

Studio

The Studio Museum in Harlem Magazine / Spring 2009



Collection
Issue

From the Director



Spring 2009

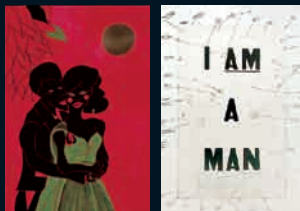
I can't describe how it felt to stand with my fellow New Yorkers on the plaza of the Adam Clayton Powell Jr. State Office Building on January 20, 2009, to watch the swearing in of President Barack Obama.



Like so many people, it has made me think not only about the future, but also about the past. Here at the Studio Museum, as we celebrate our fortieth anniversary, I have been keenly aware of how significant these last forty years have been, not only for the Museum, but also for the Harlem community and America.

With the anniversary as an occasion to celebrate the Museum, there seems to be no better way to mark this important event than turning to our permanent collection. Our spring exhibition, *Collected*.

Propositions on the Permanent Collection, looks at the collection of the Museum from a variety of viewpoints. I am so proud to share with you this collection, which began with gifts from artists and collectors and has developed into an amazing record of the achievements of artists of African descent. This is a very special issue of *Studio*. It not only documents the exhibition, but, more importantly, is a documentation



of our collection itself. I hope that you will keep it and refer to it often as a window on a small part of the holdings of The Studio Museum in Harlem.



Also on view is the first-ever museum exhibition of artist Kalup Linzy, a multidisciplinary artist working mainly in video and performance. We are thrilled to present his videos made over the last

seven years, a drawing suite and a one-night acoustic performance piece. Alongside these two exciting



exhibitions is our ongoing project Harlem Postcards. This season we have invited artists Nicole Cherubini, Arnold J. Kemp, Lorna Simpson and Lan Tuazon to reflect on Harlem as a site for artistic contemplation and production.



On a final note, I would like to take this moment to remember J. Max Bond (1935–2009), a former Trustee and beloved friend of the Museum. He will be remembered by all of us for his great vision, which indelibly shaped this institution. We will continue to be inspired by his passionate commitment to culture and community.

See you around and definitely uptown ...



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The Studio Museum in Harlem; gift of Altria Group, Inc. 08.13.2
Photo: Marc Bernier

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Lorna Simpson / *Tree* / 2009 / Courtesy the artist

What's Up

Collected. Propositions on the Permanent Collection

April 2–June 28, 2009



01

01/ Chris Ofili
Afro Lunar Lovers
 2003
 The Studio Museum in Harlem; museum purchase made possible by a gift from Anne Ehrenkranz
 Courtesy Chris Ofili/Afroco, David Zwirner, New York and Victoria Miro, London

02/ Jerald Ieans
 Untitled (Blue Seascape),
 2001
 The Studio Museum in Harlem; museum purchase made possible by a gift from Jeanne Greenberg Rohatyn, NY 02.21.1



02

Collected. Propositions on the Permanent Collection presents fourteen takes on the permanent collection of The Studio Museum in Harlem. This set of exhibitions, which includes over two hundred works in a wide range of media, is intended to give multiple perspectives and views on the art of which this Museum is so proud to be the guardian. While a chronological approach allows us to understand how art develops over time and a thematic one helps us to see the relationships between artists, this set of exhibitions takes, in some cases, idiosyncratic approaches to investigating, presenting and analyzing the works of art that the Museum has collected over the last forty years.

Over the years the Museum has had a strategic focus on acquiring works by artists in our exhibitions and from our *Artist-in-Residence* program. *Collected* is significant because it charts this history of the Museum. It is an important record of our mission, from *New Additions: Recently Acquired Works on Paper*, which takes a sweeping look at prints, photographs, collages and drawings new to our collection; to *A Family Affair*, which looks at the conscious and coincidental relationships between artists who share

not only love of art, but also family bonds; to the *Highlight* sections, each of which focuses on a singular artist or work of art, allowing an in-depth investigation of its subject and how the work relates to the collection.

Organized by our curatorial team, *Collected* gives us an opportunity for reflection on the great treasures we steward, and we hope it will prompt a wonderful discussion about art made now and history as seen through the works. Also, it is always wonderful to present works that are not permanently on view. We hope that long-time friends of the Museum will see some old favorites. And we hope that those new to the Museum will see works that will make them want to continue to visit in the years to come. Throughout the Museum's history we have proudly shown the collection and have been honored to loan works around the country and the world. We are thrilled that at this moment we can highlight our collection and prompt a new era of exploration and presentation.

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01/ Kojo Griffin
Untitled (elephant man offering candy)
 2001
 The Studio Museum in Harlem; museum purchase with funds provided by the Acquisition Committee 01.13.1



Stand In: Indications of Violence and Intimacy

The works in this section take a particular approach to the representation of their subjects. In these sixteen objects in several media, artists portray subjects with signs, symbols, texts and associations. Playing with these building blocks of language and meaning, they draw our attention to the ways in which violence and intimacy are represented. In some works, the artists use obscure, even illogical references; in others, the depictions are explicit and matter-of-fact. Throughout, there is uncertainty between what we see and what it might mean—an open space for which the object before us “stands in.”

In diverse and at times intersecting media, including sculpture, painting, work on paper and performance, the artworks in *Stand In* function like signs. This process is represented in the placard in Paul Chan’s *Untitled (After Robert Lynn Green Sr.)* (2008), a photograph from a public art project that used text from Samuel Beckett’s *Waiting for Godot* (1948–9) to advertise outdoor performances of the play in abandoned, post-Katrina New Orleans neighborhoods. Like Chan’s layered sign, the works in this section indicate the existence of a place, event or person, yet do not reveal its entire existence to us. Rather, a sign is a guide, directing and gesturing its viewer to observe the path en route to a destination. In these works, the viewer is directed to ideas of violence and intimacy. Some of the

works express an understanding of violence that is physical. Yet they also demonstrate the ways in which violence can be thought of as emotional and social, especially when collectively experienced. Similarly, the works take distinct approaches to intimacy. While some make sexual implications, others show the ways that close relationships can be physical or intellectual, involve sharing or coercion. What joins these two aspects, intimacy and violence, is that they are hard to describe, and disturb the rules we normally rely on to give meaning to our sense of reality. Here, artists play with this confusion to make something visible out of the historically invisible. They also use this confusion to give new insights to overrepresented images—ones seen so often that their meanings are almost predetermined. Together, these works shed light on the ways in which we see and understand, as they continue the steady contemplation of complex questions.

New Additions: Recently Acquired Works on Paper

Prints, photographs, collages and drawings have made up a significant portion of new acquisitions to the Museum’s permanent collection. New Additions is a focused examination of the Museum’s recent collecting practices, particularly through dozens of objects gathered that have come into the collection within the last three years. This section presents works on paper obtained through gifts, exhibitions and the Museum’s Acquisition Committee.

Highlight: David Hammons’s *Untitled*

David Hammons, an artist who has had strong ties to Harlem since the late 1970s, is known primarily for installations, performances and sculptures. He began his art career in the 1960s in Los Angeles, where he was inspired by socially conscious artists such as Charles White, his teacher at Otis Art Institute (now the Otis College of Art and Design); as well as Betye Saar (also featured in *Collected*) and Noah Purifoy, who were creating multimedia assemblages engaging African-American life and culture.

Hammons is continually drawn to materials that are discarded, easily attainable and, often, signifiers of African-American life. This work is no exception. *Untitled* is a sculp-

02/ Mickalene Thomas
Afro Goddess with Hand Between Legs
 2006
 The Studio Museum in Harlem; museum purchase with funds provided by the Acquisition Committee 07.6.3

03/ David Hammons
Untitled
 2000
 The Studio Museum in Harlem; gift of Lorna Simpson, New York 02.6.1



ture made of boxes, plastic wrap and a wooden skid. All thirty boxes are stamped “Made in the People’s Republic of Harlem,” gesturing toward independence movements and how Harlem often is thought of as its own political and economy entity. The image of the boxes on the skid

and wrapped in plastic bring to mind what one might see daily on Harlem’s streets, as stores receive shipments of goods. *Untitled* is a standout example of one way in which the Museum’s collection has grown over the past four decades: through gifts from artists, either of their own work or, as in this case, another artist’s work. This work became a part of the Museum’s collection in 2002 as a gift from the artist Lorna Simpson (also featured in *Collected*). Hammons continued this exchange in 2002 and 2003, when he gifted works by Simpson to the Museum.

Highlight: Jacob Lawrence’s *The Architect*

See page 39

Highlight: Henry Ossawa Tanner’s *The Three Marys*

See page 40

Highlight: Henry Ossawa Tanner’s The Three Marys is supported in part by Raymond J. McGuire.

01/ Nzuzi De Magalhaes
Souvenir: Young Girl
2001-05
The Studio Museum in
Harlem; museum purchase
with funds provided by the
Acquisition Committee
06.2.121
Photo: Marc Bernier

02/ Rashawn Griffin
*sculptures and land-
scapes: (everyone wins on
top!)*, #2
2006
The Studio Museum in
Harlem; promised gift
of Martin and Rebecca
Eisenberg, Scarsdale,
New York PG06.171



By Hand: The Craft Tradition in Contemporary and Visionary Art

In the art history canon and in the history of the presentation of art by museums, a line often exists between academically trained artists on one hand, and artists working outside mainstream art institutions on the other. The relationship between art created outside the “art world” and work by black artists has influenced the Museum’s history in multiple ways. At the time of the Museum’s founding, black artists historically had been marginalized by mainstream American art institutions. African-American, Caribbean and African artists were often relegated to craft and folk art by institutions that often did not provide biographical information for particular artists, facilitating their anonymity and denying them individual creative agency. *By Hand* expresses the Museum’s early commitment to reevaluating and re-contextualizing a diverse set of biographies and aesthetics. Despite the differences among them, the works are brought together by their use



of craft, their visionary approaches and their place somewhere between conceptual intervention and creative products of everyday life. Across their different aesthetic histories, these works reflect the way art can take a critical distance and also simultaneously be involved in the mediation of social life.

Small Things

The works in this section span 120 years of art making, encompass nearly every major art medium and have been brought together simply because they are small. These works, ranging from photographs to sculptures to paintings, show the varied ways artists consider scale and size when creating works of art.

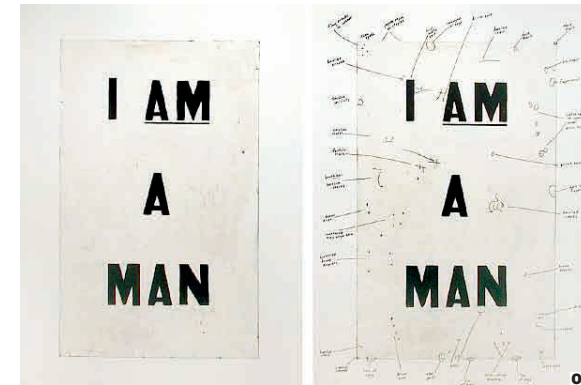
Highlight: Glenn Ligon’s *Condition Report*

To begin with, Glenn Ligon’s *Condition Report* is an imitation of a formal report on an artwork’s condition. Much like the paperwork that art conservators and museum personnel complete when art changes institutional hands, this two-part print is a visual documentation of the natural aging of a work of art. On the left of the piece, we see a replica of *Untitled (I Am a Man)*, an oil and enamel painting on canvas Ligon made in 1988. To the right, lies the actual condition report of this painting, which the artist

03/ Glenn Ligon
Condition Report
2000
Courtesy the artist

04/ Karyn Olivier
Jesus
2006
The Studio Museum in
Harlem; promised gift
of Barbara Karp Shuster
PG06.211

05/ Hank Willis Thomas
The Johnson Family
1980/2006
The Studio Museum in Har-
lem; museum purchase
with funds provided by the
Acquisition Committee
07.6.2



requested from conservator and long-time friend Michael Duffy, and subsequently made into a print. By reproducing this report, he draws our attention to the original text as something to be observed and contemplated as a work of art itself. The descriptions and illustrations of the painting’s maturation also have a certain aesthetic quality—if not a beauty, at least something worth looking at. Perhaps the quality worth observing is simply the moment of cataloguing—the documentation of an object’s receipt—so often unseen by the public. While the text is simply a note that almost resembles a scribble, in the case of this conservator’s report, it has a physical force and the power to determine the value of an art object.

Internationalisms

Depending on whom you ask, the term “international art” can have varied and complex definitions, especially now, in an age in which people have the resources and opportunities to be bi- or even tri-continental. Some consider those born outside the United States, but currently living here, to be international artists. Others only consider artists international if they were born and have spent the majority of their artistic careers living and working outside of this country. This section of the exhibition, *Internationalisms*, provides us the opportunity to take a wide look at the Museum’s international holdings by bringing together the work of contemporary artists born abroad but residing in the United States with the work of artists who have



spent their whole careers in other countries. It also pairs early international works in the collection with their contemporary counterparts.



A Family Affair

All artists are influenced by other artists. Yet the artists in this section have particularly intimate relationships with their influences and inspirations. *A Family Affair* brings together the work of artists related by kinship. While there are no genetic traits that link the work of artists in a family, some pieces share aesthetic similarities and a sense of mutual influence. Other works demonstrate the different artistic approaches that can exist within a group of closely related individuals. With seven families and more than twenty works in a range of media, this section spans more than a half-century of artistic production across several generations.

A Family Affair is supported in part by Rodney M. Miller.

01/ Hale Woodruff
Figuration III
c.1950
The Studio Museum in
Harlem; museum purchase
and a gift from E. Thomas
Williams and Audlyn Higgins
Williams, NY 97.9.27

02/ Elizabeth Catlett-Mora
Mother and Child
1993
The Studio Museum in
Harlem; museum purchase
96.13

03/ Lyle Ashton Harris
Billie #21
2004
The Studio Museum in
Harlem; museum purchase
with funds provided by the
Acquisition Committee
04.6.16



01

Highlight: Hale Woodruff's Torso Drawings

Hale Woodruff (1900–1980) was an internationally renowned painter, muralist and educator. During his decades-long career, he experimented with a number of visual styles, ranging from Cubism to Abstract Expressionism. Woodruff is perhaps most recognized for the role he played in championing an African-American Regionalist style, especially during the civil rights era. The Regionalist form, as Woodruff articulated it, embraced rural elements and depicted everyday life by way of a modernist approach.

Woodruff's early works highlight the Cubist influences he absorbed while living in France from 1927 to 1931. While in France, Woodruff visited with and studied under one of his idols, Henry Ossawa Tanner, who is also featured in



02

Collected. Upon Woodruff's return to the United States during the Harlem Renaissance, his collaborations with Mexican muralist Diego Rivera taught him the art of fresco painting. Woodruff's later semiabstract oil paintings pay homage to the works of modern European masters while deviating from the restrictive traditionalist concepts that dominated visual production at the time. These six drawings of torsos and figures from that period are an important part of Woodruff's practice as they focus on form, something with which Woodruff had a lifelong fascination. In some ways, these drawings can be seen as Woodruff's desire to link the abstract and figurative aspects of his practice.

Woodruff was born in Cairo, Illinois, and studied art at the John Herron Art Institute in Indianapolis (now the Herron

School of Art and Design) and the Fogg Art Museum of Harvard in the mid-1920s. After studying in Paris, Woodruff painted and taught for over ten years at Atlanta University, where he founded the university's art program. In 1943 he moved to New York, and in 1962 he was a founding member of the Spiral Group, a collective of artists who met to discuss social and aesthetic issues. In 1979 the Studio Museum honored Woodruff with a retrospective exhibition of his five decades of work. Currently, the Studio Museum has over twenty Woodruff works in its collection, including *Icarus* (n.d.), which is currently on loan to City Hall and is displayed in the Mayor's Conference Room.

Forms and Figures

Forms and Figures gathers a selection of works from our collection that depict the human figure—in part or in its entirety, in both two or three dimensions. As such, this selection traces a loose genealogy of some of the ways the figure has been employed by black artists from nineteenth-century realist portraits to contemporary sculpture.

Color Consciousness: Blue

The word "blue" brings to mind a variety of images: the sky, the ocean, a pair of jeans. In black culture, it evokes blues music—the blues—a musical genre that developed at the end of the nineteenth century in African-American communities and has its roots in Negro spirituals and slave work songs. The blues conjure up a plethora of emotions and sensations, including love, sadness, loss and loneliness. The works in this section, *Color Consciousness: Blue*, are inspired by both the color blue and the blues aesthetic—anything either directly or indirectly influenced by blues music and the culture surrounding it.



03

Color Consciousness: Black

Similar to the section *Color Consciousness: Blue*, and how it refers to both the color and the larger concept of the blues aesthetic, *Color Consciousness: Black* provides a moment to look at the different approaches to color, and art in general, in these works and to think about the larger definitions of black art that have been accepted, rejected and embraced. In this section we see how recent generations of artists are contributing new ideas to this ongoing conversation. It is also significant at this moment, forty years after the Museum's founding, to look at the legacy of the civil rights era and our new demands for cultural expression. While the artists in this section take on views as numerous and varied as the works presented, their identities, race and art-making all encourage a larger dialogue about culture and art that remains incredibly vital.

What's Up

Kalup Linzy: If it Don't Fit
April 2–June 28, 2009



Photo: Grant Delin

Kalup Linzy: If it Don't Fit is the first museum survey of the artist's work, and includes approximately twenty videos made over the last seven years, a drawing suite and a one-night acoustic performance. From his original take on the soap opera and family drama to his foul-mouthed music videos and filmic shorts, this compilation tracks the artist's range and cast of characters. The title, *If it Don't Fit*, is appropriated from a song Linzy used in a recent video, and evokes his exploration of the emotional realities of aspiration, disappointment, sexuality and belonging.

Linzy first presented his motley crew of characters to the Studio Museum in *African Queen* (2005), and then again in *Frequency* (2005), a group exhibition of emerging artists. Since then, he has continued to draw on the formal qualities of a variety of American performance genres: the thorny humor of minstrelsy and sketch comedy; the innuendo of prewar blues and hokum; the hyperbole of early cinema and soap opera; and the slickness of popular culture, house music and the gay ball and club scenes. Though involving familiar popular genres, each video displays Linzy's amateur feel and signature style, giving them an uncanny sensibility.

The video component of *If it Don't Fit* is organized into three hour-long programs, on view throughout the duration of the exhibition. Each highlights a recurring theme in Linzy's work. Taking its point of departure from the artist's ongoing negotiation of love, longing and loss, the program *The Pursuit of Happiness* features both narrative and music videos. *Da Churen* brings together works from the artist's iconic "Churen" (2003-05) series, which traces a set of family archetypes, narrated over a series of phone calls. Finally, *Ride to Da (Art) Club* juxtaposes videos that self-reflexively take on issues of ambition and belonging in the contemporary art world, as well as the pop music and club scenes. ✨

Kalup Linzy: If it Don't Fit is supported, in part, by Bernard Lumpkin and Carmine Boccuzzi.

Web Extension

Visit studiomuseum.org/kaluplinzy to download free new music by Kalup Linzy!



Project Space

Shinique Smith: Like it Like that
April 2–June 28, 2009

All Images/
Shinique Smith
Like it Like That
(installation view)
2008
Photo: Adam Reich



Multimedia artist, Shinique Smith, has activated the Studio Museum Project Space with *Like it Like that*, an installation designed specially for the gallery. A *Frequency* (2005) exhibition alum known for her practice spanning sculptures made of clothing, collage on walls and paper, painting and drawing, Smith creates colorful works that tread the lines between accumulation and loss, containment and scatter, legibility and scribble.

Created by Smith like an improvisational dance, *Like it Like that* joins the explosive energy of graffiti writing with the spontaneity of Abstract Expressionist painting. Though evoking an urban street scene from afar, upon closer inspection one realizes the mural is saturated with personal effects, especially from the artist's youth. Thus the gallery reflects less a public space and more an intimate retreat from authority and a shrine to all things "cool" that obsess modern youth. Accessible through the Main Gallery and adjacent to the new auditorium, the Project Space is a dynamic gallery dedicated to site-specific works, and other projects and installations. ✨



What's Up

Harlem Postcards

April 2–June 28, 2009



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, *Harlem Postcards* present intimate views and fresh perspectives on this famous neighborhood.

Lan Tuazon

Born 1976, Mabalacat, Philippines
Lives and works in Brooklyn, New York
Sky watch, 2008

My work is about (anti-) social space and how it impinges on our behavior, identity and desire. I have been working on a remapping of New York in which I take real, existing parts of the city (buildings, street furniture, neighborhoods) and reorder them to create new spaces. This postcard image is composed of three sites in Harlem: Morningside Park, a temporary police Sky Watch observation location on 142nd Street and the Adam Clayton Powell Jr. statue on 125th Street. I wanted to rearrange these three elements to recontextualize the statue of Powell, facing the Sky Watch as if ready to confront the menace of police surveillance.



Nicole Cherubini

Born 1970, Boston, Massachusetts
Lives and works in Brooklyn, New York
Terracotta #1, 2009

Walking through Harlem on a very cold winter afternoon, I was taken in by the urban terrain: the quietness of form, cohesiveness of color and structure of the hand.



Arnold J. Kemp

Born 1968, Boston, Massachusetts
Lives and works in Brooklyn, New York, and San Francisco, California
(Them) Trees ... (Them) Changes, 2009

I had certain ideas about finding an image that would hold my attention in a new way—something that captured the magic and poetry of Harlem. In early winter of late 2008, I spent a day chasing a snowflake then walking from 125th Street to Sugar Hill in search of the address I found for Duke Ellington's home (the tune "Take the A Train" directing me this way and farther). Along the way I found some trees, and I returned to the spot three times in the next two weeks. This is an image in which the relationship between structure and chance is intrinsic to the work and my sense of a place, with a very particular light.

Lorna Simpson

Born 1960, Brooklyn, New York
Lives and works in Brooklyn, New York
Tree, 2009

I've never walked along the water on the West Side in Harlem before.

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Projects on View

StudioSound: crack unicorns

Guillermo E. Brown

by Rujeko Hockley



Photo: Joshua Okrent

Guillermo E. Brown is the complete package, a multimedia, genre-disrupting creative force. Technically trained as a drummer, he creates work that traverses boundaries of time and technique, incorporating movement, visual art, theater, technology, poetry and song. He works in solitude and in collaboration, appearing on the Apollo Theater stage and at art spaces, among other diverse venues. Unwilling, indeed unable, to be classified as this (say hip-hop, free jazz or rock) or that (say electronica, experimental or pop) he is first and foremost a performer. In concert (or on YouTube), he is inclined to movement, tapping his feet, dancing with the mic, shuffling around the stage and moving between drums, laptop and the various futuristic techno-gadgets he uses to manipulate and control his compositions. Artistically, he says his goal is to “exploit the sounds and influences that reflect the fullest truest breadth of my experiences.” Believing that the sounds created in this pursuit are something people might like, Brown is dedicated to forging connections and networks between himself, audiences and artists of all disciplines.

Brown calls himself a “musical omnivore” and cites Paul Robeson, Ruben Blades, Archie Shepp, George Lewis and Fishbone, among others, as influences and inspirations.

His latest album, *Shuffle Mode* (2008), showcases his engagement with diverse musical styles and his talent at mixing sound and vibration. Past projects include “Open Cities,” a collaborative live-performance series featuring him and David Gunn, which uses interviews with city dwellers and sounds recorded on location to examine an urban environment through a specific lens. For its first iteration, the artists traveled to Naples and focused on ideas of waste, consumption and corruption in twenty-first-century Italy. Future plans include examining the question of immigration in England. His most recent project is BiLLLLL\$, a musical ensemble consisting primarily of himself and fellow musician William Johnson (hence the four “L”s).

For this season’s installment of *StudioSound*, Brown has created *crack unicorns*, an original piece in direct dialogue with the Museum-wide exhibition *Collected*. Mimicking the exhibition’s organization and collective curatorial vision, Brown’s piece is divided into twelve sections, each addressing a different era or aspect of the presented works. Reflecting the “collected” idea, he has involved his BiLLLLL\$ collaborators, making *StudioSound* itself an extension of the cooperative schema. He calls this musical vehicle a “boundary-bending hovercraft, allowing me to time-travel through the different eras all together, all at once.” Interested in both illuminating and tapping into the works themselves, he is also engaged in assisting viewers make the (literal and figurative) switch from street to gallery. Sonically filling the lobby, *crack unicorns* ushers viewers into the Museum and prepares them for the diversity and breadth of the permanent collection. Adding another layer to his “wild sounds that activate pictures inside other humans,” *crack unicorns* is a unique and distinctive aural experience. ✨

All quotes from Guillermo E. Brown, interview with the author, February 3, 2009, and email exchange with the author, February 4–March 3, 2009.

Web Extension

Visit studiomuseum.org/studiosound-guillermo-e-brown to download free new music by Guillermo E. Brown!



Upcoming Exhibition

2008–09 Artist-in-Residence



Khalif Kelly's studio



Adam Pendleton's studio

An artist's studio. Not your usual studio, as there are in evidence no brushes, no color, no canvases. Instead is the clutter of found objects . . .!

The above description of David Hammons’s Harlem studio in the early 1990s could also be applied, in fact and spirit, to the *Artist-in-Residence* studios now occupied by **Khalif Kelly, Adam Pendleton** and **Dawit Petros**. Traditionally, the artist’s studio is understood as a place where the artist focuses intently on creating and fabricating art objects. The “studio” for these three artists is more expansive, one of many sites—both physical and virtual—where art can be made.

Painter Khalif Kelly is the closest to a traditional studio artist among this year’s residents, though his process looks to pop culture more than high art. His fauvist canvases, which feature children in various scenarios of play and recreation, take their inspiration from 1980s fashion trends, video games, 1930s animation and cinematic



Dawit Petros's studio

storytelling devices. With dexterity in digital image production, Kelly often “sketches” his scenes on a computer before translating them to canvas.

Frequency (2005) alum Adam Pendleton silkscreens on canvas and, at times, works with ceramics or other sculptural objects. Regardless of his choice of materials, Pendleton considers language his medium, working in the tradition of the avant-garde language poetry movement that demonstrated how the meanings of words shift with every new context. Pendleton superimposes and deletes letters over images or arranges objects like an alphabet in space to create new and multiple ways of “reading.”

Dawit Petros recently participated in our *Flow* (2008) exhibition with a photography and installation project that showed the remarkable similarities between east African, Canadian and southwestern American landscapes. While in residence, Petros has decided to take the Harlem landscape as his subject and base, walking these historic streets to create a visual archive, as well as a series of postal exchanges with Eritrean immigrants across the world.

Different conceptions of the studio space—how it used, represented and shared—converge with this year’s residents. A shift in emphasis, from making artwork to doing the work of making art, takes their work beyond media and outside the walls of the studio. ✨

John Farris, “Is It Reel or Is It Memorex: Out of His Window,” *Parkett* 31 (1992): 40–2.

Upcoming Exhibition

Hurvin Anderson

July 16–October 25, 2009

01/ Hurvin Anderson
Peter's Series: Back
2008
Courtesy the artist and
Thomas Dane Gallery,
London

02/ Hurvin Anderson
Barbershop
2006
Courtesy the artist and
Thomas Dane Gallery,
London



British painter Hurvin Anderson (b. 1965, Birmingham, United Kingdom) takes private and public gathering spaces as his primary subjects. People do not figure as prominently in these paintings as do the spaces they inhabit: cafés, country clubs, public parks, childhood homes and private residences converted into barber shops—small businesses that were central meeting places for Caribbean immigrants to London in the 1950s and 60s. Born in Birmingham of Jamaican parents, Anderson informally catalogues the history of that community through the spaces they inhabit. The Studio Museum in Harlem is honored to present works from his “Barbershop” series and other paintings in his first solo museum show in New York.



Whether capturing landscapes in a late-Impressionist manner or reducing scenes of interior architecture to their basic patterns and designs, Anderson's paintings are a fresh synthesis of abstraction and figuration. He presents places saturated with history, meaning and memory—much like Harlem. This offering of his paintings continues the Studio Museum's commitment to the presentation of international exhibitions such as *Chris Ofili: Afromuses* (2005) and *Flow* (2008).

Hurvin Anderson is currently on view until April 19, 2009, at Tate Britain in London. ✪

Upcoming Exhibition

2009 *Expanding the Walls*

July 16–October 25, 2009



Photo: Russell Watson

Each January, The Studio Museum in Harlem brings together a group of insightful and highly motivated teens from all over New York City to explore the themes of the work of celebrated Harlem Renaissance photographer James VanDerZee. Over seven months, participants in this program, called *Expanding the Walls*, work closely with members of the Museum's educational and curatorial staff to investigate the cultural landscapes immortalized in VanDerZee's historic images. Through this exploration, the young artists are encouraged to examine, in photographs, their notions of community, identity, history and culture. Their conclusions and questions are then presented in an exhibition that juxtaposes their images with selections from the Museum's VanDerZee archive. Curated by the program participants in collaboration with Museum staff, this exhibition is one of the Museum's most highly anticipated every year.

Also, keep an eye out in July for specially designed tours for seniors led by *Expanding the Walls* participants. These tours provide an invaluable opportunity for the public, the participants and the Museum to engage in a historically informed intergenerational dialogue about VanDerZee's timeless work and the urgency of the work of these young artists.

The 2009 *Expanding the Walls* participants are Aishah Abdullah, Jordana Churchman, Adriana Frazier, Marley Gonzalez, Courtney Howell, Avalon Jackson, Loodjie Louisca, Kelsey Mills, Tiana Mincey, Ashley Moore, Rakeisha Mulligan, Sasha Smith, Tatiana Toribio and Brandon Venable. ✪

Elsewhere: Art Beyond the Studio Museum

Completely Biased, Entirely Opinionated Hot Picks

by Thelma Golden

Here are some
must-see
exhibitions that
I'm not
going to miss!



01

01/ Titus Kaphar
Mother's Solution
2008
Courtesy Roberts & Tilton,
Culver City, CA

02/ Louis Cameron
Sprite
2007
Courtesy Jersey City
Museum
Photo: Rita Salpietro

03/ Saya Woolfalk
No Place (pre)Constructed
(installation view)
Courtesy UB Art Gallery,
Buffalo, NY

Louis Cameron: Recent Videos

Jersey City Museum, Jersey City, NJ
January 7–April 25, 2009
www.jerseycitymuseum.org

In this show of three video works, Cameron (*Freestyle* [2001], artist in residence 2002–03) builds on his practice of distorting product packaging to create pieces that transcend their origins—in this case Heineken, Orangina and Sprite labels.

No Place

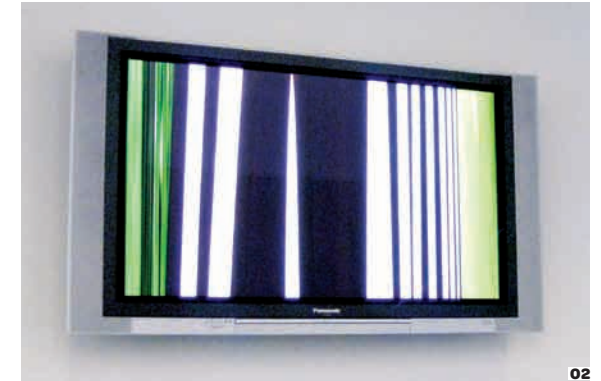
UB Art Gallery, Center for the Arts, University at Buffalo, Buffalo, NY
February 26–May 9, 2009
ubartgalleries.buffalo.edu

Last fall, in *New Intuitions*, Saya Woolfalk (artist in residence 2007–08) introduced our viewers to *No Place*, her ongoing pseudoethnographic project that incorporates sculpture, video and painting. From February through April, Woolfalk is in residence at UB Art Gallery, transforming the space into a stage and studio in which viewers can participate and discover new facets of *No Place* and its vibrant, lush landscapes and characters.

Titus Kaphar: History in the Making

Seattle Art Museum, Seattle, WA
April 3–September 6, 2009
www.seattleartmuseum.org

This solo show, curated by adjunct curator Sandra Jackson-Dumont (former Director of Education and Public Programs at the Studio Museum), will include sixteen paintings. Kaphar (artist in residence 2006–07) continues his pursuit of alternative histories by asking viewers to question traditional modes of portraiture and historical painting, provoking important dialogues on race and representation.



02



03

Existed: Leonardo Drew

Blaffer Gallery, The Art Museum of the University of Houston, Houston, TX
May 16–August 1, 2009
www.class.uh.edu/blaffer

This mid-career survey of works by Drew (artist in residence 1990–91) provides great insight into his artistic development and achievements. The show includes a major installation, fourteen paintings and twelve works on paper spanning the period from 1991 to the present (see next page, image 01).

01/ Leonardo Drew
Number 26
1992
Private Collection, New York
Courtesy Blaffer Gallery,
Houston
Photo: John Berens

02/ Nicholas Davis
The Hunt
1979
Courtesy Newark Museum

03/ Renée Green
Endless Dreams
2008
Courtesy Free Agent Media
and Elizabeth Dee Gallery,
New York



The Narrative Tradition in African-American Art

Newark Museum, Newark, NJ
Ongoing
www.newarkmuseum.org

An ongoing exhibition of historical and contemporary works from the Newark Museum's permanent collection, this show focuses on traditions of storytelling and how African-American artists have used narrative in visual art. Look for works by Jacob Lawrence, Alison Saar, Bob Thompson, Faith Ringgold and many others.



Endless Dreams and Water Between

National Maritime Museum, Greenwich,
United Kingdom
January 22–April 21, 2009
www.nmm.ac.uk

Renée Green (artist in residence 1988–89) was commissioned by the National Maritime Museum for this project, which includes film projections, sound works, banners, diagrams and drawings. The exhibition examines how desires and dreams are carried across the ocean and how islands have shaped literature, history and the imagination.

Barkley L. Hendricks: Birth of the Cool, Paintings 1964–2007

Santa Monica Museum of Art, Santa Monica, CA
May 16–August 22, 2009
www.smmoa.org

Don't miss the next stop of *Birth of the Cool*, organized by The Nasher Museum of Art at Duke University, if you missed it at the Studio Museum. Hendricks's show received fantastic reviews from *The New York Times*, *Time Out New York*, *The New Yorker* and others.

04/ Nina Chanel Abney
Class of 2007
2007
Courtesy Rubell Family
Collection, Miami

05/ Gary Simmons
Erasure Series (White Washed Drawings) #2
1992
Courtesy Rubell Family
Collection, Miami

30 Americans

Rubell Family Collection, Miami, FL
December 3, 2008–May 30, 2009
www.30americans.com

This exhibition includes over two hundred works by thirty-one African-American artists, many of whom have also had their work exhibited at the Studio Museum.



A Beautiful Thing Alvin Ailey American Dance Theater Barbie Doll



Photo: Mattel

I saw the American Dance Theater's *Revelations* when I was a little girl in New York in the late 1970s; Ailey's transformative production was a thrilling experience. I am so delighted to see this Alvin Ailey American Dance Theater Barbie Doll produced in honor of the fiftieth anniversary of the foundation of this pioneering American institution. ✨

Catalogue Excerpt

Untitled by Glenn Ligon

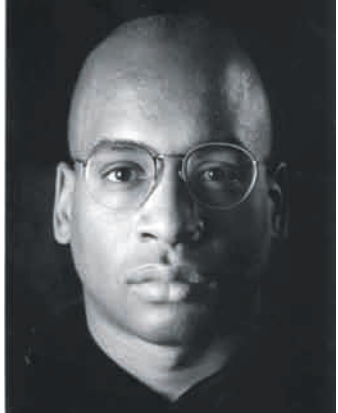


Photo: David Seidner

ABCDEFGHIJKLM NOPQRSTUVWXYZ

Glenn Ligon's essay, *Untitled* (2009) adopted the letters of the alphabet as a structural device ("... B is for black ... P is for Proud ..."). Here are some of our favorite "letters" from the essay, which was recently published in the exhibition catalogue for the *30 Americans* exhibition at the Rubell Family Collection in Miami (see page 21).

B is for Black

A child of the civil rights movement, my mother believed that as black people we would use our natural talents and abilities to rise above adversity. Paradoxically, she also believed that blackness consisted of habits, not nature, and most of those that she associated with it were negative. In response to the "grown acting" of my childhood years she used to say, "Roll your eyes at me again and I will knock the black off you." For years I imagined that blackness was like the shell of a hard-boiled egg, which, if tapped frequently and methodically, could be peeled away; or that blackness could be scraped off like the surface of burnt toast.

F is for "I Believe I Can Fly"

Rising above the confines of the terrestrial reminded me of another act of levitation I witnessed at the opening of *Frequency*, an exhibition at the Studio Museum in Harlem

in 2005. Standing in front of Rodney McMillian's *Untitled* (2004) an abject piece of canvas with strokes of latex paint and charcoal that started on the floor and traveled eight feet up the wall, I thought, "The children believe they can fly." This is not to say that I haven't flown too, but the effortless, Michael Jordan-like virtuosity of the piece and its dialogue with the work of artists such as Marcel Duchamp and David Hammons left me speechless.

H is for Happens to be Black

Obama, it is said, is a presidential candidate that "happens to be black." This is despite the fact that he is biracial and chose to call himself an African American. I happens to be black too, though I don't know how it happened. Because I never felt I was in a position to choose my racial identity, it never occurred to me that blackness was something that could happen to you, like being mugged, or winning the lottery. I thought one was just black and that was that.

L is for Ligon!

My mother worked as a therapist's aide at Bronx Psychiatric Center, a large mental health facility in the Northeast Bronx. Sometimes, after school, I would meet her at work to go to the lunch counter at Woolworth's for grilled cheese sandwiches and ice cream sundaes. Since the hospital was an outpatient facility, half of the people we ran into on the walk to Woolworth's were being treated at the hospital. I would play a game with my mother called "Patient or Employee," the object of which was to guess whether the person who shouted "Ligon!" at my mother as we passed on the street was a mental patient or a co-worker. I was never very good at this game.

M is for The Many Things She Gave Me

International Children's Day, a United Nations-sponsored holiday celebrating the rights of children, was a holiday that my brother and I took very seriously. Every year on Children's Day I would ask my mother what presents she had bought for me. "When you are a parent, everyday is Children's Day," She would reply, rolling her eyes.

P is for Proud

James Brown's "Say it Loud" was released in 1968. When it came on the radio I could sing the "Say it loud" part but I could only whisper, "I'm black and I'm proud."

Q is for Questions and Answers

I gave a lecture at Princeton where, as an aside during a lull in the question-and-answer period, I said that black people were going to disappear. Afterwards at the wine and cheese reception, an elderly woman came up to me to thank me for the talk. "When you said you thought black people were going to disappear I knew exactly what you mean," she said, her face full of sympathy. "I mean you're just not interesting to us any more. Now there are Chinese people and Mexicans. . ."

S is for Shadows

I first saw Warhol's *Shadow* paintings at the Heiner Friedrich Gallery in 1979. I remember thinking that it was an awfully big room in which to show paintings of nothing. Although I never met Andy Warhol I saw him once on the street in Soho. He was thin, ghostly and almost transparent. To make a career out of being fascinated with one's own disappearance is quite a feat. I realized that if disappearance could be a subject matter, I could be an artist.

T is for Tyrone

My brother Tyrone was a year older than I and although we didn't look alike, people would often ask if we were twins. When we were in elementary school, my mother used to give me his secondhand clothes to wear. She stopped doing that when I told her that wearing hand-me-downs made me feel like "I was not myself."

U is the United States of Africa

The U.S.A. is where Uhura, the communications officer on *Star Trek*, was from. Recently I read that Nichelle Nichols, the actress that played Uhura, wanted to quit the show after the first season but Martin Luther King, Jr. persuaded her to stay on because she was a "role model." Although

I was proud to see a black person on TV, Uhura annoyed me. In the future, couldn't black people do more than just operate the switchboard?

X is for X

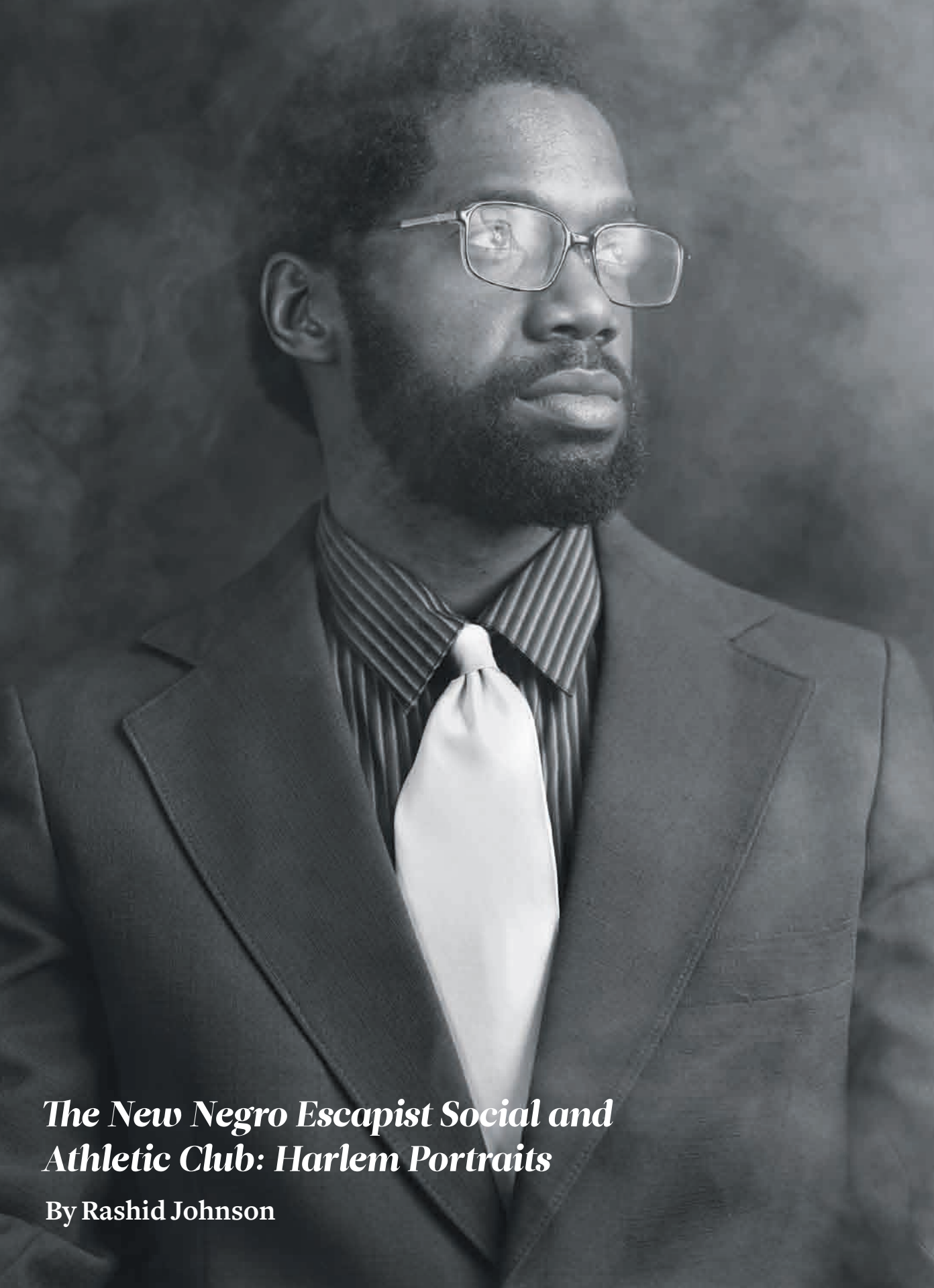
When I was in my twenties, I met a member of the Nation of Islam who told me that since black people took the last names of their masters, we all had slave names. That was why, he explained, Malcolm Little had changed his name to Malcolm X. I considered changing my last name to X for a week or so, but decided that it involved too much paperwork and it would upset my mom.

Y is for "You feel me?"

You feel me?

Z is for Zulus

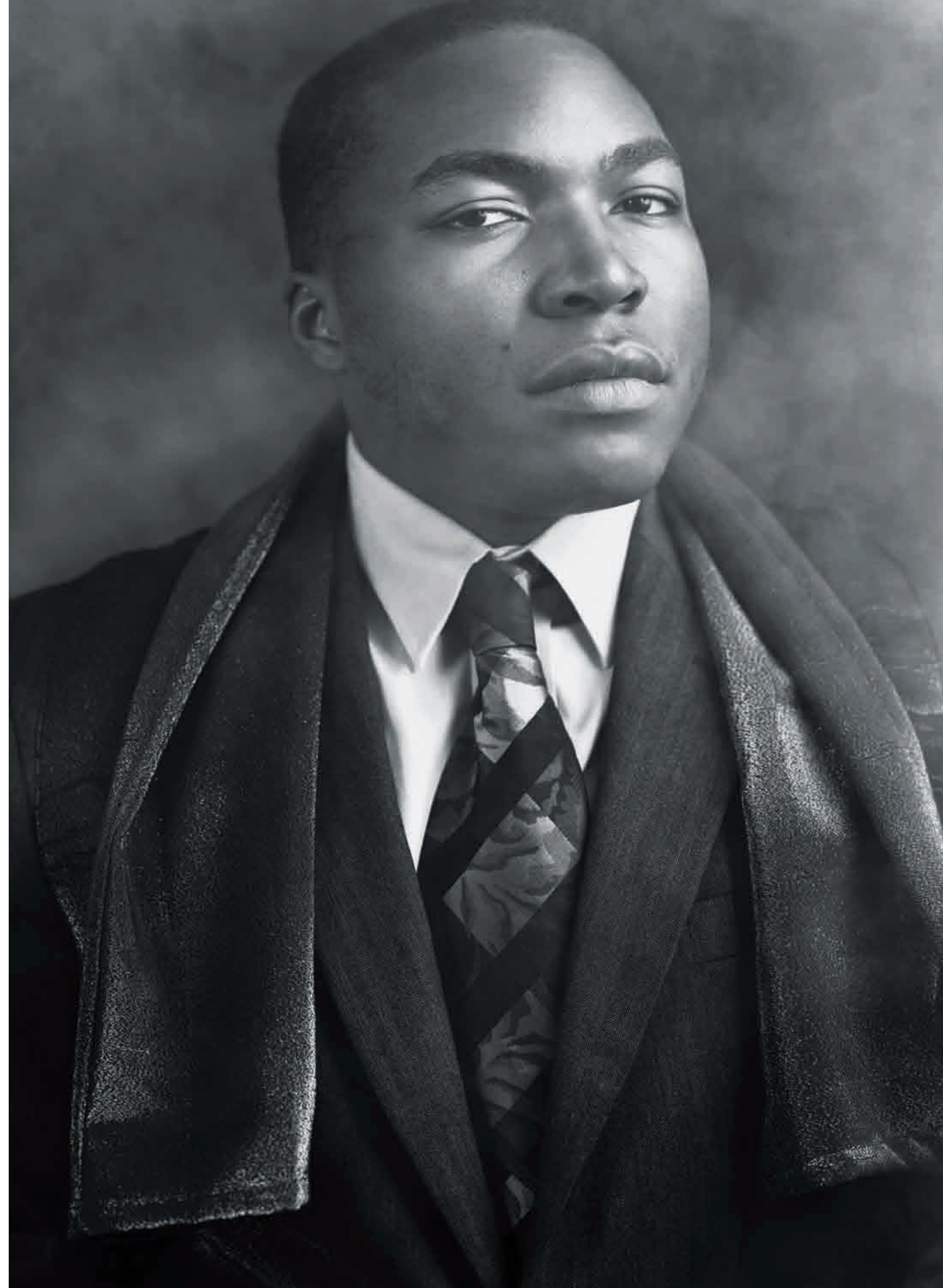
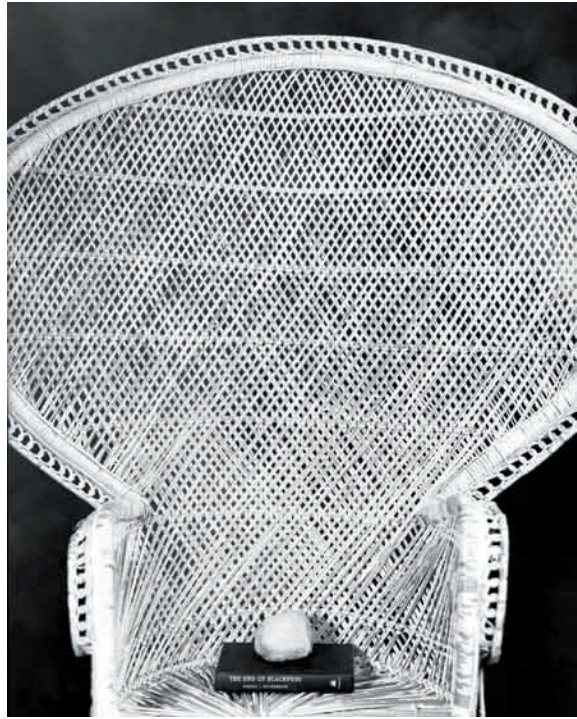
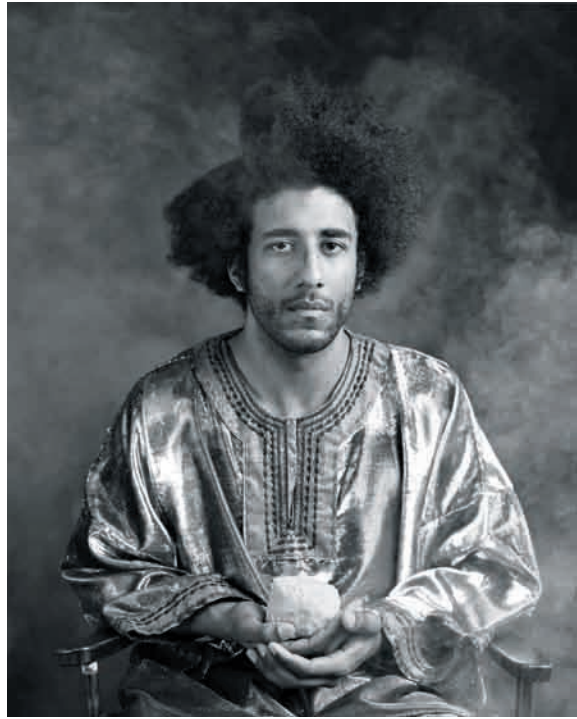
I remember when being called a "Zulu" was an insult. When I was very young, black people didn't want anything to do with Africa. Ironically, this was after a period earlier in the century when black people organized themselves around leaving America and going back to Africa. In the late sixties, black people rediscovered Africa again, although it was still a mythologized Africa, an Africa where everyone knew our name. Nowadays everybody wants to be a Zulu, though we don't necessarily want to live in Africa. Being a descendant of a Zulu is enough. Zulu is beautiful. Now *that's* change you can believe in.



The New Negro Escapist Social and Athletic Club: Harlem Portraits

By Rashid Johnson





► In the Studio

Emerging Writers Visit Contemporary Artists



Photo: Alexis Peskine

▲ Aisha Cousins, 30 Performance Artist Brooklyn, NY

by Khary Polk

Aisha Cousins and I sit on the floor of her Bedford-Stuyvesant studio, sharing brown rice tea and eating pink and green *mochi* from Midtown. Bags of synthetic hair,

children's pop beads and vintage baby doll dresses—components in her performance art pieces—are neatly arranged throughout the space. The pop beads look like candy, I say, and she encourages me to pop one in my mouth.

I bite down on colored plastic as Cousins tells me about her current work, *Diva Dutch*, a remarkable synthesis of hair-braiding and rope-jumping. “It’s a natural evolution of things that black girls in black urban areas across the country already do,” she says. She weaves synthetic hair into a single ten- to fifteen-foot braid, and then plaits it on the pigtailed of two women, creating a tangible conduit that also

functions as a fierce skipping rope. Cousins has performed *Diva Dutch* on the streets of Bed-Stuy (Brooklyn), Brixton (London) and Barbès-Rochechouart (Paris).

“I’ve become fascinated with the idea of how black culture would evolve if black folks had a separate territory, with an economy and culture shaped in response to our habits, our interests,” she says. I remind her that the beauty supply store where she purchases her “Sensationnel” brand hair is located on Fulton Street, one of the longest stretches of black-owned businesses in the country. “Not anymore,” she counters. Raised in Bed-Stuy, Cousins has seen the neighborhood change. “Black enclaves all over the country are disappearing and no one seems to be concerned about how this will affect the evolution of black, U.S. or international culture,” she says.



Photo: Deana Lawson

▲ Aaron Gilbert, 29 Painter New York, NY

by Robyn Hillman-Harrigan

Aaron Gilbert’s studio is hidden within a complex of corporate grandeur. One step inside 120 Broadway places the visitor in a maze of well-heeled security guards, prominent banking institutions and the headquarters of New York’s attorney general. After a complicated security clearance, an elevator leads up to Gilbert’s studio. It is one of the spot-lit, dusty, dry-walled subdivisions created for artists in residence at the Lower Manhattan Cultural Council. A trail of white dust follows Gilbert from the studio back to the elevator at the end of the day, leaving businessmen wondering where the weather-worn artists are drifting in from.

Gilbert is an anomaly in the Equitable Building—but his work also places him in a unique artistic location. As a husband, father and member of a mixed-race family, his realist paintings offer complex representations of ethnicity and class. Gilbert’s work references the tradition of estate portraiture, chronicling his personal confrontations with identity, through reverse gesture. He challenges the dynamics of the exoticized gaze, employing his family as a mirror that highlights universal power relations across racial and historical lines. Examining the cults of preservation and the individual, Gilbert pairs images down to their essential details. This is because, he says, “My work is based on the belief that metaphor can more fully convey truth than a simple reproduction of facts.”



Photo: Marc Friedemann

▲
LEWIS FOREVER:
Sarah, 31; Isabel, 27;
George, 25; Ligia, 25;
and Eric Green
(The Imposter), 26
Performance
Collective
Brooklyn, New York,
and Berlin, Germany
 by Ava Hassinger

LEWIS FOREVER is a recent collaboration of the four Lewis siblings—Sarah, Isabel, George and Ligia (with “impostor” Eric Green replacing sister Ligia)—all of whom are trained in different artistic disciplines. The four performed their first feature length work, *Freak the Room*, a partially improvised, soul-stimulating experience, at PS122’s downtown space this past December.

The Lewises use an organic, fluid practice, vowing “to be chameleons of performance art.” Incorporating song, dance, video and even their own made-up language, the siblings explore notions of identity and the familial cult, constructing and deconstructing an environment infused with fantasy, violence and love. This chaos is focused in a whirlwind of personal and transnational cultural identities.

They are playful yet serious, innocent yet sophisticated, cheeky yet mindful. In these contradictions the Lewis family thrives, flourishes and defies categorization.

The Lewises draw on their own multicultural background—growing up half-Dominican and half-Jewish in southwestern Florida, with two of the siblings now based in New York and two in Berlin—to create a kind of twisted global Partridge family, channeling characters from Tennessee Williams plays and often juxtaposing them with popular icons such as MC Hammer and Mother Theresa, or The Joker and Charles Manson.

The family’s permanent bond (their “bloodline”) makes their performances unique. Like most siblings, they have occasional disputes or arguments, but as mature adults they find ways to work around their problems. “Every choice becomes a great compromise,” says Sarah, when it comes to making final decisions about their work.

They all agree, however, that they “get bored easily,” which is why each performance is slightly different from the last. The Lewis family intends to keep it that way, forever refreshing.



Photo: Spencer Snipes

▲
Afua Richardson, 28
Comics Artist
Brooklyn, NY
 by André Carrington

The process begins at the computer, but she’s gathering sounds instead of images. Presented with a new script, self-taught comics artist Afua Richardson makes a playlist to capture what she determines will be “the beat of the book.” She consults some tone-setting comics from her own collection, takes in the combination of sonic and visual influences and starts sketching on “the least-biased sheet of paper.” Once the USB cables and first drafts are cleared from her desk, she works her way up to an album cover on an independent label, a flyer for an upcoming burlesque show or the next issue of *Genius*, her new series with Top Cow Comics winner of the company’s “Pilot Season” competition in 2008. This apartment in Bed-Stuy is Richardson’s home and launching pad. While she can sketch on demand at book signings in comics stores and on the floors of conventions, from San Diego to New York, these settings don’t provide what the combination of home and studio offers, what her process demands: the time to integrate panels into a complete page.

In her current work, as in her twenty-first-century vampire graphic novel *Half Dead* (2007) and, recently, a flashback sequence in *Cyblade* (2009), Richardson displays an aptitude for depicting the human form in death-defying states. With writers Marc Bernardin and Adam Freeman on *Genius*, she contributes to one of the few comics in the industry that focuses on a black heroine. She dismisses her passing resemblance to the protagonist noting, “I wanted her to have a mohawk.” Though she knows the finished page is never everything she envisions, she always wants the finished page to be “a little bit more than just a comic page, to stand alone as a graphic element.” This intention is visible in *Genius*, through a mix of unpredictable compositions in which only the comic’s heroine can foresee the sequence of events and points of view that place the reader behind surveillance cameras, rifle scopes and memories. Like magazines, she says, comics need “something to direct the eye, something that adds to the art that isn’t necessarily in the panel.”

The Permanent Collection

by Ali Evans, Editor in chief

The mandate to collect works of art was strong in the early history of The Studio Museum in Harlem. Guided by the transformative vision of its founding directors and curators, the Museum's permanent collection began through the generosity of artists and donors. Today, the collection contains over 1,600 works of art, including paintings, drawings, sculpture, photography, video and mixed-media installations. It traces the evolution of the Museum from its inception in 1968 through the growth of the collection, and the expansion of the exhibition and *Artist-in-Residence* programs. The Studio Museum continues to build the collection through the stewardship of the Acquisition Committee and through gifts.

A reflection of the Museum's commitment to the power and possibility art, the collection honors and celebrates the extraordinary contributions of artists of African descent across time periods, genres and the full range of artistic expression.



Dawoud Bey
Charita
2001
The Studio Museum
in Harlem;
museum purchase made
possible by a gift from
Eileen Harris Norton, Santa
Monica ©2.12.1



01



02

01/ Malick Sidibé
Groupe Des Barbus
1969
The Studio Museum
in Harlem; gift of Jean
Pigozzi, Geneva,
Switzerland 02.1.1

02/ Kara Walker
*The Emancipation
Approximation (scene 18)*
1999-2000
The Studio Museum
in Harlem; museum
purchase made possible
by a gift from the Peter T.
Joseph Foundation, New
York 01.6.1

03/ Wangechi Mutu
*Magnificent
Monkey-Ass Lies*
2004
The Studio Museum
in Harlem; museum
purchase with funds
provided by the Acquisition
Committee and a gift
from Jerome Stern, New
York 04.13.4

04/ J.D. Okhai Ojeikere
Ogun Pari
2000
The Studio Museum
in Harlem; museum
purchase with funds pro-
vided by the Acquisition
Committee 01.20.1



03



04



05



06

05/ Romare Bearden
Blue Rain, Mecklenburg
1987
The Studio Museum
in Harlem; museum
purchase and a gift from
E. Thomas Williams and
Audlyn Higgins Williams,
New York 97.9.14

06/ Paula Wilson
Remodeled
2007
The Studio Museum in
Harlem; museum pur-
chase made possible by
a gift from Eileen Harris
Norton 08.11.1
Photo: Marc Bernier



01

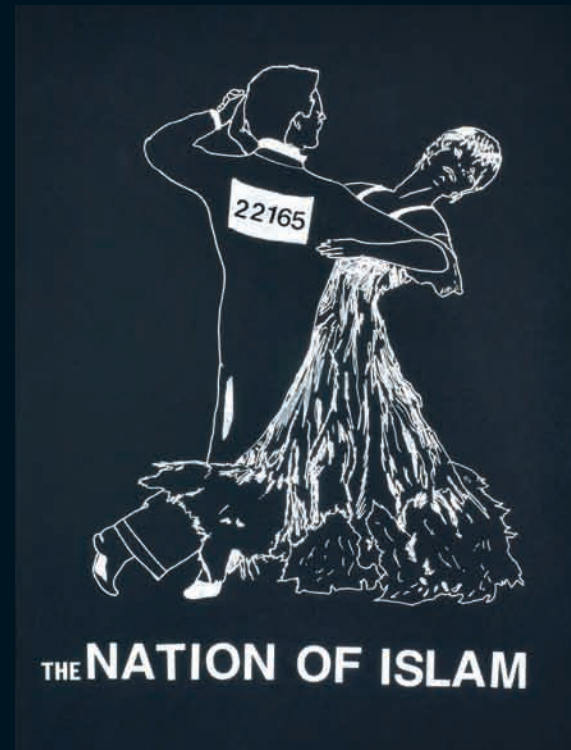


02

Facing Page/
Carrie Mae Weems
Untitled (from the
Rivington Place Portfolio)
2006
The Studio Museum in
Harlem; museum purchase with funds provided
by the Acquisitions
Committee 08.10.6

01/ Charles Alston
Black and White II, c.
1960
The Studio Museum in
Harlem; gift of Aida Win-
ters, New York 00.8.1

02/ Gary Simmons
Study for Swingin'
1993
The Studio Museum in
Harlem; gift of Martin
and Rebecca Eisenberg,
Scarsdale, NY 02.12.3
Photo: Marc Bernier



03



04

03/ Deborah Grant
Nation of Islam (from
Blackboard series)
2003
The Studio Museum
in Harlem; museum
purchase made possible
by a gift from Jeanne
Greenberg Rohatyn
Photo: Marc Bernier

03.10.5
04/ Deborah Grant
56 Blows (from *Black-
board Series*)
2003
The Studio Museum
in Harlem; museum
purchase made possible
by a gift from Jeanne
Greenberg Rohatyn
03.10.3
Photo: Marc Bernier

THE NATION OF ISLAM

56 BLOWS



01



02

01/ Bob Thompson
Untitled
1959
The Studio Museum in
Harlem; gift of Nancy
Ellison Rollnick,
New York 02.2.1

02/ Lois Mailou Jones
*Untitled (Landscape,
France)*
1951
The Studio Museum in
Harlem; gift of Dr. and
Mrs. Joseph French 79.4

Highlight: Jacob Lawrence's *The Architect*

01/ Jacob Lawrence
The Architect
1959
The Studio Museum in
Harlem; gift of Mr. and
Mrs. James Hathinas
82.1
Photo: Marc Bernier

by Jeff Lewis, Public Relations Intern



01

As one of the most influential African-American painters of the twentieth century, Jacob Lawrence is best known for his series “The Migration of the Negro” (1940–41), a masterful work of narrative painting that depicts the migration of African Americans from the rural South to the industrial North during the Great Depression. Born in 1917 in Atlantic City, New Jersey, Lawrence was the first African American to be represented by a major commercial gallery in New York. His first exhibition at the Studio Museum opened in 1969 and featured the works from his “Toussaint L’Ouverture” series (1937–38), forty-one paintings that illustrate and chronicle the life of the Haitian revolutionary leader. Lawrence is celebrated for his colorful, witty narrative illustrations of the harsh struggles and often intolerable conditions black people have faced around the world and throughout history. After depicting L’Ouverture, he focused in particular on the lives of influential Americans such as John Brown, Harriet Tubman and Frederick Douglass.

Created in Lawrence’s signature style, which he referred to as “dynamic cubism,” *The Architect* (1959) exemplifies his astute attention to composition, as well as his use of geometric shapes and bold applications of color. This work is exhibited in *Collected* in memory of J. Max Bond (1935–2009), a former Trustee and beloved friend of the Studio Museum. For us it seems to capture the grand, visionary scale of Bond’s work and the role the architect

plays in the popular imagination, as a creator of things massive and lasting. Internationally recognized as one of America’s leading architects, Bond created architectural work across nearly five decades and three continents—North America, Europe and Africa. In the 1960s he formed the Architects Renewal Committee of Harlem, which spearheaded the revitalization of the community, including guiding the development of the Schomburg Center for Research in Black Culture and the building that now houses the Studio Museum. His design expertise also influenced the development of the landmark Apollo Theater. Bond’s firm, Bond Ryder & Associates, designed the King Center in Atlanta, including Martin Luther King Jr.’s tomb, and the Birmingham Civil Rights Institute. In 1990 the firm merged with Davis, Brody and Associates to become Davis Brody Bond, and helped manage the completion of Reflecting Absence, the new World Trade Center Site Memorial. At the time of his passing, Bond was the partner in charge of the museum portion of the National September 11 Memorial and Museum.

With a passionate commitment to art, culture and community, both Bond and Lawrence left indelible marks on the cultural landscape of Harlem and the world. The Studio Museum considers it an honor to celebrate these two figures together—a fitting tribute to both.

Collection Connection: The Studio Museum and Fisk University

A Look at Henry Ossawa Tanner's *The Three Marys*

by **Lauren Haynes**, Curatorial Assistant



Henry Ossawa Tanner
The Three Marys

n.d.
The Studio Museum in Harlem;
gift of Onyx Gallery 84.7
Photo: Marc Bernier



Henry Ossawa Tanner
The Three Marys

1910
Courtesy Fisk University
Galleries, Nashville

Among the Studio Museum's holdings of late-nineteenth- and early-twentieth-century art is a lithograph by Henry Ossawa Tanner. Tanner, a member of a pioneering generation of African-American artists who achieved critical and commercial success in the late-nineteenth century, was born in 1859 in Pittsburgh and raised in Philadelphia. His desire to become an artist started when he was thirteen and saw a landscape painter at work in the park near his home. He watched the man for an hour and decided on the spot that he wanted to be an artist. In 1879 Tanner began his studies at the Pennsylvania Academy of the Fine Arts where, in addition to painting, he learned sculpture, printmaking and photography. In 1888 Tanner moved to Atlanta to try his hand as a professional photographer and in 1891, thanks in large part to connections he made there, he moved to Paris, where he lived for the rest of his life. Considered in many circles to be the preeminent American painter of his time, Tanner was the first African American elected as a full member of the National Academy of Design. In 1995 he became the first African American artist in the White House's permanent collection.

Tanner's work in the Studio Museum collection, *The Three Marys* (n.d.), is a lithograph depicting a scene from the Bible (Mark 16:1–4) in which three women—Mary Magdalene; Mary, the mother of James; and Mary Salome—travel to anoint the body of Jesus in his tomb. Upon arrival, they discover that the stone acting as a door to the tomb had been rolled away. They discover that Jesus's body is no longer there and are told of his resurrection.

Tanner's painting from 1910, upon which the Studio Museum's lithograph is based, is in the collection of the Carl Van Vechten Gallery of Fine Art at Fisk University in Nashville. Fisk was founded in 1866 as the Fisk School to meet the basic educational needs of newly freed slaves of all ages. It was incorporated as Fisk University the next year. Its founders, members of the American Missionary Association, dreamed of a school where, regardless of race and gender, anyone could receive an excellent

secondary liberal arts education. Known as a school that prizes the arts, Fisk began collecting African artifacts in the early 1870s. Aaron Douglas, the premier African-American muralist and illustrator of his time, established Fisk's first formal art department, for which he served as chair for over thirty years. In 1949 Charles S. Johnson, Fisk's first African-American president, and art critic and photographer Carl Van Vechten organized the transfer of 101 modern artworks from the collection of painter Georgia O'Keeffe and her late husband, photographer Alfred Stieglitz. In the 1960s and 70s, under the leadership of its first official director, prominent African-American artist, art historian and curator David Driskell, the Carl Van Vechten Gallery began collecting modern and contemporary African-American and contemporary African art. In the early 1990s, the Aaron Douglas Gallery opened; it now serves as a venue for the gallery's extensive permanent collection and temporary exhibitions of works from other collections. ✨

The Tanner background information in this article comes from the exhibition catalogue for *Across Continents and Cultures: The Art and Life of Henry Ossawa Tanner*, edited by Dewey F. Mosby and produced for the Nelson-Atkins Museum of Art in 1995, and the exhibition catalogue for *African American Art: 200 Years*, produced by the Michael Rosenfeld Gallery in 2008.

Studio Activated: Thelma Golden and Khalif Kelly



Studio Museum Director and Chief Curator Thelma Golden recently visited the studio of 2008-09 artist in residence Khalif Kelly to discuss his practice, influences and experience at the Museum.

Thelma Golden Can you talk about how you feel about being in the studio at the Museum?

Khalif Kelley First of all, this community is great, and my fellow residents Dawit Petros and Adam Pendleton are fantastic. It's nice to have such diverse artists together. Dawit has a perspective that is very helpful to me. He is not a painter, but is very rigorous as an artist and it's always great for me to get his take on what interests him about the work. I find that just talking to others about their reactions to my work helps me to know how things are progressing. Being here is also nice because the programs are great and the people who work here are fantastic. It's just nice to have a variety of perspectives. My work now is essentially a continuation of what I've been doing, but I'm also making some fundamental changes. Originally, I started painting children naturalistically in

graduate school and I hadn't really broken out from that. I came upon these caricatures and was highly influenced by pop culture. I received some advice from one of my professors at Yale to look at the history of animation. In doing so, I came across a subgenre called stop-motion animation, which is a little different than standard animation in that it is more physical, and a specific animator who created recurring characters using the stop-motion process. He had a great deal of influence on me.

TG Who was that?

KK George Pal. He was one of a couple dozen animators who had studios in California in the 1940s and were eventually put out of business by Disney. Before that, he produced a series of animated shorts called "Puppetoons." One of the recurring characters was an African-American boy named Jasper. The character types I use are basically appropriations of him.

TG So your characters are all descended in some way from the influence and inspiration of this real "reel" character from these animations?

KK Yes, I started off by modifying Jasper. I modified him at first to make him much more human, but over the course of the last several months I feel like he has gotten closer to the original character.

TG What was Jasper like in the original animation? Was he racialized in a way that spoke to the dominant, mainstream depictions of African Americans at the time?

KK He was a pickaninny with a big head and roll-y eyes—he was very exaggerated and cartoonish. I think his appearance is more character-based than his actions, because he acts more like a normal child than a cartoon character. He was basically the prototype for my works. I wanted my figures not to be just naturalistic. This recent work has come about slowly because before, when I was in graduate school and directly after, I just put these child characters in fictionalized and random "childhood-esque" situations. They weren't literal, but symbolic of adult activities and universal situations. The characters were loosely related but there wasn't an overarching theme driving the work. So over the last few months I've been working on creating a larger narrative in which the characters would star. I wanted to adopt recurring characters, which I wasn't doing before, and have my paintings follow their experiences.

TG So it becomes more of a serial narrative throughout the paintings?

KK Yes.

TG The paintings you are currently working on are large. Do you see this series continuing to play out at this large scale?

KK To me there is a crucial difference between size and scale. I think most of the paintings will stay large in size, but it is the scale that concerns me. The characters are children but larger than most of the adult viewers, so the experience of viewing the painting becomes really important. In these particular paintings I am working on

now, there are two main characters who come into this environment and encounter these smaller characters, so it is a role reversal in terms of dominance—the children appear more authoritative by comparison.

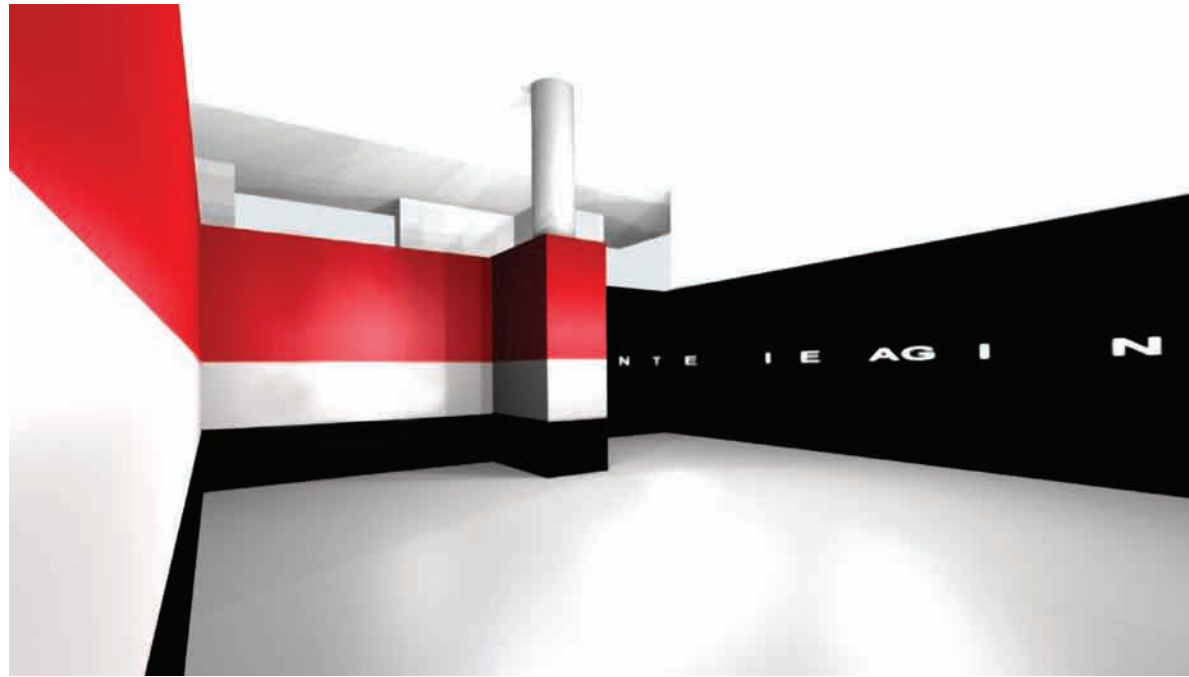
TG What has it been like for you being on 125th Street? Have you had any specific mythological or actual encounters on the street?

KK I went to undergrad at the School of the Art Institute of Chicago. A lot of my experiences here have been similar to what I experienced there, as 125th Street is just as active and engaged. Dawit and I were talking about David Hammons and how his works always feel activated. The works don't need the viewer to activate them in the way some artworks do, in which they need a viewer to make the concept complete. I feel like there is something about the environment of 125th Street that has that same quality. I come upon this environment and it's already happening, it's already electric with conversation, sights and sounds. There is a real energy happening and I'm just taking it in. I know it has an effect on my work.

TG I see that Dawit and Adam are doing this sort of collaborative, co-habitational, breaking down of the space to investigate their practices and forms. How does it feel to be a painter around this questioning of literal space?

KK Being here has opened up my notions of what a studio can be—not just a place but a state of mind. Adam's and Dawit's practices are just as different from each other's as they are from my own. Being in this environment makes me think about how spaces or types of spaces can function and how spaces can be forms—and take on character. I have been considering this in relation to my own work. I see my paintings as being highly indebted to early video games in the sense that they were very much derived from theater space, a conceptual type of space. In that way, I feel like being here has contributed directly to my work and experience of thinking about space.

Studio Restructured: Adam Pendleton and Dawit Petros



Courtesy Scott Cartwright.

Current artists in residence Adam Pendleton and Dawit Petros decided to take a unique, collaborative approach to using their studio space. Here they discuss why they chose to work this way and how it has influenced their practices.

Dawit Petros I think it's important to address the elements we recognized in our practices that led to us both saying, "Okay, we don't need to utilize [the space] in a conventional, territorial manner."

Adam Pendleton Yes.

DP I think we both sat down and said, "We don't have to proceed in the way we're expected to," not as a way of intentionally ruffling any feathers but as a means to acknowledge that because of how we work—on site, with fabricators—our attachment to the physical location of the studio is slight. It was this discussion that led us to say, "Why don't we break down the partition," and think about it not as two spaces, not as your space, not as my space,

but as a shared, collaborative location in which we can come together and exchange ideas and dialogue, and allow it to build from there.

AP This concept works so well for me because I need a studio space to be a space for multiple kinds of transactions. I don't like the idea of a space that is supposed to be exclusively and specifically a studio space. For me, it's the in-between spaces that create a place for work; the two spaces at the Studio Museum function in this manner. The residency has become both a place for independent work and a meeting place for you and I. We talk here. We go on walks on 125th Street and do our work independently. It is a site for a multitude of transactions and activities. About a year ago I had a large studio in Brooklyn and I never went there because I always felt it could only function in one way.

DP My "studio" in Brooklyn is where I store equipment, work and other things. I recall that in an early conversation we addressed the idea of the studio itself. You used

this phrase of an "in-between." I am most productive when I'm on the subway or in a car, when I'm driving, in between locations. So we share this mutual recognition that the studio isn't contained in the context of a physical institutional structure—it's a mindset. And so approaching the studio not strictly as a physical space, but as this idea that travels with you, ensures that you're never outside the studio—you're always working within the possibilities of the concepts you encounter, the images you see, the sounds you hear. So I love the idea that whether we're here, or we're having long conversations on the phone, or sending emails back and forth, that platform of the studio never changes.

AP Absolutely. It's really just about knowing where you are. I don't come here to "make work," I can do that anywhere. I come here for a specific kind and level of engagement. It's really just a signifier that I am currently an artist in residence at the Studio Museum. So I think it's great that this residency program, as far as I could tell from visiting, has always been about people making work here and can open up to something else, in addition to being a site for material production. We've been allowed the freedom to make this physical space a site for all kinds of production, and what's great about that is it really will affect the work we end up making for the July exhibition. I think the residency would have had less of an impact on the work if we had simply transported an established approach to a different site. But you and I sharing a space, working together, has required us to approach a number of things differently.

DP It makes a great deal of sense. Otherwise it would have meant that the work is not responsive to this context.

AP Yeah, so now I think we've given ourselves the space to both fail and succeed, meaning that we're in a very kind of—I can't think of a better phrase for it—lively position. I know what we do next door [in the shared space], together and independently, is going to be a direct trans-

lation of what is eventually shown here. And that's actually really exciting for me because I hadn't imagined such a solution or idea for our time here.

DP Right. The refusal, in a sense, led to an examination of ideas. From this followed the prioritizing of the intellectual labor that happens within the parameters of a physical institutional space. The exchanges, engagements and dialogue are work.

AP And these interactions will manifest themselves physically, but a different kind of work is being privileged. And I think, within the context of this residency program, other residency programs, et cetera, that that's generally important. The end results and work will become a kind of documentation of our time here.

DP Absolutely.

AP Yes.

Contemporary Revolutionary

Kyle Abraham

by **Thomas J. Lax**, Curatorial Assistant



All Photos: Steven Schreiber

Splitting time between New York and his native Pittsburgh, emerging dancer and choreographer Kyle Abraham brings a signature approach to Postmodern dance. Smooth and athletic, Abraham is influenced as much by hip-hop gestures and vernacular gang signs as by contemporary art and seventeenth-century Japanese printmaking. He has danced with numerous acclaimed dance companies, including Dance Alloy Theater and Bill T. Jones/Arnie Zane Dance Company, and has made several important choreographic debuts, most recently appearing in Harlem Stage's E-moves and City Center's Fall for Dance Festival.

Thomas J. Lax In your work, you draw on a number of different movement vocabularies. You received your BFA from SUNY Purchase and your MFA from NYU's Tisch School of the Arts, but you also draw on popping-and-locking, Butoh and vernacular gesture. Talk to me about how you've come to work with these different styles and how they interact in the studio and on stage.

Kyle Abraham I've always been involved with and inspired by different art forms. Before studying dance, I studied painting and later music, playing cello and

French horn as a teenager. When I wanted to study dance, I thought, "This is the one thing that I can't really practice in my room." My best friend at the time, Great Polo, was a dancer with whom I used to go to raves and the local clubs. She kind of pushed me to audition for the high school musical in my junior year. Then the director of the musical pushed me to explore dance further. I was really drawn into dance as a vocabulary, and wasn't really caught up in differentiating between ballet and modern dance. It was all just movement for me to use to express myself. . . . and I loved it.

TL Your ongoing solo piece, *Brick*, which you performed in December 2008 at Dance Theater Workshop, is not set to a specific soundtrack. In fact, the music is selected randomly at each night's performance. What was it like dancing to Rachelle Ferrell's "My Funny Valentine" one night and Slim Thug the next?

KA I love the freedom that it creates. The environment shifts but the story remains the same. I love to use the venue as a blank canvas. I know the story or ideals that I want to get across, and I take the liberty of allowing each location to tell a different version of that story. It's like each city has its own remix.

TL In this same work, your body is coated in thick black paint and you dance before four afros suspended from the rafters. You begin the performance against a white backdrop as your body is outlined in marker. How do you work with your lighting and projection designers to come to these impactful design choices?

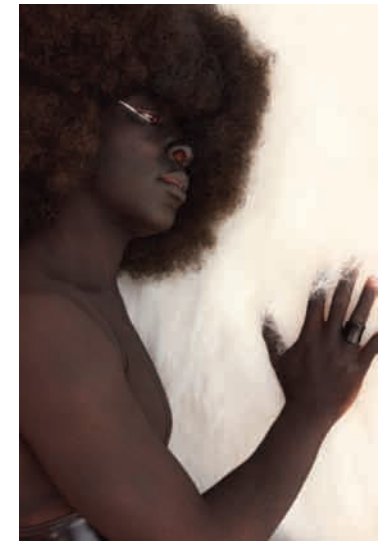
KA The lighting designer I work with, Dan Scully, is brilliant! We worked together at NYU and have continued to collaborate on everything since then. He has the ability to make every crazy idea I have in my head come to life—and to tell me if what I'm doing is crap. I love working with people who aren't afraid to invest their time and being into a process and project. Dan is one of those people.

TL The black paint and wigs have incredible formal resonance. They also seem to have social facets, signifying blackness and black bodies in complicated ways. There is a humor and an austerity that these elements share with high fashion and contemporary art. At the same time, one could argue that you come on stage "corked up"—you also finish the piece hanging from a loop in a rope. What is your sense of where aesthetics and social commentary meet and get entangled?

KA A lot of my solo work deals with identity and personification of a character or characters. In *Brick*, I was thinking about the separate labels of being black and gay, and also creating a moving image that evokes the visual art of both seventeenth-century *ukiyo-e* paintings and the work of contemporary visual artist Kara Walker. The hope is to blend—visually and physically—my love of all things delicate and all things bold.

TL Dance seems to offer you a unique point of entry into often abstract but very real questions of identity, gender and race. By laying bare the stylizations that give meaning to our senses of self, your movement is playful but also gets at the very personal information contained in something as simple as a swagger, gait or gaze. What are some of your references for your on-stage action?

KA To be honest, I draw on the experiences of my formative years in high school spent struggling with identity and isolation. A large portion of the movement vocabulary is derivative of the gang signs and characteristic hip-hop



gestures I saw in the halls there. I incorporate these gestures and signs throughout the work, as another layer to the choreography.

TL In addition to being a dancer and choreographer, you are the director of a company, *Abraham.In.Motion*. I've read that your choreographic process involves collaboration with all of your dancers. Your work also takes on the beauties and challenges of collectivity through its narrative and abstract composition. The result is an investigation of the negotiation of our basic needs through our love and longing for others. What are some of your goals for your company and the viewing public?

KA It really depends on the dance and the venue. I am very inspired by different spaces. On top of that, the dancers with whom I've been lucky enough to work are so beautifully human in their approaches to movement. For *The Dripping Kind*, which we presented at Dance Theater Workshop in December 2008, I spoke to the dancers about approaching the movement as construction workers, instead of using the term "pedestrian." I did this because of all the connotations that dancers have with the term "pedestrian" in the context of performance and or movement in general. Once they found themselves in that human place, it made the work much more real—for both me and the dancers.

Da Last Generation

Commissioned:
William Villalongo



Ceci n'est pas une pipe.



Facing Page / John & Angela at Amara's and Reflection / Nebula in the Rho Ophiuchus Dark Cloud **01** / Huey & Ingres's Napoleon **02** / Our Freedom Is Not a Pipe: Magritte & Malcoim **03** / American Gothic: Grant Wood & Gordon Parks

Feature

Engineered to Play It Loud

by Natalie Jimenez



All Photos: Randall Stevens

Nicolas Ragbir likes to play his music loud. Living in Queens, this Trinidadian youth manages to do so in a way that few New Yorkers have seen. By building bikes outfitted with stereo systems that cost up to \$9,000, Ragbir and his stereobike crew, Future Shock, are livening up their neighborhood.

Future Shock's first musical monster, Basszilla, was created two summers ago with the help of Ragbir's neighbor, Anil Bhimraj, who is also from Trinidad. After creating twenty prototypes, the two transformed a standard BMX bike into a beast that could haul eleven speakers and four 16-volt car batteries.

Stereobikes are common in Trinidad, but there they compete for sound and are built more for form than function. "Our bikes are as loud, but we can actually ride them," Ragbir explains. The key modification is a custom chain ring that lowers the gearing enough that the bike can pull hundreds of pounds of audio equipment. Each revolution of the gears moves the bikes only a bit, making pedaling slow, hard work.

These massive mobile creations have won over the admiration of the community, an area known as Little Guyana. Maybe it's because "Caribbean people like to party" as Ragbir suggests, or because of the sheer spectacle. Pedestrians stop to take photographs, drivers gooseneck while people dance and "there's a lot of attention with the

girls," laughs Bhimraj. Jessica Ragbir, Nicolas's sister and the only girl in the crew, gets excited, she says, "knowing that people want to know more" about her and her bike, Electric Avenue, with its flashy strobes and fluorescent tubes.

Future Shock came into the media spotlight after a *New York Times* reporter spotted Ragbir outside his garage and did a double take. "He turned around, he turned around right there and was like 'yo,' you know, he never saw something like this," says Ragbir. The subsequent article touted the crew as a new kind of biker gang and caught the attention of director Joe Stevens.

"Immediately upon meeting with them and speaking with them, I realized I had to shoot something," says Stevens, noting that too often stories about urban youth are filled with drugs and violence. "They're not into any of that stuff. What they're doing is completely positive and imaginative."

Stevens and co-director Nicolas Randall teamed up with MTV to produce the short documentary *Made In Queens*. The film and two of Future Shock's stereobikes are now being shown at the Queens Museum of Art's international biennial, Queens International 4. Future Shock "embodies the cultural mixing and vitality of Queens," says Erin Sickler, co-curator of the exhibition, which celebrates Queens as the most diverse county in the United States. Sickler and co-curator José Ruiz were inspired by how the stereobike crew artistically reinvented "a cultural form with roots in Trinidad to interact with their new community." As for Ragbir, the de facto leader of Future Shock, he's not sure what the future holds for him and his bikes, but says he's happy just "as long as the music is good and loud."

Queens International 4 exhibits the work of forty-two artists and collectives from eighteen countries who live and/or work in Queens. The exhibition is currently on view and runs through April 26, 2009.



Required Reading

Cutting a Figure: Fashioning Black Portraiture

by Richard J. Powell



The peculiar ways that peoples of African descent are perceived in the modern era, and the effects of these perceptions on the practice of portraiture, form and the core of this examination. I argue that a significant segment of black portraiture stands apart from the rest of the genre, and not only because of the historical and social realities of racism. Rather, the difference often lies in the artistic contract between the portrayer and the portrayed: conscious or unconscious negotiations that invest black subjects with social capital. The social capital in question is invariably linked to the subject's sense of self—an awareness that through self-adornment, self-composure, and self-imagining upsets the representational paradigm and creates something pictorially exceptional.

Because of the myriad examples of (and individual motives underlying) black people's images in paintings, photographs, print culture, film and design, *Cutting a Figure* analyzes this history beyond the expected stereotypes and brings to light seldom considered perspectives on portraiture. Rather than simply providing litany of famous artists and their "sitters," this book emphasizes the ideological nature of subject-specific art and the central-

ity of race, ethnicity, and cultural identity to understanding portraiture. The study's approximately two-hundred-year chronological expanse—a period during which fine art and popular portraiture were joined by media-based, commercial, and postmodern forms of imagery—necessitates a more catholic understanding of portraiture per se and, consequently, investigations into genres of portraiture not typically considered in art history. Because black people are often active participants in spectatorship—either as knowing spectacles, willing actors, or self-scrutinizers—I incorporate, when applicable, this sense of collaboration, agency, and introspection.

Despite a sobering legacy of scorn and subjugation, peoples of African descent have psychologically "clothed" themselves in fancier attire than others customarily allowed them, enacting personas that inspire awe and provide assurances about their place among life's movers and shakers. The subject-specific images under consideration in this study were selected just as much for this interventionist function as got their historical distinctiveness. Understanding this instrumental use of self requires not only an appropriate way of describing these incisive cultural incursions, but a language for the corporeal and stylistic inventions that fashion catalytic portrayals capable of signifying more than pride, and displaying more than an indexical cluster of physical and sartorial traits. These sometime portrait "sitters," fashion plates, artistic subjects, performers, and objects of a fleeting fascination (or lingering obsession) are all "cutting a figure." It is in the dashing and penetrating sense of this multifocal phrase that this investigation originates. ✨

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Web Extension

Visit studiomuseum.org/cuttingfigure to read an exclusive excerpt from *Cutting a Figure*!



Profile: Illustrator

William Mwazi

by Janelle Grace, Public Relations Intern



Courtesy the artist

William Mwazi wants kids to think that superheroes are real and among us. He empowers today's youth by depicting contemporary and important historical figures as comic book heroes. By showcasing the extraordinary actions of ordinary individuals, he demonstrates that you don't have to have special powers to make an impact on the world.

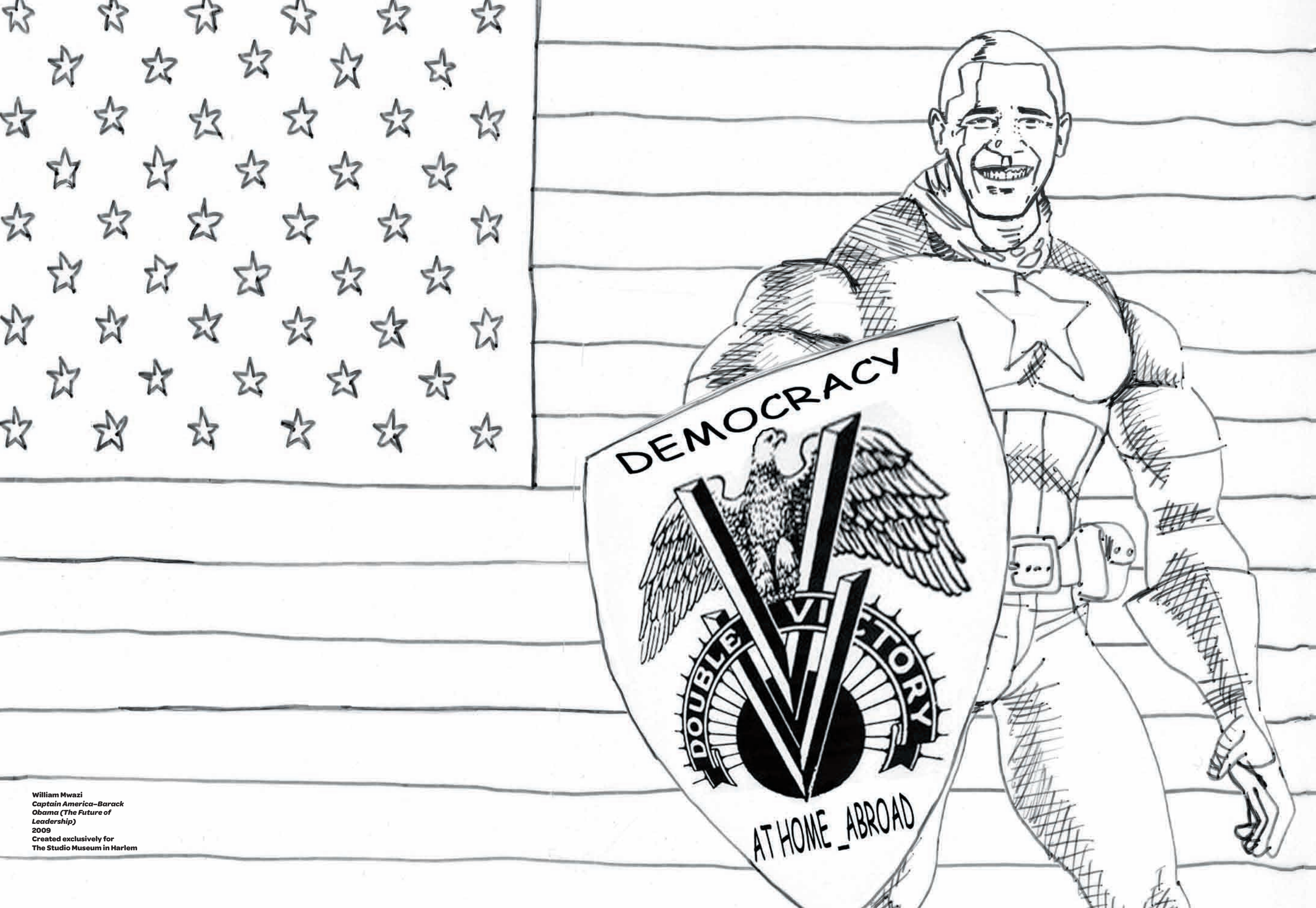
Born in Harlem, Mwazi split his childhood between Miami and Baltimore. Growing up, he spent his time creating his own action heroes and comic strips. In 1997 he was commissioned by Miami Dade College to produce a series of murals, including one of the Tuskegee Airmen. He continued to develop his passion for the arts at Pratt Institute, where he received his BFA in graphic design, and the New York Academy of Art, where he received an MFA in painting and sculpture. Mwazi's dedication to sharing the arts with children is on-going—in addition to exhibiting his work in galleries, he serves as a fine arts instructor at the Marion McMahon Abbe Clubhouse of The Boys' Club of New York and New York's Studio in a School.

Some of his images depict mythologized versions of African-American historical figures to ingrain their stories in the minds of younger generations. Other works show well-known superheroes doing positive, everyday activities, such as spending time with their families or serving their communities. These images bring superheroes down to earth and place ordinary actions in a heroic light. Mwazi also creates original characters with storylines demonstrating moral development that children can relate to and learn from. He strives to both entertain and provoke thought.

Greatly influenced by the work of comic book artists such as Dwayne McDuffie and Kyle Baker, Mwazi finds the format to be an apt tool for sending messages of strong self-image and innate ability. Until a recent renaissance, comic books had been often dismissed as a lesser, disposable form of illustration, despite the energetic artistry that makes them so attractive to the young (and not-so-young). In championing the comic book format, Mwazi highlights overlooked abilities to engage and empower, both in content and form.

In a similar vein, Mwazi also finds inspiration in art culled from the New Deal-era Works Progress Administration. Such works depicted the triumph the human spirit and everyday abilities in times of great struggle. Working in a variety of formats, both digital and hand-drawn, William Mwazi sees the superhero in each of us, and wants us to see it too. ✨

Turn the page and add some color to the artist's work!



William Mwazi
Captain America-Barack
Obama (The Future of
Leadership)
2009
Created exclusively for
The Studio Museum in Harlem



Target Free Sundays at the Studio Museum

Target Free Sundays at the Studio Museum reflects our shared commitment to engaging the community through programs that are fun, informative and accessible. In addition to free Museum admission, these Sundays feature free programs and events from 12–6 pm, organized by the Education and Public Programs Department and geared to all of our audiences. From hands-on family workshops to theater performances, you'll find something to love at Target Free Sundays at the Studio Museum.

For more detailed information on upcoming programs and this exciting new partnership, please visit www.studiomuseum.org.



Sunday, April 5 – Artist in Focus

12–2 pm

HandsOn: Portrait Mosaic Style

Lower Level Education Space

Who said you can't play with your food? Come out and learn how to use multicolored beans to create a face using the technique of mosaic.

1–3 pm

Studio View: Betye and Alison Saar: Conjure

Women of the Arts Theater

This 1994 video examines the personal and artistic relationship between artist Betye Saar and her daughter Alison.* It shows both artists working in their studios, discussing their influences and collaborating on the installation piece *House of Gris Gris* (1992).

Total running time: 28 minutes (loops)

Directed by David Irving

Produced by Linda Freeman

* To learn more about Betye, Alison and Lezley Saar, visiting the Reading Room.

4 pm

Gallery Tour: Forms and Figures Galleries

Enjoy and discuss selections from the Museum's permanent collection during a guided tour of *Forms and Figures*.

Sunday, April 12 – The Art of Film

12–2 pm

HandsOn: Cardboard Puppets

Lower Level Education Space

Building on the idea of character in film, children and adults will be invited to create cardboard stick puppets using a range of materials.

12–4 pm

Studio View: That's Black Entertainment: Celebrating Legendary Black Actors Theater

The first of a three-part series (1990) presents an intriguing and entertaining view of the underground black film industry of the 1920s, 30s and 40s.

Total running time: 217 minutes

Directed by William Greaves

4 pm

Gallery Tour: Stand In Galleries

Enjoy and discuss selections from the Museum's permanent collection during a guided tour of *Stand In*.

Sunday, April 19 – The Art of Music

12–6 pm

HandsOn: Make your Own Canvas Bag Courtyard

Go green! Design and create your own reusable canvas bag with help from Target.

1–6 pm

Artist-in-Residence Open Studio Third Floor

Come visit the 2008–09 artists in residence Khalif Kelley, Adam Pendleton and Dawit Petros. See their studios, preview their new work and discuss their residence experiences. You don't want to miss this special opportunity!

1 pm

Studio Soundz: Jose Obando Atrium

This program presents the salsa music that marks each epoch in the Studio Museum's fortieth anniversary exhibition. Led by Jose Obando and a live ensemble from Spanish Harlem. Dancing is mandatory!

12–6 pm

Studio View: Inside: Black Culture - The Studio Museum in Harlem Theater

This new BETJ special is a profile of The Studio Museum in Harlem. It features interviews with artists Glenn Ligon, Lorna Simpson and Kara Walker; music mogul Russell Simmons; artistic director and choreographer Bill T. Jones; and Museum Director Thelma Golden among others, as well as Adam D. Weinberg, director of the Whitney Museum of American Art.

Total running time: 45 minutes (loops)

Sunday, April 26 – The Art of Craft

2–4 pm

HandsOn: Magic Goggles Lobby/Atrium

What would the world look like through a pair of magic goggles? If you made them, what kind of adventures would they inspire? Make your own pair of magic goggles, just like those in an Ezra Jack Keats's children's book *Goggles* (1969).

2–4 pm

Studio View: How the Leopard Got His Spots

Theater

This animated children's story (1989) is narrated by Danny Glover with music by Ladysmith Black Mambazo. It is a

classic tale that of a leopard who follows nomadic animals through a striped, splotchy forest, and in the process acquires his spots.

Total running time: 30 minutes (loops)

Produced by Rabbit Ears Productions, Inc.

2–3 pm

Access Tour: Verbal Description Galleries

Visitors who are blind or visually impaired are invited to join a guided tour of the exhibitions.

3–4 pm

Gallery Tour: By Hand: The Craft Tradition in Contemporary and Visionary Art Galleries

Enjoy and discuss selections from the Museum's permanent collection during a guided tour of *By Hand: The Craft Tradition in Contemporary and Visionary Art*.

Sunday, May 3 – Artist in Focus

1–3 pm

HandsOn: April Showers Bring ... May Sunflowers

Lobby/Atrium

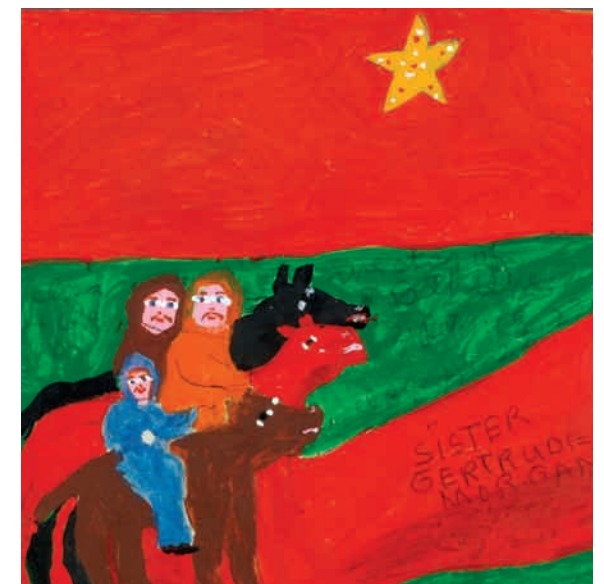
Learn how to transform ordinary coffee filters into radiant sunflowers.

4–6 pm

The Fine Art of Collecting: The Art of Archiving

Theater

Archiving is not just for historians and institutions. Whether you are a seasoned collector, hobbyist or accumulator of odds and ends, join us in discussing the art and



Sister Gertrude Morgan / *The Star of Bethlehem* / 1970
The Studio Museum in Harlem; gift of Gerhard and Ute Stebich, Plainfield, MA 86.19.4
Photo: Marc Bernier

practice of archiving. Topics will include the intrinsic value of “everyday” items; family albums, wills and estates; “fake” archives and sound recordings.

Panelists will include Camille Billops, artist and archivist of the Hatch-Billops Collection; Thulani Davis, author of *My Confederate Kinfolk: A Twenty-First-Century Freed-woman Discovers Her Roots*; Steven Fullwood, archivist at the Schomburg Center for Research in Black Culture; Jack Tchen, a professor at NYU and cofounder of the Museum of Chinese in America; and Harry Weinger, vice president of A&R and catalog development at Universal Music Enterprises.

Sunday, May 10 – The Art of Film

12–2 pm

The Portrait Studio: Be History Now Atrium

In the tradition of classic Harlem studio photography, come have your portrait taken. One copy goes away with you and another is kept in the Museum’s archive for posterity. A great Mother’s Day gift!

2 pm

Gallery Tour: Internationalisms

Galleries

Enjoy and discuss selections from the Museum’s permanent collection during a guided tour of *Internationalisms*.

2–4 pm

Studio View: Paris Blues Theater

This seminal 1961 film features Paul Newman and Sidney Poitier, Joann Woodward and Diahann Carroll. Duke Ellington provides the score and Louis Armstrong makes a boisterous appearance, in this story about jazz and love.

Total running time: 98 minutes

Directed by Martin Ritt

Sunday, May 17 – The Art of Music

1–4 pm

Studio Soundz: Joanne McIntosh Museum Store

Enjoy the ambient sounds of Joanne McIntosh on acoustic guitar.



Bill Taylor / Untitled (dog) / n.d.
The Studio Museum in Harlem; gift of Sergio Lora, New York 9112.1

2–4 pm

HandsOn: Guitar Sculpture Sculpture Court

Be your own guitar hero and transform cardboard guitars into rock star art!

4 pm

Gallery Tour: Color Consciousness: Black Galleries

Enjoy and discuss selections from the Museum’s permanent collection during a guided tour of *Color Consciousness: Black*.

4–6 pm

Studio View: The Industry Theater

Featuring the insights of music industry heavyweights such as Russell Simmons, Lyor Cohen, Antonio “L.A.” Reid, Kanye West, Ludacris and André Benjamin, this 2005 film highlights the industry, people and processes that lead to an artist’s rise.

Total running time: 62 minutes

Directed by Kwame Amoaku

Sunday, May 24 – The Art of Craft

12–6 pm

HandsOn: The Curious Case of Button-Making

Sculpture Court

Create designs with markers or crayons and place them on metal buttons in seconds!

12–2 pm

Studio View: John Henry Theater

Denzel Washington narrates the legend of John Henry in this 1992 animated film. Blues legend B.B. King provides a rousing score that befits this larger-than-life hero.

Total running time: 30 minutes

Produced by Rabbit Ears Productions, Inc.

2–4 pm

Studio View: Flyers: The Search of a Dream

Theater

Few people know the intriguing stories of America’s pioneering black aviators, Bessie Coleman, William J. Powell Sr., Hubert Julian and James Herman Banning. This 1988 film tells the stories of how they overcame enormous social pressures to gain the right to fly.

Total Running Time: 60 minutes

Produced by Philip Hart

4–6 pm

Studio View: Black Athena Theater

This 1991 film explores the heated debate around Martin Bernal’s iconoclastic book on the African origins of Greek culture.

Total running time: 52 minutes

Produced by Bandung

Sunday, May 31 – The Art of Performance

12–2 pm

HandsOn: CD Disco Ball Courtyard

Compact discs take a new spin as material for Styrofoam disco balls. Use them together to turn that disco out!

1–3 pm

Studio View: The Two Nations of Black America

Theater

Henry Louis Gates Jr. explores the gap between the upper and lower classes of black America and probes why it developed. This 1998 production features interviews with Cornel West, Eldridge Cleaver, Angela Davis and more.

Total Running Time: 60 minutes

Produced by Frontline

3 pm

Gallery Tour: Small Things Galleries

Enjoy and discuss selections from the Museum’s permanent collection during a guided tour of *Small Things*.



Deborah Grant / How to Pronounce Ph.D. / 2007
The Studio Museum in Harlem;
promised gift of Barbara Karp Shuster PG08.41

4–6 pm

Books & Authors: A.B. Spellman

Museum Store

A.B. Spellman is the former deputy director of the National Endowment for the Arts (NEA), an award-winning jazz scholar and critic, and a founding member of the Black Arts Movement. Come hear him read from *Things I Must have Known*—his first full-length collection of poetry, spanning more than a half-century of his life and work.

Sunday, June 7 – Artist in Focus

12–2 pm

HandsOn: Wind Chimes Sculpture Court

Attach found objects, such as buttons and shells, to plastic hangers with colored string to create wind chimes.

2–4 pm

Studio View: Color Adjustment Theater

Marlon Riggs traces forty years of race relations through the lens of primetime entertainment, scrutinizing television’s racial myths and stereotypes. Narrated by Ruby Dee, this 1991 documentary allows viewers to revisit some of television’s most popular stars and shows.

Total running time: 88 minutes

Directed by Marlon Riggs

4 pm

Gallery Tour: Color Consciousness: Blue

Galleries

Enjoy and discuss selections from the Museum’s permanent collection during a guided tour of *Color Consciousness: Blue*.

Sunday, June 14 – The Art of Film

12–2 pm

HandsOn: Film Flip Book Lower Level Education Space

A flipbook is a series of still images that comes to life because of persistence of vision. If the pages of a flipbook are turned at a speed approximating “real time,” the individual images form an animated cartoon. Make your own flipbook cartoon and watch your imagination come to life!

2–4 pm

Studio View: Black History: Lost, Stolen, Strayed Theater

This film reviews the numerous contributions of African Americans to the development of the United States—positive impacts that were not taught in schools in 1968, when the film was made.

Total running time: 54 minutes

4 pm

Gallery Tour: New Additions: Recently Acquired Works on Paper Galleries

Enjoy and discuss selections from the Museum’s permanent collection during a guided tour of *New Additions: Recently Acquired Works on Paper*.



Adia Millett / *Inventing Truth* (detail) / 2001–02
The Studio Museum in Harlem; museum purchase with funds provided by the Acquisition Committee 02.10.17
Photo: Marc Bernier

Sunday, June 21 – The Art of Poetry and Literature

1 pm

Gallery Tour: A Family Affair Galleries

Enjoy and discuss selections from the Museum’s permanent collection during a guided tour of *A Family Affair*. This tour features a family-friendly game designed for everyone.

2–4 pm

HandsOn: Poetry at Your Fingertips

Lower Level Education Space

Participate in a guided tour of the *A Family Affair* section of the permanent collection exhibition and write a poem inspired by your favorite work of art! Then we’ll help you turn those verses into art with finger paint! Makes a wonderful Father’s Day gift!

Education and Public Programs Spring 2009

STUDIO
MUSEUM
HARLEM



Paul Chan / *Untitled (After Robert Lynn Green Sr.)* / 2007
The Studio Museum in Harlem; museum purchase made possible by a gift from Dr. Holly L. Phillips, M.D. and Mr. Jose L. Tavarez 08.31
Photo: Marc Bernier

Adult Programs

The Studio Museum in Harlem has a long tradition of presenting programs that address prevalent issues in contemporary art by artists of African descent. Through the Department of Education and Public Programs, we offer a range of programs that engage artists, writers, scholars and critics.

Youth Programs

The Museum hosts free programs for high school students outside the school environment. These programs offer students opportunities to meet and converse with prominent visual artists, express their ideas through discussions, facilitate tours and hands-on workshops and develop important communication and critical thinking skills.

Youth Programs are FREE. Pre-registration is required. Please call 212.864.4500 x264 to register.

Education and Public Programs are supported with public funds made available by the National Endowment for the Arts, the New York State Council on the Arts, a state agency and the office of Assemblyman Keith L. Wright.

Private funding is provided by ArtsIntern, Milton & Sally Avery Arts Foundation, Barker Welfare Foundation, The Bay and Paul Foundation, Citi Foundation, Colgate-Palmolive, Joseph and Joan Cullman Foundation for the Arts, R&B Feder Foundation for the Beaux-Arts, The Greenwall Foundation, Goldman, Sachs Foundation, The Keith Haring Foundation, Dubose and Dorothy Heyward Memorial Fund, The Renate, Hans & Maria Hofmann Trust, HSBC, Jerome Foundation, JPMorgan Chase Foundation, National Grid Foundation, Robert Lehman Foundation, Pierre and Tana Matisse Foundation, MetLife Foundation, Nimoy Foundation, May and Samuel Rudin Family Foundation, The Peter Jay Sharp Foundation, Target, Time Warner Inc, Joyce & George Wein Foundation, Inc. and The Wachovia Foundation

Additional support is provided by endowments established by the Jacob and Gwendolyn Lawrence Trust, Andrea Frank Foundation and by the Ron Carter Family in memory of Studio Museum in Harlem Trustee Janet Carter.

April

Tuesday, April 7, 7 pm

The Artist's Voice: Shinique Smith
Theater

Join us for an intimate conversation between artist Shinique Smith and Studio Museum Assistant Curator Naomi Beckwith as they discuss her practice and *Like it Like That*, her site-specific installation currently on view in the Museum's Project Space

The Artist's Voice is FREE. Seating is limited and available on a first-come, first-served basis. Please call 212.864.4500 x264 to reserve a space.

The Artist's Voice is made possible, in part, by an endowment established by the Ron Carter Family in memory of Studio Museum Trustee Janet Carter.

Sunday, April 19, 1–6 pm

Artist-in-Residence Open Studio

Meet 2008–09 artists in residence Khalif Kelly, Adam Pendleton and Dawit Petros. This is a great opportunity to preview their new work and meet the artists as they prepare for their upcoming summer exhibition at the Museum.

The *Artist-in-Residence* Open Studio is FREE.

The *Artist-in-Residence* program and annual exhibition are presented with the support of Nimoy Foundation; Elaine Dannheisser Foundation; The Greenwall Foundation; New York State Council on the Arts, a state agency; Helena Rubinstein Foundation; Jerome Foundation; Milton and Sally Avery Arts Foundation and endowments established by the Jacob and Gwendolyn Lawrence Trust and Andrea Frank Foundation.

Wednesday, May 27, 7–9 pm

The Artist's Voice: Artist-in-Residence Family Reunion

Conceived at the formation of the Museum over forty years ago, the *Artist-in-Residence* program remains central to The Studio Museum in Harlem's mission. Join us for a conversation with artists in residence from the past four decades as they discuss their work, current activities and residency experience.

The Artist's Voice is FREE. Seating is limited and available on a first-come, first-served basis. Please call 212.864.4500 x264 to reserve a space.

The Artist's Voice is made possible, in part, by an endowment established by the Ron Carter Family in memory of Studio Museum Trustee, Janet Carter.

The *Artist-in-Residence* program and annual exhibition are presented with the support of Nimoy Foundation; Elaine Dannheisser Foundation; The Greenwall Foundation; New York State Council on the Arts, a state agency; Helena Rubinstein Foundation; Jerome Foundation; Milton and Sally Avery Arts Foundation and endowments established by the Jacob and Gwendolyn Lawrence Trust and Andrea Frank Foundation.

May

Saturday, May 2, 10 am–3 pm

ArtLooks: Rutgers University

Join us to spend the day with curator and artist LaToya Ruby Frazier at the Civic Square Art Gallery at Rutgers University.

Youth Programs are FREE. Pre-registration is required. Please call 212.864.4500 x264 to register.

ArtLooks is funded by an endowment established by the Jacob and Gwendolyn Lawrence Trust. Additional support is provided by New York State Council on the Arts, a state agency.

Sunday, May 3, 4–6 pm

The Fine Art of Collecting: The Art of Archiving

Archiving is not just for historians and institutions. Whether you are a seasoned collector, hobbyist or accumulator of odds and ends, join us in discussing the art and practice of archiving. Topics will include the intrinsic value of "everyday" items; family albums, wills and estates; "fake" archives and sound recordings.

Panelists will include Camille Billops, artist and archivist of the Hatch-Billops Collection; Thulani Davis, author of *My Confederate Kinfolk: A Twenty-First-Century Freed-woman Discovers Her Roots*; Steven Fullwood, archivist at the Schomburg Center for Research in Black Culture; Jack Tchen a professor at NYU, and cofounder of the Museum of Chinese in America; and Harry Weinger, vice president of A&R and catalog development at Universal Music Enterprises.



Nellie Mae Rowe / *Green Parrot* / 1980
The Studio Museum in Harlem; gift of Judith Alexander 86.13
Photo: Marc Bernier



Tuesday, May 5, 7–9 pm

Special Program: Richard J. Powell and Deb Willis

Richard J. Powell is the John Spencer Bassett Professor of Art and Art History at Duke University in Durham, North Carolina, where he has taught since 1989. He has written extensively on topics ranging from primitivism to Post-modernism. His latest book, *Cutting a Figure: Fashioning Black Portraiture* (2008), is about portraits of people of African descent in paintings, photographs, graphic arts and cinema from the nineteenth to twenty-first century.

Join Powell in conversation with Deb Willis, art photographer, one of the nation's leading historians of African-American photography and curator of African-American culture, as they discuss their views on the significance and evolution of portraiture in capturing the experience of African Americans and the people of the African diaspora.

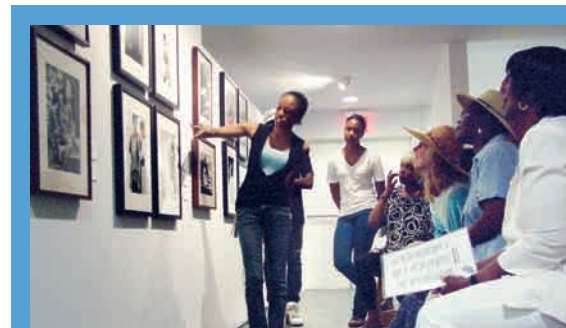
Saturday, May 9, 12–3 pm

ArtLooks: Lower East Side

Join us to spend the day with art dealer Collette Blanchard at her gallery on the Lower East Side.

Youth Programs are FREE. Pre-registration is required. Please call 212.864.4500 x264 to register.

ArtLooks is funded by an endowment established by the Jacob and Gwendolyn Lawrence Trust. Additional support is provided by New York State Council on the Arts, a state agency.



June

Tuesday, June 23, 7–9 pm

Books & Authors: Kiss the Sky with Faraï Chideya



Kiss the Sky is an intense and darkly funny story about a woman who learns what you stand to gain—and lose—if you follow dreams of fame. In this, her

first novel, Chideya tracks the life of Sophie "Sky" Lee, a thirty-something black rock musician making a comeback in New York in 2000. There are a few hitches to her plans: Sky's guitarist is her mercurial, drug-abusing ex-husband; her manager is also her boyfriend; and Sky herself is frightened of the cost she'll pay to reach the pinnacle of fame. Chideya is the author of several award-winning books, a former network and cable television correspondent, and an on-air political commentator.

Books & Authors is FREE. Seating is limited and available on a first-come, first-served basis. Please call 212.864.4500 x264 to reserve a space.

Books & Authors is made possible, in part, by New York State Council on the Arts, a state agency.



Thursday, June 25, 7 pm

Studio Sessions: *Kalup Linzy*

Kalup Linzy, illustrious video artist and performer, is known for his clever takes on popular culture and performance. Join us for a talk with the artist and Director and Chief Curator Thelma Golden, followed by a live acoustic performance.

Group Tours at The Studio Museum

Get the most out of your visit to The Studio Museum in Harlem through our exciting interactive group tours! We welcome groups to experience the exhibitions and Harlem's rich architectural landscape. To schedule a tour, please call 212.864.4500 x230.

Membership

September 1, 2007– March 31, 2009

The Museum’s Membership Program has played an important role in the institution’s growth for forty years. Thank you to all the following who helped maintain our ambitious schedule of exhibitions and public programs during the 2007–08 season.

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 Dolores Winfrey
 Ruth Wright

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 Clementine Bata
 Marisa Beard
 Madinah Bilal
 Donna Bryant
 Anthony Buissereth
 Nicoletta Bumbac
 Joshua Chambers-Letson
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 Oba Cullins
 Nicholas Enright
 Joe Festa
 Robeson Frazier
 Kimberli Gant
 Fatmata Gbondo
 Pearl Gill
 Dorothy Gloster
 Uraline Hager
 Elizabeth Hamilton
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 Alexis Neider
 Khari Parson
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 Hope Tumukunde
 Alexandra Tyson
 Stacy-Lynn Waddell
 Thelma Washington
 Matthew Wead
 Stacy Williams
 Tenea Wooten

The Studio Museum in Harlem makes every effort to ensure the accuracy of its lists of members. If your name is not listed as you prefer or if you believe your name has been omitted, please let us know by contacting the Development Office at 212.864.4500 x244 or membership@studiomuseum.org.

Development News Gala 2008

The Studio Museum in Harlem would like to thank the following businesses and individuals for their generous contributions to the success of Gala 2008, as well as all our elegant and generous guests, who helped raise over \$1.6 million.

Our deepest appreciation goes to the following companies for their contributions to the wonderful gift bags: Cipriani, Cosmos Communications, Estée Lauder Companies Inc., Illy, Spoonbread Inc. and *Town & Country*.

Congratulations and thanks go to our dedicated Gala Committee: Kathryn C. Chenault, Joyce K. Haupt and Carol Sutton Lewis. And we salute this year’s honorees: Leonardo Drew, Kerry James Marshall, Julie Mehretu, Wangechi Mutu, Alison Saar and William T. Williams. We also thank George Wein, who established the Joyce Alexander Wein Artist Prize, and congratulate the 2008 recipient, Nadine Robinson. ✨

Tables

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Development News

Gala 2008



Photos: Ray Llanos



Third Annual Spring Luncheon

Don't miss out!

The 2009 Spring Luncheon is almost upon us—have you purchased your tickets yet? Join us on April 23, 2009, for this fantastic event!

The Studio Museum in Harlem will hold the second annual Spring Luncheon at the Mandarin Oriental New York. This fantastic event will celebrate the Museum's commitment to education and creativity.

For more information or to purchase tickets, please contact the Special Events Office at 212.864.4500 x218.

Development News

Member Spotlight

by **Katie Skelly**, Development Assistant



Photo: Mansa K. Mussa

Name

Ben Jones

Membership Level

Supporter

Member Since

1973

When did you first visit The Studio Museum in Harlem? How long have you been coming here?

I think my first exhibition as an artist in New York was at the Studio Museum in 1970. I've been a member since then. When the Museum moved to 125th Street and opened its first show, one of my pieces was featured in the catalogue. I actually still have people contacting me today who first encountered my work in that exhibition. I am going to have a show in Berlin in May, and it's because they saw my work in the *Ritual and Myth* catalogue from the Museum!

What has been your favorite experience or exhibition here so far?

There's been so many of them. I love seeing the younger generation of artists, like Kehinde Wiley and the *Artist-in-Residence* shows. I love to see their new ideas and how they connect to the culture. What I like about the Studio Museum today is that it presents artists from all over the globe. Sometimes, in trying to enter the mainstream, black artists go for the downtown spaces, but here the community has a place of its own. It's wonderful that people come up here from downtown and all over the country and the world.

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

Well, being an African American, my philosophy is that we can't build institutions unless we support them financially. Every black person has a responsibility to support our institutions—otherwise we're just paying lip-service to their value.

by **Jen Weinar**, Development Coordinator



Photo: Ayesha Williams

Name

Ayesha Williams

Membership Level

Contemporary Friend

Member Since

2006

How did you first learn about The Studio Museum in Harlem?

I first learned about the Museum when I moved to New York in 2004. While working on a research paper, I traveled to the Museum to review a Kerry James Marshall exhibition. The show was beautiful and I was drawn to the intimacy of the space. The atmosphere made it possible to reflect on the work and I've been hooked ever since.

Why did you decide to become a Contemporary Friend?

I decided to become a Contemporary Friend because I want to be involved in the dialogue between artists of

African descent and art patrons. I feel that conversations about artists of African descent are lacking in contemporary and art historical discourses. Through exhibitions, studio visits, artist's talks and a variety of other outlets, Contemporary Friends helps me fill in those gaps and provides opportunities to learn, explore and discuss this subject matter with others who share my enthusiasm.

What has been the most memorable exhibition or experience for you at the Museum?

The most memorable exhibition for me was *Frequency* (2005). The show took place while I was writing my thesis on hip-hop culture and contemporary art, and it became a blueprint of sorts for that paper, as well as for what's taking place in contemporary art right now. The exhibition was filled with visual commentary on how artists of the hip-hop generation are responding to contemporary culture, and how it directly or indirectly shapes their art-making processes. The show took that conversation beyond artifacts and, in my opinion, gave the subject more cultural legitimacy.

Museum Store

Introducing Dahlia Soleil Collection

by **Jeff Lewis**, Public Relations Intern



The Studio Museum store is pleased to feature Dahlia Soleil for this season's *Introducing*, a new initiative to highlight and support the work of young emerging designers. Dahlia Soleil Collection by Paulette Jemmott-Wiley represents a legacy of brilliant handmade crochet, and most prominently features a line of hats. Each one is unique in design, vibrant in color and beautifully detailed, while still practical and wearable. Inspired by the landscapes of her childhood in Barbados, Jemmott-Wiley incorporates in her work many of the colors and images she saw growing up: the bright blue of the sky, the multitude of trees and insects, the texture of avocados and lemons, and the color of mangoes, butterflies and ladybugs. Each hat reflects a small piece of who she is and where she is from.

With no formal training, Jemmott-Wiley was taught to crochet at age five by her grandmother, and is a third-generation crocheter. Both her grandmother and mother create intricate projects that take weeks to complete, which in past years earned her mother numerous medals, including gold in the annual National Independence Festival of Creative Arts competition in Barbados.

Jemmott-Wiley created Dahlia Soleil following her daughter's birth in 2002 and named the collection after her. Jemmott-Wiley's desire to stay home with her daughter led her to start her own business of handmade creations and sell them at the many artisan markets and street fairs of New York. As her daughter has grown, so has the business.

Jemmott-Wiley went full-time with the collection in 2006, just as her daughter entered kindergarten. In 2007 she sold over 1,500 hats and hundreds of embroidered tops. To form her style, she says, "I pay attention to what everyday folk are wearing." She loves exciting and innovatively mismatched colors. "I love bold and bright next to what might be considered dull and drab. My styles tend to lean more toward feminine and functional... I try really hard to make sure my products feel good to the touch and fit just right to look great." Jemmott-Wiley is especially thankful for the support of Amy and Ronen from Artists & Fleas in Williamsburg, Brooklyn. "They provide a wonderful space and affordable venue for independent artists like myself to sell our work," she says.

Jemmott-Wiley admits that running a small business is hard work and requires a lot of time and energy, but she is very happy to be her own boss, and says that "to be able to visualize a product and create it for the market is liberating. My customers are amazing and continue to support my work season after season without fail. I'm proud to be working in a medium that is truly handcrafted." ✨

www.dahliasoleil.com

Museum Store

Store Hours
Wednesday–Friday, 12–6 pm
Saturday, 10–6 pm
Sunday, 12–6 pm

The Museum Store is closed on Monday, Tuesday and major holidays.



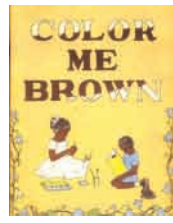
Photo: Adam Reich

Black is Beautiful

The Museum Store is still proud to feature the latest edition of our “Black is Beautiful” line, which includes T-shirts, baby onesies and mugs.



01



02



03



04



05



06

Catalogues and Books

The Museum Store carries exceptional texts and catalogues that examine and document art produced by African Americans and artists of African descent, as well as a unique assortment of children’s books.

01/ The Hickory Chair by Lisa Rowe Fraustino, illustrated by Benny Andrews
Item# 526
Price \$15.95
Member \$13.55

02/ Color Me Brown (coloring book) by Lucille H. Giles, illustrated by Louis F. Holmes
Item# 1054
Price \$5.95
Member \$5.05

03/ The World Stage: Africa, Lagos-Dakar, Thelma Golden, Christine Y. Kim, Malik Gaines, et al.
Item# 4386
Price \$80.00
Member \$68.00

04/ Kori Newkirk 1997–2007 Thelma Golden, Geoff Tuck, Huey Copeland, Deborah Willis and Dominic Molon
Item# 4488
Price \$45.00
Member \$38.25

05/ Philosophy of Time Travel: Edgar Arceneaux, Vincent Galen Johnson, Olga Koumoundouros, Rodney McMillan and Matthew Sloly
 Christine Y. Kim, Lowery Stokes Sims, et al.
Item# 836
Price \$45.00
Member \$38.25

06/ Energy/ Experimentation: Black Art and Abstraction, 1964–1980 Kellie Jones, Lowery Stokes Sims, et al.
Item# 999
Price \$44.95
Member \$38.21

Featured Home Items

If you’re searching for a unique gift or just looking to add some color to your home, stop by the Studio Museum Store and see what’s new. Our unique assortment of home items includes the imaginative decor of celebrated Harlem-based designer Sheila Bridges and the funky-yet-functional products of Kikkerland. We’ve expanded our selection of Kikkerland Designs—a variety of ingeniously and delightfully designed products you’re sure to enjoy!



01



02



04



04



03



06



05

01/ Harlem Toile de Jouy Sheets by Sheila Bridges
Item# 3310–# 3314
Price \$38.00–\$58.00
Member \$32.30–\$49.30

02/ Sing Sing Dinner Tray by Kikkerland
Item# 5035
Price \$13.50
Member \$11.47

03/ Espresso Set of 6 by Kikkerland
Item# 2013
Price \$20.00
Member \$17.00

04/ Orleans Plastic Cutlery Tray by Kikkerland
Item# 2014
Price \$15.00
Member \$12.75

05/ Flower Felt Placemat by Kikkerland
Item# 5038
Price \$5.00
Member \$4.25

06/ Wine Bottle Accessory Set by Kikkerland
Item# 2201
Price \$16.00
Member \$13.60

A Tale of Two Covers



With each issue of *Studio*, it is always a daunting task to select a single image for the cover. With unparalleled access to so many brilliant works created by artists of African descent, we take great pride and consideration in the selection process.

This time, we couldn't select just one—we have two covers. The first is a detail from Romare Bearden's *Prelude to Farewell* (1981), a work included in the *New Additions: Recently Acquired Works on Paper* section of the *Collected* exhibition. As a new acquisition, it exemplifies the dynamic growth of our collection; it also represents one of the most influential artists in the Museum's history.

To help celebrate the Museum's fortieth anniversary and mark another great historical moment, we also selected Kwaku Alston's portrait of our newly elected President,



Barack Obama. A passionate photographer dedicated to capturing truth and honor in his subjects, Alston creates historical images of accomplished and inspiring individuals. He generously donated this beautiful image for our cover.

We hope you keep this issue—and all editions of *Studio*—as a collectible or share it with friends and family.

Whether in these pages or in the galleries, we'll be in touch . . .

Ali

Ali Evans, Editor in chief

Join us online!

The Membership Department is delighted to let you know that The Studio Museum in Harlem's website now includes the ability to join the Museum or renew your membership with a credit card online. Using your American Express, MasterCard or Visa, you can now safely and quickly join and be entitled to a host of membership benefits—including free admission, Museum store discounts and more—while lending critical support to the Museum and its programs. Visit our membership page at www.studiomuseum.org/membership and see just how easy it is.

Consider The Studio Museum in Harlem for your business' or organization's next event!

Hosting your event at the Studio Museum will allow your guests to:

- Experience the Museum's exciting exhibitions
- Mix and mingle in the Museum's glass-enclosed Atrium
- Enjoy personalized programming in the Museum's new Theater
- Take in Harlem under the stars in the Courtyard
- If you arrange to have the Museum Store open, your guests will also be able to find the right gift for any occasion.

The Museum is not available for weddings, wedding receptions, private/political social events or fundraisers. Nonprofit organizations receive a special rate.

For more information, please call **212.864.4500 x247**.

Volunteer at the Studio Museum!

If you are interested in volunteering, join us for an open house on the following dates and times. Perspective volunteers should bring a completed application and expect a brief interview. We look forward to meeting you!

- May 21, 2009, 3–6pm, Lower Level Education Space
- July 16, 2009, 3–6pm, Lower Level Education Space

For more information and to RSVP please contact us at volunteer@studiomuseum.org or **212.864.4500 x258**.

Yes! I want to be a member of The Studio Museum in Harlem.

_1 year _renewal _gift

NAME OF MEMBERSHIP HOLDER

NAME OF ADDITIONAL MEMBER (FAMILY/PARTNER LEVEL MEMBERS AND ABOVE)

ADDRESS

CITY

STATE

ZIP

WORK PHONE

HOME PHONE

EMAIL ADDRESS

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

General Membership Groups

_Benefactor \$1,000

_Family/Partner \$75

_Donor \$500

_Individual \$50

_Associate \$250

_Student \$20

_Supporter \$100

_Senior \$20

Contemporary Friends

_Couple \$300

_Individual \$200

Payment Method

_I have enclosed my check

(make check payable to The Studio Museum in Harlem)

Please bill my:

_American _Express _MasterCard _Visa

NAME OF CARDHOLDER

ADDRESS

CITY

STATE

ZIP

WORK PHONE

HOME PHONE

CARD NUMBER

EXP. DATE

SIGNATURE

Join online at studiomuseum.org/membership

Thank you for your support and welcome to The Studio Museum in Harlem! The Studio Museum in Harlem offers the best way to explore black culture and the latest trends in contemporary art!



Group Membership

This fall, The Studio Museum in Harlem is adding a variety of benefits at each level of membership. See what's in store for you as well as the other groups—an upgrade is just a phone call away! For more information, call 212.864.4500 x221.

Individual \$50

(Fully tax-deductible)

- Free admission to the Studio Museum for one
- Personalized membership card
- One-year subscription to *Studio* magazine
- Invitations to exhibition opening receptions
- Invitations and email reminders for upcoming events at the Studio Museum
- 15 percent discount on all Museum Store purchases
- 20 percent discount on exhibition catalogues published by the Studio Museum
- Invitations to member's shopping days at the Museum Store throughout the year, with additional discount offers
- Free admission or discount tickets to all Studio Museum education and public programs
- Special Studio Museum member's discount at select Harlem businesses
- Annual recognition in *Studio* magazine

Family/Partner \$75

(Fully tax-deductible)

All the preceding benefits, plus:

- Free admission to the Studio Museum for two adults at the same address and children under eighteen years of age
- Personalized membership cards for two

Supporter \$100

(\$85 tax-deductible)

All the preceding benefits, plus:

- Member privileges of the North American Reciprocal Museum Program, allowing free or member's admission and discounts at hundreds of museums
- Free admission for one guest when accompanied by a Studio Museum member

Associate \$250

(\$225 tax-deductible)

All preceding benefits, plus:

- One complimentary Studio Museum exhibition catalogue

Donor \$500

(\$450 tax-deductible)

All preceding benefits, plus:

- Invitations to behind-the-scenes tours and talks with art connoisseurs and curators
- Four complimentary guest passes for friends and family

Benefactor \$1,000

(\$900 tax-deductible)

All preceding benefits, plus:

- Visit and/or tour of a private collection
- Invitation to a special gallery tour with a Museum curator
- Additional complimentary Studio Museum exhibition catalogue
- Free admission for two guests when accompanied by a Studio Museum member

Student / Senior \$20

(fully tax-deductible)

All the benefits of the Individual membership (must present student or senior ID [62 years or older] for eligibility)

Special Membership Groups

Contemporary Friends

Contemporary Friends is a dynamic leadership group of young professionals committed to supporting the Studio Museum and interested in greater access to the world of contemporary art.

Individual \$200

(\$175 tax-deductible)

Couple/Partner \$300

(\$250 tax-deductible)

(for two people living at the same address)

All Individual membership benefits, plus:

- Invitations and VIP passes to a variety of events throughout the year, including private previews, guided gallery tours (both on- and off-site), studio visits, seminars and networking events

Gift Membership

If you enjoy being a member at The Studio Museum in Harlem or are simply looking for that special gift for a friend or loved one, give the gift of membership and share all the Museum has to offer. A Studio Museum membership makes a unique and rewarding gift that can be enjoyed throughout the year—perfect for birthdays, milestone celebrations or any other occasion.

This year, members will enjoy extended discount shopping days.

From Friday, November 11 through Wednesday, December 24, all members will receive:

- 20 percent discount off all merchandise
- Free gift wrapping for purchases over \$25
- Free shipping for purchases over \$250
- Complimentary Studio Museum tote bag

Come to the Museum Store and find the perfect gifts for everyone on your holiday list!

Visitor Information

Address

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

General Info

phone: 212.864.4500
fax: 212.864.4800

Media Contact

212.864.4500 x213
pr@studiomuseum.org

Public Programs Info

212.864.4500 x264

Membership Info

212.864.4500 x221

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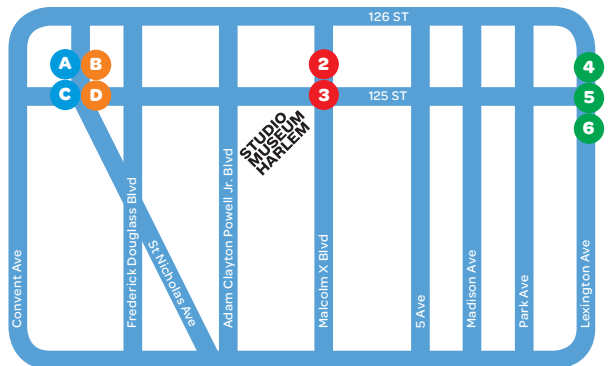


to 125th Street

Bus:

M-2, M-7, M-10, M-60, M-100, M-102 or BX-15.

Parking is available at the Municipal Garage at 126th Street between Malcolm X and Adam C. Powell Jr. boulevards.



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Museum Hours

Wednesday–Friday, 12–6 pm

Saturday, 10 am–6 pm

Sunday, 12–6 pm

Target Free Sundays!

The Museum is closed on Monday, Tuesday and major holidays.

Store Hours

Wednesday–Friday, 12–6 pm

Saturday, 10–6 pm

Sunday, 12–6 pm

The Museum Store is closed on Monday, Tuesday and major holidays

Admission

Suggested donation:

\$7 (adults), \$3 (seniors and students). Free for members

and children (12 and under).

studiomuseum.org



James VanDerZee / Untitled (Portrait of a woman with phone) / 1926 / Gift of the Sandor Family Collection, Chicago 00112 / Courtesy Donna Mussenden VanDerZee

STUDIO MUSEUM PARLLEN

