

# Inside E. Brady Robinson's New Photography Exhibition At Georgetown

E. Brady Robinson's exhibit at Georgetown University showcases the wild and wonderful side of Baltimore.

By [Michael McCarthy](#) | October 8, 2026



E. Brady Robinson's showcases Baltimore's club culture.

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I was in Baltimore's Fells Point on a recent Saturday morning, taking in the eclectic vibe of its farmers' market. Well, farmer's market is a misnomer: Fells Point and the market contain multitudes.

As I watched an R&B singer entertain the morning crowd, E. Brady Robinson ([@ebradyrobinson](#)), walked up to me to say hello. Although we're connected on social media and I'd been a fan

of her work for a while, we'd never met. We chatted for a few minutes, and she was off—she lives in the neighborhood. Well, of course she does, I thought. Robinson, who teaches photography at Georgetown, is one of those people who embodies and captures the spirit of Charm City. Her new exhibit, *Studio Hours/After Hours*, runs through Dec. 6 at Georgetown's Spagnuolo South Gallery ([quartgalleries.org](http://quartgalleries.org)).

Here, I chat with Robinson about everything from the city's club culture to working with students.

**You've spent the past decade photographing Baltimore's creative community. What have you come to understand about the city through your camera?** It has revealed a city defined by resilience, originality and independence. It's a city not without challenges, but there is a grit and determination here that continually comes through in the work being made. Baltimore has its own style and creative language. There's an authenticity here that I don't think can be manufactured.

Through documenting the city's creative culture, I've had the opportunity to bear witness to an extraordinary range of original art, music and performance, while building an extensive archive of the people and spaces that make that culture possible. Organizations and platforms such as BmoreArt, Maryland Art Place, Creative Alliance, Metro Baltimore, Love Groove Festival and Current Space provide vital opportunities for artists to create, perform, exhibit, and connect with audiences.

What I've come to appreciate most is how deeply Baltimore shows up for its artists. There's a real sense of community here.



The photographer is particularly adept at revealing details of every tableau.

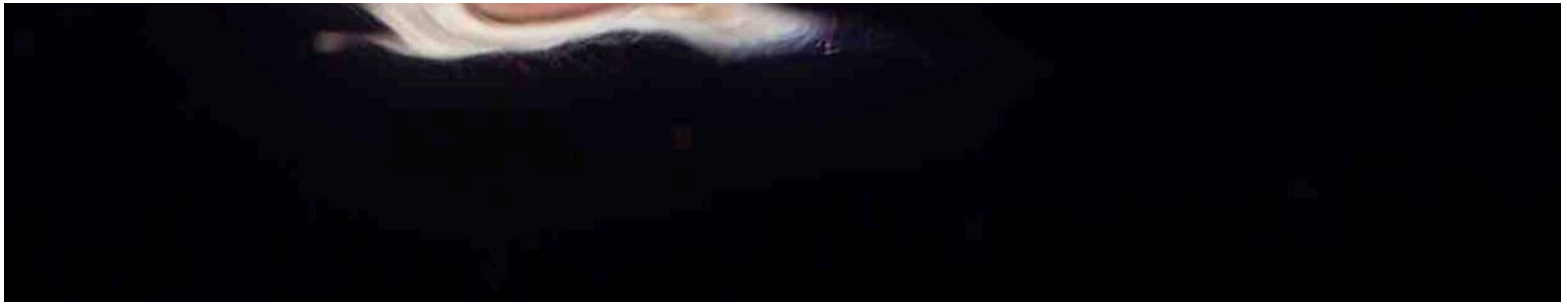
The exhibition moves between the studio and clubs. How does your approach change when you move from making a portrait to documenting a moment unfolding in front of you? Portraits made in the studio are a collaborative effort between me and the subject, often

a musician, artist or actor. A great deal of time goes into preparing for those shoots through creative meetings, art direction, mood boards, lighting design and developing the overall concept.

Documenting a performance or event is almost the opposite experience. It's immersive and unpredictable, and I'm responding to what is unfolding in front of me. I have to work instinctively and react quickly to movement, light, and the energy of the space. When shooting on location, I try to get as close to the action as possible so the viewer feels as though they are there, experiencing the moment with me.

In either environment, photography is like a dance. You have to find a rhythm and get into a flow state, whether you're directing someone in the studio or moving through a crowd documenting what's happening around you. Ultimately, for me, photography is a form of connection. It's about connecting with the person in front of my camera, with the energy of a moment and eventually with the viewer.





Kotic Couture

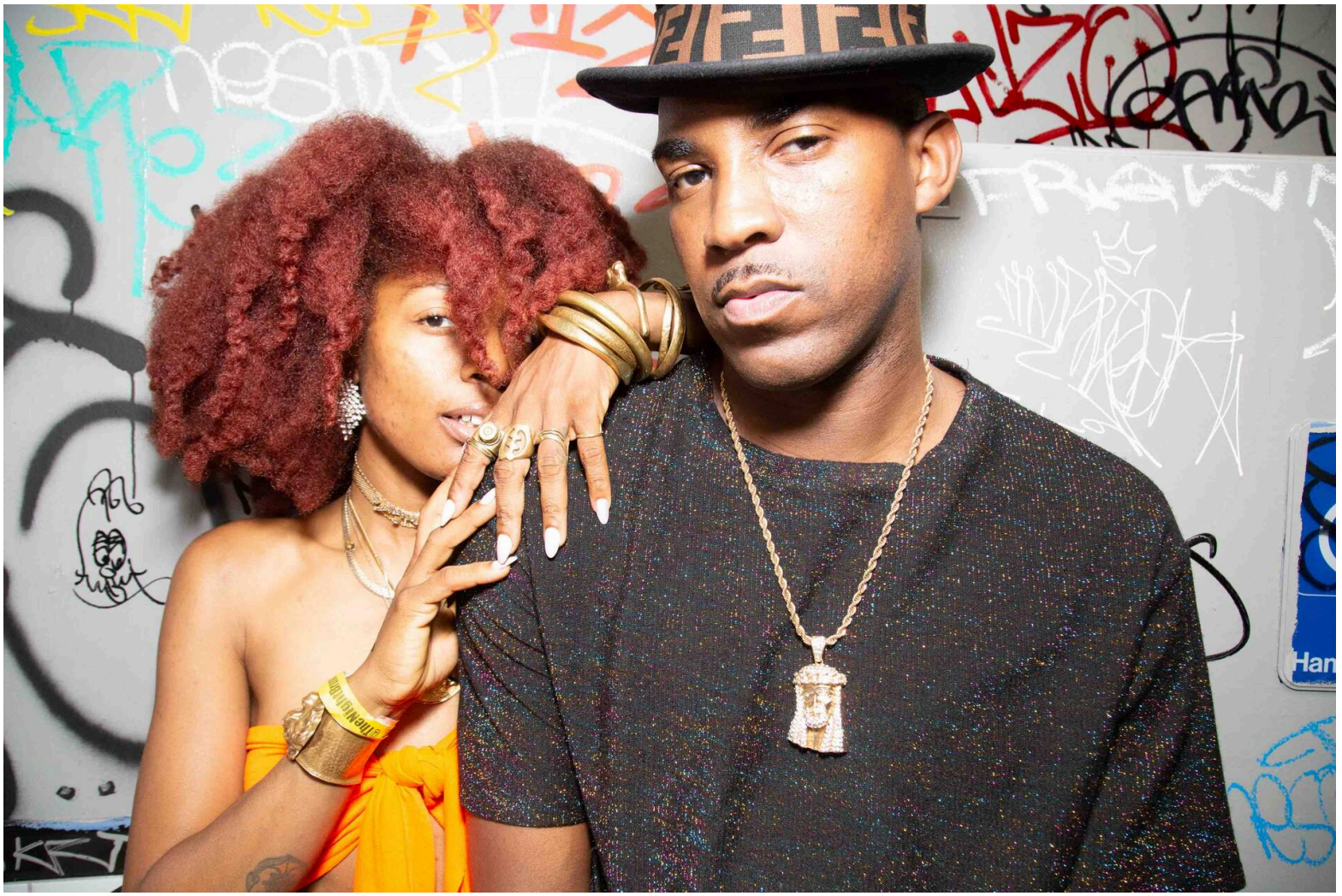
**Agency and individuality are described as central ideas in the exhibition. What does it mean to you?** Everyone deserves to be seen and represented in the best manner possible. For me, agency comes from giving people the space to show up authentically and as themselves, rather than imposing an idea of who they should be.

In the studio, I intentionally keep the environment minimal. I use a simple backdrop, I don't use props, and I eliminate unnecessary distractions. That creates space for the subject to activate the frame. I can provide direction, lighting and the structure of the photograph, but ultimately, I want the person in front of my camera to bring their own individuality and presence to the image.

**What have you learned by photographing club culture, and what do you hope viewers outside Baltimore take away from these images?**

Baltimore Club culture is incredibly original and deeply rooted in the city's identity. Through photographing the artists, DJs, performers and spaces that sustain it, I've come to understand how much of the culture is built around community, self-expression, inclusivity and diversity. It creates a safe space for people to come together, express themselves freely, and feel a sense of belonging.

I hope the photographs convey the energy and originality of Baltimore club culture, as well as its broader cultural significance. I want people to see the creativity coming out of this city and recognize Baltimore as a place that has created its own sound, style and cultural language.

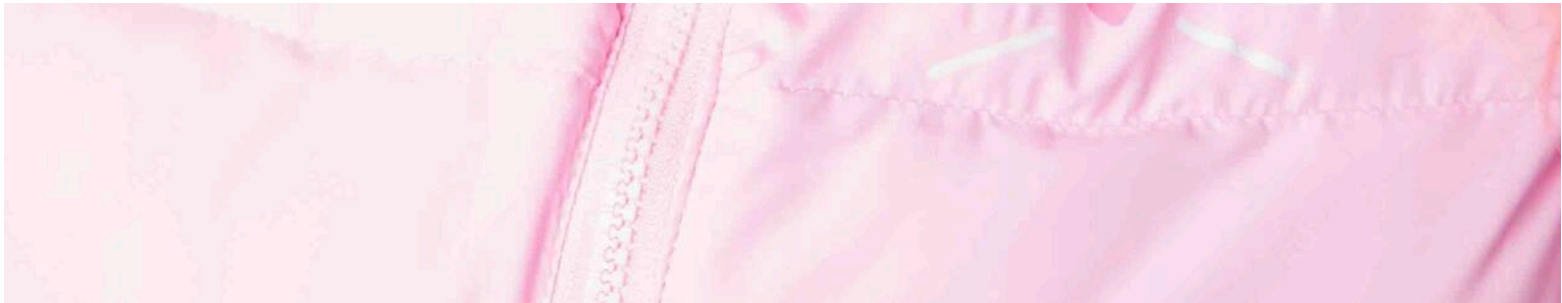


Marquis Clanton and Danyell "Danny" Williams at the Dark City After-Party, Baltimore.

Some of the people featured, including Kotic Couture, TT The Artist and Marquis Clanton, are deeply embedded in Baltimore's creative communities. What draws you to certain subjects? A lot of my studio portraits grow organically out of my documentary work. I meet artists while photographing backstage, shooting on location, or working on an assignment for BmoreArt, which has been a collaborative partner for more than a decade. Those encounters often lead to an interest in continuing the conversation in the studio.

I have a deep respect for artists who are committed to their craft, speaking their truth and sharing their work with the world. Good energy photographs well.





Baltimore's TT The Artist

You're also a professor at Georgetown, where you teach senior art students. Has teaching changed the way you think about your own photography? Teaching has made me more conscious of my own process because it requires me to articulate ideas and instincts that have become intuitive after years of making photographs. When I ask students to think about intention, point of view or why they are making a particular image, I'm continually asking myself those same questions about my own work.

My approach to teaching photography is very hands-on. I believe the most effective way to learn photography is through experience, so from the beginning, my students shoot in manual mode, learn to control light and become comfortable making decisions behind the camera. Even on the first day of class, we're out on the streets of Georgetown making portraits and documenting the social landscape.

I also take advantage of Georgetown and the surrounding community as an extension of the classroom. We go on photo walks throughout the neighborhood, exploring different environments and ways of seeing. Last week, for example, we took a nature walk through Dumbarton Oaks and Montrose Park. I want students to understand that photographs can be made anywhere and that learning to really observe their surroundings is fundamental to becoming a photographer.

I get to see students become more observant, find their voice, express themselves and discover how they want to document the world around them. Watching their styles emerge is one of the most rewarding parts of teaching.

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