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**Bloomberg**

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Letter
From the Director

Today, the Studio Museum is at a crossroads—literally and figuratively. We are located on the main thoroughfare of a neighborhood that, for more than a century, has presented opportunities to a diverse collection of immigrant communities, from African Americans arriving in Harlem during the Great Migration to more recent immigrants from across sub-Saharan Africa to resident New Yorkers making the exciting move uptown. As Harlem changes, and its cultural legacy continues to broaden and deepen, we’re constantly evaluating how we can best serve this neighborhood’s communities. I think that collaboration is essential to this process.

The recent opening of our collaborative exhibition Caribbean: Crossroads of the World (organized with our partners, El Museo del Barrio and the Queens Museum of Art) has me thinking deeply about the historical and contemporary significance of “crossroads” and the value of “collaboration.” Caribbean: Crossroads is the culmination of almost a decade of research and dialogue about a region that is—like Harlem—complex, culturally diverse and full of art and artists. As I write this, the Museum galleries are abuzz with Harlemites and visitors from around the world enjoying Caribbean: Crossroads, Primary Sources: Artists in Residence 2011-12 and Illuminations: Expanding the Walls 2012, while our staff is planning an amazing slate of exhibitions and programs for this fall and winter.

I’m always being asked when the Studio Museum will add a new chapter to our beloved series of “F” exhibitions. I am thrilled to announce that in November 2012 we will open Fore. Building on Freestyle (2001), Frequency (2005-06) and Flow (2008), Fore once again provides an opportunity to explore an amazing group of emerging artists of African descent. Like its predecessors, Fore is not organized by theme. Rather, we invite you to create your own connections between works on the Museum walls—and beyond!

While we are committed to providing opportunities to emerging artists, another important part of our mission is to highlight the work of artists who helped clear space, both imaginatively and institutionally, for the work being made today. Following the incredible success of The Bearden Project during Romare Bearden’s centennial celebration, this fall we celebrate the hundredth anniversary of the birth of noted photographer, writer and filmmaker Gordon Parks with Gordon Parks: A Harlem Family 1967. This exhibition features Parks’s photographs of the Fontanelle family from his iconic Life magazine feature, A Harlem Family, alongside never-before-seen images from the same series, providing unique insight into Parks’s creative process.

And with the help of my camera phone, I’m taking my own impromptu photographs! You can see my snapshots of Harlem life and details of works of art that inspire me on my new Instagram feed. Search for thelmagolden to check out some of my latest images and let me know what you think!

I’ll see you around, and definitely uptown!

Thelma Golden
Director and Chief Curator
Malick Sidibé
Vues de Dos, 2002
Gift of Martin and Rebecca Eisenberg
11.12.3
Photo: Marc Bernier
Museum

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What’s Up?

Exhibition Schedule
Summer/Fall 2012

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June 14–October 21, 2012
Caribbean: Crossroads of the World
Primary Sources | Artists in Residence 2011–12: Njideka Akunyili, Meleko Mokgosi, Xaviera Simmons
Illuminations: Expanding the Walls 2012

November 8, 2012–March 10, 2013
Fore
Gordon Parks: A Harlem Family 1967

Always on View
Harlem Postcards
Glenn Ligon: Give Us a Poem
Adam Pendleton: Collected (Flamingo George)

Renée Cox
Redcoat, from “Queen Nanny of the Maroons” series, 2004
Courtesy the artist

Anne-Louis Girodet de Roussy-Trioson
Jean-Baptiste Belley, c. 1797
The Art Institute of Chicago, Restricted gift of the Joseph and Helen Regenstein Foundation.
Image © The Art Institute of Chicago
Working with a wide range of techniques and materials, including mixed-media painting, tapestries, installation and works on paper, Jamaican-born artist Ebony G. Patterson is not afraid to push the envelope. Looking primarily to dancehall culture, which surrounds a genre of Jamaican popular music that originated in the late 1960s, and its impact on Jamaica’s working class, Patterson’s artwork is very much an investigation of the ways in which young black men shape their identities within the subculture. In *Untitled, Species I* (2010–11), Patterson portrays a man in “whiteface,” with pink-glossed lips, glitter and sunglasses. Patterson boldly references skin bleaching (whitening), a trendy and fashionable practice. While Jamaica has a history of skin bleaching that spans several centuries—back to when slaves used lye (sodium hydroxide) to lighten their skin—the present practice has been embraced by many of the dancehall generation, both male and female.

A number of dancehall artists, including famed Vybz Kartel, now openly indulge in bleaching as a mark of style and fashion. By investigating shifting and contradictory gender roles, as well as contemporary notions of fashion and beauty, through such practices, including bleaching, eyebrow shaping and flamboyant dressing, Patterson posits the question: How do these young men craft their masculinity? Patterson’s work speaks to an explicit and complicit self-(re)fashioning and self-(re)presentation, in which contemporary notions of beauty and masculinity are challenged within a Jamaican context.

Ebony G. Patterson completed her undergraduate work at the Edna Manley College for the Visual and Performing Arts in Kingston, Jamaica, and earned her MFA in 2006 from the Sam Fox College of Design & Visual Arts at Washington University in St. Louis. In 2007, her work was featured in the group exhibition *Infinite Island: Contemporary Caribbean Art*, curated by Tumelo Mosaka, at the Brooklyn Museum of Art. Since her inclusion in the 2008 exhibition at Monique Meloche Gallery in Chicago, *Boys of Summer*, her work has been included in exhibitions at Kravets / Wehby and Praxis Gallery in New York; New Art Ways in Hartford, Connecticut; the Santa Monica Art Museum; the French Alliance Foundation in Paris; the National Gallery of Bermuda in Hamilton; Alice Yard in Trinidad; and the National Gallery of Jamaica in Kingston, to name a few. Currently her work is on view at the Kusthal (Kade) Museum in Amsterdam and at the National Gallery of Jamaica in a solo project. Patterson is an assistant professor in the painting department at the University of Kentucky in Lexington.
As they prepare for their summer exhibition, *Primary Sources, 2011–12* artists in residence Njideka Akunyili, Meleko Mokgosi and Xaviera Simmons take a moment to share their thoughts and observations on their fellow residents’ studio practices.

**Njideka Akunyili**

Meleko Mokgosi uses an economy of means to create stark images nuanced with narratives of history and power dynamics.

Meleko directs the viewer’s gaze to the essential content in his work through deliberate selection and exclusion of visual information. The conspicuous unmarked areas of clear canvas or blank wall (which I find analogous to the white Caucasian presence that permeates his works) both encircle and fall away from the depicted images, thereby thrusting them into sharp focus. In these images, the figures point, stare and position their bodies in ways that direct the viewer’s attention to the narrative center of each piece. Meleko gives context to the drama of his narratives by depicting culturally specific clothing, adornments, furniture, and architecture. He makes nonpictorial marks that evoke motion and rhythm and make each painting seem like a still from a film. By carefully choosing what to portray, Meleko creates intriguing moments that make the viewer curious about the history (past and future) of the depicted event.

In addition to focusing the viewer’s gaze on the work’s content, Meleko constructs his paintings in a way that exposes the contentious nature of history. Meleko pieces together images from multiple sources to create believable and compelling narratives without clear answers. The viewer may speculate about whether the scenes and people depicted are based on a specific historical event or are purely fictional—even though they look historically feasible. The constructed appearance of his work makes us aware of how history is a somewhat manufactured thing.

Xaviera Simmons makes work in different media—photography, installation and text—that focus on how physical bodies experience culture before, during or after migration.

In two photographic works, Xaviera depicts people in whose lives migration has played a formative role. The viewer interprets the visual information surrounding the figures to understand the factors that occasioned their migrations as well as the effect of those migrations on the subjects’ culture. The photograph *Index One, Composition One* (2011), shows a skirt raised to expose a pelvic area covered with a mass of African sculptures, dated photographs of black people dressed in non-Western and Western clothes, a handwoven textile, seashells, a numbers game card and other objects. Thus the subject exposes her body as a metaphorical carrier of a cultural heritage of forced migration from Africa to America. Xaviera widens her focus from the individual to the masses in
Meleko Mokgosi
*Pax Afrikaner: Good Boy*
(part 1 of 2), 2011
Courtesy the artist
Superunknown (Alive In The) (2010), a grid of low-resolution photographs, each depicting overcrowded vessels in open water. By covering a wall with a tight array of forty-two of these pictures, Xaviera raises keen awareness of the overwhelming number of people who undertake (or historically undertook) physically arduous journeys. Like the subject in Index One, Composition One, each individual on each vessel carries a rich cultural heritage as he or she migrates to a new place.

Meleko Mokgosi

My first sentence was going to be about respect and admiration for my fellow artists in residence, but this seemed inappropriate because such talk always comes with a hint of, “I think of myself highly enough, and presume to comfortably hold a position of authority that allows me to benevolently declare favorable judgement.” I would rather earnestly say that I envy both Njideka and Xaviera. Why? Because both make incredibly seductive images through which we see how the ideas of texture and coupling anticipate each other.

Njideka’s work deals not only with the texture of the heterosexual, bi-racial/bi-cultural couple, but also with the combination of materials, textiles and regionally specific cultural and identity structures. She uses photo transfer, charcoal, and acrylic paint to produce an incredible and antagonistic tactility
that is simultaneously abraded and slick, and compositions that are realistic yet abstract, posed as well as composed. In this piece, Cradle Your Conquest (2012), the poses are carefully crafted to compound two into one, i.e., coupling. And this is one of the extraordinary elements—the fact that two is made odd. In making two into one, she makes us notice how the number two reveals the continuous double bind in our acts of identification: It narcissistically reassures “me” because the “image of the other” reinforces my identity; and at the same time the presence of the other cancels out my essence. But one has to ask whether it is necessary to show this relation via heterosexual coupling. Yes, precisely to make the point that heteronormativity has no outside. Heteronormativity always already exists as the foundation of all identification procedures, thus it has no opposite and there is absolutely no way to out-perform it. There is only re-productive heteronormativity, to repeat literary critic Gayatri Spivak. In essence, you cannot bind or unbind yourself. This effect is highlighted by the artist’s inscription of herself into the frame. Such contemporizing is not about portraiture. Rather, it is a tool used to again fasten two things at once: synchronicity (the present-ness of the artist and her partner in the frame) and diachronicity (visible through the interspersed image fragments of events in photographs that have been transferred onto the ground.
with xylene solvent). By continually insisting on two as one, together with the alternating range of textures, the artist reveals exactly how polar opposites always misfire, as well as the impossibility of unbinding one’s self.

We get a similar effect from Xaviera’s Index One, Composition Two (2011), depicting an actor who has lifted his/her garment to reveal an array of loosely hanging paraphernalia. The viewer is confronted with alternating somatic and affective effects produced by found objects that seem to bear a relationship without a relation. “Relationship” here is code for the narrative the actor reveals. Despite the presence of a narrative, we are left to our own devices due to the lack of a recognizable plot. And such is the effect of the found object: a thing that comes already cathected and has a peculiar use and history known only to a select few—the few who had an existential bond with it. Thus the artist employs this strategy of catachresis to allow us to recognize the constructed-ness of these seemingly arbitrary relationships between the found objects. Recall that the word “texture” has its roots in Latin textura (“weaving”) from the verb texere, i.e. the act or process of constructing something from a particular vantage point, using specific material that can be woven together. We not only do not know the actual use of the objects, but also do not know their supposed meanings. One thing we know for sure is that the objects connote something to do with curios or, provocatively, fetishes. The word “fetish” is inextricably tied to masquerade and is related to the Portuguese fetico: that which is artificial or skillfully contrived. All these are a reflection of the Latin root (facticius) and Spanish form (afeite): something contrived from human labor, or to make up, adorn or embellish. More importantly, “fetish” stands in for nothing but an obscene misunderstanding between the West and the Rest, thus the word is based solely on a blind obeisance to colonial custom. The emergence of the word signals the reaction to an unexpected and unprecedented encounter between two mutually incomprehensible entities, the perceptual and phenomenological experience of an irreducible difference. And this is what is under the skirt.

**Xaviera Simmons**

My studio sits between those of Njideka Akunyili and Meleko Mokgosi, powerhouse artists who are always hard at work when I enter our studio space on the third floor of the Museum. Beyond the concepts and ideas presented in their final works, I’m really interested in the ingredients used in their studio practices and art-making processes. So I formulated a few questions to get them to open up on how they’ve been working this past year.

**Njideka:** My process is a back and forth. I have ideas about lines in my early sketches, but these are not set in stone and can change as the piece develops. I have general color ideas at the beginning, like “this piece will be warm with lots of yellows,” but the specifics of the colors get ironed out once the piece is underway.

**Meleko:** I try by all means to plan everything. So before I begin making images, I start with the title and intertitles. These are very crucial and are the guiding conceptual parameters that define all projects—the project does not exist before I have the title. Next, I “storyboard” all the canvases that need to be made—one or two drawings per painting in which I figure out almost everything, including brush sizes, color schemes, lines, shadows, etc.

**Xaviera:** If you have a dream viewer or audience member, who would it be? Are you interested in people who are politically engaged or is this not a concern?

**Njideka:** My dream viewer is the Nigerian writer Chimamanda Ngozi Adichie. Her writings resonate with me, and even though we work with different forms, I think there’s an overlap of ideas. I would really enjoy the cross-conversation that would come from such a meeting.

**Meleko:** My ideal viewer would be invested in all the following at the same time: the history of painting, the semiotics of visual arts, the
In the Studio with the 2011–12 Artists in Residence

Xaviera: We all use found images in our works, and that seems to be a recurring theme for each of us. Can you talk a little bit about the process of mining and discernment of image in your works?

Njideka: The images I used are images I have taken, images taken at events I’ve attended, images from Nigerian fashion/society magazines, images taken by friends and relatives, and images found on blogs and other sources. With each piece, I have an overall theme to the images I search for and select. The thread that runs through the images I pick is “recognition”—I look for images that are familiar and depict a place I know in a way I know it.

Meleko: My family kindly keeps boxes and boxes of newspapers for me, and I go through these every time I visit home, which is about once a year. I am also constantly looking for images in magazines and periodicals. Recurring themes are women’s dresses, hairstyles and everything mundane and middle-class.

Xaviera: I know we all have artists we love to engage with in our works. Can you tell me three who are currently feeding your process and train of thought?

Njideka: This is one of those questions with an answer that is continually changing. At the moment, my process is being fed by Yinka Shonibare and Édouard Vuillard. I also have to say I’m engaged right now with the writers Chinua Achebe (his book Home and Exile) and Chimamanda Ngozi Adichie (her writings, short stories and talks—especially her “Danger of a Single Story” TED talk). There are other artists, but at the moment I feel I’ve been communing with these writers enough to merit them a place on the list.

Meleko: Max Beckmann, Ghanaian painter Mark Anthony and Fela Kuti.

Xaviera: Has the landscape of Harlem penetrated your work or affected your process?

Njideka: Harlem hasn’t seeped into my work.

Meleko: No.

Xaviera: We all work primarily in traditional media (painting, photography and sculpture). Do you have any current desire or works in mind that will engage other media or new media (i.e., digital media, film or performance)? Or are you committed to the media in which you are working?

Njideka: I’ve been thinking of doing something with video and music. Not sure how or when this will happen, but it’s been swimming around in my head for the past month.

Meleko: Just painting and drawing, period.
Harlem has traditionally been a culturally and aesthetically varied community that consistently invites visitors to experience its mystique. However, visiting its iconic and popular establishments provides but a mere glimpse into what Harlem truly is. The truth found in hidden or overlooked details complete the masterpiece of such a historically dynamic canvas.

After discussing Harlem’s unique and compelling qualities, the Expanding the Walls 2012 artists were directed to walk around the neighborhood and photograph what they found intriguing and potentially overlooked. Here is what they noticed “hid-in Harlem.”

Expanding the Walls is made possible thanks to the New York State Council on the Arts, a state agency; Colgate-Palmolive; Dedalus Foundation, Inc.; The Keith Haring Foundation, Inc.; Joy of Giving Something, Inc.; The David Rockefeller Fund and Surdna Foundation.
Museum

Expanding the Walls

Zeus Eugene
*Hidden in Harlem*, 2012

Breanna Celestin
*Show Me My Past*, 2012

Christian Ogando
*Untitled*, 2012

William Lamb
*Somewhere Only We Know*, 2012

Elizabeth Torres
*Untitled*, 2012

Hidden Harlem

Andre Ware
*Untitled*, 2012

Nathalie Torres
*Obscured*, 2012

Joan Rodriguez
*What It’s All About*, 2012

Saeed Linton
*Crash*, 2012
Paris Has Burned depicts the archives of Jesse Green, a New York Times journalist. In 1992, Green wrote a controversial article about the documentary Paris Is Burning (1991), a portrait of the Harlem ballroom/voguing scene in the mid-1980s. In the foreground is the original iconic image of Angie Xtravaganza that was on the cover of the paper’s Style section, and behind it, the copyset article. There are also notes between Green and his editors, arguing over pronoun usage. Then, the Times had only recently allowed the word “gay” to appear in print (as opposed to “homosexual”). Here the editors insisted that Angie be referred to as “he” despite her self-identification as a woman.

Paris Is Burning always felt to me like the last thing I’d ever want to appropriate for art—the film itself is so deeply fraught with issues of appropriation and exploitation. But for that reason I ended up taking it on, because I wanted not only to express my anger and critique (of Livingston’s off-screen agenda as a white filmmaker), but to deal with my own discomfort about my agenda, and the problems I was having with trying to represent communities that were not my own. Who is to say who has a right to represent others, and on the basis of what claim, or what levels of “belonging” or authenticity? I discovered these questions spiral out in a most productive way.
Fatimah Tuggar
Born 1967, Kaduna, Nigeria
Lives and works in Memphis, TN

Voguish Vista, 2012

In *Voguish Vista*, reflections create a view of remembered and anticipated moments of global interdependency. This montage of American-made clothing in Harlem portrays international chain American Apparel, as well as West African store Daisy’s Fashion Designs, where buying clothes, renting clothes and finding haute couture are all options.

Multiple shots are used to construct meaning between the elements, which allows contemplation of cultural products and structures as a way to understand how fashion and business influence daily life.

The storefront situates the artwork not just in Harlem, but also in the twenty-two countries where American Apparel exists. The existence of Daisy’s in Harlem, and now American Apparel, challenge attachments to static ways of looking. Location is conflated and displaced, and reflecting that meaning depends on perspective and angle. The throwback reflection on the glass of Occupy Wall Street questions, decodes and contests our relationship to capital, consumer choice and power.

Leilah Weinraub
Born 1979, Los Angeles
Lives and works in Harlem

Michael Ramos, 2012

I currently live and work in Harlem, on the west side, near 145th and St. Nicholas. I met Michael, 19, at the gym and asked if I could come to his house to take pictures of him. He said maybe, dodged me a few times and then finally agreed. This photo was taken in Michael’s bedroom, which he shares with his younger brother, Steven. Michael gave me a tour of his family’s apartment, but hadn’t mentioned to his mother that I was coming over. She was shocked, to say the least, to see me in her kitchen, taking pictures of her son standing on a kitchen chair.

We all chatted for a while. His mom and dad are from El Salvador and Michael was born and raised in Harlem and the Bronx. Michael’s mother talked about how Harlem has changed over the last twenty years—she asked him to look on YouTube to see if he could find videos of how streets used to look. We talked about how Columbia bought a chunk of the west side, and how the neighborhood might someday soon resemble NYU and the Village.

Michael works as a busser at a tapas restaurant in Williamsburg, which is also my old neighborhood.
Harlem Postcards

Zoe Crosher
Born 1975, Santa Rosa, CA
Lives and works in Los Angeles, CA

Katy, Kori & Rashid and other backs (Crumpled), for the Studio Museum, 2012

For Harlem Postcards, I decided to concentrate on the physicality of the existing postcard archive. Acknowledging the artists who have participated before me, I photographed the crumpled up backs of postcards to emphasize the ephemeral nature of printed matter. As a Californian, I’ve learned about Harlem primarily through what I have seen, read and heard, rather than experienced. So I wanted to stay away from a more conventional approach to documenting a place I know only as an imaginary version of itself. Rephotographing the backs of the previous postcards brings physical attention to past efforts to capture a photographic sense of Harlem, and it is these instances I want to bring to the forefront—documents of imaginings of Harlem that have come before me.

Yasmine Braithwaite
Expanding the Walls participant, born 1996
Aquinas High School, Bronx, NY

Size of the Third World, 2012

In Size of the Third World, I was drawn to the mix of ancient times and contemporary Harlem. This image captures chess pieces I found in Harlem that resemble ancient Egyptian forms. Something about the hieroglyphics emphasizes the idea of gratitude to me: I like how this photograph shows that art can come in different shapes and sizes, and can reference the past, present and future all at once.

Zoe Crosher
Born 1975, Santa Rosa, CA
Lives and works in Los Angeles, CA

Katy, Kori & Rashid and other backs (Crumpled), for the Studio Museum, 2012

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Commodity culture in Harlem is rich with merchants and artisans selling a vivid assortment of incense, oils, art, jewelry, clothing and mix CDs. Some merchants sell “Best of” CDs alongside personalized soundtracks that embody the moods of barbeques, lovemaking and catching the Holy Ghost. Song lists become recipes to attain the idealized experiences of the titles, for a dollar: “Don’t Say Goodnight,” “The Glory of Black Gospel,” “Turn Off the Lights, Mix II,” “Let’s Party.” An older man near 125th Street and Frederick Douglass Boulevard tiled his mixes atop a picnic table. I bought twenty. He became fixated on all twenty as a collective, smiled and promised me a good night.
This fall, the Studio Museum will present, *Gordon Parks: A Harlem Family 1967*, an exhibition of photographs by the iconic artist. In celebration of what would be his hundredth birthday in November, the Gordon Parks Foundation is partnering with various institutions to showcase Parks's (1912–2006) works. The Studio Museum is thrilled to show photographs from his historic photo essay for *Life* magazine chronicling poverty in Harlem in the late 1960s, as seen through the lives of the Fontenelle family. The majority of the images, from 1967, were taken while Parks was living with the Fontenelle family for a month to document their lives. In addition to images that were featured in the *Life* article, the exhibition will include rarely seen images of the family, as well as images taken of the surviving members decades after the article was published. In his memoir from 2005, *A Hungry Heart: A Memoir*, Parks discusses how he was matched with the Fontenelle family.

“Harlem's antipoverty board presented a formidable list of families that met the needs of my essay. The problem was consent. Most of the families were ashamed of their plight. Of those I interviewed, only one seemed to understand what I was attempting to do, Bessie Fontenelle. She was strong, personable, and caring. What's more, she understood the importance of exposing the misfortunates of the impoverished. After a talk with her conscience and her husband, she smiled and gave me the news. “Okay, Mr. Parks, looks like you're going to be a part of our home for a while.”

In addition to his groundbreaking career as a photojournalist for *Life*, Parks is known for his work as a director, activist, musician, novelist and poet. In 1997, the Corcoran Gallery of Art in Washington, DC, mounted a retrospective of his work, *Half Past Autumn: The Art of Gordon Parks*, which traveled to venues across the country. His work is featured in the collection of major museums, including the Studio Museum. The exhibition will be accompanied by a catalogue that will feature essays that reflect on contemporary urban life, discuss the impact of Parks's essay on the field of photojournalism, and reactions and responses to the essay at the time it was written.

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Like the *Artist-in-Residence* program, the Museum’s signature “F” series of group exhibitions is notable for bringing the work of emerging artists of African descent into critical dialogue and public acclaim, often for the first time. Building the incredible legacy of *Freestyle* (2001), *Frequency* (2005–06) and *Flow* (2008)—the latest installment, *Fore*, will be an exciting opportunity to explore a wide range of innovative work from around the country. Visit studiomuseum.org and follow us on social media for a multimedia, behind-the-scenes look at the making of *Fore*, as well as new insights into the art, artists and continuing impact of *Freestyle, Frequency* and *Flow.*
Xenobia Bailey brings the Funk to the Studio Museum Store

by Kyla McMillan, 2011–12 Special Projects Intern

Xenobia Bailey has a long-standing relationship with The Studio Museum in Harlem. The fiber artist was a 1998–99 Studio Museum artist in residence when she created a body of work entitled Paradise Under Reconstruction in the Aesthetic of Funk. In 2011, Bailey participated in Target Free Sundays, facilitating a recycled flower-making workshop. This workshop serves as the inspiration for Bailey’s current engagement with the Museum: a window display for the Museum Store. Bailey is calling her much anticipated display The Deep-Green Funky-Fly Re-Construction Experience: Living a Dream in a Nightmare… Creation #1: The Inspirational Altar of Creativity for 125th St. She used recycled materials to create a work to attract pedestrians and patrons. According to Bailey, all of the objects are “functional,” materials recycled from objects discarded on the streets of New York. The installation will evolve over the coming year.

As all of Bailey’s work, this piece is drawn from her experiences in many African-American communities, most notably the segregated Seattle neighborhood in which she was raised; the black bohemian Brooklyn community of Fort Greene, where she lived in from the 1970s to the 1990s; and her current home, Harlem. Bailey said that the influence of these three communities creates a “specific Free-style Funky-Fly displayed in the work.”

The display engages three texts: Bold Money: A New Way to Play the Open Market by Melvin Peebles, The Green Collar Economy: How One Solution Can Fix Our Two Biggest Problems by Van Jones, and Super Rich: A Guide to Having It All by Russell Simmons. Bailey used these books to help illustrate ideas while developing the installation. She believes that they provide significant academic guides to the reform of contemporary urban development.

When asked what she hoped viewers would take from the installation, Bailey said that she hopes the installation will make viewers consider the underdeveloped, rich creative potential of recycled materials in African-American communities.
The Studio Museum’s public programs offer insight into the ideas expressed by the artists presented in our collection, exhibitions and special projects. Through our programs and partnerships, we provide a myriad of exclusive experiences that put our audiences at the center of our work. *The Artist’s Voice* is a series of discussions with emerging and established artists presented regularly at The Studio Museum in Harlem. This series allows the audience to learn more about artistic practice from the artists themselves. Here’s some of what they said.

If you have a choice between being here or somewhere else, between being an artist or something else, then you shouldn’t be here.

**Jennie C. Jones, April 26, 2012**

It’s not all art history. I like superheroes, especially the ladies.

**Kira Lynn Harris, March 29, 2012**

The work talks to me . . . it tells me what to do next . . . it tells me what it needs . . . it tells me what other works need.

**Leonardo Drew, April 12, 2012**

We uncover every stone. That’s our job. That’s our value in society. For artists, nothing is sacred. *Nothing.*

**Jack Whitten, March 8, 2012**

Art is a way of making community.

**Kellie C. Jones, January 26, 2012**

I was post-black before I became black.

There was this whole business about how you shouldn’t put your dirty laundry out in public. The question I always had was, “Where could we air our dirty laundry?”

**Lorraine O’Grady, May 10, 2012**

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*The Artist’s Voice is made possible thanks to the New York State Council on the Arts, a state agency; the MetLife Foundation; and an endowment established by the Ron Carter Family in memory of Studio Museum in Harlem Trustee, Janet Carter.*
Quilting Harlem

by Sophia Bruneau, Communications Assistant

Celebrating community, culture and creativity: The hands of the Community Quilt Project are as diverse as the swatches of fabric they piece together.

2011 marked the first year of the Community Quilt Project at The Studio Museum in Harlem. Organized by fiber and quilt artist Ife Felix, one of the founding members of the Harlem Girls Quilting Circle, the Community Quilt Project came to life during the Museum’s second annual Kwanzaa celebration, on the sixth day of Kwanzaa—the day of creativity or Kuumba—and during the centennial celebration of prolific African-American artist Romare Bearden.

Pulling inspiration from Bearden’s legacy of creating visually compelling stories through collage, more than thirty participants channeled their stories into quilt-making. Each participant was asked to donate a swatch of fabric, and met on three consecutive Sundays to work a few hours piecing together the quilt. As the quilt grew bigger, so did its composition, a brilliant and vibrant depiction of memories, dreams, past, present and future.

The quilt has more than two hundred individual swatches of fabric in a myriad of colors and textures. These patches are composed of a range of materials, including various wax fabrics, mud cloths, kente cloth, silks, bright cottons and brocade fabric. In the detail of the fabric, one can see overlaid patchwork of the faces of Billie Holiday and President Barack Obama. Embroidered silhouettes of unknown figures sprinkle the tapestry, acting out familiar gestures of human connection.

Beneath the patchwork and embroidery lay stories that can’t necessarily be seen at first glance. For instance, one swatch is a mother’s remembrance of a loved one who committed suicide. Another woman’s swatch represents her passion for West African dance and drumming. One boy, too young to hold a needle, participated by creating a Bearden-inspired collage in a children’s workshop at the Studio Museum, which Ife Felix then transferred onto fabric.

In many ways, the Community Quilt Project is the product of these many narratives, given substance and life through the quilt. Within each piece of fabric lies an intimate story—some of pain, some of joy and some of reflection.

Target Free Sundays at the Studio Museum are sponsored by Target.
Elsewhere

by Thelma Golden,
Director and Chief Curator

Jimmy Robert Vis-à-vis
August 25–November 25, 2012
Museum of Contemporary Art Chicago
Chicago, Illinois
mcachicago.org

Jimmy Robert Vis-à-vis is the first major solo museum exhibition in the United States of work by artist Jimmy Robert, who you’ll remember from 30 Seconds off an Inch (2009–10). For Vis-à-vis, curator (and former Studio Museum staff member) Naomi Beckwith brings together Robert’s work in diverse media, including photography, video, sculptural objects and collaborative performances.

African American Art: Harlem Renaissance, Civil Rights Era, and Beyond
April 27–September 3, 2012
Smithsonian American Art Museum
Washington, DC
americanart.si.edu

Muscarelle Museum of Art at The College of William and Mary
Williamsburg, Virginia
web.wm.edu/muscarelle

African American Art: Harlem Renaissance, Civil Rights Era, and Beyond brings together paintings, sculptures, photographs and prints by forty-three African-American luminaries—many with close ties to the Studio Museum. Drawn entirely from the Smithsonian’s permanent...
collection, the exhibition features a hundred works, many on view for the first time.

**Romare Bearden: Southern Recollections**  
May 23–August 19, 2012  
Newark Museum  
Newark, New Jersey  
newarkmuseum.org

I'm thrilled that *Romare Bearden: Southern Recollections*, originally organized by the Mint Museum in Charlotte (the city where Bearden was born), will be coming to the New York area! Like *The Bearden Project*, *Southern Recollections* celebrates the centennial of Bearden’s birth. This important exhibition includes approximately eighty works of art and examines how his native South served as a source of inspiration throughout his career.

**Terry Adkins Recital**  
July 14–December 12, 2012  
Frances Young Tang Teaching Museum at Skidmore College  
Saratoga Springs, New York  
tang.skidmore.edu

Terry Adkins’s first museum survey follows the career of this important artist, musician and educator, from shortly after his 1982–83 residency at the Studio Museum to the present day. Adkins combines sculptures made from found materials into installations that incorporate music, video and performance. *Terry Adkins Recital* is accompanied by...
a new monograph with essays by Studio Museum friends including Okwui Enwezor, Charles Gaines and George Lewis.

Carrie Mae Weems: Three Decades of Photography and Video
Frist Center for the Visual Arts
Nashville, Tennessee
fristcenter.org

Carrie Mae Weems’s first major retrospective is composed of more than 150 objects, primarily photographs, but also texts, audio recordings, installation and video. Three Decades provides an opportunity to trace the evolution of Weems’s career over the last thirty-plus years, from her start as a student of Dawoud Bey’s in a Studio Museum photography class in 1976 to her global acclaim today. If you can’t make it to Tennessee, don’t worry—the exhibition will travel to the Portland Museum of Art, Cleveland Museum of Art and Guggenheim Museum in 2013–14.

El Anatsui: When I Last Wrote to You about Africa
Denver Art Museum
Denver, Colorado
denverartmuseum.org

Our soon-to-be neighbor, the Museum for African Art, has been busy organizing traveling exhibitions during the construction of their brand-new building at One Museum Mile. When I Last Wrote to You about Africa brings together the full range of El Anatsui’s work, from early works in wood and ceramic to his signature large-scale tapestries made from bottle tops and other discarded materials.

African American Art Since 1950: Perspectives from the David C. Driskell Center
September 20–December 14, 2012
David C. Driskell Center at the University of Maryland
College Park, Maryland
diskellcenter.umd.edu

African American Art Since 1950 honors the legacy of landmark 1976 exhibition Two Centuries of Black American Art: 1750–1950, organized by David C. Driskell for the Los Angeles County Museum of Art. Envisioned as the next chapter in the history Driskell was so important in writing, this exhibition showcases a generation of artists who opened up the possibilities for African-American art, from pursuing pure abstraction to imbuing art with political activism.
**Blues for Smoke**

October 21, 2012–January 6, 2013
The Geffen Contemporary at the Museum of Contemporary Art, Los Angeles
Los Angeles, California
moca.org

February 7–May 18, 2013
The Whitney Museum of American Art
New York, New York
whitney.org

*Blues for Smoke* is a large-scale thematic exhibition exploring ideas and forms of the blues in contemporary art. It includes works from the 1950s to the present in a variety of media by approximately fifty artists—among them dozens you’ve seen at the Studio Museum! Organized by Bennett Simpson, with artist Glenn Ligon as a curatorial advisor, the exhibition seeks to identify the blues not simply as a musical category, but also as an aesthetic and discourse informing multiple generations of visual artists.

**Don’t Miss!**

Visit studiomuseum.org/studio-blog/elsewhere for more Hot Picks from Thelma.
“Read/As many books as you can without reading interfering/With your time for living,” wrote Kenneth Koch in his oft-quoted poem “Some General Instructions.” It is advice that resonates with people who love to read but juggle packed schedules—most of us who work at the Studio Museum are no exception to that. Below are a few suggestions for recent or brand new critical texts and novels well worth the interference with your schedule—books that, in my opinion, will enrich your experience of the artwork we show, and possibly even your “time for living.”

**Anne Cheng**
*Second Skin: Josephine Baker and the Modern Surface*
Oxford University Press, 2011


**Teju Cole**
*Open City*
Random House, 2011

The protagonist of this novel, a young Nigerian psychiatry resident, walks the streets of Manhattan, from Morningside Heights down, in the process contemplating his relationships, job, environment, and social and political surroundings. The revelations and ruminations that come to light are not stream-of-consciousness, but the very plot and structure of the book itself.

**John P. Bowles**
*Adrian Piper: Race, Gender, and Embodiment*
Duke University Press, 2011

After a decade of research, art historical analysis and direct correspondence with artist Adrian Piper, John P. Bowles locates the Conceptual and feminist roots of Piper’s work. He extends the art historical and theoretical importance of her artistic practice to reflect a larger societal and social accountability.
Beyond Book Picks

Tina M. Campt
*Image Matters: Archive, Photography, and the African Diaspora in Europe*

This new critical text examines found and family photographs of black diasporic families and communities, particularly in Germany and Great Britain in the early to mid-twentieth century—and how images with such intimate, nostalgic value can reflect profound national identification and affect. In spring 2011, Campt lectured on early material from the book as part of OFF/SITE, the Studio Museum’s collaborative project with the Goethe-Institut New York.

Kevin Young
*The Grey Album: On the Blackness of Blackness*
Greywolf Press, 2012

Like the Danger Mouse album from which it borrows its name, Young’s new book melds and defies genre. In manifesto-like form, Young muses and riffs on black cultural references in art, music, film, literature, language and history to unearth the currency and meaning of blackness in the twenty-first century. Bonus: Artist Jennie C. Jones, highlighted in the spring exhibition *Shift: Project | Perspectives | Directions*, is featured on the cover.

Jesmyn Ward
*Salvage the Bones*
Bloomsbury USA, 2011

Winner of the 2011 National Book Award for Fiction, *Salvage the Bones* introduces us to a fifteen-year-old narrator named Esch and her brothers and father in the days leading up to Hurricane Katrina. In the Summer/Fall 2010 edition of *Studio*, the Museum published an excerpt from Ward’s first book, *Where the Line Bleeds*. 
If you like...

by Jamillah James, Curatorial Fellow

If you like...

Check out...

William H. Johnson
text
(born 1901, Florence, South Carolina; died 1970)

Going to Church, c. 1940–1941
Courtesty Smithsonian American Art Museum,

Nina Chanel Abney
text
(born 1982, Chicago, Illinois)

Private Collection, New York;
Courtesty Krevets Wehby, New York

William H. Johnson's and Nina Chanel Abney's paintings share an extreme surface flatness, with saturated colors, cartoon-like figuration and symbol-laden narratives. Johnson’s suite of paintings between 1939 and 1945, such as Going to Church (c. 1940–1941) and Swing Low Sweet Chariot (1939), transfuse religious symbolism with black vernacular themes, drawn from his upbringing in the American South and his experiences as part of the black working class. Abney's paintings court the space between playfulness and subversion, using humor in ways similar to the work of Kara Walker or Robert Colescott. Abney interchanges the race, gender and anatomies of her subjects, some of whom are pulled from popular culture, such as political figures Al Sharpton and Condoleezza Rice. Figures are rendered simply, lending to the deceptive and disorienting quality of the work, which is often politically or sexually charged.
Frank Bowling, a former classmate of David Hockney, made his first steps towards abstraction as early as 1964 with Swan, and then committed fully to a nonfigurative practice as of 1968. Modernist critic Clement Greenberg was a strong supporter, as Bowling moved from the flat washes of Color Field to more textural canvases in the late 1970s. Kianja Strobert, shown at the Studio Museum in 30 Seconds Off an Inch (2009–10), picks up where Bowling left off in the 1980s, allowing thick, colorful impasto to bubble up to the surface. Jack Whitten, Helen Frankenthaler, Clyfford Still and Sam Gilliam are connective points between Bowling and Strobert.
Southern-born sculptors Noah Purifoy and Lorna Williams give outsider impressions in their sprawling, organic compositions. Purifoy’s Joshua Tree Outdoor Museum, located in the California desert, is a collection of homespun assemblages made from collected industrial items, like scrap metal and discarded tires, and found natural objects. Lorna Williams’ sculpture departs from Purifoy’s rural aesthetic, but with embellishments closely associated with the 1970s Feminist craft movement.
If you like...

**William Cordova**  
(born 1971, Lima, Peru)  
*Untitled (geronimo)*, 2009  

**Alex Da Corte**  
(born 1981, Camden, New Jersey)  
*Untitled (Buffet)*, 2012  
Courtesy the artist and Joe Sheftel Gallery, New York

Former Studio Museum artist in residence William Cordova transforms a confounding mix of materials (chocolate, shed feathers, gold chains, LP covers, etc.) to elevate them from their humble origins. Symbolic investment is not a new strategy when it comes to making objects, though Cordova pushes the envelope one step further by adding personal and cultural references—however oblique—to the mix. Likewise, Philadelphia-based Alex Da Corte’s nomadic upbringing (divided between New Jersey and Venezuela) adds an unpredictable range to his choice of materials and approaches. Da Corte’s sculptures are made from, among other things, acrylic nails, dried soda, Swarovski crystals and derelict stuffed animals, recalling the abject Pop sensibilities of Mike Kelley, William Pope.L and Paul McCarthy.
How does one conduct a studio visit with an artist (or in this case, several artists) whose work is peripatetic, predicated on movement, transience and journey? With the aid of Skype and communal e-mailing, I had the privilege of corresponding with three members of Invisible Borders Trans-African Photography Project: artist and project founder Emeke Okereke; art historian, writer and filmmaker Nana Oforiatta-Ayim; and photographer Jumoke Sanwo.

Invisible Borders is a collective of writers and photographers who take the literal and metaphorical notions of “borders” and foreignness as their starting point. Each year, the group convenes artists, photographers and writers to travel by car across Africa, road trips that intentionally crisscross multiple countries and landscapes—from Lagos to Dakar, as the group did in 2010, or Lagos to Addis Ababa in 2011. The trips, described by Okereke as a “residency on the move” for some artists, are documented through photographs of street life, storefronts, marketplaces, local residents and landscapes. An appointed blogger (in 2011 it was Emmanuel Iduma) reflects on the trip in real time, in posts logged on the group’s website. In these transcontinental drives, the collective reveals the multiple narratives that concurrently illustrate the complexity of African life, transcending the unseen boundaries that distinguish languages, customs and
cultures, and the very real borders that conjure checkpoints, passports and various forms of transaction. At the same time, the Invisible Borders project interrogates pre-dominant beliefs about Africa and African art, and refutes them with a philosophy of Trans-Africanism, which rejects external, assigned definitions and narratives of Africa and promotes exchange and fluidity among artists.

Through the photographs, each participating artist tells a different story about social realities. In an e-mail, Oforiatta-Ayim writes “...the notion of border for me related to that of storytelling. All the conflicts along the borders we traveled came about as a result of a particular narrative that had been internalised and used as a divisive mechanism. So in this context, borders for me were manifestations of memory, sometimes collective and sometimes, amongst each other, also individual.” However, while the photographs and ephemera produced along the way present one aspect of the group’s art-making, it is the collective format that most crucially embodies its artistic practice and purpose. Okereke and Oforiatta-Ayim consider the road trips performative actions and interventions, and the photographs archive and attest to the radical, ephemeral encounters—pushing comfort zones, testing internal and external boundaries—that take place. As a living, breathing art form, collective action has long provided the basis for both activist and aesthetic intervention: from Nigeria’s recent fuel subsidy protests to the dialogues of the New York-based Spiral collective in the 1960s. Invisible Borders imbues the legacy of collective action with new meaning. Rather than having to define, defend, militarize or proselytize, this collective allows room for African artists to be and do. In many ways, borders are necessary for this practice of self-hood—as Okereke puts it, “our lives are made of borders...we must have that friction, to move and exist.”
Daniel Rios Rodriguez (b. 1978) is a painter based in Brooklyn who trained at Yale University and the University of Illinois at Chicago. Rodriguez spent much of his childhood living on various military bases in Germany, among other places. After a stint in the Air Force, he enrolled at a local college in Texas, where his painting career began. Twelve years, a wife and two kids later, Rodriguez is making major moves—he was the subject of a solo exhibition at White Columns in 2011, and recently participated in a three-person show (with Ella Kruglyanskaya and Joshua Abelow) at Chelsea gallerist C. Sean Horton’s Berlin location. I sat down with Rodriguez in his East Williamsburg studio on April 8, 2012. We talked about the resurgence of abstraction in Bushwick, taking our families to museums, and how a studio visit with a certain artist shook up his game.
Give us a sense of your background. How did you arrive at painting?
I grew up in a military family and the expectation with most kids from this background is that they’ll join the military too, so I enlisted in the Air Force. It’s a long story, but I got out after a year. Once out, I started at a community college, where I enrolled in my first art class and met my wife. After two months we were engaged, and then married and moved to Chicago in February 2001. I transferred to University of Illinois at Chicago, and during my junior year I got into the Yale Norfolk Program, a two-month summer residency in Connecticut. It gave me the time to commit to my painting like I hadn’t before. It had a huge impact on my work! Then I applied to grad school and was accepted at Yale, and it goes on from there. I had always been interested in art as a kid, but didn’t realize until I was in the military that I could try to make a living at it. When I graduated from Yale, my dad did this really sweet thing, he put my diploma in a massive frame with a little door on its back. He put one of my old paintings, from when I was fifteen or sixteen, inside the frame behind the diploma. He used to make drawings for me when I was little, that’s probably where it all started.

How much of your work would you say is identity-focused or autobiographical?
It’s always been autobiographical. As an undergrad I developed a system of symbols that represented me, my wife and my parents. A lot of my work at the time was about my parents. I never officially did self-portraits or worked with direct representation until I was in grad school. I was trying to figure out what it meant being Hispanic and arriving at an Ivy League school and making paintings. I never did figure it out! But it didn’t really make sense to me. I wasn’t really interested too deeply in talking about issues relating to identity. There was no way for me to situate those ideas neatly in an art-making mode.

Why situate it neatly?
Coming from a military family, I grew up in communities that allowed for some cultural fluidity. Every few years I moved to a different place, so there were a lot of different influences—that was the nature of my upbringing, and thus the nature of my work. There was a greater range of things my parents wanted us to experience, not because they shied away from our culture, but because they wanted other influences to be in our lives. So in terms of looking at work about identity, or making work about being Latino, it didn’t work with me.

Have you experienced overdetermination of your work by those reading it through the lens of identity?
Yeah, it’s happened to me plenty, just in terms of people coming in and out of the studio, especially in graduate school. I’d occasionally get people who immediately brought up Diego Rivera or David Alfaro Siqueiros, but, then again, why shouldn’t they? It used to annoy me, but I’ve come to terms with it. They’re just as relevant as any European painter and who’s to say the reference isn’t attributed to the work and not just my last name? [laughter]

I had a studio visit with Trenton Doyle Hancock during my first two months at Yale. We didn’t talk about the work. We talked about music instead, which was cool. Part of his lack of interest in my work, I thought, was because I was making work about identity. To me, it kind of made sense. It was a sign that, “you weren’t ever comfortable in doing this, and this is just not for you.” I don’t want it to be perceived as if I’m trying to escape anything, or that I’m anti-identity, but the truth is, I came from a community where I represented just a sliver of the diversity.

As your work is so personal, are you concerned that it may be alienating to an audience?
I mean, yeah, unless I was able to invite every viewer over to my house for pancakes. Alex Katz makes paintings about his wife. Picasso made dozens of paintings about his kids. I was making my work about my family before anyone ever saw it. It’s just what I’m intensely interested in. For me, it’s just about painting, that’s what’s relatable: If you like paintings, colors, reading about the history of painting or just looking at something for a little while, then you might be into it. You don’t have to know who it’s about.
How do you go about starting a painting? Walk us through a little bit of your process.

My paintings mostly start out monochromatically, and from there it’s about figuring out whether I need to do anything else. I’ve been working a lot with yellow lately—there’s a painting on my website called *All Right, All Ready* (2012) that’s almost entirely yellow, outside of the bits of rain falling down and the T-shirt collage. Some work well in just black and white, or yellow, or green. In those paintings, it has more to do with subtractive scratch drawing than painting, and I don’t feel the need to add any additional layers or colors. I never want to get too comfortable working any particular way—I don’t want to bore myself. If I feel like I have somehow found a rhythm to working, I want to introduce something else to disrupt that rhythm or harmony.

What happens when a painting is less successful?

There’s a freshness or vitality that you want a painting to have, even after it’s dry. Now I try to slow down a little, and actually live with the paintings for a while longer than I used to. I’d say that most of my paintings are established within the first few hours of working on them. After that, it’s seeing if their initial freshness sticks, and trying to keep it as open as possible while I’m closing in on completion. I don’t like the idea of making corrections within paintings, because it’s no fun. It’s like grading papers—I can’t think of any teacher who enjoys grading papers. I think my best paintings come from a willingness to [expletive] it all up and say, “Ok, this isn’t working for a whole lot of reasons.” And rather than sacrifice an entire painting to save one part, I just start from scratch.

In conclusion, who are some of your influences?

Who are you looking at or thinking about?

Elizabeth Murray, Carroll Dunham, Philip Guston, James Endor, Matisse, Picasso, Conrad Marca-Relli, Cindy Sherman—I hadn’t fully realized her importance to me until I saw the MoMA retrospective. Kerry James Marshall, ever since I went to Chicago and realized he was teaching at University of Illinois at Chicago. The scope of his work is huge—he just does so many different things, and does them so well. That’s what’s been important to me—I want to be able to do many things. The comics in *The New Yorker* inspire me. My friend Ella Kruglyanskaya has taught me quite a bit about painting with oils. I wasn’t trained as an oil painter and I think I’m just getting the hang of it. There are artists that never have moments where they fail in my eyes, and there’s always something relevant to study. With those artists, there’s always going to be something that I find important or fascinating. Even the worst drawings by Picasso are *still pretty good*!
Studio managing editor Dominic Hackley sits down with painter Stanley Whitney (b. 1946) in his Cooper Square studio to discuss his latest paintings, inspirations and ambitions.

Dominic Hackley: You describe yourself as a painter. Were you always a painter or did you practice other art forms, such as drawing, sculpture or printmaking? Do you still secretly dabble in other media?

Stanley Whitney: I have always been a painter. In school, I tried sculpture and printmaking, but I stuck with painting and drawing. It was painting that really inspired me, though drawing is a big part of my practice. To have the color in the right space, I had to find the space through drawing. This year I wanted to do some prints, so I’m currently working on color etchings at Harlan and Weaver Printshop here in Manhattan. In the past, I also made prints at Bob Blackburn Studio and some monoprints at the Vermont Studio Center. So really, my practice includes painting, drawing and printmaking. They all inform one another.

DH: Diego Velazquez, Paul Cezanne and Francisco de Goya are great influences for you, though formally your paintings couldn’t be more different from theirs. Can you discuss this?

SW: Velazquez, Cezanne and Goya are big influences, as are many other artists important to my practice. The list is long: Van Gogh, Manet, on and on, right to the present, such as Alma Thomas and Bob Thompson. For me, great painting is great painting. Subject matter is personal. If I think about Velazquez, I think about how he touched the canvas. With Goya, it really is the drama, color and sensuousness of the paint. With Cezanne, one of my first great influences, it’s just the solid structure of the work. The thing about both Goya and Velazquez is that their idea of paint is just so great. It’s so fresh and so loose. But it has great clarity.

DH: You mentioned that you paint on linen canvases that are 96 by 96 inches, 72 by 72 inches, 60 by 60 inches and 12 by 12 inches—all squares. What is the significance of the square structure?

SW: The square structure is a classical structure. You see it all throughout world history. I used to paint rectangles, but I think it is tougher to make the square have a good rhythm or timing. With the rectangle, things expand. It’s more like a landscape. But I didn’t really want the landscape. Instead I wanted something more contained, more solid. So I came to the square. It’s harder to paint, but I think it makes the paintings more interesting.

DH: The rigidity of the square frame greatly contrasts with the loose grid of colors that you paint. Is this deliberate?

SW: Yes, that’s deliberate. What you want in art is drama. Any way you
can create drama—light/dark, hard/soft, warm/cool, etc.

DH: Though your work is abstract, all your paintings have very specific, descriptive titles. What is your process for titling and what external aspects influence this process?

SW: Yes, my paintings have very descriptive titles. The titles are another way of looking into where the paintings come from, if you want to do the research. In fact, I just saw a show of painter Philip Guston’s letters, and in one of them he writes about how he wanted titles that would be difficult for art historians to figure out in the future. Guston was a teacher of mine and a great influence.

For example, I have a painting titled James Brown Sacrifice to Apollo (2008), but I know people will want to make it “James Brown at the Apollo.” They won’t think of James Brown as the god Apollo. The titles sometimes tend to be fun and use wordplay. I want the titles get into the complexity of life. I titled another painting Agean (2009), which is technically spelled wrong. I took it from a Guston print. Already people have mentioned to me that I mis-spelled the word, but if you look it up you see that it references Guston and how he spelled it.

Also, a lot of titles come from books or music. I read a wide variety of books, from poetry to biography to history to novels. I spend a great part of my day just reading. Music is another huge influence. I spoke about it in the Art in America article “Muse,” from April 2012.

DH: You realized that you weren’t a storyteller at a young age. However, I must argue that your paintings do tell a “story”—the story of the process, the story of the paint, the story of the brushstroke. Do you agree? And this history of the painting’s becoming, is it an important aspect of the finished piece? Something that viewers should think about or, at the very least, appreciate?

SW: I’m not a storyteller in the literal sense. I think what you mean by story is really the history of the painting. Yes, my paintings have histories. As you say, this is visible in the many hand-mixed colors and varied paint densities and weights. I want that kind of history or process to be clear to the viewer. There are no tricks or techniques hidden in the work. They are very straightforward, simple but complicated at the same time. Each painting is a strong individual. Viewers have the freedom to move and wander through the painting, to have their own thoughts, to take a mental walk through the painting. The idea is sound through color, creating polyrhythm, and confronting something very beautiful with a lot of humanity, to see something that you think you know, but then realize you don’t. Something that is very familiar, like color squares, and yet they are not. They are much more.

DH: Can you discuss the “story” of This Side of Blue (2011), recently featured at your gallery’s booth at the Frieze Art Fair New York?
SW: Again, there is no literal story behind This Side of Blue. It’s about the paint, the handling and mixing of colors. There is a lot of reference to blue, deep blue sea, the Billie Holiday song “Blue Gardenia,” the blues in general. Blue has a long history. And the idea of the paintings is for them to address things that words can’t address.

DH: Your paintings have a signature style. Do you ever attempt to digress from this style and try something new and different?

SW: They do have a signature style, which I find kind of odd in this day and age. But because they stay such strong individual works because of the color, each one stays unique. The paintings have changed over the years, but very slowly. If you saw a painting from 1998 and put it next to one from 2012, you’d definitely see how the work has progressed or changed. When I think about change in painting, I think about Mondrian. Look at how his paintings developed, how you really see the work change step by step, and even how the drawings influenced the paintings. Where things tend to open more is in the drawings or the prints. They really look to the future, to possibility for the painting. That is how I use drawings and prints.

DH: Any comments on the current state of contemporary art? Any projects that you are looking forward to seeing or artists that you particularly enjoy?

SW: I think it is a very exciting time right now in New York. There is a lot of really good painting going on, figurative and abstract, young and older painters. We don’t see it in museums yet, but we see it in galleries, from Gagosian Gallery down to small galleries in Bushwick. A lot of young artists are very interested in painting. As far as seeing other artists, or work I enjoy, I go every month to see what is showing in Chelsea or uptown, in Brooklyn or on the Lower East Side. I just like to look and see what’s going on.

DH: After being the first recipient of the Robert De Niro Sr. Prize in 2011 and having two solo gallery exhibitions in 2012, what’s next for you?

SW: I’m currently working on a solo show at Galerie Nordenhake in Berlin, opening winter 2012–13. I’m also continuing to work on, and am very excited about, these color etchings I’m making at Harlan and Weaver Printshop, and I hope to do a prints and drawings show sometime soon. Maybe at the Studio Museum?
Homage to Elizabeth Catlett

by Isolde Brielmaier

Elizabeth Catlett
Mother and Child, 1993
Museum purchase 96.13

It was a cool, sunny afternoon in spring 2010 when I first had the privilege of lunch with artist Elizabeth Catlett. The reason for our meeting was to discuss the upcoming exhibition of her work that I had been invited to curate at the Bronx Museum of Art. I had presented my initial ideas for the project several months prior, primarily through the museum’s director, Catlett’s sons and her longtime friend, artist Emma Amos. The exhibition was to be oriented around a “conversation” between works by Catlett and those of twenty-one contemporary artists, some of whom knew her work well and others of whom were unfamiliar with her oeuvre. Catlett’s response had been positive. She was intrigued. While I was eager to hear more of her thoughts on her art and process, and on the work of younger artists and the art world in general, I was really looking forward to simply being in her presence. It was, first and foremost, an opportunity to bask in her glow and absorb wisdom about life as it was, is and will be.

“Stone is far more forgiving than wood,” Catlett said early in our conversation. I looked at her hands, which appeared tired yet determined. “Can you please tell me more?” I asked. She took a sip of water. “With stone, it’s a straight cut, there are no complications. But wood . . . wood comes from nature and nature is beautiful but complicated. So when I decide to create with wood, I am
always presented with knots and tough areas that refuse to bend.” I continued to stare in awe at her hands. They were the hands of a woman who had worked hard and meticulously, who had overcome challenges while honing her knowledge and skills and paying close attention to her craft and the world around her. It occurred to me that her words were relevant not only to her artistic practice, but also to life itself—a philosophy to live by.

Catlett was ninety-four when I first met her. Over the course of her prolific career, she created a vast range of dynamic, canonical works through her skill and vision as a sculptor and printmaker. She also worked tirelessly as an educator and activist. And she was worldly, having traveled widely and eventually deciding to live and work in Guernavaca, Mexico. She was, as I saw in person on that chilly April afternoon, a talented, trailblazing, multimedia, transnational artist, long before the terms had even emerged in our popular post-post-modern lexicon. These qualities inspired me, as well as the twenty-one contemporary artists whose work I presented alongside hers in what would be her last museum exhibition, Stargazers, which opened early in 2011. She passed away in April 2012, less than a year after Stargazers closed.

“The project is less about influence and more about possibility,” I explained to Catlett. “I want people to see what ideas and dialogue can and do emerge when your work is presented next to work by younger artists from around the world, particularly those who came of age in different worlds, and whose processes may both overlap with and diverge from yours.” She nodded. “Yes, who knows what people will see or what I will see. It’s uncertain but interesting,” she said. “And I must speak with these artists. I want to meet them and hear what it is that they are thinking and doing in their work.” She was interested and engaged, confirmation for me that the exhibition would yield a fruitful dialogue. And it did. Catlett met high school students, museum staff, collectors and supporters. And while she did not ultimately meet with the artists in Stargazers due to scheduling, she was the inspiration for the broader conversations generated about the interrelationships among multiple generations of artists, shifts in practice and process, addressing challenges (artistic and otherwise) and how times have changed along with artists, artwork and opportunities. Catlett’s work and life—little did she know, perhaps—continue to ignite insightful and necessary debate, musings and queries. As I sat with her and we finished our lunch, I began to think back on what she had just said about how beautiful wood can be while still “refusing to bend.” There was great wisdom in this statement and an immediate connection:

Catlett had lived her life and her art in line with the qualities she had observed in the wood she sculpted. This was something to embrace and share, especially when I asked her one of the most common questions she has heard over the course of her lifetime: “What advice do you have?” Wood, I thought, it’s in the wood—unbending commitment, focus, determination, beauty and grace.

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1 Quotes from Elizabeth Catlett, personal communication with author, April 25, 2010.
Ralph Lemon’s untitled drawing book is a project produced by the artist on the occasion of the exhibition *1856 Cessna Road*. It includes reproductions of the original thirty-two small-scale, pen-on-paper drawings that Lemon transformed into an untitled video animation, which appeared in the exhibition. Lemon designed the drawing book to provide a democratically available takeaway for the exhibition and extend the scope of the project beyond the gallery space. The drawings include a recurring figure Lemon has described as “Walter Carter as James Baldwin in a space suit.” Each drawing depicts this figure, and together they depict him engaged in a sequence of enigmatic actions in storybook format. Many of the objects and scenarios depicted act as diagrammatic sketches for, and records of, Carter’s performances, exaggerated to fantastical dimensions. Certain categories of objects—animals (rabbits, pigs, giraffes, hyenas, fish, owls, sheep), vehicles (locomotives, airplanes, tractors), signifiers of Southern violence (trees, shotguns, rope) and music paraphernalia (vinyl records, turntables, microphones, headphones)—appear and reappear, suggesting that the drawings’ themes are coded in the suffocating abundance of these objects. Likewise, specific situations are depicted—humans and animals co-habitate, technologies from different time periods are anachronistically juxtaposed, people are physically tethered to their actions, and the voice and its recording devices are alternately amplified and muted. Despite these charged scenarios and their linear arrangement, accumulated meaning remains intentionally oblique and evasive.
Harlem Postcards
Tenth Anniversary

by Abbe Schriber, Curatorial Assistant

Fall 2012 will mark the tenth anniversary of one of the Studio Museum’s signature ongoing projects, Harlem Postcards, which invites contemporary artists to consider Harlem’s past and present as a site for visual engagement. Tracing the changing Harlem landscape of the last ten years, the postcards provide idiosyncratic visions of a complex, culturally rich community.

Harlem Postcards was created, in part, as a way for the Studio Museum to expand on the bountiful photographic history of Harlem, as vivid and nuanced as the community itself: from the elegant photographs of James VanDerZee and Roy DeCarava, to the representations of Harlem by social realist documentarians and photo-journalists throughout the twentieth century. Many recognize Harlem from its iconic cultural landmarks—Apollo Theater, Lenox Lounge, Abyssinian Baptist Church—that adorn postcards of the neighborhood sold on the street and in local shops, fueling Harlem’s mythic legacy. As Harlem Postcards has developed, artists of diverse backgrounds and generations have celebrated, subverted or altogether eschewed these and other sites, engaging the community in formal, conceptual, geographical and architectural terms.

For such a site-specific project, exploring Harlem is a requirement, whether artists live five blocks away or are visiting New York temporarily. From Sugar Hill and Hamilton Heights to Spanish Harlem and the northern edge of Central Park, the neighborhood inspires a wealth of intellectual and sensory stimulation. Most of the artists, in their glimpses into the banal, bizarre and glorious corners of the community, have used the language of photography to challenge the very idea of what a postcard might depict: Tony Feher’s snapshot of a lone heart-shaped lollipop, discarded on the sidewalk; the pigeon who nibbles at a fried chicken wing in Adia Millett’s photograph; or the neon signs, found posters and eclectic decorations in local storefronts, such as those found in postcards by Corey Arcangel and Christian Marclay. Artists Dominic McGill, Sowon Kwon and Fatimah Tuggar worked in collage or digital photomontage, reflecting the neighborhood’s layers of gentrification and cultural hybridity. Others activated the participatory aspect of the project, such as Demetrius Oliver’s entreaty to view the full moon on the Harlem River, or Zefrey Throwell’s engagement of a local street vendor to subsidize snacks for Museum visitors in his Free Nuts: Reinvesting in Harlem.

As functional art objects, available free of charge, the postcards invite artistic experimentation with mass-produced imagery and distribution—every season, several thousand postcards are created. Each image adheres to the standard size of 4 x 6 inches, attesting to the postcard’s orderly repetition and affordable reproducibility, and the creativity of the artists who work within these set limits. Over the last ten years, the Harlem Postcards have represented takeaway souvenirs, templates for correspondence, nostalgic remembrances and living testaments to one’s travels—reflecting the storied and celebrated neighborhood the Studio Museum calls home.
2006

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2009

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2009 (continued)
2002
1 Christian Marclay
Harlem 1999, 2003
2 Anissa Mack
After the Fact (Rachel and Renée Collins at RiteAid on 125th St.), 2002
3 Kori Newkirk
Notorious Fintest, 2002
4 Eduardo Sarabia
Remember This, 2003
5 Tony Feher
Sweerheart, 2002
6 Nikki S. Lee
Sunday Morning, Abyssinian Baptist Church, 2003

2003
1 Stephanie Diamond
Will (I didn’t realize his sister was eating candy, from Inside/Outside High School), 2003
2 Dario Robleto
A Dream Repeats Itself over and over again: Stamp of the Tree of Hope, The Morning after Amateur Night at the Apollo Theater, September 4, 2003
3 David Levinthal
Top Dancer, 2003
4 Warren Neidich
Scrapple from the Apple, 2003
5 Ellen Harvey
Painting on a Painting on Lenox Avenue (framed oil on board on gaffiti by unknown artist), 2003
6 Ester Partegas
Layers, 2003
7 Beat Streuli
09-03 on 125th Street, 2003
8 Howard Goldkrand
Information Portrait: Vulcan, Graffiti Pioneer and “Aeroal Kingdom” Legend, Initiator of the Wall of Fame, 106th and Park, 2003

2004
1 Xiavara Simmons
Stammtisch, all (1980s–1990s) Rakim Rakim Rakim (Harlem), 2004
2 Marepe
Mango Flower, 2004
3 Nina Katchadourian
Hot Cake (Capri Bakery, 186 East 16th St.), 2004
4 William Pope L.
268 West 106th St. My Grandmother lived here for sixty years until the past came to visit her up through the floorboards and linoleum..., 2004

2005
1 Alice Attie
Wake Up Black Man, 2004
2 Olaw Westphalen
One Sixty Fire, 2004
3 Slater Bradley
Doppelpinger in Harlem, 2004
4 Glenn Ligon
Fifth Avenue, Uptown (James Baldwin), 2004
5 Adler Guerrier
A Cultivar about Harlem (postcard), 2003
6 Kira Lynn Harris
Lenox and 125th, 2003
7 Nicoleta Bumbac
Harlem Salvation, 2004
8 Sowon Kwon
Harlem cartoon search, 2004
9 Terence Koh
my pink ship, harlem, 2004

2007
1 Lyric R. Cabral
Hydrantion, 2005
2 Jean Shin
Found Installation (Colored Rive), 2004
3 Charo Hill
Harlem Work, Father & Son, 2005
4 Robert W. Johnson
Dream Rumble, 2005
5 Adia Millet
You Used to Be My Lover, 2005
6 Rashid Johnson
the coolest nigga you never did see, 2005
7 Daniel Joseph Martinez
SOUL, Self-Portrait in Harlem, 2004
8 Nadine Robinson
Gold Crush (Barry in West Harlem), 2005
9 Do-Ho Suh
Harlem Sky, 2004
10 Louis Cameron
The Hotel Theresa (after James VanDerZee), 2005
11 Galina Mukomolova
Cyclic Aspirations, 2005
12 Jennie C. Jones
One Note, 2005
13 Petra Lindholm
Rare Bird, 2005
14 Michelle Lopes
Then Girl Ran One Block to Her Apt. Building, 1590 Madison Avenue, 2005

2008
1 Kareem Dillon
Waiting, 2006
2 Candice Breitz
Welcome O Harlem, 2005
3 Rina Banerjee
The scent that we will breathe in the heaven, 2005
4 Jessica Rankin
7th September, 2006
5 Dominic McGill
Jesus Saves, 2006
6 Sam Durant
144 W. 125th St., Los Angeles, CA, 2006
7 James Casebere
Fever, 2006
8 Katy Schimert
North Meadow, Central Park Harlem, 2006
9 Jayson Keeling
Isaiah Sash, The Riverton, 135th Street, 2006
10 Adam McEwen
Untitled, 2005

2009
1 Nicole Cherubini
Terracotta 1, 2009
2 Jeremy Kost
Boulevard of..., 2009
3 Arnold J. Kemp
(Them) Trees... (Them) Changes, 2009
4 Lorna Simpson
Tree, 2009
5 Marley Gonzalez
Scent of Harlem, 2009
6 Sheree Hovsepian
Props, 2009
7 Zefrey Throwell
Free Nuts. Reconnecting in Harlem, 2009
8 Ray A. Llanos
Uptown Babylon by Bus, 2006
9 Derrick Adams
Joe Louis Boxing Gym (Police Athletic League, 119th Street and Manhattan Avenue), 2009
10 Lan Tuazon
Sky Watch, 2008
11 Accra Shepp
On Sugar Hill, 2009
12 Chitrangana Bansal
Yellow girl, 2009

2010
1 Hew Locke
Triflado, 2010
2 Xenobia Bailey
Home-sweet-Harlem, 2007
3 Brendan Fernandes
2190 Frederick Douglass, 2008
4 Marc Handelman
Untitled, 2006
5 Felicia Megginson
Suspicious Eyes, 2008
6 Coco Fusco
Halway of Military Recruiting Station on 125th Street, 2008
7 Alani Bass
Pride, 2008
8 Barkley L. Hendricks
Harlem’s High Hol Heaven,4 pair for $20, 2008
9 Pearl C. Hsiung
Pet Mash, 2008
10 Miguel Calderon
Purple Haze/Purple Rain, 2008
11 Evi Abeler
Mega Millions, 2008
12 Cat Chow
Revolutions Per Minute, 2008
13 Joshua Phillips
lhrn 1, 2008
14 Larry Mantello
Welcome To, 2009

2011
1 Nicole Cherubini
Terracotta 1, 2009
2 Jeremy Kost
Boulevard of..., 2009
3 Arnold J. Kemp
(Them) Trees... (Them) Changes, 2009
4 Lorna Simpson
Tree, 2009
5 Marley Gonzalez
Scent of Harlem, 2009
6 Sheree Hovsepian
Props, 2009
7 Zefrey Throwell
Free Nuts. Reconnecting in Harlem, 2009
8 Ray A. Llanos
Uptown Babylon by Bus, 2006
9 Derrick Adams
Joe Louis Boxing Gym (Police Athletic League, 119th Street and Manhattan Avenue), 2009
10 Lan Tuazon
Sky Watch, 2008
11 Accra Shepp
On Sugar Hill, 2009
12 Chitrangana Bansal
Yellow girl, 2009

2012
1 Jason Nocito
Blue Flame, 2012
2 Fatimah Tuggar
Vogue, 2012
3 Leilah Weinraub
Michael Raus, 2012
4 Wu Tsang
Paris Has Burned, 2012
5 Moya Davey
Critic, 2012
6 Lauren Halsey
Summa Everthingh, 2012
7 Zoe Crosher
Katy, Kori & Rashid and other hacks (crumpled), for the Studio Museum, 2012
8 Yasmeen Brathwaite
Size of the Third World, 2012
“What is common to all of us, that we can say makes us who we are?”

This is one of the many questions asked in the Question Bridge: Black Males (QB:BM) transmedia art project, exhibited at several venues across the United States, including the Brooklyn Museum. At once simple yet complex, fine artist and performer Richard J. Watson’s aforementioned inquiry serves as a profound catalyst. It induces a sincere response from actor and director Delroy Lindo: “The thing that we have in common is that we are male, and we are black.” Resisting the semblance of a monochromatic or monolithic representation of identity, Question Bridge provides a creative platform for a diverse group of black men to ask meaningful questions and receive honest answers in a context that facilitates a critical and genuine dialogue about the black male community.
In the spirit of asking significant questions, I reached out to three of the four main collaborators (artists Chris Johnson, Hank Willis Thomas, Bayeté Ross Smith and Kamal Sinclair) with my own questions regarding the evolving process, multiple platforms and didactic goals of this ambitious project. In response, Johnson, Thomas and Smith shared their keen reflections and hopes, creating a new dialogue that resonates with the dynamic format and power of Question Bridge itself.

Katherine Finerty: What was the foundation of this project, from its conception to current collaboration?

Chris Johnson: Conceptually, Question Bridge is a creative process of mediated communication created in 1996 for an installation titled Re:Public at the Museum of Photographic Arts in San Diego. The Question Bridge: Black Males project was inspired by the suggestion of Hank Willis Thomas that the original concept might be effectively used to change perceptions of black males by allowing them to formulate their own questions and answers without any prompting from us of what the relevant divisions might be.

Hank Willis Thomas: By facilitating this “megalogue” between 160 African-American males in twelve cities, the project reveals quite eloquently that there is likely to be as much diversity of opinions and ways of living inside a group as there is outside. I realized that the Question Bridge format could be a very powerful tool for exploring so many of the challenges with contemporary and historical notions of representation.

KF: How is identity explored in QB:BM on both the individual and collective levels?

Bayeté Ross Smith: We simply prompted the men by saying, “We know there is a question you have always wanted to ask another black man whom you feel different from. Look into the camera, as if you are talking to that man, and ask your question.” We then showed the video of those questions to black men, who in turn recorded answers, looking into the camera as if they were talking to the original man. What is special about QB:BM is that we captured a moment in time of black male consciousness, in a very genuine way. The parameters of being black and male created a scenario in which everyone who was filmed felt like an expert. This allowed the men to speak insightfully and articulately because they felt empowered to speak their truth. It also created a sense of community, which seemed to encourage the men to take this process seriously, to the point where they felt a sense of obligation to give thoughtful answers.

CJ: Given the way that the project asked black men to direct their questions within the context of difference, their questions and answers also have the effect of declaring who they are not. Critical areas of opposition and vulnerability become very clear to viewers of this project and these help to complicate stereotypical notions held by the audience.

HWT: I believe the project reveals that people can identify themselves as part of a “group” or community, but also see themselves as having agency and as being freethinking.
individuals as well. We want people to walk away from the project unable to define black males in narrow or specific terms ever again.

**KF:** Which question or response had the greatest impact on you and why?

**CJ:** Powerfully moving was the question from a very young man: “I try to live good but I’m surrounded by all bad. I want to know what it is I can do to live good and be peaceful when I’m surrounded by all evil. How can I do that?” The idea that this young and beautiful man felt that his life was embedded in a pervasive context of evil was heartbreaking. It made it all the more important to find meaningful answers to his question.

**KF:** What motivated you to incorporate a variety of accessible and didactic communication methods (the internet, mobile app, curriculum, etc.) to open QB:BM to the greater public?

**CJ:** The first factor is that this project represents the first opportunity American culture has had to hear directly from black men about the wide range of concerns that operate in their lives. The second factor was our commitment to do whatever we could to make this project as impactful for the widest possible spectrum of viewers and to those who most need it. Thus, the idea of translating the relevant themes that emerged into a curriculum that could be taught to young people made perfect sense when proposed by Kamal Sinclair. Educators have been very eager to have a nonthreatening way to engage issues in QB:BM within their classrooms.

**BRS:** It is important for art to become a relevant part of the general public’s daily life. Furthermore, we realized that the content we were generating and media we were using were too dynamic to only be experienced one way. We knew that the best way to experience the multitude of insightful responses to the questions was to create an experience that simulated stepping into a conversation among a diverse group of black men.

**KF:** How did the installation of the exhibition contribute to the project’s mission? In what ways did the aesthetic approach, layout and texts resonate with the content?

**HWT:** We really worked hard with the venues that presented the project to make the installations feel immersive and engaging because we know that most people don’t interact with video art for very long. We wanted people to really sit and engage with our project.

**CJ:** One of the primary aesthetic concerns was our intention to create effective metaphors for the “Presence of Black Men” within the museum spaces we were provided. This is why the monitors with black male faces and voices are built into large black pillars at about eye level. The experience of inclusion within a metaphorical and almost ritualistic “listening space” is also what we intended by the arrangement of the lighting and other surrounding elements.

**BRS:** We also realized after we created the first trailer that part of the power in QB:BM was exposing people to the diversity of black male faces. That led us to place the five screens in an arc, and to choreograph the various faces on the different monitors, as they were speaking and listening. So the installation was necessary to create the feeling of being a safe and privileged observer to a conversation one wouldn’t ordinarily be able to experience.

**HWT:** Launching it in five venues at the same time was also a part of the project. We wanted it to be a national dialogue. The project is all about collaboration, so it makes sense that it is interinstitutional as well. The iPads installed in the galleries allow visitors to participate in the project by recording and uploading their own answers to a few questions, so you can actually see what people are saying in different spaces.

**KF:** What variety of responses has QB:BM been receiving?

**CJ:** Audiences at all of our installations have expressed very moving support for this project. Black men have said that this is the first time they have seen honest and accurate representations of their voices and views. Black women have said that they have always wanted a way to better understand what goes on within the hearts and minds of black men. This project fulfills that desire.
Non-black men have said that QB:BM challenges stereotypes of black men they have carried all their lives.

**HWT:** It’s just been amazing to have a project that people actually get on such a human level, whether they’re black, white, Latino, Asian, male, female, American, non-American. It is incredible to see that although it’s supposed to be about “black males,” it’s really about humanity and what happens when you’re categorized into groups: how you relate to others that are put into that same group, how to relate to yourself and how to navigate the world.

**KF:** The year before Chris’s original *Question Bridge*, Thelma Golden curated the provocative exhibition *Black Male: Representations of Masculinity in Contemporary American Art* at the Whitney Museum (1994–95). Responses ranged from indignant protest to stirring acclaim. How do you believe the critical art world has changed since then?

**HWT:** I think in the twenty-first century, black male identity means something different, particularly because of another term that Thelma popularized, which is “post-black.” It’s really taboo in the art world to make work that is so explicitly about race and gender when we know that they are by and large social fabrications. There is an earnestness about this project that is rare and sometimes seen as uncool in the fine art world.

I think we are still in the process of seeing what *Question Bridge* can do. QB:BM is hopefully going to open in another five to ten institutions simultaneously in late 2013. We are working on a documentary and opportunities for the curriculum, and continuing to modify and develop the website and mobile app. After QB:BM here are infinite subjects that *Question Bridge* can address, and we are really looking forward to getting to that place.
This comic is a collaborative effort between the members of Otabenga Jones and Associates. All text for this work was taken from the song “Towards A Walk In the Sun” as performed by mumblz medina (Kenya F. Evans). His song was inspired by artwork of the same name, created by Jamal D. Cyrus, which was taken from a poem also of the same name by South African poet Keorapets Kgositsile. Listen to Kenya’s song and see Jamal’s work here: http://mumblzmedina.bandcamp.com/track/towards-a-walk-in-the-sun-2
Features

Actions speak volumes!

MIC CHECK

Press Reset

The malnutritional broadcast has got me spittin'

Time moves forward

Don’t confuse tolerance with acceptance

Sunshine
GIVE SIGHT TO THE BLIND

WALK WITH THE MEN

I REGARD THEM AS KIN

TILL OUR DEPARTURE FROM LIFE WE STRUGGLE HARD THAT'S WHAT WE HUSTLE FOR GOLDEN DREAMS BEYOND HEAVENS DOOR

HAD SOME TRAGIC NIGHTS RECENTLY
Believe me I feel the sun reaching.

Dont question what I'm seeing.

What I'm feeling.

Beaming.
In Conversation: Naima J. Keith and John Outterbridge

Assistant Curator Naima J. Keith sits down with artist John Outterbridge to discuss his most recent installation at the Studio Museum in Harlem, The Rag Factory II, featured in Shift: Projects | Perspectives | Directions. This is an edited and condensed excerpt from the conversation.

Naima J. Keith: Since the 1960s, you have remained a seminal figure in the Los Angeles Assemblage Movement, creating profoundly poetic work often from discarded materials, including trash, rubber, burlap, nails, broken glass, rusted steel and hair. But you have always referred to yourself as a painter and sculptor who, for the last several years, has focused on shaping things out of so many materials. The Rag Factory II, for example, is made completely of rags. Can you tell me a bit more about your process? What spawned the interest in rags at this point in your career?

John Outterbridge: This particular process and the use of cast-off material is part of my life. I’ve always felt that way about materials at large. And this particular narrative or focus is on the use of rag stuff. I was fortunate enough to find a rag factory in downtown Los Angeles in the art district that was quite large. I got some rags from that source, but I always have some rags around. I decided to utilize those rags in this piece. The cast-off material has been around, in use, for most of my life, you dig? For a long time. It didn’t just happen overnight and yesterday. This is a long journey.

Most of the rags came from Los Angeles area. You didn’t always have to pay for those things and I got those rags in the fashion district of Los Angeles. Most of those rags and the colors say a lot about where they came from, and about seasons and fashion. I was very interested in how long we have depended on fabric as people
and cultures. The rags vary in color, texture and tone, and I found a lot of joy in using them. But I am also interested in metal. I felt that if I was comfortable with the use of metal, and I always have been, I would also be comfortable with the opposite, rags. Something soft and flexible versus something hard like metal.

NJK: How long have you been collecting rags for this piece?

JO: For this piece, I got them within the last two years. I have always noticed the large trucks and bales of rags that get shipped around the country and the world. And many of those cast-off rags come back to us from countries like India, China and Mexico, or from certain classes here in America, too. And so that interests me, the fact that they come back to us not as rags but as fashion again. The recycling of rags.

NJK: Do you think that there is a difference between the types of materials and clothes that you find in Los Angeles, as opposed to other cities?

JO: That's a good question. I did a piece out of rags at Lincoln Center and the materials were collected in New York. At that time, I had the chore of tying, ripping and knotting the material together to get the colors we needed. The only thing I can think of is how much like the language of Los Angeles the New York environment was at that time. And is. But you could tell that the seasons are quite different from the colors and materials. It was all heavier. That's not to say that Los Angeles has the same weather all the time, but it varies a great deal, depending on where you are.

NJK: Speaking of configuration, I would love to hear your thoughts about scale, especially since this work is much larger than how you've worked in the past.

JO: Scale doesn't mean that much to me. I can do smaller pieces and they're easier than doing larger pieces like installations. But I've always been comfortable with installations and I've done both installations and single smaller pieces without considering scale. The last piece I did just before the work here now and the work at LA<ART, was a large work at a natural history museum in The Netherlands. The piece was a garden that was about 35 feet wide and about maybe 25 feet out from the wall. I'm saying this to say that if it takes an installation to make a statement, that's a very comfortable installation for me. If it takes a smaller piece, it doesn't matter what the size is. But it's comfortable for me at this stage of my life to do installation works.

NJK: There's something about it that feels very like reverent, mystic or ritualistic. Can you speak to that at all?

JO: I always intend to stay as open as I can. Whatever others read into that atmosphere is whatever others need. I might suggest one thing: I think creativity is a process that belongs to humanity. I think all of us are creative, but we don't all apply it in the same way. Art has the audacity to be anything that it chooses to be, and if you see ritual at the floor end of that piece, if you see an altar, that's valid. My life has been an altar, much of our lives has been altar-oriented. If you see the floor portion of that work as ritualistic or almost mystic in formation, texture and tone, we find situations like that in the natural environment that we inhabit. Sometimes we don't have time to make note of them. I will always be looking for what is there and what is unseen or unnoticed.

NJK: How has this work affected your practice?

JO: I was painting very early in my life and I had good people around me in my mother and father. People of the community always looked at this strange little person as being somewhat of an artist. They called me that very early on. I believed those statements, because I was always fumbling with something that many people were not interested in. At this stage of my life I don't move like I used to move, and I don't think like I used to think. My thoughts are more holistic, and the creative process to me has always been extremely human. Sometimes we don't know when we're human, and sometimes I feel that we're not human yet. But we strive to be.

NJK: There is definitely a history of recycling rags within certain communities and cultures. I'm interested in how your personal history is reflected in this tradition.

JO: My father's backyard was the greatest playground in the world. My parents hung bottles in trees or draped rags on fences. All the kids were there because you could find anything in the world in that backyard. My father, in particular, was selective in what he saved. He hauled and moved a great deal, but he also saved a lot of what he came across. So textures, tones, old wood and metal, rusted metal, that kind of thing, was not new to me. The kind of environment he created, and I say “created,” was all around us. And there were other people who did very colorful things using rags and other things, people who wouldn't deface a work by putting a signature on it. They were just people who needed to do work. And we are talking about fences and trees and mountainsides: big expressions, you know. I grew up around that kind of thing and was influenced in so many different ways.
We don’t often think of our nails as canvases for expression, but recently nail art has become the latest fad, with an abundance of options in color, texture, length and even shape. Ginger Johnson and Liz Pickett, the founders of Ginger + Liz Colour Collection™, are two of the many innovators in the nail industry, and are particularly well known for their vegan-friendly nail lacquers. Recently I had a chance to chat with Ginger and Liz about their experience in the industry, where they draw creative inspiration from and the historical background of nail art and design.

Sophia Bruneau: What made you decide to go into the nail industry?

Ginger Johnson and Liz Pickett: We are both admittedly product junkies (from skin care to hair care to fragrance), but our friendship fast became an unbreakable bond when we discovered that we both have an irreparable addiction to nail lacquer. In years past, we casually talked about launching a product line together, but we wanted it to be a product that would bring a new vibe to the beauty industry. One day back in January 2009, we had that “aha!” moment while digging through a bin of polishes, looking for the perfect purple. It was then that we realized that our favorite beauty category, nail polish, could use some new zeal. Nine months later, we had our first ten shades ready for preview!

SB: How do two young women of color start their own LLC? Did you encounter challenges because of your race and gender?

G+L: Our challenges have had more to do with ageism and sexism. The nail industry is dominated by men behind the scenes, the manufacturers in particular. As young women, we have had challenges with getting manufacturers and suppliers on the same forward-thinking page.

SB: What is your creative process for coming up with nail designs and colors? Where do you find inspiration?

G+L: We are different from other brands because we don’t simply use published trending reports to create new shades or fashion-inspired nail art designs. We rely on real-time lifestyle trends and behaviors and are heavily influenced by art, fashion, travel and entertainment. Sometimes, we create a shade to mirror the color of a stone or tropical flowers we see and photo-
graph during our travels. Nail art is up to the individual’s interpretation, so we just make it our jobs to provide the shades our customers need to create their own artistic magic. We pull inspiration from our real life experiences, joys and emotions.

SB: As we know, the idea of nail art is not a new thing, especially in urban culture, but it is becoming more mainstream. Any thoughts on why this is?

G+L: Modern nail art has been incredibly popular since the 1980s in urban and Caribbean cultures, and has recently been embraced by pop culture because it is both accessible and affordable. It also acts as a luxurious vehicle for personal and cultural expression. It is an affordable luxury that speaks to all women, regardless of style, size or complexion. It truly transcends race, age and lifestyle.

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SB: The idea of “painting” one’s nails as a form of decoration and accessory is so interesting. I’m sure there is a historical and cultural background to nail art. Could you expand on what you’ve learned?

G+L: The practice of painting nails has been traced to Eastern cultures as far back as 5000 B.C. It is said that women in India painted their fingertips with henna, and eventually the practice of nail care traveled to China. The Chinese used nail color a combination of gum arabic, gelatin, beeswax, vegetable dyes and egg whites, along with crushed orchids and rose petals. After being left on for hours, this concoction would achieve a red or pinkish hue on the nail bed. In early Egyptian culture, nail polish colors set class distinctions. Red nail polish was only to be worn by the high classes, while pale shades were reserved for the lower classes. People of the Inca civilization took nail decoration a step further by painting eagles on their nails.

SB: If you had to justify nail art being “art,” how would you make that argument?

G+L: Sophisticated, fashion-conscious nail art takes skill, creativity and precision, like any other medium. It is a wearable medium and form of expression that can tell a story and convey a mood. For many, the nail bed is like an approachable canvas.

To find out more about Ginger + Liz Colour Collection™, visit gingerandliz.com
One Work, Two Ways: Richard Yarde, The Parlor

by Jamillah James, Curatorial Fellow, and Bianca Moña, School Programs Coordinator

In One Work, Two Ways Curatorial Fellow Jamillah James shares a comprehensive analysis of Richard Yarde’s The Parlor while School Programs Coordinator Bianca Moña uses the painting’s formal and thematic characteristics to inform a lesson plan for educators.
Far from the idylls of John Singer Sargent and Winslow Homer, Richard Yarde’s (1933–2011) watercolors vibrate with a chromatic intensity and textures not expected from the timeworn, temperamental medium. Using available negative space in the pictorial plane, Yarde loads the surface with layer upon layer of saturated color, using white space to highlight the intricate pattern work often found in his pieces. His interior scenes make use of exuberant washes of yellow, red and green, in sharp contrast to how figures are rendered—dark, faceless, ambiguous, save for the occasional sartorial flourish.

*The Parlor* (1974), like many of Yarde’s domestic scenes, is set in his childhood home in Roxbury, a neighborhood in Boston. The perspective is deviated in the background—what appears to be wallpaper, a baseboard and green carpet bend sharply from center at an angle, nearly sliding out of frame. In the foreground, Yarde leaves a rather large wedge of negative space, which lends additional tension to the image; the red arabesques of the wallpaper end abruptly at its edge. At center is a cluster of seven figures—men in suits, young girls in dresses that lift colors from the background and a young boy (presumably Yarde) in light blue coveralls. Although slight, the facial details of the figure in the foreground are more discernible than those of any other, aside from slivers of whiteness suggesting smiles.

The combination of irregular compositional elements lends impressionistic dreaminess to *The Parlor.*
Much like the wild collision of textile patterns in The Living Room (1977), The Parlor visualizes a memory, however scattered and vague. Colors and textures stand out, while specific details, such as faces, recede into the ether. In this respect, Yarde’s painting subverts the tradition of portraiture by obscuring and decentering the subject, a technique used in an earlier work, The Wait (1970–71), in which the figure has its back turned to the viewer. This approach has resonance with a few other works in the Museum’s collection, particularly Fatimah Tuggar’s digital collage Iyali (Family) (1998), which cranks up the contrast to create tonal dissonance between the subjects, their clothing, the patterns in their home and the curious family portrait in the background. The Parlor also lays the groundwork for the family portraits of contemporary painter Henry Taylor, whose 2007 Studio Museum exhibition Sis and Bra included a number of family images in both formal and informal settings.

Portraiture is a long-standing tradition with a discursive history. The introduction of photography in the nineteenth century made what was once a marker of class slightly more accessible. Further, the photographs of James VanDerZee in the 1920s complicated expectations of the form by bringing black subjects into view. Demonstrating a mastery over the deceptively casual medium of watercolor, The Parlor contemporizes portrait painting by completely abstracting figurative detail, shifting the focus to incidentals that invigorate the field of vision even though the captured moment has passed.

Bianca Moña

Many educators are charged with the challenging task of drawing parallels between contemporary art and other curricula. They have to look for connections with various subjects, such as math, social studies and language. Fortunately, Richard Yarde’s The Parlor (1974) allows for a vast amount of thematic investigation. The Parlor can easily be incorporated into humanities, science and geometry classes.

Humanities teachers can lead discussions on family history and traditions, immigration, oral history and creative writing. A math educator can use the background in The Parlor to introduce concepts such geometric planes and a myriad of shapes. Using this piece, language arts educators can explain informal essay writing and character development. The Parlor provides rich fodder for all academic levels. Moreover, arts-integrated curricula not only begin with images as catalysts for discussion but, more importantly, require hands-on exploration for the art materials and art-making process.

In this case, Yarde’s painting offers a plethora of art exploration possibilities. His masterful use of watercolor produces form, line, depth and perception of varying density and sharpness. Watercolor is a fluid medium, allowing for examination of pigments and hues, application techniques and the capabilities of both drawing and painting. Art activities can range from simple watercolor washes, in which students become familiar with painting techniques, to an investigation of texture, by adding salt to wet watercolors.

The application of watercolor washes over oil pastel drawings also produces a mesmerizing demonstration of hue and texture. The interaction between oil and watercolor creates an interesting visual balance, containing both jagged and smooth textures and vibrant and soothing tones. The oil pastel is used first to establish a foundation for the intense lines and tones that will emerge once the watercolor wash is applied. The paint creates color fields that are resisted by the oily pastels, and are absorbed into the paper. The visual result will be striking, intense, bold lines and colors surrounded and modified by gentle washes and transparent color. In keeping with the same theme as Yarde’s The Parlor, students can make a family-inspired oil pastel/watercolor-resist painting.
Lesson Plan

Family Oil Pastel/Watercolor-Resist Painting

Lesson Objective

- Explore relationship between materials and color value
- Create watercolor painting
- Investigate family relationships

Vocabulary

- Resist – Oppose an action or effect
- Foreground – Area nearest to observer, or most prominent object
- Background – Area behind main object
- Portrait – Artistic representation of a person or persons, in which the subject is facing forward and its expression is predominant

Preparation

1. Ask students to bring in a family photo to use on the day of this activity.
2. View The Parlor and lead discussion. Guiding questions include:
   - Who is in the picture? What is their relationship?
   - Where are the subjects? How do you know?
   - Describe the shapes, colors and objects in the image. What is their significance?

Materials

- Liquid watercolor (alternative: watercolor tray)
- White oil pastels
- Watercolor paper 18 x 24 inches or larger
- Family photo
- Containers
- Watercolor paint brushes
- Painter's tape
- Spray bottle

Methods (Steps)

1. Tape the full length of all four sides of the paper to a work board or surface. This will leave a white border around the watercolor when finished.
2. Ask students to determine where on the paper they will draw their family members. This does not have to be in the middle. Encourage unorthodox placement.
3. Using painter’s tape, create a box outlining this space to demark clear background and foreground spaces.
4. Ask students to look at family photos and identify the shapes that makeup the people. For example, the head is an oval, or leg is a rectangle.
5. With a white oil pastel, using shapes only, draw the portrait within the taped box.
6. Cover the area in which the portrait is drawn with scratch paper and tape, leaving the background exposed.
7. Take long strips of painter’s tape and tear each in half length-wise. Adhere the torn strips across the entire background, leaving space between the strips to draw additional shapes.
8. Use white pastel to draw shapes in the spaces between the tape strips.
9. Select a watercolor. Pour liquid watercolor in a spray bottle. These colors are intense and can be diluted with water to lighten pigments. Watercolor trays can be used instead of liquid watercolor.
10. Spray watercolor over the background. For visual diversity, students can use a different color for each section. Let dry.
11. Remove scratch paper from family drawing.
12. Dip watercolor brush into spray bottle. Paint over the white pastel family drawing. Explore the vibrancy of paint by applying various saturations of paint. Let dry.
13. Remove all tape and voilá!

Closure

1. Have students post and explain their imagery, color choices and shape selection.
2. Ask them to explain their experiences with paint and pastels.
Educating Through Art

Kathleena Howie/Lady K-Fever

by Katrina De Wees, Education Assistant
Artist-educator Kathleena Howie (also known as Lady K-Fever) joined the Studio Museum’s team of museum educators during our fall/winter 2011–12 season. Many of our educators and teaching artists are also professional artists. After working with Lady K-Fever and learning more about her process as an artist, I was intrigued by the often overt educational goals of her art projects. I interviewed her with particular interest in the intersection of her work as an artist and as an educator.

Katrina De Wees: How do you self-identify your practice in the arts?

Lady K-Fever: I am always redefining how I see myself as a practicing artist. I try not to self-identify because sometimes I feel that I can get in the way of my process. I am a human being who is creative and expresses energy in ways that are defined as art. I consider my life art and strive to be creative with my actions in my life.

KD: Do you separate the work you do as an educator from the work you do as an artist? Are there moments when they are the same? How do they inform one another?

LK: I do separate when I need to, but I find all of the above works together. My creative personal time is informed by my work as an educator and vice versa. They inform each other based on playing with inspiration from other artists, materials and the way some of my students bring new ideas or responses into life. My work is about dialogue as an artist and educator, and that dialogue has many stages and inspirations that form into either personal projects or student-led projects.

KD: You have extensive experience creating works of public art, often in collaboration with local communities. The photo alongside this article is a wonderful example—you were commissioned by the Bronx Museum to engage the local community on a street directly behind the museum. What draws your interest in public art, murals and graffiti?

LK: For me, the vernacular of public art, murals and graffiti is what keeps me interested and inspired. I began painting graffiti as a form of expression when I was a teenager and that passion for making public art keeps me out on the streets. My public art is transitioning into the experience of being and making art as a performance/visual piece. I am always interested in finding out about people and their communities, and public art is a voice of the community.

KD: Can you highlight an experience working with a group in the galleries at the Studio Museum?

LK: Wow, most of my groups have been amazing. The dialogue that happens in the galleries is enriching and exciting. One experience that stands out was working with the Neighborhood School from the Lower East Side. We studied the relationship between Romare Bearden and Faith Ringgold. It was incredible to make art based on their materials and processes as artists. The students went to visit the subway station at Westchester Square to view the stained-glass piece inspired by Bearden, and they looked at The Bearden Project. The level of visual understanding that children and youth have and can comprehend while looking at and making art is always outstanding.

KD: What are you working on now?

LK: Currently I am creating artwork for a group exhibition called Style Wars that will open this summer at the Bronx Museum of the Arts. Same Difference, an art collective I cofounded with artist Carmen Hernandez, is getting ready for summer and fall performances. I am also working on a project, “Free: with words,” with artist Mary Valverde that explores the issues and misconceptions of domestic violence using visuals arts to educate/inform and inspire dialogue.

Kathleena Howie (Lady K-Fever) is a New York–based artist, educator, curator, writer and social activist. Her graffiti, photography and writing have been featured in publications internationally, and in the books Graffiti Woman (2006) and Burning New York (2006). She has created exhibitions for the Bronx Museum and Aurora Gallery. In 2010, she founded the Same Difference artist collective that explores life as art. As an educator she has received the Bronx Council on the Arts Grant for Arts in Education (2006–09). Currently she works with the Bronx Museum, The Studio Museum in Harlem, El Museo del Barrio, Art for Change and the Laundromat Project. For more information, please visit Ladykfever.com.

The Museum’s Educator programs are supported by a major grant from Wells Fargo.
Lil’ Studio is an opportunity for young minds to have a fun, hands-on experience with art and art materials. Through art workshops inspired by the exhibitions on view and works in the permanent collection, Lil’ Studio supports early stages of literacy and strengthens listening, coordination, vocabulary and fine motor skills as children create works of art.

Lil’ Studio is an excellent opportunity for parents, guardians and other loved ones to learn ways to encourage learning and inspire creativity through art-making and play for children ages 2.5 to 5 years. The program begins with interactive story time to inspire participants’ imaginations. Families then experiment with colors, shapes and textures to create works of art through painting, collage, printmaking, and other enjoyable art-making techniques. Everyone leaves with an activity pack to continue making art at home!

Lil’ Studio is funded thanks to public funds from Council Member Inez E. Dickens, 9th Council District.

Coloring Page

This season’s coloring page was created by Jack Haynes, an artist and illustrator based in Chicago, IL. As a freelance designer, he has designed stationery, logos, invitations, books, and other printed matter for several companies. He loves comics and hopes to author and illustrate his own one day. Turn the page to color in his latest creation.
DIY Printmaking

by Elan Ferguson, Family Programs Coordinator

Supplies:
Cardboard
Foam
Brayer or brush
Paper
Printing ink
(or acrylic paint)
Optional: Glitter, colored paper, glue

Start Here »

Step 1
First, think of a neat image that you would like to create. It can be a picture that you drew or an image you saw somewhere. Just be sure to pick an image with no more than three or four colors.

Tip: Printmaking requires a separate stamp for each color, so if your image has a lot of colors or detail you will need a lot of stamps or plates to create a print. Keep it simple, and use graphic two-color or three-color images.

Step 2
After you’ve picked your image, cut the cardboard into identical rectangles to make stamping plates. Each color or part of the image gets its own plate.

Tip: Keep your stamping plates the same size as your paper to make lining up parts of the image easier.
Separately draw or trace the portion of your image corresponding to each color on foam and then cut them out. Stick each piece of foam on a different cardboard stamping plate, making sure that they will line up together. There are different kinds of foam. Some have adhesive on the back and can be peeled and stuck to the cardboard; for other kinds of foam, you will need glue. After you have created your stamps for printing, line them up in the order in which you will be printing them on the paper. Ink the foam, but not the cardboard behind it, with the brayer or brush.

**Tip:** It is best to start with your light colors and move to the darker ones.

Line up your first stamping plate over your paper, and press it down on the paper gently to transfer the paint from the foam to the paper. Repeat this step for each of your stamping plates. After you have inked and printed each plate, there should be a multicolored print of your image on the paper, ready for enhancement with your other art supplies. You can repeat this process over and over to make more prints of your image. If you wait until the paint on the foam dries, you can even change the colors in your image.

**Tip:** Enhancement is optional, so it is fine if you like the picture just as it is. But if you like, you can add glitter, cut paper, or more paint to your print and allow your inner artist to run free. You can always make another print to enhance even more!
Friends

This year guests saluted Debra L. Lee, Chairman and Chief Executive Officer of BET Networks. Lee is a passionate supporter of the arts and a great champion of black culture. Under her leadership, BET has undergone a successful brand reinvigoration and with a new, distinctive programming vision. Guests were also treated to a special presentation by Expanding the Walls artist Zeus Eugene, who delivered a heartfelt speech on the importance and of the Museum’s youth photography program.

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 contributions to the success of the luncheon, where we raised nearly $300,000.
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It’s a party and you are invited! Spend your hot summer nights at the Studio Museum in Harlem during Uptown Fridays. It’s more than a DJ and dancing! It’s an opportunity to connect with artists, curators, collectors and critics at the center of black art and culture. Admission includes a guided gallery tour of one of our current exhibitions, cocktails and dancing in the courtyard. Tickets to Uptown Fridays are $15.00 for Studio Museum members and $20.00 for non-members.

Friday, July 27, 2012 / DJ1NEn2WO
Friday, August 24, 2012 / DJ Reborn
Friday, September 28, 2012 / DJ Max Carnage

Visit studiomuseum.org/event-calendar for up to date information on public programs!
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).

General Info
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Media Contact
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Public Programs Info
212 864 4500 x264
publicprograms@studiomuseum.org

Membership Info
212 864 4500 x221
membership@studiomuseum.org

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

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
Xaviera Simmons
*Index Three Composition Three*, 2012
Courtesy the artist

Gordon Parks
*Untitled (Harlem, New York)*, 1967
Copyright and Courtesy
The Gordon Parks Foundation

Meleko Mokgosi
*Pax Kaffria: Terra Nullius* (detail), 2009–2012
Courtesy the artist
Photo: Marc Bernier

Njideka Akunyili
*Wedding Portrait*, 2012
Courtesy the artist
Photo: Marc Bernier

Jacob Lawrence
*General Toussaint L'Ouverture*, 1986
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Photo courtesy DC Moore Gallery, NY