension Gallery, Washington, DC

*NEW POWER GENERATION 2005*, (Group/Juried) juror Marianetta Porter, curator Vanessa Ward-Thaxton, Hampton University, Hampton, Virginia

2004 *ANCIENT TRADITIONS – CONTEMPORARY FORMS*, (Group/Invited) Embassy of the Republic of Ghana, Washington, DC curators Dr. Kwaku Ofori-Ansa, Ph.D., Howard University, Washington, DC and Myrtis Bedolla, Creative Artisans

## **ARTIST IN RESIDENCE**

2014 *MNCPPC BLACK HISTORY MONTH POSTER*, Northwestern High School, Hyattsville, MD

## **CONFERENCES AND SYMPOSIA**

2020 *WOMEN'S LEADERSHIP SUCCESS IN HIGHER EDUCATION*, by *Academic Impressions*, Attendee, Seattle, WA

2020 *COLLEGE ART ASSOCIATION*, 108<sup>th</sup> Annual Conference, Attendee, Chicago, IL

2019 *BSU@BSU: BUILD, SERVE, UNITE AT BOWIE STATE UNIVERSITY*, The Symposium on Socially Engaged Art, Symposium Chair & Founder, Bowie State University, Bowie, MD

2019 *BEING HUMAN: INCLUSION IMPERATIVE SYMPOSIUM*, Symposium Chair, Bowie State University, Bowie, MD

2019 *COUNCIL OF COLLEGES OF ARTS AND SCIENCES*. Attendee, Seminar for Department Chairs, Savannah, GA

2019 *ASSOCIATION FOR THE STUDY OF AFRICAN AMERICAN LIFE AND HISTORY*, 104<sup>th</sup> Annual Conference, Attendee, Charleston, SC

2019 *INTERDISCIPLINARILY THINKING...*, Keynote Panel Presenter, College English Association – Middle Atlantic Group Conference. Bowie State University, Bowie, MD

- 2018 *PUBLIC ART: REMEMBRANCE AND COMMEMORATION*, Presenter, Association for the Study of African American Life and History 103<sup>rd</sup> Annual Conference. Indianapolis, IN
- 2015 *WHAT TO CREATE WHY AND HOW*, Presenter, School of Visual Arts 29<sup>th</sup> Annual National Conference on Liberal Arts and the Education of Artists, NYC

**LECTURES**

- 2016 *IT TAKES A NATION: The Creative Process of Brining Truth to Power, the art of the Black Panthers and AFRICOBRA*, Panel Moderator, American University, Washington, DC. Panelist: Akili Ron Anderson, James H. Phillips, and Colette Gaiter.
- 2006 *THE ART AND LIFE OF FAITH RINGGOLD*, Panel Moderator, James A. Porter Colloquium, Howard University, Washington, DC, Panelist: Lisa Farrington, Curlee Holton, Betty Blayton-Taylor
- DISCUSSION OF CONVERSATION AMONG BLUES WOMEN*, Migrations of the African Diaspora Symposium, Pittsburgh Center for the Arts
- 2003-2004 *WOMEN ARTISTS*, Panel Moderator and Planning Assistant, James A. Porter Colloquium, Howard University, Washington, DC  
Panelist: E.J. Montgomery, Shirley Woodson, and Kebedech Tekleab
- 2003 *THE ART OF ROMARE BEARDEN: THE CORRELATIONS BETWEEN VISUAL ART, THE BLUES AND STORYTELLING*, Lecturer: Romare Bearden Exhibition, National Gallery of Art, Washington, DC

**CURATORIAL EXPERIENCE**

- 2019 *BSU@BSU: BUILD, SERVE, UNITE AT BOWIE STATE UNIVERSITY*, The Symposium on Socially Engaged Art. Curator of Exhibition on socially engaged art, Bowie, MD
- 2011 *PROCESS REAFFIRMATION*, An exhibition of artists from Washington Project for the Arts and Black Artists of DC, Hilyer Art Space, Washington, DC
- 2007 *CONTEMPORARY COLOR: CONTEMPORARY ARTISTS AND THE COLOR SCHOOL LEGACY* (Group), *Montpelier Cultural Arts Center*, curators Sam Gilliam and Gina Lewis, Laurel MD
- 2003-2005 Howard University Art Gallery, Installations, Howard University Washington, DC
- 2003-2004 Cramton Auditorium, Student Art Exhibitions, Curator, Howard University Washington, DC
- 2003-2004 Carnegie Building, Student Art Exhibitions, Co-curator, Howard University, Washington, DC
- 2003 Verizon HBCU Scholarship Competition, Exhibition Assistant, Verizon Headquarters, Arlington, Virginia and Howard University Washington, DC

## **TEACHING EXPERIENCE**

2005-Present Bowie State University, Bowie MD

- Directed Projects I & II
- Introduction to Computer Graphics
- Intermediate Computer Graphics / Visual Literacy
- New Media: Public Art and Installations
- Experimental Painting and Digital Textiles
- Introductory and Advanced Painting
- 2D Design
- History of Modern Art
- Printmaking
- Course Redesign, Curriculum and Program Development
- Project Manager for B.A. Studio Arts Program Proposal

2005 University of the District of Columbia, Washington, DC

Adjunct Professor, Computer Graphics

- Digital Imaging

2004-2005 Howard University, Washington, DC

Graduate Teaching Assistant,

- Three Dimensional Concepts

1995-1996 Barnard Elementary School, Washington, DC

Art Education Consultant,

- Elementary Art

## **LEADERSHIP**

2018-2020 Chair, Department of Fine and Performing Arts, Bowie State University, Bowie, MD

2014-2017 Assistant Chair, Department of Fine and Performing Arts, Bowie State University, Bowie, MD

2014-Present Chair, College of Arts and Sciences Curriculum Committee, Bowie State University, Bowie, MD

2013-Present Program Coordinator, Visual Arts, Department of Fine and Performing Arts, Bowie State University, Bowie MD

2015 Committee Member, BSU Peer Selection Committee

## **AWARDS**

2020 University of Maryland Baltimore County, Drescher Center for Humanities, Inclusion Imperative Fellowship. Funded by the Andrew W. Mellon Foundation. The project during this fellowship is an extension of the C&O Canal NHP Ethnohistory project (below), with a focus on the development of the handbook for a mixed methodology approach to ethnohistory that uses a process based on Photovoice, and incorporates historic research, history education, ethnography / oral histories, creative writing, and social science coding to tell the stories of marginalized and underrepresented communities. The resulting handbook will be used in the current research and subsequent studies.

- 2019-2021 C&O Canal National Historic Park Ethnohistory: African American Communities in Context. Funded by the Civil Rights Initiative and awarded through the Chesapeake Watershed Cooperative Ecostudies Unit, to conduct an ethnographic study that focuses on African American contributions and associations with the park. This project will use a mixed methods approach that combines historic research with participatory art (photovoice), and creative writing methods to conduct oral and visual histories that examine the significance of areas in and around the Park to African American communities that reside there or have historic associations with the area. \$160, 682.
- 2018 HSDB Higher Education Partnership Pilot Project. Collaboration with Dr. Allen Anderson, Associate Professor, Chemistry. To utilize a toxicity database available through NIH/National Library of Medicine and develop educational resources to educate students on the use, and concerns of toxic materials in Chemistry Labs and Art Studios. \$12,500.
- 2016 Student Undergraduate Research Initiative, What to Create Why and How? In collaboration with student Alexis Dixon (student – graduating senior)
- 2015 Academic Transformation Initiative, Course Redesign for African Art History (online), Bowie State University, Bowie MD
- 2014 Academic Transformation Initiative, Course Redesign for 2D Design (web-enhanced), Bowie State University, Bowie MD
- 2013 Ithaka/Gates MOOCs Study, Course Redesign for Installations and Public Art (web-enhanced), funded by the Gates Foundation and Ithaka S&R at Bowie State University, Bowie MD
- 2013 Academic Transformation Initiative, Course Redesign for History of Modern Art (hybrid), Bowie State University, Bowie MD
- 2008 Faculty Summer Fellows Grant, Bowie State University, Bowie MD

## RESEARCH

- 2017 - 2020 **Interdisciplinary Approaches in Socially Engaged Art**  
 This research builds upon and expands the previous socially engaged project. Social Entrepreneurship is a natural business model for Socially Engaged Art ventures and studios, both having at their core the interest of addressing persistent social issues in sustainable ways. Designing, implementing, and managing the socially engaged studio in a manner that ensures maximum impact can benefit from project management and other business practices and tools. Presently, the research examines the use of these tools in monitoring and controlling projects and using socially engaged venture business plan templates to develop an overall plan and strategic plan. Using humanities methods, to explore intersections and understand the impact and work of socially engaged art practices. Designing approaches to practice and research in socially engaged art through interdisciplinary studies.
- 2016 – 2017 **A Community of Gardeners & Take Out Order**  
 Socially engaged art projects that address the issues of food security, food choice, health and wellness. A Community of Gardeners consists of community members in the DMV area who are committed to the practical and aesthetic experience of organic gardening. This project promotes growing one's own food as an option for maintaining

access to healthy, high quality food. Take Out Order (TOO) uses the metaphor of the takeout box to deliver information, recipes, and seeds to promote organic gardening as a proactive option for food security. TOO is also a crowd funding premium that is used to generate the support needed to carry out these and other socially engaged art projects.

- 2016 – 2017 **Artistic Research Methodology**  
How do artist construct research within the scope of their work? What methodology do they use and what is its relationship to that in other fields? How does this allow them to create more meaningful art and experiences that are substantive and can be expanded within the greater field of knowledge? The goal of this research is to develop a workbook that can be used by undergraduate students as they develop their research, creative problem solving and artistic skills, and move towards the creation of their capstone projects.
- 2015 **My Happiness Project: What to create, why and how?**  
Conducted research resulting in a paper which explores “what to make, why and how,” from the vantage point of an artist; The central issue is sustainability, as it relates to one’s spirituality, psychological, emotional and physical well-being; environmental and economic concerns. It reflects on the forgone path of the artist’s career and work, and plots a course for the future.
- 2013 – 2014 **Green and Sustainable Studio Practices**  
Continued creative research in drawing, painting and printmaking; research and development of “green” studio practices and art techniques in drawing, painting and printmaking; worked on new body of work in drawing and painting, which incorporates previous painting techniques and lessons learned in printmaking, use of new materials and processes, and exploration of sculptural painting installations.
- 2010 – 2012 **Monoprints: Mining the Possibilities**  
Exploring line, texture and color through the mono-printing process. Continues to incorporate biomorphic forms, calligraphic line and geometric design. The creation of atmosphere within the environment still remains important and should be evident in the way the art is experienced within a space.
- 2009 **Art in Nature / Nature in Art**  
A visual study of the art inherent in nature; how artists use natural materials to create art; and nature as an inspiration for art. This study builds upon previous studies on creating environments, and structural concerns of sculptural form.
- 2008-2009 **Trans-temporal Journeys and Common Spaces of the Heart**  
A study of how objects influence our experience of environments. An attempt to create spaces, in which viewers experience our common humanity through our senses and psyche.
- 2006 **Abstract Expressionism and Fragmentation**  
A study of the individual layers of my previous painting style which include abstract expressionist style strokes, calligraphy, and geometric patterns. Also included in this study was the process of fragmenting compositions and using their elements to construct new works.

**CONTINUING EDUCATION**

- 2019 Introduction to Public History, University of Maryland Baltimore County, Catonsville, MD
- 2019 Rhetoric Theory and Analysis, University of Maryland Baltimore County, Catonsville, MD

**PUBLIC COLLECTION**

- Ward 6 Women's Shelter, Washington, DC,  
*Prints from the Mining the Possibilities Collection, 2019*
- Maryland National Capital Parks and Planning Commission,  
*Prints from the Mining the Possibilities Collection, 2016*
- Howard University, Washington, DC  
*Pearl of Wisdom, 2003*  
*Looking for a Reflection, 2002*  
*Dream'in, 2002*

**PROFESSIONAL AFFILIATIONS**

- National Association of Schools of Art and Design
- Washington Project for the Arts
- Black Artist of DC
- National Conference of Artists, Michigan