

the check-in.

AUTUMN IN SPRING

In this issue, we talk with interdisciplinary artist
Autumn Knight (Theatre '98) about how
Houston's Third Ward has influenced her artistry
in this season of life.

inside.

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Photo courtesy of Autumn Knight.

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WRITE: Share your thoughts on this issue and anything else PVA-related at hspvablackalumninetwork@gmail.com

Dear Readers,

It is my pleasure to report that, through The Wiz Emerald City Experience (ECE) fundraising campaign, we were able to raise almost \$40,000 for Black HSPVA students! We sure have come a long way since our first fiscal year when we were only able to award \$600 in scholarships.

On behalf of BAN, thank you to Black Legacy in the Arts (a division of Kinder HSPVA PTO) for your vision, dedication, and support; thank you to our ECE donors and sponsors for your generosity; and congratulations to *The Wiz* cast and crew for producing a Tommy Tune Award-nominated show, with an astounding 26 nominations. Together, we made history!

In 2016, Autumn Knight (Theatre '98) made history, too, as the Studio Museum in Harlem's first Black female performance artist-in-residence.

It was such an honor and a pleasure to talk with Knight about her art and her journey thus far. More than any other alumni we've interviewed for this newsletter, her work offers something for everyone in our community regardless of creative discipline—a real 'Miss PVA' if I ever saw one.

As always, we look forward to hearing your feedback about this issue. Thank you for taking the time to check in with us.

WITH LOVE,

Gabby Byrd,
SECRETARY
HSPVA BLACK ALUMNI NETWORK



**a note
from the
editor.**

the commons.

What happened?



→ Emerald City Experience

In February, BAN hosted The Wiz Emerald City Experience (ECE) to raise scholarship funds for Kinder HSPVA's deserving Black students. At the green-tinted pre-show reception, guests were encouraged to "be seen green" while they enjoyed refreshments and live art museum performances by the students.

With the help of our community's generosity, we were able to raise about 75% of our \$50,000 goal! Stay tuned for more fundraising campaigns like ECE so we can reach (and surpass) our goal next year.

→ Cocktails & Connections



Thank you to those who weathered the storm and attended our Cocktails & Connections event! The happy hour at **Trez Bistro & Wine Bar** lasts all day on Thursdays so, if you live in the Houston area or plan to visit soon, make sure you support this Black-owned business that supports our network.

What's next?



→ 2023 BAN Scholarships

We are excited to announce that applications for these 2023 BAN Scholarships are now open:

For Current PVA Students

Underclassmen Scholarship
Outstanding Senior Award ***NEW***
Bryan-Michael Cox Legacy Award
Robert Hodge Legacy Award
DeAndrea Sadberry Legacy Award ***NEW***

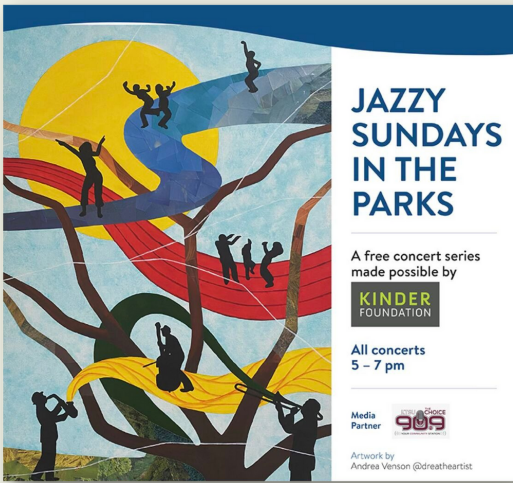
Requirements: Must be an African-American or Black student currently enrolled at Kinder HSPVA

For PVA Alumni

Woods Entertainment Award ***NEW***
Emerging Leader Award

Requirements: Must be an African-American or Black HSPVA alum currently enrolled in a college, university, or trade school

Apply by April 30, 2023 at
hspvablackalumni.com



In the last couple of months, alumni like Robert Glasper, Lenora, and Jason Moran have all performed at Jazzy Sundays in the Parks. There's still a chance to see more:

April 23rd: **Britney Bloom (Vocal '07)** and Strangers On Earth @ Discovery Green

May 14th: **James Francies (Jazz '13), Clifford Gordon (Jazz '09)** @ Water Works in Buffalo Bayou Park

Tay Powers (Instrumental '08) will be supporting AmapianoDMV & Afrotrak Present: Uncle Waffles at Warehouse Live in Houston on April 30th. Purchase tickets at afrotrak.com



Stephen Hudson (Vocal '03) is teaching \$10 group voice lessons at Life Studios in Houston every Tuesday. Life Studios is an incubator to create and grow artistry by providing excellent education and production to elevate your ideas and creativity. Learn more and register at lifestudios.org

Jesse McBride (Jazz '98) will be performing at WWOZ 90.7FM's Piano Night on May 1st at The House of Blues, New Orleans. Piano Night is the station's flagship fundraiser that has become a festival season tradition among New Orleans music lovers. Show starts at 6pm.

See the full lineup and purchase tickets at wwoz.org/pianonight



happenings.

happenings.



Autumn Knight (Theatre '98) will be presenting a three-part suite of performances entitled "NOTHING #122: a bar, a bed, a bluff" at Performance Space New York's Keith Haring Theatre on May 5-6, May 12-13, and May 19-20. The suite is a continuation of Knight's investigation into the Italian concept of "dolce far niente," the sweetness of nothingness.

More info at performancespacenewyork.org



Vocalist and flautist **Alexandria DeWalt (Instrumental '17)** will be performing in "How It Feels to be Free: Celebrating the Voices of Nina Simone and Abbey Lincoln" at Brown University (Providence, RI) on April 25th at 7pm. The performance will be followed by a 20-minute Q&A and short reading.



Drummer **Herman Matthews (Jazz '79)** has a full schedule this April, as he backs a variety of groups all across California. Check him out if you're on the West coast this month.

More info at hermanmatthews.com



Drummer **Chris Dave (Jazz '90)** will be performing alongside bassist Pino Palladino and guitarist Isaiah Sharkey at the Blue Note NYC April 18-23. Sets are at 8pm and 10:30pm.

Purchase tickets at bluenotejazz.com

Autumn in Spring

By Gabby Byrd

“All the world’s a stage,” the famous quote begins, “and all the men and women merely players.” This opening phrase from Shakespeare’s *As You Like It* can suggest the idea that aspects of performance and performativity are interwoven throughout our day-to-day lives, both public and private. At any given moment, we are all actors in perpetual performance, often juggling multiple roles at once. Someone who appears to comfortably read books alone at the bar. Someone who “doesn’t need a straw” for their beverage. By observing and becoming aware of the seemingly subtle things we do (or don’t do) and say (or don’t say), what can we learn about the selves we portray and how we relate to one another? How do the people and the institutions around us affect our storylines? Engaging with the work of **Autumn Knight (Theatre ‘98)** has inspired me to deeply consider these questions.

Knight is a New York-based interdisciplinary artist working with performance, installation, video, and text. Some of her recent achievements include appearing in the 2019 Whitney Biennial, being chosen as a 2022-2023 Guggenheim Fellow in Creative Arts, and being tapped for *Eldorado Ballroom*, a music and film series co-curated by Solange and the Saint Heron Collective to honor the historic Black music hall in Houston’s Third Ward. In anticipation of her 2016-17 residency at The Studio Museum in Harlem, she offered this statement about her practice that seems to still hold relevance today: “My process builds on assessing the texture of relationships and exploiting/exposing the dirty absurdities and inaccuracies that lie in those bonds. Basically, where’s the lie?”

In her recurring performances of *Sanity TV*, a fictional talk show that “promotes neither sanity or insanity,” she masterfully navigates the discomfort zones around the lie. Playing the role of host, Knight assesses the texture of each group through careful observation. For several minutes, the cameras follow her as she does a walkabout, locking eyes with guests and occasionally repositioning them into new seats about the room. Microphones are placed for crowd interaction and screens project the home viewers’ perspective. The show begins to take form once everyone is settled, but the form it takes is almost entirely up to the live “in-studio” audience, specifically, the people Knight chooses to interview in front of the group. Her line of questioning is often so ridiculous, it almost feels like a Rorschach inkblot test. “So, your momma was a cat. What was that like growing up with your momma as a cat?” Somewhere in the audience member’s reply lies the answer to more intimate questions she didn’t explicitly ask. Somewhere in the room, someone is distracted by thoughts of their own mother.



Video still from Knight’s “Western Front” (2021):
Camera Operation and Video Design by Ross Karre, Adele Fournet,
& Merve Kayan, Sound Performance by Levy Lorenzo, Animations
by Valerie Caesar.

conversation.

Autumn Joi Knight often jokes that her name is a conceptual art piece attributed to her mother (who was not a cat). Her mother—also a Third Ward native—actually worked in HISD’s transportation department. “She was a supervisor of the bus route so she knew, basically, all of these schools in HISD,” among them, Longfellow Elementary School. A friend of her grandmother’s was kind enough to take her to and from Longfellow every day. There, she played violin, participated in the after school dance program, and in the theater shows. Later, she recited Martin Luther King, Jr.’s “I Have a Dream” speech to earn admission into the theatre program at Johnston Middle School (now aptly named Meyerland Performing & Visual Arts Middle School) and chose visual art as her second concentration. “I was always a kid who made drawings,” she recalls. “That’s really my first kind of art. Visual art, contemporary art, drawing, painting... all that.” Though she had developed a small portfolio, she opted instead to audition for HSPVA’s Theatre Department at the suggestion of her drama teacher. After all, she was always the kind of kid who liked to talk to herself in different voices—sometimes even creating different characters with different names.

Knight says that although she grew up in a Black neighborhood with mostly Black friends, she knew excellence in Black art existed because she observed it in her Black peers at HSPVA.

“When I got to PVA, there were so many Black students and there were so many of them from Third Ward that it became this history of association.”

“Honestly, given the number of Black students in my class, it’s possible that there were some checks and balances put in place to ensure that Black students were better represented at HSPVA.” I later looked to Elaine Clifton Gore’s book, *Talent Knows No Color: The History of an Arts Magnet School*, to see if she addressed this phenomenon. When Principal Norma Lowder decided to retire in 1988, HISD charged her replacement, Principal Annette Watson, with increasing the school’s racial diversity—seemingly in response to the ever-looming pressure of federal district court orders. By the time Knight began her freshman year, the 70% white student population had fallen by 10% and the minority populations had trended upwards in proportion. This was due, in part, to Watson’s elimination of administrative interviews in the admissions process (Gore, 52-87).

It is unclear what effect, if any, Principal Watson’s reign had on racial diversity amongst faculty. However, it is clear—in talking with Autumn and with other 90s graduates—that the school’s Black educators (Ms. Smith-Williams, Ms. Pryce, Ms. Fiawoo, Mr. Boyce, Ms. Bonner, and Mr. Meloncon) knew how to bridge the gap and make their presence felt. “Even if you didn’t have them in a class, they very much all stood out in a very distinct [way].” “Ms. Bonner... she knew everybody. She knew every Black student,”



Photo courtesy of the artist.



At HSPVA graduation. Photo courtesy of the artist.



At Dillard University. Photo courtesy of the artist.



With Mekeva McNeil (Theatre '96). Photo courtesy of the artist.

"it was where all the Black students got to kind of come out of the silos of their art forms and do this extra thing."

I mentioned that for this year's Black History show, Kinder HSPVA presented their second production of *The Wiz*, a classic film Knight has—coincidentally—referenced multiple times throughout her work. It shows up most

prevalently in the last of three installments produced during her summer 2020 residency at The Kitchen in New York. Assuming the role of *The Wiz*'s receptionist, she invites the livestream audience to call in with any requests they would like her to relay to her boss. While discussing the residency with curator Lumi Tan, Knight talks about being inspired by themes in *The Wiz* and says it got her thinking about "how institutions are created by those who assume authority over an institution," in this case, The Kitchen.

At Dillard University, the HBCU Knight attended after high school, there was no question of who held the authority. "My professor there was like, 'we doin' Black plays by Black people with Black casts, directed by Black people, written by Black people.' It was very 'that's what we do in here. Period.'" Though she recalls that PVA "had some moments here and there," Knight explains that familiarity with contributions of Black art was something you simply had to seek out and learn for yourself. While discussing graduate school options with one of her professors at Dillard, Knight was encouraged to look into Performance Studies. This served as her introduction to performance art's way of overlapping different art forms, something Knight's background had certainly prepared her to take advantage of. "I felt like my mind just exploded," she says. Some time after earning her B.A. in Theatre Arts/Speech Communications from Dillard, Knight enrolled in New York University's graduate Drama Therapy program.

including Mekeva McNeil (Theatre '96), a very close friend of Knight's and a powerful force in Houston's theatre community. In June 2021, when McNeil transitioned into the next realm and her loved ones gathered to celebrate her life, Knight was surprised to be recognized by Ms. Bonner and warmly greeted by name. What a blessing it is to have elders in our community who consistently see and hold space for us.

Thomas Meloncon was another impactful Black art area teacher at PVA. He wrote many of the school's Black history plays, and Knight participated in almost all of them during her time there. "It was really important," she reflects,



With Lisa E. Harris (Vocal '98). Photo courtesy of the artist.



Photo courtesy of the artist.



Photos by Dorothee Brand/Belathee Photography © Akademie der Künste, Berlin

Knowledge of group psychology seems to have served her artistic purposes well. Viewers of her live performances will observe that, despite the inevitable attention-seeking efforts of certain audience members, Knight refuses to relinquish her authority as the group's trusted bs-diffuser. Given the implied emotional labor that exists in those situations, I was curious to learn about any pre-performance preparation that occurs. "I prepare through my training and through my observation," she says. "Before performances I really try to be alone by myself in the room to kind of really have a moment of quiet," continuing,

"I can take care of myself by knowing that I didn't let other people suffer from somebody wanting to kind of be disruptive."

I wondered if Knight felt that her identity as a Black woman, well-versed in the act of codeswitching, made relating to and interacting with audiences an easier task. "Yes and no," she begins. "I do think people respond a certain way to Black women or Black femmes doing a thing in public, so, to some degree, yes. In a very deep, social, psychological space, people are responding to the ways that Black women hold space and the way that they expect to interact with Black women, and there's a multitude of relationships there." She explains that those complex relationships are part of what make it "easier and more complicated at the same time."

In the spirit of Women's History Month, I asked Knight to shine a light on the Black femmes she admires. After listing several other artists and art-adjacents in her circle, I was somewhat surprised to hear who she named next: Whoopi Goldberg. "Obviously she's got all kinds of things going on now, but Whoopi Goldberg was very, very important to me growing up." She was drawn to the



actress's androgynous beauty, her command of herself, how she “held her own in all these different spaces,” and her humor which she describes as “very, very Black but also very personal, like ‘I am who I am.’” Considering that humor is heavily incorporated throughout Knight’s work, it was easy to make this connection. “Dynamic, EGOT, so dark skinned, playful, funny, can do all these different voices and characters, charismatic, smart... She was very important to me growing up.”

Knight also acknowledges the way growing up in Houston has informed her sense of identity and how she interacts with different groups of people. In addition to her round at Project Row Houses, various residencies in New York, and in other reputable art institutions this side of the pond, Knight has traveled internationally to take part in residencies in Panama, England, Japan, Jamaica, and Rome (as a recipient of the 2021-2022 Nancy B. Negley Rome Prize in Visual Arts). In thinking about her time at Project Row Houses and PVA, she notes,

“there's just so much collective community. I think, when I go out in the world, I'm always trying to recreate that feeling.”

Somewhat impulsively, I decided to take a trip to Houston in an effort to familiarize myself with Third Ward's dedication to community-building. In addition to spending time on Project Row and at Doshi House, I drove by what had named one of the “25 most dangerous intersections in America”: Sauer and McGowen Street. This was the place where Knight and Robert Pruitt’s experimental artist couple collective, MF Problem, held their public Sunday Social event in an effort to change the narrative from “most dangerous” to “nice place for a picnic.” My experience in these places did little to further my writing progress, but it did instigate various moments of introspection and allow me to better understand the connection between where we’re from and the selves we become as byproducts of our immediate surroundings.



Type of Guest” performance featuring Knight and an installation by Maren Hassinger for Solange & Saint Heron’s *Eldorado Ballroom* series. Photo by Rafael Rios.



Studio Museum performance of *WALL*. Photo by Paula Court.



Church of Nothing, Theatre of Nothing performance at the Palazzo Attempis in Rome. Photo by Davide Palmieri.



Flyer for MF Problem’s Sunday Social. Photo found on [Not That But This](#).

in.terlude

Unlike our other alumni-exclusive playlists, this one was curated as a reflection of the art Autumn Knight (Theatre '98) has been creating in the last decade or so.

Spring Fever Boogie (DJ set [via Mixcloud](#))

Mekeva McNeil

Emerald City Sequence

The Wiz 1978 Cast

Foldin Clothes

J. Cole

I Am In Love

Jennifer Lara

Beltway

Solange

When There Is No Sun

Sun Ra

Here and Now

Luther Vandross

Midnight Train to Georgia

Gladys Knight & The Pips

Datura Stramonium

MF DOOM

*****Flawless (feat. Chimamanda Ngozi Adichie)**

Beyonce

Celebrate Myself - Honeycomb Vocal Mix

Dawn Tallman, Josh Milan



scan playlist

Rehearsal view of *El Diablo y Cristo Negro*,
Krannert Art Museum, photo: Julia Nucci Kelley.

It takes a village! Our successful Homecoming celebration was made possible not just by our network and community but by our generous sponsors too. This month, we're proud to highlight Jason Moran and Syren Entertainment & Media Group.

sponsor highlights.



Syren Entertainment & Media Group was founded by **Ashley Tamar Davis (Vocal '98)** in 2010. Syren is an entertainment company that seeks to help advance independent artists & music. The group also has an education arm that includes a career summit for young artists and a summer camp for children and teens. Davis' work in TV music supervision through Syren has resulted in partnerships with HBO Max, Hulu, OWN, and Hallmark. Davis has always been excited about giving back and creating opportunities for young artists to be seen and heard – loudly. She played an integral role in BAN's Homecoming Celebration as planning committee co-chair and in bringing to life the "What I Wish I Knew (LIVE): Edutainment Series. She not only serves as a mentor for Jammcard and for BAN's 2022-23 Leadership Through Legacy Mentorship Program, but also as a member of BAN's Advisory Collective.

Syren Entertainment and Media Group, LLC., in partnership with Katy ISD and Syren Arts Academy, is hosting a STEAM Summer Camp focused on non-traditional careers in the Entertainment Business. Learn more at syrenemg.com/summercamps

Jason Moran (Jazz '93) is a graduate of HSPVA's Jazz program and New York's Manhattan School of Music. Since HSPVA, he has become one of the most prolific forces in American jazz. He has received several accolades and awards from publications and jazz associations including NPR Music, *The New York Times*, and the Jazz Journalists Association. In 2010, Moran was awarded the prestigious MacArthur Fellowship, an \$800,000 grant for creative pursuits. Since 2011, he has been the Artistic Director for Jazz at the Kennedy Center for the Arts in Washington, D.C., one of the largest jazz programs in the country. Throughout his career, he has scored ballets, short films, and plays including the 2018 adaptation of Ta-Nehisi Coates' *Between the World and Me*, which premiered at the Apollo Theater. His scoring work for the short film *The Death of Tom* is also featured at the MoMA in New York. He has also crossed over into visual arts and is currently sharing an exhibition with John Cage at the Hiram Butler Gallery in Houston.

Apart from his artistic achievements, Moran is passionate about the next generation of jazz musicians. Since 2001, he has helped scores of HSPVA students pursue their jazz ambitions through the Jason Moran Jazz Scholarship. Later this year, his seventeenth album as a band leader, *From the Dancehall to the Battlefield*, will be released. It pays tribute to Black jazz pioneer James Reese Europe, a frequent source of inspiration.



call board.

OPPORTUNITIES



Kinder High School for the
Performing and Visual Arts

Kinder HSPVA is Hiring for the following positions:

- Media Specialist (certification in Adobe suites/film/or the like)
- English IV Teacher (on-level and AP)
- Math Interventionist (strength in Algebra I & II)
- Choral Director
- Art Teacher specializing in sculpture

Apply via apply.houstonisd.org/careers or email Principal Priscilla Rivas at privas@houstonisd.org



Arts Administrators of Color is nonprofit organization seeking a seasoned Development Director with "a connection to the arts and a passion for building revenue streams for organizations supporting communities of the global majority." This is a fully remote, 3-year contract position with benefits. Target start date is mid/late May 2023 so apply now!

Learn more at aacnetwork.org/work-with-us



COMPOSERS: The Emory University Symphony Orchestra is excited to announce a commissioning opportunity for female BIPOC composers. The selected composer will receive \$3,500 to create a new work for symphony orchestra. **Deadline: May 16, 2023**

Learn more at emorysymphony.org/emory-university-commission-call/

RESOURCES

Don't forget to apply for BAN's Scholarships! Deadline: April 30, 2023

PHOTOGRAPHERS: Submit your work for a chance to win the Cortona On The Move Award (\$3,275 prize)! The open call is open-topic and welcomes projects, in development or unpublished.

Deadline: April 30, 2023

Learn more at cortonaonthemove.com/en/award/

WRITERS: The Poetry London Prize is a major, internationally renowned award for a single outstanding poem and submissions are now open! Top 3 prize winners will receive monetary rewards as well as publication in Poetry London. Entry fee is £10 (~\$12.50).

Deadline: June 30, 2023

Learn more at poetrylondon.co.uk/prize/

class notes.

straight A's



a.cknowledgements

Delius Doherty (Theatre '06)

Celebrated the premiere screening of *Not Looking*, a show he starred in, directed, executive produced, and co-wrote (*top*).

Robert Gibson (Vocal '07)

His arrangement of "We Shall Overcome" was performed by the Houston Chamber Choir at their concert celebrating Black composers. Both were mentioned in the *Houston Chronicle* (*middle*).

Kristopher Thompson-Bolden (Vocal '00)

Returns to Broadway as the Associate Company Manger for the musical entitled *Fat Ham* (*right*).

Hannah Jones (Vocal '18)

Participated in Shared Voices, a vocal arts program used to connect HBCU students with those at conservatories. The program was highlighted on *Good Morning America* (*left*).

Asa Davis (Instrumental '12)

Performed a Boiler Room DJ set with his DJ collective AUTOBAHN (*middle*).

Reshard Baham (Jazz '08)

Performed at Bun B's Southern Takeover Show at the Houston Rodeo (*right*).

Blair Ledet (Vocal '10)

Emceed an American Heart Association event in St. Louis (*bottom right*)

Kira Daniel (Dance '19)

Spoke at TCU's Celebration of Philanthropy (*far left*).



Zachary Hall (Vocal '18)

Competed in his first National Physique Committee's Men's Physique Competition and earned 1st place in the "True Novice" division and 2nd place in the "Novice" division (*left*).

Jaylon Black (Instrumental '16)

Performed at the iHeart Radio Music Awards in support of Muni Long and other artists (*right*).

Denise Ward (Vocal '12) & Kiara Wade (Vocal '13)

Performed at NYC's 54 Below for the series 'Make Them Hear You: An Ode to Black Musicals' and for a special tribute to the artists inspired by Tina Turner (*middle*).

Chadwick Peters (Dance '91)

Under his direction, the Meyerland PVA Dance Ensemble performed in the Youth Dance Concert at the Austin Dance Festival (*left*).

Mia Lorick (Dance '03)

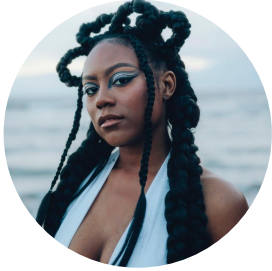
Honored with the 2023 Rising Star Award from the Association of Women Attorneys - Houston (*right*).

K. Todd Freeman (Theatre '83)

For his performance in *Downstate*, he was nominated for a 2023 Lucille Lortel Award in the "Outstanding Lead Performer in a Play" category (*bottom*).

a.lbums and other music

class notes.



Cabria Scott (Vocal '14)

Stream her latest single "Waves" now on all major platforms (left).

Kendrick Scott (Jazz '98)

Corridors, his third Blue Note album was released on March 3rd. It features his new trio including bassist Reuben Rogers and saxophonist Walter Smith III, a fellow PVA alum (right).

Jalen Baker (Jazz '13)

"Be Still," the title track of his upcoming album, was released on April 7th. Check out the full album when it drops on July 7th (right middle).

Walter Smith III (Jazz '98)

His latest album, *Return to Casual*, was released on April 7th (left middle).

Dominique Hammons (Instrumental '12)

His latest album, *The Sweet Escape*, will be released on April 28th. Join him for the release party at Saint James Live in Atlanta, GA on April 29th (bottom right).

Seth Parker Woods (Instrumental '03)

His latest album, *Difficult Grace*, was released by Cedille Records on April 14th (bottom left).



Chandra Henson-Whitaker (Theater '96) and Tanner Ellis (Theatre '14)

Catch both in the Ensemble Theatre production of *Brother Toad* running May 11-June 3 (left).

Devyn Tyler (Theater '09)

Catch her playing the role of Veronique again in this final season of FX's *Snowfall*. Wednesdays at 9pm CT (middle).

Katlynn Simone (Theater '14*)

Catch her playing the role of Teena in season 2 of *Blindspotting* on Starz. New episodes on Fridays (bottom).

a.ppearances

Gregory Michael Carter (Visual '98)

His piece, "Pure Facts and Empirical Data" is part of Project Row House's Round 55: *The Drive By II*. On view now until June 4th (right).

Robert Hodge (Visual '98)

His public work "EVERYONE LOVES THE SUNSHINE," commissioned by The Moody Center for the Arts, will be on view at the Rice University campus through the summer (top left).

Lovie Olivia (Visual '95)

Her solo exhibition entitled "Interiority Complex" is on view now at ART IS BOND. in Houston Tuesday-Sunday until May 20th (right).

Jason Moran (Jazz '93)

His group exhibition with John Cage entitled "Across Time" is on view at the Hiram Butler Gallery in Houston from now until May 27th.

WRITE TO US

We want to hear what you've been up to! Send us your stories and photos, and we'll share the highlights here.

Email us at hspvablackalumninetwork@gmail.com

who we are.

The purpose of the HSPVA Black Alumni Network is to connect Black alumni of The High School for Performing and Visual Arts, support alumni and current students' endeavors, and provide resources, scholarships, and networking opportunities to champion the next generation of HSPVA artists and professionals.

2022-23 creative team



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Vice-President
Theatre '11



GABBY BYRD
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JORDAN WOODS
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Dance '13



EDWARD BELL
Engagement Chair
Vocal '10



TAYLAR LEWIS
Scholarship Chair
Theatre '11



ALDARIAN MAYES
Jazz '10



TAWANA HUNTER
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Vocal '13



JUSTIN CUNNINGHAM
Instrumental '10



TERRANCE TURNER
Instrumental '10



JHACOLE DUNN
Vocal '94



STEPHEN HUDSON
Vocal '03



**CHANDRA HENSON
WHITAKER**
Theatre '96