

Pedagogy Study Hall

October 9-November 22, 2025
Center for Art, Design, and Visual
Culture at UMBC (CADVC)



THE CITIZENS OF
BALTIMORE COUNTY



On Pedagogy

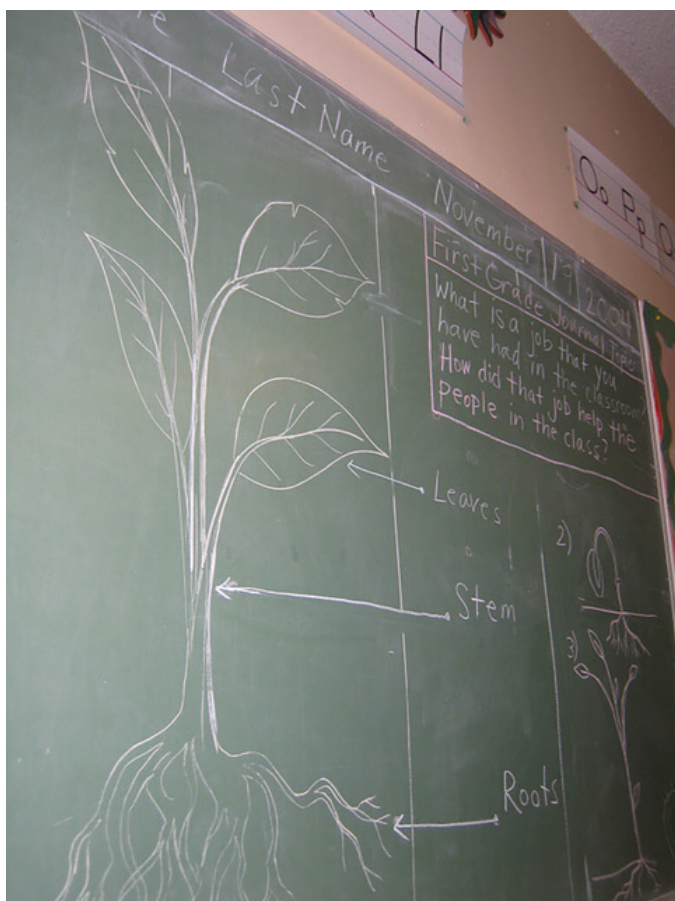
Pedagogy Study Hall is not a static exhibition but a process—an accumulative space where teaching, learning, and collective study unfold in real time. Artist **Tomashi Jackson** and policy analyst **Nia K. Evans** define pedagogy not only as the practice of teaching, but also as the systems and environments that make learning possible. For them, pedagogy is a civic activity: a way to question how knowledge is built, who has access to it, and how cultural infrastructure sustains—or erodes—democratic life.

Their shared history as educators grounds this vision. Between 2003 and 2005, Jackson and Evans worked together at the independent K. Anthony School in Inglewood, California, transforming under-resourced classrooms into spaces of curiosity and empowerment. Evans emphasized facilitation over instruction, treating children as full people whose worldviews were already in formation. She later earned a master's degree in education leadership at Columbia University



Gabrielle, a first-grade student in Tomashi Jackson's class, K. Anthony School, Inglewood, California, November 2004

Gabrielle examines a plant as part of the lesson recorded on the classroom chalkboard.
Courtesy of Tomashi Jackson



Documentation from Tomashi Jackson's first-grade classroom, K. Anthony School, Inglewood, California, November 19, 2004

On the chalkboard, Jackson has drawn a plant, connected to the students' observational drawings of plants as part of the curriculum.

Courtesy of Tomashi Jackson

Teacher's College, focusing on leadership, policy, and politics. In her first-grade classroom, Jackson created a "word wall" drawn from students' own discoveries, encouraging collaborative learning rooted in observation and respect.

These early practices modeled pedagogy as both systemic awareness and joyful resistance. They continue to shape the duo's collective study at the Center for Art, Design, and Visual Culture at UMBC (CADVC) today, where **Pedagogy Study Hall** recasts the gallery as a classroom with pin-up spaces, chalkboards, and shared reading materials. As part of this residency, Jackson and Evans have pursued an ongoing series of research interviews with artists, educators, curators, historians, and Baltimore-area cultural leaders. These conversations carry forward the commitments they developed as teachers two decades ago: that learning is often underfunded, sustained through resource sharing, and made possible



Students in Tomashi Jackson's class at K. Anthony School, Inglewood, California, 2004
 Students collaborate using the classroom "word wall," sharing words, definitions, and spelling as a collective learning practice.
 Courtesy of Tomashi Jackson

through collective participation. Just as their classrooms emphasized resource sharing and co-learning, the exhibition looks to the visual arts and humanities in the same way—as fields historically endangered by cycles of neglect and divestment, yet kept alive through practice, memory, and community stewardship.

In 1976, the Congressional Black Caucus—including leadership from Shirley Chisholm—formed a committee that pressed the NEA on equity, calling for increased funding for Black institutions and organizations and for greater representation across its panels and programs. **Pedagogy Study Hall** takes up this contested legacy. Through this multi-year residency with CADVC, Jackson and Evans use interviews and archival study to examine how arts and humanities pedagogy reflects the unfinished promises of Great Society legislation of the 1960s—including the founding of the National Endowments for the Arts and Humanities—and civil-rights era commitments to parallel investments in civic equality: voting rights, education, health care, and cultural life.

Pedagogy Study Hall carries this unfinished project into the present. Jackson and Evans's interviews continue throughout the exhibition, informing programs that unfold in real time in the gallery. These conversations, and the collective study they generate, will culminate in a forthcoming book that extends the research beyond the gallery.

Why Baltimore?

Baltimore offers a critical forum for this research: a city with a deep archive of cultural work across schools, museums, community centers, and activist groups. This project weaves local stories into a broader national context, showing how investment and divestment in the arts and humanities have shaped lived experience at every scale—from federal policy to community culture.

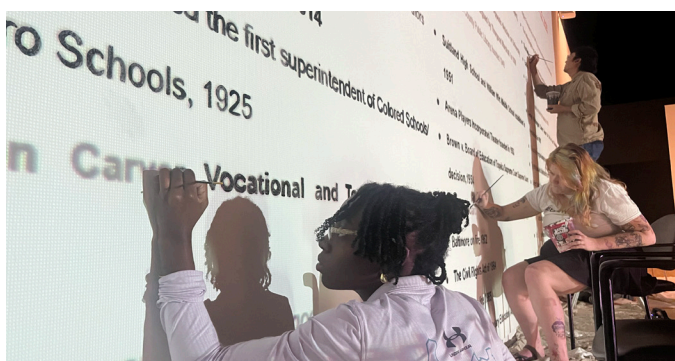
How the Exhibition Works

The gallery is designed as a working study hall rather than a finished showcase:

- **The Timeline mural** traces arts and humanities legislation and local histories, updated throughout the exhibition with new research contributions.
- **Video installations** present interviews and performances that examine cultural investment and divestment.
- **Studio facilities and gathering spaces** host public programs.
- **A reading room** offers books, artist notebooks, and newspaper inserts that invite collective study.

A Living Exhibition

Throughout its run, **Pedagogy Study Hall** unfolds through public programs—reading groups, drawing sessions, workshops, and roundtables with artists, historians, educators, and civil rights advocates. The events contribute recordings, drawings, and research that accumulate within the exhibition. These materials will ultimately be published in a book, anticipated in 2027. By entering this space, you join the process of study in motion. **Welcome.**



Jaslyn Tabourne, Elle Jones, and Andrew Liang paint the “Pedagogy Study Hall” timeline, August 2025
Courtesy of Tomashi Jackson

The city of Baltimore has a rich, archived, and living history to be explored to help us understand a rubric for identifying the outcomes for funding public visual arts and humanities efforts. Art history is a social history, and we want to see what it looks like from the establishment of the National Endowments for the Arts and Humanities – federal level funding – to the state level, city level, and then what that means among community-based organizations.

We'd like to record these stories, and facilitate private and public discussions with Baltimorians – both transplants and multi-generational – where they can share their reflections on what the public arts and humanities have meant in public space to them as participants in schools for the arts and programs that may no longer exist. It is important to document these histories so that we can turn that lens, this logic, this structure, onto other cities and communities. Because across the country, this experience of rapid divestment is having real impacts on educational and human outcomes for everyone.

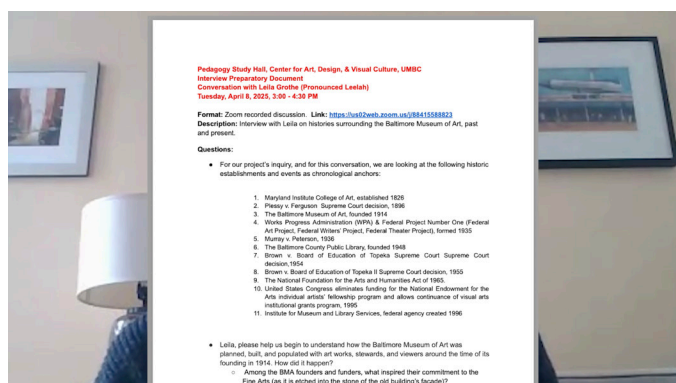
— Tomashi Jackson



Tomashi Jackson and Tommy Tonight, “On My Own (Devotions in the BMA & at Lisa’s House in Roxbury),” 2023

Single-channel video with sound, produced during Jackson’s CADVC residency.

Courtesy of Tomashi Jackson and Tilton Gallery



Tomashi Jackson with Nia K. Evans, “Let’s See: Conversations about Histories 2 (Matt Cregor & Deyane Moses),” 2025

Jackson references anchor events in her growing historical timeline at the start of the interview process.

Courtesy of Tomashi Jackson and Tilton Gallery



Tomashi Jackson, “Evolution of a Community,” 2004

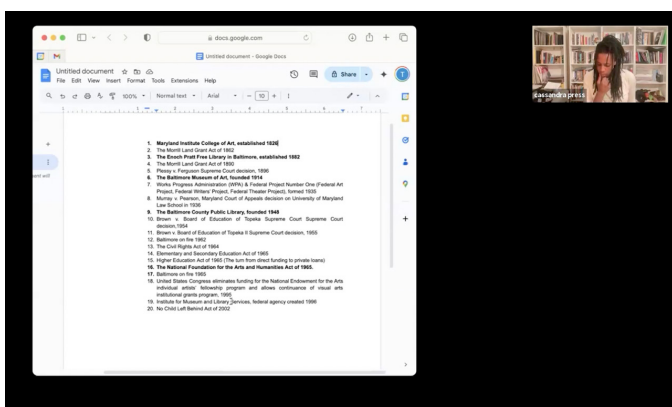
Detail of a mural for a West Adams neighborhood bakery in Los Angeles, depicting neighborhood girls holding fictional editions of the LA West Adams Times and La Opinión. Students contributed reflections on care and community, with newspapers illustrating issues of labor, educational access, and the proclamation “Knowledge is Power! / ¡La Sabiduría es Poder!”

Courtesy of the artist

**Pedagogy Study Hall
wagers that art, history,
and the humanities matter
not because they decorate
public life, but because
they interrogate it.
It insists that the fight for
cultural access belongs
alongside the fight for
voting rights, education,
and social justice.**



In-studio portrait of Nia K. Evans by Tomashi Jackson. Evans is wrapped in a knitted “color study” work and seated before Jackson’s painting “The Morehouse Creed,” part of “The Great Society” series exhibited at Tilton Gallery, New York, in 2022.
Courtesy of Tomashi Jackson



Tomashi Jackson with Nia K. Evans, “Let’s See: Conversations about Histories 1 (Davarian Baldwin, Matt Cregor, Kandis Williams & Leila Grothe),” 2025 A timeline of historical data points expands through interviews with participants such as Kandis Williams—artist, writer, editor, and publisher—speaking on Zoom about histories of cultural production, investment, and divestment in her hometown of Baltimore. Courtesy of Tomashi Jackson and Tilton Gallery



Sarah Robbins reading while modeling in Tomashi Jackson’s “Studio Foundation for Drawing” class, MassArt, 2016 This first-semester studio invited students and guests to model, read, and draw from life, building on Jackson’s “Talk/Draw” model for collective learning. Courtesy of the artist



D’Talentz, “End of the Road,” 2019 Tomashi Jackson with Aryel René Jackson, Nikita Gale, and Ashley Teamer in the Skowhegan library. Courtesy of Tomashi Jackson

Fall 2025 Pedagogy Study Hall Public Programs at CADVC

October 9 (5:30–7:30 pm)

Opening Reception Conversation

Featuring Tomashi Jackson and Nia K. Evans,
moderated by Teri Henderson of
the Baltimore Beat.

October 10 (10:00–11:30 am)

“Visionaries and Outcasts” reading

With Annie Storr and Tomashi Jackson (live)
and Michael Brenson (on Zoom).

October 11 (1:00–4:00 pm)

Talk/Draw

Nia K. Evans, Michael Hunt, Tomashi Jackson,
and Cristina Duncan Evans, Baltimore Teacher’s
Union. DJ: M’Balou Camara.

October 15 (12:00–1:30 pm)

Storytelling in Time and Place:

An Interactive Workshop

Presented by UMBC’s Public Stories Lab
Registration required.

October 16 (6:00–8:00 pm)

Panel on Public Arts and Humanities

Convened by Christopher Brooks, featuring
Carla Du Pree, Navasha Daya, Nether, and
Tomashi Jackson.

October 23 (2:00–4:00 pm)

Language as Personal and Communal

Expression: Zine Workshop

Sponsored by UMBC Global Asias, featuring
Shengxiao “Sole” Yu and Joyhanna Jung Yoo.

October 24 (2:00–4:00 pm)

Public Drawing Session

Led by artist Alx Velozo.

October 29 (12:00–1:30 pm)

Dresher x CADVC Forum:

Arts & Humanities Funding Cuts in Baltimore
With Lindsey Baker, of Maryland Humanities,
and Marc Ruppel, moderated by Amy Froide.

October 30 (5:30–7:30 pm)

The Spellcaster’s Manual: Poetry Workshop

With Ainsley Burrows and Laurielle Noel
Registration required.

October 31 (11:00 am–12:00 pm)

Dresher x CADVC Forum: Baltimore's Chicory, the War on Poverty, and the Work of a Poem
Featuring Keegan C. Finberg, with Tomashi Jackson on Zoom.

November 12 (3:00–5:00 pm)

Public Drawing Session
Led by Alx Velozo.

November 15 (2:00 pm)

Story Circles
With Denise Griffin Johnson.

November 19 (12:00–1:30 pm)

Roundtable on Education History & Policy, Part II
With Tomashi Jackson and Nia K. Evans (live)
& Davarian Baldwin and Matt Cregor (on Zoom).

November 20 (6:00–8:00 pm)

With Us For Us in Conversation
Dr. Meleny Thomas, South Baltimore Community Land Trust, and Lawrence Grandpre, Leaders of a Beautiful Struggle, in conversation with Nia K. Evans, Boston Ujima Project.

November 22 (1:00–4:00 pm)

Closing Day Talk/Draw
With Nia K. Evans, Tomashi Jackson, and Eric N. Mack. DJ: M'Balou Camara.

More programs to be announced.

Learn more at cadvc.umbc.edu

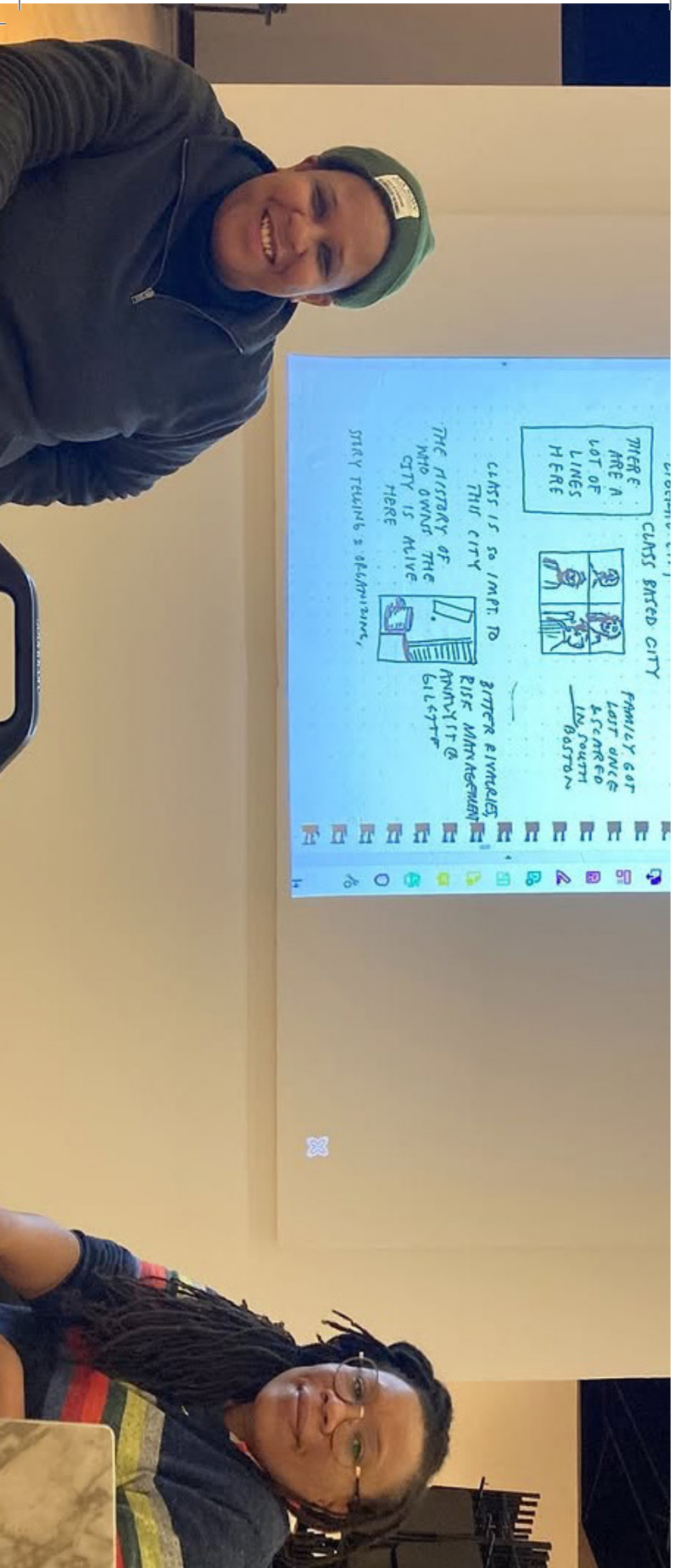
Front cover: Tomashi Jackson with Nia K. Evans, "Let's See: Conversations about Histories 2 (Matt Cregor & Deyane Moses)," 2025

Moses, founder of The Maryland Institute Black Archive (MIBA), participates in an interview with Jackson and Evans. The image, archived by Jackson as "MICA Burning in Great Fire," is sourced from the Maryland Historical Society.

Courtesy of Tomashi Jackson and Tilton Gallery

Back cover: Tomashi Jackson and Nia K. Evans during the "Pedagogy Study Hall" residency at the Center for Art, Design, and Visual Culture at UMBC. The artists lead workshops and meet with community stakeholders.

Brochure design by Cierra Peters



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