MISSION

The 3.9 Art Collective is an association of African American artists, curators, and art writers who live in San Francisco, and came together to draw attention to the city’s dwindling black population. The 3.9 Art Collective bears witness to this phenomenon and seeks to reverse it by drawing attention to the historical and ongoing presence of black artists in the city and creative expression in its black communities. Through multiple forms of presentation and outreach, we create and claim spaces to display our art work; nurture young artists and develop educational programs for students; and write about and curate exhibitions meant to generate productive, cross-cultural dialogues.

HISTORY

Formed just prior to the 2010 census, the Collective took its name from a report in The San Francisco Bay View, a weekly paper that predicted that the city’s black population would decrease dramatically—to 3.9 percent of the total population. While the number of black San Franciscans has not fallen to this level, there is a black migration out of San Francisco, driven by wave after wave of gentrification, stubborn social inequities, and the under resourcing of minority communities. The 3.9 Art Collective has adopted this statistic as an act of resistance and a commitment to the ideals and narratives of a diverse San Francisco.
By Richard Kevin Cartright

3.9 is no less a statistical reality than a transformative moment in American culture. Often-reputed as a nascent destination for black folk fleeing the drags of white, southern insanity and violence, San Francisco now bears witness to one of the more dramatic and debilitating forced migrations in contemporary life. And, yet, the consensus seems to be that this disturbing trend merits neither murmur nor mediation. The collective spirit of enterprise and economic development seem to direct this ill-fated interplay of transferable wealth, privilege and the fantastical to its illogical conclusion — that somehow San Francisco can be San Francisco without black people. It’s rather anathema to suggest such a thing, but somehow hipsters to half-witted dilettantes have carried on as if Blacks in San Francisco have little or no vested role in the life of the city; that invisibility is somehow a mark of civil rights progress. How senseless is it to believe that there is a listenable popular music without the DNA of Louis Armstrong, or a sultry blues without Billie Holliday, or even a refined funk architecture without a Sly Stone, a transcendent homegrown talent, who, in today’s San Francisco, would be nothing more than a Powell Street piano tinkler humming spirituals for loose change.

But the erosion of the black population in the city has been a long, steady decline that has altered the face of traditional black community endeavors. The Fillmore was once a cultural center of a vibrant neighborhood along the lines of New York’s Harlem or Chicago’s South Side, albeit smaller in number and stature. By 1950 there were 15,000 blacks in the Western Addition, and nearly 50,000 total in San Francisco. After peaking at 100,000 in the early 1970s, the results of decades of corporate maneuvering, political camouflage and urban re-development led to the demolition of hundreds of homes in the Western Addition, largely concentrated in black-occupied dwellings. San Francisco Mayor George Christopher and the Redevelopment Agency’s Justin Herman, of course, spearheaded this real estate boondoggle that would be the blueprint for future gentrification and double dealing with essential black life in San Francisco. And when one considers the rather spectacular way blacks are leaving today, one wonders where the visual manifestations of the unwilling migrant are stationed. Who is collecting the stories, tracking their footprints out of the city? Who is remembering, memorializing? Have we really seen the faces of the departing families, the anguish and uncertainty in their countenance?

The 3.9 Art Collective emerges as a compelling experiment at a time when some have willingly muted their protestations. Termed “Still Here”, this exhibition of African American artists “have adopted this statistic (3.9) and forged a banner of support and resistance. Their work represents their creative contribution to the African American existence, enriching the greater San Francisco artistic community with their narratives and perspectives born from being members of a Diaspora community.” Moreover, they may be answering the clarion call of the time, doing what the blues most characteristically does so well — delve deeply into the ‘what is’ of human existence. In other words, “Still Here” could be a powerful reemergence of a visual vernacular about our time in San Francisco; or it can be the bitter swansong of a people merely seeking a place to call home without condition. This, of course, will be entirely up to those open to experiencing the immense talents of each artist. However, in the end, one must ask the question— Does San Francisco care if black people are here? ■
The Artists
MELORRA GREEN

Curator/Radio Show Host/Community Activist/Designer

A native of Memphis, TN, Melorra Green graduated magna cum laude from Tennessee State University in Nashville before moving to San Francisco to study Motion Pictures & Television at the Academy of Art University. She graduated with honors in 2003 with a Bachelors of Arts in Motion Pictures & Television with an emphasis in editing. She began volunteering for the San Francisco Black Film Festival in 2002 and became a Co-Executive Producer in 2005. In 2011, she graduated from the University of Phoenix with a Masters of Arts in Education. She is currently a member of the Arts Providers Alliance of San Francisco Executive Committee and the San Francisco Graffiti Advisory Board.

Along with her twin sister, Melonie Green, Melorra helped found Infin8 Sync, LLC, and created Bring Your Own Art (BYOA) and Independent Artists’ Week (IAW). Both events promote independent emerging artists and create an ego-free platform for networking. She loves all genres of art, hats, bowties, Latin and afro-beat music, and Ethiopian and Japanese food. ■
MELONIE GREEN

Gallery Owner/Curator/Artist/Radio Show Host/Community Activist

Memphis, TN native and San Francisco resident, Melonie discovered the importance of networking at film festivals when volunteering for the Urbanworld Film Festival (New York, NY) in 1999 and 2001. She began volunteering for the San Francisco Black Film Festival in 2002 and became Co-Executive Producer with her twin sister, Melorra Green in 2005. The film festival experience paved the way for Melonie and Melorra’s previous business venture, Infin8 Sync, LLC, a creative events and production company that uses “out of the box” techniques to promote student and independent artists, as well as create platforms for networking. Melonie is currently on the Advisory Board for Urban Solutions and the ArtSpan Outreach Committee. She loves ice cream & laughing hard. Goal: make “green” art products & practices mandatory for art colleges.
“As I take hundreds of pieces of wire and breathe life into them, I strive to reveal the souls of individuals within each piece. Through creating garments from pieces of wire -- looped and hooked together, I allow the viewer the option of focusing on the exterior as they look at a beautiful garment, or reflecting within as the invisible occupant is revealed through the sculpted folds and wrinkles. My desire is to freeze frame a moment, a gesture, a movement that reveals the essence and personality within. My natural inclination has been to create work that speaks of women. I find myself echoing strong women who have come before me. The sculptures look fragile and soft and yet are solid and strong, reminiscent of a foundation of sorts.”

— KM

Kristine Mays is a sculptor working in heavy gauge metal wire. Her latest accomplishments include being awarded the 2015 Grand Finale Winner of the 5th Annual Bombay Sapphire Artisan Series competition, creation of a public mural in San Francisco, and a solo show at the Scope Art Fair in New York City. Kristine Mays is also the creator of a “Hearts of SF” sculpture, a public sculpture work which benefits the SF General Hospital and Trauma Center. Kristine Mays has been featured in numerous shows throughout San Francisco and the state of California. Mays has raised thousands of dollars for AIDS research through the sale of her work. In addition, she has worked with organizations like the UCSF Alliance Health Project, Visual Aid and WE-ACTx. Her work has received local and national press. Collectors of her work include an eclectic mix of people, with her work displayed in many homes and private collections throughout the USA.
“What I enjoy most about photography is traveling with my camera and meeting new people, along with actually seeing and experiencing places in the world that one may only have read about. My personal belief is that, at our core, we are all very much the same, no matter where we come from or where we live. I attempt to represent this with my photography.” —KJB

Kevin Bernard Jones was born and raised in the community of South Central Los Angeles, California. Introduced to photography at a young age, on Sunday family trips to the Los Angeles County Museum, he was given an opportunity to use the family Polaroid camera. These early experiences set the seed for his life-long passion for photography.

Primarily self-taught, he focuses his camera on the communities and places in the world that are less traveled. Kevin’s travels and photographic interests include Latin America, the Caribbean, Africa and the southern region of the United States. He reaches out to connect to people, and to capture images that include those of the African Diaspora, which he is a part of.

Kevin finds great personal satisfaction working with non-governmental organizations (NGOs) who support local community initiatives. He has worked with organizations based in Haiti, La República Dominicana and the United States. He uses photography as a tool to help organizations tell and share the stories about the people they support and empower.
RHIANNON EVANS MACFADYEN

Rhiannon Evans MacFadyen is a curator and project-based artist. A San Francisco native, having over 15 years of in-depth experience in the arts, including over a decade in the commercial gallery world and a number of years with Bay Area folkloric performance companies, Rhiannon now focuses on projects that push boundaries of scale, scope, medium, venue, content, and dialogue. Her cross-discipline personal work engages symbols, identity, communication, and the unseen. In 2013 she founded A Simple Collective: an organization dedicated to fostering creative independence for professionals, and professional independence for creatives, and ASC Projects: an experimental project space in the Mission. In 2015, she helped establish a new arts complex, Pacific Felt Factory, and is currently the Program Director.

Deeply involved with several community-building, cultural, and arts marketing organizations, she spearheaded the creation and curation of Yerba Buena Night: the free outdoor arts festival in downtown San Francisco—now in its fifth year—and is on the Advisory Board for WEAD (Women’s Environmental Artist Directory) and Curatorial Committee for Root Division. She has curated exhibitions at the Thacher Gallery at USF, ASC Projects, SCOPE New York, the New Media Lounge at Yerba Buena Night, and Visual Aid Gallery. Her shows and words have been featured in The New Asterisk magazine, SFArts, Art Practical, San Francisco Chronicle, and KQED, among other publications. In the spring of 2015, she curated the critically and publicly acclaimed exhibition Hiraeth: the 3.9 collective searches for home, and in the fall is producing the RE[FRAME] Arts Industry Conference at the Museum of the African Diaspora and curating exhibitions at Pro Arts in Oakland and Root Division in San Francisco.
Jarrel Phillips, founder of AVE and Stories, is a San Francisco native, photojournalist, film documentarian, performing artist, capoeira practitioner, writer, curator, and teacher. He is a San Francisco State University graduate with a Bachelor of Arts in Child and Adolescent Development who uses art as an intersection for integrating life, learning, and experience. Phillips’ most notable works include:

- We Want the World to Know Who We Are, a short film documenting his work and travels to Zanzibar, Tanzania, where he organized workshops by masters of capoeira, acrobatics, and break dance for the Zanzibar Stone Town Capoeira Project.
- How We Play, a solo photography exhibition that explores the significance of play as a social-cultural phenomenon and how it takes shape in our daily lives. Phillips looks at the practice of circus arts, breakin’ (break dance) and Capoeira as examples.

Phillips teaches capoeira and creative movement throughout the San Francisco Bay Area starting with individuals as young as 18 months. He has been working with young people for over 14 years, since he was a 14-year-old himself. It’s allowed him to cultivate his own unique approach. His intention is to empower individuals by creating opportunities for them to understand their connection and significance to everything around them while cultivating a space where play, work, cultural exchange, and learning can come together.
William Rhodes began his creative journey at the Baltimore School for the Arts. He then earned a B.A. in Furniture Building and Design from the University of the Arts in Philadelphia and a M.F.A. from the University of Massachusetts at Dartmouth. He currently lives in San Francisco, California as a practicing artist.

Rhodes’ art has been strongly influenced by his travels, particularly to Africa, Asia, and Central and South America. Explorations into the contrast between these traditional cultures and our modern one have added depth to the narrative quality to his work. I explore themes of hidden knowledge, iconographic imagery and form, and variation in meaning depending on the cultural context.

He creates art for several reasons. He has had an innate passion for making art since he was a little boy. Thankfully, that same spirit and energy he enjoyed as a child has followed him into adulthood. He is most happy and centered and feels great purpose when he creates art. He believes we experience much fragmentation between our thoughts and emotions. Rhodes has found that sessions in his studio serve as a bridge between his conscious and unconscious mind. Making art allows him to communicate thoughts, ideas and feelings that are difficult to express.

Rhodes is a founder of the 3.9 Art Collective. He worked to create 3.9 because he felt passionate about the invisibility of the declining Black population in San Francisco. This collective has become a platform for Black artists who live in San Francisco to create work that expresses the day-to-day life experiences in this city.

He choose to live in San Francisco because he was able to develop an artist community in this city. Living here also reignited his passion for community service. In that vein, he has made an active choice to work in the Bayview-Hunter’s Point neighborhood as an art educator. He specifically works with children and the elderly of this neighborhood on community-based art projects with the goals of personal and community empowerment and pride.
RODNEY EWING

Rodney Ewing is an artist working out of San Francisco California. His drawings, installations, and mixed media works focus on his need to intersect body and place, memory and fact to re-examine human histories, cultural conditions, and events.

Nancy Cato’s images evoke the lyricism of music and movement, the many ways the lines in her work connect, direct, move us along unexpected paths, and all the while, allowing us to play and dance and feel deeply in the universe of images, characters, and themes she creates. Cato’s work is Loving. Painful. Playful, Conscious and Raw. Even as she allows us to experience her images, people and worldview, she is relentless in seeking truth; and at root is a fearlessness that hungers to know more than she’s been led to believe.

Cato was born and raised in New Haven, Connecticut, and deeply influenced by Black people and culture. In 2000, she started Cato Creations, an independent creative arts company focused on designing Black-themed t-shirts, greeting cards and logos for local businesses. Since 2011, Cato’s work has delved more deeply into social issues. ■
NINA
FABUNMI

Nina Fabunmi's interest in art began as a child, she developed her artistic skills just as she learnt how to read and write but realized it was a gift when she noticed that her peers could not draw like she could. At six, she would make small drawings and render them with colored pencils. Her late dad had a spot on the wall of his studio where he pinned up all her work. He was an architect and in her sheltered upbringing, his tools of creativity and his artistic influence surrounded her. As a teenager, art became her sanctuary, she wrote poetry, made drawings, paintings, collage, mosaic and fabric designs with tie-dye and batik.

Fabunmi received a Bachelor of Science Degree in Estate Management also called Real Estate. Her Department was in the Faculty of Environmental Design and Management that also housed the Fine Art department. This posed as a great advantage to her as she spent her free time in the Fine Art studios.

Her only work experience in Real Estate was six months of Industrial Training. She moved from industry to industry.

She never stopped drawing and painting. She later got introduced to a Gallery owner who purchased five of her watercolor paintings and was pleasantly surprised. In that same year, she made her first oil painting. She would paint and sell one-on-one to those who were privy to seeing her work as it was like a hobby. The Gallery owner introduced her to Art associations in Nigeria, which she eventually became a member of. Fabunmi slowly integrated herself into the Art world in Nigeria and had her first Art Exhibition in 2008. Since then she had been exhibiting and selling her works while running a regular 8-5 job.

In 2011, Fabunmi was commissioned supply art works to an establishment in Lagos Nigeria. This was the break she had been looking for and it paid her enough to pick up her dream of an MFA Fine Art painting at the Academy Of Art University.

Fabunmi is now has an MFA Painting from the Academy of Art University (AAU) in San Francisco. She graduated with a distinction and was highly recommended for a teaching position. She is currently a member of Faculty at the AAU, has won several art awards and has been published in renowned art magazines such as the American Art Collector, Southwest Art Magazine and Artist Portfolio Magazine. Her work has been shown in Africa, Europe and America. Fabunmi is versatile in portraiture, figures and landscapes and is especially known for her emotionally charged expressive technique, which she achieves with the use of a palette knife. Her work is shown at Studio Gallery in San Francisco, the Joyce Gordon Gallery in Oakland and Gallery Guichard in Chicago Illinois.
Sirron Norris, born in Cleveland, Ohio graduated from the Art Institute of Pittsburgh, he then settled down in San Francisco in 1997. Since then his career has spanned many different sectors of the art world. He has received the prestigious Artist in Residence from the Yerba Buena Center for the Arts and the De-young museum and also has shown in many quality galleries throughout San Francisco. Sirron has also made a name for himself in the areas of Public art. His most notable mural, “Victorion: El Defensor de la Mission” located in the historic “Balm Alley” has been featured in several magazines, books and advertisements. His largest and most complex is the Calumet Mural which is 600 sq feet and located in the Mission district among most of his three other public works.

Commercially, Sirron has had success in the areas of multimedia, advertising and entertainment. Sirron was the lead artist in the animated show “BOB’S BURGERS” where he created the backgrounds and character designs. Previous clients include: MTV, Comedy Central, Ricoh Theta, Mitsubishi, Bravo, Engadget, among others.
Artadia Awardee and Fleishhacker Foundation’s Eureka Fellow Ramekon O’Arwisters is a San Francisco-based, social-practice artist, originally from North Carolina. He creates collaborative, community-based art projects infused with folk-art traditions and techniques to foster and support a culture of community building, social interaction, and liberation. Ramekon’s Crochet Jams invite the public to participate in the traditional folk art of crocheting rag rugs. Ramekon is curator of fine-art photography at SFO Museum.
Originally Cape-Verdean American, Ako Jacinto lived the early part of his years on the east coast, attending Brown University for his undergraduate education and the University of Massachusetts Medical School for his Medical Doctorate. Throughout his younger days, he first began to experiment with art through creative collage making. After moving to San Francisco to complete his residency, Ako was influenced by the open and expressive culture of the city by the bay. Teaching himself to paint, he was intrigued by the story-telling quality of art and began to use his residency and daily encounters in the medical field to inspire his work. Ako really strives to see the connection between his emotional viewpoint and his art.

Art is more than a form of expression for Ako, however. In addition to painting, he has found passion in the healing sciences. He believes art is a form of healing, both for the doer and the viewer. This is the idea that binds his two passions. Being a self-taught abstract painter, he has studied contemporary artists and their color combinations and forms for inspiration. Primarily using acrylic paint and large canvases, Ako has been able to reflect his work as a physician into his art. His pieces are often about sickness, recovery, loss and triumph, fear and struggle and finally, acceptance and celebration.

His art has been displayed at St. Luke’s Hospital, San Francisco, CA, and he has donated several pieces to various charitable organizations centered on healthcare. His work has also been displayed in multiple exhibitions throughout the San Francisco Bay area.
“Painting allows me to exhale from all the stress and emotions of life.” —VJ

Virginia Jourdan enjoyed art even as child and continued pursuing her passion and developing her talents through college. Jourdan attended the University of Washington where she honed her skills in painting, then went on to the Academy of Art University in San Francisco where she received her B.F.A. in Illustration. She moved to New York and worked as a freelance Illustrator for various commercial jobs before returning to the Bay Area where she began focusing on fine art. This allowed her more creative freedom. Studying abroad, Jourdan attended painting workshops in Italy and China.

Jourdan’s artwork has been featured in exhibitions across the country, including several commissioned works. Granny, Who is God?, is the first children’s book she’s illustrated. She also does printmaking and sculpture.

Jourdan was born and raised in San Francisco, California. After moving to Seattle, Washington for college and then to New York City to experience the art scene, she eventually moved back home to be close to family and friends. She was also eager to connect with the art community in San Francisco. She heard about the 3.9 Art Collective. Today, she lives the experience 3.9 represents in terms of San Francisco’s gentrification.
Mark Harris is an artist, social activist and educator. He has been actively exhibiting his work for over fifteen years. A native of Durham, NC, Mark grew up in Atlanta, GA and has lived in Tampa, FL, and Santiago, Chile. He currently resides in San Francisco, CA. Harris has combined his passions for social justice, activism and art making to create a unique visual vocabulary that he uses to engage his audience on some of the most critical issues facing society today.

He is equally passionate about working with youth, and has taught in both public and private schools in San Francisco and the surrounding Bay Area. He has expanded his practice to include mentoring at-risk youth through art education programs.

Harris has exhibited at the USF Thacher Gallery in San Francisco; Rock, Paper, Scissors Collective, Oakland; 111 Minna Gallery, San Francisco; Linn Benton College, Albany, OR; Marin Museum of Contemporary Art, Novato; Triton Museum of Art, Santa Clara; and The Whitney Young Cultural Center, San Francisco; among others.

A self taught artist, Harris’ paintings are highly sought after and his patrons frequently commission him. His work is included in numerous collections both domestically and internationally from Chicago to London to South America.
“My approach to art involves the employment of emotionally inspired color and/or directional lines that fill the atmosphere of my two-dimensional works on paper. The elements of line and color as well as the images of the human figure are used to conduct a visual dialogue and conversation based on feelings that are not always readily expressed in words. In addition, the somewhat abstracted images of houses and dwellings that appear as subject matter in my work are meant to be metaphorical “safe” sites for the containment of unspoken, unnamed feelings that relate both to pleasure and fear as well as feelings that relate to comfort and vulnerability.” —MR

Michael Ross was born in Laurel, Mississippi. He earned a B.F.A. degree in painting at The University of Mississippi and an M.A. degree in drawing at Northern Illinois University. He has been an art instructor at Jones County Community College in Ellisville, Mississippi and at Northern Illinois University. He has lived and worked in San Francisco since 1988.

Michael’s work has been collected in the Bay Area and throughout the United States. He has participated in group exhibitions as well as solo exhibitions in the Bay Area and nationwide. He has also partnered with authors for the use of his work as illustrations and/or cover designs for published books and his work has been utilized in theatrical productions as projected set designs and he has created visual environments for live musical performances.
Ron Moultrie Saunders is a San Francisco-based photographic artist, landscape architect and teacher who lives in the Bayview neighborhood. He is originally from Jamaica, Queens, New York. He creates photograms: photographs that are made without the use of a camera. His work is in the San Francisco Arts Commission Civic Art Collection for works he completed for the San Francisco Library, Linda Brooks-Burton Bayview Branch, San Francisco General Hospital, Laguna Honda Hospital and, Public Utilities Commission New Headquarters in San Francisco. He was commissioned to create works for VM Ware, Inc. in Palo Alto, CA and Dallas, TX in 2013 and, for The San Francisco Travel Association (formerly SF Convention and Visitors Bureau) new offices. His art has been exhibited throughout the US including “The Secret Life of Plants”, solo shows (San Francisco International Airport and CordenPotts Gallery, San Francisco, CA), and group shows “Self:Scape” at Middlesex County College, New Jersey(2012), “Exposed: Today’s Photography/Yesterday’s Technology” (San Jose Institute of Contemporary Art 2010), “Measure of Time”(Oakland Museum of California at City Center). His work is published in several books including “Self Exposure: The Male Nude Self-Portrait” and “From Art to Landscape”. Currently he is an artist-in-residence at STAR (Shipyard Trust for the Arts) in the Hunter’s Point Shipyard. His work can be viewed at CordenPotts Gallery in San Francisco.
During a career devoted to the public’s engagement with history and American culture, AT Stephens has coordinated the interpretation of historic sites in Northern Virginia; held senior positions at African American-themed museums in Philadelphia and Baltimore; and directed planning for CAM, the Contemporary Art Museum Initiative with the City of Raleigh and NC State University. Stephens maintains a solo consultancy in “museum practices | public history | art and design” and currently holds the position of Executive Director of the Hayward Area Historical Society in Hayward, CA.

A frequent lecturer on subjects pertaining to museums, history and informal learning, he has conducted undergraduate seminars in museum theory and practice; taught in the College of Design as an assistant professor of Design Studies at NC State; served on the graduate faculty in Art Education at the Corcoran College of Art and Design in Washington, DC.

He has been a juror for artists selected for the Charlotte Area Transit System (NC), the School of Government, at the University of North Carolina at Chapel Hill, and Virginia Contemporary Art Center in Virginia Beach (VA); and a peer reviewer for grants in African American history and culture from the Institute for Museum and Library Services and National Endowment for the Humanities.

AT and his wife Joanne Hirsch, who like him is a museum educator, live in San Francisco’s Noe Valley. He joined the Collective in 2012.
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What should I know about the 3.9 Art Collective?

What is the 3.9 Art Collective?

The 3.9 Art Collective is an association of African American artists, curators, and art writers who live in San Francisco, and came together to draw attention to the city’s dwindling black population. The Collective bears witness to this phenomenon and seek to reverse it by drawing attention to the historical and ongoing presence of black artists in the city and creative expression in its black communities. Through multiple forms of presentation and outreach, we create and claim spaces to display our art work; nurture young artists and develop educational programs for students; and write about and curate exhibitions meant to generate productive, cross-cultural dialogues.

Formed just prior to the 2010 census, the Collective took its name from a report in The San Francisco Bay View, a weekly paper that predicted that the city’s black population would decrease dramatically—to 3.9 percent of the total population. While the number of black San Franciscans has not fallen to this level, there is a black migration out of San Francisco, driven by wave after wave of gentrification, stubborn social inequities, and the under resourcing of minority communities. The 3.9 Art Collective has adopted this statistic as an act of resistance and a commitment to the ideals and narratives of a diverse San Francisco.

Who can be a member of the Collective?

Membership is limited to those who live within the established city limits of San Francisco. The Collective consists of voting “associate members” and non-voting “affiliates” whose intentions, activities and alliances further the purposes of the organization. Members elect a Board of Directors who manage its operations and may recommend other categories of membership with benefits and privileges defined by a majority vote of the voting members.

How do I become a member?

Individuals may be nominated, sponsored or can self-identify for membership. Prospects are asked to submit a profile describing their interest and art process along with work or access to samples, images or portfolios. Throughout the year, members are encouraged to share and, whenever possible, exhibit with others in the Collective.

When does the Collective meet?

The Collective meets 6-12 times a year as needed to discuss new and current projects.

How much is membership?

Members are welcomed and fully invested in the Collective for one year. Membership renews annually. Membership is $50.00, payable by cash or check in no more than two installments. Individuals seeking a scholarship or reduced fee of membership must make such a request in writing to the Collective’s Board of Directors.

What is expected of me as a member?

Members must actively serve on at least one of the Collective’s committees or work groups during every year of membership, or volunteer in ways beneficial to the promotion, viability and long-term interests of the organization:

Governance Committee identifies and recruits prospective board members; recommends an annual slate of officers to the memberships; and oversees board development and training. The Governance Committee also amends the Bylaws of the Collective; forecasts an annual accounting of the Collective’s finances; and raises funds from dues, donations and fees for expenses and services provided by the Collective.

Program Committee plans, facilitates and assesses programs; and seeks funding for exhibits and related activities of the organization as whole, its individual members, emerging artists, students, multiple audiences and communities the Collective serves.
Resource Committee creates and facilitates platforms and opportunities that will enable the Collective to forge alliances among Black artists residing in San Francisco; expand the capabilities extended to its members and intended audiences; and network with like-minded individuals and organizations.

Technology and Communications Committee maintains the technology necessary for the timely and responsive communication among the Collective’s members and affiliates and develops platforms to effectively promote, distribute and preserve the subjects, artworks and narratives explored and documented by the exhibitions, critiques and programs sponsored by the Collective.

I WANT TO KNOW MORE.

Complete this form and mail it to:
3.9 Art Collective, AT Stephens, 748 Diamond St., San Francisco, CA 94114

About Me

Name ____________________________________________
Street address ____________________________________________
City/State/Zip ____________________________________________
Mobile/Cellphone ____________________________________________
Alternative phone number ____________________________________________
Email ____________________________________________

Online // Check and list others that apply: ☐ Website ☐ Facebook ☐ Flickr ☐ Twitter

How did you hear about the organization? // Check one: ☐ Member ☐ Website
☐ Discussion ☐ Exhibit ☐ News Article ☐ Advertisement ☐ Other, please describe

If member, who recommended you? ____________________________________________

My Art Process

Check and list others that apply:
☐ Painting ☐ Mixed Media ☐ Digital Media ☐ Illustration ☐ Muralist ☐ Photography
☐ Printmaking ☐ Design ☐ Theatre ☐ Dance ☐ Music ☐ Poetry/Creative Writing
☐ Fashion ☐ Criticism/Scholarship ☐ Teaching ☐ Other, please explain

My Interest in Joining 3.9

Check all that apply:
☐ Networking ☐ Meeting other artists ☐ Finding resources
☐ Getting feedback from colleagues ☐ Solo exhibition ☐ Exhibiting with others
☐ Sharing/Seeking studio space ☐ Being mentored ☐ Mentoring others
☐ Community outreach ☐ Teaching in the schools ☐ Other, please explain