

Zack Balber

- American, b.1983 in Pittsburgh, Pennsylvania
- Lives and works in Miami
- University of Florida, New World School of the Arts, Miami, FL
- www.zackbalber.com



Body of Work

In his 2009 series “America’s Bulletin Boards,” Zach Balber featured outdoor advertising as his subject; the artist aimed to create a surrealist dream of what life is supposed to look like. Driving from Miami to North Carolina he gathered a small section of the outdoor advertising that people are exposed to everyday, and using candid snap shots juxtaposed against the advertising campaigns, he sought to unveil outdoor advertising as a distorted cultural language that reduces life experience to slogans and snap shots.

Using portrait photography as his vehicle over the past several years, Balber intimately uncovers the camouflaged identity of some of Judaism’s most unfamiliar Jews in *Tamim*. Earlier series featured porn stars concealed with monster make up (*Desecration of Sexuality*, 2011), prostitutes (*Window Shopping*, 2010), and random pedestrians, the homeless, and drug dealers in *My Americans* (2010 series, inspired by Balber’s obsession with people, colors, and environment as he commuted daily through Little Haiti, Overtown, and Downtown Miami, to avoid traffic and construction).

Born and raised in gritty inner-city neighborhoods throughout the country, both the photographer and many of his subjects were void of Jewish role models. Instead of praising their ancestry, they concealed their culture behind tattoos and vanity in a pursuit to assimilate. These men portray themselves as Bear Jews, the fighters, and the Sunday-School delinquents: they are the truly unconventional Jews.

Relocated to the close-knit Jewish community in Miami, Balber began to reconnect with his roots. During his cultural rediscovery, he encountered men who were similarly unorthodox yet retained that indefinable Jewish spark. Interestingly, when approached with the opportunity to be photographed as Jews, these ordinarily recalcitrant men let go of their powerful exteriors and embraced the vulnerability of portrait photography. When the participants donned the yarmulke that Zack Balber wore for his Bar Mitzvah, each of them expressed a spiritual reconnection to their culture, captured within these photographs. Balber’s portraits of men who are ostensibly Tamim–proud, unashamed, and whole—exquisitely reveal their insecurity, vulnerability, and fear of exposure.

Although their appearances may initially distract us from their inner reality, the tattoos and bling cannot obscure their heritage of Hebrew day school, spiritual mentors, or even the Holocaust. Through the courage and trust of both Zack Balber and his sitters, the photographer developed a rapport that catalyzed his sense of community and brotherhood. In an introspective discussion on his body of work, Balber noted, “that religion is far more than skin deep and that a connection with G-d can always be reignited.” Despite his initial rejection of Judaism, Balber’s portraits led him to rediscover the culture that is now his lifeline.

Kevin Beasley

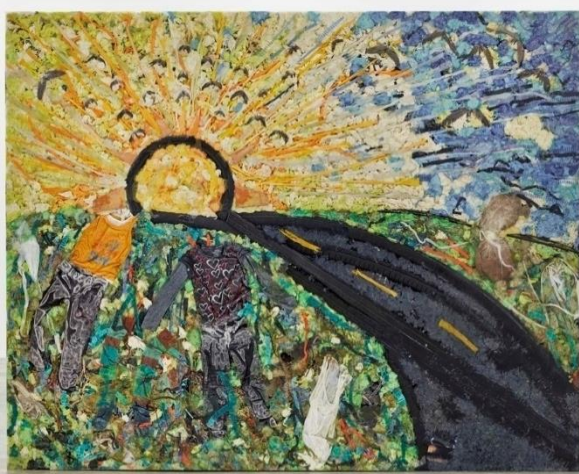
- American, b. 1985 in Lynchburg, VA
- 2012 MFA Yale University School of Art, New Haven, CT; 2007 BFA College for Creative Studies, Detroit, MI
- Lives and works in New York



Body of Work

Beasley creates sculptures and installations made from found materials, including clothing, sports equipment, personal artifacts, and cultural ephemera. Using polyurethane foam and resin to give these objects their own solidity and form, Beasley molds them into wall assemblages and standalone sculptures. T-shirts, colorful house dresses, and durags take their own haunting shape, referencing the bodies that may have once inhabited them. These items weave together Beasley's own memories and experiences, along with historical and cultural references, in order to examine the role of power and race in American society. Beasley also incorporates microphones, audio processors, and mixers into his works, activating the sculptures through live performances. Interested in the tactile dimension of sound, Beasley connects sound production and the movement of the physical body through his performances and sound installations. – Art 21

Beasley's work has been presented in a number of group exhibitions, including *Kevin Beasley and Vanessa Merrill*, Museum of New Art, Pontiac, Michigan (2009); *Some sweet day*, Museum of Modern Art, New York (2012); *Realization is Better than Anticipation*, Museum of Contemporary Art (MOCA) Cleveland (2013); *Queens International 2013*, Queens Museum of Art, New York (2013–14); Whitney Museum of American Art, New York, Whitney Biennial (2014); *When the Stars Begin to Fall: Imagination and the American South*, Studio Museum in Harlem, New York (2014, traveled to the Institute of Contemporary Art, Boston [2015]); and *Material Histories*, Studio Museum in Harlem (2014). Beasley has held residencies at MOCA Cleveland (2013), the International Studio and Curatorial Program, New York (2013); Studio Museum in Harlem (2013–14); and MoMA PS1, New York (2014–15).



2019 *The Road*, Polyurethane resin, raw Virginia cotton, Virginia soil, Virginia twigs, Virginia pine needles, housedresses, kaftans, t-shirts, du-rags, altered housedresses, altered kaftans, altered t-shirts, altered garments, altered tires, scarf, guinea fowl feathers, down feathers, copper, jewelry, shoelaces, mobile phone, burlap satchel, windshield wipers, altered African fabrics, socks, Timberland boots, aluminum, steel, Whitney Museum of American Art

Valérie Belin

- French, b. 1964
- 1988 graduated from the École Nationale des Beaux-arts; studied at Université Panthéon-Sorbonne in Paris
- Lives and works in Paris
- www.valeriebelin.com



Body of Work

Valérie Belin is known for her monumental photographs investigating artifice, identity and representation. Her works blur the lines between illusion and reality and challenge the viewer's perceptions and perspectives of the world. Initially influenced by various minimalist and conceptual tendencies, Belin became interested in the photographic medium in its own right; this is at once the subject of her work and her way of reflecting and creating. Light, matter and the “body” of things and beings in general, as well as their transformations and representations, constitute the terrain of her experiments and the world of her artistic ideas. The 2009 *Crowned Heads* series continues the artist's photographic exploration of the staging of the self and visualization of life. Using digital tools, Valérie Belin introduces a new technique into her work here: overprinting. The artist began by metamorphosing her young women subjects into “beauty queens,” based on stereotypes from the world of beauty pageants. She then superimposed several photographs of the same model, deliberately creating a sense of visual uncertainty that questions the reality of these “icons.” The ghostly and phantasmal aspect is heightened by the background color, which shows through the models' skin, recalling the aesthetic of computer-generated images.

Her work has been exhibited extensively domestically and abroad, including in solo exhibitions at the Centre Georges Pompidou, Paris; Peabody Essex Museum, Salem, MA; Huis Marseilles, Amsterdam; Maison Européenne de la Photographie, Paris and the Musée de l'Élysée, Lausanne. Her work is included in the collections of the Centre Pompidou, Paris; Musée d'art Moderne de la ville de Paris; Kunsthaus Zürich; Los Angeles County Museum; Museum of Modern Art, New York; and the



2014, *Still Life with Mirror*, Pigment print, Collection Bill and Christy Gautreaux, Kansas City, Missouri

San Francisco Museum of Modern Art. Belin was awarded the Paris Photo prize in 1997, the CCF (HSBC) Foundation for Photography Prize in 2000, and the Prix Pictet in 2015. She is an Officier de l'Ordre des Arts et Lettres in France, and her work was the subject of a major retrospective *Les images intranquilles* at the Centre Pompidou in 2015. A solo exhibition of her latest series *Reflection* was presented by the Victoria & Albert Museum in London in 2020.

Sanford Biggers

- American, b. 1961 in Los Angeles
- 1999 MFA The School of the Art Institute of Chicago; 1998 The Skowhegan School of Painting and Sculpture, Skowhegan, ME; 1997 studied at the Maryland Institute of College of Art, Baltimore, MD; 1992 BFA Morehouse College, Atlanta, GA
- Lives and works in New York



Body of Work

Biggers' work is conceived through a cleaving of references from myriad domains including European Modernism, Dada, abstraction, traditional African sculpture, Buddhism, and American history vis-à-vis The Underground Railroad and the Black Power movement. Quotation and recontextualization are key strategies employed by Sanford Biggers, who repurposes traditions, rituals, and objects associated with both African Americans and Eastern religion. Commissioned by the Princeton University Art Museum for the 2003 exhibition *Shuffling the Deck* and inspired by a ceremonial cape from mid-twentieth-century Cameroon, his 2003 *Tunic* consists of a puffy jacket



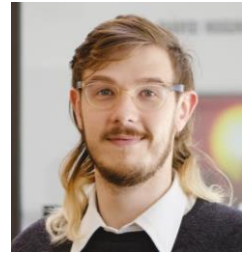
2003, *Tunic*, bubble down jacket and feathers

partially disguised by a layer of feathers. The meeting of these two very different artifacts sets in motion a collision with historical, geographical, and cultural ramifications. The urban meets the rural, while hip-hop mingles with traditional Bamileke dance. Biggers's puffy, feathered jacket is also intended to underscore affinities: display, competition, and affiliation are only some of the connotations that it shares with the tunic.

Biggers' solo exhibition *Codeswitch*, which features more than 50 of the artist's quilt-based works, was at the Bronx Museum of the Arts 2020 - 2021 and travelled to the California African American Museum, Los Angeles, and the Contemporary Arts Center New Orleans. Biggers has also presented solo exhibitions at the Contemporary Art Museum St. Louis, the Museum of Contemporary Art Detroit, the Massachusetts Museum of Contemporary Art, and the Brooklyn Museum, among others. His work has been shown in group exhibitions at the Menil Collection and Tate Modern, in addition to recent exhibitions at The Metropolitan Museum of Art and the Barnes Foundation. Biggers' work is held in the permanent collections of The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Museum of Contemporary Art Chicago; the Walker Center, Minneapolis; the National Museum of African American History and Culture, Washington, D.C.; the Dallas Museum of Art; and the Legacy Museum, Montgomery, among others.

Boi Boy

- American, b. 1993
- 2016 Kansas City Art Institute Fiber Program
- Lives and works in Kansas City
- www.boiboy.com



Body of Work

Boi Boy creates in sculpture, performance, installation, film making, painting, clothing and shoe making. Their body of work tends to address issues related to one's relationship to home, spirituality and religion as well as self-identification in a playful over saturated and over stylized manner. An examination of the idea of fictionalized memories, as a distortion from the truth that has developed overtime as a memory comes to represent a stylized view of our own history. Playing with the mix between fiction and reality in a multimedia format allows them to explore a variety of ideas through color and symbology.

They were a Charlotte Street Foundation studio resident for two years. In 2017 they reserved a Rocket Grant and Meow Wolf DIY Fund in collaboration with Bo Hubbard to open Alter: Art Space, an interdisciplinary and collaborative artist-run space in West Bottoms focusing on installation and interactive design with the mission of Passion Over Prestige. In 2018 they became a studio resident at The Drugstore. They received the Charlotte Street Fellowship Award in 2019 that concluded with an exhibition at the Kemper Museum of Contemporary Art.



2019 *The Pond*, mixed media installation, installation, dimensions variable
Collection of the Kemper Museum of Contemporary Art

Patty Carroll

- American, b. 1946
- Lives and works in Kansas City
- 1968 BFA in Graphic Design, University of Illinois, Champaign-Urbana; 1972 Master of Science (MS) in Photography, Institute of Design at IIT, Chicago
- www.pattycarroll.com



Body of Work

Patty Carroll is known for her intense, saturated color photographs. Her recent project, "Anonymous Women," consists of a 4-part series addressing women and their complicated relationships with domesticity. By camouflaging the figure in drapery and/or domestic objects, Carroll creates a dark and humorous game of hide-and-seek between her viewers and the Anonymous Woman. In the latest narratives, "Demise," the woman becomes the victim of domestic disasters. Her activities, obsessions and objects are overwhelming her. Her home has become a site of tragedy. The scenes of her heartbreaking end are loosely inspired by several sources including the game of clue, where murder occurs in one of five rooms of the house: Dining Room, Kitchen, Hall, Conservatory, and Library. She states, "Growing up in suburban Chicago provides the basis of my work, and I continually address myths of perfection and illusion. I am photographically creating worlds that critique and satirize claustrophobic expectations that women continue to embrace, in spite of contemporary life and careers." The photographs are exhibited in large scale were published as a monograph in 2017 by Daylight Books.

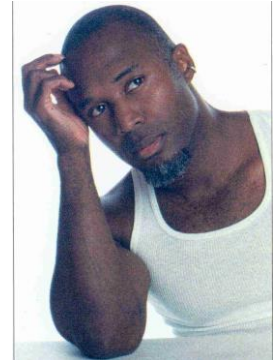
Since leaving graduate school she taught photography continuously at the University level, both full and part-time. Carroll was Adjunct Full Professor at School of the Art Institute of Chicago until 2014, and previously taught at Columbia College in Chicago, The Institute of Design at IIT and the Royal College of Art in London, as well as other universities. She has participated in numerous group and solo exhibitions, and has work in several museums internationally. She is represented by Sherry Leedy Contemporary and was recently an Artist in Residence at Studios Inc. in Kansas City, Missouri.



2017, *Dished Up*, digital archival photograph, 40 x 40", Courtesy the Artist

Nick Cave

- American, b. 1959 in Jefferson City, Missouri
- Lives and works in Chicago; chairman of the Fashion Department at the School of the Art Institute of Chicago
- 1989 MFA, Cranbrook Academy; 1982 BA, Kansas City Art Institute



Body of Work

Nick Cave operates on the boundaries of visual and performance art, but his work transcends artistic categories. He stated, "I believe the familiar must move toward the fantastic. I want to evoke feelings that are unnamed, that aren't realized except in dreams."

Cave began his career as a performer and fashion designer, creating fantastic, almost ritualistic costumes for dance and performances. More recently, he has been presenting these costumes as sculptural objects. These works, which he calls Soundsuits, are textured, sensual, elaborately designed assemblages of sometimes unexpected materials that act almost like musical instruments, emitting sound as they move. He describes them as "full body suits constructed of materials that rattle with movement . . . like a coat of armor, [they] embellish the body while protecting the wearer from outside culture." The 2006 exhibition "Nick Cave: Soundsuits" at the Chicago Cultural Center included 40 Soundsuits, wall sculptures, videos and live performances featuring dancers wearing the Soundsuits. Instruments in Motion is a 12 member troupe that frequently works with Cave in choreographing and performing in the Soundsuits. As sculpture on pedestals, the Soundsuits still imply the presence of human figures within. Cave has produced over 100 Soundsuits, all devised by hand using fabric construction techniques. Cave had 6 brothers growing up, and hand-me-downs were a part of life; as an artist, he collects second-hand materials at flea markets, junk yards, thrift stores, and auctions. As an African American, Cave also alludes to the disposable attitude, or "throw-away" ethos, toward minorities in his use of discarded material. The artist participates in transnational historical traditions of clothing as a way to signify identity while revealing, altering, or disguising the wearer. The West African Yoruba culture has a tradition of beaded regalia for kings and others of high social status; Cave's works suggest power and wealth in a similar manner, while offering the wearer security and camouflage. The suits prevent the viewer from judging the wearer based on race, gender, or social class. (2006, installation at Chicago Cultural center)



Dzine / Carlos Rolón

- American, b. 1970 in Chicago, IL
- attended Columbia College, Chicago, concentration in painting and drawing
- www.carlosrolondzine.com



Body of Work

As a first-generation immigrant of Puerto Rican descent, Dzine creates “urban artifacts” and objects examining the concept of luxury and craft making to explore questions of identity, integration and aspiration. He stated in a 2016 interview with *Chicago Magazine*, “My mom wanted to be a beautician but ended up working at Jewel and retiring, and she loved it. My father wanted to be a salsa musician but ended up working at a factory. This is what they had to do to survive and raise a family.” His work also represents a detailed examination of curiosity and the process of art making and the surrounding cultures. His southwest Chicago neighborhood inspired him to make a painting out of broken glass: “Walking on my street in Brighton Park as a teenager and seeing all these cars busted out, with glass on the pavement, and their stereos stolen,” he said. “But if you really look at it, the shattered, tempered glass is beautiful. People don’t want to admit it’s a beautiful material because it’s a violent thing.”

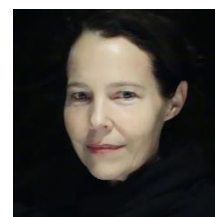
Dzine investigates how the masculine can become delicate and the how the baroque can be minimal. The artist often channels this approach with site-specific installation work, vivid large-scale paintings and ornate sculptures in various materials expanding on ideas of self-reflection, memory, regret and imagined luxury. In 2016 he created a life-sized street vending cart memorializing the men who provide and sell goods to the community. “I grew up in a Polish neighborhood that turned Latino,” he stated. “I remember the corner street vendors,” who were anchors of the community. The cart sells everything from bus passes to pillows to bootleg brand-name purses. Dzine calls its proprietor “Hustle Man” and the sculpture is a monument to him. “Hustle Man literally is the American dream. He’s making it happen in his own way,” he said. The installation work was showcased at Oakland University in Rochester, Michigan, and at the Chicago Cultural Center.



His work has also been exhibited in group shows at the former JCCC Gallery of Art (*Lost in Music*, 2004); The Museum of Contemporary Art, Chicago; Marta Herford Museum, Herford, Germany; Museum Het Domein, Sittard, The Netherlands; Museum of Contemporary Art, San Diego; Museo del Barrio, New York and Centro Atlantico de Arte Moderno (CAAM), Canary Islands; Oakland University Art Gallery, Michigan and Museo de Arte de Ponce, Puerto Rico. Dzine has had solo exhibitions at CAM Contemporary Art Museum, St. Louis, MO; the Dallas Contemporary, TX; Bass Museum of Art, Miami, FL; Baltic Centre for Contemporary Art, Gateshead, UK; and Museo de Arte de Puerto Rico, San Juan, Puerto Rico.

Angela Ellsworth

- American, b. 1964 in Palo Alto, CA, grew up in Salt Lake City, UT
- 1993 MFA Mason Gross School of the Arts, Rutgers State University of New Jersey; 1993 Skowhegan School of Painting & Sculpture, Skowhegan, Maine; 1987 BA, Hampshire College, Amherst, Massachusetts
- Lives and works in Phoenix, AZ where she is a Professor in the School of Art at Herberger Institute for Design and the Arts-School of Art at Arizona State University
- www.aellsworth.com



Body of Work

Angela Ellsworth is an interdisciplinary artist who works in sculpture, drawing, installation, and performance. As a self-identified feminist and queer artist, Ellsworth addresses in her work family dynamics that do not conform to the “norm,” whether located within the early history of Mormonism or in contemporary same-sex relationships. She frequently employs traditional craft practices in the fabrication of her object-based works. Her work is influenced by her “pioneer polygamous lineage” as a fifth-generation Mormon, and in a 2002 interview with *Modern West Fine Art* she stated “I approach the work as a confluence of memory and objective research. My hope is that the work moves beyond my personal experience and opens up an expansive dialogue about human desire to understand what is not always visible.” Starting in 2008, the *Seer Bonnets* are an ongoing series of sculptural pioneer bonnets covered in thousands of steel, pearl-tipped corsage pins that create subtle patterns on the exteriors and sharp, rugged interiors. Standing in for the estimated thirty-five wives of Joseph Smith, the bonnets become the “tools of translation” which allow these resilient wives to see messages and translate them into visions. This is a nod to the tools Smith used to translate the Book of Mormon. Works from her *Pantaloncini* series were exhibited in 2020 as part of “Seamless: Craft-Based Objects and Performance Practices” at Rutgers-Camden Center for the Arts, and in *Deeds Not Words* at the Sun Valley Museum in Idaho in 2021, coinciding with the centennial of ratification of the 19th Amendment to the U.S. Constitution. Ellsworth crafts these works with fabric bloomers, steel and tens of thousands of pearl corsage pins and colored dress pins. The sculptures allude to the history of dress reform, which freed women from confining garments like corsets, and feature patterns that refer to the early modernist works of Emma Kunz and Hilma af Klint.

She has presented work nationally and internationally including *Crustal Bridges* Museum of American Art, Bentonville, AR; The Getty Center, LA; Museum of Contemporary Art, Sydney, Australia; Zacheta National Gallery of Art, Warsaw, Poland; National Review of Live Art, Glasgow, Scotland; Los Angeles Contemporary Exhibitions; Museum of Contemporary Art, Denver, CO; Scottsdale Museum of Contemporary Art, and Phoenix Art Museum, AZ. She is represented by Lisa Sette Gallery in Phoenix and Modern West in Salt Lake City.

Andrew Erdos

- American, b. 1985
- 2007 BA in glass, Alfred University, New York
- Lives and works in Brooklyn
- www.andrewerdos.com



Body of Work

Andrew Erdos is a new media artist and sculptor. His multi-disciplinary works often combine blown and cast glass, video, photography and installation. The artist's meticulously-fabricated objects and environments reference the complexity of the interdependent and often conflicting relationships between technology, nature, time, physics and faith. Erdos first began working with molten glass at age 15 while taking elective credits at Bucks County Community College in his hometown of Newtown, PA. It was also at this time that he took his first class at The Studio of the Corning Museum of Glass. He describes this experience as being decisive in his decision to pursue a career in art after completing high school. He stated in a 2016 interview with digiQualia: "One of the aspects of glass that I find the most relevant is its ability to capture and display time. In the glassblowing process, the difference between a piece cracking or melting can be a few seconds. When glass is in its molten state it is almost like a living organism. It produces heat, it moves, it radiates light, as it cools down it cracks and dies. The glass can then get re-melted and re-incarnated into its next form... a large portion of my interactions with the natural world / desert landscapes are done with digital tools. The blessing of using digital photography to document events is that the experience can be reproduced infinitely and shared globally. However, you are not able to personally absorb the situation when being burdened with the act of capturing it."

Erdos has exhibited internationally at venues including The Orlando Art Museum, Oklahoma City Art Museum, Toledo Museum of Art, The Corning Museum of Glass, The Chazen Museum, Knoxville Art Museum, National Center for Contemporary Art Moscow, New Britain Museum, Beijing BS1 Contemporary Art Center, State Hermitage Museum St. Petersburg Russia; and the Kemper Museum in Kansas City. Erdos' work can be found in the permanent collections of the Kemper Museum of Contemporary Art, the New Britain Museum of American Art, the Toledo Museum of Art, the Knoxville Museum of Art, the Corning Museum of Glass, the 21C Museum in Durham, the Chazen Museum of Art at the University of Wisconsin-Madison, and permanently installed in the city of Sharm El-Sheikh, Egypt as part of the Reviving Humanity Memorial.

Genevieve Gagnard

- American, b. 1981 in Orange, Massachusetts
- 2007 BFA in Photography, Massachusetts College of Art and Design; 2014 MFA in Photography, Yale University
- Lives and works in Los Angeles
- www.genevievegagnard.com



Body of Work

Genevieve Gagnard is a multidisciplinary artist whose body of work incorporates installation, sculpture, collage, and photographic self-portraiture to explore race, femininity, and class. As a biracial woman in America, Gagnard investigates the aesthetic and cultural divide between Black and White. She interrogates notions of “passing” by positioning her own body as the chief site of exploration - challenging viewers to navigate the powers and anxieties of intersectional identity. From her 2022 exhibition at Atlanta Contemporary: At first deceptive, cozy collages and heavily nostalgic-filled installation of domestic interiors and photographic portraiture draw the viewer in, belying her willingness to confront the sensitive issues of race, stereotypes, beauty standards, consumption, and identity. Gagnard picks up the deep theme of identity again in her photographs which invite the viewer to look beyond the surface and consider who the subject might really be. She strives to imbue these photographs with greater significance, inserting subtle references to the media and politics, often with a sarcastic edge. She stated in *W Magazine*: “I filter what’s on my mind through my art. Whether something is upsetting me, moving me, or bringing me joy, I think, ‘How do I process that through art to elevate it?’” In an interview with *LA Weekly* in 2019, she said her artwork is “very much rooted in the personal, and I don’t think I’ll ever quite shake that narrative. The topics of race, gender and class come with a lot of baggage and there isn’t one person that is not affected by all three...I make what I feel needs to be made and the form it takes, whether that’s a photograph or a collage or an installation, works itself out. I like to refer to my installations as psychological spaces. I create domestic spaces that feel familiar at first, but when you take the time to think about each object in relation to the things around it, their meaning becomes elevated and charged.”

Gagnard’s work has been included in numerous solo and group exhibitions at galleries and museums nationwide including the Smithsonian National Portrait Gallery, D.C.; Crystal Bridges Museum of Art, AR; The Studio Museum in Harlem, NY; California African American Museum, CA; Massachusetts Museum of Contemporary Art, MA; and Prospect.4, LA. Her most recent solo exhibition, *Strange Fruit* opened with Vielmetter Los Angeles in March 2022.

Vanessa German

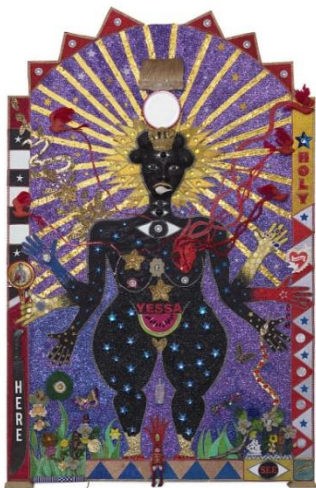
- American, b. 1976 in Milwaukee WI and raised in LA
- based in Homewood, Pittsburgh, PA



Body of Work

Vanessa German is a self-taught "citizen artist" who creates sculptures, performances, communal rituals, immersive installation art, and photography. German's work ranges from spoken-word poetry to personal "power figures" made from discarded materials and large-scale, as well as portrait collages of popular personalities such as tennis stars Serena and Venus Williams. German's practice shows central themes related to storytelling, marginalized voices, and the ability of art to be an empowering force of community engagement. She proposes new models for social healing, utilizing creativity and tenderness as vital forces to reckon with the historical and ongoing catastrophes of structural racism, white supremacy, heteropatriarchy, resource extraction, and misogynoir.

She said in a 2020 interview with *Sculpture* magazine: "I have created my own personal, visual, symbolic lexicon of materials. They are things that I always use. They speak and have their own vocabulary, whether they are spoons, forks, knives, hatchets, machetes, clocks, watches, or bottles. I'm really interested in how domestic cleaning materials and objects for the home were marketed and advertised. I'm interested in tins from the 1950s that promised to make things brighter and whiter and in how ideas of Americanism and beauty are communicated through these objects. I think politically, culturally, and spiritually about the strata of simultaneity of time past, present, and future."



Her work is held in private and public collections including the Nelson-Atkins Museum of Art, the West Virginia University Museum, Everson Museum of Art, Figge Art Museum, Flint Institute of Arts, Spelman College Museum of Fine Art, Crystal Bridges Museum of American Art, David C. Driskell Center, Snite Museum of Art, Wadsworth Atheneum Museum of Art and Wellin Museum of Art at Hamilton College. German's art has been exhibited widely, most recently at the Figge Art Museum, The Union for Contemporary Art, The Fralin Museum of Art at the University of Virginia, Flint Institute of Arts, Mattress Factory, Everson Museum of Art, Spelman College Museum of Fine Art, Wadsworth Atheneum Museum of Art, Studio Museum, Ringling Museum of Art and Crystal Bridges Museum of American Art.

2017, *Glory*, found object mixed media assemblage, Nelson-Atkins Museum

Luis Gispert and Jeffrey Reed

- Gispert: American, b. 1972 in Jersey City, raised in Miami, FL; Reed: b. 1974, Houston, TX
- Gispert: 2001 MFA Yale University; 1996 BFA in Film, Art Institute of Chicago; attended Miami Dade College 1990 – 1992; Reed: MFA Yale University, attended the Berklee College of Music, and studied jazz composition



Luis Gispert is a Cuban-American artist based in Brooklyn who makes sculpture, photographs, and video work that comments on cultural aesthetic tastes. Reed is a music professional who splits his time between Los Angeles and New York. After collaborating in graduate school, Gispert and Reed created *Stereomongrel*, a 12-minute experimental film that references psychological and supernatural thrillers, hip-hop videos, fashion magazines and horror movies from the 1970s and 80s. The artists described their collaboration in a 2016 interview with *Vice*, Gispert: “We thought of the film and photographs as separate tones that are bound together within the same aesthetic world but that can be experienced seamlessly as a whole.” Reed: “I had a studio in LA at the time, and we would spend days just playing music against our film, working with producers, writing, scoring.... It was a great time to create, and everything we were doing can be seen in the final product. It’s a testament to the music we were consuming and creating, the huge influence it had on the film’s soundtrack and the photos.” The plot of *Stereomongrel* is focused on the story of the daughter of a Latino gallery guard and a White art patron as she reaps revenge on her dysfunctional parents against the background of a pop art exhibition at New York’s Whitney Museum. The sound design and original composition which underscore *Stereomongrel* were created at Enormous Studios (Los Angeles) by Sound Designer/Music Supervisor Jeffrey Reed, Composer Tom Meredith, Music Programmer Jeff Bhasker and Greg Morgenstein who prepared the pre-mix. It premiered at the Whitney in 2005.

Luis Gispert’s solo exhibitions include the Centre Cultural Contemporani Pelaires, Palma de Mallorca, Spain; the Museum of Contemporary Art at Goldman Warehouse, North Miami; and *Urban Myths Part I* at Miami Art Central. His work is included in public collections including the Miami Art Museum; the San Francisco Museum of Modern Art; the New Museum of Contemporary Art, Solomon R. Guggenheim Museum, and the Whitney Museum, New York. Gispert and Jeff Reed first began collaborating on films and photographs around 2002. Both work as artists and filmmakers on their respective coasts: Gispert in Brooklyn, New York, and Reed in Venice, California. Reed has produced tracks for multi-platinum hip-hop recording artists and composed original scores and sound design for television and film. He had previous solo shows in New York, Germany, Italy and elsewhere in the US.



2009 *L.V. Escalade*, 2009, C-print

Martine Gutierrez

- American, b. 1989
- 2012 BFA Rhode Island School of Design
- Lives and works in Brooklyn
- www.martinegutierrez.com



Body of Work

Martine Gutierrez acts as subject, artist, and muse, documenting her personal metamorphosis into various imagined roles. Through the transformation of physical space and composed self, Gutierrez investigates identity. She employs mannequins as her counterparts to explore the diverse narratives of relationships and intimacy. Life-size backdrops and props interchange with physical locations in a dialogue about reality. Integral to her work is the active participation of the viewer. She stated: “Society perpetuates rigid constructs—fabricated dichotomies like 'male' vs. 'female', 'gay' vs. 'straight', 'minority' vs. 'white', 'reality' vs. 'fantasy', 'dominate' vs. 'submissive', etc., But our interpretation of these constructs is subjective and not immutable. Reality, like gender, is ambiguous because it exists fluidly. I think of each work as a documentation of a transformative performance. I am interested in every facet of what it means to be 'genuine', especially when performing in a role society would never cast me in. I stage the scene and emote, but the viewer sees what they want to see; they can actively engage with the work or passively make assumptions. While gender is inherently a theme in my work, I don't see it as a boundary. The only profound boundaries are those we impose upon ourselves.” In 2018, Gutierrez produced *Indigenous Woman*, a 124-page magazine with fashion spreads, product advertisements and a Letter from the Editor all dedicated to “the celebration of Mayan Indian heritage, the navigation of contemporary indigeneity and the ever-evolving self-image.” Through the style and construct of the glossy magazine, Gutierrez subverts conventional ideals of beauty to reveal how deeply sexism, racism, transphobia and other biases are embedded in our culture. This body of work has been exhibited all over the world, including the 58th Venice Biennale.

Gutierrez is represented by RYAN LEE, New York, NY. Recent exhibitions of her work include *About Face: Self-Portraiture in Contemporary Art*, at the Hood Museum of Art at Dartmouth College, where her work is also included in the permanent collection, and *hummannequin*, a solo exhibition at Anna Marra Contemporanea gallery in Rome. In 2016, Gutierrez presented in two solo exhibitions: *True Story* at Boston University, and *WE&THEM&ME* at CAM Raleigh, NC. While in residence at the International Studio & Curatorial Program in Brooklyn, her work was also featured on a public billboard installation throughout the greater NYC area. The project--MartineJeans—was made in collaboration with the New York Community Trust Van Lier Fund, and the New York City Department of Cultural Affairs in partnership with New York State Council on the Arts.

A published musician and producer, Gutierrez's first unreleased single, “Hands Up” was selected by Saint Laurent Paris for their Cruise Collection 2012 video editorial. Her music has since been featured by several other fashion houses, including Christian Dior and Acne Studios.



QPD video costumes and props, ostrich feathers

Roberto Lugo

- American, b. 1981 in Kensington, PA to Puerto Rican parents
- 2014 MFA Penn State University School of Visual Arts; 2012 BFA Kansas City Art Institute; attended the Art Institute of Chicago; pursuing a doctorate in Art Education from Penn State
- Lives and works in Vermont, where he is a tenure track professor of ceramics at Marlboro College
- www.robortolugostudio.com



Body of Work

Roberto Lugo is a ceramicist, social activist, poet, and educator. Lugo uses porcelain as his medium of choice, illuminating its aristocratic surface with imagery of poverty, inequality, and social and racial injustice. Lugo's works are multicultural mash-ups, traditional European and Asian porcelain forms and techniques reimagined with a 21st-century street sensibility. He said, "As an artist—a potter, painter, and performance artist—my work is a reflection of the diversity of my life experiences...I juxtapose porcelain with graffiti in the hopes that we can start to see how different cultural histories can work together." His portraits include individuals whose faces are historically absent on this type of luxury item - people like Sojourner Truth, Dr. Cornel West, and The Notorious BIG, as well as Lugo's family members and even himself.

In his 2017 *Slave Ship/ Food Stamp Potpourri Boat*, Lugo took direct inspiration from the Walters Museum collection of Sevres porcelain. An eighteenth-century potpourri in the shape of a ship was transformed into a reference to the transatlantic slave trade: Lugo copied the form of the Sevres vessel, adding the head of George Washington at each end, and decorated its side with a diagram, taken from an abolitionist print, depicting a slave ship packed with human cargo:



Lugo has served as the Director at large for the National Council on Education for the Ceramic Arts (NCECA) and was an Emerging Artist award recipient in 2015; He is the recipient of the 2019 Rome Prize, and was awarded a 2019 Pew Fellowship. His work has been featured in exhibitions at the Houston Center for Contemporary Craft, the Clay Studio in Philadelphia, and the Museum of Arts and Design in New York. His work is represented in the permanent collections of the Los Angeles County Museum of Art; Philadelphia Museum of Art; The High Museum of Art, Atlanta, GA; Brooklyn Museum, NY; The Walters Museum of Art, Baltimore, MD among others. He is represented by the Wexler Gallery in Philadelphia.

Marylin Minter

- American, b. 1948 in Shreveport, LA
- 1972 MFA Syracuse University, NY; 1970 BA University of Florida at Gainesville
- Lives and works in New York, currently teaches in the MFA department at the School of Visual Arts in New York City



Body of Work

Minter is known for her sensual photographs and photorealistic paintings that blur the line between commercial and fine art. Her paintings, photographs, and videos often depict the female body in a variety of ways—from up-close views of women’s feet in heels and eyeshadow-covered eyelids to more explicit sexual imagery—to confront beauty standards, desire, and pleasure. For decades, Minter has approached her art through a feminist lens. Her methods of working, like those of other feminist artists, including Carolee Schneeman, Betty Tompkins, and Judith Bernstein, have often produced controversy and defied expectations of what women artists could show. Her series in 1989 came about by asking herself the question, “What is the subject matter that women never do?”

Minter’s work has been featured in numerous group shows, notably the 2006 Whitney Biennial, NY. Before that, her work was exhibited at the Carnegie Museum of Art, Pittsburgh (1992); Dia Center for the Arts, New York (1993); and White Columns, New York (1996). She has also had solo exhibitions at White Columns, New York (1988); San Francisco Museum of Modern Art (2005); Salon 94, New York (2006, 2009); Regen Projects, Los Angeles (2009); Museum of Contemporary Art, San Diego (2010); and Museum of Contemporary Art, Cleveland (2010). In 2006, the public art group Creative Time displayed three of her photographs Chelsea. In 2007, she was commissioned by the art magazine *Parkett* to create its first-ever centerfold, of Minter’s muse Pamela Anderson. Her film, *Green Pink Caviar* (2009), which debuted at Salon 94, was displayed in Times Square that spring, and in 2010 was screened at the Museum of Modern Art, New York. In 2015, Minter’s retrospective *Pretty/Dirty* opened at the Contemporary Arts Museum, Houston, and traveled to the Museum of Contemporary Art, Denver; Orange County Museum of Art, and the Brooklyn Museum. In 2021 she had solo exhibitions at MO.CO Montpellier, France, and MoCO Westport, US. In 2021-2022 her work was included in the group exhibition *New Time: Art and Feminisms in the 21st Century* at Berkeley Art Museum & Pacific Film Archive. Minter is represented by Salon 94, New York, Regen Projects, Los Angeles and Baldwin Gallery, Aspen.



2003, *Satiated*, chromogenic print, Guggenheim Museum collection

Dylan Mortimer

- American, b. 1979
- Lives and works in Kansas City
- 2006 MFA, School of Visual Arts, NY; 2002 BFA in Painting, Kansas City Art Institute
- www.dylanmortimer.com



Artist's statement

My work explores how private faith functions in the public sphere. It investigates the role of private faith outside of the self. I aim to explore the boundaries of faith by blurring the lines where public expression is permitted and prohibited. My challenges lie in what it means to carry an individual belief into a world where everyone believes different things. I try to navigate somewhere between the boundaries of propaganda and censorship. My goal is to spark dialogue about a topic often avoided, and often treated cynically by the contemporary art world. I employ the visual language of signage and public information systems, using them as a contemporary form of older religious communication systems: stained glass, illuminated manuscripts, church furniture, etc. I balance humor and seriousness, sarcasm and sincerity, in a way that bridges a subject matter that is often presented as heavy or difficult to deal with. I'm not interested in simply reporting my own beliefs. I'm more concerned with how those beliefs relate to anyone else. I am interested in presenting ideas and issues of faith in a way that will cause the audience to question their assumptions and beliefs. The intent of the work is not to provide answers, but to create questions that allow the viewer to confront their religious and spiritual feelings.

Body of Work

Mortimer was a 2009 Charlotte Street Foundation Fellow, and he has presented solo exhibitions at the Kansas City Jewish Museum of Contemporary Art and the Cube at Beco. His 2002 exhibition at Leedy-Voukos *For Your Own Safety* dealt with the parameters of faith in contemporary culture. Mortimer has also completed multiple public art installations throughout the country; his Avenue of the Arts temporary public art installation in 2004 was also featured as part of the 2004 Pierwalk in Chicago. In the 2006-2007 installation *Iconoclasm*, part of "South Bronx Contemporary: Longwood Arts Project's 25th Anniversary," Mortimer's *Prayer Booth*, a copy of an aluminum phone booth outfitted with a pull-down knee rest, and his *Portable Kneeler* with red and yellow construction-site graphics, paid homage to the religious art of the heavily Hispanic and Roman Catholic borough.



Zanele Muholi

- South African, b. 1972, Umlazi, South Africa
- MFA 2009 Documentary Media at Ryerson University, Toronto; studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg
- Lives and works in Johannesburg



Body of Work

Muholi is a South African visual activist and photographer. For over a decade they have documented Black lesbian, gay, bisexual, transgender and intersex people's lives in various townships in South Africa. In a 2018 monograph by Aperture, *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness*, the artist explores the tension between artist and persona, reality and fiction. The unsmiling South African artist appears in self-portraits in searing, digitally amplified monochrome against stark backgrounds—a minimally wrought bedroom or beach, at most. Costumed in a tiara or an elaborate hair adornment, and wrapped with tires or rope around their body and head, Muholi creates a series of diverse characters that allude to the multiplicity of self. Muholi's titles, which reference places from North Carolina to Berlin, Paris, and Sweden, suggest their itinerant lifestyle and ability to shape-shift entering new places. Reading the titles, a viewer can construct the photographer's journey—both literal and metaphorical—towards self-discovery.

Muholi's work has been exhibited at Documenta 13; the South African Pavilion at the 55th Venice Biennale; and the 29th São Paulo Biennale. Solo exhibitions have taken place at institutions including the Stedelijk Museum, Amsterdam; Autograph ABP, London; the Mead Art Museum, Amherst; Gallatin Galleries, New York; Open Eye Gallery, Liverpool; Brooklyn Museum, New York; Kulturhistorisk Museum, Oslo; Einsteinhaus, Ulm; Schwules Museum, Berlin; and Casa Africa, Las Palmas. Muholi's work is included in the collections of the Boston Museum of Fine Arts; the Brooklyn Museum; the Carnegie Museum of Art; the Guggenheim Museum; the Museum of Modern Art New York; the San Francisco Museum of Art; the Tate Modern, London; the Victoria and Albert Museum, London and others.



2016, *Vile*, Gothenburg, Sweden, gelatin silver print, Museum of Modern Art, NY

Kori Newkirk (American, b. 1970)

Firefly, 2003

Plastic pony beads, synthetic hair and aluminum, 84 x 92"

Collection Nerman Museum of Contemporary Art, 2003.10



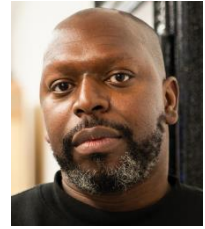
The New York Times once described Kori Newkirk's aesthetic, which utilizes materials from pony beads and synthetic hair to texts and photography, as "maxed-out minimalism." The artist himself has summed it up as "ghetto-fabulous conceptualism." In his mixed-media artworks, Newkirk takes inspiration from objects such as old tires and bicycle wheels, and comments on our throwaway society — in which what was once treasured or revered is overlooked or forgotten. *Firefly*, from the artist's beaded curtain series, depicts an urban landscape in which trees and manmade structures languidly coexist. There's a washed-out quality to the image that suggests the subdued yet often neglected beauty of city life. Newkirk achieves the effect largely through his signature use of beads and braids, inspired by seeing a "60 Minutes" report on tennis stars Venus and Serena Williams. "I've always considered myself a non-painting painter," the artist has said, "who sometimes makes paintings, but with absolutely no paint." Born in the Bronx, Newkirk has become closely identified with the Los Angeles art scene, although he has exhibited from New York to Norway. He first got noticed in New York as part of the 2001 group show *Freestyle*, in which the works of certain emerging African-American artists came to be described as "post-black." Newkirk had a solo exhibition at the JCCC Gallery of Art in 2002.

Newkirk earned an MFA from the University of California, Irvine, in 1997, and a BFA from the School of the Art Institute of Chicago in 1993. – Calvin Wilson



Rashaad Newsome

- American, b. 1979 in New Orleans, Louisiana
- 2001 BFA in Art History, Tulane University; 2004 certificate of study in Digital Post Production from Film/Video Arts Inc. NYC; 2005 studied MAX/MSP Programming at Harvestworks Digital Media Art Center, NYC
- lives and works in Oakland, California and New York City



Body of Work

Rashaad Newsome's work blends several practices, including collage, sculpture, film, photography, music, computer programming, software engineering, community organizing, and performance, to create a new field that rejects classification. Using the diasporic traditions of improvisation, he pulls from the world of advertising, the internet, Art History, Black and Queer culture to produce counter-hegemonic work that walks the tightrope between creative computing, social practice, abstraction, and intersectionality. Collage acts as a theoretical, conceptual, and technical method to construct a new cultural framework of power that does not find others' oppression necessary. Newsome's work celebrates Black contributions to the art canon and creates innovative and inclusive forms of culture and media. In 2013, NOLA.com: Heraldry is now at the center of his art. But Newsome doesn't stick to the daggers,



2017, *Yaa*, Collage on paper, Chazen Museum

crowns and griffins that comprise classic medieval coats of arms. Instead he's adopted the symbols of the pop urban aesthetic: cash, gold, gems, hip hop music and beautiful people. "There are all these different mythical creatures and characters that represent different things," he said of traditional heraldry. "So, I would replace, like, ... two unicorns with two Rolex watches, because in American culture, when someone makes their first million, they get a Rolex." He composes his big city coats of arms from snippets of photographs that he overlaps into dizzyingly complex collages – imagine looking into a kaleidoscope loaded with gold chains, tattooed flesh, rolls of money, custom hubcaps, wigs and diamonds, diamonds, diamonds.

Newsome has exhibited and performed in galleries, museums, institutions, and festivals throughout the world including the National Museum of African American History and Culture, Washington, DC; the Studio Museum in Harlem, the Whitney Museum, Brooklyn Museum, MoMAPS1, New York; SFMOMA, CA; New Orleans Museum of Art, LA; Centre Georges Pompidou, Paris; The Garage Center for Contemporary Culture, Moscow; and MUSA, Vienna. Newsome's work is in numerous public collections including the Studio Museum in Harlem, Whitney Museum of American Art, the Brooklyn Museum of Art, The San Francisco Museum of Modern Art, Los Angeles County Museum of Art, McNay Art Museum in San Antonio, TX; The Chazen Museum of Art, WI, National Museum of African American History and Culture, DC, and The New Britain Museum of American Art, CT. In 2010 he participated in the Whitney Biennial and in 2011 Greater New York at MoMAPS1.

Angel Otero

- American, b. 1981 in Santurce, Puerto Rico
- Studied at the Universidad de Puerto Rico (1999-2004); moved from Puerto Rico to study at the School of the Art Institute of Chicago (MFA, 2009; BFA, 2007)
- www.angelotero.com



Body of Work

Puerto Rican artist Angel Otero challenges our traditional understanding of paint as a medium. "With paint, I want to give a sense of abundance, unbalance, ambition, courage and persistence within form, color and texture in every painting," says Otero. "It started pretty much from me scraping oil paintings at school that I didn't like. You know oil paint is extremely expensive so I didn't have money to be throwing paint out like it's nothing. So, I would just keep this mountain, which every painter does. They keep this mountain-like stack of oil paint somewhere in their studio. And then randomly one night I just grabbed part of it and put it on wet paint and thought it looked cool. . . it went from me taking those pieces of oil paint to pieces of glass and scraping paint off small pieces of glass from Ikea, until I developed a way to take paint off huge pieces of glass. I'm very ambitious. . . I write, I draw sometimes. I write a lot actually, a lot of ideas, but the best parts happen in a very intuitive way."

Philosophical texts, theories of representation, and notions of abstraction inform Otero's process, but his most central inspiration is personal. Otero's work is heavily influenced by life in Puerto Rico, his relationship with family members, and his personal narrative. Instead of representing his life through art, he archives moments within it by creating opportunities of surprise and self-discovery. His artistic process mimics the way memories are constructed and reconstructed. Every layer of paint corresponds to one of the many times an event or object is remembered; over time, our understanding of the past transforms. In his first New York gallery solo exhibition entitled *Memento* at Lehmann Maupin Gallery (spring 2011), Otero presents a new body of work highlighting the process-based art for which he is known. Materials such as canvas, desks, dining tables, and frames are treated as sculptural, three-dimensional surfaces utilizing two-dimensional techniques.

His work has been exhibited at the Chicago Cultural Center and the Museum of Contemporary Art, Chicago, where he participated in the group exhibition *Constellations*. His work was recently featured in Lehmann Maupin Gallery's group exhibition *Touched*, with Allison Schulnik and other artists who created a variety of abstract and representational, hand-crafted works that have been laboriously manipulated.

Ebony G. Patterson

- Jamaican, b. 1981 born in Kingston
- 2006 MFA, Washington University in St. Louis; 2004 honors diploma in Painting, Edna Manley College for the Visual and Performing Arts in Kingston
- Lives and works in Lexington, KY where she is an Assistant Professor in Painting at the University of Kentucky
- ebonygpatterson.com



Body of Work

In her large-scale, mixed-media works on paper and installations, Ebony Patterson explores contemporary notions of fashion and masculine beauty, considering practices like skin bleaching, eyebrow shaping, and flamboyant dressing that are common among dancehall culture, and now in urban gang culture as well. For the tapestry works in her *Fambily* series, she starts with a modeling session to allow her subjects to “compose themselves in relation to the camera.” After the shoot, photos are then sent to a commercial weaver who feeds the picture through a computerized loom.

She has shown her artwork in numerous exhibitions, with solo exhibitions at Monique Meloche in Chicago (2011 and 2013) and Bermuda National Gallery in 2012, and group exhibitions including the National Biennial, National Gallery of Jamaica, Kingston (2004, 2006, 2008, 2010, 2012); *Six Degrees of Separate Nations*, Frost Art Museum, Miami, 2013; *eMERGING: Visual Art and Music in a Post-Hip-Hop Era*, The Museum of Contemporary African Diasporan Arts, Brooklyn, 2013; *Aruba Biennial: Happy Islands*, 2012; and *Caribbean: Crossroads of the World*, The Studio Museum in Harlem, co-organized with El Museo del Barrio and the Queens Museum of Art, NY, 2012-2014.

Nerman Museum *dy-nas-ty* exhibition 2014



Artist's Statement

Self, metaphor and the body are pertinent interests in my work I seek to reference a beauty that is inherent in objectification while making specific references to the female body. For decades Feminists have sought to critique the representation of women within ‘visual culture’, through exploring notions of body and the feminine. They have challenged the so-called ‘male gaze’, perpetuated by white males within a patriarchal world as a reason for induced objectification of women. The feminist of the 1970s therefore sought to use female imagery as a means to empower and to validate the value and position of women within society.

While I empathize with the position taken by 1970s feminists, my interests in objectification articulate a different assessment. I seek to claim objectification as a position that may be asserted by the ‘female gaze’, while making clear references to the female body as objects. My explorations are excavations and observations that feed my own concerns with my own objectification. I find great appeal in decomposition, disease, female scatology, Jamaican obscenities, and environments that induce bodily objectification.

Sydney Pener

- American, b. 1968
- 1996 MFA Syracuse University; BFA University of Kansas
- Presently as an Associate Professor, she has been teaching Metalsmithing/Silversmithing courses for over twenty years at JCCC
- www.SydneyPener.com



Body of Work

Sydney Pener is a metalsmith artist and educator. Her conceptual metalwork honors the traditions of metalsmithing and utilizes a diversity of techniques and materials. “Serving as commentary regarding our dispensable and excessive, materialistic way of life, my metal art incorporates repurposed antiques and upcycled, altered found objects. These once lost objects are transformed to a new level of relevance, beauty and purpose as wearable works of adornment.”

Her metal body adornment and jewelry has been featured in fashion magazines nationally and internationally, such as – The Pitch, Obvious & Volition Magazines LA, Moevir Paris, NPR, Eluxe Magazine London. Her jewelry is represented by the Reuben Saunders Gallery. Prior to JCCC Pener worked in New York City for the Compleat Sculptor and at Margo Manhattan Jewelry Gallery in SOHO. Within the community sphere, Sydney is active with local art events, fashion shows, and workshops. She founded her company ENO Metalworks in 2018.



2017-18, *Cardiac crown, gauntlets and jewelry set, found objects – antique silver, etched brass, stainless chain, sterling silver Tower Crown*

Hamsa gauntlets & crown

Umar Rashid/Frohawk Two Feathers

- American, b. 1976 in Chicago
- 2000 BA in Cinema and Photography, Southern Illinois University at Carbondale, IL
- Lives and works in Los Angeles
- www.frohawktwofeathers.com



Body of Work



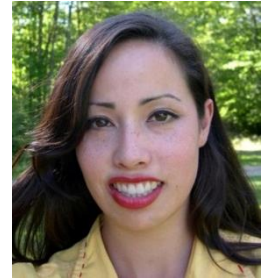
At the core of Umar Rashid's practice is a reimagining of romantic history painting and 18th-century colonial scenes. His work is informed by recognizable cultural references, ranging from Egyptian hieroglyphs, native Plains ledger art, Persian miniature painting, and illustrated Spanish colonial manuscripts or more contemporary 1980s and 1990s hip-hop aesthetic. He stated, "Throughout all cultures there is this element of the trickster who lives in the world but also doesn't entirely live in it, and that's how I see myself as one foot in and one foot out of the world."

2011 *I'll Cut You. I Swear.* ("Queen" Jacinta of the Tairona. Santa Marta, Colombia 1790)., acrylic, ink, coffee and tea on paper, Brooklyn Museum

When asked about the cape, he said, "*The Trickster Cape* was first conceived in early 2019 after I started my narrative on Dutch colonization in Suriname (or Dutch Guiana). A vast majority of enslaved African people were taken from the Gold Coast (present day Ghana) and deposited in the Dutch American holdings to work indefinitely. Anansi is a trickster god and hero, endemic to the Gold Coast, and in my way of mixing the corporeal with the ethereal, I made a painting called *The Majestic Manor of the Maroons* as tribute to the escaped enslaved people who moved into the jungles of South America, raised an army, and successfully fought off the Dutch. The '*Trickster Cape*' is the garment that represents the victory, spurred on by the cosmic god, Anansi, who triumphed over the leopard, Osebo and the python, Onini. And, given the geographic location of the battles fought between the colonizers and those that rebelled, I added other syncretic elements to the cape, many from the Winti religious movement that flourished in the area during that time along with some modified Ghanaian Adinkra symbolism. It is indeed a cloak of great power and significance." As a child Rashid found himself relating more to Anansi than to Spiderman, and to the trickster gods that appeared throughout many cultural mythologies. More directly, the cape also speaks to Rashid's love of fashion and of performance; he was raised by a playwright. African symbols and symbols from Suriname, including the use of the hair pick, come together with eight-pointed stars, a Native American symbol for hope, often referred to as Star Knowledge. For Rashid, the looseness apparent in some of the sewn and cut elements of the fabric also give the work the mood of something both ancient and contemporary. He has worn the cape at special events: the opening of a show at Deitch Projects in LA, at the Armory show in New York in 2020, a festival in Japan, and a musical performance in The Netherlands. Public collections include the Brooklyn Museum, Santa Barbara Museum of Art, Wadsworth Atheneum Museum of Art, Hudson River Museum, and Nevada Museum of Art.

Wendy Red Star

- American Indian, Crow, b. 1981 in Billings, Montana, near the Crow Indian reservation
- 2006 MFA in sculpture, UCLA; 2004 BA in sculpture, Montana State University in Bozeman
- Lives and works in Portland, Oregon
- www.wendyredstar.com



Body of Work

Wendy Red Star creates tightly focused bodies of works, ranging from fashion to lithographs featuring old automobiles to three-story high tipi pole installations. Her photographs are illustrative of her dual-perspective of archiving "Crow land, Crow reservation" and her aspiration to demystify her fellow Crows. "I want to focus on real people and who we are and what our houses look like," she says. Her photos depict the disused cars, rundown movie theaters, churches—"all the churches I could find, she says"—and the other manufactured objects dotting the Crow landscape and its rural surroundings. Her multicultural upbringing is reflected in her work. "My mom was really great at making sure my sister and I were involved in our culture," Red Star says. "She pushed me more than my dad did to participate in Crow culture." That included going to the local Crow Fair every third week in August, where she participated in the rodeo.

At the Los Angeles Natural History Museum, Red Star noticed a pair of Crow moccasins sitting in a glass case. "I remember looking at these," she says, "and knowing that if they'd put a name there that I probably would know who the family is. Perhaps they were my relatives." Afterwards, she found herself looking at the idyllic dioramas, watching visitors gazing at the collection, she says "assuming that these native tribes were nonexistent... And here I was—a real-life Crow Indian—sitting among them. That made me feel really strange... When they were collecting that stuff it was because they thought we were going to vanish... because they were killing us off." Red Star had always been fascinated by exploring stereotypes, especially those attached to her Crow heritage. But it wasn't until that alienating museum experience that she began to accumulate items for her *Four Seasons* series, which attempted to ironically dissect the public's idealized view of American Indians in contemporary society. Red Star's dress that she wears in the *Four Seasons*'s series was made by Lance Hogan, and the beaded regalia accessories were created by James Takes Enemy. The elk's tooth dress, traditionally made by women and embellished by artists of either gender, was a status symbol based on how many teeth were attached, sometimes as many as 800.

When she lived in LA while in graduate school, Red Star enjoyed shopping in vintage clothing stores, and her friendships with photography majors led her toward setting up displays of clothing and objects to be photographed. After college, the laidback atmosphere of Portland fostered her interest in sewing. Red Star attributes her attraction to the saturated colors and the flamboyant patterns that would mark her later work to her grandmother and her grandmother's beadwork.

Rozeal

- American, b. 1966 in Washington, DC
- Lives and works in New York
- 1991 BS in Kinesiology from the University of Maryland; 1999 BFA San Francisco Art Institute; 2002 MFA Yale University



Body of Work

Iona Rozeal Brown's most recent paintings are an unprecedented mixture of anonymous courtesans, geisha and other Japanese subjects. She explores the theme of Afro-Asiatic allegory, addressing the global influence of African American culture as fetish. Throughout her work, Brown brings a subversive reading to her art, and manipulates hyper self-conscious imagery to articulate contemporary concerns regarding race, gender and class. Brown was introduced to Japanese art and culture early. "When I was about seven or nine, my mother took me to see the *bunraku* at the Kennedy Center, and I remember being really focused on the dolls and the movement." Brown was also a big fan of vintage anime such as *Kimba* and *Speed Racer*.

Brown's paintings have been widely exhibited, and in 2010 she had a solo exhibition at Cleveland's Museum of Contemporary Art. The exhibition "iona rozeal brown: all falls down" featured fifteen paintings from Brown's series "you can't turn a hustler into a husband (or lessons on how to get something for nothing)". The paintings were based on a complex mythology developed by Brown over a period of time, through which she created a narrative that explored how young women get thrown 'off course' by the cultural chaos of contemporary society. The bold figurative paintings included references ranging from *The Lord of the Rings* to hip hop music to West African Adinkra symbols to Japanese *Noh* theatre. Sampling different elements in DJ fashion, Brown spun an elaborate story filled with fantastical lands, dynamic characters, and engaging plots.

This age-old battle was made current through a focus on the cultural elements that lead teenage girls down the wrong path. A recurring character in Brown's work is Yoshi, a wise female war hero—sporting an afro and classical Japanese garb—whose enlightened state allows her to exist as a communicant between divinities and mortals, guiding those still on earth.



2013, 12:12...*The Happened Stance of Jupiter and Io*, "I don't have to think to give...that's how much I love you, Daddy" (song of Solomon 7:5-6), Acrylic, marker, ink, krink and graphite on wood panel



2007, *Sacrifice*
Acrylic and paper on framed panel,
Milwaukee Art Museum

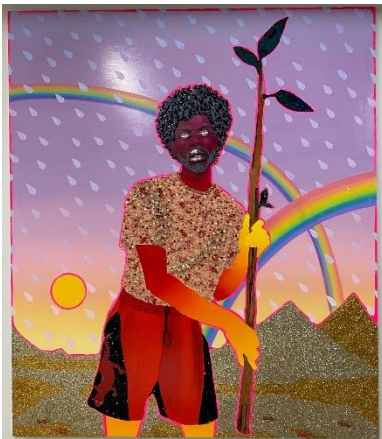
Devan Shimoyama

- American, b. 1989 in Philadelphia
- 2014 MFA in Painting/Printmaking, Yale University School of Art; 2011 BFA, Penn State University
- Lives and works in Pittsburgh, Full Time Faculty, Assistant Professor of Art Carnegie Mellon University
- www.devanshimoyamastudio.com



Body of Work

Devan Shimoyama is a visual artist working primarily in self-portraiture and narratives inspired by classical mythology and allegory. He depicts the Black queer male body as something to be desired, and he explores the mystery and magic in the process of understanding his origins while investigating the politics of queer culture. It was in his junior year of college that Shimoyama began using unconventional materials. He stated on the Debusck Gallery website: "I started using objects from my own childhood. Things with a certain luster or polish to them, thinking back to China cabinets and these little beautiful encrusted plates. Creating that fiction of glamour, of decadence, of wealth is something heavily engrained in drag culture that always fascinates me but it's also heavily engrained into Black culture." Regarding his *Hoodie* series, he stated on Kavi Gupta Gallery website: "The first iteration of the hoodie that I made and showed was in 2017. It was all black using sequins, beads, feathers and velvet. I initially leaned towards making it because I wanted to find new ways of paying homage to the many Black lives taken through police brutality while still reminding people that this persists, and action must be taken. I didn't want to make paintings illustrating any of the related violence, as images of black men in pain were so triggering and already heavily present in the news and media. I then shifted from making the black hoodie to using more DIY craft traditions, such as the spontaneous memorial, as an inspiration for how to approach the next iteration, which now incorporates much more vibrant colors, silk flowers, rhinestones, embroideries, etc. The hoodie initially stemmed from a combination of sources—Trayvon Martin (I now title the works *February* and number them in honor of his life), a 'no hoodie' rule/sign present at many public schools in Philadelphia, and the ways in which Black men were often reduced in the media (the first hoodies I made were titled *Shroud*)."



Shimoyama has works included in the Columbus Museum of Art's Scantland Collection and the Brooklyn Museum. Exhibitions include *Garmenting: Costume as Contemporary Art* at the Museum of Arts and Design in New York, the Andy Warhol Museum in Pittsburgh, and *Not Me, Not That, Not Nothing Either* at the Leslie Lohman Museum of Art, NY. Shimoyama's works are also on-view in *Elegies: Still Lives in Contemporary Art* at the Museum of the African Diaspora (MoAD), in San Francisco.

2021 *Page of Wands*, oil, colored pencil, glitter, Flashe, collage, jewelry, sequins on canvas, Columbus Museum of Art

Rose B. Simpson

- American Indian, Santa Clara Pueblo, b. 1983
- 2018 MFA Creative Non-Fiction, Institute of American Indian Arts; 2011 MFA Ceramics, Rhode Island School of Design; 2007 BFA in Studio Arts, studied at the University of New Mexico in Albuquerque, NM
- www.rosebsimpson.com



Body of Work

Rose B. Simpson's work engages ceramic sculpture, metals, fashion, performance, music, installation, writing, and custom cars. In 2018/2019 the Wheelwright Museum in Santa Fe presented *LIT: The Work of Rose B. Simpson* which was her first major solo exhibition, and the artwork ranged from life-size clay and mixed-media sculptures, clay faces, to monumental figures. The daughter of renowned sculptor Roxanne Swentzell (Santa Clara Pueblo) and metal artist Patrick Simpson, Simpson uses the traditional medium of clay, combined with welded steel and leather, to assemble textured surfaces and androgynous subjects in a range of sculptural styles. In her solo show a range of self-portraits represented the artist at important stages in her life, including her most recent step into motherhood. Simpson employed a range of elements to capture her interests such as automotive engine parts, a Pueblo dance dress, and armor-like wearable art. The warrior-like figures in Simpson's pivotal series, *Directed*, exemplify her diverse skill set and interest in post-apocalyptic themes.

Artist Statement

My life-work is a seeking out of tools to use to heal the damages I have experienced as a human being of our postmodern and postcolonial era— objectification, stereotyping, and the disempowering detachment of our creative selves through the ease of modern technology. These tools are sculptural pieces of art that function in the psychological, emotional, social, cultural, spiritual, intellectual and physical realms. The intention of these tools is to cure, therefore, my hope is that they become hard-working utilitarian concepts.

Simpson's work has been exhibited at SITE Santa Fe (2008, 2015); the Heard Museum (2009, 2010); the Museum of Contemporary Native Art, Santa Fe (2010); the National Museum of the American Indian, Smithsonian (2008); and the Denver Art Museum (2013).

2012, *Warrior*, Clay and mixed media; 67 x 27 x 18"
Denver Art Museum



Dancer Descending a Staircase, Buffalo Thunder Resort and Casino, New Mexico

Jennifer Steinkamp

- American, b. 1958 in Denver, CO
- 2011 honorary doctorate, 1991 MFA and 1989 BFA, Art Center College of Design, Pasadena
- lives and works in Los Angeles, teaches at UCLA
- www.jsteinkamp.com



Body of Work

Jennifer Steinkamp is an internationally exhibiting artist who works with new media and video in order to explore ideas about architectural space, motion, and phenomenological perception. Her work *Cultured* consists of simulated or cultured pearls that collide and swing. These are used to adorn architecture; *Cultured* was first shown at CAA, Creative Artists Agency, Los Angeles, California, in 2011, and in 2018 it was shown inside a former Macy's in downtown West Palm Beach, Florida.

She stated in a 2018 interview with Artforum: “My software, Maya, lets you make things that branch out: veins, hands, trees, flowers. You tell it how many branches and take your texture map, and it wraps around them, and the texture will be repeated as many times as you tell it to. You tell the branch how loose you want it: Do you want it to blow with the wind a bit? Do you want it to bend?...a challenge is getting the visuals to loop without the viewer noticing the repetition. People watch my work for a long time. Sometimes they'll watch things on a ten-second loop for twenty minutes.”

In 2003 the JCCC Gallery of Art presented two video installations, *Jimmy Carter* and *Glimpse*, and in 2007 the Kemper Museum featured several of her works in a solo exhibition curated by JoAnne Northrup.

Steinkamp has work in the permanent collections of The Museum of Contemporary Art, Los Angeles; The Staples Center, Los Angeles; The Henry Art Gallery, Seattle; The Fremont Street Experience, Las Vegas; The Experience Music Project, Seattle; The Corcoran Gallery of Art, Washington DC; and The W5 Museum, Belfast, Northern Ireland. In 2003, she had an installation in the Media City Biennial in Seoul, Korea, as well as the Istanbul Biennial. Her work *Retinal* was included in Kansas City's Open Spaces, a public art exhibition in 2018, with a projection outside the Nelson-Atkins Museum.



Hank Willis Thomas

- American, b. 1976 in Plainfield, New Jersey
- 2004 MFA in Photography, MA in Visual Criticism, California College of the Arts; 1998 BFA in Photography & Africana Studies, New York University; honorary doctorates 2017 Maryland Institute of Art, Baltimore, MD, Institute for Doctoral Studies in the Visual Arts, Portland, ME
- lives and works in New York
- www.hankwillisthomas.com



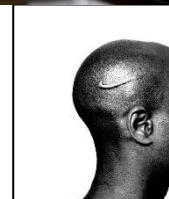
Artist Hank Willis Thomas is widely known for his photo-based pieces. Thomas uses symbols (imagery, text, etc.) in photography and neon to investigate the complexity of race in America in the 21st century. He is a conceptual artist working primarily with themes related to perspective, identity, commodity, media, and popular culture. His *Branded* series includes *Black Power*, a photograph close-up of a set of teeth on which a gold grill reads BLACK POWER. Thomas deals with issues of grief, black-on-black violence, the contributions of corporate culture to the crisis of black male identity, and African-American representation in advertising and media. He said in a 2020 interview with Artnet: "Photography and the landscape of visual representation has always been a contentious space, especially for people who were from what we now call marginalized communities, communities that weren't in control of the mainstream narrative."

Thomas' work is included in numerous public collections including the Museum of Modern Art, Guggenheim Museum, Whitney Museum of American Art, Brooklyn Museum, New York, NY; High Museum of Art, Atlanta, GA, and the National Gallery of Art, Washington, D.C. Solo exhibitions of his work have been featured at Portland Art Museum, Portland, OR; Crystal Bridges Museum of Art, Bentonville, AR; SCAD Museum of Art, Savannah, GA; California African American Museum, Los Angeles, CA; Philadelphia Photo Arts Center, Philadelphia, PA; Cleveland Museum of Art, Cleveland, OH; The Art Museum at the University of Kentucky, Lexington, KY; The Aldrich Contemporary Art Museum, Ridgefield, CT; Corcoran Gallery of Art, Washington, D.C.; Brooklyn Museum, Brooklyn, NY; Baltimore Museum of Art, Baltimore, MD; and the African American Museum, Philadelphia, PA, among others.

In 2009 the Nerman Museum presented *Light Text*, a new group of neon works by Thomas in the Oppenheimer New Media Gallery: Concurrently, the 2nd floor exhibition *WORD* juxtaposed three Kansas-City-based artists for whom text is



integral to their work. Thomas has had work featured in *30 Americans* exhibitions which travelled to the Nelson-Atkins Museum in 2019. Also in 2019, Thomas unveiled his permanent work *Unity* in Brooklyn, NY. In 2017, *Love Over Rules* a permanent neon work was unveiled in San Francisco, and *All Power to All People* in Opa Locka, FL.



2003, *Branded Head*, Digital C-print, Courtesy Rubell Museum, Miami