

## MEDIA RELEASE

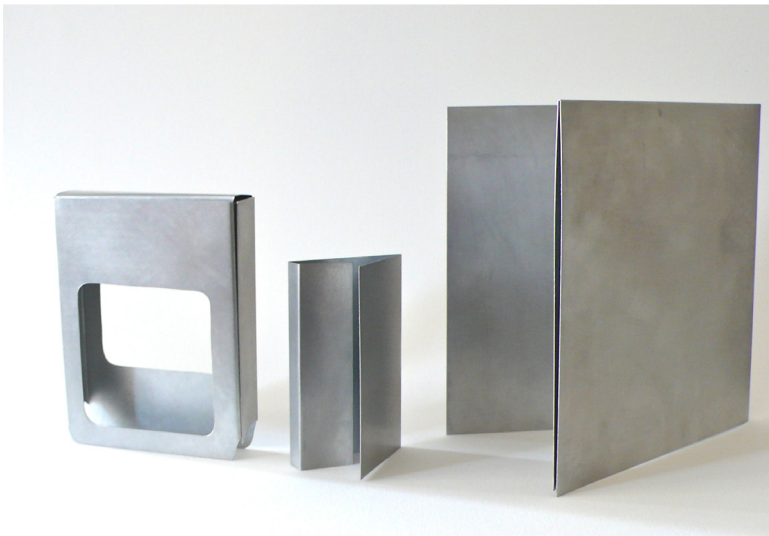
The Studio Museum in Harlem  
144 West 125th Street  
New York, NY 10027  
studiomuseum.org/press

**Contact:**

Elizabeth Gwinn, Communications Manager  
egwinn@studiomuseum.org  
212.864.4500 x213

## Announcing Spring 2012 Exhibition Projects:

featuring *Shift: Projects | Perspectives | Directions*, *Ralph Lemon: 1856 Cessna Road* and *Harlem Postcards*



**Jennie C. Jones**  
*Song Containers*, 2011  
Courtesy the artist



**Ralph Lemon**  
*Untitled*, 2010  
Courtesy the artist

**NEW YORK, NY, March 12, 2012**—This spring, The Studio Museum in Harlem hosts a dynamic group of exhibitions and projects featuring work by over forty artists of African descent. ***Shift: Projects | Perspectives | Directions*** will include seven discrete installations of new and historical work, ranging from iconic mid-century work by Romare Bearden and Norman Lewis to brand new work created to celebrate the centennial of Bearden's birth. ***Ralph Lemon: 1856 Cessna Road*** documents an artistic collaboration between movement artist Ralph Lemon and Walter Carter, the oldest man in Little Yazoo, Mississippi, while the latest installment of ***Harlem Postcards*** offers new perspectives on the iconic neighborhood. These exhibitions will be on view March 29–May 27, 2012, along with the continuing exhibitions *Kira Lynn Harris: The Block | Bellona* and *Who, What, Wear: Selections from the Permanent Collection*.

### ***Shift: Projects | Perspectives | Directions***

Much like the Museum's popular "Collected.," an ongoing exhibition series begun in 2009, *Shift: Projects | Perspectives | Directions* is envisioned as several presentations within a larger exhibition. Representing a multigenerational

group of artists, *Shift* embraces a diversity of media and myriad conceptual concerns: cultural references and societal ideals, technology and obsolescence, and familial bonds and art-historical lineage. *Shift* includes focused presentations of work by **Nayland Blake**, **Jennie C. Jones**, **Lorraine O’Grady**, **John Outterbridge** and **Jacolby Satterwhite**, as well as a new iteration of *The Bearden Project* and *Highlights from the Permanent Collection*. These presentations occupy individual spaces within the Museum galleries, but act together as a unified exhibition. Though each presentation in *Shift* is distinct, together they compose an exhibition that explores movement, time and medium. As viewers “shift” through the galleries physically and visually, they may recognize overlaps, variations, inconsistencies or repetitions—perhaps leading to critical reevaluations of certain artists’ practices.

- *Nayland Blake: The Grind* depicts variations—alternately cartoonish, childlike, violent and mischievous—on the familiar image of the bunny rabbit to inspire dialogue around loaded topics such as sexuality and race.
- *Objects* features recent work by Jennie C. Jones, who draws on the history of Minimalism and avant-garde post-war black music, transforming the material culture of musical production into quietly poetic art objects.
- *Sisters* presents a selection of diptychs, recently acquired by the Museum, from Lorraine O’Grady’s 1994 photo-installation *Miscegenated Family Album*.
- *The Rag Factory* brings to the Museum a new version of John Outterbridge’s installation first seen at LAXART as part of the city-wide initiative *Pacific Standard Time: Art in L.A. 1945–1980*.
- *Country Ball 1989–2012* by Jacolby Satterwhite is a multimedia project that uses drawing, dance and 3D animation software to re-envision notions of black motherhood, queer aesthetics and representations of mental illness.
- *The Bearden Project* offers a new iteration of an initiative in which artist were asked to create a work of art inspired by Romare Bearden’s life and legacy. Twenty-six contemporary artists join the forty-seven whose artworks composed the project’s first phase in the Fall/Winter 2011–12 season.
- *Highlights from the Permanent Collection* brings attention to both recent acquisitions and historic landmarks of the permanent collection that support the Museum’s founding mission to preserve, present and interpret works of art by African-American artists and artists of African descent.

*Shift: Projects | Perspectives | Directions* was organized by the curatorial team of Lauren Haynes, Assistant Curator; Naima J. Keith, Assistant Curator and Thomas J. Lax, Exhibition Coordinator and Program Associate.

### **Ralph Lemon: 1856 Cessna Road**

**Ralph Lemon** (b. 1952) is a dancer, choreographer, writer and visual artist. *1856 Cessna Road* is the culmination of his artistic partnership with **Walter Carter** (1907–2010) that took place over eight years in Little Yazoo, Mississippi, and explores a friendship that evolved into a close collaboration.

Lemon first met Carter in 2002 during a research trip to the Mississippi Delta region. Lemon and Carter quickly developed a working relationship, and as Lemon returned to visit Carter and his family, Carter played an increasing role in Lemon’s performances and exhibitions. Lemon developed scores—varying from task-oriented instructions to reenactments of movements from science fiction films—for Carter to perform, often without an audience. Lemon’s documentation demonstrates the openness and reconfigurations of Carter’s interpretations.

Organized by Exhibition Coordinator and Program Associate Thomas J. Lax, *1856 Cessna Road* is organized into three components—a video animation, a series of eight photographs and a video installation. Together these components pose questions about moving between different locations and time periods. Now sited in an urban, historically African-American context, *1856 Cessna Road* poses questions about the possibilities of cultural translation and the importance of place in constructing meaning. Finally, in the wake of Carter’s death, the work reflects on the intimacy of love and loss.

## Harlem Postcards

Represented, revered, and recognized by people around the world, Harlem is a continually expanding nexus of black culture, history and iconography. Venerable landmarks, such as the Abyssinian Baptist Church, the Apollo Theater, Hotel Theresa, Audubon Ballroom and 125th Street, remain popular emblems of important historic moments and moods. The Studio Museum's ongoing series, *Harlem Postcards*, invites contemporary artists of diverse backgrounds to reflect on Harlem as a site for artistic contemplation and production. Installed in the Museum lobby and available to visitors free of charge, *Harlem Postcards* present intimate views and fresh perspectives on this famous neighborhood. This season we feature images by **Jason Nocito, Wu Tsang, Fatimah Tuggar, and Leilah Weinraub.**

## About The Studio Museum in Harlem

Founded in 1968, The Studio Museum in Harlem is a contemporary art museum that focuses on the work of artists of African descent locally, nationally and globally, as well as work that has been inspired and influenced by African-American culture. The Museum is committed to serving as a unique resource in the local community, and in national and international arenas, by making artworks and exhibitions concrete and personal for each viewer.

## Hours and Admission

The Studio Museum is open Thursday and Friday, noon-9pm; Saturday, 10am-6pm; Sunday, noon-6pm. The Museum is closed to the public but available for school and group tours on Monday, Tuesday, and Wednesday.

Museum admission is by suggested donation: \$7 for adults, \$3 for students (with valid id) and seniors. Free for children 12 and under. Sundays are free at the Studio Museum, thanks to generous support from Target. For more information visit [studiomuseum.org](http://studiomuseum.org).

The Studio Museum in Harlem's exhibitions and permanent collection are supported with public funds from the following government agencies and elected representatives:

The New York City Department of Cultural Affairs; New York State Council on the Arts, a state agency; The City of New York; and Council Member Inez E. Dickens, 9th Council District, Speaker Christine Quinn and the New York City Council.

Additional funding is provided by The Andrew W. Mellon Foundation.

