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Collection of Marc Selwyn
Courtesy the artist and Susanne Vielmetter Los Angeles Projects
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Page 2:
Charles Gaines
Numbers and Trees V. Landscape #5, 1989
Collection of Beth Rudin DeWoody
Courtesy the artist and Susanne Vielmetter Los Angeles Projects
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Letter from the Director

One of the great joys of creating Studio magazine is the opportunity to showcase amazing artists of African descent. Each issue is filled with remarkable achievements of a diverse range of creators, writers and thinkers from around the world. Sometimes, however, our celebrations take the bittersweet form of memorials, and as we were preparing this issue we found ourselves penning more tributes than usual. In the following pages you’ll find homages to visionaries who represent the incredible range of cultural production by and about people of color around the world. We at the Studio Museum are honored and proud to have known them.

Then, when the texts were finished, the images captioned and the files turned over to the graphic designers, I heard the news: Maya Angelou had passed away. My dear friend Elizabeth Alexander paid tribute to Angelou in The New York Times much more eloquently than I ever could. She wrote, “with words, she rendered not only her own life visible but also nothing short of a history of black social movements in the second half of the 20th century and the participation of a woman, and women, who helped make it happen, against a million odds.”

Alexander wrote that Angelou’s first memoir, I Know Why the Caged Bird Sings (1969), found a readership of millions and helped clear a path for a boom in black women’s writing. But it did even more than that. Angelou’s insistent embrace of the specificity and universality of black women’s experiences shaped the attitudes and values of generations of Americans, myself included.

Just last year, contemplating the progress and trajectory of my life, I was drawn back to Angelou’s writing about hers. I found a copy of the Modern Library’s wonderful volume The Collected Autobiographies of Maya Angelou (2004), and took them in all at once. I was reminded of how profoundly, deeply and powerfully she lived her life. As an author, poet, actress, professor, dancer, singer, activist and more, she encountered, and touched, a profound number of people.

In this spirit, I hope the Studio Museum’s exhibitions and programs continue to remind visitors from all over the world of the incredible power of art and artists. This summer we are pleased to present the landmark exhibition Charles Gaines: Gridwork 1974–1989, featuring important and illuminating early work by the pioneering conceptualist, along with Material Histories: Artists in Residence 2013–14, debuting brand-new work made right here at the Museum by Kevin Beasley, Bethany Collins and Abigail DeVille; Under Another Name, highlighting the Museum’s permanent collection; and Vantage Point: Expanding the Walls 2014, featuring the photographs of our teenage artists in residence. This fall, we’ll explore the legacy of two profoundly powerful African-American publications with Speaking of People: Ebony, Jet and Contemporary Art.

This slate of exhibitions resonates particularly strongly with the Studio Museum’s goal to celebrate artistic icons while nurturing the next generation of creative visionaries.

Thank you for joining us in this exciting endeavor. I look forward to seeing you around and, most definitely, uptown.

Thelma Golden
Director and Chief Curator

What's Up: Exhibition Schedule
Summer/Fall 2014
Harlem Postcards: Spring 2014
Fall 2014: Speaking of People: Ebony, Jet and Contemporary Art
Catching Up with the Artists in Residence
Draped Down: Dressed in the Vernacular
Spring 2014: Glenn Kaino: 19.83
Ralph Lemon: Drawings

In Memoriam: Stuart Hall, José Esteban Muñoz, J.D. ‘Okhai Ojeikere
Elsewhere
Finding Harlem
Prospect.3 Preview: Interview with Franklin Sirmans
Return of the Native
Simone Leigh: Gone South

The Passion of St. Charles
Studio Visit: Ayanah Moore
Artist × Artist: Remembering Terry Adkins
Performing Prison: The Art of Incarceration
Not When You Want, but Always on Time: In Conversation with Otabenga Jones & Associates
Studio Museum Interns: Where Are They Now?

Art Work, Two Ways: Marie "Big Mama" Roseman
The Past. The Present. The Future.: Expanding the Walls 2014
DIY: Unconventional Puzzle Art
Coloring Page
10 Years of Collaboration: Children's Art Hour at Harlem Hospital Center

Spring Luncheon 2014
Member Spotlight: Lara Land
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What’s Up

Exhibition Schedule Summer/Fall 2014

Check studiomuseum.org for the latest on our exhibitions and programs.

July 17–October 29, 2014
Material Histories: Artists in Residence 2013–14:
Kevin Beasley, Bethany Collins, Abigail DeVille
Vantage Point: Expanding the Walls 2014

July 17, 2014–March 8, 2015
Under Another Name

November 13, 2014–March 8, 2015
Speaking of People: Ebony, Jet and Contemporary Art

Always on View
Harlem Postcards
Glenn Ligon: Give Us a Poem
Adam Pendleton: Collected (Flamingo George)
Ivan Forde  
Born 1990, Georgetown, Guyana  
Lives and works in Harlem, NY  

From/To:, 2011  
Tropical birds, cared for by an older Dominican gentleman, are brought out onto St. Nicholas Boulevard just off 145th Street in the summer months. They calmly perch on this ledge and down on the sidewalk as passersby look and interact with them, while their caretaker answers questions from the curious. The act of display summons interaction between cultures and histories within the diaspora. Resembling a flag, this image represents arrival and departure, characteristic of all nationalities represented in our community. The origin of this bird’s species—its family, in other words—did not begin in Harlem. Yet it exists, thrives and brings vitality here with its lush coat.

Laura Linda Miller  
Born 1986, Pittsburgh, PA  
Lives and works in Harlem, NY  

Kitten Change, 2014  
This is made in Microsoft PowerPoint—my main art medium. It is a blend of circumstances from my home in East Harlem. Meat tent to the left. Dark summer bag worms in back. Flowered grass as front base. Saving change, pointedly. Witnessed by innocent kitten.

Paul Mpagi Sepuya  
Born 1982, San Bernardino, CA  
Lives and works in Brooklyn, NY  

February 16, reflected sunlight from A.C. Powell Jr. Building, 2014  
February 2014: I’m looking through photographs I made during the winter of 2011 on the third floor studio of 144 West 125th Street. It was about this time of year—January, February—in the reflected sunset light cast by the Adam Clayton Powell Jr. building across the street. During my time there I kept thinking about the complicated point where black and gay history meet in Harlem, and the shadows cast by the generations of leaders in one struggle that often existed in opposition to the other. The social and political stances of the Powells, both Senior and Junior, against the visibility and participation of gay and lesbian people in the struggle for racial equality were indicative of their times. I often thought I wanted to stage a photograph of a big queer gathering in that winter light, but I never got around to it at the time. In a way, my project from the Studio Museum Artist-in-Residence program ended up being just that—over the extended time frame of the residency itself.


Cauleen Smith  
Born 1967, Riverside, CA  
Lives and works in Chicago, IL  

Did I Say You Could Take My Picture?, 2014  
Most of the images that I use in my films emerge from a desire to see something that does not exist. The genre of street photography as practiced by venerables such as Helen Levitt and Roy DeCarava has always been a source of nourishment, but I’m too slow! I see something and just stand there slack-jawed, amazed and grateful. Then it’s over. Maybe I look around for someone else who saw it too. Since my camera never left my pocket, a shared grin, wink or sigh is my only verification that there was a moment, and that we saw it. But here I am wandering the streets of Harlem, looking for the ghost of Henry Dumas while dodging the hungry lenses of tourists who enjoy indiscriminately taking pictures of people as if we are moving targets. I found myself unable to point my camera at anyone who did not willingly meet my gaze. And so this little pooch and I found each other. She shivered in the groomer’s window, presumably waiting for her human companion to collect her. I shivered on the sidewalk, presumably waiting for a good photograph to appear in my viewfinder. We looked at each other for quite some time before I raised my camera and took her picture. The moment the shutter dilated, I regretted it.
Visit studiomuseum.org to send any postcard to a friend!
Speaking of People: Ebony, Jet and Contemporary Art explores contemporary artists’ relationships to Ebony and Jet magazines. It examines the ways in which artists use archives and found images in their practices through an in-depth look at source material. Though there is no universal black experience and definitely no universal American experience, there are certain cultural signifiers that are familiar to wide cross sections of African Americans. Ebony and Jet are two examples. Both magazines, published by the Johnson Publishing Company for more than sixty years, are cultural touchstones for African Americans. The magazines often represent a commonality for African Americans from diverse and varied backgrounds. This exhibition will look at how artists have used Ebony and Jet as material and inspiration in their practices; it will bring together works that pay homage to and examine the various aspects of the publications. Speaking of People will feature a multigenerational group of artists working in a range of media, including photography, painting, sculpture and sound. While the majority of the artists in the exhibition are American, the exhibition will include work by several international artists, as well as American artists currently living abroad, allowing for an exploration of the global reach of the magazines.

Here is a preview of the exhibition, with images and thoughts from a few of the artists themselves.

Jeremy Okai Davis
(b. 1979, Charlotte, NC; lives and works in Portland, OR)
Makes the Man, 2011
Courtesy the artist

Makes the Man is a reflection on the black man/woman as we relate to our hair and how society views it. There is a desire to curate our appearances to fit into different social structures and that interests me.
Martine Syms  
(b. 1988, Los Angeles, CA; lives and works in Los Angeles, CA)  
Courtesy the artist

Johnson Publishing Company Building, 1971 is a poster inspired by the American Library Association’s READ campaign. The image is an altered archival photograph of the Johnson Publishing Company headquarters, the first black-owned building on Michigan Avenue in Chicago. The Johnson Publishing Company created a cosmology of blackness. Their various media properties were an account of the black universe and its laws. The building is a physical realization of literacy.

Ellen Gallagher  
(b. 1965, Providence, RI; lives and works in New York, NY, and Rotterdam, The Netherlands)  
*Hare*, 2013  
Courtesy the artist and Hauser & Wirth, New York

Purvis Young  
(1943–2010; lived and worked in Miami, FL)  
*Horses on Ebony*, 1994  
Courtesy the Estate of Purvis Young

Fall 2014 Speaking of People
Catching Up with the Artists in Residence

Organized by Kimberly Drew, Communications Assistant

The Studio Museum’s 2013-14 artists in residence, Kevin Beasley, Bethany Collins and Abigail DeVille, took a moment to discuss their residencies and their relationships to Harlem with Communications Assistant Kimberly Drew. We’re looking forward to seeing their work come to fruition in their summer 2014 exhibition Material Histories.

Kimberly Drew: So, what are you reading?

Bethany Collins: Zadie Smith and Chimamanda Ngozi Adichie recently had a talk at the Schomburg Center, which was sold out, but I watched it online and later read Adichie’s book Americanah. It was amazing and I was sad when it was over.

Kevin Beasley: I have been reading John Cage’s Silence for a while. I read essays or parts and then come back. I have also been reading some of Hans-Ulrich Obrist’s Interviews. From time to time I read a paragraph, a question and an answer and then I leave it.

Abigail DeVille: I have a pile of things that I look through and look at. I rarely read things from cover to cover. I’m reading a Harlem history book by Jonathan Gill.

KB: Can I be exempt from the question? [Laughter]

KD: How has the location of the Museum or being a part of the 125th Street landscape affected your practice or your residency?

BC: New York is busy. It’s busy as hell. And that took some getting used to. There’s a lot of people. And that is stressful for me at most times. So all of New York is that way. Harlem does seem a little bit different in that there’s these constant conversations happening around the city, but it’s like here there’s something very familiar. Maybe it’s just from being here every day that this kind of conversation feels more familiar. Or—I don’t know how to say it—but it’s like this space reminds me of . . . this feels more like home in a way.

AD: Because Harlem’s got that Southern hospitality.

BC: Maybe.

AD: That’s what it is, because no other neighborhood feels this way to me. I was teaching on 134th Street at an elementary school when Michael Jackson died. My boss was hollering out, “Oh, Michael!” This was the best place to be when Michael passed. It was three in the afternoon, and I was wandering outside and strangers walked up to me, like, “You heard about Michael?” Everybody had their radios and were outside in the street and pumping Michael Jackson in a matter of like fifteen seconds. All of a sudden there was nothing but
Michael Jackson everywhere you went. People were really upset.

**KB:** Really sad.

**AD:** Really sad in that moment, like the whole community was grieving over the loss of this person you know. But it just feels, I don’t know, like a real small town, a real community. I’ve been bumping into teachers I taught with six years ago casually, and I say, “Hi, how’re you doing?” You keep it moving.

**KB:** You think about these familiar faces, Harlem is really the only place in the city that I feel like I could revisit time and time again and see all these familiar faces. And that’s it really—that’s actually not that common. Even in my own neighborhood in Queens, I’m constantly seeing people that I have never seen before, every day, all the time. Harlem is the people: They’re here and they’re here to stay and it’s their neighborhood. And you become familiar with them. So people aren’t really hiding much. Everything’s out in the open.

**AD:** I love it.

**KB:** I love it, too.

**AD:** I’m going to be sad when this is over. I love the noise in the street and having the windows open. I love people following you when you’re trying to go in the Museum. [Laughter] I was on 124th Street last week making some rubbings. I made some really bad rubbings, right? Like really bad. Anyway, there’s so much history everywhere, on every single corner, every single crack, there is history somewhere. I’m still trying to contend with and riff off of the fact that every single inch is teeming with so much energy and history. I’m trying to figure out how to filter that into something meaningful.

**KD:** Can you give us a brief overview of your practice and describe where you are at this stage of your residency?

**BC:** I think the day-to-day of my practice is what has shifted dramatically, rather than the themes that recur throughout my work. My work is still about race and identity and language—hopefully in a kind of a broader context. But day to day, before the residency I was teaching full time, six art appreciation courses each semester, and it was just a lot of talking, and then trying to fit my practice in those rare moments when I’m driving or when the students are not asking me questions.
Catching Up with the Artists in Residence

Or in the evening. It was a lot of fitting it in and learning to be flexible, and I became very adept at that. But in the residency, I have had to restructure how I think about my studio and my practice and being here. It has been all of my time, all of it is my time, which has been a shift. I feel like it shouldn’t have been so difficult, but it was a restructuring how I think about coming to work and making work. Now I’m in it and it feels real good. Halfway through it feels very comfortable. I can sense that my work is also shifting . . . still race and identity and language, but more expansive and more simultaneous.

**KB:** It’s funny now, thinking about what I was doing before the residency. I was also working and I think being here in the residency has allowed me to have that time and space to think about what’s necessary and what’s needed and what’s at stake and what’s really urgent in my practice. It could be, I don’t know, putting materials together, just sticking them together or collecting sounds and where they’re coming from. Thinking about place and my relationship to them and then how they are experienced through other people. There’s an urgency that I found more recently in my practice and not just in the studio—also in deadlines and sharing work with other people. When you answer requests and you think about those opportunities there’s an accountability. That’s another thing that’s kind of ramped up as of late.

**AD:** I think it’s been mostly me thinking about the compression of time, or the way that it functions in different layers, and the way our bodies function in different spaces. And trying to get things done, as Kevin mentioned. In my mind there are things that I know that need to happen right now. In this space, in Harlem, in this context, on this street, in this studio: performance, installation and actual objects created from the material of Harlem life in 2014. For me, it’s about to get crazy in here. There’s a whirlwind of things that need to happen right now or I’m gonna bug out. So that’s pretty much what’s going on. The hardest thing is energy—the prep time is over and now let’s get it done.

**KD:** How much did you guys know about Harlem’s history before you started? Was it a point of interest or something that comes from being in this space?

**KB:** Beyond what I heard about in grade school, I didn’t know.
There’s the history, but Harlem is always so present. It’s like when that “Harlem Shake” song came out, right? I loved how people in Harlem were really like . . .

**AD:** That’s not it.

**KD:** That’s not it.

**AD:** And, yeah, like twelve years late.

**KB:** Yeah. [Laughter]

**AD:** That was, like, early 2000. Are you serious? What time is it?

**KD:** I think there’s an interesting conversation around what Harlem is. There’s a tension between what Harlem is now and what Harlem was. So I wondered if you have something to add to that.

**AD:** I geeked out pretty hard on Harlem Renaissance in about 2007–08. My dad was born in Harlem Hospital in 1953, and his birth certificate says he’s “colored,” which I think is funny. My grandmother and great grandmother came here from Richmond in 1943. I have a picture of them on Easter Sunday in front of the YMCA on 135th Street. My family on my mom’s side came from the Dominican Republic to Harlem. My family is straight-up from Harlem. My grandfather has this book that I looked at in the Schomburg on microfilm, and there’s some Spanish. I’m wondering, what am I going to do with this? I have physical ties, but I don’t know, it’s like having a physical response to an actual space in your gut, feeling like you have a stake in a place. Maybe because this place was created by migratory people. When you have no place to call home, and there’s maybe an eighty-year residue in one location,
Catching Up with the Artists in Residence

you can feel pretty good about that space. So I’m just like, yeah, this is my home.

KD: What was your relationship to the Museum prior to beginning the residency?

KB: I didn’t really have a relationship to the Museum before. I think my relationship was initially through Fore. Prior to that, there wasn’t much. I didn’t live in New York. I didn’t go to the Studio Museum. When I would come up here with family, it was chilling at someone’s house. I wouldn’t see anything really. A lot has happened in such a short period of time, it’s a very dense past. I would say the relationship for me has started in the last four or five years.

BC: I think the first time I heard about the Museum I was an undergrad at the University of Alabama. It was around the time of Freestyle or Frequency, I think. Nobody in my program was talking about it. I kind of picked it up somewhere. I don’t even remember, because I know there was no connection to the Studio Museum at the University of Alabama. It became this “epitome” kind of place. But I had not actually visited until the residency.

AD: Well, being from here, you don’t do 95 percent of the things that are actually here. I’ve never been to the Statue of Liberty. I had no relationship to the Museum. The first time I heard about the Museum was when I was at the Fashion Institute and someone gave me an Artist-in-Residence booklet when William Cordova was in the program. I thought, “Oh, this is nice.”

KD: Do you now feel a sense of ownership?

BC: Ownership over this? No. I feel affected by this space. I feel like I’m in conversation with this space in a way.

KB: I’ve gotten pretty comfortable in this space, but it’s still temporary, you know? I feel like when there’s a definite end to it, and there’s only so much I can stake out. I think that’s sort of the point. That’s what I like, at least for this moment, having a transitory experience—entering into something and coming out of it. Especially in this place, where I’ve had some type of connection, but didn’t really understand.

AD: I definitely feel at home. I feel the most comfortable in this studio space since graduate school. I feel like maybe it’s the traffic in the streets, the noise that comes up, the smells in the air. It’s like, “What is that?” Sometimes it’s good and sometimes it’s really not. That makes me really feel comfortable. It feels good. It feels too good in here, actually.
The fellowship at the Studio Museum provides an aspiring curator with professional experience for a calendar year. From the beginning, I was immersed in the day-to-day activities of the Museum’s Curatorial Department. I have become familiar with common practices that helped me mount my own exhibition with art from the permanent collection.

The first half of the program was marked with a series of discoveries: the challenges and rewards of collaborating with artists on new work; working with other curators, departments and institutions; and the process and logistics of bringing an idea to bear in the form of an exhibition in the galleries.

One of the most important things that I discovered was that curators never stop learning what is new with art and artists. The most successful curatorial projects are those that address a problem or propose a question that has not yet been fully explored, and make new connections across media—regardless of whether the practice is based in contemporary art. Ultimately I decided to pursue my personal interest in fashion history using the same paradigm, and to develop a framework with which to talk black fashion.

The challenge I faced in developing my exhibition, Draped Down, was how to talk about fashion and still honor the art I selected without simply using it to support my argument: What makes black fashion black?

From the time I learned about the Harlem Renaissance, New York and particularly Harlem became a point of departure for my research. In the introduction for Draped Down, I write that the origin of black style is the New Negro and black dress is distinguished by its connection with every related cultural or political movement thereafter (the civil rights movement, black nationalism, hip-
Draped Down:
Dressed in the Vernacular

hop, etc.). The New Negro was first defined in the eponymous anthology first published in 1925. Alain Locke, in his manifesto, also titled “The New Negro,” states that Harlem is the birthplace to a kind of black “Zionism,” or the ethos of a new identity of American blacks. Further, Zora Neale Hurston became a muse, so to speak, of the exhibition. Her cohort, which she deemed the Niggeratti, were the glamorous bohemian cousins of the New Negro. Artists and writers were the creative force behind the movement. In fact, I chose the title of the exhibition from a slang term of the era that Hurston listed in a glossary she compiled for her anthropological research: “draped down: to be dressed in the height of Harlem fashion. also: togged down.” Coincidentally, Hurston’s contribution to The New Negro anthology, “Characteristics of Negro Expression,” is also an analysis of black slang of the period.

As I selected work from the permanent collection related to the theme of Draped Down, I became aware that the connective tissue of the show is the artists’ relationship to Harlem. Some were contemporaries of the New Negro, such as James VanDerZee and Ellis Wilson. There were interesting sartorial connections as well. Wilson’s first artistic efforts, for example, were daily pictorials he painted for the local boutique in his native Kentucky neighborhood as a young artist in the early twentieth century. Also, there are Andy Warhol’s Polaroids, a recent gift to the Museum from the Warhol Foundation. The photographs also happen to be Monique. Warhol, who often used fame as a theme in his work, once said that drag queens are a living archive of feminine Hollywood glamour. I chose the Polaroids because, although Monique is only wearing a plain T-shirt, her poses and attitude are evocative of a fashion editorial. Other artists I included as a result of my own reading of their work. Njideka Akunyili uses collage made with images from African fashion magazines to create perspective and shadow in paintings of herself and her family in domestic settings. The first time I saw her portraits they reminded me of Works Progress Administration photographs of blacks in the South at the beginning of the twentieth century. Their cabins were often lined with newsprint, used like wallpaper. One could interpret that these African Americans, some twenty years after Reconstruction, were surrounding themselves with aspirations. Certainly, Akunyili, who is originally from Nigeria, wasn’t aware of this early American and somewhat obscure practice. However, I used a quote from Locke’s essay to justify incorporating artists from other parts of the diaspora: “With the American Negro, his new internationalism is primarily an effort to recapture contact with the scattered peoples of African derivation.”

In Hurston’s definition of the expression “draped down,” she also provides the synonym “togged down.” “Togged,” I learned later, is an informal expression dating back to the eighteenth century that means to get dressed for a special occasion. The origin of “tog” is derived from “toga.” It is interesting that a garment worn by ancient Romans to establish citizenship found its way into black vernacular, and this deserves further investigation. The works in Draped Down give a visual interpretation of the faceted relationship between citizenship and clothes, and how that relationship is negotiated through the diaspora.

For my time as a fellow, I’d like to thank my beloved colleagues, including the Curatorial Department; Edwin Ramoran, Public Programs Manager; my predecessor, Jamillah James; and the entire Studio Museum family, whom I will never forget. I especially want to thank Thelma Golden. A profile of her in Vogue in the early 2000s, which I spied by chance, inspired me to write my thesis on the history of black style.

Andy Warhol
Ladies and Gentleman (Monique) (detail), 1974
Gift of The Andy Warhol Foundation for the Visual Arts, Pittsburgh 14.3.4–14.3.20

Previous Page:
Hurvin Anderson
Mrs. S. Keita–Wallpaper, 2010
Museum purchase with funds provided by the Acquisition Committee 11.1.3
On October 16, 1968, during the medal ceremony for the men’s 200-meter race at the Mexico City Olympic Games, American athletes Tommie Smith and John Carlos raised black-gloved fists as a symbolic act of protest. Australian silver medalist Peter Norman stood firmly with Smith and Carlos, and displayed his solidarity by wearing an Olympic Project for Human Rights badge on the podium. The gesture, seen around the world and preserved in images that still resonate today, became a catalytic symbol for myriad beliefs, ideas and social causes.

For Glenn Kaino: 19.83, Los Angeles–based Kaino presents the New York debut of three works that mark the genesis of his ongoing collaboration with Smith:

Bridge (2013), 19.83 (2013) and Untitled (2013). Bridge, a site-specific intervention composed of gold-painted casts of Smith’s raised arm, is a reservoir of memories that reflects on the power of the athletes’ gesture nearly four decades after its occurrence. 19.83, the title of both the platform and the exhibition as a whole, refers to Smith’s world record–breaking time in the race: 19.83 seconds. Taking the form of a three-level structure reminiscent of the podium used to honor Olympic medalists, the work is surrounded by Untitled (2013), twenty-seven distorted images of the historic race captured at near-even intervals. These images, presented as documentary photographs and depicting the briefest fleeting moments, subtly complicate the linear passage of time.
Together these works give shape to the complexities of memory and bring form to the structures in which narratives are created, transmitted, challenged and remade. Asked about what inspired him to do the project, Kaino responds, “It struck me that there was a disparity between how history had recorded the famous salute, and his [Smith’s] personal reflection and memory of the moment. I felt there was something to explore in that space between, and fortunately he agreed.” For Kaino, each object in the exhibition examines the conditions in which symbolic moments enter history, how these circumstances evolve over time and how memory and history compete for relevance in the present.
I first met Goat Girl and Killer Space Dog in an e-mail attachment on my phone. Sent, as the signature indicated, from Ralph Lemon’s iPhone, they arrived from Little Yazoo, Mississippi, without accompanying text. They were followed by a set of Polaroid images of his collaborators, Albert Johnson and Betty Clifton, casually laughing in bunny suits. Ralph had been traveling to the Delta, where he has worked with Johnson and Clifton, as well as the Carters (Walter and Edna of spaceship fame, not Bey and Jay of superstardom fame) for over a decade, making drawings that function as performance scores: prompts for actions to come.

Lemon, a multimedia artist, conceptualist and inveterate outlier, often works in drawing—working through his hand and his imagination—as a way of schematizing the props, costumes and characters that make up his elaborate and collectively made fantasies. He moves between drawing, photography, video, writing and live performance. Each has its constraints and possibilities, but his drawings allow him a specific sense of range: His precise depictions of abandon—sinister and playful, earthly and near-transcendental—do not bear the burden of representation that a live or documented body must when it is presumed to correspond to an actual person. Yet while his depictions are not real, the stakes are, and are made all the more so by the fact that they are informed by speculative histories and are meant to be enacted: They are given life and meaning in real time.

When, several months after that e-mail, it came time for us to choose a cover for the exhibition catalogue for When the Stars Begin to Fall, Liz Gwinn, Communications Manager; Hallie Ringle, Curatorial Assistant; Joseph Logan, the book designer; and I labored to identify an idea that would embody the ethos of the show: the conundrums presumed by the term “outsider,” the allure of the handmade and the shared structures of faith that exist between objects that move between art and the divine. I asked Ralph if he would consider making a work for the cover and he agreed. True to form, he made more than a dozen drawings, any of which we could have used. A selection of his commissioned work follows, which we are thrilled to welcome into the Museum’s permanent collection. I imagine that, like his performance scores, these will be prompts for actions, waiting to be made in the flesh.
When the stars begin to fall
When the stars begin to fall
In Memoriam

by Jamillah James,
Communications Coordinator

In a year touched deeply by loss, we would like to remember Stuart Hall, José Esteban Muñoz and J.D. ‘Okhai Ojeikere, whose remarkable and significant contributions to art and scholarship have enriched our community and inspired us to see and contemplate our world in critically engaged ways. Their work will continue to have lasting influence on generations of artists and thinkers alike, and the Studio Museum would like to extend our sincerest thanks for their passion and unparalleled commitment to their fields.

Stuart Hall

British intellectual Stuart Hall (1932–2014) is regarded as a foundational thinker in the field of contemporary cultural studies and postcolonial theory. Often referred to as the “godfather of multiculturalism,” Hall employed an approach to sociology and culture that encompassed race, class and gender as significant axes of interpretation. Raised in Jamaica and active in the anticolonial movement, Hall relocated to Britain in 1951 after receiving a Rhodes Scholarship to study at Oxford University. It was there that his interests in leftist politics and socially engaged critical theory deepened. He was a founding editor of the political science journal New Left Review and coauthor of The Popular Arts (1964), and a respected professor of sociology at the Open University. A vocal critic of former Prime Minister Margaret Thatcher (Hall is credited with coining the term “Thatcherism”), Hall was fiercely dedicated to equality and social justice in British politics. Hall authored, edited and published a number of texts, including Encoding and Decoding in the Television Discourse (1972) and Representation: Cultural Representation and Signifying Practices (1997), and is the subject of a recent documentary, The Stuart Hall Project (2013).

Dawoud Bey

Stuart Hall, 1998
Commissioned by the National Portrait Gallery in conjunction with Autograph ABP
© Dawoud Bey
Courtesy the artist
In Memoriam

J.D. ’Okhai Ojeikere
Celebrated photographer Johnson Donatus “J.D.” ’Okhai Ojeikere’s (1930–2014) career spanned more than fifty years, and situated him as one of Nigeria’s premiere visual artists. Noted for his series of photographs documenting the elaborate hairstyles and headdresses of women in Nigeria, which he began in the late 1960s, the artist also was greatly interested in local architecture. Ojeikere began working in photography through state-sponsored jobs before joining the Nigerian Arts Council in 1967. The formal elements of his images, particularly those from the “Hairstyles” series, in which subjects stood against an unadorned backdrop, reflect his training in commercial photography and advertising. In 2013, Ojeikere participated in The Encyclopedic Palace at the Venice Biennale. His photographs are in a number of national and international collections, including those of the Studio Museum; Metropolitan Museum of Art, New York; J. Paul Getty Museum of Art, Los Angeles; and the Cartier Foundation, Paris. His son, Amaize Ojeikere, maintains the artist’s Lagos studio, Foto Ojeikere, which has been in operation since 1975.

José Esteban Muñoz
A professor of performance studies at New York University, José Esteban Muñoz (1967–2013) emerged as an essential and influential voice in queer studies. The author of Disidentifications: Queers of Color and the Performance of Politics (1999), Cruising Utopia: The Then and There of Queer Futurity (2009) and the unfinished Feeling Brown, Muñoz developed scholarship that considers the intersection of “brownness,” queer identity, sociality and performance. Muñoz emigrated from Cuba to Miami in 1967. He studied at Sarah Lawrence College and later entered Duke University’s Comparative Literature doctoral program in the early 1990s, where he was mentored by pioneering gender studies scholar Eve Kosofsky Sedgwick. He joined New York University’s Department of Performance Studies at age twenty-six, and became deeply enmeshed in the city’s downtown performance scene. Muñoz’s writings on Vaginal Davis, Kalup Linzy, My Barbarian, Nao Bustamante, Kevin Aviance and Isaac Julien, among many others, established him as a tireless advocate of a radical, or punk, ethos in artistic production. His writings depart from what was described as an “antisocial turn” in queer theory, and instead embrace the power of communities, optimism and realizing queer identity as a constant state of becoming.

José Esteban Muñoz
Courtesy the Department of Performance Studies, Tisch School of the Arts, New York University

J.D. ’Okhai Ojeikere
Ogun Pari, 2000
The Studio Museum in Harlem;
Museum Purchase with funds provided by
the Acquisition Committee 01.201

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José Esteban Muñoz
Courtesy the Department of Performance Studies, Tisch School of the Arts, New York University

J.D. ’Okhai Ojeikere
Ogun Pari, 2000
The Studio Museum in Harlem;
Museum Purchase with funds provided by
the Acquisition Committee 01.201
Beyond

Elsewhere

by Thelma Golden, 
Director and Chief Curator

Organized by Hammer Museum Curator Connie Butler and independent curator Michael Ned Holte, the second iteration of Made in L.A., the Hammer Museum’s biennial, will feature thirty-five Los Angeles–based artists, with special attention given to those early in their careers. Among the participants are Danielle Dean, Jibade-Khalil Huffman, current Whitney Independent Study resident Devin Kenny and spring 2012 Harlem Postcard artist Wu Tsang, among others. Like in 2012, three awards will be offered to artists participating in Made in L.A., including the Mohn Award, a $100,000 prize. As you’ll recall, 2011–12 Studio Museum artist Studio Museum artist in residence Meleko Mokgosi was the inaugural recipient of this prestigious honor. I look forward to hearing more about this exciting exhibition in the coming weeks!
Elsewhere

### Elsewhere

**Prospect.3 New Orleans**


Various locations

New Orleans, Louisiana

prospectneworleans.org

In its third edition, Prospect New Orleans is definitely on my to-do list! Organized by Franklin Sirmans, with advising by Rita Gonzalez and former Studio Museum Associate Curator Christine Y. Kim, the biennial will include the work of more than fifty artists at venues across the Crescent City. Artistic director Sirmans plans to explore the relationship between self-taught art and academic art practices, a burgeoning conversation in the art community in New Orleans. Prospect.3’s roster is robust, with a number of incredible artists that the Studio Museum loves, including Terry Adkins, Firelei Baez, Jean-Michel Basquiat, McArthur Binion, Frederick J. Brown, William Cordova, Ed Clark, Charles Gaines, Theaster Gates, Lonnie Holley, Hew Locke, Glenn Kaino, Kerry James Marshall, Tameka Norris, Akosua Adoma Owusu, Ebony Patterson, Gary Simmons, Tavares Strachan, Alma Thomas and Carrie Mae Weems.

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**Chris Ofili**

October 29, 2014–February 1, 2015

New Museum

New York, New York

newmuseum.org

In October 2014, our friends at the New Museum will present Chris Ofili’s first major solo museum exhibition in the United States since Chris Ofili: Afro Muses, our 2005 exhibition. Chris Ofili will occupy the museum’s three main galleries and aims to present unexpected connections between his incredibly diverse bodies of work. Ofili’s work, which is largely interested in the conflation of the high, low, sacred and profane, encourages us to ask new questions about representation.

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*Alma Thomas*

Dogwood Display II, 1972

Image courtesy of New Orleans Museum of Art; Gift of Elisabeth R. French

© Estate of Alma W. Thomas

Chris Ofili

Afonirvana, 2002


© Chris Ofili

I’m thrilled to see this exhibition with a focus on the importance of quilt-making in American culture, particularly in the American South. It will be a unique opportunity to encounter artistry by craftspeople who articulate their mastery by creating brilliantly conceived, nontraditional tributes to moments both familial and cultural. This exhibition of thirty radiant quilts made by African-American artists represents major themes in traditional quilt-making. The show started at the Montgomery Museum of Fine Arts and will be travelling to Montclair from the DePaul Art Museum in Chicago.

Yvonne Wells
Rosa Parks I, 2005
Montgomery Museum of Fine Arts, Montgomery, Alabama; Montgomery Museum of Fine Arts Association Purchase 2008.9.6

This presentation of performances, installations and events is curated by Studio Museum alum Rashida Bumbray, in collaboration with Creative Time’s Chief Curator Nato Thompson and Weeksville Public Programs Curator Rylee Eterginoso.

Xenobia Bailey
PARADISE UNDER RECONSTRUCTION IN THE AESTHETIC OF FUNK: DEEP GREEN CREATION #1, AN INSPIRATIONAL RECYCLED ALTER FOR 125TH STREET. (AKA) “LIVING A DREAM IN A NIGHTMARE”, 2012
Courtesy the artist
Crossing Brooklyn
Brooklyn Museum
Brooklyn, New York
brooklynmuseum.org

Organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art and Brooklyn Museum Assistant Curator Rujeko Hockley, Crossing Brooklyn features a multigenerational and multimedia profile of Brooklyn’s role as a creative center. The exhibition presents the work of thirty-five Brooklyn-based artists and collectives with programming that will travel throughout the borough, including several site-specific installations. Crossing Brooklyn will include contributions from Just Above Midtown founder Linda Goode Bryant, Paul Ramirez Jonas, Brendan Fernandes, Zachary Fabri (whom you’ll remember from Fore and Radical Presence: Black Performance in Contemporary Art), Deana Lawson and Shantell Martin. The catalogue accompanying the exhibition will feature a roundtable conversation with Brooklyn artists. I’m looking forward to seeing this ode to a borough with such a rich history!
Get lost in Earthly Delights, which opens at the Museum of Contemporary Art Chicago this June! This exhibition seeks to question the roles of beauty, pleasure and minimal approaches to image-making. Earthly Delights engages ever-important conversations about gender, racial politics and the legacy of conceptual practices in all media. Among the participating artists are famed New York sculptor Lynda Benglis, Michelangelo Pistoletto and our friends Nick Cave and Yinka Shonibare MBE.
Archibald Motley: Jazz Age Modernist
October 19, 2014–February 1, 2015
Los Angeles County Museum of Art
Los Angeles, California
lacma.org

Archibald Motley was a master painter whose vibrant canvases capture the essence of early-twentieth-century Chicago. A comprehensive survey of Motley’s oeuvre will be traveling to the Los Angeles County Museum of Art this October. Archibald Motley: Jazz Age Modernist is the first retrospective of the artist’s work in two decades. Curated by Richard J. Powell, the exhibition, which originated at the Nasher Museum at Duke University, will travel to the Amon Carter Museum of American Art (Fort Worth, Texas) and the Chicago Cultural Center, with a final stop at the Whitney Museum of American Art in fall 2015.
Don’t miss some of our favorite traveling exhibitions—coming soon to a museum near you!

**Radical Presence: Black Performance in Contemporary Art**
*Walker Art Center*
Minneapolis, Minnesota

**When the Stars Begin to Fall: Imagination and the American South**
August 3–October 12, 2014
*Nova Southeastern University Museum of Art*
Fort Lauderdale, Florida

Check out: studiomuseum.org/studio-blog for more Elsewhere picks!

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**From the Village to Vogue: The Modernist Jewelry of Art Smith**
June 14–December 7, 2014
*Dallas Museum of Art*
Dallas, Texas
dma.org

*Art Smith*  
*Ellington Necklace, circa 1962*  
Brooklyn Museum, Gift of Charles L. Russell, 2007.61.4

*Romare Bearden*  
*Circe, 1977*  
*Courtesy DC Moore Gallery, New York Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY*

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As a young curator of contemporary art, I was inspired by the incomparable Romare Bearden, and often sought to link Bearden’s legacy to the works of the younger artists with whom I was working. Needless to say, I am excited that his 1977 series “Black Odyssey” will be returning to New York after a run at the Smithsonian. Based on Homer’s *Iliad*, Bearden’s series of images explores epic stories of travelers on their way to and from home. This presentation, curated by Robert G. O’Meally, further expands the exhibition’s earlier staging with the addition of a collage from Bearden’s 1968 series “Cotton Field.”
Finding Harlem

by Sierra Odessa

Finding Harlem is a black-and-white photographic tribute to one of America's most well-known yet misunderstood neighborhoods—often referred to as both “heaven and hell.” I focus on candid street photos of the lives of today’s various Harlemites, and also expose the visual aspects of the urban decay of this iconic neighborhood.

I explore and document life along Lenox Avenue, as well as on Harlem’s overlooked cross streets. I run toward buildings that tell stories and carry secrets in their turrets, and just as speedily run into narrow, shady, forgotten side streets, where I often find miniature miracles and overlooked catastrophes. By doing this, I work not only as a photographer, but also as an archivist to a community in transition.

Well aware of Harlem and its seemingly diminishing history, I aim to bring this celebrated community back to the forefront for my generation and actively work toward its reinvigoration.

Sierra Odessa is a street photographer and documentarian based in New York. She is creator of the website Finding Harlem (FindingHarlem.com), which consists primarily of candid street photos of present-day Harlemites, with an emphasis on Harlem’s children, urban decay and the ever-changing cityscape of this upper-Manhattan neighborhood. She was inspired to begin documenting inner-city life while watching kids play with their own shadows after school at a playground on Central Park North, and by memories of her many instances of “mis-education” while growing up in St. Louis. Odessa’s work has been featured by ComplexMag.com and the National Black Theatre, and she recently released a book based on her website, also titled Finding Harlem.
Finding Harlem
Prospect New Orleans, a multi-venue, international contemporary arts biennial, launched in 2008. Conceived by Dan Cameron in the tradition of large-scale exhibitions such as documenta, the Venice Biennale and the Bienal de Sao Paulo, the first iterations of Prospect showcased new artistic practices from around the world and attracted thousands of visitors to New Orleans in the wake of Hurricane Katrina. The Crescent City’s unique history, culture, people and institutions drive the biennial, which links the local and the global with a special emphasis on site-specific commissions. Franklin Sirmans, Terri and Michael Smooke Department Head and Curator of Contemporary Art at Los Angeles County Museum of Art, is Artistic Director of Prospect.3, the third edition of the international event that opens in October 2014. Among the themes Sirmans explores are the distinctions between self-taught art and academic art, a topic that has ties to the contemporary art scene in New Orleans. Additionally, in recognition of the burgeoning film industry in New Orleans, Sirmans invited artists who incorporate film and video prominently in their work to participate in Prospect.3.

Tiffany E. Barber: I’m looking forward to Prospect.3. Do you mind talking a bit about how this year’s biennial developed and what themes we can expect to see?

Franklin Sirmans: I decided from the beginning that, having this opportunity to consider a biennial-type of exhibition, I would first and foremost be concerned with the moment and just look to the artists and listen to them. Whatever came from the studio visits I conducted would be the show. But it also felt like, well, how do we represent for this exhibition in New Orleans in a way that would be different from anywhere else? I couldn’t just take the pulse of all the studio visits I did, along with my colleagues from the Los Angeles County Museum of Art: Rita Gonzalez, Jarrett Gregory and Christine Y. Kim. Though all of us have traveled a lot in the past year and probably could make an international show based off the best of those visits, it felt wrong and short-sighted to do that. Los Angeles, where I live and work, and New Orleans became the hearts of the exhibition. In the end, I guess it was about listening to artists.

I am always heavily influenced or seduced by literature when conceiving of an exhibition. This time was no different. I was ensconced in six books, sort of like Italo Calvino’s Six Notes. I even flirted with calling the show 6 Notes. The first five books were The Buddha of Suburbia by Hanif Kureishi, Another Country by James Baldwin, The Unbearable Lightness of Being by Milan Kundera, White Teeth by Zadie Smith and another of Calvino’s books, Invisible Cities. The last one is The Moviegoer, which was brought to my attention during a studio visit in New Orleans. Somehow, The Moviegoer trumped everything. Published in 1961 by Southern existentialist writer Walker Percy, the book is a poetic story of trying to find the self through others. If all these biennial-type exhibitions are about trying to take the pulse of the moment, then the framework of people seeing people resonated. “Where Do We Come From? What Are We? Where Are We Going?” – thinking about this title of Paul Gauguin’s famous 1897 fresco-like, allegorical painting led me to a meditation on the artist and his search for self via the other. But we are in New Orleans for this exhibition, a city of synchronicity, a city that defines the presence of Europe and Africa in the New World.

So what about that space? It’s a space I have tried to explore before in a show called NeoHooDoo: Art for a Forgotten Faith, which was co-organized by the Menil Collection and shown at MoMA P.S.1 in October 2008. The exhibition featured a multigenerational group of North, South and Central American artists who address the value of ritual in the artistic process and the wider implications of spirituality in contemporary art. Related to the impulses behind that show, Tarsila do Amaral, an artist in whom I have been interested for a long time, became a central figure for me in thinking about the synchronous and the syncretic. Part of a group of artists associated with the Anthropofagia Movement in Brazil in the 1920s and 1930s, she made work that was, in many ways, the visual equivalent of the

William Cordova
Untitled (Soul Rebels Band vs. Robert E. Lee— or silent parade) (film still), 2014
Courtesy the artist and Sikkema Jenkins & Co., New York
Anthropofagia, or “cannibalism,” represented, in this case, Brazil’s roots in the Native, European and African presence: eating the other to find the self. This is the foundation of Somewhere and Not Anywhere, which is the exhibition I am organizing. Of course, there are many events happening in the city timed around the show, and the overall title is Notes for Now.

TB: That makes a lot of sense, and Los Angeles is certainly well represented. But Prospect is very much about New Orleans and the actual and imagined spaces it offers for the relationship between the local and the global, and how these two terms can be frictional but also meet in amicable, generative ways. In this sense, New Orleans is an interesting model for thinking about biennial-type exhibitions and what constitutes the frames of international contemporary art. How many Prospect.3 artists will there be altogether? Can you tell me a little about the participating artists from New Orleans?

FS: There will be fifty-eight artists, and there are several artists from New Orleans. I am particularly excited about the conversation in photography that is happening between the work of the young recent Tulane graduate Sophie T. Lwoff and the veteran New Orleans photography team of Keith Calhoun and Chandra McCormick.

TB: What about the works Ebony G. Patterson, Tameka Norris and Garrett Bradley, and William Cordova will be contributing?

FS: We will be presenting brand new paintings by Ebony Patterson in the mode of her work thus far. For me, they are beautiful paintings. Then you have these obvious connections in a decorative sense and one that fits squarely in the traditions of the carnival that are so important to New Orleans and
other culturally connected places. Tameka Norris and Garrett Bradley have been working on a new site-specific work that is in line with their experience and practice as artists living and working in New Orleans, so the sites—or sights—and sounds of their film are from the exact location where this exhibition takes place. William Cordova is someone who has informed my interests and curatorial experience for a while. He is working on a site-specific film project with a New Orleans brass band, in addition to a collaborative project with a family in New Orleans and some other things.

**TB:** I know you’ve been working hard to include a few incredible, large-panel works by Jean-Michel Basquiat—some really beautiful, complex, iconographic works. How is that part of the exhibition coming together?

**FS:** Perhaps an embodiment of some of the most local issues of geographic diversity is the late painter Jean-Michel Basquiat, who was deeply interested in Afro-Atlantic culture. Born in Brooklyn to parents of Haitian and Puerto Rican heritage, Basquiat put his own lineage at play in much of his work. A group of the artist’s paintings and drawings are peppered with references to the history and culture of the South and, more specifically, the Mississippi River region. Furthermore, he ventured to New Orleans shortly before his death. *Basquiat and the Bayou*, an exhibition at the Ogden Museum of Southern Art within the larger biennial, brings together several works that address this aspect of his work. A separate catalogue with contributions by the great scholars Robert O’Meally and Robert Farris Thompson make this an invaluable record in the ever-expanding discourse on the artist.

**TB:** It sounds like there’s plenty to look forward to. We’ll see you in New Orleans in October!
Return of the Native

by Amiri Baraka

Harlem is vicious modernism. BangClash. Vicious the way its made. Can you stand such beauty? So violent and transforming. The trees blink naked, being so few. The women stare and are in love with them selves. The sky sits awake over us. Screaming at us. No rain. Sun, hot cleaning sun drives us under it.

The place, and place meant of black people. Their heavy Egypt. (Weird word!) Their minds, mine, the black hope mine. In Time. We slide along in pain or too happy. So much love for us. All over, so much of what we need. Can you sing yourself, your life, your place on the warm planet earth. And look at the stones

the hearts, the gentle hum of meaning. Each thing, life we have, or love, is meant for us in a world like this. Where we may see ourselves all the time. And suffer in joy, that our lives are so familiar.
Several years before Hattie McDaniel played Mammy in *Gone with the Wind*, Mammy’s Cupboard opened near Natchez, Mississippi. A family-owned pancake house in what was once a Shell gas station, the restaurant is Mammy—depicted with a serving tray, earrings made of horseshoes and a pink skirt made of brick, through which diners enter to enjoy their pancakes, syrup and homemade apple pie. While She has received several politically corrective renovations and face-lifts—which turned Her skin from a chocolate brown to a chalky white and refurbished the seating inside—She continues to stand twenty-eight-feet tall on U.S. Route 61, the major highway that leads through Mississippi to New Orleans.

For her recent exhibition *Gone South* (on view from April 4 through May 31, 2014, at the Atlanta Contemporary Art Center), artist Simone Leigh made *Cupboard* (2014), a twelve-foot representation of the pancake house that replaces the solid skirt with a wire cage that encloses a chandelier composed of ceramic sculptures in the shape of extra-large cowrie shells. Leigh first found out about the infamous tourist site from photographer and photography historian Deborah Willis, and was immediately drawn to it because of its perverse yet potentially open-ended connotations. For Leigh, the structure brought to mind celebrated Mousgoum architecture—mud houses located in the flood plains of Central and West Africa. Likewise, Leigh was reminded of the morphology of cotillion dresses, those icons of Southern gentility that originated in eighteenth-century France, which she has called “a hygiene of the black body.” Like the restaurant, *Cupboard* can be entered. As a body and a house, a place to consume and to be consumed, Mammy’s Cupboard was bad in all the right ways.

In her work, Leigh often extends the long durée of appropriation strategies through which dispossessed people have taken on dominant and exclusionary cultural...
tropes as a way to critique them through embodiment and masquerade. Consider the cakewalk, the parodic dance enslaved Americans developed on plantations to mime the grandiose mannerisms of Southern society, which artist Houston Conwill quotes in his 1980s performances of the same name at Just Above Midtown Gallery. Or Kara Walker’s recent monumental sugar sculpture at the Domino Sugar Factory, which depicts a sphinx: half lion, half Mammy. Or the Haitian carnival character Chaloska, a send-up of Charles Oscar Etienne, the chief of police in Jacmel who murdered hundreds of political prisoners in the first half of the twentieth century, and is resurrected in spectacular form every year before Lent. Many makers and thinkers have used this strategy of working with and against, variably referred to as postcolonial or queer. The late feminist performance theorist José Esteban Muñoz, for example, described this process as “disidentification . . . recycling and rethinking encoded meaning,” while much earlier the Brazilian poet Oswald de Andrade famously cites it as “cannibalistic” in his “Manifesto Antropófago.”

In her work, Leigh has repeatedly made use of exclusionary and primitivizing forms, and perverted them in the process to consider how museums stage relationships between objects from the global South and their various viewers. In Gone South, for example, we come upon Untitled (2013), a yonic, glazed ceramic sculpture hung on the wall at the height of the viewer’s torso, with blue crystals forming on its surface. The sculpture is at once an oversized cowrie shell (a mnemonic reminder of the chandelier of cowries that hang inside Cupboard), vulvae and an abstracted bust. It beckons the viewer, recalling a mode of eighteenth- and nineteenth-century spectatorial address during which corpses and amputated body parts of dead slaves were used as bait to attract cowries off the coast of West Africa, according
Simone Leigh was a 2010–11 Studio Museum artist in residence and is based in Brooklyn. She is working on a major commission with Creative Time, which will open in 2015.


Simone Leigh Gone South

Simone Leigh

*Untitled,* 2013
Crystal glazed stoneware
Courtesy the artist and Tilton Gallery, New York

*Jug,* 2014
Lizella clay
Courtesy the artist
to popular lore. Displayed kitty-corner to *Untitled, Jug* (2014), a sculpture made (visibly) by hand in Atlanta from unfired, earth-red Georgia Lizella clay, references both the scale of a face jug (here rendered sans visage), as well as the mouthwatering Mammy’s skirt.

*Tree* (2014) sits in the corner, another wire armature without a skin, at once an antidote to and an acceleration of the stakes of *Cupboard*’s architectural space. Unable to be entered, *Tree* references the Southern bottle-tree tradition, and includes glass bottles, small jars and baby food containers. Bottle trees have been referenced by contemporary artists including David Hammons, Alison Saar and Gary Simmons, among thousands of other cultural practitioners throughout the South. Shaped like the bow of a ship, an attic or a hiding place, *Tree* is at once a cage and a domestic or nautical dwelling: a provisional structure. In Leigh’s installation-based mash-up of cultural references from global vernacular architectures to the forms and materials of black American craft traditions, the artist places this lyrical domicile close to the ground and next to a window, as if to suggest that these various histories might be our only way out of—or into—the belly of history.
OCT 11, 1973
Sailing, swimming, dancing and fencing are among the hobbies of this attractive mistress of the seas, Linda Sue Ragsdale, from Dallas, Tex. Measuring 34-23-34, the leopard-skin clad miss is also a modeling instructor.

OCT 18, 1973
Braving the rocks and waves of a Los Angeles beach, Anita L. Simmons takes a pause from her work as a clerk. Her principle hobby is that of smooth, interpretive jazz dancing.

OCT 25, 1973
The toasty brown figure of Ebony Fashion Fair model Suzilene McDonald can be seen dancing for the MGM Hotel in Las Vegas, Nev., her home. She also enjoys swimming.

1973 Nov 1
Mona O. Freeman, who lists her address as the Watergate Penthouse in Washington DC, is uncovered here as the beauty she is. A student at Howard University, she curves at 37-24-36.

1973 Nov 8
Toya A Qualls is a busy Los Angeles lady who attends Dorsey High School where she sings, dances and when she can find the time, models. A small bundle at 5 feet, 3 inches, she measures 34-26-36.
The Passion of St. Charles

by Malik Gaines

In a career spanning more than four decades, the American artist Charles Gaines has become known for his conceptually rigorous and formally compelling works exploring the relationship between aesthetics, politics, language and systems. Charles Gaines: Gridwork 1974–1989, on view at the Studio Museum in summer 2014, focuses on his early series employing systematic and rules-based processes. To celebrate this groundbreaking exhibition, below is an edited excerpt from the accompanying publication.

—Naima J. Keith, Assistant Curator

Charles Gaines’s practice has long been engaged with critique and reflects changes in the critical landscape over the last generation. The larger move in art and scholarship since the late 1980s toward better analyzing racialized subjection has put his work in a new light, forming a context for his important 1993 exhibition and publication, The Theater of Refusal: Black Art and Mainstream Criticism, in which critical responses to black artists’ work were shown to erect intellectual barriers around race. These barriers are still sometimes visible. In 2012 an inflammatory New York Times review of the exhibition Now Dig This! Art and Black Los Angeles, which included Charles’s work, presented the same marginalizing discourses identified in Charles’s 1993 essay, stoking controversy among black artists who continue to negotiate problems of difference, representation and identity within a “mainstream” field. For many of these artists, Charles is a remarkable and inspiring figure. Like the field itself, his work since the 1990s has taken on more and more evident social content.

Before this time, as is evident in the works assembled for this survey exhibition, chance, systems, language and notions of deconstruction laid an enduring foundation. I think Charles Gaines would agree that the critical approach to language that he developed in his inventive early work had racial implications, even though his work before the 1990s rarely depicted people and never addressed race directly as a topic. In conversations, he has often attributed his understanding of difference to his own sense of double consciousness as a small child growing up in the South. For a short time in 1985 he was making large paintings of continents mapped amid floating geometric marks. During a stay in Munich that year, he was working on one that depicted Africa, and when some German visitors to a gallery there suggested that it was because he was black, he said that it was an outrageous and offensive assertion. Never mind that it was common practice for black people to paint Africa for exactly that reason. The visitors should have noticed that this work was not motivated by the artist’s romantic identification with the image. Rather, it was offering a critical relationship to signs, exploring the lengths to which we will go to reason with them. If you understand race as part of a broader linguistic operation that regulates differences, as scholars now tend to, it all seems obvious.
It is instructive to think of this conceptual foundation in relationship to Charles’s other life, the one he lives in a parallel universe in which he decided to be a jazz musician. Charles is quite a good drummer. He plays loudly yet fluidly, banging and swaying. He was trained by musicians in Newark and was part of a jazz world, sneaking into Manhattan as a teenager to see music in clubs and later meeting great players, sitting in on some incredible sets. At some point he decided to pursue art instead, and he has said that, upon reflection, he appreciates that decision, as many of his onetime jazz compatriots are now deceased. When I was a kid, he would load his kit into his small BMW once a week to play with a local quintet. In recent years he has formed provisional groups that have included his sister, Laurel Pryor, an accomplished singer; the trumpeter Wadada Leo Smith; and the late artist and saxophonist Terry Adkins, among others. While there are deeply modernist similarities to think about, the differences between jazz improvisation and minimalist systematic repetition have a lot to do with the role of the artist: the virtuoso genius versus the rational experimenter. These roles are racialized as well. One provides incredible provisional power to a negated subject; the other restricts the inherent coercive power of a privileged subject. These positions emerge from two different experiences of the world.

For many years the tree was the subject matter. Or rather the primary sign depicted. The subject matter might be described more accurately as the systematic deconstruction and reconstruction of that image. If we can still follow the logic of 1970s seriality, we might attempt here to invoke an order: First, from our perspective, there’s a tree, the ideal tree, Plato’s tree, full of treeness. Then there’s the specific tree, standing calmly in a park or along a roadway or within an orchard in California’s San Joaquin Valley, rather indifferent. If there are ways in which this tree might have evaded discourse altogether, unnoticed, the artist spoils that possibility with his exploration, his discovery, his decision to bring the tree into representation. Importantly, there’s a romanticism in this quest that the artist will resist. He will build arbitrary structures and systems that limit choice, fantasy and desire in the act of image-making. The artist himself will have a simple answer for why this particular tree was chosen and why that choice was not important. That position might reflect its opposite, evoking, if not Caspar David Friedrich confronting the sublime or a member of Canada’s Group of Seven engaged in adventurous portage painting, then at least Ansel Adams documenting the western landscape, as Charles Gaines sets up his medium-format camera on a grassy plain to capture the image of a tree.

That action produces the next tree, the photograph. Steeped in modernity’s issues—alienation, authenticity, originality, the furnishing of evidence, the consecration of the real, the documentation of difference, to name a few—here an image science inducts the previous genealogy of trees into the work of art. Gaines’s works of this period typically consist of three or four panels in a row, a sequence that most always began with a photograph. Later the photograph becomes the background of a layered image. In this tree-photograph, the ideal tree in its treeness and the specific political tree are long gone. Gaines’s proposition begins in language, in which the tree has become a sign, the arbitrary and meaningful tree. Then things get crazy. The tree is drawn into a graph, using tiny numerals in
succession and repetition to mark specific locations, each numeral offering a supposed location in relationship to the graph's spatial field. The entire body of numerals forms the shape of the photographed tree, plotting its location while creating its image. Depending on the work, additional graphs indicate falling leaves or other natural systems. As these works were done in series, using a different tree as the starting point for each individual piece, the last panel in the sequence always represents an accumulation. The tree is mapped onto a graph that marks/depicts each tree in the series up until that point. The accumulation depicts a repetitive system for analyzing any tree as an object of inquiry but also reasserts multiplicity, as in an orchard of trees, of differences, in excess.

“If a tree falls in the forest . . . ?” my father asks me rhetorically. I am a child and insist that the tree makes a sound whether it is perceived or not. I still think there are material particles that we understand as sound and . . . whatever. I have indelible memories of speeding down the freeway in Central California and staring into the perfect rows of fruit trees planted along the sides, where a blur of foliage will open up onto a clear view deep into the orchard that passes quickly before your eyes and then disappears, only to open up another deep view and then another, too quickly to think about. These are memories of perspective.

Trees are a part of an agricultural superstructure in Fresno, California, where Charles Gaines accepted a tenure-track teaching position in 1969. As others will describe, there were influential developments emerging from California State University, Fresno—in art, poetry, philosophy and radical politics. I was born in 1973, and those presences had been diminished in my day. Fresno today is as it has mostly always been, anticultural. Even though the city’s population size is somewhere between that of Kansas City and that of Albuquerque, there is a rural sensibility that permeates. Add agribusiness to that, and you find an elite community not particularly interested in art. My mom’s mother’s family was part of a group of Germans from Russian villages who helped establish West Fresno, now a poor African-American neighborhood. My other grandparents, Charles’s parents, lived in Newark, New Jersey, where he grew up, after migrating from South Carolina. They had one of his college paintings in their dining room, a dark surrealist baseball scene. As a working-class black kid in the mid-1960s, he decided to be an artist. He contested an art school’s negative decision and talked his way into a graduate program. He befriended a young New York curator with whom he would go see happenings and visit Warhol’s Factory, and he became interested in an active conversation. He got a teaching job in Mississippi in 1968, which was obviously fraught with racial difficulty, and then took the job at Fresno State.

Like other artists after John Cage, he was interested in chance procedures and systems. As a child I occasionally saw him read the I Ching, flipping pennies in a divinatory manner. These interests led to his invention of grid drawings. These drawings were seen by Sol LeWitt, who befriended him and introduced him to John Weber Gallery, one of the many galleries I remember visiting in my childhood. I saw art out in the world, and I looked closely at
the art around the house. There were LeWitt lithographs and drawings, which were obviously nice. As I understood them, these were works that began with a question: How many combinations of circle, square, rectangle, triangle, trapezoid and parallelogram can there be? There was a Romare Bearden print depicting a woman and a man with sexy and strange abstract bodies getting dressed together. Between the two I may have had the suspicion that when bodies are present they are black and when bodies are absent they are white. This thought was another version of a question Charles faced professionally at the time: If you’re not making black art, aren’t you making white art? This question was disrupted by his work, which was all over the house. There were albums by Terry Allen, who was local, and Laurie Anderson, who visited once, and there were other visitors. Charles ran a lecture series at Fresno State, where I watched a lecture by Adrian Piper. I thought carefully about her piece My Calling (Card #1) (1986–90) from that day forward. This is all to describe a milieu and to say that I had an education in conceptual art and related genres and could interpret my father’s work. Having often witnessed his diligent drawing practice, drafting line after line, tiny numeral after tiny numeral, for hours at a time, I was struck by the irony of the impossibility of that effort ever adequately representing a tree. Though the result was beautiful in an austere way, I thought the project was actually a critique of rationality, a heroic effort that ultimately depicted the failed tendency to place concrete language around unstable terms.

Malik Gaines is an artist and writer based in New York. He has performed and exhibited extensively with the group My Barbarian, with solo exhibitions at Participant Inc, New York; Hammer Museum, Los Angeles; Museo El Ego, Mexico City; Yaffo 23, Jerusalem and others. The group has been included in the Performa 05, 07 and 13 Biennials, 2006 and 2008 California Biennials, 2007 Montreal Biennial, 2009 Baltic Triennial and 2014 Whitney Biennial. The group has received awards and grants from Creative Capital, Foundation for Contemporary Art, Art Matters and the City of Los Angeles. Gaines has written scholarship and criticism including the recent essays “Nina Simone’s Quadruple Consciousness” in Women & Performance, “City After 50 Years’ Living: LA’s Differences in Relation” in Art Journal, “A Defense of Marriage Act: Notes on the Social Performance of Queer Ambivalence” in e-flux and an interview with Simone Forti in the book Judson Now. He has written monograph texts for Andrea Bowers, Mark Bradford, Glenn Ligon, Wangechi Mutu, Sharon Hayes and others, and has contributed several texts to The Studio Museum in Harlem publications, beginning with Freestyle in 2001. Gaines holds a PhD in Performance Studies from the University of California, Los Angeles and an MFA in Writing from California Institute of the Arts. He is currently Assistant Professor of Art at Hunter College, City University of New York.


Now available at the Studio Museum Store

Charles Gaines: Gridwork 1974–1989, is a 160-page, full-color hardcover exhibition catalogue that includes newly commissioned essays by leading scholars and curators in the field, an illustrated chronology contextualizing Gaines’s life and work, and—for the first time—expository texts explaining the production process for each body of work.

$50 / $40 Members
Conceptual artist Ayanah Moor’s practice is located firmly at the intersection of lexicography, spaces of desire and representations of black women. Her work, especially recent work, features passages of text that are drawn or read from popular magazines, songs and other sources of popular culture. I caught up with the artist, soon to be featured in the upcoming exhibition Speaking of People: Ebony, Jet and Contemporary Art, to discuss her text-based works.

Originally from Norfolk, Virginia, Moor earned her BFA in Painting and Printmaking from Virginia Commonwealth University and an MFA from Tyler School of Art. She is currently Associate Professor of Art at Carnegie Mellon University in Pittsburgh. Moor has completed numerous residencies, including the Brandywine Workshop in Philadelphia, which has also hosted Alison Saar, Alvin Loving and Benny Andrews. During her residency in 2011 at Proyecto ’ace in Buenos Aires, Moor created Shift: Cambio, a text-based installation that examines the shifting racial identity of Buenos Aires and popular conceptions and attitudes towards blackness in Argentina.

As in Shift: Cambio, Moor’s work in Speaking of People is also text-based. Concerned with the overrepresentation of the black body, Moor samples the archives of Jet and Ebony to create galleries of sound and printed quotes that generate a dialogue between artist, audience and publishers of the magazines, without relying on figuration. In her 2011 sound installation, All My Girlfriends, Moor complicates spaces of sexuality and desire by reading the descriptions of 1,296 women featured in the Jet swimsuit centerfold “Beauty of the Week.” In reciting the short biographies, Moor embodies the implied male narrator, but the pitch of her voice calls into question the place and role of female spectators. Moor’s sound archive further complicates the magazine as a purely heterosexual space. Her methodical and almost sensuous narration of the “Beauty of the Week” raises the possibility for an inclusive reading of desire that both questions and expands presumed binaries of sexuality.

Similarly, Moor’s 2011 installation Good News features quotes from a 1980 Ebony article entitled “What They Say About the Men in Their Towns” screenprinted on newsprint. Moor shifts the pronouns in the women’s statements, originally about the eligibility of black men in their cities, from male to female, effectively re-coding the piece as a feature on female homosexual desire. Additionally, queering the statements positions women as both object...
THIS
BLACKNESS
IS JUST FOR YOU
and subject, and creates a kind of dialogue between women that complicates notions of gender norms. For example, one of Moor’s panels reads, “Nashville: ‘If you’re looking for a professional black single woman already established in her career, you’ll not find her in Nashville. Most are in relationships. But there are plenty of college women.’” Though the original Ebony article contained images of men in the various cities, Moor allows the audience to conjure images of the women speaking.

Though she avoids traditional displays of figuration, her interest in archives is reflected in both the content and formal installation of her works. In by and about (2012), originally installed at the Mattress Factory Art Museum in Pittsburgh, grids of words echo the language of poets and artists, such as Billie Holiday and Nikki Giovanni, while burnt red paper and writing simulate the appearance of an ancient text. Moor uses text as means of examining and interrogating fantasies, race and gender, screenprinting it onto newspapers, a vehicle through which these desires are often expressed.
Terry Adkins (1953–2014) was one of the most innovative artists of his generation. An accomplished artist, performer, musician and educator, Adkins wove together a lyrical approach to visual art, a deep investment in the individuals who shaped American history and a fascination with material culture. Known for his instruments, including a variety of long horns, Adkins remained committed to the history and possibilities of abstraction, and applied the improvisational tendencies of black musical forms to his exhibitions and sculptural series.

A participant in the Studio Museum’s Artist-in-Residence program in 1982–83, Adkins’s work is represented in the Museum’s collection, in addition to many important international public collections. Most recently, his sculptural tribute to blues singer Bessie Smith, Matinée (2007–13) was in the exhibition Radical Presence: Black Performance in Contemporary Art on view at the Museum. In addition, he performed with his long-time band, the Lone Wolf Recital Corps, at the exhibition’s opening reception. His artistic and personal commitments will live on not only through his body of work, but also through the lives and work of the thousands of students he mentored during his tenure as a beloved Fine Arts professor at the University of Pennsylvania. In celebration of his ongoing legacy, Assistant Curator Thomas J. Lax invited several former students and other mentees to share their memories of Terry Adkins.
Matt Neff

We had been working tirelessly on a printing project. Terry decided that I had made a mistake. He started to lay into me. For some reason, for the first time ever, I yelled back. I knew he was wrong, and I told him so. Loudly.

It was quiet for a few excruciating moments, then suddenly Terry broke out in his huge, contagious laugh.

As we left the studio late that night, he stopped and turned to me. “Finally, Neff!” He laughed, patted me on the shoulder and grinned approvingly.


Matt Neff’s formal interests include the lack of imagistic content, anti-icons and the repeated and shifting use of common materials such as sugar, graphite, air and ash to evoke visual mystery and a visceral reaction to objects and images. He teaches and runs the Common Press at the University of Pennsylvania. He lives in Philadelphia.

Jessica Vaughn

Sculpture with a capital “S,” working with materials and developing a way to understand them, tackling complex ideas without hesitation and simplifying them, and just outright ambition. These are the lessons he taught his students. An advocate for emerging and established artists alike, Terry Adkins was a great friend, mentor and teacher. His presence was undeniable. He left a permanent impression on those around him.

I express my appreciation for having had the opportunity to work with him. His thoughtfulness, inclusiveness and investment in creative communities—I look to carry these traditions forward.

Jessica Vaughn was born in Chicago and received an MFA from the University of Pennsylvania in 2011. She recently completed the Whitney Museum Independent Studio Program, and lives and works in Brooklyn, New York.

Mary Valverde: AXIS:art/life

Like my father, you act all tough and mean because you want to make sure I don’t mess up. “You belong here. This is your time. Don’t let anyone take this from you.” I wasn’t all the way convinced, but you made me believe it. The intensity, rigor and consistent work during that time transformed me. Your method is both nurturing and critical. In our native–old school–country–catholic way, we share and exchange ideas. Kindred spirits. I’m still learning from you.

Lately, I’ve been receiving so many blessings. Thank you. I miss you, Terry, and promise to make you proud.

Mary Valverde makes research-based work about the chronicling, indexing and archiving of patterns, and the examination of ways in which they empower and adorn space, the body and the psyche. She currently lives and works in New York.
Nsenga Knight

The following is an excerpt from a letter from Terry to me in the midst of a long series of very heated exchanges between us (with most of the heat coming from him) after my first semester at Penn. Terry was a whirlwind, an amazing teacher and a force to be reckoned with. Sometimes mean. Very paternal. His studio was right next to mine, and who knows when he ever went to sleep (in his studio), but he often dropped by my studio—whether I was there or not—for spontaneous crit, gossip, to trash-talk or to leave a note, eat my snacks, whateva . . .

Nsenga,

It's always cool to make mistakes. Don't take my words too literally or too hard. They are meant to jolt you, to launch you into a sphere of working as if your life depended on it . . . I want the best for you, longevity and depth first and foremost . . . . intent in art only becomes clear when you’ve torn through a hell of a lot of garbage to get to the essentials, and that is what hard work is—tearing through a lot of garbage, more than you can imagine . . . Do not confuse my boisterous nature with frustration . . .

Keep The faith,
Terry

Nsenga Knight is an artist whose work poses critical questions about the relationship between Islamic art, American and European abstraction and the conceptual arts movement. She lives and works in New York.

Jacoby Satterwhite

Terry Adkins is one of my most valued mentors. He was instrumental in my enrollment at the University of Pennsylvania MFA program, and took on the role of mentor, friend and professor for six years. We had a unique relationship full of debate, disagreement, arguments and laughter. He had a license to call me at 2 am to impulsively check on my progress or scold me for my divisive performance antics on social media. Although he expressed high approval of my artistic practice, I value his fearless assaults on my critical positions the most. He had a critical moral code regarding art facilitated by artists of African descent. It wasn’t strict, but he was conscious of the traps, barriers and tropes to which artists of color were victim, and strived to use his power as an educator to provide an upcoming generation with ultimate agency. I have never seen someone care so much about artistic equality through a racial and gender lens. I understood his position more than I would allow him to know. Several nuances in my pieces are responses to his political and conceptual infrastructure. I anticipated the day when I could destabilize and enhance our conversation. Due to his passing, his voice will forever act as a mediator and destabilizer in my decision-making as an artist.

Jacoby Satterwhite was born in Columbia, South Carolina. He received a MFA from the University of Pennsylvania in 2010 and a BFA from the Maryland Institute College of Art in Baltimore in 2008, and completed a residency at Skowhegan School of Painting and Sculpture in 2009. In 2014, Satterwhite is a participant in the Whitney Biennial at the Whitney Museum of American Art, New Frontier, Sundance Film Festival and When the Stars Begin to Fall: Imagination and the American South at The Studio Museum in Harlem.

Kelsey Halliday Johnson

The streets of an exiled Dante Alighieri’s Ravenna; spit-filled insides of saxophones and archaphones; a studio adorned with taxidermic birds; the worn surfaces of muffled bass drums; loved pages of Melville’s Moby Dick; a Row House in Houston; an archive of photographs of the great Jimi Hendrix as a paratrooper; the Bering Sea shores of Nome, Alaska; the classroom (a laboratory of thought)—it is a daunting task to begin to map the sites that memories of Terry Adkins will forever inhabit.

To behold Terry’s work is to see history anew, and now we must all imbue his legacy with the same generous life he pumped into the forgotten veins of others through his art. Despite this monumental loss, Terry’s radical ideals and humor will proliferate through a constellation of students and colleagues, family and friends.

Kelsey Halliday Johnson is a curator, writer and artist based in Philadelphia. She currently works at Locks Gallery and is a member of the artist-run collective Vox Populi.

Opposite: Terry Adkins
Courtesy University of Pennsylvania School of Design
Photo © Jamie Diamond

Page 87:
Nenuphar
Courtesy the Estate of Terry Adkins and Salon 94, New York
Ernel Martinez never lost his humanity or his Southern-style upbringing while navigating the complex art world as an African-American artist or being recognized for his many accomplishments. When he walked into a room, his presence dominated any space. His personality was bigger than life. He has finally received the acknowledgment and appreciation he deserves. The art world has lost a tremendous mind and talent. His legacy will live on in the lives of young artists and the people he influenced.

Tameka Norris

In 2012, I had the great fortune to be curated into the exhibition Radical Presence, in which Adkins also participated. This opportunity provided me with an instant ally. He invited me to be a member of the Lone Wolf Recital Corps—his post-media performance collective. During my time with the LWRC, Adkins challenged, pushed and required excellence in performances that sometimes seemed quite unfair and unreasonable. But I soon realized this was a part of his brilliance and generosity. Then, in summer 2013, we were in residence at the Hermitage Artist Retreat, where Will Villalongo and I frequently caught the wrath of Terry’s (larger than life) laugh. I have so many stories and memories that this short paragraph simply can’t hold. I am so thankful to have known him. Rest in peace.

Clifford Owens

Terry Adkins was a great American artist.

As I reflect on the art and life of my beloved friend for this text, I listen to John Coltrane’s Infinity, a seminal recording in the early formation of Terry’s towering genius.

An elder artist once said, “Sprits are always in the room.” Terry’s brilliant spirit stands before us, speaks to us and lives and thrives deep within us.

For those of us who were moved by the power of his presence and inspired by his wise words, he transformed our lives. In his absence, we embody his spirit in living space.

Jamal Cyrus: TMMO

“transcendentally material, mystically objective…”

As I read the above passage in a correspondence between Emir Douglas and Duke Hughes, the moon became full. I received a slight opening, and then saw with more clarity the truth of what you had said, and knew with more certainty the strength of the chain to which you were linked. With this wisdom the air became charged with newborn possibility, and the path took a step towards me.

Signed,
Lone wolf cub

Sam Mapp

He motioned toward the sea and said it was from there.

“Where?” I asked.

“From the other side,” he said.

Ultramarine means from across the sea. It is a blue that reaches Italy from Africa.

He said that an artist told him this when he was a young man living in Switzerland.

He carried “Ultramarine Light” his whole life.

The body of water and distance implied within the color produces a simultaneous contrast of something fixed and yet vast. It bridges land and, in doing so, analogizes sea with sky and here with there.

Steffani Jemison: Aftermath

He read everything I wrote and sent versions and revisions of his own texts. Compliments were free. “Outtasite!” was my favorite. Then he would call, usually on Saturday mornings. There is a connection, he once told me, between my title and your project. The connection is math. The title is Aftermath.

Aftermath: a second crop in a single season, having renewed after being cut, as in grass that grows back after being mowed. Sow once, harvest endlessly. Our relationship was rooted in dialogue, collaboration and critique. His generosity was unfathomable.

Steffani Jemison was a 2012–13 artist in residence at The Studio Museum in Harlem. She lives and works in Brooklyn, New York.

Ernel Martinez is an artist and co-founder of Amber Art and Design, a collective committed to transformative social practice. He currently lives and works in Philadelphia.

Sam Mapp is an MFA candidate at the University of Pennsylvania. He lives and works in Philadelphia.

Steffani Jemison was a 2012–13 artist in residence at The Studio Museum in Harlem. She lives and works in Brooklyn, New York.
Demetrius Oliver received his BFA from the Rhode Island School of Design and his MFA from the University of Pennsylvania, and attended the Skowhegan School of Painting and Sculpture. He lives and works in New York.

Sarah Tortora received her MFA at the University of Pennsylvania in 2013. She currently lives and works in New Haven, Connecticut, where she is an Adjunct Professor of Sculpture at Southern Connecticut State University.

Mohammadreza Mirzaei is an Iranian photographer and writer, whose book, *What I Don’t Have* (Edizioni del Bradipo, 2013) was curated by Terry Adkins.
Performing Prison

The Art of Incarceration

by Sable Elyse Smith,
Education Assistant

In August 2005 I decided to do a Google image search for photos of prison inmates. I started to interrogate the aesthetics of prison, to look at the cell and at the concept of time. I archived strange gestures that had imprinted themselves upon my body, gestures I had performed since the age of ten, when I learned that the prison system would eventually touch us all. How does one “perform” prison? Prison is a sequence of gestures that un-learn the body’s articulation of freedom. It might also be one’s first encounter with time itself. To be contained in a system where the smallest liberties are regulated creates a sense of slippage—a feeling of being outside of time. Prison inscribes, and the body remembers.

Assistant Curator Thomas J. Lax has described his exhibition, *When the Stars Begin to Fall: Imagination in the American South*, as “an exploration of categorization, an experiment in reorganization and a meditation on the way ideas about place—real and imagined—structure our sense of belonging.” One might say that prison presents a sense of no place, an alienation that creates a new visual and social vernacular.

Among the artists who have explored this alienation are Henry Ray Clark, Frank Albert Jones, Antonio Vega Macotela and Yashua Klos. Each was interested in, and somehow intervened upon by, the prison-industrial complex. Clark and Jones—both included in Lax’s exhibition—created art while incarcerated at the Texas State Prison in Huntsville. Klos made a series of drawings based on his correspondence with a friend who had been imprisoned for six years. Though their incarcerations span different epochs, there is something strikingly contemporary about their endeavors.

Each of Jones’s drawings is marked by his inmate number: 114591. The decision was not his own; every inmate accepts this numerical moniker, and with it their place in time is solidified. With this number, individuals are archived away and constantly recategorized. This is the residue of prison, a residue that spills over onto families, veiling them and somehow collapsing the difference between the inside and the outside. Jones made hundreds of drawings in the four years leading up to his death. He created intricate schema, primarily with blue
and red pencils salvaged from the prison’s accounting office. These repetitive architectural structures are reminiscent of military and cell-like facades, with barbed wire-like accoutrements intertwined throughout. Dwelling inside this architecture are “haints” or spirits. Despite these deft quotations on prison life, it is recurring motifs, such as the clock, that really begin to elucidate the irony that is “doing time.” The clock presents the same duality as the “haints,” which Jones describes “as both protective guardians and deceptive phenomena.” Similarly, clocks present a sense of time and timelessness—a regulating force and an absurd abstraction. Time is protective, as it presents a reliable constant. However, it is also deceptive in its unattainable nature.

Macotela underwent “time exchanges” with 365 inmates in Mexico City’s Santa Martha Acatitla prison. In these scenarios, each artist was forced to make certain decisions. Prison has a way with people. For Macotela, prison acts as a caricature of society, and time is a commodity. From a Marxist point of view, “time has been transformed into production and then production into distribution.

In the instant that time is transformed into hours, minutes, and seconds instead of experiences, well, then time has been taken from us.” Though Macotela was looking for a scale model of an economic system, his experience within the prison system instead led him to create a symbolic exchange of time. These intimate exchanges collapsed—if only for a moment—disparate temporalities. The sum of Macotela’s project begins to reveal itself, unfolding into the image of a clock. Macotela traversed across Mexico City carrying out tasks given to him by the 365 inmates he’d collaborated with over the span of four years. In return, he asked them to archive certain details and artifacts using the most inherent clock they possess: their bodies, their breath, their heartbeats, their thoughts. For instance, in exchange for Macotela videotaping an inmate’s sons’ first steps, he asked the inmate to catalogue every cigarette butt on the floor of his cell. Another inmate collected swaths of clothing from prisoners being released. And, as Macotela cooked for an inmate’s family, the inmate archived each of his heartbeats for the three hours it would take to prepare the meal. These are the measures of the accumulation of time.
Klos, who primarily works in printmaking, drafted a scale model of a cell inhabited by his friend, Silowae, who had been incarcerated for six years. Klos maintained a correspondence with Silowae throughout this time, though a certain closeness began to dissipate as each tried to understand the other’s very different reality. In those six years, Klos traveled to France and relocated to New York, where he completed his graduate degree at Hunter College. He became a part of the art world, and enjoyed vast new freedoms. Neither one of their words would ever be understood in the same way. Considering the rupture experienced in this relationship, and that of Silowae’s absence from the outside world, Klos embarked on a suite of drawings that visualized what he understood of his friend’s experience, as informed by the letters he received. The drawings were incorporated into a three dimensional structure, recently included in an exhibition of Klos’s work at Jack Shainman Gallery in New York.

The exact dimensions processed through and measured with the disenfranchised body. With his body resting on the cold metal in the visiting room, Klos remembers three words spoken to him by Silowae: “Live for me!”

Each of these artists has managed to explore the little-spoken-about and most psychologically damaging part of prison. And, as one of the prisoners told Macotela, “If art is—as you say it is—the modification of daily life, or the modification of objects and acts to give them new meaning, then we have a question for you: Don’t you think that survival in here can be art too?”

2. Ibid., 62.
4. Ibid.
Not When You Want, but Always on Time: In Conversation with Otabenga Jones & Associates

by Ryan N. Dennis

Otabenga Jones & Associates is a Houston-based artist collective founded in 2002 by artist and educator Otabenga Jones in collaboration with members Dawolu Jabari Anderson, Jamal Cyrus, Kenya Evans and Robert A. Pruitt. The group’s pedagogical mission is manifested in myriad forms, including actions, writing, DJ sets and installations. In scope the collective’s mission is three-fold: to underscore the complications of black representation, to maintain and promote the core principles of the Black radical tradition and to (in the words of the late Russell Tyrone Jones) “teach the truth to the young black youth.”
It has been a few years since the collective came together to do a project. Before we get into the current project, can we talk about how the process of working together as a collective has been different this time around compared to previous years?

First of all, don’t call it a comeback. We have always been working, even if the products are not highly visible. However, you are right, our production has dipped in the past few years. But in recent months it has kicked into hyper-drive, so I guess, in a sense, we have come back into the public eye. We were recently listening to an interview with the MC Pharoahe Monch. He has begun working with his rhyme partner Prince Po after not having worked together for an extended time. The interviewer likened bandmate relationships to romantic relationships, except without the romance, which provides the advantage of allowing time off without the fear of complete dissolution. This comparison is apt for us as well. Our connection as a group goes beyond art-making and collaborative projects, and this is where we have an advantage over others. From working together over the years, and just knowing each other, we have developed a shorthand for our creative process. It’s been really exciting to be in the same room again, focused on particular projects. There is great strength in creative cooperation, but this is not to suggest that there isn’t conflict. The periods of group inactivity have allowed us to focus on our individual adventures and practices, and you build a lot of confidence in your own ideas and instincts when you are engaged in your own work like that. It can be complicated to reel in that mindset and go back to listening to other people’s opinions. But this return has reinvigorated our assuredness in each other, and in the very idea of Otabenga Jones & Associates.

I became familiar with you while I was working at the Menil Collection and you were preparing for the Lessons from Below: Otabenga Jones & Associates exhibition. This was in 2007. I see the mission of Otabenga Jones & Associates has shifted a bit. At that time one objective in the mission was “to ‘mess wit’ Whitey.” That is no longer explicitly in the mission. Can you speak on that?

The crafting of that message was done in youthful exuberance and naïveté. It got a lot of people excited and served its purpose well, but we do not feel the need any longer to advertise ourselves in that way. People know what we’re about. At its core, that “messin’ wit Whitey” statement reflected the natural disruption of the structure of white supremacy through black liberation. So in that sense it still holds true, and we are still very much about that life.

Can you discuss the impetus for a project such as Round 40: Monuments: Right Beyond the Site, currently on view at Project Row Houses?

This project primarily highlights events, people and organizations we see as having played important roles in forming the identity of Houston’s Third Ward. Like many other urban areas, this neighborhood is seeing shifts in its demographics, and we want to make sure that some important parts of the neighborhood’s history remain intact. We would also like to add that this is hopefully only the beginning of a longer process. We plan to continue to partner with individuals and organizations to do this work. There are many stories that still need to be told.

Can you discuss the sites you chose and how their identities/histories are aligned with the collective’s practice?

We chose the following sites, events or traditions: PABA (Professional Amateur Boxing Association), the People’s Party II’s Carl B. Hampton Free Health Clinic, the Blue Triangle YWCA, the 1967 TSU Police Riot, Unity Bank and a group of sign-painters who have worked in the neighborhood over the last forty years. In a nutshell, to us this group embodies a certain resilience, and do-it-yourself attitude that we find to be important to Third Ward’s collective identity, especially among its older generations. Though on first sight, some of these groups might not easily fit into the histories we usually champion as a group, when one uncovers their functions and achievements in the neighborhood, it becomes evident that they were indeed radical.

This project is very much about countering erasures in urban areas. In addition to creating a visual representation of each site in the art houses, you all are physically adding to the landscape of the neighborhood. Tell me about that.

In Houston there is a tendency to tear down, or forget histories that get in the way of what “the city” currently thinks of as progress. With this project we wanted to create works that disrupt that process in some way.

Lanier East Hall Men’s Dormitory at Texas Southern University (installation view)
Round 40, March 29–June 22, 2014
Courtesy Project Row Houses, Houston
Photo: Alex Barber
So, for you, “black spatial practice” is a term that conflates black space and spatial practice as a means to highlight a more intentional position taken by black folks?

Yes, if I understand your question correctly. It was a term that started being used to help us understand some ways black folk have traditionally dealt with the issue of commemorating and monumentalizing aspects of their history. And those traditional strategies are informed by a mixture of artistic concerns, political realities and resources. Perhaps this is why you find so many of these memorializing gestures on or inscribed in the body.

Can you discuss the pedagogical mission of Otabenga Jones & Associates and how it plays out in Round 40: Monuments: Right Beyond the Site and upcoming projects?

Our projects have essentially always been about trying to evoke spirit. I refuse to use the tired term “memory” here, but prefer “spirit.” From our study, and what we have been able to glean from it, a certain brand of spirit, and not memory, has been an important factor in sustaining and preserving our struggle. Memory has been used as a means of getting to that place, but is not the end. The end is the acquisition of a certain spiritual consciousness that is able to initiate action, to move mountains.
This plays out in the content and form of our projects. And it’s tricky, because many are of the opinion that we are in a place where this type of dialogue is no longer necessary. Of course this works to assuage some of us, but Mr. Otabenga Jones does not think it holds water, so we will continue doing the type of work we have always done, but hopefully with more intelligence, vigor and tact. This is a marathon run.

A marathon it is. You all are participating artists in funkgodjazz&medicine: Black Radical Brooklyn, organized by Creative Time and Weeksville for the fall. Would you care to talk about that?

We’re real excited about this project. In fact, what we’re doing shares a lot of similarities with the Project Row Houses Monuments project. We are addressing two long-time Brooklyn institutions that have a history of that same resilience and do-for-self tradition we spoke of earlier: the Central Brooklyn Jazz Consortium (CBJC) and its antecedent the EAST. The EAST no longer exists, but the CBJC was founded by some of the same people and adheres to many of the same principles. We are creating an incredible sound sculpture that operates as a local radio station with programming pulled from the music and performance histories of both the EAST and the CBJC. This work will have a lot of community involvement, including local radio hosts and DJs.
Studio Museum Interns
Where Are They Now?

by Shanta Lawson,
Education Manager

For more than thirty years, the Studio Museum’s college internship program has served as a stepping stone for students eager to gain experience working in museums. The internship is designed to provide students with the three E’s: Exposure, Experience and Education. These are the necessary steps on the path to a career in the arts.

The Museum has welcomed interns into several Museum departments including Curatorial, Communications, Education, Development, Community Engagement and Programs, and the Director’s Office. Far from the fabled “coffee-run” intern experience, interns at the Studio Museum work closely with staff on a range of important projects and tasks that provide insight into the inner workings of the Museum. Meaningful projects and mentorship, along with intern meetings, off-site professional development visits and other training sessions form an internship experience that empowers students to make informed decisions about the next steps in their academic and professional paths. Have a look at a few former interns who are currently working in exciting, important roles at the Studio Museum and other arts institutions and nonprofit organizations.

Studio Museum employees who were once interns:

1. Thelma Golden, Director and Chief Curator
   Public Relations Intern, 1985; Curatorial Fellow 1987–88
2. Hallie Ringle, Curatorial Assistant
   Curatorial Intern, Summer 2012
3. Naima J. Keith, Assistant Curator
   Curatorial Intern, Summer 2003
4. Kim Drew, Communications Assistant
   Director’s Office Intern, Summer 2010
5. Erin Hylton, School Programs Coordinator
   Development Intern, Summer 2012
6. William Armstrong, Project Manager, Data Systems
   Development Intern, Summer/Fall 2010
7. Thomas J. Lax, Assistant Curator
   Curatorial Intern, Fall 2007

Former Studio Museum interns at other organizations:

8. Anika Selhorst, Art Center Director, 92nd Street Y
   Studio Museum Education Intern, Summer 2003
9. Janelle Grace, Publicity Coordinator, Museum of Modern Art
   Studio Museum Curatorial/Communications Intern, Fall/Winter 2008–09
10. Kendra Danowski, Editor and Engagement Coordinator, ArtsFwd
    Studio Museum Director’s Office Intern, Summer 2009
    Studio Museum Education and Public Programs Intern, Spring/Summer 2004
12. Edward Salas, Assistant to Access and Community Programs, Whitney Museum of American Art
    Studio Museum Communications Intern, Spring 2013
Interested in becoming part of this prestigious list? Summer, fall and spring internships are available for undergraduate and graduate students. To learn more about the Studio Museum’s internship program, please visit www.studiomuseum.org/learn
Art Work, Two Ways

by Hallie Ringle, Curatorial Assistant, and Erin Hylton, School Programs Coordinator

In Art Work, Two Ways, Curatorial Assistant Hallie Ringle discusses the works of Marie Roseman, one of the artists included in the Studio Museum’s spring 2014 exhibition, When the Stars Begin to Fall: Imagination and the American South. School Programs Coordinator Erin Hylton offers a lesson inspired by one of Roseman’s signature pillows.

Hallie Ringle

Marie Roseman began making her improvisational quilts, which are in many ways more akin to sculptures than traditional quilts, in the 1970s when she was in her seventies. Roseman, a native of Tippo, Mississippi, generally appliquéd materials on pillows and quilts using yarn, thread, fabric scraps and materials from around her home and yard to express narratives, abstract scenes and veiled messages. The expressive nature, dynamic compositions and Abstract Expressionist gestures of the threads align her work with action painting as much as with domestic objects, which quilts are usually considered.

Roseman began her career making more traditional quilts and using her bed as a quilt frame. Though most of her quilts are hand-sewn and appliquéd, she also employed a hand-pumped machine, likely to create the quilt and pillow bases. During her lifetime, Roseman hung her pillow and quilt creations around her home. She tapped into their aesthetic rather than functional value to create an environment.

Untitled (Throw) (c. late 1960s) combines her use of machine-made quilts with hand-sewn appliqué. Using a quilt as the base, Roseman’s improvisational stitches form yellow, orange, red, blue and black zigzags that closely resemble text-like structures. In the lower half of the quilt, the yarn is an organic mass of angular forms and bursts of color that reverberate off the grid formed by the quilted squares of pastel, flower-motif polyester/cotton. Produced by large stitches, jagged, intersecting lines radiate from the throng of thread and are interrupted periodically by clumps of fabric sewn tightly together in a pincushion style that resembles a swarm of sea urchins or plant-like pods.

Like Untitled (Throw), Roseman’s work Untitled (Pillow with plastic leaf) (c. 1960s) is nearly painterly in nature, with hundreds of red, green, blue and yellow twists, entangled atop the cream, preformed pillow base. Sequins, nylon and a plastic leaf are ensnared by the amorphous throngs of yarn that are piled thick like hair on a ragdoll, another form that Roseman explores in her other works. Roseman likely also gained inspiration from her garden, which may have resulted in the green leaf and the vine-like threads dangling from the bottom of the pillow.

The painterly quality of Untitled (Pillow with plastic leaf) is more pronounced than in the gestural stitches of the other works. Elongated green forms cling to the surface of the pillow from all four corners and slowly make their way to a center mass that contains tightly bound, flower-like sections of cloth. Likely using houseplants as inspiration, Roseman incorporated plastic and yarn leaves into the vine-like structures that stretch across the surface of the pillow.

Roseman’s intentional placement of these works as aesthetic objects only is reified by their vertical position. Seen together, the three works begin to create the same textile-based milieu Roseman had constructed in her home.
Art Work, Two Ways

Marie "Big Mama" Roseman

Introduction

*Untitled (Pillow with plastic leaf)* introduces students to the wonderful world of color and texture. Through rich use of materials, this image can provide a basis for the discussion of design, creative problem solving and patterns, as well as art exploration. As students participate in the art-making process, they will experience design thinking, investigate and use critical thinking to reflect on their own visions, and explore relationships between texture, pattern and color.
Objective
Students will investigate using design thinking and relationships between materials, as well as create artwork in which they express aspects of their own identities.

“How Might We” Question
How might we use design thinking to create a piece full of texture and pattern?

Materials
- Tissue paper
- Construction paper
- String/yarn/rope (a variety of styles and colors suggested)
- Textiles/fabric swatches and pieces
- Tacky glue or other adhesives
- Shoe box/cardboard

Vocabulary
- **Marie "Big Mama" Roseman**: Roseman was born in 1898 and grew up in Tippo, Mississippi. She was married, had four children and, in 1947, moved to Benton Harbor, Michigan. She began creating her quilts and textiles in her seventies.
- **Pattern**: a repeated form or design, especially used to decorate something
- **Texture**: the visual and tactile quality of a surface
- **Design**: a plan for the construction of a system or object
- **Design Thinking**: a mode of thinking during the processes of design that employs a formal method for the development of practical, creative resolutions to problems or issues

Preparation
1. Introduce vocabulary words. Discuss the meanings of pattern, texture, design and design thinking, and its application in the classroom.
2. Display images of Roseman and explain who she was. Show an image of her *Untitled (Pillow with plastic leaf)*.
3. Place tacky glue and other adhesives at center of table. Leave space for work to develop.
4. Set out materials for students to make their own patterns, making sure they have a variety of string, yarn, rope or ribbon to choose from.
5. Provide each student with one shoe box or piece of cardboard.

Methods
1. Ask students: How might we use design thinking to create a piece full of texture and pattern?
2. Introduce the materials.
3. Have students begin to select materials to plan their design pieces.
4. Execute each design thinking plan using adhesives and materials.
5. Remind students to consider design thinking and how their pieces can reflect design and pattern using the materials at hand.

Closure
1. Display finished designs around classroom.
2. Ask students to take a gallery walk and view their peers’ designs.
3. Invite students to explain the choices they made in creating their artworks.
4. Discuss design thinking in the finished projects.

*Share your final results on Twitter and Instagram using #ArtWork2Ways!*
Expanding the Walls 2014

by Sim E. Smith, ETW/Youth Programs Intern

Influences come in various forms and from different generations, but all help express a vision. Artists produce sculptures, photographs, audio works, paintings, videos and more to portray very specific messages. For the young artists in Expanding the Walls 2014, influences come from musicians, photographers and even authors, in addition to the inspiration provided by James VanDerZee’s photos of African-American life in the first half of the twentieth century. Expanding the Walls is an eight-month photography-based program for a select group of students enrolled in a high school or equivalency program. Students participate in a regimen of art workshops, discussion groups and field excursions while learning the fundamentals of digital photography. The artists exhibit this documentation of their own communities and the photographic expression of their ideas during the summer exhibition season here at the Studio Museum.

The current students have worked with artists such as Kwesi Abbensetts, Ivan Forde and Xaviera Simmons to expand their photography skills and develop their ideas. Abbensetts explained, in a series of workshops, how one can create moods and feelings through lighting, and also gave tips on how to use their cameras. Forde, an Expanding the Walls participant in 2008 whose work was featured in a 2014 Harlem Postcard, taught the students about image manipulation. He selected a few photos taken by the students and showed how one could reconstitute them into entirely different images.

The students, working in small groups, then combined their individual photographs to tell a collective story. Simmons guided the group through experimentations and ideas about how to get viewers to identify with an image. Many of the students now say that working with these teaching artists helped them clarify their messages.

As an Expanding the Walls alumnus, I know the importance of experimentation for these students. Each class goes through different stages of artistic development, but we all relish having a place to express ourselves and grow personally and artistically. The support system at the Studio Museum is critical to this process, and most students leave the program with a deeper understanding of both mind and spirit.

Workshop with Xaviera Simmons
1. Alice Zheng
   Passionate Sorrow
2. Andrew Maldonado
   The Wonders
3. Atzimba Xoyalta
   Innocence
4. Justin Perez
   4 Cards Never the Same
5. Sarah Ortiz
   The Blimp Theory

Workshop with Ivan Forde
6. Brendly Fernandez, Sarah Ortiz, Kelvin De Leon and Christopher Neal
   Off My Playground
7. Maia Weisenhaus, Gabriella Rosen and Alice Zheng
   The Reach
8. D’Angelo Heyward
   Urban Jungle

Workshop with Kwesi Abbensetts
9. Brendly Fernandez
   Untitled
10. Gilberto Mena
    Running Through Waterfalls with No Apron On
11. Jesus Morales
    The obscurity of a Mannequin lover
12. Maia Weisenhaus
    Out of the Tangle
13. Steven Sanchez
    Greek Run
Charles Gaines’s “Numbers & Trees” series is the inspiration for this do-it-yourself project. In an interview with Gaines by Leila Hamidi, on the website Notes on Looking, Gaines stated of the series: “It’s not a graphing of—its pattern. What I did was I graphed the difference in the same tree over a period of days so that if you took a photograph of a tree one day and then come back two days later, leaves are missing. I’m recording the rate that the tree is losing its leaves. And the plotting system is simply to transfer the numbers from the crown of the tree to the bottom of the grass. So, if I compare two photographs, there might be leaves at the crown of the tree in one photograph but not in the other. So with this plotting, I can locate the missing numbers or the missing spaces.” Gaines colorfully documents the random happenings of leaves, so in this project you will experiment with the random placement of a dissected image.

Here’s what you’ll need:

- 8½ x 11–inch image printed on paper
- 2 sheets of graph paper
  (There are many kinds of graph paper, so pick the one you like best.)
- Scissors
- Glue
- Tape
- Pencil

Charles Gaines
*Numbers and Trees, Matilda, #4, 1986*
Courtesy of Fresno Art Museum, Fresno, California


Studio Museum Challenge:
Send a picture of your completed Puzzle Art or Coloring Page to me, Elan Ferguson, at eferguson@studiomuseum.org.

Chosen images will be posted to Studio Museum social media; follow us at @studiomuseum on Facebook, Twitter, Instagram and Tumblr to see when they post!
Step 1
Choose an image and print it out on a standard sheet of printing paper.

Step 2
Place the graph paper on top of the image and tape it into place.

Step 3
Use a pencil to highlight a pattern—of squares. The squares can be large, which is good for small children, or as small as a single grid square, which is more challenging for older children and adults.

Step 4
Cut out the squares through both sheets of paper so that you have the pattern of squares cut out of your original image.

Step 5
Separate graph paper from the image.

Step 6
Glue the square pieces of your original image onto the second piece of graph paper into a different, all-new pattern—or place them randomly.

Step 7
Admire your new composition, which deconstructed and then reconstructed your original image.

Coloring Page

Hello! My name is Marc and I am the Exhibitions Manager for The Studio Museum in Harlem. It is my job to work with the museum’s curators on the installation of artwork in the galleries.

I help create engaging environments that maximize the visibility and accessibility of each artwork. Behind me is the main gallery space in the Studio Museum. Please help me arrange and add artwork to this space!
Ten Years of Collaboration: 
Children's Art Hour at Harlem Hospital Center

by Erin Hylton, 
School Programs Coordinator

This year, The Studio Museum in Harlem and the Harlem Hospital Center Community Health Education and Outreach Department celebrate ten years of collaboration on Harlem Hospital Center Children's Art Hour. Each year, throughout the month of March, volunteers facilitate an art-making activity with children receiving pediatric services. Volunteers, including hospital staff and volunteers from the city council, Big Apple Circus, ABC News and other community organizations and businesses, are trained by the Museum’s education staff to assist children in creating artworks inspired by the work and life of an artist in Museum’s permanent collection or on view in the current exhibitions. The children receive free admission to the Studio Museum to visit the exhibitions with their families.

Over the last ten years, the children have created projects inspired by a range of artists, including Sam Gilliam, Clementine Hunter, Romare Bearden, Gordon Parks, Selma Burke and Brian Pinkney. The projects range from sculptural paintings with origami and tissue paper to black-and-white collages inspired by Harlem. Each project builds connections between the children, their families, volunteers, the Harlem community and artists of African descent. The Studio Museum and Harlem Hospital Center look forward to continuing the annual Children's Art Hour collaboration, in which children learn and enjoy hands-on art-making experiences within the hospital environment.

Faith Ringgold inspired quilt patches created by participants during Harlem Hospital Center Children's Art Hour in 2007
Photo: Shanta Lawson
Spring Luncheon 2014

On Friday, May 2, 2014, The Studio Museum in Harlem held its seventh annual Spring Luncheon at the Mandarin Oriental New York. This year guests saluted Erana M. Stennett of Bloomberg. Guests were also treated to a special presentation by Expanding the Walls artist Brendly Fernandez. The proceeds from the luncheon are a fundamental source of support for the Museum’s outstanding exhibitions and public programs, and help strengthen the Museum’s arts education programming. The Studio Museum would like to thank the following businesses and individuals for their generous support to the success of the luncheon, where we raised nearly $400,000.
Spring Luncheon 2014

Thomas J. Lax, Carrie Mae Weems, Lauren Haynes
Tracy Reese, Aliyah Baylor
Lorna Simpson, Merele Williams Adkins

Eara Smith, Erana M. Stennett
Gordon J. Davis, Esq, Erana M. Stennett
Holly Phillips MD, Mica Hughes
Thelma Golden, Edris Nicholls
Deborah Roberts, Erika Liles
Carrie Mae Weems, Deb Willis, Sandra Jackson-Dumont

Tables:

Benefactor
Frank & Laura Day Baker
Nicole A. Bernard / FOX Audience Strategy
Bloomberg
Valentino D. Carlotti
Kathryn C. Chenault
Marie-Josée Kravis
Carol Sutton Lewis
LVMH Moët Hennessy Louis Vuitton Inc.
Raymond J. McGuire & Crystal McCrary
MZ Wallace
Amelia Ogunlesi
Karen Proctor
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Laura Paulson
Lisa Perry
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Holly Phillips MD
Karen C. Phillips
Spring Luncheon 2014

Joyce K. Haupt, Kathryn C., Chenault and Marie-Josée Kravis

Deb Willis, Gia Hamilton

Dawanna Williams, Tracey Riese

Jacqueline Nickelberry

Caralene Robinson

Joyce K. Haupt, Carol Sutton Lewis

Thelma Golden, Kate D. Levin

Saundra Parks, Paulettta Washington

Nazine Tesfit, Mario Rinaldi

Deborah Roberts

Victoria M. Rogers

Fiona and Eric Rudin

Susan & Jack Rudin

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Yolanda Ferrell-Brown

Emily Glasser

Sunny Goldberg

Lea K. Green

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Tiffany Hall

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Sandra J. Harper

Joyce K. Haupt
Friends

Spring Luncheon 2014

Bethann Hardison, Crystal McCrary
Sherry Bronfman, Kimberly Chandler
Erana M. Stennett, Jonelle Procope

Monique Ware, Aliyyah Baylor
Audrey Smaltz, Susan Fales-Hill
Edris Nicholls, Kim Ayers Shariff, Rosemarie Ingleton, MD

Michelle R. Paige
Aliyyah Baylor
Maya George, Christina Conrado

Barbara Hoffman
Dr. Karen M. Hopkins
Joan Hornig
Arthur J. Humphrey, Jr.
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South African Tourism
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Toby D. Lewis Philanthropic Fund
Wendy Washington
Constance White
Donna Williams
Deborah Willis
Ali Winter
Deborah C. Wright
Zubatkin Owner Representation

Contributors
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Tunji Adeniji
Naomi Alston
Emma K. Ancelle
Jennifer Baltimore
Christopher Bevans
Sayu Bhojwani
Myra J. Biblowit
Bethanie Brady
Sherry Bronfman
Alexandra Browne
Jacqueline Brown
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Peg Alston, Kathryn C. Chenault
Nicole A. Bernard and Jocelyn Cooley
Yvette Leeper-Bueno

Marcus Samuelsson and Thelma Golden
Dr. Shirley Madhère, Kimberly Chandler
Saundra Cornwall, halley k harrisburg

b michael, Mario Rinaldi
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Felicia N. Crabtree and Evans Richardson

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Karen Lynne Watkins
Alice K. Wells
Anita Volz Wien
Carla Williams
Rodney K. Williams
Katherine Wilson-Milne
What is your connection to Harlem?

I moved to Harlem in early 2009, eager to express, create and give. I came with the clear intention of staying a long time, and with a desire to be a part of a community. To me that means being in a space where what I offer is valued and needed, and where I can add something positive.

I have my studio, Land Yoga, for children and new and expectant moms. We are involved in the schools, parks, food bank—anywhere we feel yoga is wanted and we can be beneficial. Harlem is the single most welcoming community I have ever been a part of. There is a respect here for health, arts and people, as well as an openness and sharing of resources and knowledge that I have never seen anywhere else.

What does it mean to you to be a Member of the Studio Museum?

To me the Studio Museum is crucial. The other night I was feeling like I couldn’t think, like I needed somewhere to clear my brain. Then I remembered: I am a Member of the Studio Museum. I walked right in and sat amidst the art.

Just sitting at the Carrie Mae Weems exhibit, I immediately felt calmed and clearer. I also had this feeling of pride in being a Member, like I was a piece of the experience I was receiving. I’m not at all an art expert, but I know what I needed to feel on that night standing on 125th Street, and it was the experience found in powerful art, which I could have found nowhere else. Art is the ultimate. The artist sees something we can’t see and reframes it in a way that makes it appear. Good art exposes a secret and once you to see it, you can never see the world the same again. That’s how I feel every time I enter the Studio Museum—changed.
The Museum’s Membership Program has played an important role in the institution’s growth for more than forty years. Thank you to all the following who helped maintain our ambitious schedule of exhibitions and public programs during the 2013–14 season.

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Collection of Marc Selwyn
Courtesy the artist and Susanne Vielmetter Los Angeles Projects
Photo: Robert Wedemeyer
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☐ Mr. ☐ Ms. ☐ Mrs.

Name of membership holder

Name of additional member (Family/partner level members and above)

Address

City, State, Zip

Work Phone, Home Phone

Email Address

☐ Please do not make my name, address and other information available to third-party providers.
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Name of cardholder

Address

Card Number

Expiration Date

Signature
Visitor Information

Address
144 W. 125th St. New York, NY 10027
(between Malcolm X and Adam C. Powell Jr. boulevards)

Admission
Suggested donation: $7 (adults), $3 (seniors and students).
Free for members and children (12 and under).

Follow us on social media!

General Info
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Media Contact
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pr@studiomuseum.org

Public Programs Info
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Membership Info
212.864.4500 x221
membership@studiomuseum.org

Museum Hours
Thursday and Friday, noon–9 pm;
Saturday, 10 am–6 pm;
Sunday, noon–6 pm.

The Museum is closed to the public on Monday, Tuesday and Wednesday but available for school and group tours by appointment on these days. For more information on scheduling a tour, visit studiomuseum.org