

ROUND

60

Rooted in Perception

March 7–May 31, 2026



PROJECT
ROW
HOUSES

Round 60 is a group exhibition featuring seven artists living and working across the U.S. who work primarily with photography and videography. Each uses the photographic image as an instrument of interruption and interpretation, amplifying and altering the urban landscape. The Round is offered as a Participating Space in conjunction with the FotoFest 2026 Biennial – Global Visions, celebrating that world renowned festival’s 4th decade.

Danielle Burns Wilson, who guided artist selection for the Round, explains that “as an institution whose oeuvre is almost exclusively transitory when it isn’t architectural, Project Row Houses would be challenged to document and share all we have accomplished without the artistry of photographers. FotoFest has built a global arts community that continues to contribute to the evolution of the social sculpture at PRH. We appreciate the opportunity to be a host site and congratulate FotoFest for reaching this exciting milestone.”

Round 60’s featured artists Tokie Rome Taylor, Danielle Mason, Andre Ramos-Woodard, Shavon Aja Morris, Lola Flash, and Jay Clark, Stephen Clark and Earlie Hudnall Jr. were selected by Project Row Houses (PRH) Executive Director Danielle Burns Wilson and the The PRH Artist Council. The Council consists of artists who have worked closely with PRH, participating in past rounds and other programs. They are: Jamal Cyrus, Leslie Hewett, Ann Johnson, Cat Martinez, Marc Newsome, Robert Pruitt, and Mich Stevenson.



Round Programming

Throughout the duration of the Round, the artists will collaborate on community-inclusive programming that gives audiences the chance to learn about their practice and their installations. The PRH Community Gallery will feature an interactive installation, *Fill A Frame: Community Archive*, that invites people to loan photos and videos from their personal collections to fill empty frames in the gallery.

Photo Week at PRH will take place March 18 - 21, 2026, featuring photography workshops on techniques like cyanotypes and collage as well as photo walks of the Third Ward.

Christelyn Nash coordinates installation and programming for the round. She remarks: "Truth, identity, and collective freedom-dreaming serve as the ephemeral backdrops for Artist Round 60: *Rooted in Perception*. Bringing together a selection of artists who use image-making to reconstruct familiar times and explore foreign worlds, this round reminds us of our intrinsic ability to bear witness to change while actively participating in it."

Nash continues: "Much like the day our founders stumbled upon the dilapidated row houses and saw a blank canvas for creative opportunity, the artists featured in Round 60 are challenging the boundaries of what we perceive to be possible and embedding that perception into an ever-evolving visual history."





Danielle Mason

Danielle Mason is a Houston-based artist, educator, and writer whose interdisciplinary practice spans photography, mixed media collage, and fiber art. Working with personal, familial, and cultural archives, she reimagines inherited materials as sites of memory and transformation. Her work draws from Black expressive traditions, matrilineal wisdom, and the ritual aesthetics of the African diaspora, exploring how archives—both physical and embodied—preserve lineage, spirituality, and collective memory.

A dedicated teaching artist, Mason approaches education as a practice of liberation and intergenerational healing. She teaches Photography at Jack Yates High School and is the founder of *Ancient Mother's Wisdom Inc.*, a nonprofit offering rites of passage programming for Black girls through folk art, storytelling, and holistic education.

Mason's visual and written work appears in a range of exhibitions and publications, including the exhibition catalog *Of Salt and Spirit: Black American Quilters in the American South*, as well as the anthologies *What We Carry* and *When We Exhale*.

Through her art and pedagogy, Mason creates spaces where cultural memory, radical tenderness, and ancestral knowledge can be witnessed, honored, and carried forward. Raised in the Southern states of Tennessee and Texas, André Ramos-Woodard (he/ they) is a photo-based artist who uses their work to emphasize the experiences of marginalized communities while accenting the repercussions of contemporary and historical discrimination. His art conveys ideas of communal and personal identity, influenced by their direct experience with life as a queer African American. Focusing on Black liberation, queer justice, and the reality of mental health, he aspires for his art to help bring power to the people.



Andre Ramos-Woodard

Raised in the Southern states of Tennessee and Texas, André Ramos-Woodard (he/ they) is a photo-based artist who uses their work to emphasize the experiences of marginalized communities while accenting the repercussions of contemporary and historical discrimination. His art conveys ideas of communal and personal identity, influenced by their direct experience with life as a queer African American. Focusing on Black liberation, queer justice, and the reality of mental health, he aspires for his art to help bring power to the people.

Selected for Foam Museum's Foam

TALENT Award in 2024 and a two-time top-50 Finalist for Photolucida's Critical Mass (in 2020 and 2023), Ramos-Woodard has shown their work at various institutions across the United States and beyond, including the Foam Museum–The Netherlands, Amsterdam, the Museum of Fine Arts Houston–Houston, Texas, Leon Gallery–Denver, Colorado, and FILTER Photo–Chicago, Illinois. He received his BFA from Lamar University in Beaumont, Texas, and his MFA at The University of New Mexico in Albuquerque, New Mexico.



Lola Flash

Working at the forefront of genderqueer visual politics for more than four decades, photographer Lola Flash's work challenges stereotypes and gender, sexual, and racial preconceptions. An active member of ACT UP during the time of the AIDS epidemic in New York City, Flash was notably featured in the 1989 "Kissing Doesn't Kill" poster. Their art and activism are profoundly connected, fueling a life-long commitment to visibility and preserving the legacy of LGBTQIA+ and communities of color worldwide. Flash has work included in important collections such as the Victoria and Albert Museum in London, MoMA, the

Whitney, the Museum of the African American of History and Culture and the Brooklyn Museum. They are currently a proud member of the Kamoinge Collective, and the President of the Board of Queer Art.

Flash received their bachelor's degree from Maryland Institute and Masters' from London College of Printing, in the UK. Flash works primarily in portraiture, engaging those who are often deemed invisible. Flash's practice is firmly rooted in social justice advocacy around sexual, racial, and cultural difference.



Tokie Rome-Taylor

Atlanta native Tokie Rome-Taylor is an interdisciplinary artist and educator. Her practice investigates familial and cultural archives of African Americans in the south through what has been shared and passed down. She explores themes of memory, spirituality, visibility and identity. Through this work she is also excavating to reveal what has been forgotten. Questions that stem from ethnographic and historical research that probe material, spiritual, and familial cultural remnants of descents of southern African Americans are entry points for her to explore a cross pollination of concepts and materials. Children are central to

the works, acting as focal points to reconstructed missing narratives within history. Visual conversations around materiality, familial and cultural traditions are developed utilizing both digital and alternative processes of image making, textiles, embroidery, beading and assemblage. Rome-Taylor's ultimate goal is to bend the history of the now within that of the past while shifting the expected notions of interaction and purpose of the photograph.

Rome-Taylor's work has been exhibited nationally and internationally with an exhibition record that includes The Georgia Museum of Art, The New Gallery at Austin Peay University, Hammonds House Museum, The Atlanta Contemporary, the Fralin Museum, The Griffin Museum of Photography, and SP-Foto SP-Arte Fair in São Paulo, Brazil amongst others. Her work is held in multiple public and private collections including the Coca-Cola Corporation, Museum of Contemporary Art of Georgia, The Fralin Museum at University of Virginia, and the Southeastern Museum of Photography. She was selected a Critical Mass Top 50, awarded a Penland School of Craft Fellowship in 2023, and a Nexus Fund Grant recipient, via the Carnegie Mellon Foundation in 2024. She is a current member of the Atlanta Contemporary Studio Artist program.



Shavon Aja Morris

Shavon Aja Morris (b.1991) approaches photography through collage. She reuses found photographs as a means for rediscovering the essence of the Black American woman. Morris has exhibited at institutions such as the Houston Museum of African American Culture (2024), Contemporary Arts Museum Houston (2023), and the San Francisco Museum of Craft and Design (2021 Craft as a Tool for Activism). Her work has been added to prominent collections, such as the Guess & Lawson Collection. She has participated in the San Francisco Museum of African Diaspora (2024 Benefit

Auction) and was recently recognized as one of the 25 finalists for the global 2024 Aperture Portfolio Prize (Longlist), underscoring her emergence as a significant contributor to the field of contemporary photography.



Jay Clark

Jay Clark is a Houston-based cinematographer and filmmaker whose work is grounded in a deep commitment to visual storytelling. He brings this passion to life daily through Slate50, the production company he co-founded with creative partner Frank Xavier. Jay has led production on numerous film projects, including the award-winning *And We Rest on Giants* in collaboration with The T.R.U.T.H Project. His portfolio also includes commissioned films for major cultural institutions such as The Museum of Fine Arts, Houston, The Menil Collection, Moody Center for the Arts at Rice University, and Art League Houston. Through

these collaborations, he has created work featuring internationally renowned artists including Kehinde Wiley, Tacita Dean, and others.

Driven by purpose and community, Jay strives to create work that reaches beyond himself. These films invite reflection, celebrate art and culture, and inspire the next generation of filmmakers to pursue their own creative paths.



Stephen Clark

Born in Houston, Stephen L. Carter picked up a Brownie camera at the age of 5. More than a photographer, Steve describes himself as a historian. He uses photography to map the contours of culture and place. His first experience as a gallerist was showing art in the windows of a clothing store in Houston, something he picked up on a buying trip to New York. In 1993, the same year Project Row Houses was established, he opened a gallery in Austin that drew on his decades of collecting experiences, people, books, and stories.

Photojournalism was his first love. At the behest of Betty Pecore, he brought his eye and camera to help document the early days of Project Row Houses. Stephen reminisced, "In a steamy Houston Summer watching the dedication of those building PRH I sensed its lasting value."



ABOUT ARTIST ROUNDS AND THE COMMUNITY GALLERY

Artist Rounds, PRH's longest-running program, open twice a year, in March and October, with each one running approximately four months. During the round, seven row houses are open to visiting artists to display works that address a topic, question, or challenge facing the community.

The Community Gallery hosts installations throughout the year, largely but not exclusively with emerging artists who are involved with PRH programs like Creative Careers, a 6-month business-of-art mentorship program for new artists, or those who take part in activities at the S.T.A.R. Studio, an open studio which offers both workshops and open house hours and is focused on creativity as a healing modality.

Round 60: Rooted in Perception is supported in part by grants from the Texas Commission on the Arts and the City of Houston through the Houston Arts Alliance, as well as with grants from the Elizabeth Firestone Graham Foundation, The Susan Vaughan Foundation, and The Andy Warhol Foundation for the Visual Arts.

Artist Rounds at Project Row Houses are graciously supported by Elizabeth Firestone Graham Foundation, The Susan Vaughan Foundation, The Andy Warhol Foundation for the Visual Arts, The City of Houston through Houston Arts Alliance and Texas Commission on the Arts.



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ABOUT PROJECT ROW HOUSES (PRH)

Project Row Houses (PRH) is a nonprofit organization dedicated to empowering people and enriching communities through engagement, art and direct action. PRH was founded in 1993 to be a catalyst for transforming community through the celebration of art and African-American history and culture. Inspired by the work of German avant-garde artist Joseph Beuys and American artist and founder of the Texas Southern University Department of Art Dr. John Biggers, the seven founders – James Bettison, Bert Long, Jr., Jesse Lott, Rick Lowe, Floyd Newsum, Bert Samples, and George Smith – purchased 22 historic shotgun-style row houses on two blocks in a disinvested neighborhood in Houston’s Historic Third Ward and began using the houses as spaces for thematic art interventions. The site, which now features 39 structures over five city blocks, serves as home to numerous community initiatives, art programs, and neighborhood development activities. Since its inception, PRH has demonstrated that collective community artmaking is a sustainable vehicle for community transformation. Today, PRH serves as a model for socially-engaged art in Houston and throughout the world.



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2521 Holman Street, Houston