My artistic practice is dedicated to capturing dynamic photographs of the built environment. For over twenty years I have documented the construction and renovation of historic and contemporary structures and urban environments, including Harlem’s 125th Street. You can imagine how thrilled I was when The Studio Museum in Harlem commissioned me to photograph its building on July 26, 2018: the Museum’s last day of occupancy in the building it has called home since 1982. I was offered unrestricted access to areas of the Museum rarely open to the public, at a time when its contents were literally on the floor. In exploring areas of the building mostly unchanged since it was occupied by the New York Bank for Savings, I was able to see the spatial imprint left by generations of staff, curators, and artists laboring to reimagine black culture day in and day out.

Moving is an uncomfortable process and it rarely looks good. Aside from the general stress of packing and the disruption of daily routines, moving forces us to confront history and reveals the fragility of our best-laid plans. It is a rare case study when a black institution has the space and resources to reimagine itself so completely; certainly the moment demands self-reflection from the Museum. That this posture is accompanied by openness bodes well for what is to come.

All Photos: Isaac Diggs
Letter from the Director

2019 finds The Studio Museum in Harlem in the midst of an exciting and dynamic celebration of our 50th anniversary. We kicked off the celebration on October 18 with our Gala, a fantastic event that brought together longtime supporters and new friends. We've continued the momentum with exciting exhibitions, engaging programs, and the commencement of the first major phase of our building project.

For thirty-five years, the Studio Museum has called 144 West 125th Street home. As Isaac Diggs's photographs on the preceding pages show, we fully moved out last year. We are now carefully dismantling the building in advance of construction on our new home, designed by Adjaye Associates in collaboration with Cooper Robertson, which will rise on the same site.

While we build, our programs continue in Harlem, around the city, and beyond. In this issue you will read about *Future Continuous: Kambui Olujimi and Andre D. Wagner* at the historic George Bruce Library, *Harlem Postcards* on view at Studio Museum 127, our *Find Art Here* initiative, and so much more. Since our founding in 1968, the Artist-in-Residence program has been central to our mission. An exciting new partnership with the Museum of Modern Art means that this year the residents’ annual exhibition will, for the first time, be held outside the Studio Museum’s space—at MoMA PS1 in Queens. We can’t wait to welcome our audience and greet new visitors in Long Island City this summer.

Farther afield, *Black Refractions: Highlights from The Studio Museum in Harlem* continues its national tour, opening at the Gibbes Museum of Art in Charleston, South Carolina, in May and at the Kalamazoo Institute of Arts in Michigan in September. *Black Refractions* presents an amazing group of works from our collection, including selections from the recent Peggy Cooper Cafritz bequest. Peggy’s landmark gift of more than 400 pieces has significantly expanded and transformed our collection. We will have the privilege of honoring her unparalleled support of artists by presenting these works for many years to come, and are deeply grateful to her and her family.

Finally, as we were going to print with this issue, I learned of the passing of my dear friend OkwuiEnwezor. Okwui created exhibitions, publications, and projects that fundamentally changed the narrative of art history, and inspired and championed a generation of scholars, critics, curators, and artists. He will be deeply missed, but his legacy informs and inspires me every day.

I hope each and every one of you have the opportunity to be inspired by the incredible artists and cultural producers the Studio Museum is proud to know and support. Thank you for being part of our community—and part of our future.

Thelma Golden
Director and Chief Curator
Radical Reading Room

Radical Reading Room is a site of collective practice where visitors can explore and exchange texts, participate in discussions, and reexamine how we engage in, and make, history.

Opening May 3, 2019
at Studio Museum 127
Visitor Information

The Studio Museum’s building at 144 West 125th Street is closed for construction of our new museum.

Studio Museum 127, our temporary programming space, is located at 429 West 127th Street between Amsterdam and Convent Avenues. Opening hours are Thursday through Sunday, 12 to 6 pm.

Our inHarlem initiative also presents exhibitions and events at a variety of partner and satellite locations in Harlem. Other programs take place at additional partner locations throughout the city and beyond. Visit studiomuseum.org for full details on specific programming.

Follow us on social media!
@studiomuseum

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Exhibition Schedule

Maren Hassinger: Monuments
June 16, 2018–June 10, 2019
Marcus Garvey Park
Madison Ave.,
Between 120th St. and 124th St.

Harlem Postcards: Spring 2019
February 21–May 19, 2019
Studio Museum 127
429 W. 127th St.

Future Continuous:
Kambui Olujimi
and Andre D. Wagner
March 25–June 15, 2019
NYPL George Bruce Library
518 W. 125th St.
Check studiomuseum.org for the latest on our exhibitions and programs.

**Radical Reading Room**
May 3–October 27, 2019
Studio Museum 127
429 W. 127th St.

**MOOD: Studio Museum Artists in Residence 2018–19**
June 9–September 8, 2019
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY

**Expanding the Walls 2019**
July 19–August 30, 2019
The Metropolitan Museum of Art, Ruth and Harold D. Uris Center for Education
Entrance at 5th Ave. and 81st St.
MOOD: Studio Museum Artists in Residence 2018–19
by Legacy Russell and Hallie Ringle
The Studio Museum in Harlem is pleased to present MOOD, featuring the work of 2018–19 artists in residence Allison Janae Hamilton, Tschabalala Self, and Sable Elyse Smith. This exhibition marks a historical turning point for the Museum as it celebrates its 50th anniversary and begins the construction of its new home in Harlem.

For the first time in the Museum’s history, the annual Artist-in-Residence exhibition will take place beyond the Museum’s walls, at MoMA PS1, where it will be on view from June 9 to September 8, 2019.

Curated by Legacy Russell, Associate Curator, Exhibitions, and Hallie Ringle, former Assistant Curator at the Studio Museum (now Hugh Kaul Curator of Contemporary Art at Birmingham Museum of Art), the artists of MOOD will explore site, place, and time as maps to American identity and popular culture. As part of this presentation, each artist will take over a room at MoMA PS1 to create an immersive environment: pathways to new worlds, worlds that interrogate both the artists’ and the visitors’ relationship to past and present in this urgent moment in American history. Upon entering a space, visitors will inhabit an artist’s psychic topography, a snapshot of a global moment and mood that travels through and beyond the fabric of digital culture.

Allison Janae Hamilton’s site-specific installation will explore spirituality and mysticism through the landscapes of the American South. Hamilton’s multimedia work will be composed of video, corporeal sculptures in surrealist form, and imagery that explores matrilineal lines of heritage and an enduring connection to the land.

Tschabalala Self will present a series of print, paint, and collage works based on her experience of Harlem. Growing up nearby and inspired by her return through the residency, Self creates fictional figures rooted in daily rhythms and routines in and around the neighborhood. This new series pays homage to the energy of the city, from the frenetic visual culture of bodegas to the communal experience of waiting at a bus stop.

Sable Elyse Smith will exhibit a series of conceptual sculptures and two-dimensional works that together interrogate violence, economies, language, and social histories. Smith’s use of language and everyday materials evokes new associations, and issues of labor, class, trauma, and memory.

This chapter of the Artist-in-Residence program at the Museum brings with it an interstitial take on visual culture in the juxtaposition of style, form, and approach. To punctuate the exhibition the artists will co-present works in a fourth room, heightening the contrast of their techniques and methodologies while amplifying opportunities for connections across their respective practices.
Future Continuous:
Kambui Olujimi and Andre D. Wagner
by Legacy Russell and Hanna Girma
Future Continuous brings together multidisciplinary artist Kambui Olujimi and street photographer Andre D. Wagner in Harlem’s historic George Bruce Library. Working together for the first time, Olujimi and Wagner have created a new, collaborative installation as a part of the Studio Museum’s inHarlem initiative.

Olujimi presents drawings of his own dreams and those of his community collected over the past decade. Inspired by global traditions of dream analysis and interpretive dream books sold in bodegas in Harlem and the artist’s native Bedford-Stuyvesant, Brooklyn, Olujimi’s drawings unfold above the library’s first-floor bookshelves. Reference copies of Olujimi’s personal dream journal are available in zine form at the library’s front desk, inviting visitors to further explore the depths of a collective unconscious.

Against Olujimi’s dreamscape, Wagner presents a constellation of silver gelatin prints that celebrate the quotidian—the extraordinary in the everyday. Fleeting, public, yet intimate, Wagner’s photographs capture the vibrant streetscapes and residents of Harlem, Bushwick, and greater New York. Developed in the artist’s private darkroom, each image reveals a vignette of life in New York: implicit exchanges, summertime adolescence, and Halloween in Harlem.

Olujimi and Wagner’s dialogue illuminates the relationship between past, present, and future, mixing real with surreal to ask: “How did we get here—and where are we going?”

Future Continuous is organized by Legacy Russell, Associate Curator, Exhibitions, and Hanna Girma, Curatorial Fellow, and is an inHarlem project presented by The Studio Museum in Harlem in partnership with George Bruce Library, where it is on view through June 15, 2019.
Elliott Jerome Brown Jr.
Born 1993, Baldwin, NY
Lives and works in Brooklyn, NY
The tire grits its teeth along the gravel and brakes to silence - a pause for effect.
Have you ever siphoned rupture through a narrow opening?
(Do you know the control it takes to slingshot a sound?), 2018
Chromogenic color print

Laura Alston
Born 1995, Tampa, FL
Lives and works in New York, NY
Made for Now, 2018
Chromogenic color print
E. Jane
Born 1990, Bethesda, MD
Lives and works in Philadelphia, PA
Patti LaBelle (Live in New York!), 2018
Chromogenic color print

Adama Delphine Fawundu
Born 1971, Brooklyn, NY
Lives and works in Brooklyn, NY
SEE One Twenty-Fifth, 2018
Chromogenic color print
Harlem Postcards Spring 2019

Judith Bernstein
Born 1942, Newark, NJ
Lives and works in New York, NY
*Dream*, 2019
Chromogenic color print

Teresita Fernández
Born 1968, Miami, FL
Lives and works in Brooklyn, NY
*Corona*, 2019
Chromogenic color print
Scherezade García
Born 1966, Santo Domingo, Dominican Republic
Lives and works in Brooklyn, NY
Thinking of Harlem: Memories Afloat, 2019
Chromogenic color print

Baseera Khan
Born 1980, Denton, TX
Lives and works in New York, NY
Masjid Malcolm Shabazz, 2019
Chromogenic color print
Harlem Postcards Fall 2018

Elliott Jerome Brown Jr.
Typically when a barbershop or salon has the gate down, so that only slivers of people are visible from the outside, it means they are closed to the public but available to those who know. To make a photograph is often to make something visible. Yet my goal as a photographer, and with the image produced for this series, is to capture private moments and discourse.

Laura Alston
The rain had cleared, the roads were open, and the day was filled with unforgettable memories. What better way to celebrate life than to dance unapologetically on the streets. With Harlem as a backdrop, this photograph is an extension of my interest in visualizing what self-love and care can look like and the many forms it can take. I aim to capture authentic emotions that are too unique to be replicated, but include a level of confidence and serenity that is relatable to all.

E. Jane
Walking past the historic Apollo Theater, toward Frederick Douglass Boulevard, I found a clear box in the doorway of a music shop containing old DVDs, barely visible behind scratched plexiglass—a relic. Through the fogged pane, I saw Patti LaBelle holding a microphone, mid-performance, and “Patti LaBelle - Live in New York” on a DVD case. Like the music videos I work with, I wanted to look past the faded cover and the scratched box to see Patti LaBelle in all her Black diva glory, and to find out more about the recording. I found out the DVD was released in 2000 and documents a concert she did live at the Apollo in 1991.

I chose the Apollo, and the area around it, as the central site to photograph because of the theater’s relationship to Black American diva-dom or Black American women R&B singers (including Whitney Houston, Mary J. Blige, Toni Braxton, Kelly Price, and several others). I’ve been researching, archiving, and making art regarding Black American divas since around 2015. Specifically I have an archive of R&B music videos (both in video and as stills) from the 1990s that I use to make collages and video art, which I display in a multimedia installation called “Lavendra.” I think about the Black diva as a powerful Black woman figure; often she is a woman who takes care of her community through her job while dealing with misogynoir on a celebrity scale. The Black diva is also a figure Black women dream through; she is a source of beauty and a source of healing through song. I think it is important that we remember her as a figure/archetype, and I consider it a part of my practice to ensure the future of the Black diva. I have a performance persona, MHYSA, who acts as a vessel for the Black diva. She performs in videos for “Lavendra,” in which I recreate the videos from my archive using domestic footage and material from Google Images (often referred to as “fanstyle” videos). MHYSA also has a music career of her own, and recently toured Europe and North America to promote her debut album fantasii.

Adama Delphine Fawundu
“I’m going up to One-Twenty-Fifth,” that’s where I first experienced the familiar in an unfamiliar setting. It was back, back then, I was way, way younger, and Mart One-Twenty-Five was alive and functioning, and the Mende in me felt embraced miles and a whole Atlantic Ocean away.

In hair tightly coiled and locked to fros, braids, and high-top fades, I saw myself. Hand-dyed dashikis reminded me of the Garra cloth made by my Grandma’s hands in Pujehun, Sierra Leone.

And today, I, we experience the unfamiliar in the familiar of Harlem. A spirit that remembers when we all were home moves through brownstones, projects, walk-ups, train stations, concrete spaces and places—a place that I once knew and know. What will Harlem become? What will it be, in this diaspora of Africa affectionately known as Mecca?
Judith Bernstein

My *Dream* postcard unites my 1995 drawing with the historic Apollo Theater. *Dream* evokes and transforms the most iconic speech of the civil rights movement and of American history itself: “I Have a Dream,” by Martin Luther King Jr. *Dream* also expresses reverence for the dreams of the many who have performed at the Apollo, as well as those who aspire to.

Every year, 1.3 million people visit the Apollo Theater, and thousands have performed there over the years, including Aretha Franklin, Ella Fitzgerald, Nina Simone, Billie Holiday, Stevie Wonder, Prince, Pearl Bailey, Charlie Parker, Thelonious Monk, Sarah Vaughan, Duke Ellington, Bill “Bojangles” Robinson, Cab Calloway, Josephine Baker, Etta James, Sammy Davis Jr., Bessie Smith, Louis Armstrong, Otis Redding, Lester Young, Dizzy Gillespie, Dionne Warwick, Charles Mingus, Gladys Knight, Smokey Robinson, Mahalia Jackson, James Brown, Michael Jackson, Jimi Hendrix, Lena Horne, Little Richard, Bob Marley, Buddy Holly, Count Basie, Richard Pryor, Dinah Washington, B.B. King, John Coltrane, Diana Ross, Nat King Cole, Chuck Berry, Fats Waller, Sidney Poitier, Sister Rosetta Tharpe, Ray Charles, and Miles Davis. Those are just a few of the EXTRAORDINARY geniuses who have graced that stage and achieved international stardom.

I have lived in New York for over fifty years! The city changes constantly but the landmarks that stay are integral to our collective identity as New Yorkers.

The Apollo is HARLEM! The Apollo is NEW YORK CITY!

Teresita Fernández

I was thinking about how the boundaries of what we call Harlem have historically been manipulated, redrawn, and renamed. In this ever-shifting construct, artificially created boundaries have served to control not only land, real estate, ownership, and agency, but also perception, and how Harlem has come to exist in the collective imagination.

I’ve always been especially interested in how Harlem and East or Spanish Harlem are perceived as distinct and separate areas. What, and where, exactly, is that imaginary, subtle dividing line? Is it a real, demarcated boundary or an invented idea that is constantly changing? And when did it shift from being called Spanish Harlem to the somehow more sanitized East Harlem?

Traveling east on 125th Street, it feels like East Harlem starts after you pass under the overpass at Park Avenue. On a rainy January afternoon, a couple of blocks in, I saw the gray sky punctuated by the suspended, crown-shaped lights overhead to celebrate Día de Reyes, (feast day of the Epiphany), celebrated by Latinx, Afro-Latinx, and Spanish-speaking Indigenous people in the United States, Latin America, and the Caribbean.

As an abstract image, I was mesmerized by that very poetic, elevated, hovering shape, literally crowning the neighborhood with light. It reminded me that, in colonial times in Cuba (where my family is from), Día de Reyes also marked the only day enslaved Afro-Cubans could legally celebrate their religious music and dance in public spaces, which were highly regulated by their Spanish oppressors. In many ways, it’s ironic that Spanish Harlem, as a defining name for this area, alludes to the language of the colonizers. This crown image has an added significance to me within that Afro-Cuban and Afro-Latinx diasporic context.

Ultimately, I chose this image because it is uplifting and radiant, and because it celebrates the important presence of Latinx people in Harlem, in both the African and Latin American diasporas, and in black culture.

Scherezade García

When I think about Harlem, I see a layered and constantly evolving landscape, a landscape informed by the history of the island of Manhattan, from its rocky ecology, to the battles of the American Revolution, to the African-American experience of migration, voice, renaissance, and struggle. The way I composed and juxtaposed the images in this composition alludes to the complex, ever-changing landscape of the neighborhood.

These aspects of the African-American experience in Harlem collectively create a portrait of resilience and resistance. I created a central figure with a brown-cinnamon skin tone as an expression of my politics of inclusion and the many colors that live in my skin. It is, to me, a reflection of us. I take ownership of all those colors.

The figure is wearing a headdress reflecting the African diaspora that reaches out in every direction, across the neighborhood’s landscape. Its expanding fabric represents expanding geography, a place that has grown beyond the frame placed on it by colonial history, beyond its own physical borders, beyond time itself.

Baseera Khan

My contribution for *Harlem Postcards* project relates to my desire to show the interiors of sacred spaces in Harlem—interiors that are familiar to me due to my background. Upon entering these familiar spaces time and again, no matter where I am in the world, one particular image sticks with me. Feet resting on a vast stretch of carpeting. Bodies at ease within a protected space. Feet are the feat of Harlem.
Elsewhere
**Solidary & Solitary:**
*The Joyner/Giuffrida Collection*
January 29–May 19, 2019
Smart Museum of Art
Chicago, Illinois
smartmuseum.uchicago.edu

*Solidary & Solitary* explores the political significance of abstraction from the 1940s to the present. The exhibition recognizes black artists who have historically pushed abstraction beyond the status of a stylistic preference to question socially dictated representation, as well as artists who have resisted the pressure to create positive imagery. Drawn from the Pamela J. Joyner and Alfred J. Giuffrida Collection, *Solidary & Solitary* includes Kevin Beasley, Lynette Yiadom-Boakye, and Sam Gilliam. From the Smart Museum, the exhibition will travel to the Baltimore Museum of Art, the Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley, and the Pérez Art Museum Miami.

**Left:**
Sam Gilliam
*Stand*, 1973
The Joyner/Giuffrida Collection
Courtesy the artist

**Opposite:**
Lynette Yiadom-Boakye
*Places to Love For*, 2013
The Joyner/Giuffrida Collection
Courtesy the artist, Jack Shainman Gallery, New York, and Corvi-Mora, London
In his first New York solo exhibition, Studio Museum artist in residence (2014–15) Eric N. Mack creates dynamic, movement-oriented work using multi-textured and hand-stained textiles, pegboard, photographs, and magazine clippings. Mack drapes, elevates, and fastens his paintings, constructing an intimate space that reflects the rich visual experience of the everyday. Viewers move between and under the work, thereby connecting their bodies with the artwork. Tying in fashion and music, Mack cultivates a multi-sensory environment for visitors to explore.
Ebony G. Patterson: … while the dew is still on the roses ...

November 9, 2018–May 5, 2019
Pérez Art Museum Miami
Miami, Florida
pamm.org

… while the dew is still on the roses ... is an installation environment produced in the last five years, marking Patterson’s most significant exhibition to date. The works reference a night garden, a space of beauty and burial, and address embellishment’s relationship to youth culture in disenfranchised communities. Filled with trance-like colors, glittery tassels, beads, and appliqués, the neo-Baroque space investigates violence, masculinity, and invisibility in the contexts of postcolonial Jamaica and black youth globally.

Ebony G. Patterson
Dead Tree in a Forest ..., 2013
Collection of Monique Meloche and Evan Boris, Chicago
Courtesy the artist and Monique Meloche Gallery, Chicago

Ebony G. Patterson
... while the dew is still on the roses ...

Collection of Monique Meloche and Evan Boris, Chicago
Courtesy the artist and Monique Meloche Gallery, Chicago
Plumb Line: Charles White and the Contemporary

March 6–August 25, 2019
California African American Museum
Los Angeles, California
caamuseum.org

Plumb Line places contemporary artists in conversation with Charles White’s influential portrayals of black subjects, life, and history. The exhibition invites consideration of White’s legacy as an artistic plumb line building black artistic opportunity toward new possibilities, and positions artists as architects of change. Studio Museum artist in residence (2014–15) Sadie Barnette, Toyin Ojih Odutola, Diedrick Brackens, Greg Breda, and more will expand upon White’s studies of blackness in individual and collective ways.
Martin Puryear will represent the United States in the 58th Venice Biennale. The pavilion, commissioned and curated with the Madison Square Park Conservancy, will feature the sculptor’s new, monumental works, as well as an outdoor installation in the site’s forecourt.

Sir David Adjaye OBE designed the inaugural Ghanaian pavilion, Ghana Freedom, curated by writer, filmmaker, and art historian Nana Oforiatta Ayim. The Ghanaian pavilion’s lineup includes John Akomfrah, El Anatsui, and Lynette Yiadom-Boakye.

The Biennale’s main exhibition, May You Live In Interesting Times, also presents Artist-in-Residence alumnae Julie Mehretu and Njideka Akunyili Crosby, as well as Alex Da Corte, Stan Douglas, Arthur Jafa, Kahlil Joseph, Zanele Muholi, Otobong Nkanga, Tavares Strachan, Henry Taylor, and more!

Martin Puryear
Question, 2010
Courtesy Madison Square Park Conservancy
Photo: Ron Amstutz
Chicago-born Nina Chanel Abney’s mural is on view at the ICA Boston’s Sandra and Gerald Fineberg Art Wall. Abney’s colorful, animated work grapples with tensions of racial and social inequality in the digital sphere. Inspired by hip-hop and celebrity culture, as well as magazines, Abney’s satirical commentary on race, consumerism, and politics foregrounds profound social issues.

Nina Chanel Abney
January 17, 2019–March 15, 2020
Institute of Contemporary Art
Boston, Massachusetts
icaboston.org

Nina Chanel Abney (installation view), the Institute of Contemporary Art/Boston, 2019. Courtesy Nina Chanel Abney Studio Photo: Ernesto Galan © Nina Chanel Abney
Jordan Casteel: Returning the Gaze
February 2–August 18, 2019
Denver Art Museum
Denver, Colorado
denverartmuseum.org

Returning the Gaze is Jordan Casteel’s first solo museum show. Denver-born and a Studio Museum artist in residence (2015–16), Casteel presents nearly thirty larger-than-life paintings made in the last five years, depicting her immediate community. An accompanying 150-page catalogue features a lead essay by Denver Art Museum curator Rebecca R. Hart and new scholarship addressing portraiture, brotherhood, visibility, and place by scholars Isolde Brielmaier and Greg Tate.
Abloh’s interest in music and design, largely inspired by Chicago’s urban culture, has gained him wide recognition in the past decade. The exhibition “Figures of Speech” highlights Abloh’s interdisciplinary practice and is set in an immersive space designed by Samir Bantal, where visitors will experience highlights of Abloh’s career and his influence on today’s fashion, music, architecture, and design. Programming for “Figures of Speech” will feature cross-disciplinary offerings mirroring the artist’s genre-bending work.
Fahamu Pecou’s DO or DIE: Affect, Ritual, Resistance explores the intersections of African-based spiritual traditions and the political and societal violence against black males in the United States. The exhibition emphasizes the importance of the black community’s healing and restoration through paintings, drawings, and video that reckon with life and death. Pecou thus turns to Yoruba/Ifa diasporic religion, hip-hop, and Négritude to guide the spirit’s journey toward hope and healing.
Maker’s Mixtape: “A Place of Hands”
with Allison Janae Hamilton
by Devin Malone

Maker’s Mixtape highlights artists for whom music and sound are crucial to their practices. Layering forms and narratives to produce multidimensional visuals, these artists’ processes resemble the way one might layer sounds to build a groove. This edition focuses on an artist with the ability to destabilize the familiar and illuminate hidden narratives while offering a sense of place: Allison Janae Hamilton, current artist in residence at The Studio Museum in Harlem.

New York–based Hamilton incorporates painting, sculpture, photography, video, and taxidermy to generate tableaux of rural black life in the American South. Referencing her roots in Kentucky, Florida, and Tennessee, Hamilton’s world-building takes cues from the environment to amplify the hum of rivers, cicadas, crickets, and owls. Through images that incorporate natural landscapes, masks, and animal skin and feathers, as well as her relatives, Hamilton insists on the carnivalesque and the mundane.

Her work operates at the intersections of genealogy, social history, and climate change, producing several entry points into the contested American South while unfurling a tapestry of complex social relations. “New York is rushed, so things become very short,” she says. “In the South, you slow down to listen to people speak. There’s space in the speech.” Sound is a constant presence in both environments: In New York, sirens and traffic turn ambient, much like the vibrational murmurs of the South, and in both places direct encounters can feel frenetic or startling.

An attention to cadence extends to the artist’s musical preferences. High-energy songs set the mood for drawing and editing, while rote, repetitive tasks require more meditative listening. When working with video, she is interested in sonic surprises. For Hamilton, the inability to perfectly capture sound as it occurs in nature provides an opportunity to experiment with distortion. She allows her music selections to transport her to the site of an image. Blues, gospel, and jazz—the foundational genres of the American musical landscape—can be traced to the South’s particular social context. It is no surprise that these genres would make their way into this mixtape and Hamilton’s artistic process.

New York is rushed, so things become very short. In the South, you slow down to listen to people speak. There’s space in the speech.

—Allison Janae Hamilton

“God Moves on the Water”
Blind Willie Johnson
The Very Best of Blind Willie Johnson

“In the Upper Room”
Mahalia Jackson
In the Upper Room with Mahalia Jackson

“In My Girlish Days”
Memphis Minnie
The Best of Memphis Minnie: In My Girlish Days

“Good Thoughts, Bad Thoughts”
Funkadelic
Standing on the Verge of Getting It On

“Workin’ Woman Blues”
Valerie June
Pushin’ Against a Stone

“Git in There”
Betty Davis
They Say I’m Different

“Elevators (Me & You)”
Outkast
ATLiens

“Happy Feelin’s”
Maze
Maze Featuring Frankie Beverly

Photo: Madeleine Hunt-Ehrlich
Black Refractions: Highlights from The Studio Museum in Harlem began its two-year journey on January 15 at the Museum of the African Diaspora in San Francisco, the first of six venues it will travel to across the country. The exhibition celebrates the Studio Museum’s role as the nexus for artists of African descent locally, nationally, and internationally, and for work inspired and influenced by black culture. Surveying a century of black artistic production by artists working in Harlem and around the world, the exhibition includes works acquired by the Studio Museum over the course of almost fifty years.
Tom Lloyd
Moussakoo, c. 1968
The Studio Museum in Harlem;
gift of The Lloyd Family
and Jamilah Wilson 1996.11
Courtesy American
Federation of Arts
The Studio Museum was founded in 1968 amidst an atmosphere of national and global activism. The year brought the collective shock over the assassinations of Martin Luther King Jr. and Robert F. Kennedy, as well public outrage and demonstrations against the Vietnam War. Black liberation took center stage at the Summer Olympics in Mexico City when Tommie Smith and John Carlos raised their fists in the Black Power salute in solidarity with ongoing struggles against institutional oppression. At the same time, black artists were questioning the art world’s status quo. The founders of the Studio Museum were a diverse group of artists, activists, and philanthropists, all committed to creating an institution in Harlem that foregrounds the role of black artists and education. Several of these founders are represented in the exhibition, including Betty Blayton-Taylor, who served on the Museum’s founding Board, and members of the collective Spiral—Charles Alston, Romare Bearden, Norman Lewis, and Hale Woodruff—who met regularly to discuss pressing social issues.

The artworks in the exhibition show the development of the Museum from 1968 to the present moment, particularly the Studio Museum’s longstanding commitment to emerging artists of African descent. Over the years, the Museum has earned recognition for its catalytic role in advancing the work of visual artists through the Artist-in-Residence program. One of its founding initiatives, the program was established to provide studio space for artists to work and engage with a larger community. To date, more than a hundred artists have participated in the program, and more than twenty of these artists are represented in Black Refractions.

Along with the key moments of institutional development are the rich narratives that emerge from the Museum’s permanent collection, which consists of more than 2,500 works by close to 800 artists working in a variety of media, including painting, sculpture, photography, video, and installation. The artworks in Black Refractions have never before been exhibited together, allowing new conversations to emerge across time periods and geographic locations. Photographs by Seydou Keïta featuring carefully posed and decadently attired sitters show the visual vocabulary of West African studio photography of the 1950s, while Dawoud Bey’s 1970s photographs depict people going about their everyday lives against a backdrop of Harlem. Both artists do more than simply document; they capture personalities and atmospheres while working with their distinct individual styles. Both Otobong Nkanga and Fred Wilson contend with distributions of labor and interconnected cartographies. In Nkanga’s watercolor, House Boy (2004), a multitasking and faceless figure is depicted as bound together by a web of labor obligations, while in Wilson’s sculpture Atlas (1995), a black ceramic figurine of domestic servitude bends under the weight of a globe on which the artist has traced diasporic pathways. Kerry James Marshall turned his attention to...
the black figure during his residency at the Museum. His work *Silence is Golden* (1986) shows a black figure nearly invisible against a dark background, alongside the colors of pan-African ideology. In Juliana Huxtable’s *Untitled (Psychosocial Stuntin’)* (2015), the artist wears symbols alluding to black militancy and is posed between mountains of black panther fur, referencing black nationalism. Both Marshall and Huxtable establish themselves as a part of a similar lineage of inspiration.

These works, along with many others in the show, offer visitors different perspectives on blackness and how it has been, and could be, framed within an institution and beyond the museum setting. The open framework of the show allows for new connections to emerge continuously as the exhibition travels to new locations and is contextualized by new audiences. In the words of Studio Museum Director and Chief Curator Thelma Golden:

*There is no single narrative—art historically, territorially—that can be applied to the work of black artists ... that insight has been one of the most significant products of deep intellectual thinking: how important it is to have multiple narratives and how they can play out. For example, a chronological approach can be an effective way to organize, but a false means to understand the history.... To me it was important to offer the idea that there was no single narrative and that the exhibition could have different forms. Many shows privilege a thematic approach across media to allow an intergenerational way of seeing and also acknowledge that when we write these art histories, they are not closed.*

*Black Refractions* comes at a moment of reflection and expansion for the Studio Museum. The exhibition reveals the strength and depth of the Studio Museum’s collection, which grew out of the needs of the immediate community during a tumultuous artistic and political moment in U.S. history. As the exhibition continues its journey, it is important to reflect on the moments that led to the founding of the Museum, the climate in which it is now being presented, and how these lessons can be channeled as we look toward the next fifty years and beyond.


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**Dates**

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**Venues**

- Museum of the African Diaspora, San Francisco, California
- Gibbes Museum of Art, Charleston, South Carolina
- Kalamazoo Institute of Arts, Kalamazoo, Michigan
- Smith College Museum of Art, Northampton, Massachusetts
- Frye Art Museum, Seattle, Washington
- Utah Museum of Fine Arts, Salt Lake City, Utah

**Lynette Yiadom-Boakye**

*Nous étions,* 2007

The Studio Museum in Harlem; Museum purchase made possible by a gift from Pippa Cohen. 2008.171

© Lynette Yiadom-Boakye

Photo Credit: Adam Reich

Courtesy the artist, Jack Shainman Gallery, New York, Corvi-Mora, London, and American Federation of Arts

Black Refractions

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ZOMA: A Museum Is Born

by Jennifer Harley

ZOMA Museum is a contemporary art museum in Addis Ababa, Ethiopia. In August 2018 I had the opportunity to visit the museum while it was still under construction and speak with curator, cultural anthropologist, and cofounder Meskerem Assegued, and artist, architect, and cofounder Elias Sime, as well as law student and assistant Anatoli Bulti. I reconnected with Meskerem just before the March 24 opening of the museum to learn more about how and why ZOMA came to be, and the central role education plays at ZOMA.
Jennifer Harley: Can you start by telling me, briefly, what is ZOMA?

Meskerem Assegued: ZOMA is a museum. It is a museum with a school and an artist-in-residence program where artists and architects from around the world will be invited to design and construct more than forty bridges that will stretch above the irrigation channels in the gardens that surround the museum.

JH: The museum’s buildings, designed and built by artist Elias Sime and yourself, are all so striking. I know it was important to you to use vernacular Ethiopian building techniques. How did you become interested in incorporating them into the museum?

MA: I traveled many years ago with my kids, and what impressed me the most were vernacular buildings where people were still living adjacent to the historic sites in Ethiopia. Stone buildings with flat roofs, stone with earth roofs, and others built with a whole range of different techniques. They were still standing after so many years, I thought, something was right about these construction techniques! I started photographing them and talked to the people inside who always told me that they were built by their great-great-great grandfathers. It became very addictive and I started looking for more, and once your eyes start catching them you see them everywhere. Since then it has been my dream to build a museum using vernacular architecture, even though I had nothing to build it with, neither land nor money. When we finally got a piece of land in Addis Ababa we started buying any land that came adjacent to it, piece by piece. Elias, who sculpted the walls of the museum buildings, learned about structural engineering from his late father, a foreman of the Ethiopian road authority. He is a central reason why we were able to build the museum with vernacular architecture.
**JH:** What role does the museum play in preserving those building techniques?

**MA:** Mud is the most environmentally sound, healthy, long-lasting, and thoughtful building material in every way. The question is how do we modernize it, how do we bring it into the twenty-first century?

The knowledge is here and I want to encourage that. We have a lot of young people who have worked on the construction, which is quite surprising. They come from the countryside, many of them started school for the first time after they worked with us. I want them to get paid more, to become specialists who can teach more people to do it. It is very, very important knowledge and it should not die. The museum is really the one place where it can be kept alive. It is a creative center and people come to see not only the artwork but the building as well. We also have the training center for vernacular architecture that will hopefully attract young architects to this knowledge.

**JH:** Last time I saw you were headed to Eritrea for a trip to celebrate the United Nations peace agreement and the newly opened borders. What do you think your new Prime Minister Abiy Ahmed’s influence will be on the arts and art spaces such as ZOMA?

**MA:** Oh, we are already feeling its effect. Our permits are going smoother and we are getting more recognition. This change is coming from the government. For the first time, the Addis Ababa City Culture and Tourism Bureau gave us an award for our accomplishments and also for being the first private museum in the city. It has been very positive for us, it makes us feel like we can do more.

**JH:** ZOMA not only has education spaces as part of the museum’s building, but it also has a full school! That is really unique. Why did you decide that having a school as part of ZOMA was important?

**MA:** It is so important to start fresh from the base with little kids because they need guidance. When they come to our school, they will learn how to plant, cook, paint, milk cows—and think. They will also learn patience, by seeing a seed from the time it is put into the ground until the green grows out of the ground.

This year we only have kindergartners. It is amazing to see their personalities transform because they can’t wait to come to school, they can’t wait to explore and dig into the ground.

**JH:** There is nothing like the energy of kindergartners to keep things exciting! The curriculum for your school is rooted in the pioneering work of Alice Waters and her Edible Schoolyard Project. Why was food access and knowledge so important to your mission for the museum and school?

**MA:** Absolutely, absolutely, this woman is magic. It is an ancient system that she brought to life and to this modern world. By really bringing food into the school and having children cook, she transformed their whole behavior and turned kids into lovers.

The museum is in Mekanisa, which is located in the city of Addis Ababa but at the same time it is kind of hidden, because it mostly consists of city farmland. Nobody thought that anything could happen with that land but Elias and I really liked the idea of building a museum on land that was already a farm and emphasizing the connection a between the museum, the school,
art, and the environment. The museum is adjacent to the Akaki River, which feeds our gardens and all the farms nearby via a channeling system. We clean the water using natural purification techniques like reefs and sand purification systems. Elias and I worked hard on making the landscape both visually attractive and functional at the same time. The dream from the start was to incorporate the indigenous, endemic plants, and the medicinal plants you saw.

**JH:** As you know The Studio Museum in Harlem has its own building project and we are all thinking very deeply about our connection and collaboration with our neighbors in Harlem. How have you collaborated with the people who live immediately around you in Mekanisa?

**MA:** Once people in our neighborhood saw what was happening, their support was overwhelming. We have so many of the neighborhood kids at the school, and for our community it has been a great surprise to have a museum and library in the neighborhood. Having your neighbors on your side is always important. Neighbors are closer than family because they are the first ones to respond when you need them, they are next door to you, which is the way it should be.

For more information visit zomamuseum.org and follow their Instagram @zoma.museum

All Photos: Jennifer Harley
The Studio Museum in Harlem is in the midst of a major project, generously funded by the Luce Foundation, to organize, catalog, and make the Museum archives accessible. My colleague Mo Romney and I have the privilege of being the first to approach this collection methodically and prepare it for what will surely be a deluge of research when it is made available.
Arranging and describing an archival collection is called processing, and processing is ruled by a foundational principle called respect des fonds. The French phrase fuses two ideas: that where the material comes from should inform where it ends up going and how it is classified, and that the original order of the material should be maintained as it is cataloged. Fundamentally, respect des fonds encourages the archivist to respect how creators documented their own experience. In other words, the where, how, and who of the archival material hints that the very essence of the records—why and how they exist—can tell us something about the creators. For communities and people that have had to collect, construct, and narrate their own stories outside of hegemonic culture, the process of self-documentation is particularly powerful.

This concept manifests most strikingly in the personal papers of an individual. When I worked on the archives of an artist who used photographic reproduction and manipulation to create grand-scale collages, I found that he used the same image dozens of times, except for one clipping among hundreds, which was marked, “Use once, only once!” Ask any archivist, and he or she will tell you their version of this story. The particularities of what we learn by thumbing through the detritus of a person’s life, cataloging it, and facilitating research, makes us feel as though we are unlocking secrets—not just about the creator’s humanity, but about humanity in general. One clipping at a time.

When I started my position as Museum Archivist at The Studio Museum in Harlem, it was immediately evident that from the Museum’s founding, the staff knew they were making history, and were determined to document it. What most impressed this upon me was the uniformity with which much of the archives were created. In personal collections, the archivist first surveys the material to understand or unlock some meaning in the original order, and then processes the collection based on her findings. Institutional archives are different than personal ones, since institutions have an inherent order that is reflected in the collection. The trick is that individuals make up institutions, and every
person organizes their desks, their memos, and their own boxes of stuff they deemed important enough to keep, differently. The archivist must balance the order of the individual with the order of the institution.

The creation of institutional archives, I have found, is often accidental. Institutions that were in operation through the mid-1980s almost always have impeccable documentation thanks to the work of secretaries. Indeed, the files from the Studio Museum’s Director’s Office, until the early 1990s, are all bound in ledger books, organized by month, and have tables of contents that catalog each incoming piece of mail. But this is often produced by institutional recordkeeping practices rather than intentional historicizing. When this type of secretarial work became less common, the building blocks of an institutional archive were often composed of what was left in someone’s desk when they retired or moved offices. While there is evidence of this in the Studio Museum’s archive, most of the records have intentionality. They seem to be less of an individual’s record and more of a collective’s work through time. In other words, the Museum’s records exude a consciousness of history-making.

Entire sections of the archives of the Studio Museum have almost no trace of an individual creator. The best example is the curatorial red binders, which contain close to a full run of the Museum’s exhibition history. Binders date back from 1970 all the way to current and upcoming exhibitions. In an institutional archive, each person tends to leave a mark on the organization of the material he or she creates: some idea about how it should be stored and described. An archivist can mark the passage of time and staffing changes through evidence of how storage and descriptive standards evolved. Shockingly, each red binder at the Studio Museum is uniformly organized across the last forty-eight years. They contain loan forms; installation photography; correspondence with artists, lenders, and other institutions; checklists; and printed matter. Each category and binder is labeled, and each curator through the Museum’s history has upheld this order. Perhaps this seems unremarkable, but archivally speaking, it most certainly is not.

In addition to red binders, the Museum created blue, black, and green binders. Blue binders tend to hold registration material, such as loan forms, condition reports,
material related to crating and framing, and travel-related documentation. Black binders are similar to red ones, but are for exhibitions held off-site. My favorite, the green binders, are for inHarlem exhibitions, many of which have been held in public parks (hence the green). At this point it seems wrong not to admit that, like most archivists, I dislike binders. The plastic they are made of degrades over time, rings put strain on paper and eventually rust—not to mention the damage three-hole punches inflict on original documents. When binders are overstuffed, the rings no longer match up and the paper falls out of order and is damaged. As an archivist, the binders themselves are a challenge. But I have a deep appreciation for the devotion and commitment the Studio Museum staff has to using the binders as tools of self-documentation. Throughout the collection, sticky notes—also terrible for preservation—abound with quick memos: “To be filed in the red binder.”

It has been easy to practice respect des fonds while processing the red binders of the Museum. Provenance has of course been clear, and there can be no mistaking the original order of the records. What has been striking, though, is the systematic commitment to the established order of the binders. Because this is so unusual for institutional records, the intentionality is unmistakable. Honoring the previously established order indicates a selflessness among the individuals working at the Museum. Rather than trying to reinvent how order is approached, the institution’s work through the years has demonstrated respect for history and lineage. Along with the many monumental cultural shifts that occurred in 1968, the founding of the Studio Museum radically changed the notion of what an art museum could be, and what it could mean for a community. The individuals who worked to create this change knew that they were rewriting how history happens and, equally important, who owns that history and who has the right to tell it. The evidence of their work, the Studio Museum archive, is a historical narrative created by those who wanted to be sure that they were the ones to tell their own story.

Opposite: The Studio Museum in Harlem archive on the fifth floor of 144 West 125th Street
Photo: Mimi Lester

Above: Ledger files from the office of the Director, organized by month
Photo: Mimi Lester

Archive Spotlight
Maren Hassinger: Monuments

On view in Marcus Garvey Park through June 10, 2019

“Hassinger’s forms cultivate a space of introspection and reflection: the natural world is informed by our actions even as we are informed by changes in its architecture.”

“Transforming sites in Marcus Garvey Park both physically and psychologically, *Monuments* is a testament to community and to the human interaction with the natural world around us.”
“Maren Hassinger: Monuments,” C&,
Continuing The Studio Museum in Harlem’s commitment to new and emerging artistic voices, *Practice in Print* creates a space for artists to experiment within *Studio* magazine. For the second iteration, I asked Brooklyn-based artist Theresa Chromati (b. 1992) to consider how the feminine worlds she creates—exuberant realms for black women—might occupy the printed page. Through painting, digital collage, sculpture, and installation, Chromati has developed a bold visual language of refusal. Her bodacious characters engage in acts both routine and riotous, affirming their presence by way of apparent ambivalence.
Through portraying the beautiful and the mundane, the tender and the armored, Chromati’s work affords an opportunity to see black women.

To inform her characters, Chromati draws from the various body types and physical gestures of women she first observed growing up in Baltimore. Her experience there, as a black woman in a community of other black women, helped her form a notion of black femininity more nuanced than anything she saw represented in the media. Her female protagonists appear in a panoply of forms, a mashup of colorful limbs, buttocks, breasts, and genitalia. They recall the hybridized bodies of artist Wangechi Mutu (b.1972), whose collage work renders the black female form as a capacious site. Sourcing material such as pornography and glamour magazines, Mutu reconfigures and dismembers her subjects, invoking the beauty and violence inextricably linked to black women’s bodies. Chromati builds her figures with a similar sensibility, and locates agency and beauty in cultural stereotypes to radically reframe black women’s lives.

Chromati further addresses the complexity of black femininity by appropriating conventions of racial and sexual exploitation to assert dignity. Often wearing masks and what the artist calls “pussy lips,” her figures don these accessories as femme armor. Chromati states that these symbols “represent something you have to put on before you walk outside,” a necessary protective layer for all black women. The artist’s 2016 series, “BBW,” repurposed the acronym for “big beautiful women,” a subgenre of porn, to imagine scenes inspired by an array of other “B” words, such as “bruised,” “baes,” and “brains.” The comic-like treatment and overt innuendo of these subjects bring to mind the paintings of another artist, Robert Colescott (1925–2009), who used humor and caricature to confront similarly loaded topics. Colescott’s art subverted the racist characterization of the black figure to fantastical effects, upending narratives and racial identities, and influencing younger artists to blithely appropriate America’s acidic popular culture. By illustrating the expansive narratives of black women while reclaiming their sexualized stereotypes, Chromati’s figures appear at ease among themselves, content to be seen simply being.

Chromati’s technique is informed in large part by her study of graphic design at the Pratt Institute. Constructing surreal architectural tableaus with vector software, the artist collages her painting and drawings in digital space, often printing on a variety of materials that she subsequently reworks by hand. Her work takes a distinctly feminist approach in this way, eschewing traditional artistic hierarchies for a fluid practice that complicates the primacy of the canvas with the ubiquity of the digital print, in which she occasionally inserts her own image.

Unfolding across four pages, Stepping Out to Step in (2019) reflects an evolution from Chromati’s iconographic visual language to her more recent gestural painting practice. The artist’s signature vibrant checkerboard pattern appears in the foreground, while postmodern archways anchor the first two frames, providing passage into dimensions beyond. Her tile floors suggest generative spaces of self-care and community, recalling the kitchens, dancehalls, and salons of Baltimore. In the first scene we see a graphic figure, green and clown-like in her appearance; her fingers and toes, nipple, and phallic legs slide across the plane toward the next frame. A single hand snakes its way into the following page, its fingers flick another reality.

The graphic bleeds into two cacophonous paintings. Through one archway we see I already Let that shit go (Moving On) (2019). Perhaps the same green woman is now looking back at us, overlaid with numerous limbs and faces that swirl around her. She expels whatever affront she’s just faced through cartoonish flatulence. Hey! I’ll be there in 5. Can I bring a few guests? (Me and Me’s) (2019) sees the figure deconstructed even further; a tangle of bodies fills the frame. Here, Chromati brings the multiplicity of identity to the forefront. The menacing masks in each work, previously armor, now exist as free agents and extensions of a single persona. They collectively portray Chromati’s extraordinary woman, her beautiful and undesirable aspects rendered with equal conviction.

Through her genre-bending practice, Chromati’s protagonists refuse to be one-dimensional. Their potential is too vibrant to be traditionally understood. Her work is an act of love and defiance.
There is a video on YouTube in which Ntozake Shange—wearing a fuchsia floral print with pink lipstick to match—tells the story of how she wrote her first poem in seven years.¹ The story begins with Shange walking around her home—“cuz I could walk”—when words rush to her head. She is unable to steady the stream of language and recognizes the words are, in fact, a poem.
Determined to transcribe the poem, Shange runs through her options. Dragon, the voice recognition software that translates speech into text, is of no use to her. It cannot interpret the slang she is known to include in her work, or her diction, which is slightly slurred following a series of strokes. Shange attempts to write the poem by hand—an ability she has been relearning with an occupational therapist—but her fingers start to ache. Her last choice is a computer.

“I only had the computer left but I hadn’t had the strength in my fingers or the control over my fingers to ... make the key go down,” Shange recounts. Limited dexterity proves to be no match for her resolve. Shange triumphs. “I was so happy I could write again,” she says before the video ends.

What struck me the most about Shange’s testimony was how she aligned her physical needs to her process. In 2011, Shange experienced her first episode of chronic inflammatory demyelinating polyneuropathy (CIDP). CIDP—a rare disorder of the nerves and nerve roots—causes numbness, tingling sensations, weakening of the arms and legs, and, in some cases, loss of motor skills.

The condition came to Ntozake Shange when she was sixty-three years old, thirty-five years after for colored girls who have considered suicide / when the rainbow is enuf (1976) cemented her place as a griot of black women’s interiority.

The “choreopoem,” as Shange christened it, illuminated the emotional and spiritual landscapes of her communities. I am moved each and every time lady in purple admits, “I am really colored & really sad sometimes & you hurt me.” In a society where misogynoirist stereotypes persist, bearing witness to such vulnerability can be startling.

The stage directions are as affective as the poetry in for colored girls. lady in brown “comes to life,” and all the ladies dance until they “fall out tired, but full of life and togetherness.” Shange understood the body as a site of experience and, in turn, alchemized poetry, dance, and music into a language sophisticated enough to convey what it knows and remembers. That Shange lost control of her limbs impacted her work substantially.

The poem “a word is a miracle,” one of the newer works in Shange’s last book, Wild Beauty (2017), evokes the obstacles she faced as she became acquainted with the changes in her body: “a word is a miracle / just letters that somehow wind up / clumsy fingers / with meaning / my life was inarticulate / no one knew what I meant / I cd capture no beauty or wistful memory.” Reading Shange, I empathize with her angst over losing the ability to write—of fingers once nimble, now “clumsy,” of a life once expressive, now “inarticulate.” Albeit frustrated, Shange showed courage and self-compassion, she writes, “a word on a blank page, though / that is triumphant.”

Shange also found meaning in moments of impaired mobility. In a 2017 interview with Jamara Wakefield, Shange spoke on the “10 years [she] was in bed” as a time when she had the opportunity to reflect on her remarkable life. This line of gratitude and appreciation for her life appears in another poem from Wild Beauty, “these blessings.” Shange elaborates on her one-of-a-kind encounters with cultural icons: dancing with Nicolás Guillén in Cuba, sharing a meal with Romare Bearden, and placing her daughter on the lap of Sun Ra. Toward the end of the poem, one can feel her smiling, as if to herself while lying in bed:

I live in music with me, these blessings.

2. Ntozake Shange, for colored girls who have considered suicide / when the rainbow is enuf (New York: Scribner, 1997), 44.
3. Shange, for colored girls, 17.
4. Shange, for colored girls, 49.
When The Studio Museum in Harlem was established in 1968, its founders did not intend for it to be a collecting institution, recognizing instead the importance of supporting and exhibiting the work of living artists of African descent. However, artists and collectors began gifting work to the Museum just two years later, and a collection was born. Since then, the Museum has amassed one of the largest collections in the United States of art by artists of African descent: more than 2,500 works dating from circa 1804 to the present.
Fifty years after its founding, the Studio Museum remains at the forefront of institutions for artists of African descent, providing a haven for artists to create and see their work in, and be inspired by, the work of others.

As construction of the Museum’s new home, designed by Sir David Adjaye OBE, is underway, this moment presents an incredible opportunity to reflect upon how the collection has grown over the years, and how the Museum can continue to expand its holdings of work by black artists and inspired by black culture. Though the Museum’s Acquisition Committee serves a central role in growing the permanent collection, much of it has been amassed through the generosity of friends and supporters of the institution who donated works of art. This past year (fiscal year 2018; July 1, 2017–June 30, 2018) has been especially notable thanks to the incredible support and thoughtfulness of several major collectors and donors.

Peggy Cooper Cafritz, who passed away in February 2018, was a dedicated collector and developed an impressive collection of artwork by black artists throughout her life. A champion of supporting artists throughout their careers, she amassed one of the country’s largest private collections of work by artists of African descent. The legendary arts patron, educator, and civil rights activist bequeathed the majority of her unparalleled collection to the Studio Museum and the Duke Ellington School of the Arts, which she cofounded in 1974 in Washington, DC. Collectively, more than 650 works were donated, which marks the largest gift ever of contemporary art by artists of African descent. The Studio Museum is incredibly grateful and forever indebted to Cafritz following this historic gift. This donation, which includes more than four hundred works to the Museum, grows the collection by twenty percent and adds more than one hundred new artists, many from outside the United States. This gift encompasses a multigenerational “who’s who” of artists of African descent, and will both expand and add to the strengths of the existing collection. Among the artists represented are many alumni of the Museum’s signature Artist-in-Residence program, and those who have shown work at the Museum, demonstrating the shared commitment of Cafritz and the Museum to supporting black artists throughout their careers.

In addition to receiving six works by Tschabalala Self and one work by Allison Janae Hamilton—both of whom are current artists in residence—notable additions to the collection include Soundsuit (2009) by Nick Cave, who was featured in Frequency, one of the exhibitions in...
the influential “F-Show” series. Also included is African-American Flag (1997) by David Hammons, a piece that serves as a strong connection to the one that had hung in front of 144 West 125th Street since 2004. This work is also part of the traveling exhibition Black Refractions: Highlights from The Studio Museum in Harlem, organized in partnership with the American Federation of Arts. Following its January debut at the Museum of the African Diaspora in San Francisco, the exhibition will tour across the country, to five additional venues.

Other artists in this bequest include but are not limited to Nina Chanel Abney, Sadie Barnette, Renee Cox, Noah Davis, Abigail DeVille, Emory Douglas, Derek Fordjour, Samuel Fosso, Theaster Gates, Trenton Doyle Hancock, Samuel Levi Jones, Titus Kaphar, Deana Lawson, Simone Leigh, Eric N. Mack, Kerry James Marshall, Toyin Ojih Odutola, Chris Ofili, Lorraine O’Grady, Ebony G. Patterson, Martin Puryear, Deborah Roberts, Malick Sidibé, Lorna Simpson, Henry Taylor, Mickalene Thomas, Hank Willis Thomas, William Villalongo, Kara Walker, Carrie Mae Weems, Kehinde Wiley, Saya Woolfalk, and Lynette Yiadom-Boakye.

In addition to the landmark donation by Cafritz, the following gifts were also made during fiscal year 2018. Art + Culture, with the support of Larry Ossei-Mensah, donated an edition of prints featuring work by Derrick Adams, Sanford Biggers, Phoebe Boswell, and Kameelah Janan Rasheed. Three photographs from the 1970s by Ming Smith entered the collection thanks to the generosity of Joan Davidson, Martin and Rebecca Eisenberg, Betsy Witten, and the Acquisition Committee. The Museum has a long and rich history with Ming Smith, making these an incredible addition. Jeffrey Fraenkel and Frish Brandt donated two Diane Arbus photographs from the 1960s. Following the close of Fictions (2017–18), the Museum’s final exhibition in its home of more than thirty-five years, the installation work So She Passed (2017) by Genevieve Gaignard entered the collection thanks to the support of Genevieve Gaignard Grassroots. Thanks to Barbara Gladstone, two works by Derrick Alexis Coard were added to the permanent collection. The Museum is grateful to Jonathan and Mindy Gray for their purchase of the monumental Black Subjects: Still III (2016) by Serge Alain Nitegeka. The incredible video work, Love Is the Message, the Message Is Death (2016) by Arthur Jafa was donated by the artist. Tony Lewis’s What a Cheapskate (2016) entered the permanent collection thanks to the generosity of Noel Kirnon. Cauleen Smith’s ...You Don’t Hear Me Though... (2017) has also become part of the Museum’s collection thanks to the support of Miyoung Lee, Frank Ahimaz, and Lynette Yiadom-Boakye.
and the Acquisition Committee. Laurence and Saralta Loeb generously gifted three acrylic works on canvas and one lithograph by Daniel LaRue Johnson to the Museum. The Museum is grateful to David Lusenhop for his incredible ongoing support, notably his donation of Barbara Jones-Hogu’s *God’s Child* (2009). Artist Rodney McMillian gifted his work *3 moons: one into a galaxy* (2016) to the Museum. Leonard and Louise Riggio graciously gifted to the Museum Glenn Ligon’s *Stranger #86* (2016). Following his exhibition *Crossing 125th* at the Studio Museum in 2017, artist Jamel Shabazz donated six of his photographs that were featured in the show. Studio Museum Trustee Ann Tenenbaum and her husband, Thomas H. Lee, donated Willie Cole’s *Downtown Goddess* (2012) to the Museum. Finally, one of the newest Acquisition Committee members, Neda Young, underwrote the purchase of *The Olokun and her Council and the Zulu Knight* (2018) by Curtis “Talwst” Santiago.

In addition to all of these works, the Acquisition Committee—a select group of twenty-six individuals who meet three times a year and support the growth of the Museum’s collection through philanthropic support—purchased works by Firelei Báez, Maren Hassinger, Wadsworth Jarrell, Barbara Jones-Hogu, Mavis Pusey, Sherrill Roland, and Ming Smith. Museum funds were also used to purchase *Picnic with a Future Ex* (2017) by Alex Gardner. Báez’s work that was acquired by the Committee, *To write fire until it is every breath* (2018) was featured in the recent exhibition, *Joy Out of Fire*, one of the Museum’s most recent *inHarlem* initia-
Opposite:
Nick Cave
Soundsuit, 2009
The Studio Museum in Harlem; bequest of Peggy Cooper Cafritz (1947–2018), Washington, DC, collector, educator, and activist 2018.40.54
© Nick Cave. Courtesy the artist and Jack Shainman Gallery, New York

Above:
Ming Smith
Mother and Child, 1977
The Studio Museum in Harlem; Museum purchase with funds provided by Betsy Witten 2018.28
Courtesy the artist and Steven Kasher Gallery

Right:
Jamel Shabazz
Double Exposure, 1990
The Studio Museum in Harlem; gift of the artist 2018.6.2
Courtesy the artist
Perspectives on Teen Leadership from Hawa

by Ginny Huo
The Teen Leadership Council is a group of New York–based teens that foster a fun and safe space for their peers to express creative ideas with The Studio Museum in Harlem. Teen Leadership Council members assist with planning and facilitating the Museum’s free programs for teens, including Art Looks and Studio Works, and collaborate with other teen organizations for special programs.

Through visits to museums, talks with arts professionals, and exchanges with their peers, the Teen Leadership Council nurtures creativity and ambition in developing the next generation of cultural programmers. We sat down with Hawa, who joined the Teen Leadership Council in 2018, to ask about her experience.

Ginny Huo: Tell us a little bit about yourself!

Hawa: I’m seventeen years old and I live in Crown Heights. I’m a senior in high school and can’t wait to graduate. I love music, and I love the arts.

GH: What made you apply to the Teen Leadership Council?

H: Last year I was trying to build up my résumé and set up my extracurricular activities. I thought this program would make me stand out as part of a great institution. I also felt that the program matched my identity, so I gave it a shot.

GH: How did you hear about the program?

H: My art teacher at school. She put things on the board of what’s happening and your poster with the pin of Black Lives Matter stood out to me and that’s what made me want to do this.

GH: What was one of your favorite things you did at the Teen Leadership Council?

H: I loved the art therapy workshop. Before that I had never heard of it and it was pretty cool to find out how someone can learn about somebody else from what they draw. I also liked the talk with Kimberly Drew and hearing about her experience at a place like The Met.

GH: What were some ways that you grew from the experience with the Teen Leadership Council?

H: I feel like I got to learn more about hidden information. For example, prior to this program, I never heard about the Young Lords, so I went home and I searched for more about it and watched a documentary. Then I told my friends about it. I really liked learning about that part. I also found a new appreciation for art. I always liked art, but I gained a lot of appreciation for it.

GH: What will you take from the experience?

H: Young people are definitely at the forefront of revolution, and art is something that makes you feel good, so whenever you are feeling down, paint or listen to different types of art.

GH: What or who inspires you?

H: Tupac, I love how unapologetic he is. The confidence he had in himself when people didn’t have confidence in him is definitely inspirational to me. My mom as well, because she’s loving and caring and I hope to bring that wherever I go.

GH: What are some of your favorite things at the moment?

H: The movie If Beale Street Could Talk, and I want to read the book now. I’m also reading Trevor Noah’s book Born a Crime about his experiences growing up in South Africa during apartheid. It’s pretty good.

GH: What music are you listening to right now?


GH: What are things that make you happy?

H: My family. I also love movies. If I don’t pursue a pre-med track, I would do something with movies.

GH: Do you have goals for yourself for 2019?

H: Read more black authors and learn more about Islam. I want to read more James Baldwin. I want to be the valedictorian—it’s a close race between me and my best friend.

GH: Any advice for teens like you?

H: Step out of comfort zones, join clubs, and do extracurricular activities, because for me that’s how I’ve been able to get exposed to lots of different things and meet a lot of different people. Don’t be afraid to join something that you thought you would never join.

GH: We are excited for you and your bright future. Thank you, Hawa!

Photo: Ginny Huo
How to Talk to Grown-Ups about Art

by Chloe Hayward

Above:
Mickalene Thomas
Panthera, 2002
The Studio Museum in Harlem;
Museum purchase with funds
provided by the acquisition
Committee
2003.10.9

Opposite:
Family photo during the January
Lil’ Studio, based on the Find Art Here
reproduction of Mickalene
Thomas’s Panthera.

Left to Right: Family friend
Massama, PJ, Kate Fillin-Yeh,
Elissa Jacobs, Susanna
For many years, as an artist, educator, and art therapist, I’ve been privileged to witness the power of art, particularly over young children. In fall 2018 I had the pleasure of speaking with Casey Lesser from Artsy for an article titled “How to Talk to Kids About Art.” Inspired by this, I sat down with lil’ artists Susanna and P.J. to find out how they help their grown-ups, parents Kate Fillin-Yeh and Elissa Jacobs, talk about art. Kate and Elissa, long-time residents of Harlem and frequent attendees of The Studio Museum in Harlem’s early childhood program Lil’ Studio, also shared what their little ones have taught them about the value of arts education and arts appreciation.

Chloe Hayward: How did you first hear about Lil’ Studio?

Kate Fillin-Yeh: I was searching the internet looking for art classes for Susanna and came across the program. It looked really good and here we are!

CH: How long have you attended Lil’ Studio?

KFY: On and off over the course of the year. We also attend Books, Authors, & Kids!

CH: What keeps you coming back to Lil’ Studio? What does it mean to you?

KFY: Lil’ Studio is a great opportunity to show kids works of art. I really appreciate how different the materials are and how the program tends to ask questions at their level about the art. I enjoy how Lil’ Studio has such creative materials and also how we can continue to explore what we talked about in class at home.

Elissa Jacobs: Kate’s mother was an art historian.

KFY: Yes! I have vivid memories of going around New York with my mother and looking at art together. It’s interesting, the things that draw your attention as a child are very different than what draws your attention as an adult. Lil’ Studio is great because it focuses on the important skill of learning how to look.

CH: P.J., what do you think grown-ups should notice about this work of art?

PJ: The panther! It has purple spots, glittering purple spots, there’s glitter everywhere. It’s pokey, it feels pokey on the top, but the panther is soft, very soft. He’s my friend.

Susanna: Once upon a time there was a panther going into the woods to eat fish with Chewbacca. He makes artwork too and he uses a little blue and a little pink. He likes to do collage and he also likes candy.

During Lil’ Studio parents, caregivers, and organizations servicing little ones ages five and under are invited to the New York Public Library’s Harlem Library branch to enjoy art-making and other activities that encourage creative time and bonding.

Lil’ Studio is an early-childhood class that engages children in reading, singing, movement, and art-making, and builds social/emotional, cognitive, physical, and language development. Children explore connections between literacy and the arts, inspired by the Museum’s permanent collection and inHarlem exhibitions. Session A is designed for organizations and agencies providing care for preschool-age children. Session B welcomes parents and caregivers.
DIY: Create a Picture Pendant
by Yohannah Franco
In *Heirlooms & Accessories*, artist Kerry James Marshall alters historical photographs to shift the focus of significant moments in which blackness was targeted. Use the materials listed below to create your own parallel between art and history, remembering an important person, place, or moment in your life.

**Materials**

- Air-dry clay
- Mod Podge, water-based glue
- Scissors
- Dinner knife
- 2 feet ribbon, yarn or twine
- Foam paintbrush
- Acrylic or tempera paint (optional)
- Sharp pencil
- 2 feet ribbon, yarn or twine
- Dinner knife
- Air-dry clay
- Foam paintbrush
- Acrylic or tempera paint (optional)
- Sharp pencil

**Step 1**
Cut out a small picture that represents an important person, place, or moment in your life. You can use a printed paper page or a photograph you already have.

**Step 2**
Use the dinner knife to shape and cut the air-dry clay into a flat rectangular or oval shape big enough to frame your picture.

**Step 3**
Use the tip of the sharp pencil to make a hole for a string at the top of your clay pendant, then let it dry for twenty-four hours. Feel free to paint your pendant once it’s dry and then let it dry again, but that is optional.

**Step 4**
Brush Mod Podge on the backside of the photo, attach it to the clay base, then brush Mod Podge on top and let it dry for fifteen to twenty minutes.

**Step 5**
Pull the string through the hole, tie a knot, and have fun wearing your picture pendant!

Kerry James Marshall
*Heirlooms & Accessories (detail)*, 2002
The Studio Museum in Harlem; Museum purchase made possible by a gift from an anonymous donor 2005.7.1b
Find Art Here brings high-quality reproductions of artwork from the Studio Museum’s permanent collection to schools, libraries, and service centers throughout Harlem.

Learn more: studiomuseum.org/find-art-here
Five Tips for Arts Educators
by Ilk Yasha

The Museum Education Practicum is an intensive training program focused on museum education and contemporary art practice at The Studio Museum in Harlem. We asked our program alumni to put together a “Top 5” list of tips for arts educators in the field. Here is what they have to say:

1. As an arts/museum educator, you will engage directly with diverse museumgoers. Always be open to the different perspectives and interpretations of your students. Go into every teaching experience with the mindfulness that it should be just as transformative for you as it is for them.
   —Johnathan Payne

2. Learn to embrace curricular improvisation. Plans are essential in all learning communities, but don’t be afraid to go off-plan or change course if your intuition tells you to. Finding a balance between embracing the wisdom in the room and providing a container for the learning experience is at the heart of a critically engaged teaching practice.
   —Ariana Faye Allensworth

3. Participate, participate, and participate! Whether it’s reading more, attending discussions, going to new exhibits, joining workshops, volunteering, or conducting outreach, staying open and available (when you can) provides you the best opportunity for learning and overall growth as an educator.
   —Isis Rivas

4. It’s important to be knowledgeable about the history and theory relevant to what you’re discussing. While art historical knowledge is incredibly useful, it can isolate some audiences. Instead, focus on helping visitors make connections between the works and their own lives and experiences, and supplement the conversation with key background information while reinforcing the value of every contribution.
   —Amber Hunnicutt

5. Art is very subjective and the greatest gift that we offer to museumgoers is to ignite their thoughts without telling them exactly what to think. Each museum visitor has a different knowledge level, so we must encourage the learning experience without shaming.
   —Kiara Shardé

For more information on this program and to apply, visit studiomuseum.org/practicum

Photo: Shanta Lawson
In each issue of Studio we feature an interview with a Studio Museum Member to explore what inspired him or her to be a Member and contribute to the Museum. I sat down with Sergio Lora to learn about his relationship to the Museum.

**Paloma Hutton**: How long have you been a Member of The Studio Museum in Harlem?

**Sergio Lora**: I’ve been involved since the 1960s, when the Studio Museum was on top of that liquor store on Fifth Avenue, but I became an official member in 2017.

**PH**: What inspired you to get involved with the Studio Museum?

**SL**: For me, it was seeing people of Afro-Caribbean descent in a museum space. To me, that was the only place to be. All of the other museums were catering to something else, this was the only place where I felt at home.

**PH**: What is your favorite part about being a Member?

**SL**: I love being able to have a voice and share new artists that I think should be exhibited at the Museum.

**PH**: You donated *Untitled (dog)*, by Bill Traylor, to the Museum back in 1991, which is now on view in our traveling exhibition, *Black Refractions: Highlights from The Studio Museum in Harlem*. How did you acquire the Traylor piece, and why did you want to donate it to the Museum?

**SL**: I became aware of Bill Traylor’s work through the gallery run by Richard H. Oosterom. One summer, I went down to visit Just Above Midtown on 57th Street, and there was a new gallerist renting the space. We got to talking and Richard eventually showed me some artists he was planning on exhibiting. One of the artists was Bill Traylor. I became obsessed with his work, and went home and started doing all this research, and created this booklet with information about his work. I loved his work because it was so innocent and childlike. I wanted to donate it to the Museum because I was in a financial predicament, and I didn’t want to sell it to a gallery that wouldn’t pay that much for it. So I decided to donate it to the Museum and get the tax write-off. I had two other Traylor works that I also sold. I have also donated a print by Eldzier Cortor to the Museum.

**PH**: When did you first visit the Museum?

**SL**: I was at the inaugural Studio Museum exhibition in September 1968, Tom Lloyd’s *Electronic Refractions II*.

**PH**: What is your favorite memory of the Studio Museum?

**SL**: Some of them kind of fade in my mind, but the Stanley Whitney show in 2015 was something that I adored. I have been following Whitney for the longest time, and I never thought the Museum would show his work. That was one of my most recent memories, but it was one of my favorites. I’m waiting impatiently for the new building, and I can’t wait to see how it is in the neighborhood and how we’re all able to interact with the building itself.

Photo: SaVonne Anderson
If you’ve passed by 144 West 125th Street lately, you may have noticed some changes!

The first major phase of our building project is under way. The new Studio Museum will be the first home the institution has ever occupied that will be conceived and built for its program. The new building will provide an enriched visitor experience for our neighbors in Harlem and visitors from around the world.

Have questions? Send us an email: neighbors@studiomuseum.org
Celebrating 50 Years!

Photo: Liz Ligon
The Studio Museum in Harlem held its annual fall Gala on Thursday, October 18, 2018, with a festive evening of dinner and dancing in celebration of the Museum’s 50th anniversary. Thanks to the generosity and support of the Museum’s incredible patrons, artists, and friends, over four million dollars were raised in support of the Studio Museum’s inHarlem initiatives and signature Artist-in-Residence program. Director and Chief Curator Thelma Golden kicked off the evening by introducing First Lady of New York City Chirlane McCray, who presented the Studio Museum with a Mayoral Proclamation commemorating the Museum’s historic fifty-year legacy. Another highlight from the evening was the special recognition of longtime Trustee Nancy Lane for her many years of dedication and commitment to the Museum. The 13th annual Joyce Alexander Wein Prize, supported by George Wein, was presented to Los Angeles–based artist Diedrick Brackens.

The Studio Museum would like to express its heartfelt thanks to the supporters listed on the following pages.
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The Joyce Alexander Wein Artist Prize

Established by jazz impresario, musician, and philanthropist George Wein in memory of his wife Joyce, a dedicated Trustee of The Studio Museum in Harlem, the Wein Prize honors the legacy of a woman whose life embodied a commitment to the power and possibilities of art and culture. In keeping with Joyce’s support of living artists, the Joyce Alexander Wein Prize recognizes and honors artistic achievements of an African-American artist who demonstrates great innovation, promise, and creativity. Envisioned as an extension of the Studio Museum’s mission to support experimentation and excellence in contemporary art, the prize includes an unrestricted monetary award of $50,000.

Photos by:
Liz Ligon
* Julie Skarratt
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Diedrick Brackens, 2018 Wein Prize Recipient

Diedrick Brackens, a Los Angeles–based multidisciplinary artist, is recognized for his innovative use of weaving and textile-making. Brackens received a BFA from the University of North Texas (2011) and an MFA in textiles from the California College of the Arts, San Francisco (2014).

Brackens’s tapestries and textile sculptures explore the intersection between identity and the cultural histories and traumas of the United States. Utilizing the methodical algorithms inherent in textile-making, Brackens imbues his tapestries with the histories of African, American, and European weaving, and brings attention both to the traditions and production processes behind the loom, as well as the complexities of African-American identity. His choice and mastery of this medium directly engage with what has been known as “women’s work,” and contextualize its legacies and traditions through the lens of a queer man of color.

Cherry Brackens and Diedrick Brackens, Joyce Alexander Wein Prize 2018 Recipient.*
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Celebrating 50 Years!
Building Dispatch: Aissatou Bey-Grecia of McKissack & McKissack

by Emily Dunkel
McKissack & McKissack, the nation’s oldest minority-owned design and construction firm, is serving as a consultant to Sciame Construction on the building of The Studio Museum in Harlem’s new home. Aissatou Bey-Grecia, Director of Workforce Strategies & Initiatives at McKissack, is responsible for the recruitment and development of minority-owned, woman-owned, and locally based contractors (MWLBE) for the Museum’s building project.

Her work ensures that the people hired to work on building projects across the five boroughs reflect the diversity of New York and its local communities.

Aissatou began her community-centric career in the 1980s as the program director of Harlem Hospital’s Injury Prevention Program. After observing that many major injuries result from unmaintained, unsafe playgrounds, Aissatou worked with a team comprised of hospital professionals, community members, and elected officials to renovate every playground in Harlem’s Community School District 5. She began working with McKissack years later in a similar capacity, first on the construction of the New Patient Pavilion at the Harlem Hospital Center campus.

Below, Aissatou speaks to the importance of hiring local tradespeople, her excitement about the Studio Museum building project, and her connection to Harlem.

Emily Dunkel: Can you tell me about your role at McKissack and how you got there?

Aissatou Bey-Grecia: I worked with Cheryl McKissack Daniel and the community advisory board to come up with the concept of community employment for Harlem Hospital. We developed a process for identifying who is really qualified, who we could help with training, and how we could take each of those people—wherever an applicant was in life—and move them to the next level.

ED: What are some significant challenges you face in the field?

AB: The current shortage of qualified labor. The City of New York has pretty big goals for every construction project, so everyone is trying to engage the qualified MWBE contractors and the local workforce. Every resource is being tapped. To readers: Anyone who is interested or knows of anyone interested should get in contact.

ED: What excites you about the Studio Museum project?

AB: The number one thing is that it’s the Studio Museum. What’s not exciting about that? I moved here from Ohio in 1967. There was an emergence of all kinds of arts and cultural institutions during that time. The Studio Museum has been an important part of the community and its growth, and the new proposal by Sir David Adjaye OBE and his team is very exciting. It’s going to change the landscape in a way that is very meaningful.

ED: What do you hope to accomplish with the project?

AB: I want to exceed our goals and I want to get as many qualified people in this community involved in the project as possible. It’s something that the team I work with is always pushing to accomplish. I want this project to succeed in every way and to have a story that goes along with this building—not only as a member of the team, but as a member of the community.

ED: Outside of this project, what is your relationship to the Studio Museum?

AB: My family and I love going to the openings and exhibitions, and I love seeing what the young people are coming up with. In fact, this project has rekindled my interest in the Museum’s programs. Whenever I hear mention of The Studio Museum in Harlem I feel proud to be attached to it.

ED: You have been in Harlem since 1967. What is your connection to the neighborhood now?

AB: My family has lived in Harlem for five generations. Here, I’m able to find a balance between this family history, our traditions, the arts, and community. Those are my bottom lines, the things that make me tick. It’s really nice to be able to work with and for institutions that support the same kinds of important bottom lines. I feel like I found it in all these projects and in my work with McKissack. At McKissack I can be myself and put forth the importance of community. Making sure people in a community can find sustainable work is important.

For more information about McKissack & McKissack, please visit mckissack.com

Photo: Courtesy McKissack & McKissack

Building Dispatch 97
The Board of Trustees and Director of The Studio Museum in Harlem extend deep gratitude to the donors who supported the Museum between July 1, 2017, and June 30, 2018. We look forward to providing a list of our Fiscal Year 2019 donors in the Fall/Winter 2019–20 edition of Studio.
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Below are the names of those who gave to The Studio Museum in Harlem in memory of their loved ones between July 1, 2017, and June 30, 2018. We are deeply grateful to the friends and family members who directed this support to the Museum.

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The Studio Museum’s membership program has played an important role in the institution’s growth for fifty years. Thank you to all of the following individuals whose dues helped support our ambitious schedule of exhibitions and public programs from July 1, 2017, through June 30, 2018. We are also grateful to the more than two hundred IDNYC Members for their incredible and enthusiastic response to this program. We look forward to providing a list of our Fiscal Year 2019 Members in the Fall/Winter 2019–20 edition of Studio.
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Terry A. Winters
Marlisa Wise
Susan and Keith Wight
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Catherine Abbott and
Laurence Abbott
Donald and Doreen Afflick
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Reinford Adomaku-Manu
Tarri Alexiss and Julius Butler
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Judith Lightsay-Alford
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Diefenbach
Matthew Buckingham

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Elizabeth Young  
John Young  

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Wendy Barrales  
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Dianne Dillingham  
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Nelson Henricks  
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Horace Johnson  
Leon Johnson  
Stephanie Kabore  
Eric Knowles  
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Kofi Nkrumah  
Yoichiro Okumura  
Moruna Sheppard  
Talia Simon  
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Additional support is generously provided by The New York City Department of Cultural Affairs; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the New York City Council, and The Andrew W. Mellon Foundation.
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<th>Amount</th>
</tr>
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<tbody>
<tr>
<td>Steering Committee</td>
<td>$2500</td>
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<tr>
<td>Studio Society</td>
<td>$1500</td>
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<tr>
<td>Benefactor</td>
<td>$1000</td>
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<tr>
<td>Donor</td>
<td>$500</td>
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<tr>
<td>Associate</td>
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<td>Supporter</td>
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<td>$75</td>
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<td>Individual</td>
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<td>Student</td>
<td>$25*</td>
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<tr>
<td>Senior</td>
<td>$25*</td>
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*(Student/Senior Membership will not be processed without a copy of a valid ID)*

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

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MAIL TO
The Studio Museum in Harlem
144 W. 125th St.
New York, NY 10027

JOIN ONLINE
studiomuseum.org/join--give
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Join today! Becoming a Member has never been easier.

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<thead>
<tr>
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<th>Description</th>
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<tbody>
<tr>
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<td></td>
</tr>
<tr>
<td>(Fully tax-deductible)</td>
<td>— Personalized membership card demonstrating your commitment to our mission</td>
</tr>
<tr>
<td></td>
<td>— One-year subscription to the award-winning <em>Studio</em> magazine mailed to your home</td>
</tr>
<tr>
<td></td>
<td>— Advance notice of <em>inHarlem</em> programs</td>
</tr>
<tr>
<td></td>
<td>— 15% discount on exhibition catalogues published by the Studio Museum</td>
</tr>
<tr>
<td></td>
<td>— Free admission or discount tickets to all Studio Museum education and public programs</td>
</tr>
<tr>
<td></td>
<td>— Special Studio Museum Member discounts at select Harlem businesses</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Family/Partner $75</strong></td>
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<tr>
<td>(Fully tax-deductible)</td>
<td>— All of the preceding benefits for two adults at the same address and children under eighteen years of age</td>
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<td><strong>Supporter $125</strong></td>
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<tr>
<td>(Fully tax-deductible)</td>
<td>— All the preceding benefits, plus:</td>
</tr>
<tr>
<td></td>
<td>— Member privileges of the North American Reciprocal Museum Program allowing free or member admission and discounts at over 700 museums in the United States</td>
</tr>
<tr>
<td></td>
<td>— Member-only programming at arts and cultural spaces throughout New York City</td>
</tr>
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<td><strong>Associate $250</strong></td>
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<td>($220 tax-deductible)</td>
<td>— All the preceding benefits plus:</td>
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<tr>
<td></td>
<td>— One complimentary Studio Museum exhibition catalogue</td>
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<tr>
<td></td>
<td>— 15% discount on all Studio Museum Store purchases</td>
</tr>
<tr>
<td></td>
<td>— Annual recognition in <em>Studio</em> magazine</td>
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<th>Membership Level</th>
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<td><strong>Donor $500</strong></td>
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<tr>
<td>($450 tax-deductible)</td>
<td>— All the preceding benefits, plus:</td>
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<td>— Invitations to behind-the-scene tours and talks with art connoisseurs and curators</td>
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<tr>
<td><strong>Benefactor $1000</strong></td>
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<tr>
<td>($950 tax-deductible)</td>
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<tr>
<td></td>
<td>— Invitations to behind-the-scene tours and talks with art connoisseurs and curators</td>
</tr>
<tr>
<td></td>
<td>— Invitations to the Spring Luncheon (ticketed event)</td>
</tr>
<tr>
<td></td>
<td>— Reserved seating at the annual Lea K. Green Artist Talk</td>
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### Studio Society

<table>
<thead>
<tr>
<th>Membership Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Individual $1500</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Steering Committee $2500</strong></td>
<td></td>
</tr>
</tbody>
</table>

Studio Society is comprised of an extraordinary group of individuals who are dedicated to supporting black art and culture. Studio Society members engage with leading artists of African descent and other members, while enjoying a full calendar of events. Members of the Steering Committee play a leadership role in service to growing support of the Museum.

For additional information, please contact the Studio Museum’s Development Department at 212.864.4500 x221

Photo: Scott Rudd Events
The Studio Museum in Harlem
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