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say





Heard You Say
Echoes and Exchanges of the Human Condition
Curated by Kaya Gordon

On View at Tribe Social Cafe, Baltimore, MD
March 2 - April 26, 2026

Rooted in the idea that every tribe is built through shared dialogue, Heard You Say: Echoes and Exchanges of the Human Condition is a reflection on communication, identity, and the emotional landscape of contemporary life.

The works function as both mirror and mediator. Capturing, distorting, and reimagining the ways we understand people, places, and ideas. While subtly examining the interplay between the personal and the political, the playful and the unsettling, the familiar and the abstract.

Through these intersections we invite you to consider how creative exchange can serve as a path toward understanding, restoration, and renewed connection in an age of constant noise.

Produced by

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This is a piece that follows a long tradition in my work of allowing anime characters to emote for my portrait subjects. In reality, it can be safe to code switch and act unbothered by things, but internally we all deal with anxiety to varying degrees. This piece samples Tsukimi from the manga series “Princess Jellyfish”, whose social awkwardness was something I strongly related to but know isn’t always safe to express.



Julian Adon Alexander. b. 1998. New York, NY.

Baseline (Tsukimi). 2025. Graphite and colored pencil on toned paper. 8.5 x 11 in.

A piece about the maintenance of relationships. I love being able to keep in contact with friends via text message. I could go a long time without seeing someone but have a rich conversation via text. The figure in the lower right corner of the piece is a character from “Tamagotchi”, a game where the players have a digital pet that they must care for and nurture. While the dynamic here is obviously different from interacting with a real per-

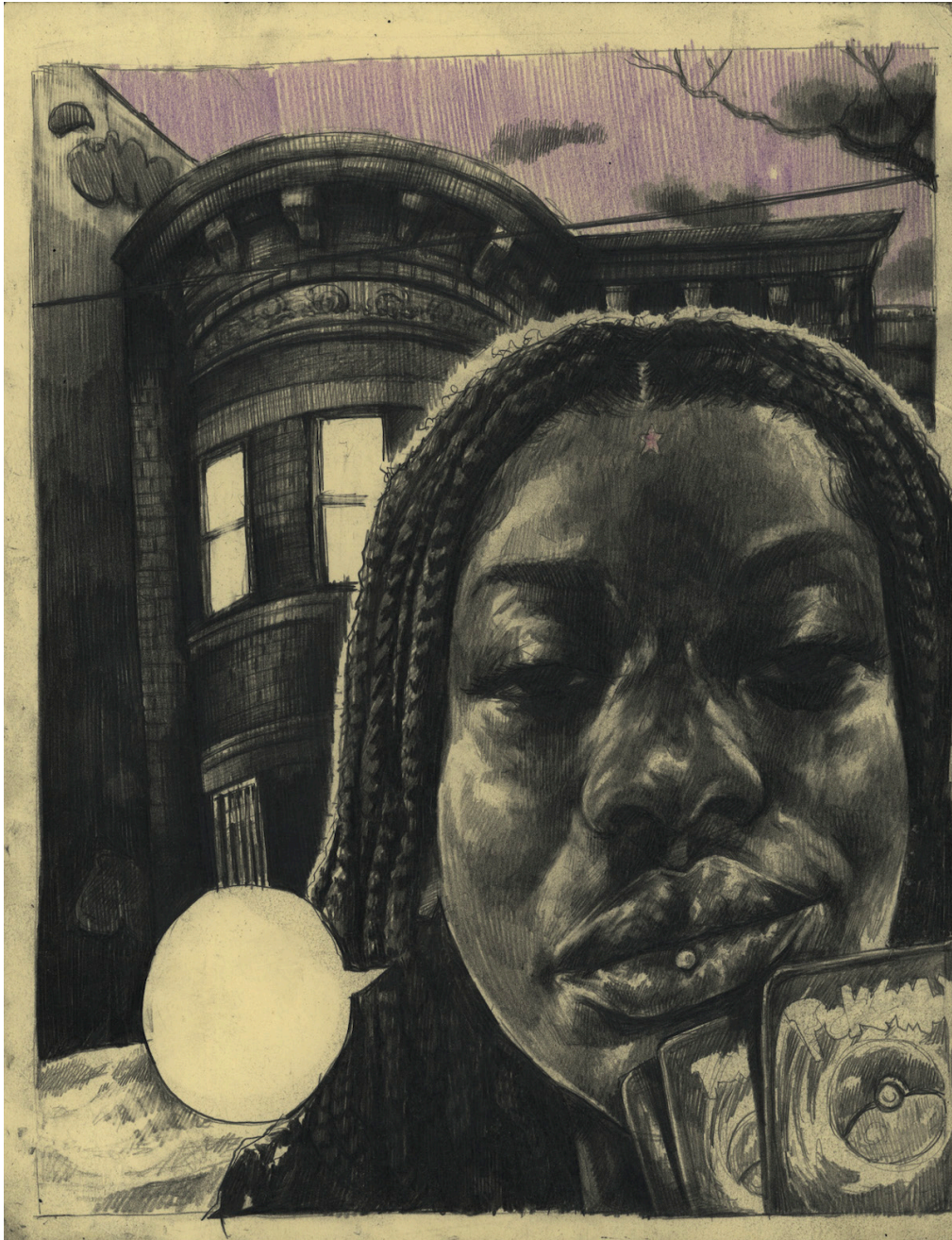
son; in many of my works, the internal world is played out and juxtaposed with real life scenes to represent thought patterns at any given moment and how often the lines of our internal narratives can blur with reality.



Julian Adon Alexander. b. 1998. New York, NY.

Sea Beach Express. 2025. Graphite and colored pencil on toned paper. 8.5 x 11 in.

This is a piece about the joy of engaging with hobbies. Collecting trading cards has been a part of my life for almost as long as I can remember. I wanted to make a piece about walking to the store in freezing cold weather, when the ground is blanketed in snow and ice, and still being happy to share your finds with whoever was willing to listen.



Julian Adon Alexander. b. 1998. New York, NY.

Wants and Needs. 2025. Graphite and colored pencil on toned paper. 8.5 x 11 in.

Still life concept from 2024 actualized in fall 2025. Representing a transitional period navigating changing relationships and domestic comfortability, the composition was inspired by Gerrit Dou's 'Still Life With Book and Purse' and "Still Life With Hourglass, Pencase, and Print" 1647. Painted in two sessions exploring a wet on wet application.



Bre Andy. b. 1998. New York, NY.

Still Life With Cordial and Books / Not Cordial. 2025. Oil on canvas. 8 x 10 in.

This selection of works represents a continuation of a larger body of work that revolves around points of connection, world-building and sites of respite. Playing with different forms and the repetition of certain motifs on a macro and micro scale allow these figures to have room to stretch or shrink and exist in multitude of iterations, much like ourselves.



Maya Beverly. b. 1998. Macon, GA.

Blue Environ. 2026. Ceramics, gold luster. 8.5 x 5.5 x 5 in.

This selection of works represents a continuation of a larger body of work that revolves around points of connection, world-building and sites of respite. Playing with different forms and the repetition of certain motifs on a macro and micro scale allow these figures to have room to stretch or shrink and exist in multitude of iterations, much like ourselves.



Maya Beverly. b. 1998. Macon, GA.

Sable Stretch. 2026. Ceramics. 7.5 x 3 x 2 in.

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Maya Beverly. b. 1998. Macon, GA.

Serenity. 2026. Ceramics, gold luster. 7.5 x 4 x 2.5 in.

Hand-cut reclaimed fabrics, deeply saturated acrylics, and diluted gold, interweave themselves into a commonplace morning ritual, shifting focus from the character to a porcelain cup. Well past his years on the hotline, Bhare finds himself with warped attentiveness, rattled by the essence of American workplace culture. Compliance is demanded while creativity is discouraged.



Shareon “Bhare” Blenman. b. 1998.

Espresso With A Dash Of Sugar. 2025. Acrylics, oil pastel, oil-stick, reclaimed fabric. 36 x 36 in.

BAPS depicts two black women posed together in joyous sisterhood. It serves to highlight the beauty in the bond that Black women create and share with each other. From the women's stylized updos, to the black magic and bamboo earring, the viewer can see parts of themselves and moments they've shared with other Black women throughout their lives.



Destiny Branay. b. 1998. Baltimore, MD.

BAPS. 2021. Oil on canvas. 24 x 30 in.

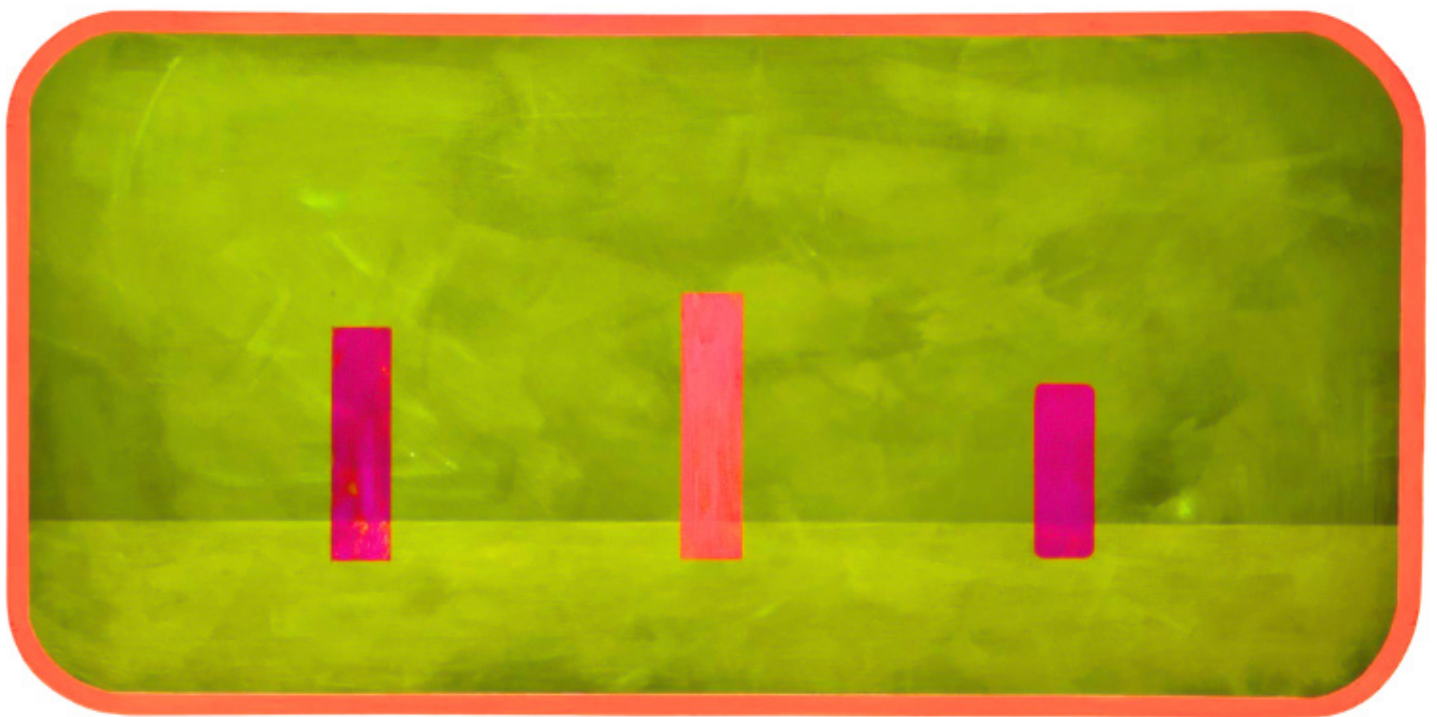


Destiny Branay. b. 1998. Baltimore,
Sin or Salvation? 2025. Oil on canvas. 24 x 30 in.



Chukwuemeka Chukwu. b. 1998. Nigeria.

Preem. 2024. Acrylic on wood panel. 36 x 36 in.

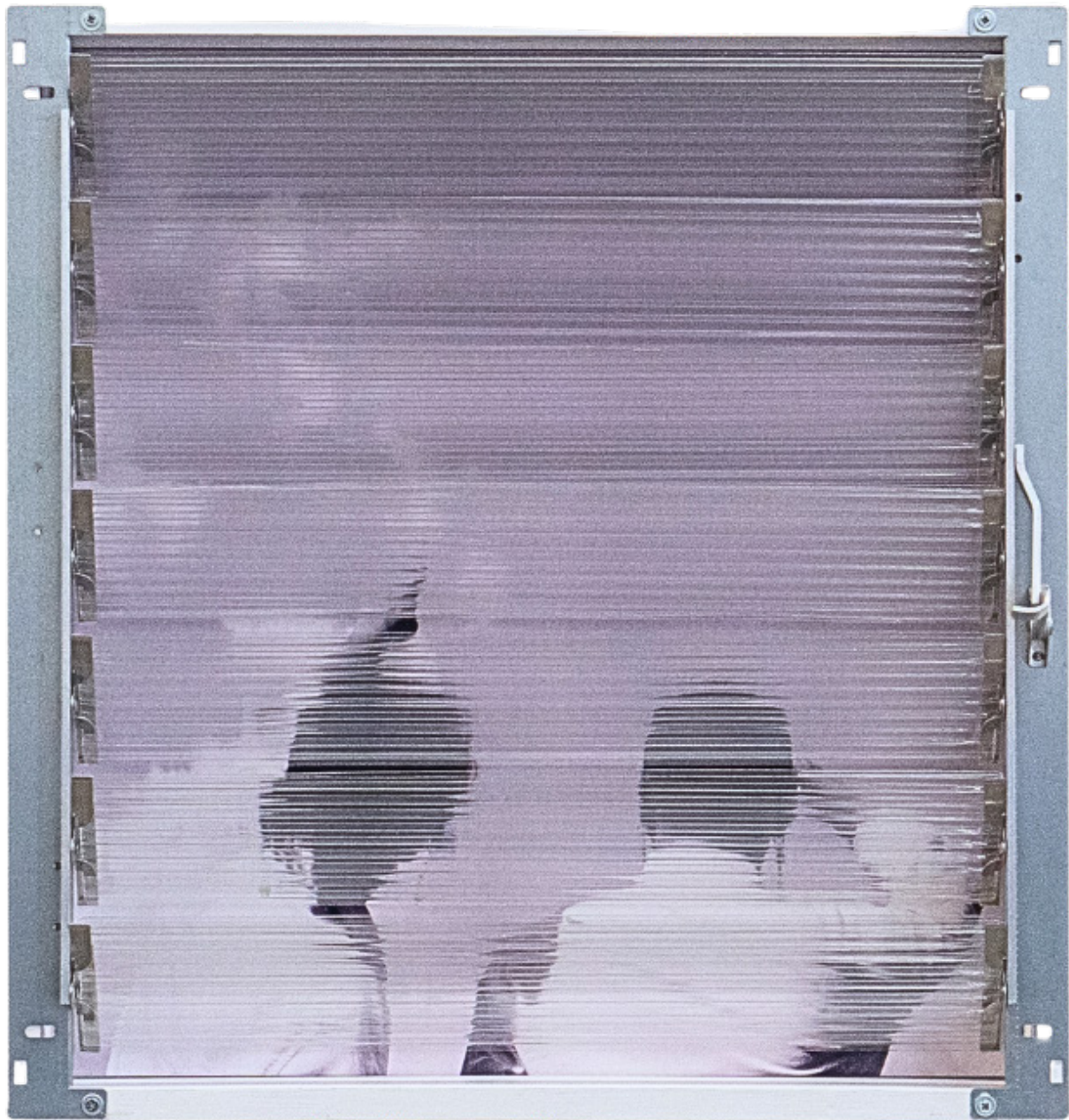


Chukwuemeka Chukwu. b. 1998.

Podium. 2024. Acrylic on wood panel. 24 x 48 in.

“Skyline Village” delves into the realm of childhood daydreams and nostalgia. The artwork plays on the concept of looking through windows as both barriers and pathways, symbolizing the experience of observing what lies beyond one’s reach—a commentary on the yearning for experiences not fully accessible in reality. It reflects on memories of childhood innocence, where the world felt vast and the promise of the future seemed

boundless. Drawing from my own childhood growing up in the province of the Philippines, the piece captures the essence of peering into a world of dreams and imaginations, juxtaposing the complexities of adulthood with the simplicity and wonder of childhood. “Skyline Village” serves as a critical exploration of the interplay between memory, reality, and the enduring presence of past dreams in shaping our perceptions of the world.

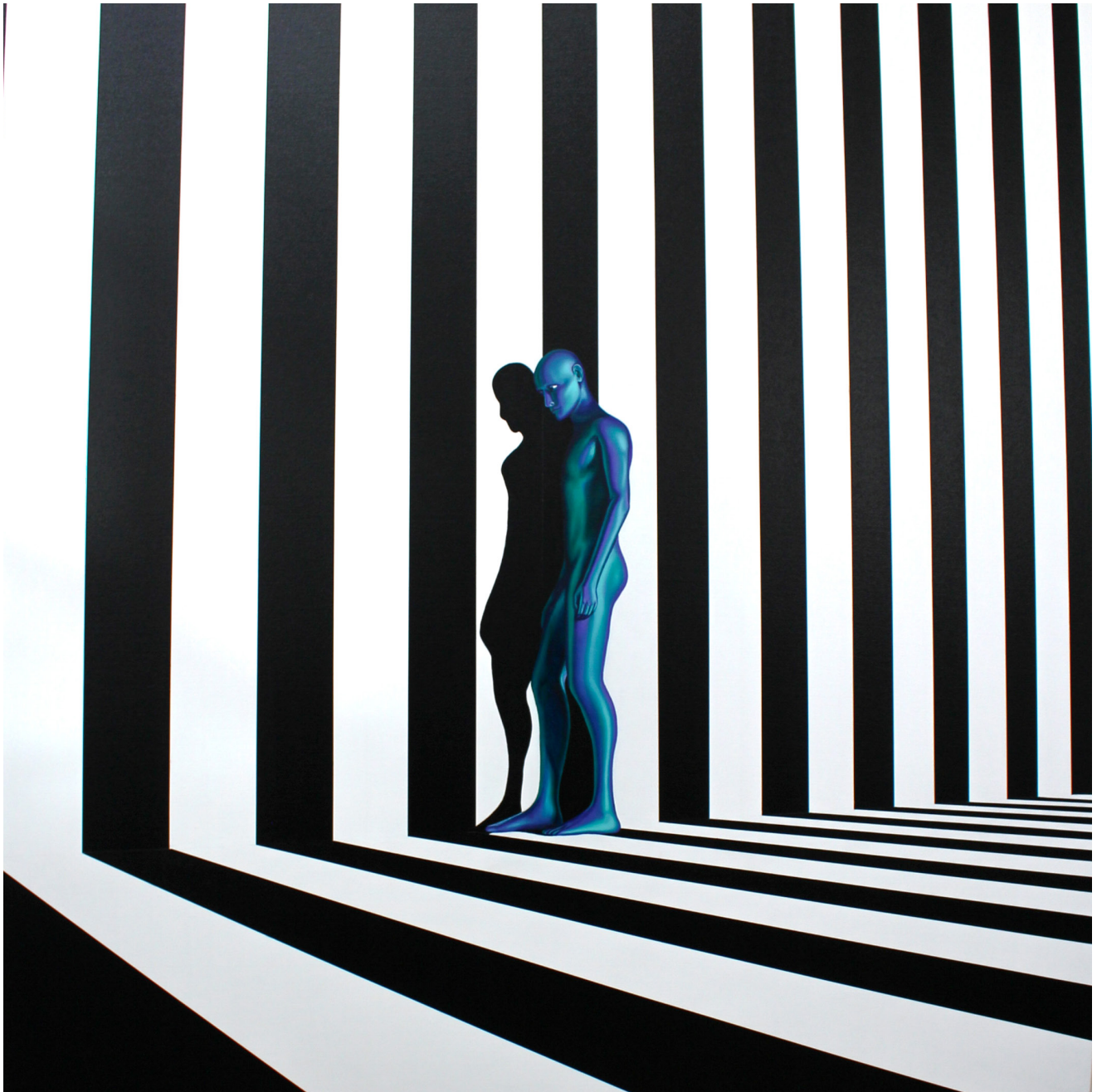


Anna Divinagracia. b. 1997. Davao City, Philippines.

Skyline Village, Land of Castles. 2024. Mixed Media. 25 x 25 in.

Gomez's work investigates the internal and external spaces we inhabit as human beings. Using illusionistic patterns and figural forms, he creates environments that blend digital processes with material presence. His practice spans painting, sculpture, and 3D modeling, examining how perception, technology, and material shape our sense of presence and identity. The painting on view is part of an ongoing body of work, the Simula-

tion Series, which explores physical and virtual environments, using the figure as a quiet anchor within these shifting spaces.



Alexis Gomez. b. 1994. Fairfax, VA.

Figure 4 (Simulation Series). 2024. Acrylic and oil on canvas. 55 x 55 in.

The Guardians draws inspiration from the Zangbeto—spiritual guardians of the night from Benin believed to protect communities from harm. This image is part of a larger personal journey into my lineage, tracing spiritual echoes between Benin and Haiti. Through layered styling, pattern, and symbolism, the work connects ancestral strength with contemporary identity, reminding us that spiritual memory moves.



Ayana Gordon. b. 1998. Maryland.

The Guardians. 2024. Hahnemuhle Baryta FB

These works on paper that reach into my childhood music nostalgia are dedicated to the hip hop duo Outkast that was inducted in the Rock and Roll Hall of Fame in 2025.



Kolpeace. b. 1994. Columbia, South Carolina.

Outkast Series (Hall Of Fame 3 Of 3) - 94 , 96, 98 . 2025. Pastel on paper. 18 x 24 in.

This work brings together stitched coffee sacks, fractured bark, and drawn interventions to reflect on shared histories of colonial extraction and survival.



Xavier Laurent Leopold. b. 1992.

Held Together, Breaking Free. 2025. Mixed media. Approx. 117 x 68 in.



Taj Poscé. b. 1998. Philadelphia, PA.

Ancestral Calling, Touring Black. 2022. Acrylic, burned archival documents, printer paper on un-stretched canvas, adhered to wood panel. 48 x 54 in.

This sculptural loop vase is part of an ongoing body of work that explores reflection, weight, and release. Made through a slow, intuitive process, each piece functions as an abstract self-portrait—shaped by thought, feeling, and what surfaces when I stop trying to outrun myself.

The loops mark points of pause. Places where thoughts settle. Some are light, some are heavy—each one re-

cording what was held in the making, and what was let go.



Madisyn Mahagoni. b. 1992.

Loop Vase 025. 2025. Glazed stoneware. Approx. 9 x 9.5 x 6 in.



Murjoni Merriweather. b. 1996. Temple Hills, MD.

BIG BBY2. 2024. Ceramic, paint. 40 x 13 x 12 in.



Maurice Scarlett III. b. 1992. Baltimore, MD.

Been Thuggin. 2024. Acrylic, oil/oil pastel. 24 x 24 in.

Guardians II explores presence, protection, and adornment. The figure, prominent and direct, is crowned by ceramic bamboo hoop earrings on a vessel intentionally crafted to reflect a contemporary relic. This work honors history, identity, and Afro-diasporic culture.



Angelique Scott. b. 1995. Brooklyn, NY.

Guardians II. 2024. Ceramic, glaze, gold luster. Approx. 8.5 x 6 in.



Bria Sterling-Wilson. b. 1993. Baltimore, MD.

Under, Over. 2024. Collage, found imagery, red thread, needle. 42 x 33 in.

This piece was made as a memory from my childhood of playing shooting games with my brothers and how early we got started with that and also to show the gun culture in America and now out of sorts it is and always has been.



Estéban Whiteside. b. 1985.

Estébond. 2025. Acrylic and epoxy on wood. 16 x 20 in.

I wanted to create this piece to address the ongoing genocide happening in Gaza. At the time I created it I wondered how could people just go on about their everyday activities while people are being slaughtered. Then had the thought that maybe the only way some folks would pay attention is if it was presented to them during popular sports events or tv shows ect.



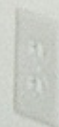
Estéban Whiteside. b. 1985.

NFL During Genocide. 2024. Acylic and epoxy on wood. 16 x 16 in.





Small text label, possibly a name or title, located below the portrait of the woman with glasses.





Appendix A: Exhibiting Artist

Julian Adon Alexander



Julian Adon Alexander (b. 1998, New York, NY) is a Queens-based illustrator that seeks to tell relatable stories of the many ways human emotion can manifest itself in the physical world. Alexander creates visual metaphors using imagery from various forms of his favorite media and observations of everyday things and people that one might walk by without paying attention to. Alexander has received a BFA in Illustration from the School of Visual Arts, and has illustrated for numerous clients such as The New Yorker, NBA G League, and Nike. Alexander has also exhibited in numerous venues such as The School of Visual Arts (2020), Swivel Gallery (2021, 2022), and Ross + Kramer (2021).

Bre Andy



Bre Andy (b. 1994, Baltimore, MD) is a figurative oil painter exploring intimacy, sexuality, domesticity, and self-observation through portraiture and still life. Her introspective works offer a personal reflection of everyday, fleeting moments and quiet cogitations that capture the essence of womanhood. Through depictions of private scenes—such as undressing, gazing into a mirror, or lounging comfortably—Bre initiates a dialogue about the beauty of intimacy and the complexity of vulnerability, encouraging viewers to explore these aspects within themselves. Her tightly cropped compositions often emphasize intricate details of the body, lending her paintings a voyeuristic quality. However, through soft, cohesive tones and delicate brushwork, she balances the subtly provocative nature of her subjects with an underlying sense of warmth and tenderness.

Based in Brooklyn, New York.

Maya Beverly



Maya Beverly is a multidisciplinary artist based in New York, whose work is primarily centered around Sculpture and Ceramics. In 2020, she received her BFA from New York University in Studio Art. Her work has been shown in exhibitions throughout the United States including, New York, Florida, California, and Washington, D.C. and internationally in the United Kingdom, Nigeria and Mexico. She has held residencies at Women's Studio Workshop, The Archie Bray Foundation, The Center for Book Arts and Township10. Her work is held in several public collections and libraries, including, Apple Music, Princeton University's Graphic Art Collection and The Metropolitan Museum of Art's Thomas J. Watson Library.

Shareon “Bhare” Blenman



Shareon “Bhare” Blenman is a multidisciplinary artist based in Charlotte, North Carolina. Born in 1998 to Barbadian immigrant parents, Bhare initially pursued a career as a chef before transitioning into the art world. His diverse practice encompasses traditional canvas work, digital oil paintings, sculptures, and even ventures into skateboarding design.

Bhare earned his undergraduate degree from Johnson & Wales University, balancing various creative jobs during the early stages of the global lockdown. By the age of 23, his work had already been showcased in traditional and digital galleries across North America and Europe. He has exhibited in more than three professional galleries and sold over 30 pieces in his debut year.

Now at 26, Bhare has been featured extensively in a magazine, completed a 40-foot commission for the Spectrum Center, and even had his work sold through Sotheby's.

Bhare currently lives and works in Charlotte, North Carolina. He merges his work through both traditional and digital styles, exhibiting with prestigious galleries in New York, Pennsylvania, Los Angeles, Copenhagen and most recently Toronto.

Destiny Branay



Destiny Branay (b. 1998) is a Baltimore based oil painter whose starry-eyed portraits serve as a reminder that maintaining hope is a practice necessary for survival. Inspired by the 1973 song by Boris Gardiner, Every Nigger Is a Star, along with innumerable other stories of Black resilience, Destiny references her familial photo archive to weave the past, present, and future into vibrant, new imaginings of Black everyday life. Aside from her degree in Fine Art from the Community College of Baltimore County, she is mostly self taught, allowing intuition to be her guide. With great reverence for those who carried their light through much darkness before her, Destiny utilizes her personal journey with practicing hopefulness to encourage herself and her community. The exhibition of these images through group shows and fairs, most notably The Hamptons Fine Art Fair, forces the viewer to pause and recognize their own internal light.

Chukwuemeka Chukwu



Chukwuemeka Anthony Chukwu (b. 1998, Lagos, Nigeria), produces abstract compositions that merge loose mark-making with geometric structure, combining acrylics, gels, tapes and application methods from spraying to brush stroke on textured surfaces. Influenced by architecture, science, technology, and digital media, gaming played a significant role in shaping his aesthetic. This is reflected in the flat graphic forms, modular structures, and rhythmic codes that echo three-dimensional digital landscapes. His compositions shift between controlled color fields and spontaneous marks, with floating rectangles, scattered symbols, and etched patterns evoking movement, fragmentation, and camouflage. Blending intuitive experimentation with an architectural sensibility, his work allows for the storytelling of mini-experiences. Chukwu opens a reflective space for issues of inclusion, including discussions surrounding race, housing development, space utilization, online presence, media consumption, and how they intersect with his reality.

Appendix A: Exhibiting Artist

Anna Divinagracia



Anna Divinagracia is lens based interdisciplinary artist, whose work is inspired by her shared experiences growing up in the Philippines and coming of age in Baltimore. Born in 1997 in Davao City, Philippines, Divinagracia's artistic journey began at a young age when she discovered her passion for viewing and capturing the world around her through her camera. With a particular curiosity towards the intricacies and nuances of Filipino and American culture, Divinagracia uses her art to explore themes of love, destiny, home, identity, and acculturation as an immigrant.

Divinagracia holds a bachelor's degree in marketing from the illustrious Morgan State University and is currently in fellowship at Our Art Room Agency in Baltimore, MD. She currently works as a Digital Marketing Coordinator at Chesapeake Arts Center. Divinagracia has been recognized by Suboart Magazine, Bmore Art, Womanly Magazine, and Subvrt Magazine. Divinagracia's artwork has been exhibited in various galleries and universities across Baltimore, at the Umbrella Art Fair in Washington, DC, and on a billboard in Los Angeles, CA.

Alexis Gomez



Alexis Gomez was born in 1994 in Fairfax, Virginia. He received his BFA from the Corcoran School of the Arts & Design at the George Washington University. He's exhibited at the Taubman Museum of Art, Smithsonian Arts and Industries Building, DC Arts Center, Cody Gallery, Maryland Art Place, Transformer DC, among many others. His work has been featured in The Washington Post, Whurk Magazine, Northern Virginia Magazine, and more. Gomez is currently a artist in residence at the Torpedo Factory Art Center where he is working on augmented reality sculptures and virtual reality experiences.

Ayana Gordon



Ayana Gordon (b. 1998) is a self-taught Antiguan-Haitian photographer and multimedia artist based in Baltimore, MD. Working primarily with analog film and darkroom printing, she creates textured, immersive images that explore identity, heritage, and the spiritual connections between people and their environments. Rooted in Caribbean and Haitian lineages, her work honors ancestry through portraiture, landscape, and image-making, weaving personal experience into collective remembrance.

Her visual storytelling has been recognized internationally, including as a finalist in the 2024 LensCulture Portrait Awards, with features in Vogue Italia: Global Photovogue, Artsy, and The Guardian. Her work has been exhibited at the 2024 LA Art Show and presented publicly through LEDBaltimore's city-wide art initiative. She is currently an Artist-in-Residence in Baltimore and has participated in exhibitions, including Untethered Familiars Creative Alliance, Baltimore, MD, 2026, Return to Roots, Full Circle Fine Art, Baltimore, MD, 2024, Greyscale, Santa Fe, NM, 2023; #ASLONGASITSDOPE, Platform, Baltimore, MD, 2021. Recent awards include: Maryland State Arts Council Creativity Grant.

Ayana's practice functions as a living altar, celebrating Black identity, feminine strength, and the intimacy of place, memory, and legacy. Her images honor the relationships that shape us: between family and homeland, between ritual and daily life, between who we are and who we come from. By blending personal narrative with broader cultural histories, she creates space for reflection, connection, and a fuller telling of Caribbean and Haitian experience.

Kolpeace



Columbia, South Carolina artist Christopher Kolpeace Johnson, born in 1994, passionately explores his Black Southern culture through reimagined paintings of portraiture, animals, environment, and travels. Inspired by stories & celebrations from his ancestors, He creates art in both studio, public and performance settings, infused with a contemporary graffiti voice of liberation. After earning his MFA, he now resides in the South while traveling the world, reviving and researching on the harsh realities of growing up Black in South Carolina with focus on humanity highlighting / incorporating symbols, landscape, and animals of the south. “kolpeace” stands for “Kids Only Love Peace,” inspired by his homage to black southern folklore and ancestors to foster moments of betterment and liberation for humanity through his captivating artwork.

Xavier Laurent Leopold



Xavier Laurent Leopold is a South London-based multidisciplinary artist and author. His practice is grounded in faith, memory, and the dualities of contemporary life, engaging ancestral and sensory experience to pursue the transcendent through material, form, and gesture. Moving fluidly between abstraction, figuration, and sculpture, Leopold considers how time, introspection, and legacy are embodied within both the body and material culture. Drawing on ancestral ties to Sierra Leone and Martinique, his work pairs disciplined structure with moments of vulnerability, reflecting on what it means to be held, to endure, and to transform.

A Sir Frank Bowling Scholar at the Royal College of Art (MA Sculpture), Leopold previously worked in asset management, a background that informs the rigour, clarity, and long-term thinking underpinning his practice. Beginning painting during the 2020 lockdown, his work has since been presented at institutions including Midlands Arts Centre (MAC), the Barbican, Christie's, and Sotheby's Institute, with international presentations across New York, Miami Art Week, and Dakar Biennial OFF.

Recent commissions include work with Hospital Rooms, extending his practice into public and care-led contexts. A committed mental-health advocate and Place2Be Champion, he leads workshops nationally and lectures internationally. His first book, *Art for the Heart*, is held by MoMA, Tate Modern, and the Wellcome Collection. His practice is driven by reinvention, positioning his work for enduring cultural resonance.

Taj Poscé



Taj Poscé (b. 1995, Philadelphia) is a Baltimore-based artist whose work bridges painting, construction materials, and fire to explore value, memory, and the cosmic presence of ancestors. Through burned surfaces, hard-edged structures, and cosmic motifs, Poscé investigates the fluid nature of identity and the weight of personal and collective histories. His practice draws from universal law, spiritual lineage, and the intrinsic knowledge carried in matter. Poscé received his MFA from the Maryland Institute College of Art's LeRoy E. Hoffberger School of Painting and his BFA from the Tyler School of Art. He is the recipient of the Congressional Black Caucus Visual Artist Award, the Mural Arts Black Artist Grant, the Creative Baltimore Fund Artist Grant, and fellowships from the Hoffberger Foundation. His work has been exhibited at DIMIN (NY), Sean Kelly LA, NADA, and 7 rue Froissart, a satellite event coinciding with Art Basel Paris.

Appendix A: Exhibiting Artist

Madisyn Mahagoni



Madisyn Mahagoni is a multidisciplinary artist based in Los Angeles working across ceramics, photography, and digital collage. Her practice investigates repetition, materiality, and emotional process, treating objects and images as records of thought, memory, and transformation. Through iterative making and recurring forms, Mahagoni explores questions of identity, containment, and release. Her work resists fixed conclusions, instead allowing meaning to emerge through return, variation, and sustained attention to process.

Murjoni Merriweather



Sculptor, Murjoni Merriweather grew up in Temple Hills, Maryland. During her time there, she fell in love with art at the age of 8 learning how to draw from trial and error and art kits her parents would give her. After dabbling in photography, drawing, painting and graphic design, Murjoni tried out ceramics by the time she was in 8th grade where her heart grew whole. While feeling so connected to clay, she started making work that reflected the black experience. In 2018 Murjoni graduated from The Maryland Institute College of Art with her BFA in Ceramics and concentration in Film/video. During this time, she explored celebrating blackness through figurative forms. Murjoni has been able to expand her knowledge and experiment at places like Creative Alliance (Baltimore, 2019-2022), Fountainhead Residency (Miami, 2021) and The Alma | Lewis Residency (PA, 2022) in ways that talk about emotion through the clay itself. She has shown in institutions like Rubell Museum DC (2023), Baltimore Museum of Art (2023), St. Louis Art Museum (2023), The Walters Museum (2023), Jeffery Deitch LA (2021), The De La Cruz Collection and many more.

Murjoni currently resides in Baltimore Maryland with her cat, Kiva, where she continues to aim towards inspiring and celebrating black culture in ways that make us feel seen.

Maurice Scarlett III



Born and raised in Baltimore, [Maurice Scarlett III] has always been deeply influenced by the rich cultural tapestry and vibrant community of his heritage. His work is characterized by dark, alluring tones that bring a unique depth and intensity to his paintings. Specializing in figurative art, Maurice masterfully captures the essence of black figures, presenting them in a way that is both representative and deeply personal.

Angelique Scott



Scott received her BFA in Art Education and Craft & Material Studies from Virginia Commonwealth University, with a concentration in ceramics and fibers, and earned her MFA in Ceramics from Temple University's Tyler School of Art and Architecture. Her professional experience includes residencies at institutions such as Haystack Mountain School of Craft, Vermont Studio Center, Penland School of Craft, Arrowmont, Hambridge, Ibura Arts at Blue Light Junction, and the Skopelos Foundation in Greece. She served on the Board of the National Council on Education for the Ceramic

Arts as the youngest onsite liaison, co-organizing the largest clay conference in the U.S. In addition, she has worked to cultivate accessible art experiences through large-scale public programming at the Virginia Museum of Fine Arts and currently hosts clay workshops along the East Coast. Scott maintains a vibrant studio-based practice investigating spirituality, wellness, and social communal healing through craft.

Bria Sterling-Wilson



Bria Sterling-Wilson (b. 1993) is a Baltimore-based photographer and collage artist. In 2021, she earned her B.F.A. in Photography and Digital Arts from Towson University in Towson, Maryland. Sterling-Wilson's work utilizes found imagery, magazines, newspapers, and fabrics to create captivating scenes, portraits, and interiors that explore the Black experience.

Sterling-Wilson's work has been exhibited internationally and across the U.S., including Sanquhar, Scotland; Brooklyn, New York; Los Angeles, California; Atlanta, Georgia; Washington, D.C.; and Baltimore, Maryland. She has been featured in publications such as BmoreArt Magazine, Contemporary Collage Magazine, EBONY Magazine, and Black Collagists: The Book. Sterling-Wilson is currently an artist-in-residence at the Creative Alliance in Baltimore.

Estéban Whiteside



Esteban Whiteside (b. 1985) is a self-taught artist based in Washington D.C.. Whiteside's hard truths through childlike, reductive forms reveal the difficult realities of American society. Boldly colored, these paintings initially allow for an aesthetically playful escape however, upon further investigation reveal a sharp and critical insight of today's world. This juxtaposition, what Whiteside refers to as Concrete Oppressionism, targets topics and their subjects to reveal the absurdity of Americanculture removing any room for interpretation. The obvious parodies are irreverent symbols intended to further reduce the weight of the truth which is too heavy to analyze in any other visual form.





Wesley