

# SHIFTING GAZE

A RECONSTRUCTION OF THE BLACK &  
HISPANIC BODY IN CONTEMPORARY ART

FROM THE COLLECTION OF DR. ROBERT B. FELDMAN



NINA CHANEL ABNEY  
FARLEY AGUILAR  
RADCLIFFE BAILEY  
YOAN CAPOTE  
NATHANIEL DONNETT  
MARK THOMAS GIBSON  
LUIS GISPERT  
CLOTILDE JIMÉNEZ  
JENNIE C. JONES  
SAMUEL LEVI JONES  
TITUS KAPHAR  
NATE LEWIS  
KYLE MEYER  
LAVAR MUNROE  
TOYIN OJIH ODUTOLA  
EBONY G. PATTERSON  
LAMAR PETERSON  
WANDA RAIMUNDI-ORTIZ  
PAUL HENRY RAMIREZ  
JAMEL SHABAZZ  
VAUGHN SPANN  
SHAWN THEODORE  
MICKALENE THOMAS  
HANK WILLIS THOMAS  
CARLOS VEGA  
LYNETTE YIADOM-BOAKYE  
NATE YOUNG









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MENNELLO MUSEUM  
OF AMERICAN ART

Published in conjunction with the exhibition  
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FROM THE COLLECTION OF DR. ROBERT B. FELDMAN

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with curatorial assistance by Katherine Navarro, Marilyn L. Mennello Associate Curator of Education  
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# FOREWORD & ACKNOWLEDGMENTS

BY SHANNON FITZGERALD

This exhibition and publication affirm the museum's reinvigorated commitment to contemporary artists, innovative exhibition making, and original scholarship. I thank all who contribute to our work in sustaining the museum as one of Orlando's greatest assets.

First, I extend my heartfelt thanks to our founder, Michael A. Mennello, for his ongoing support, his deep admiration for collecting art to include contemporary art, and for his vision in establishing this museum for our community 20 years ago. I am very thankful for the critical and generous support from our funders that made this exhibition and its catalog possible: Orange County Government through the Arts & Cultural Affairs Program, United Arts of Central Florida, and Division of Cultural Affairs, Florida Department of State. I appreciate the Friends of the Mennello Museum of American Art Board of Directors for their support of our exhibitions, accompanying programs, and publications. I admire and rely on their continued dedication to fulfilling our mission and helping secure the funding needed to do so. I also wish to thank the City of Orlando, the leadership of Mayor Dyer and the support of Allen Johnson, Orlando Venues. I thank all the individuals and corporations who support the Mennello Museum through patronage, membership, sponsorship, volunteering, and visiting; you help provide us with the means to build our programs and to ensure our service to Central Florida.

I extend tremendous thanks to the many galleries who have graciously assisted with permissions, images, and communications with the artists. Their tireless work in supporting the artists in this exhibition is exemplary and I am honored to work with them: Theo Lotz, Flying Horse Editions at University of Central Florida, Orlando; Iliya Fridman and Tennaë Maki, Fridman Gallery, New York; Jessica Fredericks, Andrew Freiser, and Sophie Curtis, Fredericks & Freiser, New York; Danielle Wu, Galerie Lelong & Co., New York; Caren Golden, New York; Jack Shainman, Joeonna Bellorado-Samuels, Ali Giniger, and Rebecca Mecklenborg, Jack Shainman Gallery, New York; Tess Schwab, Jenkins Johnson Gallery, San Francisco; Marianne Ibrahim and John Emery Corbin, Marianne Ibrahim Gallery, Seattle; Monique Meloche and Allison Moore, Monique Meloche Gallery, Chicago; Bridget Casey, RYAN LEE Gallery, New York; Holly & Patrick Kahn, Snap! Gallery, Orlando; Anthony Spinello, Spinello Projects, Miami; Susanne Vielmetter and Lilly Janine Casillas, Susanne Vielmetter Los Angeles Projects, Culver City, California; Jill Czarnowski, Universal Limited Art Editions, Bay Shore, New York; and Kami Nzeribe, Yossi Milo Gallery, New York.

I extend my gratitude to all my colleagues at the Orlando Museum of Art who provided time and expertise in support of this exhibition and have been exemplary stewards for Dr. Feldman's collection. Thank you to Glen Gentele, CEO; Hansen Mulford, Curator; Coralie Claeyssen-Gleyszon, Associate Curator; Tiffany Raulerson, Registrar; Kevin Boylan, Lead

Preparator; and John Tierney (JT), Operations Manager. I also thank Anne Cochran Grey, Ph.D. for the interview and film she created and funded on the occasion of the exhibition and Mark Russell, Iron Pixel Media.

Thank you to all museum staff who were instrumental in presenting this beautiful exhibition and catalog: Kim Robinson, Sr. Administrative Assistant; Jessi VanPelt, Development Assistant; Anne Peoples, Visitor Services; Jean-Claude Rasch, Visitor Services; and Keith Beasley, Art Handler. I am grateful for curatorial assistance from Katherine Navarro, Associate Curator of Education, whose thoughtful and detailed help was invaluable. She brought her intellect and enthusiasm to this exhibition and catalog, for which I find inspiring.

I also recognize the significance of exhibition publications, particularly collection-focused exhibitions as we are committed to supporting new scholarship and documenting artists' work, thereby enhancing the lasting impact of our temporary exhibitions. I thank Katherine Navarro for asking insightful questions that prompted such an enlightening conversation with Dr. Robert B. Feldman. I thank and admire how Francesca Ascione, Marketing & Design Coordinator, designed such a beautiful book with wonderful shifting colors and plates—the beautiful design supports a great exhibition. Many thanks to Meghan Hummer and Jerryan Ramos, our two interns from the University of Central Florida, who worked so thoroughly on compiling the artist's bios for the catalog and learned a lot in the process.

With deep admiration, I thank each artist in this exhibition for creating such meaningful, poignant, and timely work. I thank them for the rigorous thought and resolve imbued in each piece. I appreciate each artist's generosity and courage in putting their work into the world for us to experience. The artists in this exhibition make the world and our society better. I am grateful for the joy and knowledge they have given me and, in turn, that I am able to curate and share with our community; it is a true honor to know, respect, and admire the creative practices demonstrated here and recognize the impact of this work.

Finally, I extend my appreciation to Dr. Robert B. Feldman for graciously sharing so much with us. I was humbled to work with him and the work in his collection. The power of this collection, conceptually, formally, across contexts, sensibilities, and interests is the result of the extraordinary vision and passionate quest of Dr. Robert B. Feldman who shares with us an unparalleled visual intellect fueled by his knowledge, curiosity, humanity, and a keen eye.

I hope this exhibition stirs reflection, provokes dialogue, and emotionally moves all viewers as it does for me.

Shannon Fitzgerald  
Executive Director & Curator of the Exhibition





# SHIFTING GAZE: A RECONSTRUCTION OF THE BLACK & HISPANIC BODY IN CONTEMPORARY ART

BY SHANNON FITZGERALD & KATHERINE NAVARRO

## INTRODUCTION

*SHIFTING GAZE: A RECONSTRUCTION OF THE BLACK & HISPANIC BODY IN CONTEMPORARY ART* presents a selection of works from Dr. Robert B. Feldman's extensive collection of contemporary art. The 27 artists assembled here have all drawn upon global art history, American history, and popular culture to create powerful works that, independently and collectively, present a broad range of concepts about identity, beauty, belonging, and religion, as well as work with deep gravitas around issues of race, sexuality, violence, displacement, vulnerability, erasure, and visibility.

The symbolic framework engaged here of the "Shifting Gaze" and "Reconstruction" helps to generate a larger dialogue between the works on view and the specificities of a diverse American, African, Hispanic, and Caribbean Diaspora in our current social and political landscape, as revealed through each artist's personal experience and distinctive aesthetics. The title is evocative and a reference to art history. "The Gaze" in this context is understood as a power structure exemplified in art history by the white male gaze as the typical maker, viewer, and owner of art (and subject) in relationship to the objectification of woman, race, class, and otherness.

The "Shifting Gaze," who is looking at who, is no longer solely about depictions of the "other" but here engages in ideas about perception, seeing and objectification. The term "Reconstruction" represents a rebuild, new articulation, and possibly a new construct and new voice—flourishing from the past and projected into a resounding now. The artists invert and subvert, make sublime, visible and invisible that which is being looked at and how. The Black, Hispanic, and Latinx body, both physical and metaphorical is either implied through concept and abstraction, or it materializes—with subtlety in some instances, beautifully unfolding in others, and in a few, is direct, dramatic, and heartbreaking. The agency found in all the work is located in reverence for where it has come.

These internationally regarded artists create timely considerations into race and identity and most poignantly, the "Shifting Gaze" that is occurring in our global society, where artists are at the fore of challenging perceptions about the way we may or may not look at the "other." The power behind these images—all referencing the body or its absence—proposes a new visual language as an alternate to constructs of the black and brown body, the male and female gaze, thereby reconstructing multiple and intersecting narratives of American life.

**Radcliffe Bailey's** sculptural wall assemblage, *Zion Crossing* is layered with complex meaning and powerfully imbued with a sense of gravitas that is immediate, and somber. Long interested in history, ancestry, race, memory, and especially the crossroads in which all converges and diverges, Bailey conveys the burden of African American experience, the trauma of history, and the imprint it has on personal memory and our collective construction of memory—and its weight. The symbolic power lies in the way Bailey conjures journeys and fragmented paths of space and time in liminal space, as the

in-between, to hold meaning and metaphor for our various crossings. The figure, shrouded and enslaved in cruciform, dons a historic stove top hat with an iron pronged slave collar that casts shadows reflecting a constellation at the crossroads, crowning the bowed head. Reflecting transition from the earthly to the heavenly, the interstellar, the figurative gesture, despite its heaviness, suggests a spiritual ascent. It reflects movements from a biblical promised land, to the deportation and enslavement of Jews, a homeland in Africa, Trans-Atlantic Slave Trade, to a metaphor for Christian black slaves after the Civil War, to the many migrations to the North from the American South, to the Civil Rights Movement, and lastly to our current time and place. The wandering and the longing slips in and out of time, yet is so present—as transcendence. The crossings and intersections are further reflected on the hanging, stained and draped canvas with a motif repeated throughout Bailey's work, train tracks that represent the literal movement of peoples, the construction of America, the Underground Railroad, a path to freedom, a way out of Jim Crow South, and mobilization. The cumulative power of associative materials and the built composition is in homage to an ancestral past, a transference for pain, mournful account for lives and loss, but also heeds warning in our precarious now.

Making moments from history feel current and relevant is at the core of **Hank Willis Thomas'** artistic practice that includes exploring themes related to identity, race, masculinity, commodity, media, history, and popular culture. *Turbulence (White Strokes)*, part of a larger body of work and an exhibition, titled *What We Ask Is Simple*, is based on an important phrase from an American Civil Rights protest sign. In 2018, Thomas unveiled a body of work that brought to light, again, violence and intolerance via vintage documentation of protest movements around the globe. The series included the funeral procession for a militant suffragette, a 1936 German shipyard, a black teen who carried the American flag from Selma to Montgomery, members of the American Indian Movement, South Africa's Soweto uprising, and several images from Birmingham to St. Augustine in the 1950s and 1960s. Rendering and arresting painful aspects from our past, during anti-segregation and the Civil Rights Movement, many images that have been erased or redacted are revisited with new light, literally as they are concealed just beneath the shiny surface and only revealed physically by a flash of light onto the image. *Turbulence (White Strokes)*, at first glance, appears to be a non-representational abstraction with expressive mark-making like white noise in chaos. The turbulence unveiled reflects police violence during segregation as ghostly, a fragment, and foggy from our collective past. Its flash into existence, as if being resurrected, reflects the poignant timeliness of this historic pain. Such conflict, terror, and division are immediate and address an urgency that can no longer be erased, hidden, or disguised as something other than what it is.

**Mark Thomas Gibson** weaves difficult truths with semi-false narratives in his work to elicit conversations around the reality and possibility of his proposed situations, complex and unflinching visual amalgamations to ask "how do we

find the strength to come together against relentless adversity in the United States of America?" In a scene raised from his novel of drawings, *Early Retirement*, (po)lice in full riot gear with shields obscuring their faces and identities lead a group of four black and brown men past a storefront building. The men are in orange, prison jumpsuits and shackled together at the neck. Three can be seen with their faces downturned, but a fourth, the man at the center of the composition, his face is obscured by a mint green, mask-like head covering, his jumpsuit is branded with his prisoner number. From the center of the composition, a reconfiguration of an American flag rises up, with too many stripes and the unified field of stars replaced with a gold diamond shape over a grounding line. In front of a backdrop of covering flags is a golden, cruciform staff topped by a diamond with wings - signs, and symbols for which someone has twisted origins and given new meaning. The title, *Procession*, and down turned heads suggest that this activity is a reprehensible parade rather than a celebratory movement, and begs the viewer to question who is leading this procession and who is witnessing it? If this is a scene we do not want to see, are the spectators not also complicit in the action? With a sense of urgency, his proposal here is prophetic, has this event occurred (evocative of the Alt-Right rally in Charlottesville, VA 2017) or is this a warning of a future event, a dystopian treatment of people in our own America?

**Yoon Capote** titles his artworks before he creates them to present the most effective concept of contrasting themes, opening discussions of opposing ideas. He often merges inorganic objects with organic human forms as in *New Man*. Bronze cast human vertebral bodies are smashed in between stacked handcuffs, which echo the form and add to the spinal curvature in place of cartilage, hung as though it was a true anatomical specimen for study by an artist or scientist. Living and working in his native Cuba, Capote is interested in notions of power structures. Here, a tool of arrest establishes the backbone of humanity. What might be a source of comfort and protection for some might be a source of pain, aging, grinding, and prosecution for others. This backbone upholds the laws of the land, be they in a dictatorship or a democracy.

**Nina Chanel Abney** creates narrative compositions of seemingly lighthearted scenes imbued with her personal language and graphic sensibility, which employ vibrant pops of color and icons that are superficially sweet but upon closer examination are meant to trick the viewer into having potentially sour and tough conversations around gender and race. Significantly reducing the depth of the picture plane, Abney responds to current events, rapidly and intuitively taping off basic shapes and spray painting geometric figures, people, at the fore of her compositions. Details are layered into the moment of a story she is telling through her use of stencils, an interest in abbreviations and symbols of meaning inspired by the emoji. In #33, Abney depicts a black man with an on-trend flat top, but who is exposed in heart and body. The floating question marks and hearts around the man hint at confusion and sadness caused by what is happening in the scene. Volleyballs are lobbed toward the figure as black and red stars fall to his feet already underwater. A white hand enters the frame, presumably with something to say, and SCORE is spray painted at his feet, which might be a timely reference to the woeful treatment of black athletes who use their stature and voices to point out racial injustices in the United States they love, only to be told to "Shut Up and Play Ball." The scene also asks the viewer to consider other racial biases, to consider why the subject is playing volleyball as opposed to basketball or football.

Employing a bright pastiche of graffiti imaginings and inspired by the rough neighborhoods of his native Nassau, **Lavar Munroe** works in a space between figure and abstraction, between sculpture and painting, creating a vibrant tapestry of layered heroic narratives. The title *Days and Nights in the Wilderness* draws from the parable of the *Temptation of Christ*, where upon after being baptized Jesus spends 40 days and nights fasting in the Judean Desert to be tempted by Satan before beginning his ministry. This idea of enduring suffering to come through whole and flow into a new journey is deposited within memory and personalization, from Munroe's upbringing to the recounting of his father's passing. In Munroe's artwork, he places value on the narratives of the Bahamian peoples, aligning daily life with the same obstacles of storied heroes. The composition is bookended in the shape of great wings, capped by two caretaker figures wearing sterile gloves and medical shoe covers, each with masks, suggesting the prodigious parades and revelry of black lives during the island's Junkanoo Festival. The canvas is cut, stitched, stapled, and sewn back together, a surreal display and reconstruction that the viewer must inspect. They carry a third figure—limp, yellowed, dotted with disease, and wasted—a grave reference to Christ's passing and the *Pietà* imagery of Mary mourning her son, here a modern and black *Pietà* ascending to the sky above.

**Farley Aguilar** has stated that he depicts his own feelings on how history and the past filters through time, influencing fear and injustice today. Mining historic photographs, Aguilar considers what dark complexities may happen in the image, how social issues of the past merge and reappear within the present. In *The Night of Broken Glass*, Aguilar depicts a group of five figures standing before a storefront, their features—from their eyes and ears to skin color—are exaggerated and mask-like. A black caricature is in the upper left hand of the window and an insult is inscribed at the top of the canvas, the building from which they emerge, as well as on the forehead of the figure closest to the shop. The title is evocative of the 1938 *Kristallnacht* that took place under the government of Nazi Germany, a devastating night of assault and the destruction of Jewish-owned stores, buildings, and synagogues, which was marked by a littering of broken glass throughout the streets. The event is considered now to be foreshadowing of the Holocaust to come and thus the painting alludes to how this past might be concurrent with the everyday lives of people of color, and other marginalized groups.

**Ebony G. Patterson**'s work explores social stratification, specifically constructions of the masculine within popular culture while using Jamaican dancehall culture, Kingston, Jamaica's inner-city environment, violence, bling funerals, and the cultural transformation occurring not only in the Caribbean but in America as well, as a platform for discourse about masculinity in heightened feminized space. In . . . *He*, a skull emerges from within a celebratory palette and field of playful and colorful found objects. Patterson imbues hand-made, labor intensive jacquard tapestry, typically considered women's work, into vibrant three-dimensional milieu for storytelling. She magically conflates the past with the present to address the future and all-encompassing loss that seems inevitable to her protagonists, here a black male child. This circular tapestry, the skull, is bullet-laden with holes creating empty space amid a most chaotically stunning space dripping with carnival beads, patched with flowers, crocheted happiness, and surrounded by childhood toys: a teddy bear, toy car, butterfly, and tiger. The anonymous



boy, stares forward, sullen and piercing in his gaze, and haunting in his innocence, an overwhelming sadness in his dislocated space, intensely emphasized by the empty shoes, left at the floor. In a memorial montage, we are left haunted by the mélange of materials, and the painful immateriality of the loss.

In Patterson's *Disciplez Series*, she created hybrid portraits of fashionable black men appropriated from the media, but her male faces are bleached, lightened up, visibility fading in relationship to what remains visible; ears, hair and elongated neck donning a black bandana. Posing, model or muse, the figure attempts seduction in such a transitional moment and emphasizes the significance of Patterson's feminizing aesthetic in addressing ever-changing masculine discourse. Crowned, bejeweled and adorned with a garden halo comprised of concentric circle cutouts of black doilies and sequins, the white-faced black man confronts the viewer, as muse, framed with hyper-feminine crafting to include bejeweled butterflies and roses. As a paradox, the manipulated figure gazes directly at the viewer as a disciple, but one wonders to whom he is beholden. Masculinity, beauty, and perceptions about meaning in society, fade in the photo montage, yet are immortalized here through embellishment. Patterson's extraordinary deft and innovation prompts a closer look and deeper engagement with the underlying issues of violence, sexuality, and visibility. Patterson has stated that her work is about "witnessing, access, and social politics," not only in Jamaica and the Caribbean Diaspora but across all cultures, and especially chilling across the Americas right now.

*Untitled I – Beyond the Bladex Series* is part of a body of work on paper in which Patterson employs the same complex, highly embellished strategies of her large-scale and dimensional tapestry works to further explore the politics of gender, and that of the anonymous black male, the invisible black male. The highly ornamented face, surrounded by a halo is that of the slain body, dispersed about in a shimmery field and encased (or jailed) in colorful fabric, quilted with tree and snake-like floral ribbons and cages. The body appears heavenly, afloat, or adrift in mystery and the unknown, and perhaps the forgotten. The isolated male is only revealed with acts of seeing, looking further as this figure has lost its gaze and the shifting gaze is up to the viewer, up to society. Patterson creates vibrant, fantastical other worlds, without ground, in which loss and tragedy are considered, remembered, and lamented in a hauntingly beautiful reclamation of the nameless, what she has referred to as the "Invisible Presence: Bling Memories" in related works inspired in part by bling funerals, "extravagant ceremonies organized in Kingston's working-class communities to ensure that the recently deceased, who may have been overlooked by society-at-large while living, are noticed and remembered in death."

**Clotilde Jiménez** creates idiosyncratic narratives, with common materials, that are both subjective while politically far-reaching in an effort to create images of unified beings beautifully made of many disparate parts. His work looks beyond binary terms to explore broader and more inclusive ways of looking at the Black, Hispanic, and Hawaiian Archipelago, Island body. The title, *Fruity Boys* signifies seemingly harmless and funny, yet derogatory designation about male children who dress in wild or flamboyant outfits that may cause one to question their own sexuality as they get older. The three "Fruity Boys" are playfully hanging out in suburbia, imagining breasts of island melons, bikinis, and gestures the mischievous nature of childhood innocence and sexual exploration. The boundary-pushing unfolds on stage before the quintessential symbol of American domestic happiness, the white picket fence, as the figures folly and fumble toward the attainable homogenized

American dream, a ubiquitous site for unpacking contradictions. *Fruity Boys* is part of a larger series, in which Jiménez portrays boys frolicking in pursuit of something beyond, as the perceived marginalized childlike imagery make ridiculous certain boundaries of race, gender, and sexuality. The absurd is exemplified in the use of everyday materials, particularly found magazine images, and is effective in Jiménez's work with his nod to Dadaism, especially the brilliant and poignant collages of Hannah Höch, the original photomontage artist who's shifting ideas about gender roles, queerness, and androgyny resonate here. He reconstructs the black body as not fixed, in a parody of popular culture and racist stereotypes, and in ownership of full-blown satire and wit as the gaze, his lens, powerfully focuses and follows you, the looker.

**Lamar Peterson** expands the storytelling of painting with mysterious characters who confront the self, identity, black expression, iconic representations of masculinity, and most profoundly, the incongruity of it all. Here, in *Satin Sheets*, the protagonist, the artist's surrogate self, Peterson portrays ambiguity, doubt, and futility with his now signature purposeful naivety, to express disparate congruence. While satin sheets sound nice and comfy, the character is imprisoned by them; the nervousness, worry, and hyper-artificial symbols are the discomfort Peterson seeks to explore. The unresolved examination of self, insecurity, fear, futility, and the performance of being liked, and being accepted keeps him awake at night. This is not what dreams are made of, but what comical, sublime nightmares yield. Worries regarding the ebb and flow of being a successful artist, a lover, a friend, a man, a child in man's disguise rattle in the sheets. Combining personal experience and overarching narratives of art history, *Satin Sheets* operates as Peterson's homage and personal version of Robert Rauschenberg's first combines, a term he coined to describe the unique way he attached found objects to traditional canvas supports, yet in *Bed* (1955), there is no canvas, just an ensemble of sheets with slight tongue-and-cheek gashes. Peterson uses his hallmark *trompe l'oeil* (to trick the eye) to paint his own combines of found objects (tools of the frustrated artist: paintbrushes, palettes, and knives) on his nervous sheets that hover above his pristine *mise-en-scène* twin bed. He is confined by his own making, his own bed, yet still references greatness, admiration, and desire.

**Nate Lewis** has developed a process of creating paper sculptures that expand the materiality of paper, collage, and mark making through rigorous cutting, scraping—additive, and subtractive—physical treatment of his tactile materials. Through combining elements of drawing, portrait photography, etching, cutting, and embroidery, his large-scale, intricately executed paper human figures are further informed and thus seemingly animated by the artist's experience as a professional critical care nurse, who made his first works using a scalpel knife on EKG paper. Lewis's treatment of paper, pulp, photography, collage, patterning, mark making, and staining is as human as a breathing organism. As he sculpts patterns, cross hatches cuts, and stains with pours and ink bleeds, a three-dimensional effect is communicated along accurate anatomical structures, cellular tissues, and bodily movements—both internal and external—rendering a gorgeous, tactile, and juicy surface that celebrates the body's strength, movement, and agility while considering its fragility beautifully through a dancer's body and phenomenal gesture. The marked and patterned body, *Axe*, is muscular and masculine while simultaneously referencing another worldly surface, somewhat foreign, somehow exotic, and other, an alienated body, alternatively dancing in

isolation, in trance, yet larger than life in a full circular sinuous motion that is empowering. Informed by the experience of caring for the human body, strangers' bodies in all states, from healing to demise, infuses the work with a heightened sense of empathy and respect for the black body, the black male body.

Working in ballpoint pen on paper, **Toyin Ojih Odutola** meticulously traces the contours of an individual's face and body, creating highlights and shades, building layers upon layers of markings to capture the terrain-like, flowing texture of black and brown skin. The artist pulls inspiration from making sense of her own life, after immigrating to America from Nigeria, to understand how or why she and others are defined prejudicially by their skin color. For Odutola, these stratigraphic layers recall personal histories for her characters and depict the threads that merge and combine to shape an image of someone, a singular but multifaceted personality. In her treatment of *Ishmael's* skin, Odutola plays with the highlighting in purples, yellows, pinks, blues, and beige, emphasizing the many dimensions of this person, beyond what can be seen superficially, and beyond her signature aesthetic, *Ishmael's* gaze meets the viewers directly to explore these notions. Odutola contemplates themes of representation and authenticity in her rhythmic drawings to confront social and politicized ideas about race. Her portraits call into question the validity and classification of people in America by skin color. Through her practice, Odutola fabricates an innovative idea of blackness bestowing how it is read and felt onto characters of other backgrounds.

**Lynette Yiadom-Boakye** transcribes imaginings of fictional people, collaged together from bits of her own memories or poses of photographic inspiration to form a story. A portrait of an individual can be seen as a simple subject, a stand-in for every woman or man. In *Lamp Lighter*, the subject looks away from the viewer into a dim space where any story may arise from the viewer's own imagination, using the title as a way to light the fire of creativity and resistance. She is a representation of a person entering the museum or gallery space, the cannon of art history, normalizing the presence of a person of color. Reminiscent of a William Merritt Chase, the figure is classically portrayed yet contemporary in her presence and elusive gaze away from the viewer.

Mining art history, popular culture, and the black power movement of the 1970s, **Mickalene Thomas** creates dazzling, sensual, and palpably confident portraits that reconstruct multiple mythologies about black sexuality and black feminine power that shifts the gaze with immediacy, challenging the relationships between sitter, artist, and the viewer in contrast to its preconceived historic context. The figure, *I'm not the Woman You Think I am*, classically composed as 19th-century *odalisque* (reclining nude) owns her space and how she is viewed as she coolly confronts the viewers directly with her gaze, as if in dialog. She dismantles stereotypes and cultural imperialism, with an Afro-humanism inspired by the 1970s Black Power movement alongside a desire to declare beauty on her own terms. Also, akin to the Pattern and Decoration movement of the 1970s, her seriously ornamental beads, rhinestones, glitter, and use of craft and domestic elements add to the decorated pastiche of the collaged surface, resulting in a tactile material bling that speaks of abundance, pride, sensuality, and ownership. Inspired by formidable women in her own life, most significantly her mother, a model and homemaker, Thomas brings strength and courage to her reclining figure that yields a nuanced sense of collaboration that breaks another cultural barrier in who is looking at who, who is subservient here—no one. This ownership

radically conflates art history, black and white feminism, with political history and notions of power, without modesty and without apology, but with a refreshing and heightened sense of joy.

**Titus Kaphar** examines the commissioned portraiture and narrative landscapes meant to document the grand story of the American and European past through art history. In his exercises, Kaphar asks if “we [can] amend history, not erase it, but amend it?” His work exposes the telling, and often painful absence of Native Americans, African Americans, and Hispanic Americans in specific, storied and epically remembered chronicles. Kaphar’s criticism is bold, cutting, and tactile in a deconstruction of histories that for too long have perpetuated an invisibility and deleted truth that has prejudiced our understanding of US history and cultural contribution while also diminishing our own awareness of the strategic erasure and inaccuracies present in such portrayals. The marginalized, enslaved, and displaced person figures prominently in Kaphar’s work as he physically interrupts the narrative by cutting, ripping, and slashing. He obscures through wrapping, binding, and nailing—unflinching gestures of concealing and revealing truths and purposeful oversights. In *Columbus Day Painting*, Kaphar brilliantly subverts the grand heroism granted to Christopher Columbus, the Italian explorer working for the Spanish Monarchs, and colonizer, on his first conquest in the foreign and “uncivilized” Americas. Based on John Vanderlyn’s 1846 painting, *Landing of Columbus*, commissioned by Congress for the Capitol Rotunda, Kaphar immediately denies the triumph by shrouding Columbus and his troops with raw canvas, essentially mummifying them, thus breaking the compositional hierarchy and shifting the focus to the indigenous people in the background, in the margins, at half scale of Columbus’ crew emphasizing their untold, exploited, and violent narrative brought about by the now silenced protagonist. Kaphar has asked, “Can we shift our focus just a little bit, even momentarily.” Historic erasure here does not disappear entirely, Kaphar leaves haunting, poignant remnants of his visual eradication, lest we not forget. As he addresses our struggles with the past, his proposal is to amend, not erase it.

**Nathaniel Donnett**’s artworks span multiple media as he intuitively investigates human behavior in memory, now, and the future. He is interested in how certain social and political beliefs implemented throughout history and into the future have shaped and will continue to shape the psychosocial acclimatization of oneself as well as their greater social environment. In *Reflect 6*, the silhouetted figure of a black woman holds up a mirror to her face, her head and hair constructed of textured, melted black plastic bags, igniting painful notions of trash and discard. As the figure pauses to reflect in the present, she sees a blank, abstract red face reflected, warning and anger emerge but also remembrance, a space between action and reflection. A reference to Barnett Newman’s post-war *Vir Heroicus Sublime*, in which Newman boldly explored the face of the sublime as terror in a single color, red, Donnett here is challenging perception and overcoming, as Newman hoped for the emergence of a new post-war civilization, Donnett hopes for a dignified self-reflection. Her body is sewn into and painted on to a backdrop of paper bags, a reference and critique to the brown paper bag tests administered during the 20th century in the United States by some African American institutions as well as a possible reference to David Hammons’ *Bag Lady in Flight*, which he would have seen in the important 2005 exhibition *Double Consciousness: Black Conceptual Art Since 1970* at Contemporary Arts Museum Houston. The practice prized lightness in skin tone, closer to or

lighter than that of the brown bag over darker skin tone, enforcing a Western idealized standard of beauty onto a community of diverse peoples forcibly brought to the United States, a practice and mythology that led to racism within the black community itself. While these notions are no longer overtly enforced through the test, they can still be buried and expressed in destabilizing ways in popular culture but are here and have instead been undermined and removed of power by African American cultural movements such as the 1960s “Black is Beautiful” and contemporary #BlackGirlMagic, celebrating the beauty, power, and resilience of blackness, especially for women.

In an act of solidarity with his subject, **Kyle Meyer** is interested in the dignity and humanity of those who are discriminated against and in this work specifically, self-identified gay men in Southern Africa. In large-scale singular portraits, images of men gaze out to the viewer, simultaneously concealed and revealed for who they are, in a place where homosexuality is still illegal and criminalized. His lone subjects are marginalized, threatened, and often rendered invisible (unseen) or alternatively as abhorrent (when seen) by many in their community. Myer seeks to remove them from this context, if only momentarily, frozen in a larger-than-life portrait, that represents both a fragmented, pieced together self and a heroic, confident musing gaze of their own creating. Identity is but a construct, based on who is writing the narrative. Working collaboratively with his subjects, who largely have to hide their sexuality, he recognizes their vulnerability. The subject participates in his expression, in a uniquely fashioned headdress made from traditional African wax-print fabric, appearing regal, posing Modernity without having modern human rights afforded him. Meyer photographs the men and then, using the actual fabric they wear, weaves a second portrait within a portrait. This work, *Unidentified*, 61, part of a larger series entitled *Interwoven* is a bold wordplay about being whole, integral, and woven into one's community, yet fragmented, torn apart, and not seen for who one is. The pattern, color, geometry, and eloquent craft of the weft and warp of photo and fabric is visually hypnotic and reverberates; a telling contradiction inexplicably intertwined, identity as a construct.

**Wanda Raimundi-Ortiz** explores the marginalized “other” and the objectification that often comes with framing meaning and defining signifiers, particularly for Latinx women balancing binary expectations: being brown, black, Puerto Rican, American, female, colonial and foreign. This piece works at the crossroads of identity and visibility, claiming value through presence in a world where women of color are often rendered invisible, or less than. Her self-portraits and associated performances are based on a series of archetypal characters created to take on roles: actual, exaggerated stereotypes, and fictional roles that distance the self from that reality in healing or defense. In her narrative portrayal, *Bargain Basement Sovereign*, (*Reinas/Queen Series*), Raimundi-Ortiz is transformed into royalty, of a different color, here summoning the highs and lows of every day, the banal, the dismissed, the disparaged, and injured in a psychic state of otherness. In part, biographical, but universal regarding ideas about overcoming. Raimundi-Ortiz considers the cruelty of objectification and the diminishing behavior that cheapens women, relegates one as a bargain, deemed not worthy. The queen is confrontational, Raimundi-Ortiz reconstructs the iconic image of the female body of color from multiple intersecting perspectives: colonial imperialism, the Latin Diaspora, first generation Bronx Nuyorican, feminism, activism, and motherhood. She is unveiling multiple layers of social, cultural, and political realities that resonate as she scrutinizes beauty, sexuality, and maternity and how each is entwined with women's roles and

power in society. In light of current identity politics and the erasure of women, Raimundi-Ortiz's queen is defiant in her self-possession.

**Shawn Theodore's** puts forth composites that "merge real and hypothesized mythological black experiences set within contemporary, yet fading, Black environments." Theodore creates multiple narratives in *Not So Satisfactual (Future Antebellum Series)* that conflate time and history, fiction and reality, voice and intervention. The two youthful women, staged, conjure radical 1970s Black Panther activism and Black Feminism through poise, demeanor, fashion, and the gaze as if channeling the era of a young Angela Davis and the antiestablishment Pam Grier of Blaxploitation films. The booted, confident duo sit before two mysterious figures suggesting servitude and hierarchy before yet another staged element of two more figures behind a screen. Distinctly American and born of the diverse African Diaspora, Theodore blends provocative references to an Antebellum South, the Trans-Atlantic slave trade, plantation life, and a possible Afrofuturism in what he states is his goal "to center black individuals and their communities as trans-historical, trans-national, and metaphysical entities mobilizing against erasure in all forms." The dramatic black bodies are portrayed in both real and mythological time, and as an artistic construct, staged in a slippage of time, as memory, real and imaged, not to be forgotten across history, geography, gender, the familiar and the unknown in what seems like an act of reclamation—a strategy for remembrance, reflection, and agency.

**Jamel Shabazz** became interested in photography as a teen and by the 1970s was inspired by his immediate environment in Brooklyn during a period of immense change. He has powerfully documented the culture and urban life of African Americans for over thirty years. Growing up in the projects of Red Hook during the turbulent 1960s, shaped by the Vietnam War and the Civil Rights Movement, Shabazz became fascinated by the images that inundated society through print and on TV. His introduction to the developments of 1970s, including Disco, Rhyming, Rapping, and the gangs and guns that came with it led Shabazz to set out to record what he termed the "Resurrection" of the 1980s, to include fashion, style, attitude, and positive images of the "cool," especially among the youth. He documented the generation that gave birth to Hip Hop, its youth culture, its music, and innovative style. Only one decade later, this work would also include those affected by the crack and AIDS epidemics. His eye was on the street, he knew the street and was trusted. In *Fly Girls*, three young women represent a newly rising confidence in black women that manifest in posture, the gaze, and in fashion. His image capturing was instantaneous, intuitive, and fast, like the great photographer William Eggleston, Shabazz knew his material and his subject when he came upon it, and rarely did he take an image twice.

**Luis Gispert** stages photographs about identity construction to question how we choose to define others and express ourselves based on the uniforms we construct and the culture from which we identify: African American, Asian American, and Latinx. Gispert is of Cuban heritage and was part of a significant group of artists in Miami informed by Hip Hop culture when it arrived in South Florida in the 1980s and had its greatest impact in the late 1990s. In *Untitled (Car Girls)*, Gispert explores and fuses ideas about personal expression through fashion and one's self-made identity, with popular culture, and its social and economic development throughout the *Cheerleader Series*. Here, two women dressed in nondescript cheerleading uniforms sit in the back seat of a leather-clad car adorned in hip-hop culture finest – yellow gold rings, bamboo hoops, and watches with motifs of money, music, bling, and violence. Their gold charms or code symbols add to their attire, wearing the logo of the Wu Tang Clan rap group and an embellished Tec-9 submachine

gun, an affordable firearm invented in Miami that would be used by rival gangs in the city and popularized as a major assault weapon throughout America. The women's necklaces float away, seemingly levitating from their chests as though the car bounces on hydraulics in tune with music or is being driven fast and erratically. The women look unnerved and hold each other's hands, gazing in opposite directions, something has gone awry here in front of the Chroma-key green screen – a film tool giving the creator, the viewer (and the subjects) the ability to place the subjects anywhere, in any situation.

**Jennie C. Jones's** set of five intaglio prints, *Five Point One Surround*, reference her audio collages, minimalist paintings, and sound sculptures that explore the formal and conceptual intervals between modernist abstraction and black avant-garde music, particularly American Jazz, America's indigenous art form. Her sparse compositions work to integrate sight and sound. Jones explores how sound and culture, as located in music, are contained and shared as well as how certain music and material culture are absent from modernist history and museums, specifically the contributions made by African American artists in the 1950s and 1960s. Motivated by the gap in this American modernist story and inspired by artists such as John Coltrane, Charlie Parker, Billie Holiday, Miles Davis, and others inspired her term "listening as a conceptual practice." Her reductive speakers here imply sound, resonance, sonic energy, and denote that the viewer is listening while conjuring movement across a musical score where silence is as important as sound, with a single cutting edge in red as amplification. In this way, Jones bridges abstraction and minimalism with modes of conceptualism that moves towards a filmic, hard-edge graphic score, connecting how sound functions in a visual context. The musical speaker serves as a moving metaphor for how we hear, hold, augment, absorb, and even distort things.

**Samuel Levi Jones** investigates how power structures are formed, questions who observes, writes and defines whose histories are taught and how those ideas change as society shapes them. Comprised of the torn, mangled and ripped shells of antiquated manuscripts, *Love is Complicated* forms a restitched crafted collage of quilt-like construction from the leather coverings of earlier accepted tomes of knowledge. Only two book titles are legible, the first, *Ethnicity in the United States*, is clearly visible while another, *The Book of Knowledge Annual* is inversed forcing a change in perspective to read the piece. As the viewer we are not able to know what was once contained within those pages but we can judge the book by its cover—and equally by its erasure—to explore our understanding as to what it might contain, and dually consider how ethnicity, culture, and history are perceived and or constructed, and here, de-constructed and re-constructed, conflating the past and a ubiquitous present. The body is implied here through the act of erasure; removing the content and power of how we gain knowledge. By physically, and aggressively dismantling pages from the spinal structure of a book, the act of learning comes into question and past ideas can be rejected and reassessed based on new knowledge and new perspectives.

**Vaughn Spann's** "shifting gaze" is sighted in black experience, brilliantly embodied through abstraction, materiality, and labor manifest in the surface and composition of *Slip and Slide (McKinney Pool Palette)*. The title signifies the dark content, social injustice, and devaluing of black lives that belies the tactile, built up surface in near sculptural relief. The layered abstraction references the violent incident known as the "McKinney pool party" that occurred in 2015 in McKinney, Texas during which, among other things, a white police officer yanked by the arm and restrained a 15-year-old African American girl, wearing only a bikini, harshly to the ground and then knelt on

her back. The officer also unholstered his firearm, drew it to ready position and chased teenage boys as they approached him while he was trying to control the girl. The nation responded with outrage over how hundreds of teenagers, mostly of color, who were not a legal threat to anyone, were treated like violent criminals. Spann frames the narrative through the grid, geometry, and a reference to hard-edge abstraction, that actually act as vessels for content, as carriers of other ignored or missing narratives. Tellingly a reconstruction of the body, the self, of racism, and of violence is interwoven across the surface, threaded with soft edges by virtue of the treatment of blue Terry cloth, which echoes the pool. Referencing color field painting and minimalism with an emphasis on color and texture imbues meaning and coded symbolism that packs a powerful punch. The Slip 'N Slide, a favorite backyard toy is rendered in black and blue, and represents the police and abuse of power, while the orange and yellow are the colors of the girl's swimsuit, with loose threads woven through the fragmented pool, a surrogate body in reconstruction (surgically restoring the sewn materials that reference the human body)—a potent symbol of a greater vulnerability. Working with non-traditional materials, Spann challenges Western modes of painting, art history, and color theory while also asking in a social climate of heightened racism, classism, and violence, how we reject such and work to redefine power structures.

In *Untitled*, **Nate Young** is interested in analyzing semiotics, or how meaning is created, through words or images, and the institutions and authorities that uphold them. In essence, the artist is examining systems of belief, how theories are spoken, read, created, and upheld. From his father's theological, religious teachings to the philosophy of Ferdinand de Saussure, Young explores language through the literal framing of his work in oak, forming a structure capable of containment and revealing, inlaid with symbols forming a diagram of direction. However, Young overtly removes any written word that would support a full understanding of the original meaning of the symbols, leaving a space in the absence of language and within the center of the frame where the viewer might consider what is there and all the ideas that could fill the space. This framing creates a physical and weighted altar-like space for reflection on language and image—and perhaps transcendence. The loose graphite rubbing at the center of the altar preserves something of an ethereal experience, a reminder of the spirit of creation, of dialog without language. The material of oak is a reference to a seminal work for the artist, an installation that included a church pew and sound recording of a sermon about art speak, as well as a reference to the pews of black Christian churches, wherein a trusted authority delivers meaning.

**Paul Henry Ramirez** creates what he terms biogeomorphic abstractions, or “a fusion of biomorphic and geometric forms,” that combine smooth, shiny, delicately curving line-work with brightly colored bold forms that culminate in sensual dances. In *Untitled I (Eccentric Stimuli Series)*, one of his figural-based abstractions in which he coined *Playconics* for their playful and energetic interaction, resound off forms as if stimulated by the form itself. The curvilinear lines, with pops of color bursts, carry the weightless bulbous shapes with fabulous drips and splatters that reference the male and female body or intersections of movement between bodies. Often a collaborator with dancers and choreographers, Ramirez hones in on the grace of physical movement through the air, reduced beautifully with line, color, and form here. With light gestures, the anthropomorphized forms swirl in joy, as a personification of the simplest human references, in exclamations of joy and sensuality. As a distilled Latin Baroque poem or Rocco desire,



non-alphabetical and non-figurative, Ramirez whispers exchange in space with sensuality outside any representation or figurative narrative.

**Carlos Vega** explores possibilities in painting through processes involving craft, collage, and highly sculptural work with lead to create metaphysical and transcendental wall reliefs. *Just Discovered* refers to the Eagle Nebula, the young interstellar cloud of dust and gas, a cluster where new stars are born. The celestial burst is comprised of a series of ruptures, from within the surprisingly malleable lead—at once a reference to the hard, industrial age while also being ornamental—itself a textural pattern painting above the surface, to only reveal yet another painting below, a collage of vintage stamps and stickers intricately arranged as individual starbursts organized in a spectrum of the rainbow, likewise reflected in oil and latticework to the right. The contrast between materials is opulent, poetic, and timeless, as Vega’s interest in history, nostalgia, and passage of time become a myriad narrative about history and who tells it. The assortment of stickers comprising the underpainting includes historical icons, pop figures, the politically powerful, saints, cartoons, and the absurd, but across faiths, philosophies, and culture. The diversity of humanity populates his punctures, and distillment in such layered, perforated relief records many human conditions and works to perform allegorical suggestions to reflect a collective society, broad and as varied as the cosmos.

Vega’s concern with history, especially civil rights in America, the macro and micro, and organic time magically unfolds in the print *Laurus Nobilis*, especially in juxtaposition to his bas-relief painting *Just Discovered*. Vega has long been fascinated with trees, interested in nature but more profoundly for the metaphor and symbolism of being rooted, the family tree, of genealogy, of belonging and in homage. From the laurel branches etched into the graphite-treated paper (echoing the 3D process in the lead painting) are heads and figures of women drawn from a variety of sources, including stamps, comics, the media, and religious materials, all under the mantle “Votes for Women.” Among them are iconic Suffragists, Saints, and Indigenous Martyrs, and individuals ranging from Mother Theresa, Queen Victoria, Oprah, Marilyn Monroe, Hillary Clinton, and Amelia Earhart, to recent activist Malala Yousafzai. It includes fictional women and characters such as Wonder Woman, Dorothy Gale, and Marge Simpson to major icons of art history like the Migrant Mother by Dorothea Lange, one of Modigliani’s muses, to Frida Kahlo herself, all embraced within this Mediterranean evergreen, in grey scale. Vega honors women and the 19th amendment as triumphant and victorious as if he has crowned them with the laurel wreath of victory. As much of Vega’s work does, this piece shares his interest in humanity, enlightenment, and equity that resonates in our current moment. This work looms large as we approach 100 years of the 19th Amendment, and especially following the elections of 2016, girls’ right to education, the #MeToo movement, the reckoning of women standing up against predatory abuse, and as women’s rights are threatened.

## CONCLUSION

The gaze is political, it always has been whether passive or direct, possessive or that of the other, the “Gaze” is shifting with tectonic impact as demonstrated so powerfully by the artists here. This exhibition, is 50 years removed from Tommie Smith and John Carlos, who demonstrated through use of the “Black Power” salute during the medals ceremony at the 1968 Mexico City Olympics, and the assassination of Dr. Martin Luther King, Jr. Yet, the injustice protested and fought against then, is still present. The “Shifting Gaze” acknowledges this fact, and through voices and narratives previously overlooked, that shift translates to a proposal for all of us: that proposal is to look, to see.

Violence, displacement, and forced movement are very much upon us. From the Black Lives Matter movement, which began in 2013 in response to the acquittal of Trayvon Martin’s murderer, to five years later when Colin Kaepernick first took a knee in protest of the rising injustice and oppression of people of color, to the #MeToo Movement and its subsequent backlash, to lastly, and just two weeks after the opening of this exhibition, the Tree of Life synagogue murders, indicating that hate is not subdued, but overt. With this, and perhaps because of the necessary “Reconstruction” unfolding in the artwork presented, it is possible to address hard truths, while still remaining contemplative and optimistic—and that is powerful. The artists’ reconfiguration of the “Shifting Gaze” has taught us, that optimism eclipses fear and narrows the distance from the other, through a stronger and more valiant belief in the good actions of humanity.







# *PLATES*



Nina Chanel Abney, #33, 2018, spray paint on canvas, 72 x 50 inches.

© Nina Chanel Abney. Courtesy of the artist and Jack Shainman Gallery, New York.





Farley Aguilar, *The Night of Broken Glass*, 2015, oil on linen, 88 x 70 inches.  
Courtesy of artist and Spinello Projects, Miami.



Radcliffe Bailey, *Zion Crossing*, 2016, mixed media, 77 x 38 x 22 inches.  
© Radcliffe Bailey. Courtesy of the artist and Jack Shainman Gallery, New York.





Yoan Capote, *New Man*, 2014, handcuffs, bronze, and stainless steel, 87.25 x 24.06 x 18.06 inches. © Yoan Capote. Courtesy of the artist and Jack Shainman Gallery, New York.



Nathaniel Donnett, *Reflect 6*, 2014, mixed media on paper bag, 53 x 35 inches.  
Courtesy of the artist.



Mark Thomas Gibson, *Procession 1*, 2017, acrylic on canvas, 60 x 40 inches. Courtesy of the artist and Fredericks & Freiser, New York.





Luis Gispert, *Untitled (Car Girls)*, 2001, C-print, 40 x 60 inches. Courtesy of the artist.  
Photo by Zach Stovall.



Clotilde Jiménez, *Fruity Boys*, 2016, mixed media on paper, 58 x 65 inches.  
Courtesy of the artist and Mariane Ibrahim Gallery, Seattle.



Jennie C. Jones, *Five Point One Surround* (15/15), 2014, set of 5 intaglios, on paper, 30 x 22 inches.  
© Jennie C. Jones / Universal Limited Art Editions.



Samuel Levi Jones, *Love is Complicated*, 2016, deconstructed encyclopedias, lawbooks, and African American reference books on canvas, 49 x 60 inches. © Samuel Levi Jones. Courtesy Galerie Lelong & Co, New York.



Titus Kaphar, *Columbus Day Painting*, 2014, mixed media on canvas, 67.75 x 90.75 inches.

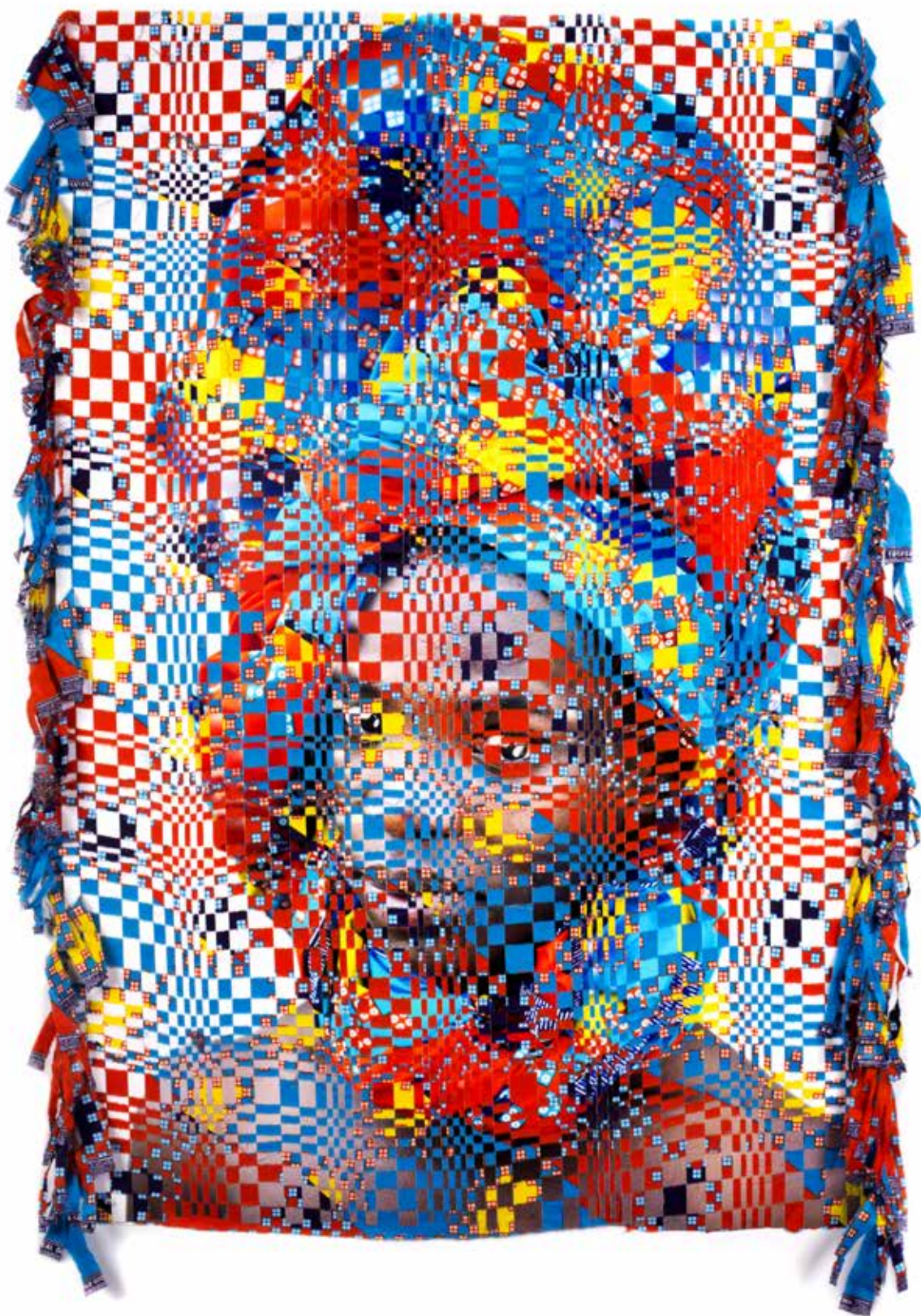
© Titus Kaphar. Courtesy of the artist and Jack Shainman Gallery, New York.

Not included in the exhibition in Orlando as it was on loan to the Smithsonian National Portrait Gallery, Washington, DC for the exhibition *UnSeen: Our Past in a New Light*, Ken Gonzales-Day and Titus Kaphar, March 23, 2018 - January 6, 2019.





Nate Lewis, *Axe*, 2018, hand sculpted paper inkjet print, india ink, 80 x 26 inches.  
Courtesy of the artist and Fridman Gallery, New York.

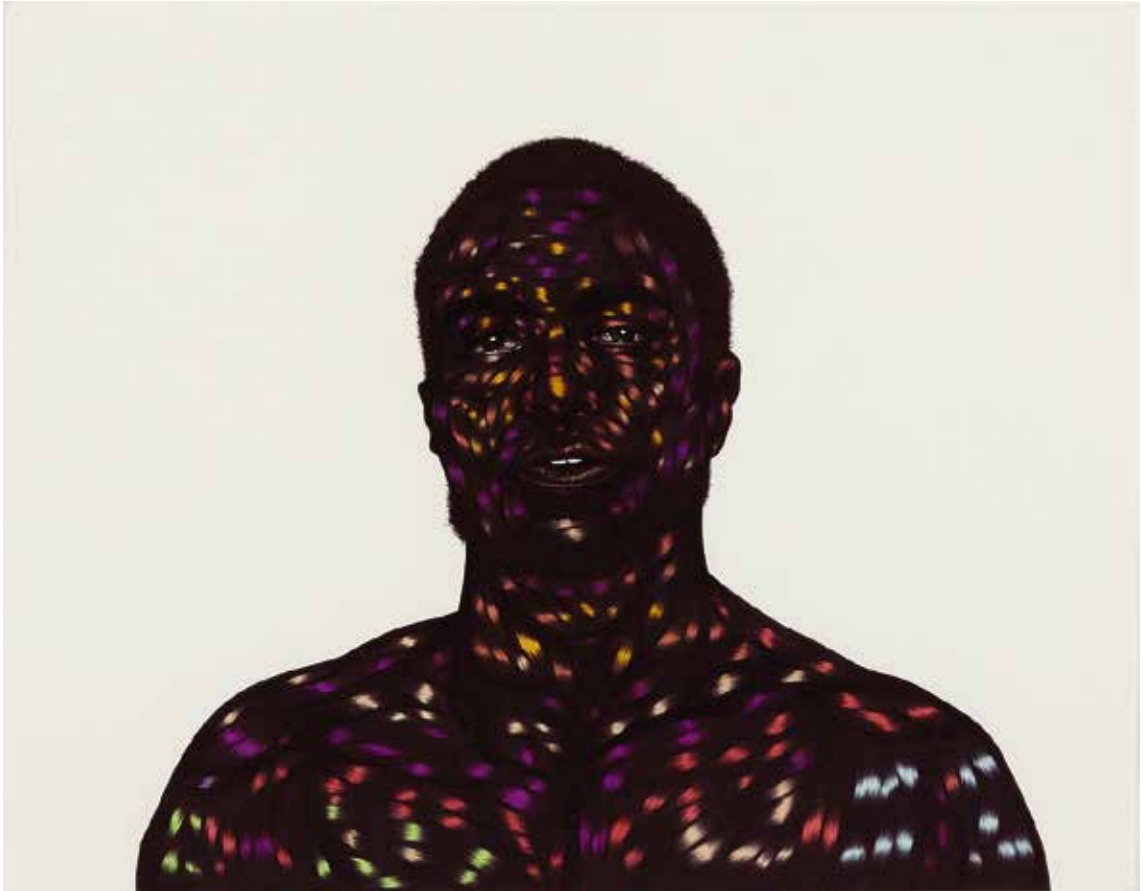


Kyle Meyer, *Unidentified 61*, 2018, archival pigment print hand woven with wax print paper, 11 x 14 inches. © Kyle Meyer. Courtesy of the artist and Yossi Milo Gallery, New York.





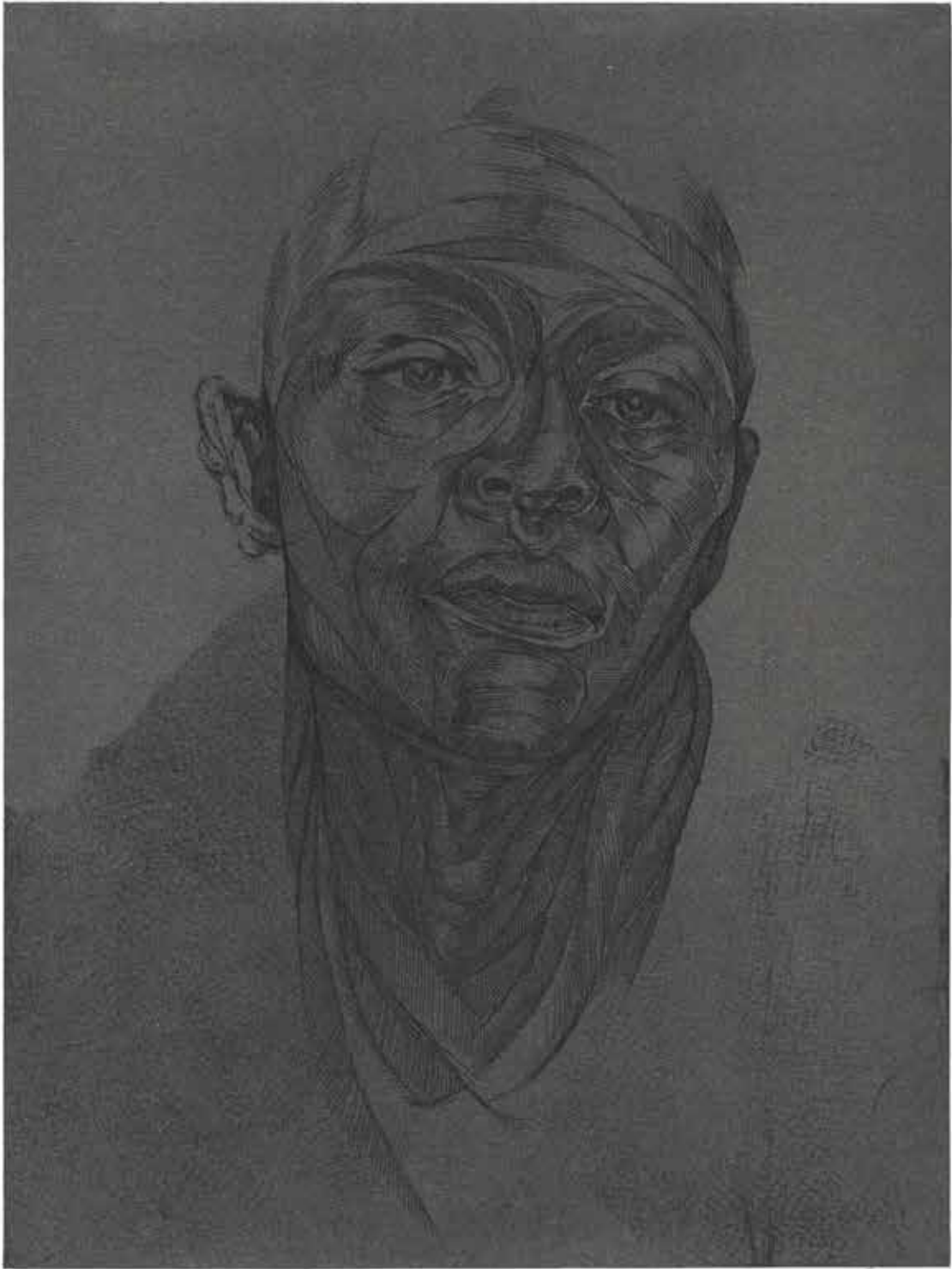
Lavar Munroe, *Days and Nights in the Wilderness*, 2015, mixed media on canvas, 96 x 92 inches. Courtesy the artist and Jenkins Johnson Gallery, San Francisco and New York.



Toyin Ojih Odutola, *Ishmael*, 2011, pen, ink and marker on paper, 16 x 12.5 inches.  
© Toyin Ojih Odutola. Courtesy of the artist and Jack Shainman Gallery, New York.



Toyin Ojih Odutola, *Untitled*, 2013, pen, ink and marker on paper, 12 x 9 inches.  
© Toyin Ojih Odutola. Courtesy of the artist and Jack Shainman Gallery, New York.



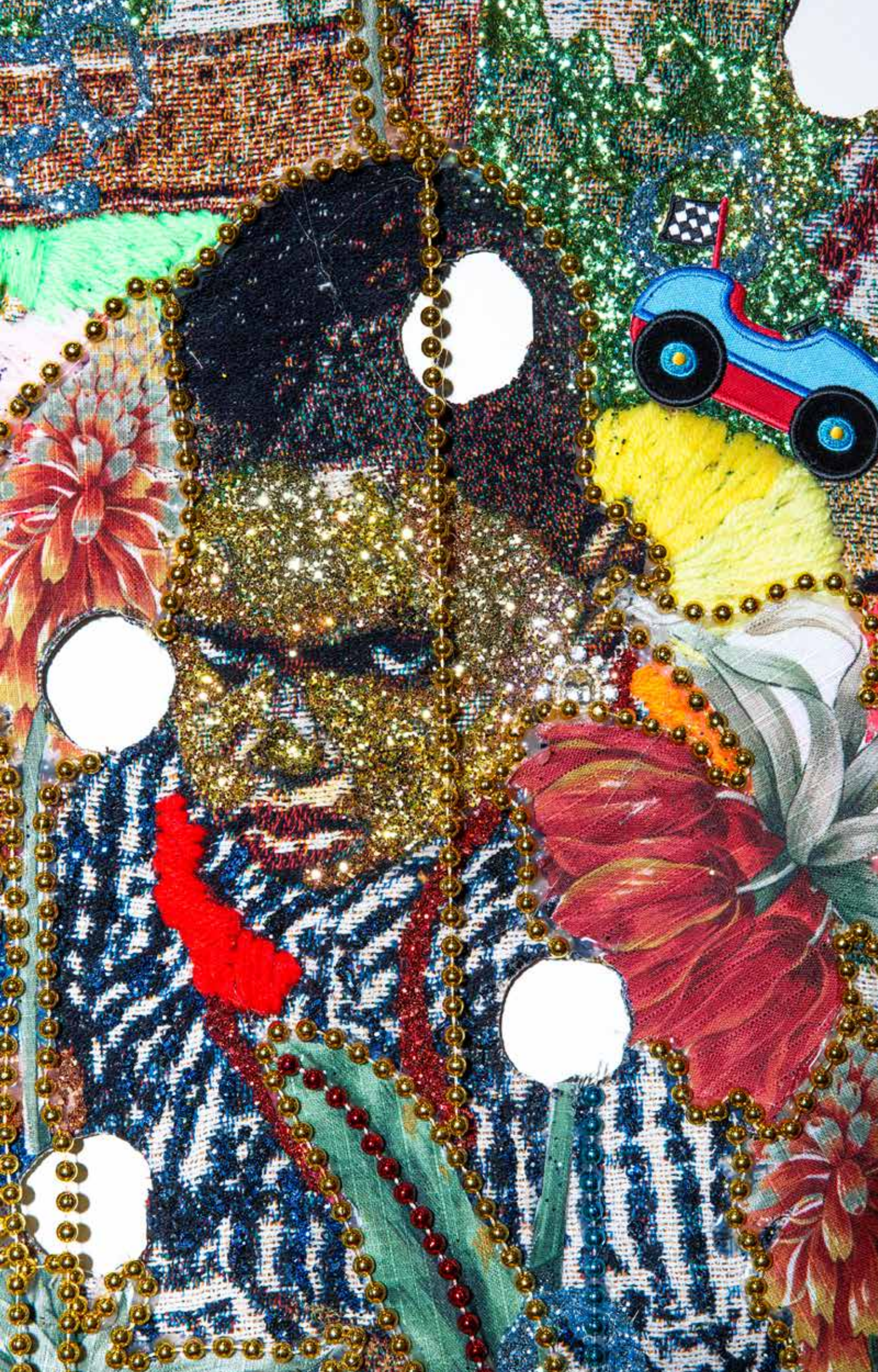
Toyin Ojih Odutola, *Untitled* (1/14), 2016, etching and relief on Reeves BFK, 16.75 x 12.75 inches.  
Courtesy Flying Horse Editions, University of Central Florida, Orlando. Photo by Stephen Allen.





Ebony G. Patterson , ... *He*, 2016, mixed media on hand-cut jacquard woven photo tapestry with beads, appliques, embellishments, broaches, plastic, glitter, and fabric, 83 x 60 inches.  
Courtesy the artist and Monique Meloche Gallery, Chicago. Photo by Zach Stovall.









Ebony G. Patterson, *Untitled IV (Khani + di Krew) –Disciplez Series*, 2009, hand-embellished digital print on watercolor paper, 32 x 21 inches. Courtesy of the artist and Monique Meloche Gallery, Chicago.



Ebony G. Patterson, *Untitled I – Beyond the Bladez Series*, 2014, mixed media on paper, 30 x 36 inches. Courtesy the artist and Monique Meloche Gallery, Chicago.





Lamar Peterson, *Satin Sheets*, 2014, oil on canvas, 86 x 60 inches.  
Courtesy of the artist and Fredericks & Freiser, New York.



Wanda Raimundi-Ortiz, *Bargain Basement Sovereign (Reina/Queen Series)*, 2015, photograph, performance still, 40 x 30 inches. © Wanda Raimundi-Ortiz. Courtesy of the artist. Photo by Dominic Di Paolo.



Paul Henry Ramirez, *Untitled I (Eccentric Stimuli Series)*, 2014, acrylic and flashe on paper, 29 x 23 inches. © Paul Henry Ramirez. Courtesy of the artist and RYAN LEE Gallery, New York. Photo by Zach Stovall.





■ Jamel Shabazz, *Fly Girls*, 1982, © Jamel Shabazz. Courtesy of the artist and Snap! Gallery, Orlando.



Vaughn Spann, *Slip and Slide (McKinney Pool Palette)*, 2018, Terry cloth, acrylic polymer paint, oil paint, paper and canvas on stretcher bars, 30 x 24 inches. Courtesy of the artist and Fredericks & Freiser, New York.



Shawn Theodore, *Not So Satisfactual (Future Antebellum Series) (1/5)*, 2017, photograph, 40 x 48 inches. © Shawn Theodore. Courtesy of the artist and Snap! Gallery, Orlando.





Mickalene Thomas, *I'm not the Woman You Think I am*, 2010, rhinestones, acrylic, and enamel on wood panel, 84 x 96 inches. Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, Culver City, CA. Photo by Robert Wedemeyer.



Without flash



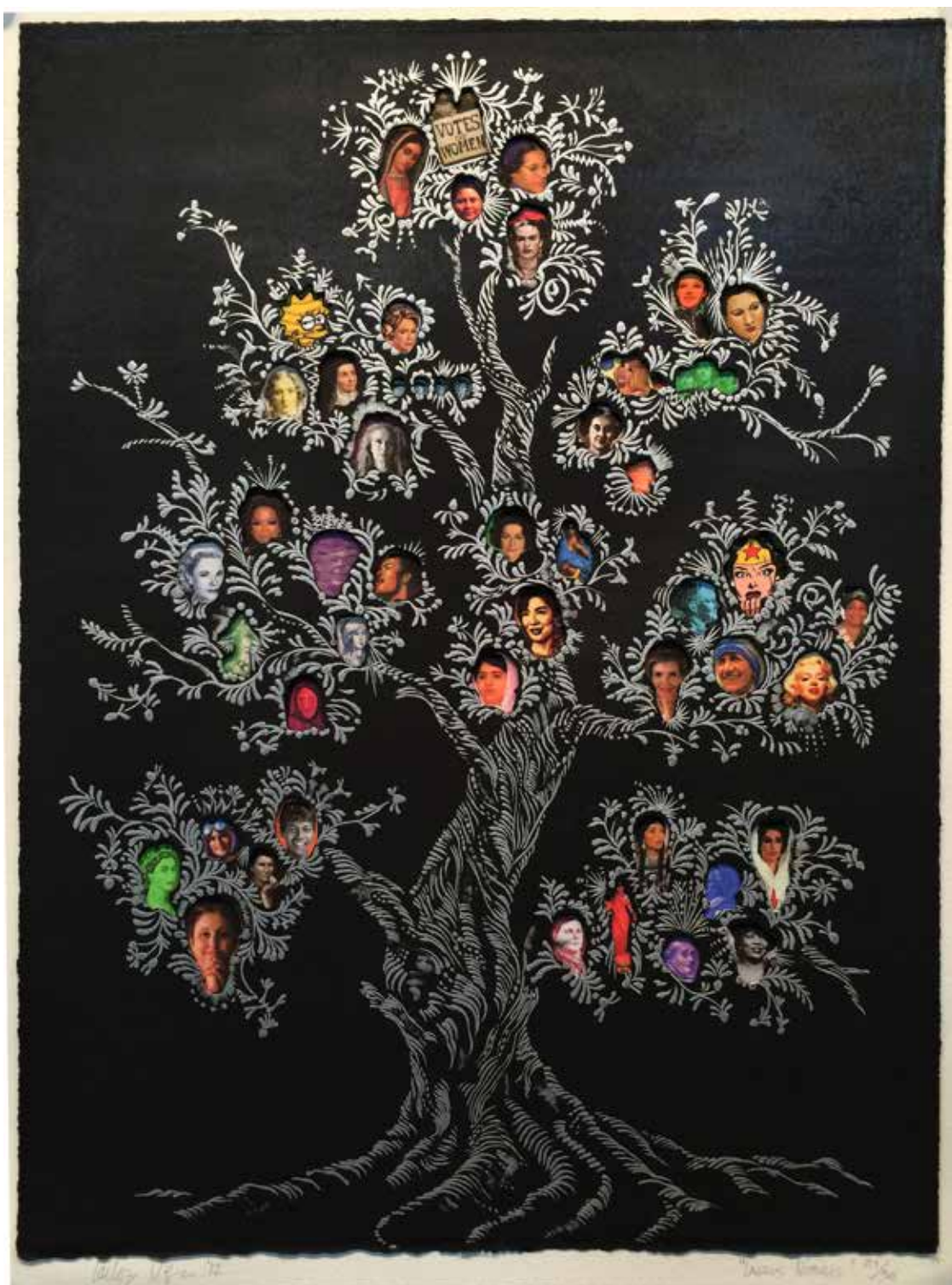
With flash

Hank Willis Thomas, *Turbulence (White Strokes)*, 2018, screenprint on retroflective vinyl mounted on dibond, 40.5 x 48.5 inches. © Hank Willis Thomas. Courtesy of the artist and Jack Shainman Gallery, New York.

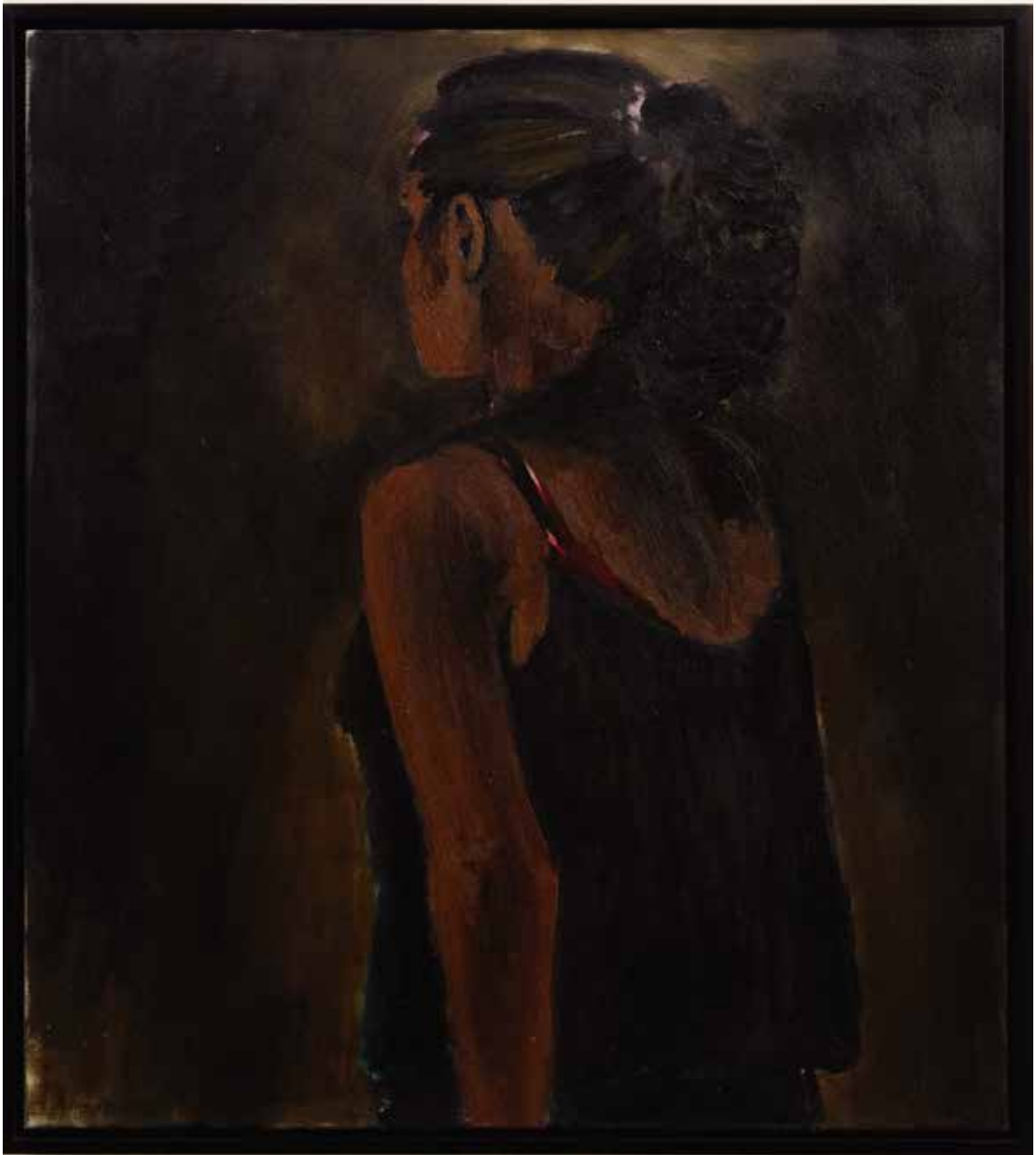


Carlos Vega, *Just Discovered*, 2012, stamps and oil paint on lead, 83 x 82 inches.  
© Carlos Vega. Courtesy of the artist and Jack Shainman Gallery, New York.





Carlos Vega, *Lauris Nobilis*, 2012, engraving on graphite-treated paper with digital print, 17 x 13 inches. Courtesy Flying Horse Editions, University of Central Florida, Orlando. Photo by Stephen Allen.



Lynette Yiadom-Boakye, *Lamp Lighter*, 2012, oil on canvas, 37.4 x 33.46 inches.  
© Lynette Yiadom-Boakye, Courtesy of the artist and Jack Shainman Gallery, New York  
and Corvi-Mora, London.



Nate Young, *Untitled*, 2016, graphite on paper, oak, and walnut, 83.5 x 49.5 x 2.5 inches.  
Courtesy of the artist and Monique Meloche Gallery, Chicago.









Courtesy of Passport Winter Park. Photo by Amy Mikler.

# BEHIND THE LENS

INTERVIEW WITH COLLECTOR, DR. ROBERT B. FELDMAN

BY KATHERINE NAVARRO

**Katherine Navarro:** How did you first begin collecting art?

**Dr. Robert B. Feldman:** My Uncle Irving Feldman and Aunt Ceil Feldman were art dealers in Detroit, Michigan. My uncle was in the scrap iron business but as he retired, they moved into a new career phase. He loved art and was very artistic himself. He initially sold art out of his home and then opened a commercial gallery in West Bloomfield, Michigan. The earliest works we had in my family were by artists such as Raphael Soyer, Philip Evergood, and Marc Chagall. My uncle later opened a gallery in Sarasota, Florida and began to carry more contemporary and pop artists. With my first paycheck as an ophthalmologist when I moved to Orlando in 1986, I visited my aunt and uncle to buy art from them.

**KN:** What sparked your passion for collecting art?

**RBF:** My uncle told me about the French Impressionists and how before then being an artist was all about obeying the rules of the French Academy and official salons. Beginning with the Impressionists, it was all about breaking the rules and inventing your own game. Artists who work in their own game with their own rules, that's what excites me.

I also think that growing up in this small world (at that time) of artists and collectors we were sort of an underground intelligentsia. I later subscribed to Print Collectors Newsletter and after reading a review of Elizabeth Murray I called up and met Bill Goldston, the owner of Universal Limited Art Editions. We became fast friends and I became, to this date, more than a 30-year customer of his. From Bill, I learned to judge quality and appreciation for the idiosyncratic way of working and expression of artists and their practice. Bill and I shared a fascination that much of what we know about early civilizations comes from the art they created and left behind. Apparently, the urge to make art is a completely human trait, judging from the art made by the earliest man such as the cave paintings discovered in the caves at Lascaux, France. If you look at the 19th century, except for Napoleon, we do not remember the names of the French Kings and Presidents but most people will remember at least a few of the artists who worked during that time.

It has been a really fun ride as an art collector, with entree into a unique world. You meet a lot of interesting, funny, smart people—curators, fellow collectors, dealers, and artists. I started collecting contemporary art before it was fashionable or in vogue and before the emergence of architecturally splendid contemporary art museums and the astronomic prices of art at auction. I've been fortunate to buy great pieces of art that move me, that I enjoy living with and holding. I enjoy the collecting but I also gain satisfaction

from helping out the artists. Most of the artists I collect are in their 30s and 40s, when they have long graduated from art school but are not considered masters. At this point, they really appreciate a leg up that a purchase from a collector can give their career.

**KN:** Are there other items you collect?

**RBF:** I have a vacuum tube stereo and I enjoy collecting vinyl records. I am passionate about opera and anything by Mozart but overall jazz is my favorite genre. The musicians I most admire are probably Miles Davis and John Coltrane because they changed jazz and music theory through adopting "modal theory." This theory is a form of composition that uses shifting scales rather than staying in one key with chords resolving into each other.

**KN:** That's really interesting, and with that jazz, the modal variation, do you think that's reflected in the types of artwork you collect as well?

**RBF:** Yes it is. The spirit of improvising, or inventiveness, changing the rules of the game and creating a brand-new world or paradigm for making art. The artists are initially rule breakers when they start but after time and later acceptance, their methods of working become canonized and these become the new rules. An example in physics would be that of Einstein breaking Newton's rules: first considered heresy but now thought to be fact.

**KN:** What do you want the legacy of your collection to be? Do you feel as though these pieces might remind future peoples of our current society, what life is like now?

**RBF:** I thought it was most interesting to start by collecting modern masters such as Jasper Johns and Robert Rauschenberg. Although I was never able to afford their paintings, I could collect their prints and live with the work. After 10 years or so of building a print collection, I gained enough confidence in myself to spend up and start buying paintings. I wanted to start my collecting by buying what I thought were the new cutting-edge masters of contemporary art who already were starting to be included in art history textbooks and drawing much critical attention.

As I reflect on my collecting, at first, I completely believed in art for art's sake alone. I was interested in Elizabeth Murray who brought the whimsy of cartoon into art and made three-dimensional canvases. Terry Winters was another, who left drawing botanical and organic forms for mathematically derived abstractions of his own devising. And of course, Carroll Dunham who drew from an internal world of libidinally charged "dumb" characters. At that time I was not thinking at all about politics or social issues in my art collecting. That all changed after meeting Jack Shainman and seeing the artists he was working with. Perhaps the second phase of my collecting career has to do with social issues of injustice and "man's inhumanity to man."

**KN:** When you are considering acquiring work, what is your process, how do you work with a gallery?

**RBF:** I am more interested in up and coming artists rather than ones who are already established. To buy a "name artist" requires no chance taking, sleuthing, and my way of looking is not about just acquiring a trophy.

Now, I am buying from galleries with commercial staying power who have committed to their artists and their careers. When a gallery fails or goes out of business, sometimes an artist doesn't catch on with another gallery and that can be fatal to their career. Collecting art is an expensive hobby which I fund by working, so I need to be responsible in my purchases. It's like if you bought a Tesla and Tesla went out of business, you're stuck with a car with limited marketability. It may have been a great piece of groundbreaking automotive technology but what are you supposed to do with it if there is no Tesla Company backing it up.

I want to know that the gallery is not going to go belly up and that at the end of the day I have made a significant investment in these artists and their art. Art collecting does have that bit of horse trading about it. I'm a doctor not a hedge fund manager with limitless funds to spend. (At the same time, I would assert that they are probably even more capitalist or mercantile about their collecting than I am). I typically do not sell, which I've been told is a fault of mine.

I have learned to listen to some really bright people who are excellent spotters of new talent. I think this is important if you are taking a chance on a brand-new artist. There is a fair amount of risk and money involved so some prudence is certainly justified. I have honed down who I listen to. I trust Caren Golden, who had a gallery and is now a private art consultant as well as Jack Shainman who has had an amazing track record of finding earth shattering artists. Jessica Fredericks of Fredericks & Freiser has a terrific eye and lots of experience in the art world.

Typically, I have known these people for many years. Kyle Meyer was a recent addition and perhaps an impulse buy that I bought on my own, but he was being shown at Yossi Milo, a very well-respected photography gallery. Therefore, there was a level of trust knowing their long-standing reputation for selecting talented artists. I trust Bill Goldston because I know he only works with the highest caliber artists and at ULAE he invests a lot of his own resources in producing their prints. From father to daughter, I bought art from Larissa Goldston Gallery. Close to home I trust Phil Sanders, a master printer, and Theo Lotz at Flying Horse Editions because they also know art as artists and printmakers themselves. As board president of Flying Horse Editions (at the University of Central Florida), I have been buying their prints for many years and singing their praises to potential new members in Orlando.

I recently celebrated my 61st birthday, and as such, I have been wondering how long do I keep collecting. When do I start to tailor, or edit, or G-d forbid start selling or stop collecting art? Do I start at some point donating my art to museums? How does this all take place or do I just keep collecting and buy my last piece when I am 89 and on my death bed? Do I buy my last piece of art, write the check and then fall over? I have not figured this part out yet.

**KN:** The pieces in this show are all from contemporary artists, representative of recent generations of figurative and abstract voices in American art. What do you think of their contributions to a global narrative? What makes these works and their authors so significant to collect and share?



**RBF:** I think that diverse voices and experiences have been excluded for so long that maybe the pendulum has swung way over to the other side. The art world has vividly woken up to diversity and is open to narratives beyond those that were celebrated and canonized by art history, which was largely White and European. Today, the art world is open to work by African-American artists, African, Hispanic and Caribbean Diaspora artists who for so long were excluded.

**KN:** With your interest in work that shares the voices of the excluded, that until recently remained slightly invisible, what draws you to those pieces, those stories, those visuals?

**RBF:** That's a very good question. I enjoy work that pays homage to and references art history. I also really like "craft." I believe that I collect interesting art that is beautiful but also deep and meaningful.

I am drawn in first, by artwork that is well executed, well made, done by a trained artistic hand, and can stand on its own as a work of art. The work is made by human beings to communicate something to other human beings. Even if the work is done by a machine or computer or is a print, the artists' hand is evident and their ideas are unique.

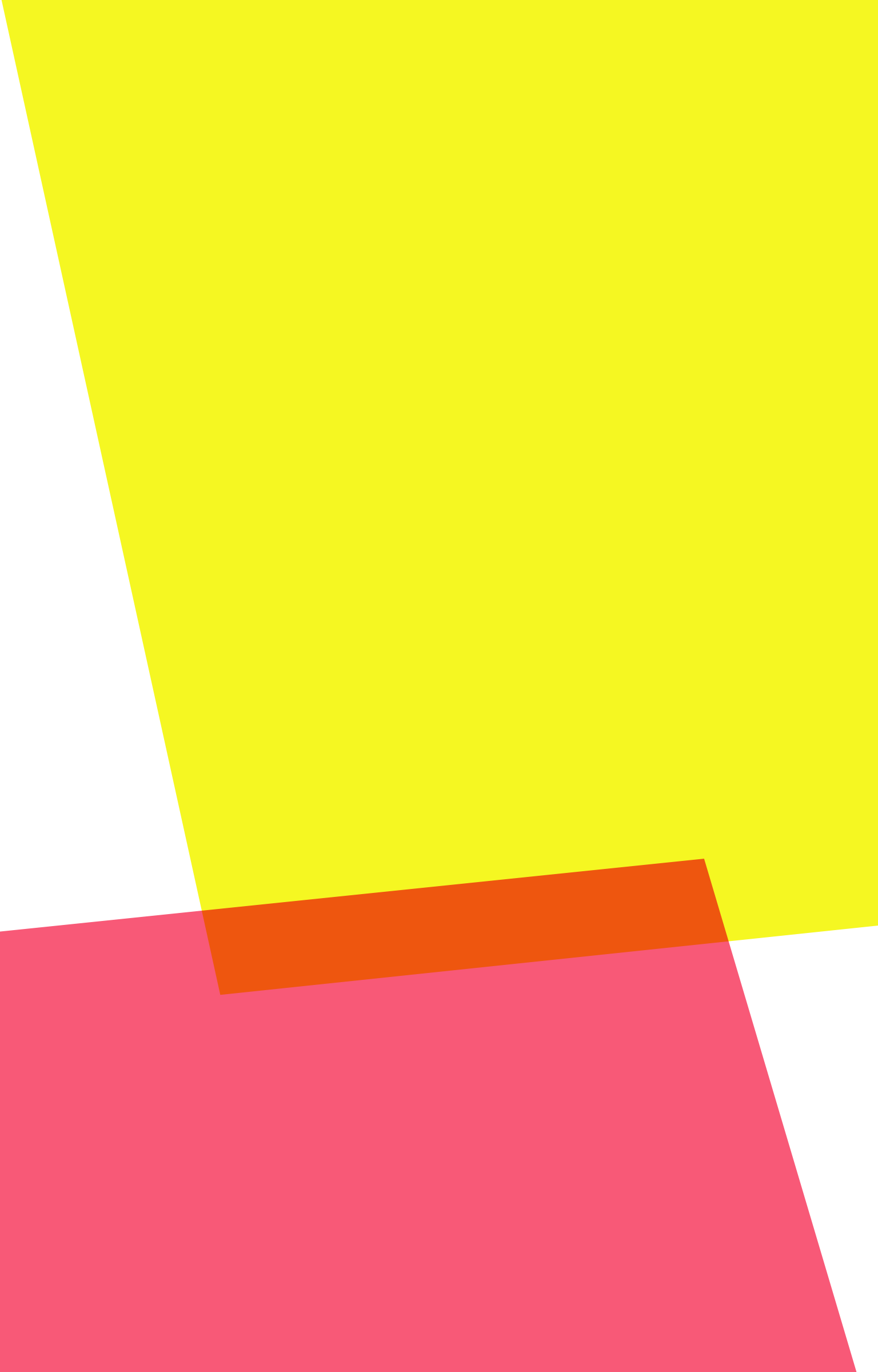
I think it is interesting that my story of collecting, which began with my uncle is now informed by my oldest daughter and her career. My oldest daughter Brooke graduated with a Master's degree in Public Health with a focus on Forced Migration and Humanitarian Aid. She has held a number of positions, most recently with the United Nations High Commission on Refugees. She has been overseeing the UN's interests in safe migration for refugees from Venezuela and El Salvador into the Caribbean islands of Trinidad and Tobago. From her work on assisting those persons for whom forced migration is the only option, I have become sensitized to the art created by artists living in a diaspora. Artists whose work may reflect more than one culture or may reflect a journey from one culture to another is a very deep and meaningful vantage point to collect for me. Migrations and struggles figure deeply in this recent collecting trend of mine.

**KN:** Right, within multiple diasporas there's a lot of change, movement, and analogous experiences. Your collecting is not only tied to art history but also humanity and just really the personhood of the work.

**RBF:** Many of these artists reference forced migration and escape from violence or economic deprivation, in America as well. The art in this show is about intersectionality, loss of one culture and displacement into another. Ebony G. Patterson depicts a Jamaican experience with adolescent Jamaican drug dealers and dealing, and the loss of childhood innocence, and in some cases, early death. The piece by Radcliffe Bailey directly references slavery with the effigy of a slave with an iron-spiked choker chain around the neck. Kyle Meyer speaks of the illegality of homosexuality in certain countries in Africa by weaving African Dutch wax printed fabric in partially disguising men with African women's headpieces or adornment. Every work in the show tells a different story about the black or Hispanic experience and our shifting perceptions.

We're shifting our gaze...and this work, it is about voices and viewpoints of unheard people and the issues they bring forth about being human in the world around us.











# *BIOGRAPHIES*

# NINA CHANEL ABNEY

Born Harvey, IL, 1982  
Lives and works in New York, NY

## EDUCATION

- 2007 MFA, Parsons School of Design, New York, NY  
2004 BFA, Augustana College, Rock Island, IL

## SELECTED SOLO EXHIBITIONS

- 2018 *FOCUS: Nina Chanel Abney*, The Modern Museum of Fort Worth, Fort Worth, TX
- 2017 *Nina Chanel Abney: Royal Flush*, The Nasher Museum of Art at Duke University, Durham, NC. Traveling to: Chicago Cultural Center, Chicago, IL (2018); Institute of Contemporary Art, Los Angeles, and the California African American Museum, Los Angeles, CA (2018–2019); and the Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY (2019)
- Nina Chanel Abney*, The School, Jack Shainman Gallery, Kinderhook, NY
- 2016 *If You Say So...*, The Gateway Project, Newark, NJ
- 2015 *Always a Winner*, Kravets | Wehby Gallery, New York, NY  
*Run Run*, Chicago Mural Project, Monique Meloche Gallery, Chicago, IL  
*If You Say So...*, Galeria Rabieh, São Paulo, Brazil
- 2012 *I Dread To Think*, Anna Kustera Gallery and Kravets | Wehby Gallery, New York, NY
- 2010 *Go Berserker!*, Fred Gallery, London, UK
- 2009 *Emma's Basement*, Kravets | Wehby Gallery, New York, NY
- 2008 *Dirty Wash*, Kravets | Wehby Gallery, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2017 *Animal Farm*, Curated by Sadie Laska. The Brant Foundation Art Study Center, Greenwich, CT
- 2016 *Juxtapoz x Superflat*, Vancouver Art Gallery, Vancouver, BC, Canada  
*For Freedom*, Jack Shainman Gallery, New York, NY  
*Flatlands*, The Whitney Museum of Art, New York, NY
- 2015 *No Man's Land: Women Artists from the Rubell Family Collection*, Miami, FL. Traveled to: National Museum of Women in the Arts, Washington, DC  
*To Be Young, Gifted, and Black*, Goodman Gallery, Johannesburg, South Africa  
*Look At Me Now! On The Wall*, Monique Meloche Gallery, Chicago, IL
- 2013 *Stacks on Deck*, Kravets | Wehby Gallery, New York, NY  
*AfterModernism*, Nassau County Museum, New York, NY  
*Better Days*, Art Basel, Switzerland  
*Bathers*, Morgan Lehman Gallery, New York, NY  
*100 Little Deaths*, Bravin Lee Programs, New York, NY
- 2012 *Visions of Our 44th President*, Charles H Wright Museum of African American Art, Detroit, MI  
*The Bearden Project*, Studio Museum in Harlem, New York, NY
- 2011 *Converging Voices/Transforming Dialogue*, The University Museum, Texas Southern University, Houston, TX
- 2010 *I'll let you be in my dreams if I can be in yours*, Fredericks & Freiser Gallery, New York, NY
- 2009 *Extended Family Long Term Installation from Permanent Collection*, Brooklyn Museum, NY  
*Winter Escape*, Kravets | Wehby Gallery, New York, NY
- 2008 *30 Americans*, Rubell Family Collection, Miami, FL; Traveled to: North Carolina Museum of Art, Raleigh, NC (2011); Corcoran Gallery of Art, Washington DC (2011); Chrysler Museum of Art, Norfolk, VA (2012); Frist Center for the Visual Arts, Nashville, TN (2013); Milwaukee Museum, Milwaukee, WI (2013); Contemporary Arts Center New Orleans, New Orleans, LA (2014); Detroit Institute of Arts, Detroit, MI (2015); Cincinnati Art Museum, Cincinnati, OH (2016); Tacoma Art Museum, Tacoma, WA (2017); McNay Art Museum, San Antonio, TX (2018) and continues travel through 2020  
*Defining A Moment: 25 New York Artists*, House of Campari, curated by Simon Watson and Craig Hensala, New York, NY
- 2007 *Pink Polemic*, Kravets | Wehby Gallery, New York, NY  
*CAA New York Area MFA Exhibition*, Times Square Gallery, Hunter College, New York, NY

## SELECTED COLLECTIONS

- |   |  |
|---|--|
| Bronx Museum of the Arts, Bronx, NY                   | Nasher Museum of Art, Durham, NC                         |
| Brooklyn Museum, Brooklyn, NY                         | The National Museum of Women in the Arts, Washington, DC |
| Burger Collection, Hong Kong, China                   | Pennsylvania Academy of the Fine Arts, Philadelphia, PA  |
| Peggy Cooper Cafritz, Washington, DC                  | The Rubell Family Collection, Miami, FL                  |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL |  |

Nina Chanel Abney has been exhibiting since 2007 and is represented by Jack Shainman Gallery, New York.

# FARLEY AGUILAR

Born Managua, Nicaragua, 1980  
Lives and works in Miami, FL

## EDUCATION

2005 BA, Florida International University, Miami, FL

## SELECTED SOLO EXHIBITIONS

2017 *Bad Color Book*, Lyles & King, New York, NY  
*New Works on Mylar*, Lyles & King, New York, NY

2016 *Invisible Country*, Spinello Gallery, Miami, FL

2012 *Americana*, Spinello Gallery, Miami, FL

2010 *The Fates*, Spinello Gallery, Miami, FL  
*Ulf*, Art and Culture Center of Hollywood, Hollywood, FL

## SELECTED GROUP EXHIBITIONS

2015 *Alternative Contemporary: Temporary Autonomous Zones*, Museum of Contemporary Art – North Miami, Miami, FL  
*Florida Prize in Contemporary Art*, Orlando Museum of Art, Orlando, FL

2013 *Carnival*, Fondation Francés, Paris, France

2012 *Course Discourse*, Richman Gallery, Baltimore, MD  
*Jammed*, General Practice, Miami, FL

2011 *Bitches Brew*, Gallery Poulsen Contemporary Arts, Copenhagen, Denmark

2010 *Abracadabra*, Art and Culture Center of Hollywood, Hollywood, FL  
*Friends of Art*, Garfo Art Center, Salt Lake City, UT

## SELECTED COLLECTIONS

Beth Rudin DeWoody, Palm Beach, FL  
Brown University Collection, David Winston Bell Gallery, Providence, RI  
Cricket Taplin Collection, Miami, FL  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Gail and Stanley Hollander Collection, Providence, RI  
Orlando Museum of Art, Orlando, FL  
Paul and Estelle Berg, Miami, FL  
Pérez Art Museum Miami, Miami, FL  
Susan and Michael Hort Collection, New York, NY

Farley Aguilar has been exhibiting since 2010 and is represented by Lyle & King, New York, NY and Spinello Projects, Miami, FL.

# RADCLIFFE BAILEY

Born Bridgeton, NJ, 1968  
Lives and works in Atlanta, GA

## EDUCATION

1991 BFA, Atlanta College of Art, Atlanta, GA

## SELECTED SOLO EXHIBITIONS

- 2017 *Radcliffe Bailey: The Great Dismal Swamp*, The Greater Reston Arts Center, Reston, VA
- 2016 *Radcliffe Bailey: Pensive*, SCAD Museum of Art, Savannah, GA; *The Gibbes Museum of Art*, Charleston, SC (2018)  
*Radcliffe Bailey: QUEST*, Jack Shainman Gallery, New York, NY
- 2015 *Radcliffe Bailey: Recent Works*, Contemporary Arts Center, New Orleans, LA
- 2014 *Radcliffe Bailey: Maroons*, Jack Shainman Gallery, New York, NY
- 2011 *Radcliffe Bailey: Outer Spaceways*, Jack Shainman Gallery, New York, NY
- 2008 *The Prints of Radcliffe Bailey*, McNay Art Museum, San Antonio, TX
- 2007 *Radcliffe Bailey*, Toledo Museum of Art, Toledo, OH  
*Radcliffe Bailey: Altered Destiny*, Jack Shainman Gallery, New York, NY
- 2006 *Flow: Paintings and Installations by Radcliffe Bailey*, Jacksonville Museum of Contemporary Art, Jacksonville, FL
- 2003 *New Paintings by Radcliffe Bailey*, Cheekwood Museum of Art, Nashville, TN  
*Radcliffe Bailey: Memory as Medicine*, Solomon Projects, Atlanta, GA; High Museum of Art, Atlanta, GA (2011)
- 2002 *Radcliffe Bailey: Meet Me by the River*, Jack Shainman Gallery, New York, NY  
*Radcliffe Bailey: Tides*, Blaffer Gallery, Museum of University of Houston, Houston, TX
- 2000 *Radcliffe Bailey: Spiritual Migration*, Atlanta College of Art Gallery, Atlanta, GA  
*Radcliffe Bailey: The Magic City*, Birmingham Museum of Art, Birmingham, AL; Forum for Contemporary Art, St. Louis, MI; Blaffner Gallery, University of Houston, Houston, TX (2001)
- 1999 *Radcliffe Bailey: Kindred*, Jack Shainman Gallery, New York, NY  
*Radcliffe Bailey: Paintings*, Fay Gold Gallery, Atlanta, GA
- 1992 *ARTCurrents II: Radcliffe Bailey*, The Mint Museum of Art, Charlotte, NC

## SELECTED GROUP EXHIBITIONS

- 2018 *Complex Uncertainties: Artists in Postwar America*, Telfair Museums, Savannah, GA  
*Chaos and Awe: Painting for the 21st Century*, Frist Art Museum, Nashville, TN
- 2017 *Prospect 4, The Lotus in Spite of the Swamp*, New Orleans, LA  
*Third Space / Shifting Conversations About Contemporary Art*, Birmingham Museum of Art, Birmingham, AL  
*Southern Accent: Seeking the American South in Contemporary Art*, Nasher Museum of Art, Duke University, Durham, NC
- 2015 *Winter in America*, The School, Kinderhook, NY  
*Status Quo*, The School, Jack Shainman Gallery, Kinderhook, NY
- 2014 *Kongo across the Waters*, Samuel P. Harn Museum of Art, University of Florida, Gainesville, FL  
*Fusion: Art of the 21st Century*, 21st Century Gallery, Virginia Museum of Fine Arts, Richmond, VA  
*Dak'Art 2014: Biennale de l'Art Africain Contemporain*, Dakar, Senegal
- 2013 *Drawing Inside the Perimeter*, High Museum, Atlanta, GA
- 2012 *African American Art Since 1950: Perspectives from the David C. Driskell Center*, David C. Driskell Center, University of Maryland, College Park, MD
- 2010 *Afro-Modernism: Journeys through the Black Atlantic*, Tate Liverpool, Liverpool, UK
- 2009 *Chelsea in Havana*, Havana Biennial, Havana, Cuba
- 2008 *NeoHooDoo: Art for a Forgotten Faith*, The Menil Collection, Houston, TX. Traveled to: MoMA P.S.1, Long Island City, NY; Miami Art Museum, Miami, FL (2009)  
*I Am A Man*, Museum of Contemporary African Diasporan Arts (MoCADA), Brooklyn, NY

## SELECTED COLLECTIONS

Art Institute of Chicago, Chicago, IL	Mint Museum of Art, Charlotte, NC
Birmingham Museum of Art, AL	Museum of Fine Arts, Houston, TX
Peggy Cooper Cafritz, Washington, DC	Museum of Fine Arts, Montreal, Canada
Corcoran Gallery of Art, Washington, DC	Nasher Museum of Art at Duke University, Durham, NC
Dallas Museum of Art, Dallas, TX	Nelson-Atkins Museum of Art, Kansas City, MO
Denver Art Museum, Denver, CO	Norton Museum of Art, West Palm Beach, FL
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL	Pennsylvania Academy of Fine Art, Philadelphia, PA
Harvard University Art Collection, Cambridge, MA	Smithsonian Institution, Washington, D.C.
High Museum of Art, Atlanta, GA	Studio Museum in Harlem, New York, NY
McNay Art Museum, San Antonio, TX	Virginia Museum of Fine Arts, Richmond, VA
Metropolitan Museum of Art, New York, NY	

Radcliffe Bailey had been exhibiting since 1990 and is represented by Jack Shainman Gallery, New York.

# YOAN CAPOTE

Born Pinar del Río, Cuba, 1977  
Lives and works in Havana, Cuba

## EDUCATION

2001 BFA, Higher Institute of Art, Havana, Cuba  
1995 National School of Art, Havana, Cuba

## SELECTED SOLO EXHIBITIONS

2017 *Yoan Capote: Palangre*, Jack Shainman Gallery, New York, NY  
2015 *Isla*, Ben Brown Fine Arts, London, UK  
*Yoan Capote: Collective Unconscious*, Jack Shainman Gallery, New York, NY  
*Open Mind*, outdoor installation at Canoe Landing Park, Pinar del Río, Cuba  
2014 *Emotional Objects*, Ben Brown Fine Arts, London, UK  
2013 *Yoan Capote*, LongHouse Reserve, East Hampton, NY  
2010 *Mental States*, Jack Shainman Gallery, NY  
2004 *Yoan Capote: Animica- New Sculpture and Drawings*, George Adams Gallery, NY  
2003 *Drawings and Projects*, Brownstone Foundation, Paris, France  
2001 *The Design of the Hybrid*, Habana Gallery, Havana, Cuba  
1999 *ULM*, Carmelo Gonzalez Gallery, Havana, Cuba  
1998 *Tracc Bakk Track*, 23 y 12 Gallery, Havana, Cuba

## SELECTED GROUP EXHIBITIONS

2017 *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, Museum of Latin American Art (MOLAA), Long Beach, CA  
*On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum, Miami, FL  
2017 *Adiós Utopia: Dreams and Deceptions in Cuban Art, 1950-2015*, Museum of Fine Arts Houston, Houston, TX  
2016 *Selections from the Collection of Dr. Robert B. Feldman*, Orlando Museum of Art, Orlando, FL  
*Complicated Beauty: Contemporary Cuban Art*, organized by the Tampa Museum of Art, Tampa, FL, in collaboration with the Bronx Museum of the Arts.  
*Displacement: Symbols and Journey*, Cornell Fine Arts Museum of Rollins College, Winter Park, FL  
2015 *Winter in America*, The School, Kinderhook, NY  
*Contingent Beauty: Contemporary Art in Latin America*, Museum of Fine Arts Houston, TX  
*Status Quo*, The School, Jack Shainman Gallery, Kinderhook, NY  
2014 *Mise En Scène*, The School, Kinderhook, NY  
2012 *11th Havana Biennial*, Havana, Cuba  
2011 *Cuba Mon Amour*, 54th Venice Biennale, Venice, Italy  
2010 *Panamericano*, Kurimanzutto, Mexico City, Mexico  
*Polaridades Complementarias*, New Orleans Art Museum, New Orleans, LA  
2009 *Thessaloniki Biennale of Contemporary Art*, Thessaloniki, Greece  
*X Bienal de la Habana*, Havana

## SELECTED COLLECTIONS

The Alford Collection of Contemporary Art at Rollins College, Cornell Fine Arts Museum, Winter Park, FL  
Arizona State University Art Museum, Tempe, AZ  
Ella Fontanals-Cisneros Collection, Miami, FL  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Kadist Art Foundation, Paris, France; San Francisco, CA  
Museum of Fine Arts, Boston, MA  
Museum of Fine Arts, Houston, TX  
North Carolina Museum of Art, Raleigh, NC  
Pérez Art Museum Miami, FL  
Pizzuti Collection, Columbus, OH

Yoan Capote has been exhibiting since 1994 and is represented by Jack Shainman Gallery, New York and Ben Brown Fine Arts London, UK and Hong Kong, China.



# NATHANIEL DONNETT

Born in Houston, TX, 1968  
Lives and works in Houston, TX

## EDUCATION

1989 BFA, Texas Southern University, Houston, TX

## SELECTED SOLO EXHIBITIONS

- 2017 *In one form or another*, The Art League Houston, Houston, TX  
*Can You Afford To Throw That Away?*, Houston Community College (Project Wedge Space), Houston, TX
- 2016 *Dancing in the End Zone is a Sine Qua Non for In-External Spaces*, 709 Penn-Gallery Pittsburgh, PA
- 2014 *Nothing To See, Hear*, Contemporary Arts Museum Houston, Houston, TX  
*Texas Contemporary Art Fair*, Darke Gallery, Houston, TX  
*Alone In My Four Cornered Room*, Mattatuck Museum, Waterbury, CT
- 2013 *You Are The One*, Redline Milwaukee, Milwaukee, WI
- 2012 *ZZzzzzz*, The Art League Houston, Houston, TX
- 2011 *Holla If You Hear Me; The Vibrational Theory*, Kavi Gupta, Chicago, IL  
*My Mind's Playing Tricks On Me*, Jenkins Johnson Gallery, New York, NY  
*Too Light Inside, Too Dark Outside, Somewhere In Between*, College of Mainland Gallery, Texas City, TX
- 2010 *Black Plastic and tha Paper Bag Kids in tha Soulecistic Playground*, Colton & Farb, Gallery, Houston, TX
- 2009 *Paper or Plastic*, Lawndale Art Center, Houston, TX
- 2007 *I'm Fence To*, Redbud Gallery, Houston, TX
- 2006 *The Lost Children Series; In The Angelic Playground*, Gallery by Dzine, Ontario, Canada
- 2004 *Anastomois*, The Studio Gallery, Houston, TX

## SELECTED GROUP EXHIBITIONS

- 2018 *Twice Removed, Twice Restored*, (Nathaniel Donnett, Robert Riojas), Texas Southern University, Houston, TX
- 2017 *20 Minutes of Action*, Centre [3], Hamilton, Ontario, Canada  
*Looking at the overlooked*, Ulrich Museum, Wichita, KS
- 2016 *Silos*, American University Museum at The Katzen Arts Center, Washington, DC.; Glass Curtain Gallery, Columbia College Chicago, Chicago, IL
- 2015 *Here's Looking Back at You*, Mana Contemporary Arts Museum, Jersey City, NJ  
*The One and the Many: A Self-Portrait in Seven Parts*, Project Row Houses, Houston, TX  
*Piece by Piece*, Kemper Museum of Contemporary Art, Kansas City, MO  
*Venturing Out of the Heart of Darkness*, Harvey B. Gantt Art Center for African American Arts and Culture, Charlotte, NC  
*Black in the Abstract, Part 2; Hard Edges/Soft Lines*, Contemporary Arts Museum Houston, Houston, TX
- 2014 *Black Identity in America*, LH Horton Jr Gallery, Stockton, CA
- 2013 *Coming Through The Gap*, University Museum, Houston, TX
- 2012 *Revealing the African Presence in Renaissance Europe: The Contemporary Response*, Galerie Myrtis, Baltimore, MD  
*Voices of Home*, Jenkins Johnson Gallery, New York, NY
- 2011 *T\_XT\_RT*, Jenkins Johnson Gallery, New York, NY
- 2009 *The Talented Ten*, Deborah Colton Gallery, Houston, TX

## SELECTED COLLECTIONS

The Eileen S. Kaminsky Family Foundation, Jersey City, NJ  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Kemper Museum of Contemporary Art, Kansas City, MO  
Mattatuck Museum, Waterbury, CT  
The Nicholson Foundation, Newark, NJ  
The Richard and Ellen Sandor Foundation, Chicago, IL  
University Museum, Texas Southern University, Houston, TX

Nathaniel Donnett has been exhibiting since 2001 and is represented by Tayloe Piggett Gallery, Jackson, WY.

# MARK THOMAS GIBSON

Born in Miami, FL, 1980  
Lives and works in Philadelphia, PA

## EDUCATION

- 2013 MFA, Yale School of Art, New Haven, CT  
2002 BFA, Cooper Union School for the Advancement of Science and Art, New York, NY

## SELECTED SOLO EXHIBITIONS

- 2018 *Gauntlet*, Loyal Gallery, Stockholm, Sweden  
2017 *Early Retirement*, Fredericks & Freiser, New York, NY  
2016 *Some Monsters Loom Large*, Fredericks & Freiser, New York, NY  
2013 *Alamo Revenant*, Fredericks & Freiser, New York, NY  
*Black and Blue*, Motus Fort, Tokyo, Japan

## SELECTED GROUP EXHIBITIONS

- 2018 *Utopias*, Gallery 221, Hillsborough Community College, Tampa, FL  
*Shelter*, International Comix Festival, Lucerne, Switzerland  
2017 *The Curator's Eggs*, Paul Kasmin Gallery, NY  
*Woke!*, Contemporary Art Museum, University of South Florida, Tampa, FL  
2016 *A Being in the World*, Salon 94, New York, NY  
*American Optimism*, Able Baker Contemporary, Portland, ME  
2015 *The Midnight Sun*, Ms. Barbers, Los Angeles, CA  
*The Landscape Changes 30 Times*, Anahita Art Gallery, Tehran, Iran  
*All Types of Characters*, Joshua Liner Gallery, New York, NY  
2014 *American Beauty*, Susan Inglett, New York, NY  
2013 *Blane De St. Croix*, Mark Thomas Gibson, Howardena Pindell, Fredericks & Freiser, New York, NY  
2012 *Space*, North Atlantic Conference Exhibition, New York, NY  
2009 *Quick While Still*, Curated by Kadar Brock, Motus Gallery, Tokyo, Japan; Heist Gallery, New York, NY (2010)  
*Hollywood Cultural Arts Center Annual Exhibition*, Hollywood, FL

## SELECTED COLLECTIONS

- Peggy Cooper Cafritz, Washington, DC  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Studio Museum in Harlem, New York, NY  
Duke Ellington School, Washington, DC

Mark Thomas Gibson has been exhibiting since 2009 and is represented by Fredericks & Freiser, New York.

# LUIS GISPERT

Born Jersey City, NJ, 1972  
Lives and works in Brooklyn, NY

## EDUCATION

- 2001 MFA, Yale University, New Haven, CT  
1996 BFA, The School of the Art Institute of Chicago, Chicago, IL

## SELECTED SOLO EXHIBITIONS

- 2017 *Landline*, Makasiini Contemporary, Turku, Finland  
2016 *Between Us and The World*, Zidoun-Bossuyt, Luxembourg  
2015 *Block Watching*, Landmarks, University of Texas at Austin, Austin, TX  
2013 *Antenna*, Mendes Wood Galllery, São Paulo, Brazil  
2012 *Pin Pan Pun*, Rhona Hoffman Gallery, Chicago, IL  
2011 *Decepción*, Mary Boone Gallery, New York, NY and Centre Cultural Contemporani Pelaires, Palma de Mallorca, Spain  
2008 *El Mundo Es Tuyo (The World Is Yours)*, Zach Feuer Gallery and Mary Boone Gallery, New York, NY  
2005 *Luis Gispert & Jeffrey Reed: Stereomongrel*, Frederic Snitzer Gallery, Miami, FL; Zach Feuer Gallery, New York, NY; Santa Barbara Contemporary Arts Forum, Santa Barbara, CA; Whitney Museum of American Art, New York, NY  
2004 *Luis Gispert, Loud Image*, University Art Gallery, University of California, San Diego, CA and Hood Museum of Art, Dartmouth College, Hanover, NH  
*Luis Gispert*, Art Pace, San Antonio, TX  
2003 *Urban Myths Part I-II*, Baum Award, UC Berkeley Art Museum, Berkeley, CA. Traveled to: Miami Art Central, Miami, Miami, FL; Whitney Museum of American Art at Altria, New York, NY  
*Cheerleaders 2000-2002*, Miami Dade Community College, Miami, FL

## SELECTED GROUP EXHIBITIONS

- 2017 *Cuba Is*, Annenberg Space for Photography, Los Angeles, CA  
*Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, IA  
2016 *Luis Gispert + Jacolby Satterwhite*, Lundgren Gallery, Palma de Mallorca, Spain  
2015 *America is Hard to See*, Whitney Museum of American Art, New York, NY  
2013 *Artists Ball*, Brooklyn Museum, Brooklyn, NY  
2012 *Out of Focus: Photography*, Saatchi Gallery, London, UK  
2009 *A Tribute to Ron Warren*, Mary Boone Gallery, New York, NY  
2008 *TRANSactions: Contemporary Latin American and Latino Art*, Memorial Art Gallery, University of Rochester, Rochester, NY. Traveled to High Museum of Art, Atlanta, GA; Weatherspoon Art Museum, University of North Carolina, Greensboro, NC  
2007 *Not For Sale*, MoMA PS1, Long Island City, NY  
2006 *USA Today*, Royal Academy of Arts, London, UK  
*Constant Disturbance*, Centro Cultural Español, Curated by Gean Moreno, Miami, FL  
*Bring it on*, Monique Meloche Gallery, Chicago, IL  
*Transformer*, Traveling exhibition of contemporary artworks from the West Collection, Main Line Art Center, Haverford, PA  
*Making Do*, Yale University School of Art, New Haven, CT  
2005 *Situation Comedy: Humor in Recent Art*, Curated by Dominic Molone. Traveled to: The Contemporary Museum Honolulu, HI; Chicago Cultural Center, Chicago, IL; Winnipeg Art Gallery Winnipeg, Manitoba, Canada; Salina Art Center, Salina, KS (2007); Museum of Art Fort Lauderdale, Fort Lauderdale, FL (2007)  
*EVA*, curated by Dan Cameron, Limerick City Gallery of Art, Limerick, Ireland  
*Will Boys Be Boys? Questioning Adolescent Masculinity in Contemporary Art*, The Salina Art Center, Salina, KS. Traveled to: Museum of Contemporary Art, Denver, CO; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; Indianapolis Museum of Art, Indianapolis, IN  
2002 *Whitney Biennial*, Whitney Museum of American Art, New York, NY

## SELECTED COLLECTIONS

- |   |   |
|---|---|
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL | San Diego Museum of Contemporary Art, San Diego, CA   |
| Fogg Art Museum, Cambridge, MA                        | San Francisco Museum of Modern Art, San Francisco, CA |
| Hood Museum of Art, Dartmouth College, Hanover, NH    | Solomon R. Guggenheim Museum, New York, NY            |
| Pérez Art Museum, Miami, FL                           | UC Berkeley Art Museum, Berkeley, CA                  |
| Neuberger Museum of Art, Purchase, New York, NY       | Whitney Museum of American Art, New York, NY          |
| New Museum of Contemporary Art, New York, NY          |   |

Luis Gispert has been exhibiting since 1997 and is represented by Morán Morán Gallery, Los Angeles, CA.

# CLOTILDE JIMÉNEZ

Born Honolulu, HI, 1990  
Lives and works in London, UK

## EDUCATION

2018 MFA, Slade School of Fine Art, London, UK  
2013 BFA, Cleveland Institute of Art, Cleveland, OH

## SELECTED GROUP EXHIBITIONS

2018 *Cosmic Traffic Jam*, Zevitas Marcus, Los Angeles, CA  
*Slade MFA Degree Show*, Slade School of Fine Art, London, UK  
*Widening the Gaze*, Slade School of Fine Art, London, UK  
2017 *Slade Interim Show*, Slade School of Fine Art, London, UK  
2016 *Back Stories*, Mariane Ibrahim Gallery, Seattle, WA  
2015 *MOCA Cleveland Gala*, Cleveland, OH  
*London Intensive*, Camden Arts Center, London, UK

## SELECTED COLLECTIONS

Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
The Ford Foundation, New York, NY  
University Hospital, Cleveland, OH

Clotilde Jimenez has been exhibiting since 2015 and is represented by Mariane Ibrahim Gallery, Seattle, WA.

# JENNIE C. JONES

Born Cincinnati, OH, 1968  
Lives and works in Hudson, NY

## EDUCATION

- 1996 MFA, Rutgers University Mason Gross School of the Arts, New Brunswick, NJ  
1991 BFA, The School of the Art Institute of Chicago, Chicago, IL

## SELECTED SOLO EXHIBITIONS

- 2018 *alternate takes*, PATRON, Chicago, IL  
*Jennie C. Jones: RPM (revolutions per minute)*, The Glass House, New Canaan, CT
- 2016 *Amplitude*, Sikkema Jenkins & Co., New York, NY
- 2015 *Jennie C. Jones: Compilation*, Contemporary Arts Museum Houston, Houston, TX,
- 2014 *TONE*, Sikkema Jenkins & Co., New York, NY
- 2013 *Directions: Jennie C. Jones – Higher Resonance*, Hirshhorn Museum and Sculpture Garden, Washington, DC
- 2012 *Harmonic Distortion*, Arratia Beer, Berlin, Germany
- 2011 *Absorb/Defuse*, The Kitchen, New York, NY  
*Counterpoint*, Yerba Buena Center for the Arts, San Francisco, CA
- 2010 *Electric*, Sikkema, Jenkins & Co., New York, NY
- 2009 *RED, BIRD, BLUE*, Atlanta Contemporary Art Center, Atlanta, GA  
*The Walkman Compositions*, Smack Mellon, Brooklyn, NY
- 2006 *Simply Because You're Near Me*, Artists Space, New York, NY
- 2003 *Jennie Jones: New Work*, Triple Candie, New York, NY
- 1996 *She Stands*, Mason Gross Galleries, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ

## SELECTED GROUP EXHIBITIONS

- 2018 *Out of Easy Reach*, DePaul Art Museum, Chicago, IL. Traveling to: Grunwald Gallery of Art, Indiana University, Bloomington, IL  
*Spin: Turning Records Into Art*, KMAC Museum, Louisville, KY
- 2017 *Magnetic Fields: Expanding American Abstraction, 1960s to Today*, Kemper Museum of Contemporary Art, Kansas City, MO. Traveling to: National Museum of Women in the Arts, Washington, DC  
*Solidary and Solitary: The Pamela J. Joyner and Alfred J. Giuffrida Collection*, Ogden Museum of Southern Art, New Orleans, LA. Traveled to: Nasher Museum of Art at Duke University, Durham, NC; Snite Museum of Art at the University of Notre Dame, Notre Dame, IN; The Smart Museum of Art at the University of Chicago, Chicago, IL; Baltimore Museum of Art, Baltimore, MD; Berkeley Art Museum, Berkeley, CA; Pérez Art Museum Miami, Miami, FL
- 2016 *From Minimalism into Algorithm*, The Kitchen, New York, NY
- 2015 *Josephine Halvorson, Leslie Hewitt, and Jennie C. Jones*, Sikkema Jenkins & Co., New York, NY
- 2014 *Variations: Conversations in and Around Abstract Painting*, Los Angeles County Museum of Art, Los Angeles, CA  
*Ruffneck Constructivists*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
- 2013 *Rehearsals: The Practice and Influence of Sound and Movement*, SCAD Museum of Art, Savannah, GA
- 2012 *Silence*, The Menil Collection, Houston, TX. Traveled to: University of California, Berkeley Art Museum & Pacific Film Archive, Berkeley, CA  
*Shift: Project I Perspectives I Directions*, Studio Museum in Harlem, New York, NY
- 2009 *30 Seconds off an Inch*, Studio Museum in Harlem, New York, NY
- 2007 *Black Light, White Noise: Sound & Light in Contemporary Art*, Contemporary Arts Museum, Houston, TX
- 2005 *Harlem Postcards*, Studio Museum in Harlem, New York, NY  
*Double Consciousness: Black Conceptual Art Since 1970*, Houston Contemporary Art Museum, Houston, TX
- 2002 *Bounce: An Evening of New Media Art and Music*, The Bronx Museum of the Arts, New York, NY
- 2001 *Freestyle*, Studio Museum in Harlem, New York, NY. Traveled to: Santa Monica Museum of Art, Santa Monica, CA

## SELECTED COLLECTIONS

- |  |   |
|--|---|
| Deutsche Bank, New York, NY  | Museum of Modern Art, New York, NY                              |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL                            | Solomon R. Guggenheim Museum, New York, NY                      |
| Hirshhorn Museum and Sculpture Garden,<br>Smithsonian Institution, Washington DC | Studio Museum in Harlem, New York, NY                           |
| Los Angeles County Museum of Art (LACMA), Los Angeles, CA                        | Zimmerli Art Museum at Rutgers University,<br>New Brunswick, NJ |
| Mott-Wash Collection, Flint, MI  |   |

Jennie C. Jones has been exhibiting since 1989 and is represented by Sikkema Jenkins & Co., New York, NY, and PATRON, Chicago, IL.



# SAMUEL LEVI JONES

Born Marion, IN, 1978  
Lives and works in Chicago, IL

## EDUCATION

- 2012 MFA, Studio Art, Mills College, Oakland, CA  
2009 BFA, Photography, Herron School of Art and Design, Indianapolis, IN  
2002 BA, Communication Studies, Taylor University, Upland, IN

## SELECTED SOLO EXHIBITIONS

- 2018 Nexus, Patron Gallery, Chicago, IL  
2017 *One Blood*, Susanne Vielmetter Los Angeles Projects, Culver City, CA  
*Samuel Levi Jones*, California Paulson Fontaine Press Residency, Berkeley, CA  
*Remedial Suffering*, Herron School of Art, Indianapolis, IN  
2016 *Burning all illusion*, Galerie Lelong & Co., New York, NY  
*Reciprocity*, PATRON, Chicago, IL  
*Samuel Levi Jones*, The Arts Club, London, UK  
*Samuel Levi Jones*, Halsey McKay, East Hampton, NY  
2015 *After Fred Wilson*, Indianapolis Museum of Contemporary Art, Indianapolis, IN  
*Talk To Me*, Pro Arts, Oakland, CA  
*Unbound*, Studio Museum in Harlem, New York, NY  
2014 *Black White Thread*, PAPILLION ART, Los Angeles, CA  
2013 *DELETE*, Los Angeles, CA  
*48 Portraits (Underexposed)*, Harrison Center for the Arts, Indianapolis, IN; EXPO Projects, Chicago, IL (2016)

## SELECTED GROUP EXHIBITIONS

- 2018 *The Edge of Visibility*, International Print Center, New York, NY  
*Sedimentations*, 8 th Floor Gallery, The Shelley & Donald Rubin Foundation, New York, NY  
*Sidelined*, Galerie Lelong & Co., New York, NY  
2017 *Excerpt*, Studio Museum in Harlem, New York, NY  
2016 *Chicago Invites Chicago*, Galerie Lelong & Co., New York, NY  
*Trust Issues*, Ronchini, London, UK  
*A Dark Matter*, Tarble Gallery, Eastern Illinois University, Carbondale, IL  
2015 *Trashed and Treasured*, Napa Valley Museum, Napa Valley, CA  
*Theory of Forms*, PATRON, Chicago, IL  
*I Like It Like This*, S2 Sotheby's Gallery, New York, NY  
*The Silence of Ordinary Things*, The Mistake Room, Los Angeles, CA  
2014 *The History of Technologies*, Jessica Silverman, San Francisco, CA  
*OPEN*, PAPILLION ART, Los Angeles, CA  
2013 *A Basic Measure*, Service Employees International Union United Long Term Care Workers, Los Angeles, CA  
*Transport*, Pro Arts, Oakland, CA  
2012 *X Libris*, Root Division, San Francisco, CA  
*Baila Con Duende*, Watts Towers Art Center, Los Angeles, CA  
*The Last Show on Earth*, Mills College, Oakland, CA

## SELECTED COLLECTIONS

Chazen Museum of Art, University of Wisconsin, Madison, WI  
de Young Museum, San Francisco, CA  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Kalamazoo Institute of Arts, Kalamazoo, MO  
Los Angeles County Museum of Art, Los Angeles, CA  
Minneapolis Institute of Art, Minneapolis, MN  
Pérez Art Museum Miami, Miami, FL  
Rubell Family Collection, Miami, FL  
San Francisco Museum of Modern Art, San Francisco, CA  
Studio Museum in Harlem, New York, NY

Samuel Levi Jones has been exhibiting since 2012 and is represented by Galerie Lelong & Co., New York, NY, PATRON, Chicago, IL, and Susanne Vielmetter Los Angeles Projects, Culver City, CA.

# TITUS KAPHAR

Born in Kalamazoo, MI, 1976  
Lives and works in New Haven, CT

## EDUCATION

- 2018      Awarded the MacArthur Genius Grant, The MacArthur Foundation Fellows Program  
2006      MFA, Yale University, School of Art, New Haven, CT  
2000      BFA, San Jose State University, San Jose, CA

## SELECTED SOLO EXHIBITIONS

- 2017      *Impressions of Liberty*, Princeton University's Maclean House, Princeton, NJ  
2016      *Titus Kaphar: Shifting Skies*, Jack Shainman Gallery, New York, NY  
2015      *Titus Kaphar: Drawing the Blinds and Asphalt and Chalk*, Jack Shainman Gallery, New York, NY  
99 Jeromes, ArtSpace, New Haven, CT  
*Titus Kaphar: Selections from Asphalt and Chalk*, MoMA PS1, Long Island City, NY  
2014      *The Vesper Project*, Lois & Richard Rosenthal Center for Contemporary Art, Cincinnati, OH (2014). Traveling to:  
New Britain Museum of American Art, New Britain, CT (2014–2015); American University Museum at the Katzen  
Art Center, Washington, DC (2015); Pennsylvania Academy of Fine Arts, Philadelphia, PA (2015–2016); Lowe Art  
Museum, University of Miami, Coral Gables, FL (2016); Abroms-Engel Institute for the Visual Arts (2017);  
University of Alabama at Birmingham, AL (2017)  
*The Jerome Project*, Studio Museum in Harlem, NY  
2009      *History in the Making*, Seattle Art Museum, Seattle, WA  
2004      *Erase-ing Art History*, Provisions Library, Washington, DC

## SELECTED GROUP EXHIBITIONS

- 2018      *UnSeen: Our Past in a New Light*, Ken Gonzales-Day and Titus Kaphar, National Portrait Gallery, Washington, DC  
*Walls Turned Sideways: Artists Confront the American Justice System*, Contemporary Arts Museum of Houston,  
Houston, TX  
*Declaration*, Institute for Contemporary Art, Richmond, VA  
2017      *Making History Visible: Of American Myths and National Heroes*, Princeton University Art Museum, NJ  
*20/20: Studio Museum in Harlem and Carnegie Museum of Art*, Heinz Galleries, Carnegie Museum of Art,  
Pittsburgh, PA  
*Examining Political Expressions in African American Art*, Detroit Institute of Arts, Detroit, MI  
*The Legacy of Lynching: Confronting Racial Terror in America*, Brooklyn Museum, New York, NY  
2016      *Selections from the Collection of Dr. Robert B. Feldman*, Orlando Museum of Art, Orlando, FL  
*Dress Up, Speak Up: Costume and Confrontation*, 21c Museum Hotel, Durham, NC  
*For Freedoms*, Jack Shainman Gallery, New York, NY  
*Arresting Patterns: Perspectives on Race, Criminal Justice, Artistic Expression, and Community*, African  
American Museum in Philadelphia, PA  
2015      *I See Myself in You: Selections from the Collection*, Brooklyn Museum, New York, NY  
*Us Is Them*, The Pizzuti Collection, Columbus, OH. Traveled to: Urban Institute for Contemporary Arts, Grand  
Rapids, MI (2017)  
*Winter in America*, The School, Kinderhook, NY  
*Collecting Contemporary Art at The University of Maryland*, Stamp Gallery, College Park, MD  
*To Be Young, Gifted, and Black*, Goodman Gallery, Johannesburg, South Africa  
*Status Quo*, The School, Jack Shainman Gallery, Kinderhook, NY  
2014      *Arresting Patterns: Race and the U.S. Criminal Justice System*, ArtSpace New Haven, New Haven, CT  
*Mise En Scène*, The School, Kinderhook, NY  
2012      *The Bearden Project*, Studio Museum in Harlem, New York, NY  
2010      *Stitches*, Armory Center for the Arts, Pasadena, CA  
2009      *Your Gold Teeth II*, Marianne Boesky Gallery, New York, NY  
2008      *Cancelled, Erased & Removed*, Sean Kelly Gallery, New York, NY  
2007      *Midnight's Daydream*, Studio Museum in Harlem, New York, NY

## SELECTED COLLECTIONS

- |   |  |
|---|--|
| Birmingham Museum of Art, Birmingham, AL                | Mott-Warsh Collection, Flint, MI           |
| Brooklyn Museum, Brooklyn, NY                           | The Museum of Modern Art, New York, NY     |
| Crystal Bridges Museum of American Art, Bentonville, AK | Pérez Art Museum Miami, Miami, FL          |
| Peggy Cooper Cafritz, Washington, DC                    | The Pizzuti Collection, Columbus, OH       |
| The Equal Justice Initiative Museum, Montgomery, AL     | Seattle Museum of Art, Seattle, WA         |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL   | Studio Museum in Harlem, New York, NY      |
|   | Virginia Museum of Fine Arts, Richmond, VA |

Titus Kaphar has been exhibiting since 2000 and is represented by Jack Shainman Gallery, New York.

# NATE LEWIS

Born Pittsburgh, PA, 1985  
Lives and works in New York, NY

## EDUCATION

2009 BSN, Virginia Commonwealth University, Richmond, VA

## SELECTED SOLO EXHIBITIONS

2018 *The International Exposition of Contemporary & Modern Art*, Chicago, IL  
*1:54 Contemporary African Art Fair*, Special Projects, Pioneer Works, Brooklyn, NY  
*Latent Tensions*, Spring Break Art Show, New York, NY

2017 *Mosaic Project*, Pennsylvania College of Art & Design, Lancaster, PA  
*Tensions in Tapestries*, Morton Fine Art, Washington DC

2016 *Biological Tapestries 1st Movement*, Morton Fine Art, Washington DC

## SELECTED GROUP EXHIBITIONS

2018 *Legacy Of The Cool: A Tribute To Barkely Hendricks*, Bakalar & Paine Galleries, Mass College of Art & Design, Boston, MA  
*Fridman Gallery Summer 2018*, Strange Beach, New York, NY

2017 *Prizm Art Fair*, Miami, FL  
*Art on the Vine*, Marthas Vineyard, MA  
*Terrestrial Resonance*, Art in Flux, Harlem, NY  
*Handmade : Made by Hand*, Morton Fine Art, Washington, DC

2016 *Art on the Vine*, Marthas Vineyard, MA  
*SELECT WPA Art Auction Exhibition*, Washington DC  
*Alchemical Vessels*, Joan Hisoka Gallery, Washington, DC  
*The First*, Cordesa Fine Art, San Francisco, CA  
*Selfish*, Brilliant Champions Gallery, Brooklyn, NY  
*Texas Contemporary*, Exhibited with Morton Fine Art, Houston, TX  
*We may be through with the past*, GalleryNine5, New York, NY  
*Cheryl Derricotte and Nate Lewis: Fragile Vessels*, Loyola University, Baltimore, MD

2015 *Transformer Auction*, Washington, DC  
*WPA Art Night*, Hickok Cole Architects, Washington, DC  
*Aqua Art Fair*, Art Basel, Miami, FL  
*SELECT WPA Art Auction Exhibition*, Artisphere, Rosslyn, VA  
*DC Commission of the Arts & Humanities Visual Artist Grant Recipients Exhibition*, Washington, DC  
*Alchemical Vessels*, Joan Hisoka Gallery, Washington, DC

2014 *Bombay Sapphire Artisan Series Finals*, SCOPE Art Fair, Art Basel, Miami  
DC, Anacostia Arts Center, Washington, DC  
*WPA Art Night*, Hickok Cole Architects, Washington, DC  
*Call + Response IV*, *Hole In The Sky*, Washington, DC  
*Timeless Remnants*, Morton Fine Arts, Washington, DC  
*Over the Edge: Paper Works Unbound Part 1 and Part 2*, Williamsburg Art & Historical Center, Brooklyn, NY  
*Art Show\_05*, *Pizza Factory*, *Hole In The Sky*, Washington, DC

2013 *Art Show\_02*, *A Room Full of Murals*, *Hole In The Sky*, Washington, DC  
*Art Show\_01*, *A DC Showcase*, *Hole In The Sky*, Washington, DC

## SELECTED COLLECTIONS

Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Peggy Cooper Cafritz, Washington DC  
University of Maryland, College Park, MD  
Yuko Nii Foundation, Brooklyn, NY

Nate Lewis has been exhibiting since 2010 and is represented by Fridman Gallery, New York, NY.

# KYLE MEYER

Born Ashland, OH, 1985  
Lives and works in New York, NY

## EDUCATION

- 2016 MFA, Photography, Parsons The New School of Design, New York, NY  
2009 BA, Photography & Graphic Design, The City College of New York, New York, NY

## SELECTED SOLO EXHIBITIONS

- 2018 *Interwoven*, Yossi Milo Gallery, New York, NY  
2014 *Be-Longing*, Blank Space Gallery, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2017 *Bronx Calling: The Fourth AIM Biennial*, The Bronx Museum of the Arts, Bronx, NY  
2016 *Uncommon Likeness: Identity in Flux*, Sheldon Museum of Art, Lincoln, NE  
*Uncommon Exposures: Photography in Craft Based Media*, Fuller Craft Museum, Brockton, MA  
*Embroidered Truths & Woven Tales*, Nave Gallery, Boston, MA  
2015 *The Museum Within and Without*, State Hermitage Museum, St. Petersburg, Russia  
*Dispositive*, Pingyao International Photography Festival, Pingyao, PRC  
*Exposure*, Photographic Resource Center, Boston, MA  
*Premio FotoVisura*, GuatePhoto, Antigua, GT  
*Future Projections*, Studio One, Auckland Festival of Photography, Auckland, NZ  
*Photowork 15*, Barrett Art Center, Poughkeepsie, NY  
*Body*, Tyler School of Art, Philadelphia, PA  
2014 *Nine Five One*, The Forge, Memphis, TN  
*Dialogue*, Photoville, New York, NY  
2008 *14 A Photographic Conversation*, Casa Frela Gallery, New York, NY

## SELECTED COLLECTIONS

- Bulembu Historic Museum, Bulembu, Swaziland  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Fondation Blachère, Apt, France  
Fondation Cartier pour l'art contemporain, Paris, France  
Sheldon Museum of Art, Lincoln, NE  
Swaziland National Museum, Lobamba, Swaziland

Kyle Meyer has been exhibiting since 2008 and is represented by Yossi Milo Gallery, New York, NY.

# LAVAR MUNROE

Born Nassau, Bahamas, 1982  
Lives and works in Washington, D.C.

## EDUCATION

- 2016 Postdoctoral Fellow, University of North Carolina, Chapel Hill, NC
- 2013 Skowhegan School of Painting and Sculpture: Skowhegan, ME
- 2013 MFA, Sam Fox School of Design and Visual Arts at Washington University, St. Louis, MO
- 2007 BFA, Savannah College of Art and Design, Savannah, GA

## SELECTED SOLO EXHIBITIONS

- 2018 *Rudeboys Like We*, Jack Bell Gallery, London, UK  
*LAVAR MUNROE: 10 year Survey*, The National Art Gallery of the Bahamas, Nassau, Bahamas
- 2017 *GUN DOGS*, Jack Bell Gallery, London, UK  
*Never Again Human*, NOMAD Brussels, Brussels, Belgium
- 2016 *DEVIL IN A WHITE CITY*, Jack Bell Gallery, London, UK. Traveled to: Meadows Museum, Shreveport, LA (2018)  
*Journey Elsewhere: Musings from a Boundless Zoo*, Gutstien Gallery, Savannah, GA. Traveled to: SCAD Museum of Art, Savannah, GA
- 2015 *Zoo At The Edge of The World*, Art League of Houston, Houston, TX  
*VOLTA NY*, New York, NY
- 2014 *Grants Town Trickster*, Jack Bell Gallery, London, UK
- 2013 *Where Heroes Lay*, Emerge Art Fair, Washington, DC  
*The Good, The Bad and The Ugly*, Good Children Gallery New Orleans, LA
- 2011 *Strength and Struggle: Haiti Continued*, Dadian Gallery, Washington, DC  
*INVASION*, Popopstudios, Nassau, Bahamas
- 2010 *Yes We Can*, King-Tisdell Cottage Foundation, Savannah, GA

## SELECTED GROUP EXHIBITIONS

- 2018 *Lavar Munroe & Rodrigo Valenzuela: Disobedience*, Jenkins Johnson Projects, Brooklyn, NY  
*Off Biennale Cairo: Something Else*, Cairo, Egypt
- 2017 *Medium: Practices and Routes of Spirituality and Mysticism*, The National Art Gallery of the Bahamas, Nassau, Bahamas  
*Prospect 4 The Lotus in Spite of the Swamp*, New Orleans, LA  
*To Journey Where There is No North Star?*, The Museum of Contemporary African Diasporan Arts, New York, NY  
*Devil in Disguise*, Jack Bell Gallery, London, UK  
*Afriques Capitales*, La Villette, Paris, France
- 2016 *Selections from the Collection of Dr. Robert B. Feldman*, Orlando Museum of Art, Orlando, FL  
*Viewpoints*, Jenkins Johnson Gallery, San Francisco, CA  
*Ontology of Influence: Ron Leax and Alumni Exhibition*, Des Lee Gallery, St. Louis, MO  
*Material Matters: Water, Pigment, and Light*, Van Every/Smith Galleries at Davidson College, Davidson, NC
- 2015 *The Nothing That Is*, Contemporary Art Museum (CAM), Raleigh, NC  
*All the World's Futures*, 56th Venice Art Biennale, Venice, Italy  
*Area 919*, Nashar Museum of Art, Durham, NC
- 2014 *Made in Africa and the Diaspora*, NOMAD Gallery (ARTHAUS Miami), Miami Shores, FL

## SELECTED COLLECTIONS

- Peggy Cooper Cafritz, Washington, DC
- Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL

Lavar Munroe has been exhibiting since 2010 and is represented by Jenkins Johnson Gallery, Brooklyn, NY and San Francisco, CA; and Jack Bell Gallery, London, UK.



# TOYIN OJIH ODUTOLA

Born Ife, Nigeria, 1985  
Lives and works in New York, NY

## EDUCATION

- 2012 MFA, California College of the Arts, Oakland, CA  
2008 BA, University of Alabama in Huntsville, Huntsville, AL

## SELECTED SOLO EXHIBITIONS

- 2018 *Scenes of Exchange*, 12th Manifesta Biennial, Orto botanico di Palermo, Palermo, Italy  
*Toyin Ojih Odutola: The Firmament*, Hood Museum of Art (Hood Downtown), Hanover, NH  
*Toyin Ojih Odutola: Testing the Name*, Savannah College of Art and Design, Savannah, GA
- 2017 *Toyin Ojih Odutola: To Wander Determined*, Whitney Museum of American Art, New York, NY
- 2016 *A Matter of Fact: Toyin Ojih Odutola*, Museum of African Diaspora, San Francisco, CA
- 2015 *Toyin Odutola: Of Context and Without*, Jack Shainman Gallery, New York, NY  
*Toyin Odutola: Untold Stories*, Contemporary Art Museum, St. Louis, MO
- 2014 *Like the Sea*, Jack Shainman Gallery, New York, NY
- 2013 *Toyin Odutola: The Constant Wrestler*, Indianapolis Museum of Contemporary Art (iMOCA), Indianapolis, IN  
*My Country Has No Name*, Jack Shainman Gallery, New York, NY
- 2011 *Toyin Odutola: (MAPS)*, Jack Shainman Gallery, New York, NY
- 2008 *Toyin Odutola: A Colonized Mind*, University Center Gallery, Huntsville, AL

## SELECTED GROUP EXHIBITIONS

- 2018 *Orientation: The Racial Imaginary Institute Biennial*, Jack Shainman Gallery, New York, NY  
*Histórias Afro-Atlânticas (Afro-Atlantic Stories)*, São Paulo Museum of Art, São Paulo, Brazil  
*The Racial Imaginary Institute: On Whiteness*, The Kitchen, New York, NY  
*Legacy of the Cool: A Tribute to Barkley L. Hendricks*, Massachusetts College of Art and Design, Boston, MA
- 2017 *Political Discourse*, University Hall Gallery, University of Massachusetts Boston, Boston, MA
- 2016 *Africa Forecast: Fashioning Contemporary Life*, Spelman College Museum of Fine Art, Atlanta, GA  
*Material Issue*, Kentucky Museum of Art and Craft, Louisville, KY  
*Stark Imagery: The Male Nude in Art*, William Benton Museum of Art, Storrs, CT
- 2015 *Disguise: Masks and Global African Art*, Seattle Art Museum, Seattle, WA. Traveled to: Fowler Museum at UCLA (2015-2016); Brooklyn Museum in Harlem, New York, NY (2016).  
*Black: Color, Material, Concept*, Studio Museum in Harlem, New York, NY  
*SELF: Portraits of Artists in Their Absence*, National Academy Museum of Art, New York, NY  
*Breath/Breadth: Contemporary American Black Male Identity*, Maier Museum of Art at Randolph College, Lynchburg, VA  
*Status Quo*, The School, Jack Shainman Gallery, Kinderhook, NY  
*To Be Young, Gifted, and Black*, Goodman Gallery, South Africa
- 2014 *Mise En Scène*, The School, Kinderhook, NY
- 2013 *Black Hair: Black Identity*, Iona College Chapman Gallery, New Rochelle, NY  
*Ballpoint Pen Drawing Since 1950*, Aldrich Contemporary Art Museum, Ridgefield, CT
- 2012 *Fore and Gordon Parks: A Harlem Family 1967*, Studio Museum in Harlem, New York, NY  
*The Progress of Love*, Menil Collection, Houston, TX
- 2010 *Common Ground*, ARTLAB33 / Art Space, Miami, FL

## SELECTED COLLECTIONS

- |  |   |
|--|---|
| Baltimore Museum of Art, Baltimore, MD                 | The Museum of Modern Art, New York, NY                                      |
| Birmingham Museum of Art, Birmingham, AL               | The National Museum of African Art, Smithsonian Institution, Washington, DC |
| The Contemporary Museum, Honolulu, HI                  | New Orleans Museum of Art, New Orleans, LA                                  |
| Peggy Cooper Cafritz, Washington, DC                   | Philadelphia Museum of Art, Philadelphia, PA                                |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  | Princeton University Art Museum, Princeton, NJ                              |
| Hood Museum of Art, Dartmouth College, Hanover, NH     | Whitney Museum of American Art, New York, NY                                |
| Maier Museum of Art at Randolph College, Lynchburg, VA |   |
| Mississippi Museum of Art, Jackson, MS                 |   |

Toyin Ojih Odutola has been exhibiting since 2006 and is represented by Jack Shainman Gallery, New York.

# EBONY G. PATTERSON

Born Kingston, Jamaica, 1981  
Lives and works in Kingston, Jamaica and Lexington, KY

## EDUCATION

- 2006 MFA, Sam Fox College of Design & Visual Arts at Washington University, St. Louis, MO  
2004 BFA, Edna Manley College for the Visual and Performing Arts, Kingston, Jamaica

## SELECTED SOLO EXHIBITIONS

- 2018 *...while the dew is still on the roses...*, Pérez Art Museum, Miami, FL  
*...and babies too...*, Baltimore Museum of Art, Baltimore, MA  
*of 72*, Institute of the Humanities, University of Michigan, Ann Arbor, MI  
*the were...*, University Art Galleries, College of Fine Art, Illinois State University, Normal, IL
- 2016 *If We Must Die...*, SCAD Museum of Art, Savannah, GA  
*...when they grow up*, Studio Museum in Harlem, New York, NY  
*Invisible Presence: Bling Memories*, Atlanta Contemporary Art Center, Atlanta, GA
- 2015 *unearthing treez*, Monique Meloche Gallery, Chicago, IL  
*Dead Treez*, John Michael Kohler Arts Center, Sheboygan, WI. Traveled to: Museum of Arts and Design, New York, NY (2016); Boston University Art Galleries, Boston, MA (2016); University of Buffalo Art Gallery, Buffalo, NY (2017)
- 2014 *dy/nas/ty*, Nerman Museum of Contemporary Art, Overland Park, KS
- 2013 *...until you see them*, Monique Meloche Gallery, Chicago, IL
- 2012 *Out and Bad vs Cheap and Clean*, CMAC Scène Nationale de Martinique, Fort-de-France Bay, Martinique  
*Out & Bad*, Bermuda National Gallery, Hamilton, Bermuda
- 2011 *Ebony G. Patterson*, Monique Meloche Gallery, Chicago, IL  
*ACT 5: 2 of 219*, Alice Yard, Port of Spain, Trinidad

## SELECTED GROUP EXHIBITIONS

- 2018 *Open Spaces*, City-wide project curated by Dan Cameron, Kansas City, MO.  
*Breaking the Mold: Investigating Gender at the Speed Art Museum*, Speed Art Museum, Louisville, KY  
*Reclamation! Pan African Works from The Beth Rudin DeWoody Collection*, Taubman Museum of Art, Roanoke, VA.  
Traveling to: DuSable Museum of African American History, Chicago, IL (2019)  
*Something to Say: The McNay Presents 100 Years of African American Art*, McNay Art Museum, San Antonio, TX
- 2017 *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, part of *Pacific Standard Time*, Museum of Latin American Art, Long Beach, CA
- 2016 *32nd Bienal de São Paulo*, Part of touring exhibition throughout Brazil, São Paulo, Brazil  
*Southern Accent: Seeking the American South in Contemporary Art*, Nasher Museum of Art at Duke University, Durham, NC. Traveled to: The Speed Museum, Louisville, KY (2017)  
*Visions Archipéliques*, Fondation Clément, Le François, Martinique
- 2015 *Between the Idea and Experience*, 12th Havana Biennial, Havana, Cuba  
*En Mas': Carnival 21st Century Style, The Caribbean as Site Specific Performance*, Contemporary Arts Center, New Orleans, LA. Traveled to: The National Gallery of the Cayman Islands, Grand Cayman (2016); The National Gallery of the Bahamas, Nassau, Bahamas (2016); The DuSable Museum of African American History, Chicago, IL (2017); Museum of the African Diaspora, San Francisco, CA (2017-2018); Unlrich Museum of Art, Wichita, KS (2018)
- 2014 *Jamaica Biennial 2014*, National Gallery of Jamaica, Kingston, Jamaica  
*Prospect.3: Notes for Now*, curated by Franklin Sirmans, Newcomb Art Gallery, Tulane University, New Orleans, LA
- 2013 *eMERGING: Visual Art and Music in a Post-Hip-Hop Era*, The Museum of Contemporary African Diasporan Arts (MoCADA), Brooklyn, NY  
*Explorations II: Religion and Spirituality*, National Gallery of Jamaica, Kingston, Jamaica
- 2012 *National Biennial 2012*, National Gallery of Jamaica, Kingston, Jamaica  
*Caribbean: Crossroads of the World*, Studio Museum in Harlem, co-organized with El Museo del Barrio and the Queens Museum of Art, New York, NY. Traveled to: Pérez Art Museum, Miami, FL (2014)
- 2011 *Winter Experiment*, Monique Meloche Gallery, Chicago, IL
- 2010 *National Biennial 2010*, National Gallery of Jamaica, Kingston, Jamaica
- 2009 *Ghetto Biennale*, Grand Rue, Port-au-Prince, Haiti

## SELECTED COLLECTIONS

- |   |   |
|---|---|
| Birmingham Museum of Art, Birmingham, AL              | National Gallery of Jamaica, Kingston, Jamaica      |
| Peggy Cooper Cafritz, Washington, DC                  | Pennsylvania Academy of Fine Arts, Philadelphia, PA |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL | Seattle Art Museum, Seattle, WA                     |
| Mott-Warsh Collection, Flint, MI                      | Studio Museum in Harlem, New York, NY               |
| Nasher Museum, Duke University, Durham, NC            | 21c Museum and Foundation, Louisville, KY           |

Ebony G. Patterson has been exhibiting since 2005 and is represented by Monique Meloche Gallery, Chicago, IL.

# LAMAR PETERSON

Born St. Petersburg, FL, 1974  
Lives and works in Minneapolis, MN

## EDUCATION

- 2001 MFA, Rhode Island School of Design, Providence, RI  
1999 BS, Florida A&M University, Tallahassee, FL

## SELECTED SOLO EXHIBITIONS

- 2017 *A Self-Portrait*, Fredericks & Freiser, New York, NY  
2015 *Weekend Gardner*, Fredericks & Freiser, New York, NY  
2014 *Suburbia Sublime*, Rochester Art Center, Rochester, MN. Traveled to: Orlando Museum of Art, Orlando, FL (2014) and Illges Gallery, Corn Center for the Visual Arts, Columbus, GA (2015)  
*Blue Plastic Bubbles: Paintings by Lamar Peterson*, University Art Museum, University of Albany, Albany, NY  
2011 *New Works*, Fredericks & Freiser, New York, NY  
2009 *Untitled*, Fredericks & Freiser, New York, NY  
2008 *New Works*, Richard Heller Gallery, Santa Monica, CA  
2007 *Twisted*, Fredericks & Freiser, New York, NY  
2006 *Untitled*, Richard Heller Gallery, Santa Monica, CA  
2005 *Untitled*, Franklin Art Works, Minneapolis, MN  
*Untitled*, Fredericks & Freiser, New York, NY  
*Untitled*, Studio Museum in Harlem, New York, NY  
2004 *Untitled*, Deitch Projects, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2018 *Cosmic Traffic Jam*, Zevitas Marcus, Los Angeles, CA  
2016 *Selections from the Collection of Dr. Robert B. Feldman*, Orlando Museum of Art, Orlando, FL  
*Why I Want to Fuck Donald Trump*, Joshua Liner Gallery, New York, NY  
*Black Pulp!*, International Print Center, New York, NY. Traveled to: Yale University, New Haven, CT (2016); The Contemporary Art Museum at the University of South Florida, Tampa, FL (2017); Ezra and Cecile Zilkha Gallery at Wesleyan University, Middletown, CT (2017); The African American Museum in Philadelphia, Philadelphia, PA (2018).  
2012 *Untitled*, The Nash Gallery, University of Minnesota, Minneapolis, MN  
2010 *Nature, Once Removed: The (Un) Natural World in Contemporary Drawing*, Lehman College Art Gallery, Bronx, NY  
2008 *Metamorphosis*, Abington Art Center, Philadelphia, PA  
*Freaks, Privateer*, Brooklyn, NY  
2007 *Untitled*, Kemper Museum of Contemporary Art, Kansas City, MO  
*Untitled*, Ulrich Museum of Art, Wichita State University, Wichita, KS  
2006 *Sweets and Beauties*, Fredericks & Freiser, New York, NY  
*I Love the Burbs*, Katonah Museum of Art, Katonah, NY  
2005 *Tete-a-tete*, Greenberg Van Doren Gallery, New York, NY  
2004 *Site Santa Fe's Fifth International Biennial*, Santa Fe, NM  
2003 *Internal Excess*, The Drawing Center, New York, NY  
*Online*, Feigen Contemporary, New York, NY  
2000 *I'll Take You There*, The Rush Arts Gallery, New York, NY

## SELECTED COLLECTIONS

- |   |  |
|---|--|
| Peggy Cooper Cafritz, Washington, DC                  | The Tang Teaching Museum and Art Gallery, Saratoga Springs, NY |
| Artist Pension Trust, New York                        |  |
| Duke Ellington School, Washington, DC                 | Jerome and Ellen Stern, New York, NY                           |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL | Studio Museum in Harlem, New York, NY                          |
| Eileen Harris Norton Foundation, Los Angeles, CA      | The West Collection, Oaks, PA                                  |
| Cesar Reyes, Puerto Rico                              |  |

Lamar Peterson has been exhibiting since 2000 and is represented by Fredericks & Freiser, New York.

# WANDA RAIMUNDI-ORTIZ

Born Bronx, NY, 1973  
Lives and works in Orlando, FL

## EDUCATION

- 2008 MFA, Mason Gross School of Art, Rutgers University, New Brunswick, NJ
- 2002 Residency, Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1995 AAS, Fashion Illustration, Fashion Institute of Technology, New York, NY

## SELECTED SOLO EXHIBITIONS

- 2017 *Pietà*, Knowles Chapel, Rollins College, Winter Park, FL (Performance)  
*Pietà*, Smithsonian National Portrait Gallery, Washington, DC (Performance)
- 2014 *PorcelaReina*, Museum of Contemporary Art North Miami, North Miami, FL
- 2013 *GuerilleReina*, 6th Street Container Gallery, Miami, FL
- 2011 *Hush*, Taller Boricua Gallery, New York, NY  
*Sisters from the Hood*, CUNY John Jay College Gallery, New York, NY
- 2008 *Pedigree*, Bronx Museum of Art Project Space, Bronx, NY
- 2006 *Wepa Woman Strikes Back*, Center for Puerto Rican Studies, Hunter College, New York, NY
- 2004 *Mercurio/Mercury*, Longwood Art Gallery at Hostos, Bronx, NY

## SELECTED GROUP EXHIBITIONS

- 2015 *Florida Prize 2015*, Orlando Museum of Art, Orlando, FL  
*Gently Fried: An Exhibition in Three Parts*, Emma S. Barrientos Mexican American Cultural Center, Austin, TX  
*Bronx Speaks: Making Place*, Bronx Museum of the Arts, Bronx, NY
- 2014 *Know Who You Are At Every Age*, Bronx River Art Center, Bronx, NY  
*I SEE YOU: The Politics of Being*, Harvey B. Gantt Center for African American Arts and Culture, Charlotte, NC
- 2013 *Bargain Basement Sovereign*, RAPID PULSE Performance Art Festival, Defibrillator Gallery, Chicago, IL  
*The EMO Show*, The Elizabeth Foundation of the Arts, New York, NY
- 2012 *Walk On By*, Urban ReTHINK, Orlando, FL  
*superHUMAN*, Aljira Center for the Arts, Newark, NJ and The Central Utah Art Center, Salt Lake City, UT  
*Solo ESAS Mujeres 2012*, Mission Cultural Center for Latino Arts, San Francisco, CA
- 2011 *Trapolim*, Galeria Homero Massena, Vitoria, Brazil  
*Manifesta 8 Flashback*, *Ask Chuleta: Biennials*, Alexandria Contemporary Arts Forum, Alexandria, EG  
*Identity Cinema Volume 2*, Jones Alumni Gallery, University of Memphis, Memphis, TN  
*Looking Back, Trudging Forward*, BComplex, Atlanta, GA  
*Stargazers*, Bronx Museum of the Arts, Bronx, NY
- 2010 *Conversions Festival*, Bronx Art Space, Bronx, NY  
*Manifesta 8*, Murcia, Spain  
*Low Lives 2*, El Museo del Barrio, New York, NY  
*Ludicrous!*, Institute of Contemporary Art, Philadelphia, PA  
*Civil Disobedience*, White Box, New York, NY  
*Project 35*, three-year traveling exhibition organized by Independent Curators International (ICI). Traveled to: 35 institutions through 2012
- 2009 *1x1 series: Ask Chuleta*, Jersey City Museum, Jersey City, NJ
- 2008 *Salad Days*, Artists Space, New York, NY  
*Homeostasis*, Mason Gross Galleries, Rutgers University, New Brunswick, NJ
- 2007 *The Post Millennial Black Madonna*, Museum of Contemporary African Diasporan Arts, New York, NY
- 2006 *If a Cat Gives Birth in an Oven, Are They Kittens or Biscuits?*, Roebling Hall, Brooklyn, NY  
*Get Wet: The Panty Story*, PS1/MoMA, Long Island City, NY
- 2005 *El Museo's Bienal: The SFiles*, El Museo del Barrio, New York, NY  
*RicanStruction*, Performa '05 Biennial: Post Identity Politics, New York, NY
- 2004 *The Black Madonna*, Castle Gallery, New Rochelle, NY  
*No Lo Llamas Performance*, El Museo del Barrio, New York, NY
- 2003 *Reconstruction Biennial*, Exit Art, New York, NY

## SELECTED COLLECTIONS

Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Orlando Museum of Art, Orlando, FL

Wanda Raimundi-Ortiz has been exhibiting since 2003 and is self-represented.

# PAUL HENRY RAMIREZ

Born El Paso, TX, 1963  
Lives and works in Brooklyn, NY

## EDUCATION

1987 University of Texas at El Paso, El Paso, TX

## SELECTED SOLO EXHIBITIONS

- 2018 *Paul Henry Ramirez: Sweet On*, Kemper Museum of Contemporary Art, Kansas City, MO  
*Fun in the Color*, Ryan Lee Gallery, New York, NY
- 2017 *Paul Henry Ramirez: PLAYCONICS*, RL Window at RYAN LEE Gallery, New York, NY
- 2016 *RATTLE*, Grounds For Sculpture, Hamilton, NJ
- 2015 *Paul Henry Ramirez*, VOLTA NY, RYAN LEE Gallery, New York, NY
- 2011 *PLAYCONICS*, Galerie Richard, New York, NY
- 2010 *BLACKOUT: A Centennial Commission*, The Newark Museum, Newark, NJ
- 2009 *SPIN*, Tarble Arts Center, Eastern Illinois University, Charleston, IL
- 2007 *CHUNK*, Caren Golden Fine Art, New York, NY
- 2005 *Frothy. Flirty. Feely*, Rena Bransten Gallery, San Francisco, CA
- 2004 *Paint Pours*, The Aldrich Museum, Ridgefield, CT  
*In Fluent Form*, Mary Boone Gallery, New York, NY
- 2002 *Space Addiction*, Whitney Museum at Philip Morris, New York, NY
- 2001 *Elevations Transcendentalistic*, The Contemporary Arts Center, Cincinnati, OH. Traveled to: Caren Golden Fine Art, New York, NY (2002); Diverse Works, Houston, TX (2002); The Tang Teaching Museum, Saratoga Springs, NY (2002); Galerie Jean-Luc and Takako Richard, Paris, France (2003)
- 1995 *100% Virgin Vinyl*, Franklin Furnace, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2014 *AMPLified ABStraction*, El Paso Museum of Art, El Paso, TX  
*Beauty Reigns: A Baroque Sensibility in Recent Painting*, McNay Art Museum, San Antonio, TX. Traveled to: Akron Art Museum, Akron OH (2014)  
*The Intimacy of Abstraction*, Dorsky Gallery Programs, Long Island City, NY  
*PARIS: 25 Years*, Galerie Jean-Luc & Takako Richard, Paris, France
- 2013 *Modern and Contemporary Art Since 1945*, Corcoran Gallery of Art, Washington, DC  
*Our America: The Latino Presence in American Art*, Smithsonian American Art Museum, Washington, DC  
Traveled to: eight institutions through 2017
- 2012 *Contemporary Passions: American, European, and Latin American Art from the Serapión & Belk Collection*, Museo de Arte de Ponce, Ponce, Puerto Rico  
*Inquisitive Eyes: El Paso Art 1960-2012*, El Paso Museum of Art, El Paso, TX
- 2010 *Neo-Vitruvian The Body Now*, Hal Bromm, New York, NY
- 2008 *NASA | ART: 50 Years of Exploration*, traveling exhibition by NASA collaborating with the Smithsonian Institution  
Traveling Exhibition Services and the Smithsonian's National Air and Space Museum. Traveled to: 13 institutions through 2012
- 2006 *Extreme Abstraction*, Albright-Knox Art Gallery, Buffalo, NY  
*Erotic Drawings*, The Aldrich Museum, Ridgefield, CT. Traveled to: Institute of Contemporary Art, Portland, OR; Diverse Works, Houston, TX

## SELECTED COLLECTIONS

Austin Museum of Art, Austin, TX  
Corcoran Gallery of Art, Washington, DC  
Crocker Art Museum, Sacramento, CA  
El Paso Museum of Art, El Paso, TX  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Hammer Museum, Los Angeles, CA  
Hirshhorn Museum, Washington, DC  
Kresge Art Museum, East Lansing, MI  
The Newark Museum, Newark, NJ  
Smithsonian American Art Museum, Washington, DC  
Whitney Museum of American Art, New York, NY

Paul Henry Ramirez has been exhibiting since 1985 and is represented by RYAN LEE Gallery, New York, NY.



# JAMEL SHABAZZ

Born El Paso, TX, 1963  
Lives and works in Brooklyn, NY

## EDUCATION

Self-taught

## SELECTED SOLO EXHIBITIONS

- 2012 *Represent*, Maison Folie of Wazemmes, Lille, France
- 2011 *Pieces of a Man*, The Brooklyn Academy of Music, Brooklyn, NY
- 2010 *Seconds of my life*, The Time Inc Building, New York, NY
- 2008 *Community*, The Bronx Museum of the Arts, Bronx, NY
- 2007 *Men of Honor*, The African American Museum, Philadelphia, PA
- 2006 *B- Boys*, Parsha Gallery, São Paulo, Brazil  
*Reflections*, Corridor Gallery, Brooklyn, NY
- 2005 *A Time Before Crack*, The Powerhouse Gallery, New York, NY
- 2003 *The Last Sun day in June*, Kravets/Wehby Gallery New York, NY  
*Women Only*, La Case Gallery, Milan, Italy
- 2002 *Back in the Days*, Kravets/Wehby Gallery, New York, NY  
*The Eighties*, Dazed / Confused Gallery, London, UK  
*New York Underground*, The Secret Gallery, Brooklyn, NY
- 2001 *Back in the Days*, The Prosper Gallery, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2018 *Shabazz / Theodore: The Photography of Jamel Shabazz and Shawn Theodore*, SNAP! Orlando, Orlando, FL
- 2012 *A Choice of Weapons: The New Renaissance Artist*, SEIU Gallery, Washington, DC  
*Nailed*, Subliminal Projects, Los Angeles, CA  
*Harlem and the City*, The City College of New York, New York, NY  
*The Box that Rocks*, Mocada Museum, Brooklyn, New York  
*The Romere Bearden Project*, Studio Museum in Harlem, New York, NY
- 2011 *Toys, and Games with a Twist*, The Longwood Art Gallery, Bronx, NY  
*Becoming*, The Nasher Museum at Duke University, Charlotte, NC  
*Fear into Fire*, Columbia College, Chicago, IL
- 2010 *Addis Photo Fes*, Addis Ababa, Ethiopia  
*Curate NYC*, Rush Art Gallery, New York, NY  
*Rewind Remix Replay*, Scottsdale Museum of Art, Scottsdale, AZ  
*Down by Law*, Eric Firestone Gallery, East Hampton, NY
- 2009 *Posing Beauty*, New York University Tish School of the Arts, New York, NY. Traveled to: The Art Gallery of Hamilton, Hamilton, ON (2010); and The Newark Museum of Art, Newark, NJ (2011)  
*Whole in the Wall*, Galerie Helenbeck, New York, NY  
*Three Generations of Portraiture*, J.Jennings Gallery, Toronto, Ontario, Canada  
*Reflections: Visual expression of who we are*, House of Art, Brooklyn, NY
- 2008 *Obama: The Historic Campaign*, The Schomberg Center, New York, NY  
*Fashion vs. Sport*, The Victoria and Albert Museum, London, UK  
*Street Art, Street Life*, The Bronx Museum of the Arts, Bronx, NY
- 2006 *Black Style Now*, Museum of the City of New York, New York, NY  
*Shoot Out*, African American Museum, Philadelphia, PA
- 2005 *Collection Remixed*, The Bronx Museum of the Arts, Bronx, NY  
*Art for Life*, Russell Simmons Estate, East Hampton, NY

## SELECTED COLLECTIONS

- The Brooklyn Public Library, Brooklyn, NY
- Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL
- The Kenneth Montague Collection, Toronto, Ontario, Canada
- The Rubell Collection, Miami, FL
- Schomburg Center for Research in Black Culture, New York, NY
- Whitney Museum of American Art, New York, NY

Jamel Shabazz has been exhibiting since 2000 and is represented by Aramane Gallery, Tourcoing, France and Richard Beavers Gallery, Brooklyn, NY.

# VAUGHN SPANN

Born in Orlando, FL, 1992  
Lives and works in New Haven, CT

## EDUCATION

- 2018 MFA, Yale School of Art, New Haven, CT  
2014 BFA, Rutgers State University, Newark, NJ

## SELECTED SOLO EXHIBITIONS

- 2018 *Solo Booth: Expo Chicago*, Half Gallery, Chicago, IL  
2017 *Homeostasis*, Jenkins Johnson Gallery, Brooklyn, NY

## SELECTED GROUP EXHIBITIONS

- 2018 *If I Go There, I Wont Stay There*, LTD Los Angeles, CA  
*Four Artists (Felipe Baeza, Anja Solonen, Jenna Gribbon and Vaughn Spann)*, Fredericks & Freiser, New York, NY  
*Wild Seed*, Yale University, New Haven, CT  
2017 *Universal Belonging*, Prizm, Miami, FL  
*Feast*, Yale School of Art, New Haven, CT  
2016 *First Time*, Yale School of Art, New Haven, CT  
2015 *Power, Protest and Resistance*, Skylight Gallery, Brooklyn, NY

## SELECTED COLLECTIONS

- Credit Suisse Corporate Collection, Switzerland  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
Rubell Family Collection, Miami, FL

Vaugh Spann has been exhibiting since 2013 and is self-represented.

# SHAWN THEODORE

Born Stuttgart, Germany, 1970  
Lives and works in Philadelphia, PA

## EDUCATION

2000 BA, Temple University, Philadelphia, PA

## SELECTED SOLO EXHIBITIONS

2017 *Church of Broken Pieces*, Richard Beavers Gallery, New York, NY  
*Future Antebellum*, Art Sanctuary, Philadelphia, PA  
*Ctrl+P*, Catherine Edelman Gallery, Chicago, IL  
*Church of Broken Pieces*, African American Museum, Philadelphia, PA

2016 *Shawn Theodore xST*, Breakfast, Santa Barbara, CA

2015 *The Avenues*, Painted Bride Art Center, Philadelphia, PA

2014 *Storyville Presents: The A / V / E: The Audio Visual Experiment*, Scribe Video Center, Philadelphia, PA  
*The Avenues, Uptown and GTown*, Imperfect Gallery, Philadelphia, PA

## SELECTED GROUP EXHIBITIONS

2018 *Refraction: New Photography of Africa and its Diaspora*, Steven Kasher Gallery, New York, NY  
*Legacy of the Cool: A Tribute to Barkley L. Hendricks*, The Bakalar and Paine Galleries at MassArt, Boston, MA  
*Shabazz / Theodore: The Photography of Jamel Shabazz and Shawn Theodore*, SNAP! Orlando, Orlando, FL

2017 *PRIZM Art Fair*, Art Basel Miami, Miami, FL  
*InVision Photo Festival*, Bethlehem, PA  
*We Are Stronger Together*, Rush Arts Philadelphia in partnership with The Barnes Foundation and Art Sanctuary, Philadelphia, PA  
*Other Articulations of the Real*, The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

2016 *PRIZM Art Fair*, Art Basel Miami, Miami, FL  
*OFF WHITE*, MoCADA Museum, Brooklyn, NY

2015 *PPAC 6th Annual Contemporary Photography Competition and Exhibition*, Philadelphia, PA

## SELECTED COLLECTIONS

Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL

Shawn Theodore has been exhibiting since 2014 and is represented by Richard Beavers Gallery, Brooklyn, NY.

# MICKALENE THOMAS

Born Camden, NJ, 1971  
Lives and works in Brooklyn, NY

## EDUCATION

- 2002 MFA, Painting, Yale University School of Art, New Haven, CT  
2000 BFA, Painting, The Pratt Institute, Brooklyn, NY  
1998 Southern Cross University, Lismore, Australia

## SELECTED SOLO EXHIBITIONS

- 2017 *Mentors, Muses, and Celebrities*, Spelman College Museum of Fine Arts, Atlanta, GA  
*Waiting on a Prime-Time Star*, Newcomb Art Museum of Tulane, New Orleans, LA  
*The Desire of The Other*, Lehmann Maupin, New York, NY
- 2016 *Do I Look Like a Lady?*, MOCA, Los Angeles, CA  
*Five on the Black Hand Side*, MOCA Grand, Los Angeles, CA  
*Mentors, Muses and Celebrities*, Aspen Art Museum, Aspen, CO  
*Muse: Mickalene Thomas Photographs and tête-à-tête*, Aperture Foundation, New York, NY. Traveled to: Georgia Museum of Art, Athens, GA (2017); and Pomona College Museum of Art, Claremont, CA (2018)
- 2014 *I was born to do great things*, Kavi Gupta, Chicago, IL  
*Mickalene Thomas: Happy Birthday to a Beautiful Woman*, George Eastman House, Rochester, NY
- 2012 *How to Organize a Room Around a Striking Piece of Art*, Lehmann Maupin, New York, NY  
*Origin of the Universe*, Brooklyn Museum, Brooklyn, NY. Traveled to: Santa Monica Museum of Art, Santa Monica, CA (2012)  
*Mickalene Thomas*, The Institute of Contemporary Art, Boston, MA
- 2010 *Put A Little Sugar In My Bowl*, Susanne Vielmetter Los Angeles Projects, Culver City, CA
- 2009 *She's Come UnDone!*, Lehmann Maupin, New York, NY
- 2008 *Girlfriends, Lovers, Still Lives and Landscape*, Rhona Hoffman Gallery, Chicago, IL
- 2007 *An Imitation of Love, Brawlin' Spitfire Two*, Susanne Vielmetter Los Angeles Projects, Culver City, CA

## SELECTED GROUP EXHIBITIONS

- 2018 *Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas*, Seattle Art Museum, Seattle, WA
- 2017 *Reclamation! Pan-African Works from the Beth Rudin DeWoody Collection*, Taubman Museum of Art, Roanoke, VA  
*Figuring History*, Seattle Art Museum, Seattle, WA  
*Trigger: Gender As A Tool And A Weapon*, New Museum, New York, NY  
*Third Space / Shifting Conversations About Contemporary Art*, Birmingham Museum of Art, Birmingham, AL  
*Sharp Tongued Figuration*, Stedman Gallery, Rutgers University, New Brunswick, NJ
- 2016 *Selections from the Collection of Dr. Robert B. Feldman*, Orlando Museum of Art, Orlando, FL  
*Repossession*, Lehmann Maupin, New York, NY  
*Modern Heroics: 75 Years of African-American Expressionism*, Newark Museum, Newark, NJ
- 2015 *Speaking Back*, Goodman Gallery, Cape Town, South Africa  
*Eye Pop: The Celebrity Gaze*, Smithsonian National Portrait Gallery, Washington, DC
- 2014 *Fusion: Art of the 21st Century*, Virginia Museum of Fine Arts, Richmond, VA  
*Speaking of People: Ebony, Jet, and Contemporary Art*, Studio Museum in Harlem, New York, NY  
*Post Pop: East Meets West*, Saatchi Gallery, London, UK  
*30 Americans*, Contemporary Arts Center, New Orleans, LA. Traveled to: North Carolina Museum of Art, Raleigh, NC (2011); Corcoran Gallery of Art, Washington DC (2011); Chrysler Museum of Art, Norfolk, VA (2012); Frist Center for the Visual Arts, Nashville, TN (2013); Milwaukee Museum, Milwaukee, WI (2013); Contemporary Arts Center New Orleans, New Orleans, LA (2014); Detroit Institute of Arts, Detroit, MI (2015); Cincinnati Art Museum, Cincinnati, OH (2016); Tacoma Art Museum, Tacoma, WA (2017); McNay Art Museum, San Antonio, TX (2018); and continues travel through 2020

## SELECTED COLLECTIONS

The Art Institute of Chicago, Chicago, IL  
Baltimore Museum of Art, Baltimore, MD  
Brooklyn Museum, Brooklyn, NY  
Carnegie Museum of Art, Pittsburgh, PA  
Detroit Institute of Arts Museum, Detroit, MI  
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL  
George Eastman House, Rochester, NY  
The John and Mable Ringling Museum of Art, Sarasota, FL  
Minneapolis Institute of Art, Minneapolis, MN  
Museum of Contemporary Art, Chicago, IL  
Museum of Fine Arts, Boston, MA  
Museum of Fine Arts, Houston, TX  
Museum of Modern Art, New York, NY

MoMA PS1, Long Island City, NY  
Nasher Museum of Art, Duke University, Durham, NC  
National Portrait Gallery, Smithsonian Institute, Washington, DC  
The Nelson-Atkins Museum of Art, Kansas City, KS  
Saint Louis Art Museum, St. Louis, MO  
San Francisco Museum of Modern Art, San Francisco, CA  
Seattle Art Museum, Seattle, WA  
The Smithsonian American Art Museum, Washington, DC  
Studio Museum in Harlem, New York, NY  
Whitney Museum of American Art, New York, NY  
Yale University School of Art, New Haven, CT  
21c Museum, Louisville, KY

Mickalene Thomas has been exhibiting since 2006 and is represented by Lehmann Maupin, New York, NY, Kavi Gupta, Chicago, IL, and Susanne Vielmetter Los Angeles Projects, Culver City, CA.

# HANK WILLIS THOMAS

Born Plainfield, NJ, 1971  
Lives and works in New York, NY

## EDUCATION

2004 MFA, California College of the Arts, Oakland, CA  
2004 MA, California College of the Arts, Oakland, CA  
1998 BFA, New York University, New York, NY

## SELECTED SOLO EXHIBITIONS

2018 *Black Survival Guide: or How to Live Through a Police Riot*, Delaware Art Museum, Wilmington, DE  
*Hank Willis Thomas: Flying Geese*, Mississippi Museum of Art, Mississippi, TN  
2017 *Blind Memory and Freedom Isn't Always Beautiful*, SCAD Museum of Art, Savannah, GA  
2016 *Unbranded: A Century of White Women, 1915-2015*, Weatherspoon Art Museum at The University of North Carolina, Greensboro, NC  
2015 *Hank Willis Thomas: Unbranded: A Century of White Women, 1915-2015*, Jack Shainman Gallery, New York, NY  
*In The Box: Hank Willis Thomas, Black Righteous Space*, Chrysler Museum of Art, Norfolk, VA  
2013 *Question Bridge: Black Males*, Jack Shainman Gallery, New York, NY  
2012 *Strange Fruit*, The Aldrich Contemporary Art Museum, Ridgefield, CT  
*What Goes Without Saying*, Jack Shainman Gallery, New York, NY  
*Hank Willis Thomas: Strange Fruit*, Corcoran Gallery of Art, Washington, DC  
2010 *Hank Willis Thomas: Unbranded: Reflections in Black by Corporate America*, Brooklyn Museum, Brooklyn, NY  
2009 *Hank Willis Thomas: Pitch Blackness*, Jack Shainman Gallery, New York, NY  
*Hank Willis Thomas*, The Baltimore Museum of Art, Baltimore, MD  
2008 *Hank Willis Thomas*, The Fabric Workshop and Museum Storefront, Philadelphia, PA  
2006 *Hank Willis Thomas: B@ANDED*, Jack Shainman Gallery, New York, NY

## SELECTED GROUP EXHIBITIONS

2018 *The World's Game: Fútbol and Contemporary Art*, Pérez Art Museum Miami, FL  
2017 *Black Box: Kara Walker & Hank Willis Thomas*, Baltimore Museum of Art, Baltimore, MD  
*Prospect 4: The Lotus in Spite of the Swamp*, New Orleans, LA  
2016 *Southern Accent: Seeking the American South in Contemporary Art*, Nasher Museum of Art, Duke University, Durham, NC. Traveled to: Speed Art Museum, Louisville, KY (2017)  
*Muse: Mickalene Thomas Photographs and tête-à-tête*, Aperture Gallery, New York, NY  
2015 *Status Quo*, Jack Shainman Gallery, The School, Kinderhook, NY  
*Repetition and Difference*, The Jewish Museum, New York, NY  
2014 *Speaking of People: Ebony, Jet and Contemporary Art*, Studio Museum in Harlem, New York, NY  
*Mise En Scène*, Jack Shainman Gallery, The School, Kinderhook, NY  
2011 *The Bearden Project*, Studio Museum in Harlem, New York, NY  
*Harlem Postcards*, Studio Museum in Harlem, New York, NY  
2010 *Global Africa Arts Project*, Museum of Art and Design, New York, NY. Traveled to: Surroundart, Brooklyn, NY (2011-2012); Reginald F. Lewis Museum, Baltimore, MD (2012); High Museum, Atlanta, GA (2012);  
2009 *Mixed Signals: Artists Consider Masculinity in Sports*, organized by Independent Curators International (ICI), New York, NY.  
*Posing Beauty: African American Images From the 1980s to the Present*, New York University, Tisch School of the Arts, New York, NY. Traveling through 2020  
*Black is, Black Ain't*, Renaissance Society, Chicago, IL  
2008 *30 Americans*, Rubell Family Collection, Miami, FL; North Carolina Museum of Art, Raleigh, NC (2011); Corcoran Gallery of Art, Washington DC (2011); Chrysler Museum of Art, Norfolk, VA (2012); Frist Center for the Visual Arts, Nashville, TN (2013); Milwaukee Museum, Milwaukee, WI (2013); Contemporary Arts Center New Orleans, New Orleans, LA (2014)  
*After 1968: Contemporary Artists and Civil Rights Legacy*, High Museum of Art, Atlanta, GA. Traveled to: Skirball and CAAM, Los Angeles, CA (2009-2010); Bronx Museum of the Arts, Bronx, NY (2010)  
2006 *poiesis*, Jack Shainman Gallery, New York, NY  
*Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco, CA  
*The California Biennial*, The Orange County Museum of Art, Newport Beach, CA  
2005 *Frequency*, Studio Museum in Harlem, New York, NY

## SELECTED COLLECTIONS

Albright- Knox Art Gallery, Buffalo, NY	Museum of Modern Art, New York, NY
Peggy Cooper Cafritz, Washington, DC	Museum of Fine Arts, Houston, TX
The Alford Collection of Contemporary Art at Rollins College, Cornell Fine Arts Museum, Winter Park, FL	Nasher Museum of Art, Durham, NC
Baltimore Museum of Art, Baltimore, MD	National Portrait Gallery, Washington DC
Birmingham Museum of Art, Birmingham, AL	Solomon R. Guggenheim Museum, New York, NY
Brooklyn Museum of Art, Brooklyn, NY	Studio Museum in Harlem, Harlem, NY
Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL	Whitney Museum of American Art, New York, NY
	Virginia Museum of Fine Arts, Richmond, VA

Hank Willis Thomas has been exhibiting since 1993 and is represented by Jack Shainman Gallery, New York.



# CARLOS VEGA

Born Camden, NJ, 1971  
Lives and works in Brooklyn, NY

## EDUCATION

- 1991 Art Institute of Chicago, Chicago, IL
- 1990 Talleres de Arte Actual, Circulo de Bellas Artes, Madrid, Spain
- 1988 University of Fine Arts, San Fernando, Madrid, Spain
- 1986 European Parliament Fellowship in Engraving, Summer Academy, Limpesberg, Luxembourg
- 1986 University of Fine Arts, St. Isabel of Hungary, Seville, Spain

## SELECTED SOLO EXHIBITIONS

- 2015 *Carlos Vega: See You Now*, Orlando Museum of Art, Orlando, FL  
*Carlos Vega: Faith Need Not Fear Reason*, Jack Shainman Gallery, New York, NY
- 2012 *Carlos Vega: Tearing and Lifting*, Jack Shainman Gallery, New York, NY
- 2011 *Carlos Vega: In Plain Sight*, Jack Shainman Gallery, New York, NY
- 2008 *Apocrifos*, Instituto de América (Centro Damián Bayón), Granada, Spain  
*Carlos Vega: How Quiet*, James Harris Gallery, Seattle, WA
- 2007 *Carlos Vega: Pure Science*, Jack Shainman Gallery, New York, NY
- 2004 *Carlos Vega: Fables*, Jack Shainman Gallery, New York, NY
- 2003 *Carlos Vega: Idle Traveler*, Jack Shainman Gallery, New York, NY
- 2002 *Carlos Vega: If These Walls Could Speak*, Palacio de los Condes de Gabia, Granada, Spain
- 2001 *Carlos Vega: A Piece of Glass and a Sheet of Paper*, Jack Shainman Gallery, New York, NY
- 1993 *Ritos Privados*, Palacio de los Condes de Gabia, Granada, Spain
- 1992 *Polyphonico: Pictures and Objects*, Scheideggstrasse 32, Zurich, Switzerland
- 1992 *Visionario: Instalacion/Passage through the interior of Viacrucis*, Sala Joan Miro, Palacio Congressos y Exposiciones, Madrid, Spain

## SELECTED GROUP EXHIBITIONS

- 2015 *SELF: Portraits of Artists in Their Absence*, National Academy Museum, New York, NY  
*Status Quo*, The School, Jack Shainman Gallery, Kinderhook, NY
- 2014 *Mise En Scène*, Jack Shainman Gallery, The School, Kinderhook, NY
- 2011 *Remix: Selections from the International Collage Center*, Samek Art Gallery, Bucknell University, Lewisburg, PA.  
Traveled to: Katonah Museum of Art, New York, NY (2013); Bates College Museum of Art, Lewiston, ME (2014)
- 2009 *Chelsea visits Havana*, Bienal De La Havana, Havana, Cuba
- 2006 *poiesis*, Jack Shainman Gallery, New York, NY  
*The Beautiful Game; Contemporary Art and Futbol*, Roebling Hall, New York, NY  
*Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco, CA
- 2005 *The Whole World is Rotten: Free Radicals and the Gold Coast Slave Castles of Paa Joe*, Jack Shainman Gallery, New York, NY. Traveled to: The Arts Center, Cincinnati, OH (2006)  
*The City: Contemporary Views of the Built Environment*, Lehman College Art Gallery, Bronx, NY
- 2003 *Travelers*, Islip Art Museum, Islip, NY
- 2002 *Doors: Image and Metaphor in Contemporary Art*, New Jersey Center for Visual Arts, Summit, NJ  
*Untitled*, Jack Shainman Gallery, New York, NY
- 2001 *Realidad al Vacio*, Salvador Diaz Gallery, Madrid, Spain  
*Starry Night*, Jack Shainman Gallery, New York, NY
- 2000 *Simultaneous*, Jack Shainman Gallery, New York, NY
- 1988 *Los Circuitos*, I Convocatoria, Comunidad de Madrid,  
*Spain Studio of Contemporary Art (with Miguel Navarro)*, Circulo de Bellas Artes, Madrid, Spain
- 1985 *En Granada*, Museo Casa de los Tiros, Ministerio de Cultura, Granada, Spain  
*Joven Plastica ante Europa*, Palacio de los Reales Alcaceres, Ministerio de Cultura, Seville, Spain

## SELECTED COLLECTIONS

- |   |  |
|---|--|
| Columbia Business School, New York, NY                | Instituto Cervantes, New York, NY                    |
| Peggy Cooper Cafritz, Washington, DC                  | Nerman Museum of Contemporary Art, Overland Park, KS |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL | Palacio de los Condes de Gabia, Grenada, Spain       |
| Harvard Business School, Boston, MA                   |  |

Carlos Vega has been exhibiting since 1985 and is represented by Jack Shainman Gallery, New York.

# LYNETTE YIADOM-BOAKYE

Born London, UK, 1977  
Lives and works in London, UK

## EDUCATION

- 2003 MA, Royal Academy Schools, London, UK  
2000 BA, Falmouth College of Art, Cornwall, UK

## SELECTED SOLO EXHIBITIONS

- 2017 *Lynette Yiadom-Boakye: Under-Song For A Cipher*, New Museum of Contemporary Art, New York, NY  
2016 *Lynette Yiadom-Boakye: A Passion To A Principle*, Kunsthalle Basel, Basel, Switzerland  
2015 *Capsule Exhibition: Lynette Yiadom-Boakye*, Haus der Kunst, Munich, Germany  
*Lynette Yiadom-Boakye: Verses After Dusk*, Serpentine Gallery, London, UK  
2014 *Lynette Yiadom-Boakye: The Love Within*, Jack Shainman Gallery, New York, NY  
*Salt 7: Lynette Yiadom-Boakye*, Utah Museum of Fine Arts, Salt Lake City, UT  
2013 *Future Generation Art Prize Exhibition*, Pinchuk Art Centre, Kiev, Ukraine  
2012 *All Manner Of Needs*, Jack Shainman Gallery, New York, NY  
2010 *Lynette Yiadom-Boakye: Any Number of Preoccupations*, Studio Museum in Harlem, New York, NY  
*Lynette Yiadom-Boakye: Essays and Letters*, Michael Stevenson Gallery, Cape Town, South Africa  
*Lynette Yiadom-Boakye: Essays and Documents*, Jack Shainman Gallery, New York, NY  
2007 *Lynette Yiadom-Boakye*, Gasworks, London, UK

## SELECTED GROUP EXHIBITIONS

- 2018 *Painting: Now and Forever, Part III*, Matthew Marks Gallery, New York, NY  
2017 *I Am You*, MCA Chicago, Chicago, IL  
*Their Own Harlems*, Studio Museum in Harlem, New York, NY  
2016 *The Female Gaze, Part Two: Women Look at Men*, Cheim & Read, New York, NY  
2014 *Sound Vision: Contemporary Art from the Collection*, Nasher Museum of Art at Duke University, Durham, NC  
*Mise En Scène*, The School, Kinderhook, NY  
2013 *Turner Prize 2013*, Ebrington, Derry-Londonderry, Northern Ireland, UK  
*The Central Pavilion*, 55th Venice Biennale, Venice, Italy  
2012 *The Progress of Love*, The Menil Collection, Houston, TX  
*The Ungovernables: 2012 New Museum Triennial*, New Museum, New York, NY  
2011 *11th Lyon Biennial of Contemporary Art*, Lyon, France  
2009 *Flow*, Studio Museum in Harlem, New York, NY  
2008 *7th Gwangju Biennale 2008*, Gwangju Biennale Foundation, Gwangju, South Korea  
2007 *The Triumph of Painting: Part 6*, Saatchi Gallery, London, UK  
2004 *Tate Liverpool Biennial*, Tate Gallery, Liverpool, UK  
*Bloomberg New Contemporaries*, Barbican Art Centre, London, UK. Traveled to: Coach Shed, Liverpool, UK  
2002 *Premiums*, Sackler Gallery, Royal Academy of Arts, London, UK

## SELECTED COLLECTIONS

- |   |   |
|---|---|
| Arts Council Collection, UK                           | National Museum of African Art, Smithsonian Institution, Washington, DC |
| Baltimore Museum of Art, Baltimore, MD                | Pérez Art Museum, Miami, FL   |
| British Council Collection, UK                        | San Francisco Museum of Modern Art, San Francisco, CA                   |
| Peggy Cooper Cafritz, Washington, DC                  | Seattle Art Museum, Seattle, WA   |
| Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL | Studio Museum in Harlem, New York, NY                                   |
| Institute of Contemporary Art, Boston, MA             | Tate Collection, London, UK   |
| Museum of Contemporary Art, Chicago, IL               | Victoria and Albert Museum, London, UK                                  |
| Museum of Contemporary Art, Los Angeles, CA           | Yale Center for British Art, New Haven, CT                              |
| Museum of Modern Art, New York, NY                    |   |
| Nasher Museum of Art, Durham, NC                      |   |

Lynette Yiadom-Boakye has been exhibiting since 2001 and is represented by Jack Shainman Gallery, New York.

# NATE YOUNG

Born Minneapolis, MN, 1981  
Lives and works in Chicago, IL

## EDUCATION

- 2009 MFA, California Institute of the Arts, Valencia, CA
- 2009 Residency, Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 2004 BA, Visual Arts Education, Northwestern College, Saint Paul, MN

## SELECTED SOLO EXHIBITIONS

- 2017 *Cleromancy*, Monique Meloche Gallery, Chicago, IL  
*re(collection)*, Visual Arts Center of Richmond, Richmond, VA
- 2016 *Stations*, Luce Gallery, Turin, Italy  
*Partoftheprocess7 \_Imitatio Christie's II*, Galleria Zero, Milan, Italy
- 2015 *Present Future*, Artissima, Turin, Italy  
*Present Future*, Monique Meloche Gallery, Chicago, IL  
*The Unseen Evidence of Things Substantiated*, The Fabric Workshop and Museum, Philadelphia, PA  
*But not yet: in the spirit of linguistics*, Monique Meloche Gallery, Chicago, IL
- 2014 *Rehearsals*, Bethel University, Arden Hills, MN  
*Tony Lewis, Nate Young*, Room East, New York, NY
- 2013 *Joy*, The Suburban, Oak Park, IL
- 2012 *How to Make a Slave/ How to Make a God*, Fluxx Gallery, Des Moines, IA
- 2011 *Postracializationalism*, The XYandZ, Minneapolis, MN
- 2009 *The Wrath of the Math*, Lime Gallery, Valencia, CA
- 2008 *Drawings on the Process of Ingestion and Regurgitation*, Main Gallery, Valencia, CA

## SELECTED GROUP EXHIBITIONS

- 2018 *FRONT International: Cleveland Triennial of Contemporary Art*, Cleveland Institute of Art, OH  
*Black Blooded*, New Gallery of Modern Art, Charlotte, NC
- 2017 *The Darryl Atwell Collection of African-American Art*, The Harvey Gantt Center, Charlotte, NC  
*The Presidential Library Project: Black Presidential Imaginary*, Hyde Park Art Center, Chicago, IL  
*Four Saints in Three Acts*, DePaul Art Museum, DePaul University, Chicago, IL
- 2016 *Viewpoints*, Jenkins Johnson Gallery, San Francisco, CA  
*Chicago Invites Chicago*, Galerie Lelong & Co., New York, NY  
*Galleria Zero*, Milan, Italy
- 2014 *Retreat*, Richard Gray Gallery, Chicago, IL  
*Jerome Fellows Exhibition*, Minneapolis College of Art and Design, Minneapolis, MN  
*Double Plus Good*, Tuck Under Projects, Minneapolis, MN  
*Live Work Make Create*, Kathrine Nash Gallery, Minneapolis, MN
- 2013 *The Soap Factory*, Minneapolis, MN  
*Works on Paper*, Burnett Gallery, Minneapolis, MN
- 2012 *Fore*, Studio Museum in Harlem, New York, NY  
*Go Tell it on the Mountain*, California African American Museum, Los Angeles, CA  
*Body Word and Image*, Drake University, Des Moines, IA  
*Authenticity*, Untitled Projects, Los Angeles, CA
- 2011 *Anthology (Participant)*, MOMA PS1, Long Island, NY
- 2010 *The Road To Hell is Paved*, La Cienega Projects, Los Angeles, CA

## SELECTED COLLECTIONS

- Chambers Art Hotel, Minneapolis, MN
- Dr. Robert B. Feldman, Cohoes, NY and Winter Park, FL
- Free Spirit Publishing, Minneapolis, MN
- McKnight Foundation, Minneapolis, MN
- Mott Warsh Collection, Flint, MI
- Walker Art Center, Minneapolis, MN
- Smithsonian National Museum of African American History and Culture, Washington, DC

Nate Young has been exhibiting since 2007 and is represented by Monique Meloche Gallery, Chicago, IL.







# EXHIBITION CHECKLIST

**NINA CHANEL ABNEY**

#33, 2018, spray paint on canvas, 72 x 50 inches

**FARLEY AGUILAR**

*The Night of Broken Glass*, 2015, oil on linen, 88 x 70 inches

**RADCLIFFE BAILEY**

*Zion Crossing*, 2016, mixed media, 77 x 23 x 22 inches

**YOAN CAPOTE**

*New Man*, 2014, handcuffs, bronze, and stainless steel, 87.25 x 24.06 x 18.06 inches

**NATHANIEL DONNETT**

*Reflect 6*, 2014, mixed media on paper bag, 53 x 35 inches

**MARK THOMAS GIBSON**

*Procession 1*, 2017, acrylic on canvas, 60 x 40 inches

**LUIS GISPERT**

*Untitled (Car Girls)*, 2001, c-print, 40 x 60 inches

**CLOTILDE JIMÉNEZ**

*Fruity Boys*, 2016, mixed media on paper, 58 x 65 inches

**JENNIE C. JONES**

*Five Point One Surround*, 2014, intaglio on paper, (15/15), 30 x 22 inches

**SAMUEL LEVI JONES**

*Love is Complicated*, 2016, mixed media on canvas, 49 x 60 inches

**NATE LEWIS**

*Axe*, 2018, hand sculpted paper, inkjet print, india ink, 80 x 26 inches

**KYLE MEYER**

*Unidentified 61*, 2018, archival pigment print hand woven with wax print paper, 54 x 36 inches

**LAVAR MUNROE**

*Days and Nights in the Wilderness*, 2015, mixed media on canvas, 96 x 92 inches

**TOYIN OJIH ODUTOLA**

*Ishmael*, 2011, pen, ink and marker on paper, 16 x 12.5 inches

*Untitled*, 2013, pen, ink and marker on paper, 12 x 9 inches

*Untitled*, 2016, etching with relief roll on Reeves BFK, (1/14), 16.75 x 12.75 inches

**EBONY G. PATTERSON**

*... He*, 2016, mixed media on wood, 83 x 60 inches

*Untitled IV (Khani + di Krew) – Dsciplez Series*, 2009, digital print on paper, 22 x 21 inches

*Untitled I – Beyond the Bladez Series*, 2014, mixed media on paper, 30 x 36 inches

**LAMAR PETERSON**

*Satin Sheets*, 2014, oil on canvas, 86 x 60 inches

**WANDA RAIMUNDI-ORTIZ**

*Bargain Basement Sovereign*, 2015, photograph, (2/5), 40 x 30 inches

**PAUL HENRY RAMIREZ**

*Untitled I (Eccentric Stimuli Series)*, 2014, acrylic and flashe on paper, 29 x 23 inches

**JAMEL SHABAZZ**

*Fly Girls*, 1982, photograph, (1/9), 16 x 20 inches

**VAUGHN SPANN**

*Slip and Slide (McKinney Pool Palette)*, 2018, Terry cloth, acrylic polymer paint, oil paint, paper and canvas on stretcher bars, 30 x 24 inches

**SHAWN THEODORE**

*Not So Satisfactual (Future Antebellum Series)*, 2017, photograph, (1/5), 40 x 48 inches

**MICKALENE THOMAS**

*I'm not the Woman You Think I am*, 2010, rhinestones, acrylic, and enamel on wood panel, 84 x 96 inches

**HANK WILLIS THOMAS**

*Turbulence (White Strokes)*, 2018, screen-print on retroflective vinyl mounted on Dibond, 40.5 x 48.5 inches

**CARLOS VEGA**

*Lauris Nobilis*, 2012, engraving on graphite-treated paper with digital print, (11/36), 17 x 13 inches

*Just Discovered*, 2012, stamps and oil paint on lead, 83 x 82 inches

**LYNETTE YIADOM-BOAKYE**

*Lamp Lighter*, 2012, oil on canvas, 37.4 x 33.46 inches

**NATE YOUNG**

*Untitled*, 2016, graphite on paper, oak, and walnut, 83.5 x 49.5 x 2.5 inches

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