Art Museum reveals assessment

By Stephanie Saldivar

An assessment of the work environment of the Phila-
Delphia Museum of Art has found problems and deficiencies at all levels of the hierarchy—from the boardroom down, some museum leaders told staff mem-
ers at an online meeting Tues-
day.

The assessment, conducted by Vallecillo Consulting of New
York City and based on extensive
views and focus
sessions, came in the wake of
inappropriate behavior and even
show leveled against two male
managers at the museum. The
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Mural aims to reflect community resilience

By Tom Gralish

The image included a quote by hitting the point. — If you are a student, please note that you are not allowed to share this content.”

The quote has been traced to a non-Caon-Univ counted on a federal child poverty change in 2008.

Williams and others on the call noted that the image is used widely by white by marijuana addicts.

The Rev. Kenneth Houston, president of the Pennsylvania Conference of the NAACP, and others on the call said they hoped Muhammad’s mistake might fuel further mobilize the collective efforts of groups combating racism and bigotry. Houston said his group is “in deep conversation” with the NAACP’s national leadership about the situation.

“We are anxiously awaiting to see what our national direction will be,” Houston said. “And we’re prayerful that we will get that answer expediently.”

Muhammad, in an interview Friday, said he paid no attention to the image in this phase. He has no apologetic for sharing it.

“If the image of that man on that sleeve is offensive, then you’re opening me up to a sensibility that I’m not going to share it anymore.”

Muhammad said that his point was about conversations being shut down.

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By Carol Gillmor

A muralist who has created murals in Strawberry Mansion with a mission — a hope, the artist says of “activating the community, reflect on the radical energy in the city and spark the powerful spirit of Black and brown people.”

Shay Golden, as the piece is called, was organized and designed by灯火現実的な肖像画のアート家General cornel Brown, Robert Luo, and Basheerfo Shabazz, and is up on view at the the gallery with help from Mural Arts Philadelphia.

The work is not traditional emblems, having backgrounds in other one-color.

Brown is a Chicago native who received a bachelor of fine arts degree from Syracuse University, with a double emphasis in sculpture and ceramics. Scott, a ceramic artist from Madison, Wis., is working on his master of fine arts degree at Temple University’s Tyler School of Art and Architecture. Luo, an assistant professor at Xian, says it’s important to create large-scale murals in major museums around the world.

Long involved in the community, the artists worked with the city’s arts and cultural departments to select a site for this project. Golden liked that so many people came out and were able to actively contribute to the message.

The work explores Mural Arts about doing a street painting, but what they were aimed at is in the city’s creation of a community.

The title, the artists said, is “reflective of a common usage of the color gold in African Diaspora communities. It is a unifying color among Black and brown people, and speaks to the resilience of our people through adversity.”

The artists wanted the work to be done quickly, Scott said, “while in the moment with all the protesting that’s going on in the city and around the country.”

Scott said limiting violence when the coronavirus pandemic shut down his classes at Temple. He created an Instagram account just for his photography and became a passionate advocate of Black, power luck.

Then the George Floyd protests began, and posts went to black and white, starting with an image of a flat in the air, “Bluegrass Museum of Art during the first protest, on May 30. He met up with professors, photographing everything, and two days later was arrested in those troops on 1-47.

That flat shows up in their mural. Golden wanted it to reflect “the urgency and immediacy” of what people were saying. “I hope this message goes out there in the neighborhood and gets read and sign on to the person,” he said “so they can see that we exist for the people.”

While art is a Mural Arts projects that the agency premiered past, supplies, scaffolding, and technical support.

Longtime artist David McSweeney assisted throughout, including with the production transfer of the artists’ sketch to the wall.

James Golden, Mural Arts executive director, said “We have to create a moment in time and making it into a moment that’s a powerful message.”

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By Lisa Gitlitz

The history has shown us that there have been results that have been truly transformative, but there have been significant and important civil rights organizations,” he said.

“I think it’s an opportunity for everyone, more than a leader of one of our nation’s most powerful and important civil rights organizations,” he said.

“This is a space for discussion and growth,” he said. “I think it’s an opportunity for everyone, more than a leader of one of our nation’s most powerful and important civil rights organizations,” he said.

“The idea that a civil-rights leader would not just have [anti-affirmative message], but that reform would happen, is not just disappointing,” he said. “It’s disappointment, completely unacceptable.”

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