

Betty Blayton

Curated by Souleo

June 20 - July 20, 2017

EXHIBITION DESCRIPTION

Betty Blayton
a curatorial poem/essay/text collage/ode

"Using circles as a basic form for painting is very symbolic to me.
The circle is never ending. I believe life is often this way in terms of stages of one's being starting from
babyhood and moving on..."
-Betty Blayton

...moving on...moving to...moving 'round...moving through...

EXHIBITION DESCRIPTION

who am I?

am I transcendent being or am I bound by what you perceive me to be
black woman artist emerging in the '60s/'70s civil rights, black power, women's liberation movements?
don't I have color on my brush to shape into light?
spirit on my canvas talking to me...speaking through me?
then let me be...

And so she was...Along with other artists of color, Betty confronted institutions over the lack of diverse and inclusive representations within the mainstream art world; challenged an elitist agenda which posed barriers for underserved communities in accessing the arts; and developed collectives and movements to advance social justice causes. As an arts activist, Betty helped to establish organizations to better serve artists and communities of color at a large capacity. She was a founding member of the Studio Museum in Harlem and served on its board from 1965 to 1977; from 1968 to 1994 Betty was a consultant for the Board of Education of the City of New York, instrumental in producing innovative arts education curriculum; and in collaboration with Victor D'Amico, (Director, Department of Education at the Museum of Modern Art) and Harlem School of the Arts, she established the Children's Art Carnival and served as executive director from 1969 to 1998. (A young Jean-Michel Basquiat was one of the Carnival's students.) In addition, she was a co-founder and board member of Harlem Textile Works and served on the board of the Robert Blackburn Printmaking Workshop.

EXHIBITION DESCRIPTION

what am I?

artist/activist
activist/artist

am I the one calling for the revolution outside of myself?
am I calling for the revolution within?
or both?

"The intent of my work is twofold. The first is personal because the act of creating artwork allows me opportunities for meditation and self-reflective thoughts related to life's mystery, the meaning of being and becoming, cause and effect and thought projections. The second is to hopefully provide my viewers opportunities to also engage in meditation and self-reflective thought." –Betty Blayton

nam-myoho-renge-kyonam-myoho-renge-kyonam-myoho-renge-kyo

EXHIBITION DESCRIPTION

what she is, is warrior
crusader with the mighty paintbrush, sharp wit, and visionary ideas

paint in the round/tondo
color dancing like wind across the canvas
in harmony with the rhythm of each stroke
abstraction is the language of the supernatural...subconscious...inner being...spiritual

Betty's creations existed in sharp contrast to the often politically charged works of her contemporaries. Doing away with any overt visual depictions of the turbulent and revolutionary 1960s and 1970s, Betty chose to depict the journey of an inner revolution framed by a search for spirituality, serenity, and wholeness. These themes within her work highlight the unique contributions she made to American abstract art. Betty infused abstraction with a force of spirituality and metaphysics that took the medium beyond just exploring the relationship between form and color to also exploring the relationship between the individual and the universe.

EXHIBITION DESCRIPTION

where have I been?

oh, from williamsburg, va where I was born in 1937 to nyc where I made my home
from hosting chicken and chilli nights in the village up on the rooftop with artist friends to shooting in the
“Five” documentary with Romare Bearden, Charles White, Richard Hunt, and Barbara Chase-Riboud

i've been in high places from the metropolitan museum of art to the studio museum in harlem
and guess what
i'm still there in all these places
check the permanent collections if ya don't believe me...ha-ha!

and i've been around the world through my curriculum—teaching that every child needs art to know who they
truly are inside

EXHIBITION DESCRIPTION

and where am I going?

baby, i don't know...but oh how, these metaphysical questions have defined my life as an artist and activist

And so Betty's explorations are seen here through works from the 1970s to 2010s and archival material. Each element reflecting the spiritual journey to answer timeless questions of what it means to be, to exist, to quest.

And though her body has given way...her legacy remains

she's moving on...moving to...moving 'round...moving through...full circle

The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.



FEATURED ARTWORK

Betty Blayton, *Traveling Source Energies Dispersed*,
2011.

Acrylic on canvas, 40 inches round.



FEATURED ARTWORK

Betty Blayton, To Soar, 1977.

Oil and mixed media on canvas, 40 inches round.



FEATURED ARTWORK

Betty Blayton, *In Search of Grace*, 2007.

Acrylic on canvas, 30 inches round.



FEATURED ARTWORK

Betty Blayton, Forced Center Right, 1975.

Acrylic and oil pastel on canvas, 36 inches round.



FEATURED ARTWORK

Betty Blayton, Flight, 1996.

Acrylic and oil pastel on canvas, 58.5 inches round.



FEATURED ARTWORK

Betty Blayton, Consciousness Traveling, 2012.

Acrylic on canvas, 59 1/2 inches round.



FEATURED ARTWORK

Betty Blayton, *At Onement*, 1970.

Acrylic on canvas, 40 inches round.



FEATURED ARTWORK

Betty Blayton, *Ancestors Bare Light*, 2007.

Acrylic on canvas, 30 inches round.



FEATURED ARTWORK

Betty Blayton, Souls Transcending, 2004.

Acrylic on canvas, 40 inches round.

The Studio Museum
in Harlem
2033 Fifth Avenue



ARCHIVAL MATERIAL

Photograph of (from left) Eleanor Holmes Norton, Carter Burden, Charles Innis, Campbell Wyllly, Betty Blayton, and Frank Donnelly at The Studio Museum in Harlem on opening night, 1968.

Courtesy The Studio Museum in Harlem.

THE CHILDREN'S ART CARNIVAL

S N A P

Studies of Nations, Art & Peoples

A MULTICULTURAL SOCIAL STUDIES EXPERIENCE
DESIGNED FOR USE IN THIRD, FOURTH & FIFTH GRADES

Theme II, Volume 2

THE GREAT DEPRESSION

African American Artists: Their Lives & Times

An Institute for Multicultural Education (IME) Publication
A Subsidiary of the Children's Art Carnival

Betty Blayton-Taylor, Project Developer
Shirley Poole, Editor/Writer/Researcher
Carolyn Maitland, Curriculum Design/Consultant/Writer
Betty Blayton-Taylor, Shirley Poole, Yusef Tafari, Poem Collaborators
Hugh Bareiss, IME Coordinator

Text Copyright © 1989 All Rights Reserved

ARCHIVAL MATERIAL

Copy of The Children's Art Carnival Curriculum developed by Betty Blayton in collaboration with Shirley Poole, Carolyn Maitland, Yusef Tafari, and Hugh Bareiss, 1989.

Private collection of Zevilla Jackson Preston.

THE CHILDREN'S ART CARNIVAL
ANNUAL REPORT 1992/93



THE CHILDREN'S ART CARNIVAL 1989-1993
29 HAMILTON TERRACE NYC NY 10031 TEL: 234-4242

ARCHIVAL MATERIAL

The Children's Art Carnival Annual Report, 1992-1993.

Private collection of Zevilla Jackson Preston.

ARCHIVAL MATERIAL

Top Row (left to right):

Photograph of (from left) Eleanor Holmes Norton, Carter Burden, Charles Innis, Campbell Wylly, Betty Blayton, and Frank Donnelly at The Studio Museum in Harlem on opening night, 1968. Courtesy The Studio Museum in Harlem.

Making Thoughts Become: A Handbook for Teachers and Adults by Betty Blayton, published by the Children's Art Carnival, 1978. Private collection of Adjua Mantebea.

The Children's Art Carnival Annual Report, 1992-1993. Private collection of Zevilla Jackson Preston.

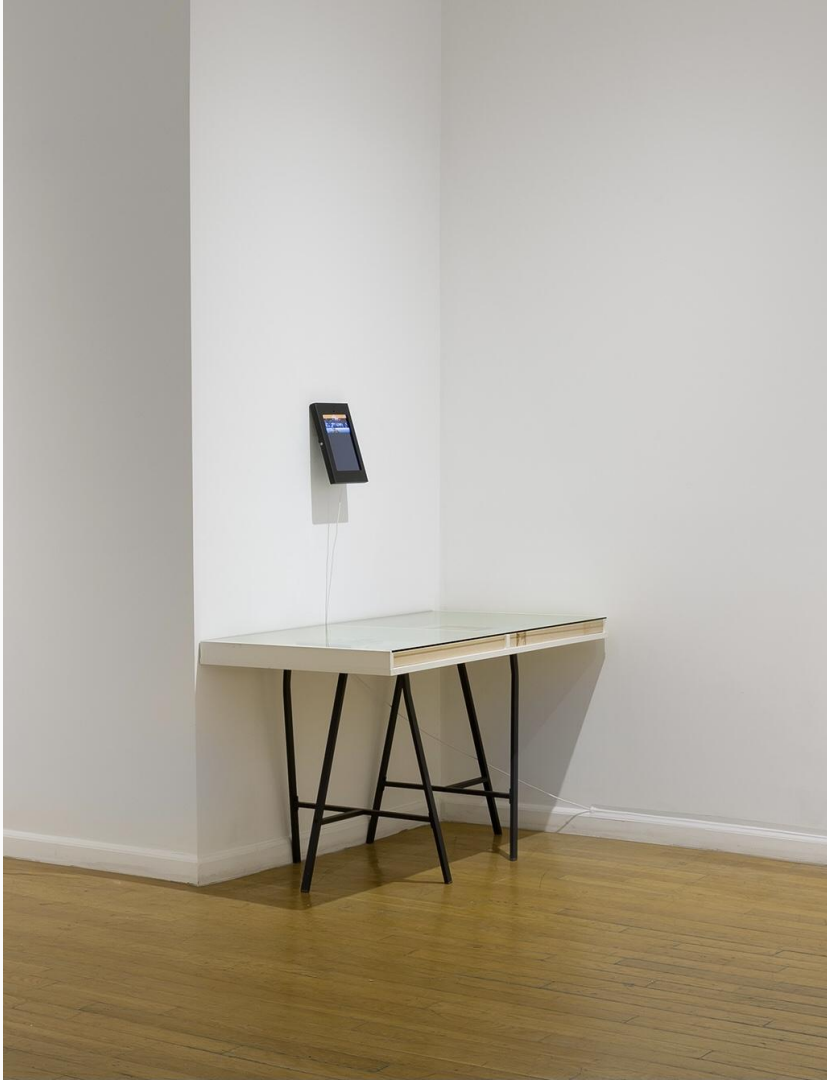
Bottom Row (left to right):

Betty Blayton Memorial Service Program, 2016. Private collection of Zevilla Jackson Preston.

Photo of Betty Blayton, undated. Private collection of Adjua Mantebea.

Copy of The Children's Art Carnival Curriculum developed by Betty Blayton in collaboration with Shirley Poole, Carolyn Maitland, Yusef Tafari, and Hugh Bareiss, 1989. Private collection of Zevilla Jackson Preston.





ARCHIVAL MATERIAL

Please note: videos are unavailable for online viewing.

“Making Thoughts Become” An interview with Betty Blayton at the Studio Museum In Harlem, circa 2011, Filmed and Produced by Adjua Mantebea and Ting Mintz-Olatunji for A Delight Production. Courtesy of Adjua Mantebea.

“So It Is With Us” A memorial documentary compilation of images and clips of Betty Blayton, Filmed and Produced by Adjua Mantebea with Ting Mintz-Olatunji for A Delight Production, 2016. Private collection of Adjua Mantebea.

“Inside View: Art History Makers” An interview with Betty Blayton Taylor, Directed, Filmed and Produced by Adjua Mantebea for A Delight Production, 2012. Courtesy of Adjua Mantebea.



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES

ARTIST BIO

Betty Blayton was born on July 10, 1937, in Williamsburg, Virginia. She earned a BFA in painting and illustration from Syracuse University in 1959. Blayton was a founding member of the Studio Museum in Harlem and served on its board from 1965 to 1977. From 1968 to 1994 she was a consultant for the Board of Education of the City of New York, and instrumental in producing innovative arts education curricula. In collaboration with Victor D'Amico (Director of the Department of Education at The Museum of Modern Art) and the Harlem School of the Arts, she established The Children's Art Carnival (Harlem) and served as its executive director from 1969 to 1998. A young Jean-Michel Basquiat was one of the Carnival's students. Blayton died on October 2, 2016, in the Bronx.

PRESS HIGHLIGHTS

THE NEW YORKER

NEW YORK, WEDNESDAY, JULY 19, 2017

GOINGS ON ABOUT TOWN

Art: Betty Blayton

This stunning show was curated by Souleo as part of the inaugural Harlem triennial “Uptown,” a multi-venue affair organized by Columbia University’s Wallach gallery. In an upstairs room, Blayton’s small round canvases suggest portholes onto a hazy pastel and earth-toned realm. Blayton, who died last year, worked in this vein for decades: in the earliest painting here, “At Onement” (1970), a periwinkle oval levitates above a gold river against a rich brown background. In “Consciousness Traveling” (2012), a rectangular desert sunset is framed by a slightly paler, otherworldly terrain. Blayton was perhaps best known as a lifelong advocate for African-American artists and art-world diversity—she was a founding board member of the Studio Museum in Harlem. These serene, transporting abstractions reveal the spiritual and introspective side of a life devoted to social justice.

Betty Blayton

Curated by Souleo

June 20 - July 20, 2017

The Conversation

Artist: Beau McCall

Curated by Souleo

June 1 - June 20, 2017

EXHIBITION DESCRIPTION

Who gets to have a seat at the table in America? It's a question the Harlem Renaissance literary force, Langston Hughes addressed in his poem, "I, Too." First published in 1926 during Jim Crow, the poem was written to empower and uplift black people in America who faced racial segregation laws that marginalized and oppressed.

Now 50 years later since the transition of Hughes, those powerful words serve as source material for visual artist Beau McCall's, *The Conversation*. Here, the kitchen table, which the poem's protagonist longs to join, is reimagined as a button embellished circular design of an American flag strewn across a topographical depiction of the nation's land.

The base of the table consists of woven and checkered plaid plastic bags repurposed to reference the American flag's colors of red, white, and blue. The inexpensive material of the fabric is most commonly associated with lower-income and working classes whose labor has helped build America. Overlaying this material is a corner of burlap with 50 stars, representing the United States. The burlap references the material used by the enslaved to collect and transport cotton from the fields. Hence, the additional presence of cotton covered cloth buttons found on the burlap section.

The remaining area of the table is an elaborately decorated vision of America's prosperity, social injustices, and hope. An assortment of floral buttons symbolically references the growth the nation saw as a result of the work done by the enslaved and those within the lower range of America's economic class system.

EXHIBITION DESCRIPTION

Clusters and stacks of buttons are gathered at various points alluding to America's physical terrain, as well as metaphorically speaking to the highs and lows of the black experience in America. Punctuating this scene and adorning the entire circumference of the table is African mask buttons. The inclusion of these masks serves as an ode to ancestral roots.

The underside of the table is covered in transparent buttons whose background reveals American currency. Thereby, once again referencing the economic success of America built off the labor of the marginalized. The work stands on four legs wrapped in burlap with a center of roots. The latter gives life to the floral scene on the tabletop and once again, calls attention to lineage.

Finally, the kitchen table becomes activated through the recording of oral histories in partnership with StoryCorps. Enacting the wish of Hughes's protagonist to have a seat at the table, McCall invites guests to speak with him and record their stories of living in America. In the act of creating this work and engaging the public in documenting their stories, McCall's *The Conversation* honors the message within the poem by amplifying the voices of the underrepresented.

Please have a seat.

The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.

FEATURED ARTWORK

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.





FEATURED ARTWORK

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.



FEATURED ARTWORK

Detail View

Beau McCall, *The Conversation*, 2017.

Buttons, burlap, embroidery thread, shopping bags,
and dried tree branches, Dimensions variable.

StoryCorps Oral History Recordings

To listen to the recordings please visit:
<https://rb.gy/qadoya>

During the exhibition, McCall conducted several oral history recordings in partnership with StoryCorps. The recordings were conducted onsite at the Langston Hughes House while participants were seated at McCall's table installation. The recordings are archived at the Library of Congress with a select few also archived at the Smithsonian's National Museum of African-American History and Culture.



ARTIST STATEMENT & BIO

Beau McCall

When I read the poem, "I, Too" it reminded me of the plantations where the enslaved toiled, the servants who worked for rich people during and after slavery, and the general reality that faces people of lower-income. Too often, these people are overlooked and face systemic oppression. Therefore, I wanted to take the protagonist in the poem and imagine what it'd be like if his story were told. In doing so, I want to tell the story of as many people as possible through the oral history component. We need to have *The Conversation* so that we document our history and contributions to America.

Bio

Through mother of pearl, wool, and decorative buttons McCall's work touches on various topics including race, economics, social justice, and pop culture. His work has been included in exhibitions at the African American Museum in Philadelphia, Houston Museum of African American Culture, Stax Museum of American Soul Music, and is held in the permanent collection of the Schomburg Center for Research in Black Culture.

PRESS HIGHLIGHTS



It Wasn't Friendship At First Sight. 35 Years On, They Found A 'Forever Love'

May 14, 2021 · 5:08 AM ET
Heard on Morning Edition

JEY BORN

▶ 3-Minute Listen

+ PLAYLIST



Beau McCall (left) and Juliana Glass speak for a StoryCorps interview in 2017 about how their relationship has blossomed over the years — from distant neighbors to close friends.

Jessie Arnesen for StoryCorps

PRESS HIGHLIGHTS



A button-covered table by artist Beau McCall. Photo by Sriya Sarkar.

500 Pens: an anti-hate news project



Center for the Arts. His piece features McCall sitting at a table he's meticulously covered in buttons, interviewing others about their personal history and ancestry. StoryCorps is recording the conversations, which will be archived at the Smithsonian's National Museum of African-American History and Culture.

The Conversation

Artist: Beau McCall

Curated by Souleo

June 1 - June 20, 2017



Re: Harlem

Artist: Dianne Smith

Curated by Souleo

July 13, 2017

EXHIBITION DESCRIPTION

A bustling kinetic energy whizzing through the air. Fleeting colors, passing scents, surreptitious looks, and then a gentle unexpected smile. The drums go dum-da-da-da-dum-da-da-da-dum! Voices call out. "Dance, baby dance!" "Shake it now!" "You better werQ!" "2 for \$10." "I got that good stuff." "Find Jesus!" And the drums go dum-da-da-da-dum-da-da-da-dum! It's this rhythm, pulse, and tempo of Harlem that visual artist Dianne Smith responds to in her new media work, *Re: Harlem*.

Smith juxtaposes images of Harlem from the Schomburg Center archives with photographs she has taken of the neighborhood's performative street scene over the past 20 years. The result is a video remix, graphic mash-up, motion picture collage fusion blurring the lines between the past, future, and now of Harlem's landscape, culture, and people.

The archival material and Smith's photography highlighted here references Harlem from the cultural, social, and artistic movement of the Harlem Renaissance to today's tension between the forces of gentrification and the preservation of what culturally defines the neighborhood. Yet, over the span of almost a century's worth of images Smith finds parallels between then and now through depictions of joy, dance, struggle, and change that shape life as performance. In this context, performance is stripped of any dishonest connotations and viewed primarily as a means of survival, thriving, and celebration. From Smith's perspective to perform is to exist, to show up in life as one's best self, and to fully express oneself.

EXHIBITION DESCRIPTION

Smith also adorns select images with butcher paper. Footage of this material being weaved over archival and personal photos acts as a metaphor for black people moving through space and time within Harlem and the ever-morphing nature of performance.

The video is set to a house music track (produced by the artist). House music has been noted for positive, uplifting, and socially conscious lyrical content as well as its origins within oppressed communities, specifically the black LGBTQ population. Thereby, Smith's use of this musical genre as the foundational rhythm of her video conjures notions of jubilation, freedom of expression, and empowerment.

Collectively the archival material, photography, and house music form a video of Harlem that is a love letter, a reminder, and a call-to-action to preserve the community's cultural identity.

The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.

FEATURED ARTWORK

Video Link:

<https://www.diannsmithart.com/re-harlem-1>

Dianne Smith, Re: Harlem, 2017.

Video, 7 minutes and 20 seconds.



INSTALLATION IMAGES



INSTALLATION IMAGES

ARTIST STATEMENT & BIO

Dianne Smith

Re: Harlem is part of a long-term video and photo project using my images of daily life taken around Harlem over the past two decades. Harlem is an evolving landscape. Many of the places I have documented in the 1990s have changed dramatically or no longer exist. Therefore I am documenting the everyday people, places and spaces I encounter daily to maintain a record of the community that is often whitewashed by forces of gentrification, displacement, and changing cultural tastes. Using the rich archive at the Schomburg, I look at Harlem of yesterday and that of today. I want to share what I learn culturally, politically, socially and economically by revisiting people, places, and spaces through photographs and video.

Bio

Dianne is a Bronx native of Belizean descent. She specializes in abstract art, sculpture and installation. Her private collectors include: poet Dr. Maya Angelou, Broadway choreographer George Faison, Danny Simmons, Vivica A. Fox, Rev. and Mrs. Calvin O. Butts, III, Cicely Tyson, Arthur Mitchell and Terry McMillan. She currently lives and works in Harlem, New York. Smith is also committed to her work as an arts educator (Lincoln Center for the Performing Arts, Columbia University Teachers College, City College).



Re: Harlem

Artist: Dianne Smith

Curated by Souleo

July 13, 2017

Lana and Wendell: Sartorial Escapades

Artists: Darío Calmese and Felicia Megan Gordon

Curated by Souleo

July 20 - September 9, 2017

EXHIBITION DESCRIPTION

“What is it that you would like to be today?” Often, this is the first question that Lana Turner asks herself as she prepares to adorn her body. The question is simple and straightforward in its phrasing. Yet to answer it truthfully means to be introspective and in sync with yourself; to open yourself up to the promise of endless possibilities; to allow your imagination to unfasten the buttons, break the chains, and tear down the zippers that society places on our minds through race, gender, sexuality, religion, class, and age constructs. Such is the essence of *Lana and Wendell: Sartorial Escapades*.

In this exhibition photographers Darío Calmese (Turner) and Felicia Megan Gordon (avant-garde fashion designer Wendell Headley) capture the sartorial escapades of their respective muses and Uptown style icons, on their liberating journey of creative self-expression.

In the development of their identities, both Turner and Headley have had to challenge society's often rigid definitions of what constitutes style. In her choice of 1950s inspired garments with modern twists, Turner conjures the past to pay homage to black people who persevered with style and grace within a racist world. “The struggle to be yourself is hard when you're constantly shown things that are not you,” she says. “Therefore, I reach back to the past because we have always had pride in the way we carried ourselves even if you were beaten all week doing some crazy labor. We got ourselves dressed and got ourselves ready for Saturday night to celebrate our lives with each other.”

EXHIBITION DESCRIPTION

Meanwhile, Headley's approach is to tear down the past, rip it apart, and make it entirely anew. Headley creates his deconstructed clothing by first removing the labels and then peeling away layer-by-layer to embellish the garment into his own fusion of futuristic, psychedelic, and androgynous attire that gives a strong middle finger to race, gender, and sexuality norms. "People will find their own politics in what I do," he says. "They'll say I'm breaking too many fashion rules. Why the dress as opposed to pants? For me, it's just a body. It's about how I feel about my body—the adequacies and the inadequacies, and how I want other people to perceive themselves."

Through the images presented here by Calmese and Gordon, artifice and superficiality are removed from the conversation on style. Dramatic black and white and color images capture the way light hits fabric at subtle angles; the way a hat elegantly and mysteriously frames the face; the way the folding of a garment abstracts one's figure and surroundings; the way silhouettes blur the lines of gender; and the way bright pops of color enhance the beauty of one's skin tone. Style becomes what we wear, how we live, it becomes personal, political, and most of all, freeing.

The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.



FEATURED ARTWORK

Dario Calmese, no. 15, 2012.

Archival Pigment Print, 40 x 40 in.

Black velvet jumpsuit, Oscar de la Renta, 1970s/1980s

Cream coat with full sleeve having a wide-zippered cuff, Mandarin collar and three dome rhinestone faux buttons over snap closure, 1970s

Rhinestone clutch, Miriam Marshall

White cotton gloves with black high gloss plastic stripes, 1970s/1980s



FEATURED ARTWORK

Dario Calmese, no. 29, 2012.

Archival Pigment Print, 40 x 40 in.

Cocoa lightweight wool suit w/pleated cuff and fur trim, Lilli Ann Spring, 1950s

Alligator bag, Ninnigans London

Mink fur stole, 1940s/1950s

Kid brown leather gloves with leather bow and open work stitching, France, 1950s/1960s



FEATURED ARTWORK

Dario Calmese, no. 35, 2012.

Archival Pigment Print, 40 x 40 in.

Black felt saucer with veil, 1950s

Brown and black windowpane silk dress with three large buttons, 1950s

Black large-bead necklace, 1960s

Brown and gold clustered tiered earrings, 1950s



FEATURED ARTWORK

Dario Calmese, no. 49, 2012.

Archival Pigment Print, 40 x 40 in.

Black feather Anemone, 2008

Black satin and tulle wedding dress, Vera Wang

Black satin and Spanish lace 3-tiered gauntlet gloves,
Lana Turner



FEATURED ARTWORK

Dario Calmese, no. 64, 2012.

Archival Pigment Print, 40 x 40 in.

Parasol Skelton hat in black, wood, straw, and cotton, Heidi Lee, 2012. This hat references Japanese folk legends, Karakasa Obake. Parasols gain spirit in the 100th milestone.

Black velvet and yellow shawl, 1990

Pastel pink silk suit with black velvet buttons, Cose Belle, 1990



FEATURED ARTWORK

Dario Calmese, no. 126, 2014.

Archival Pigment Print, 40 x 40 in.

Black straw saucer, 1950s

Floral blue silk apron cocktail dress with black sash,
Mam'selle by Betty Carol, 1950s

Black wool and lucite box handbag with brass filigree
fittings and hand-painted lid by Tozo, New York City,
1950s

Black net nylon gloves, for Bloomingdale's, 1950s



FEATURED ARTWORK

Felicia Megan Gordon, Bench Warmers, 2012.

Digital film, paper, 16 x 12 in. Photographed in Central Park.

Multicolored 'fro hat with assorted fabrics by Wendell Headley

Victorian collar

Multicolored scarf dress with assorted fabrics by Wendell Headley



FEATURED ARTWORK

Felicia Megan Gordon, Clothesline on Park Avenue, 2011.

35mm, canvas, 40 x 60 in. Photographed on Park Avenue.

Entire ensemble by Wendell Headley:

Multicolored cotton and tulle 'fro hat

Blue and purple Victorian collar embellished with organza and a pink rose

Red Victorian collar

Multicolored loincloth with assorted fabrics

Multicolored scarf dress with assorted fabrics



FEATURED ARTWORK

Felicia Megan Gordon, Dread, 2011.

35mm film, canvas, 40 x 40 in. Photographed in Union Square. \$1250

Multicolored 'fro hat with assorted fabrics by Wendell Headley

Victorian collar



FEATURED ARTWORK

Felicia Megan Gordon, Jackie Robinson Park, 2011.

35mm, paper, 20 x 28 in. Photographed in Jackie Robinson Park.

Collection of Roxanne Ozoude.

Entire ensemble by Wendell Headley:

Multicolored cotton and tulle 'fro hat

Blue and purple Victorian collar embellished with organza and a pink rose

Multi-colored rags

Silver panhandler cup



FEATURED ARTWORK

Felicia Megan Gordon, *Off the Hook*, 2012.

Digital film, paper, 16 x 12 in. Photographed in Union Square.

Entire ensemble by Wendell Headley:

Blue, pink, and green 'fro hat

Black and gray deconstructed jacket

Deconstructed pants

Dress



FEATURED ARTWORK

Felicia Megan Gordon, Styling and Profiling, 2012.

Canvas, 40 x 60 in. Photographed in Union Square.

Collection of Faye Wattleton.

Multicolored cotton and tulle 'fro hat, Wendell Headley

Victorian collar

Deconstructed jacket, Wendell Headley

Multicolored loincloth with assorted fabrics, Wendell Headley



INSTALLATION IMAGES



INSTALLATION IMAGES

ARTIST STATEMENTS & BIOS

Darío Calmese

Lana Turner and Darío were introduced a few years ago, at the Abyssinian Baptist Church, when he was looking for a few hats to shoot for a fashion story while in grad school. Upon meeting and chatting with her, he realized quite quickly that it was she who needed to be photographed, in her wardrobe, and in her hats... of which there are upwards of 500.

However, a strange thing began to occur. Over the years, Darío observed that Ms. Turner—who describes dressing as her artistic medium, or “painting the body canvas” as she likes to call it—began to abstract herself. What began as the process of Sunday presentation, over time began to exaggerate itself. Traditional veiled felt hats became umbrella-shaped fascinators, and then 3D printed helmets. Simple gloves morphed into 3-tiered satin gauntlet creations.

Collaboratively styled by the photographer and his subject, exclusively using Ms. Turner's existing wardrobe, this series seeks to dig deeper into the role of the church being an activator of not only black style and imagination, but as a crucible for the construction of self.

ARTIST STATEMENTS & BIOS

Bio

Born and raised in the Midwest, Dario Calmese is a contemporary artist whose work frequently embraces and challenges notions of religion, fashion, cognition, and race. Since receiving his masters in photography at School of Visual Arts in New York City, Calmese has carved out a career as both a commercial photographer and as an artist. Some of his commercial clients include Public School, Beyoncé, The CFDA, The Plaza Hotel, New York University, Restoration Hardware, and Men's Fitness. As an artist, his work has been shown both nationally and internationally, and he currently serves on the advisory boards of The Museum @ FIT, The Saint Louis Fashion Incubator, and is an Ideas City Fellow at the New Museum in New York City.

ARTIST STATEMENTS & BIOS

Felicia Megan Gordon

Felicia Megan Gordon is a street photographer who explores race, sexuality, socioeconomics and sanity. Her goal is to reveal the beauty in adversity, overcome. For this series on view, Gordon and avant-garde fashion designer Wendell Headley, search for trust and raw creativity in an increasingly anonymous, wealth-driven, New York City. Gordon took the photos over the course of approximately a year and a half, primarily in or near the City's parks, Wendell's preferred daytime habitat. The two communicated by letter to schedule their meetings. They never missed a date.

Bio

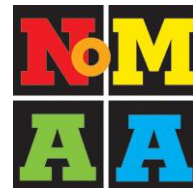
Felicia Megan Gordon is an artist and producer residing in Sugar Hill, Harlem. She began her training as a visual artist at The Brearley School and continued to study art at Harvard University, the International Center of Photography and the New York Studio School. Her work has been featured at The New York Design Center and as part of No Longer Empty's public art exhibition series. Gordon has appeared in ELLE and The New York Times. She currently publishes the online magazine, *Those People*, and is working on a new photography series focused on Harlem for the Ford Foundation.

Lana and Wendell: Sartorial Escapades

Artists: Darío Calmese and Felicia Megan Gordon

Curated by Souleo

July 20 - September 9, 2017



Within Reach

Artist: Kathleen Granados

Curated by Souleo

June 7 - September 16, 2017

EXHIBITION DESCRIPTION

The Russ Berrie Medical Science Pavilion at Columbia University Medical Center contains the Naomi Berrie Diabetes Center, the Institute for Cancer Genetics, the Columbia Genome Center, and the Associates in Internal Medicine clinic. It is an epicenter of research, treatment, and patient care.

Within this site and set against the tense political backdrop of health care reform, mixed media fiber artist, Kathleen Granados presents *Within Reach*. The large-scale site-specific installation reflects the collective efforts, hopes, and challenges of those seeking and providing health care.

The intense midnight blue of the felt fabric most immediately brings to mind: "code blue," a medical term generally used to indicate a patient requiring immediate medical attention. Thereby, Granados' use of blue as the base for her work puts the viewer on alert to recognize the health care needs within the Uptown community and across the nation.

Flanking the work on each side are randomly cut pieces of felt fabric stitched together, perhaps referencing veins flowing energy to the center of the work. Here, at the focal point is a circle exposed by the peeling away of layers of fabric. Arms reach out toward the center seeking a cure for various ills. The metallic thread adorning the center shimmers with the hope and promise of health.

EXHIBITION DESCRIPTION

With the lack of any overt political iconography, Granados repositions the current conversation on access to health care. The issue becomes depoliticized, offering the viewer space to reflect on what health care truly means and entails. It is the act of many working in harmony to ensure full and proper health care is, *Within Reach*, for all.

The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.



FEATURED ARTWORK

Kathleen Granados, *Within Reach*, 2017.

Yarn, felt, wire, grommets, poly-fil, and metallic thread,
7 feet x 40 feet x 6 inches (estimate).



FEATURED ARTWORK

Detail View

Kathleen Granados, *Within Reach*, 2017.

Yarn, felt, wire, grommets, poly-fil, and metallic thread,
7 feet x 40 feet x 6 inches (estimate).

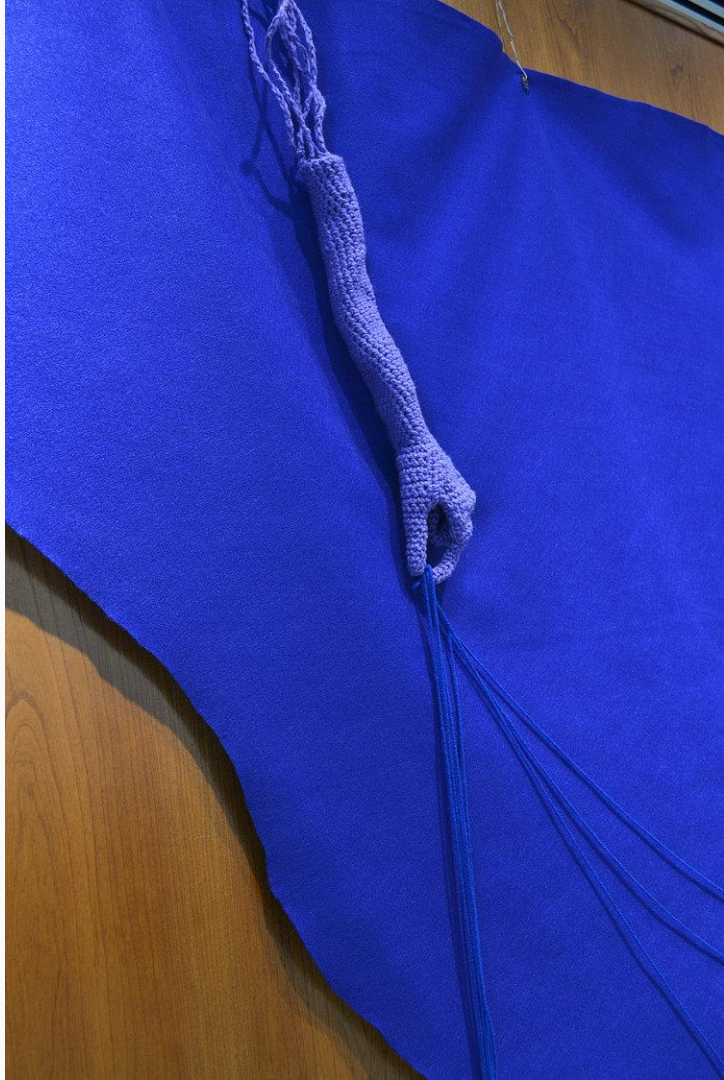


FEATURED ARTWORK

Detail View

Kathleen Granados, *Within Reach*, 2017.

Yarn, felt, wire, grommets, poly-fil, and metallic thread,
7 feet x 40 feet x 6 inches (estimate).



FEATURED ARTWORK

Detail View

Kathleen Granados, *Within Reach*, 2017.

Yarn, felt, wire, grommets, poly-fil, and metallic thread,
7 feet x 40 feet x 6 inches (estimate).



FEATURED ARTWORK

Detail View

Kathleen Granados, *Within Reach*, 2017.

Yarn, felt, wire, grommets, poly-fil, and metallic thread,
7 feet x 40 feet x 6 inches (estimate).

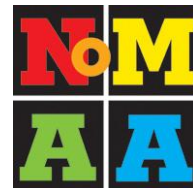
ARTIST STATEMENT & BIO

Kathleen Granados

When first entering the lobby of the Pavilion, I reflect on the collective efforts of those working actively within the building, as well as those managing their health at home in the community. It is paramount that early education, awareness, prevention, and direct access to health care and resources are reachable for patients and families. Finding a cure and managing health is connected through the work and support of many, coming together for empowerment and healing.

Bio

Kathleen Granados uses fiber-based materials and found objects to explore relationships between intimate spaces, the body, and the collective consciousness. She received her Bachelor in Fine Arts from the Fashion Institute of Technology in 2009. Her work has been exhibited at numerous institutions and venues including the Northern Manhattan Arts Alliance, The Leroy Neiman Arts Center, and the Morris-Jumel Mansion. In 2013, she was among the 37 artists included in El Museo del Barrio's 7th biennial exhibition *La Bienal: Here is Where We Jump*. She lives and works in New York City.



Within Reach

Artist: Kathleen Granados

Curated by Souleo

June 7 - September 16, 2017

Uptown Everyday

Artists: Ginny Huo, Patricia Fraser-Morales, Tanya
Asapansa Johnson Walker, Rachell Morillo, Donnell
Mann and Isaiah Watkins

Curated by Souleo

August 1 - September 15, 2017

EXHIBITION DESCRIPTION

Five individuals. Five disposable cameras. Five life stories One neighborhood. This is *Uptown Every Day*.

In this community art project conceptualized by artist and educator, Ginny Huo, five Uptown residents (defined here as north of 99th Street) documented their daily observations and interactions using disposable cameras. The prompt was simple: "...document your daily life through your perspective." But the results are complex, nuanced, and at times, abstract depictions of space, time, personal identity, and community.

In using disposable cameras participants were challenged to avoid relying on modern-day photo technology (e.g. smartphones and digital cameras). Instead they worked in the moment relying on their natural instincts to communicate their vision.

In Patricia Fraser-Morales' images we experience the daily challenges of moving through Uptown with a physical disability. These images are balanced with intimate moments of joy that reveal the pleasure of everyday minutiae from eating a meal to passing by a bouquet of flowers.

Tanya Asapansa Johnson Walker navigates between multiple identities but her work here is focused solely on the external. Architecture and streetscapes populate her images that capture the pace of a community rapidly in motion and constant flux.

EXHIBITION DESCRIPTION

Rachell Morillo's series is a lyrical meditation on life's multifaceted dimensions. She adds text into her images with a series of questions that compels the viewer to confront their own thoughts and perceptions.

As the youngest participants in this project, Donnell Mann and Isaiah Watkins capture their immediate surroundings that heavily inform their development and sense of self.

Collectively, the 100+ images form a narrative reaching across generations, identities, and cultures to highlight what it means to love, laugh, cry, work, sleep, fight, dream, struggle, triumph, and live *Uptown Every Day*.

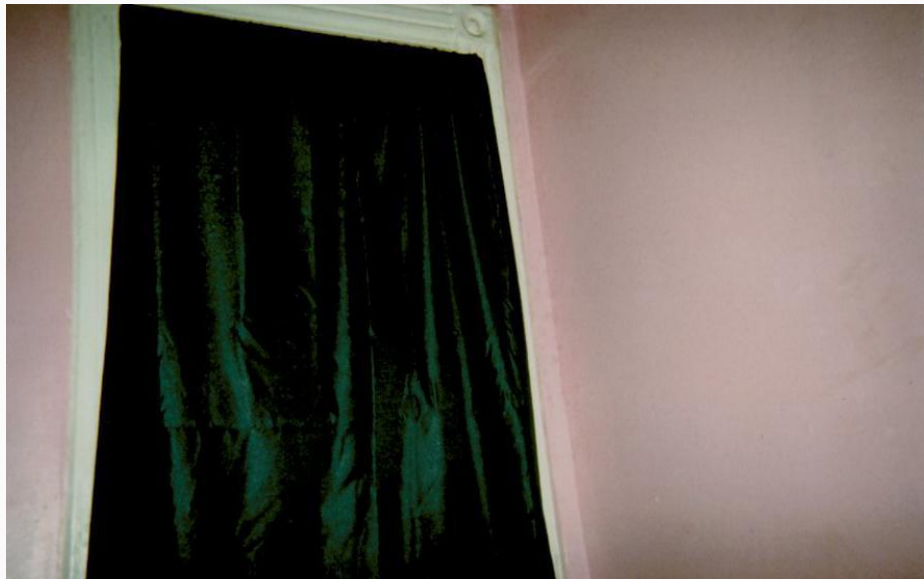
The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

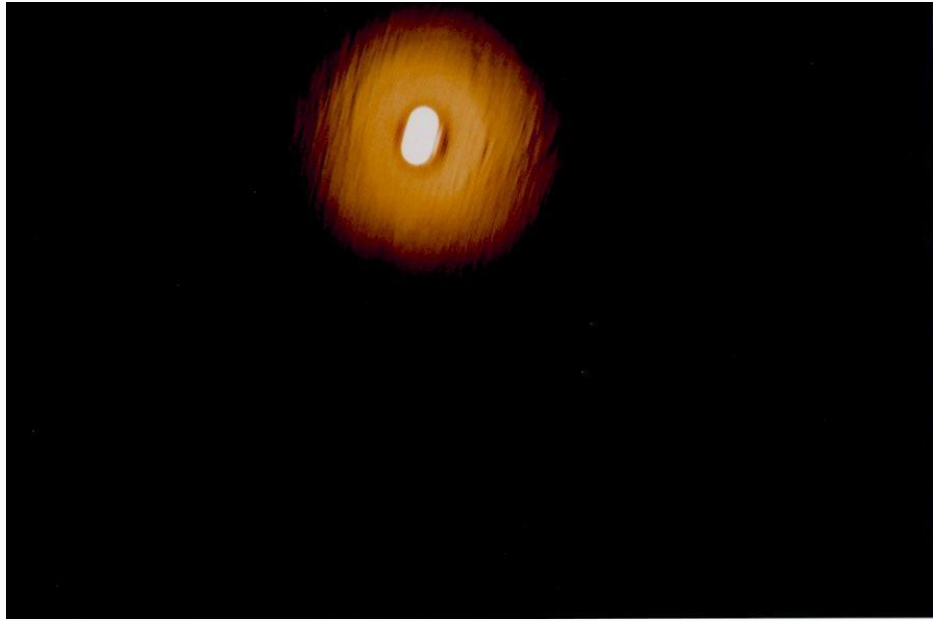
Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

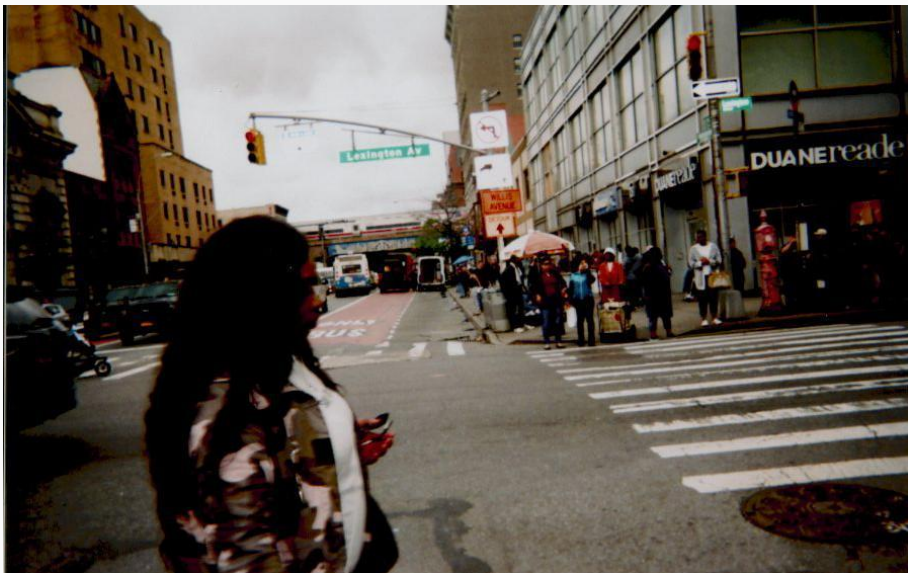
Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Tanya Asapansa Johnson Walker, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Patricia Fraser-Morales, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

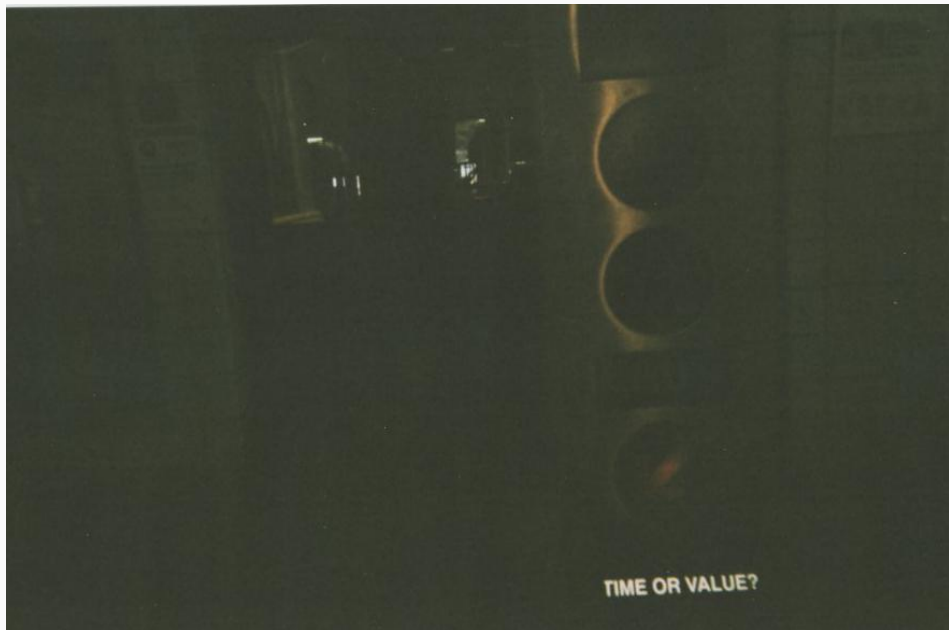
Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Rachell Morillo, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Donnell Mann, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

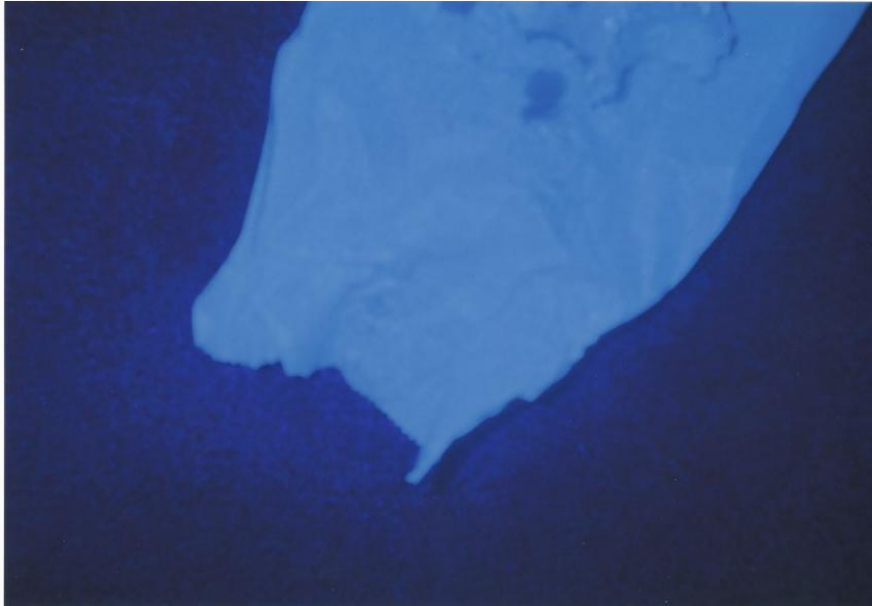
Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.

FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.





FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, *Untitled*, 2017.

Chromogenic print.



FEATURED ARTWORK

Isaiah Watkins, Untitled, 2017.

Chromogenic print.



INSTALLATION IMAGES



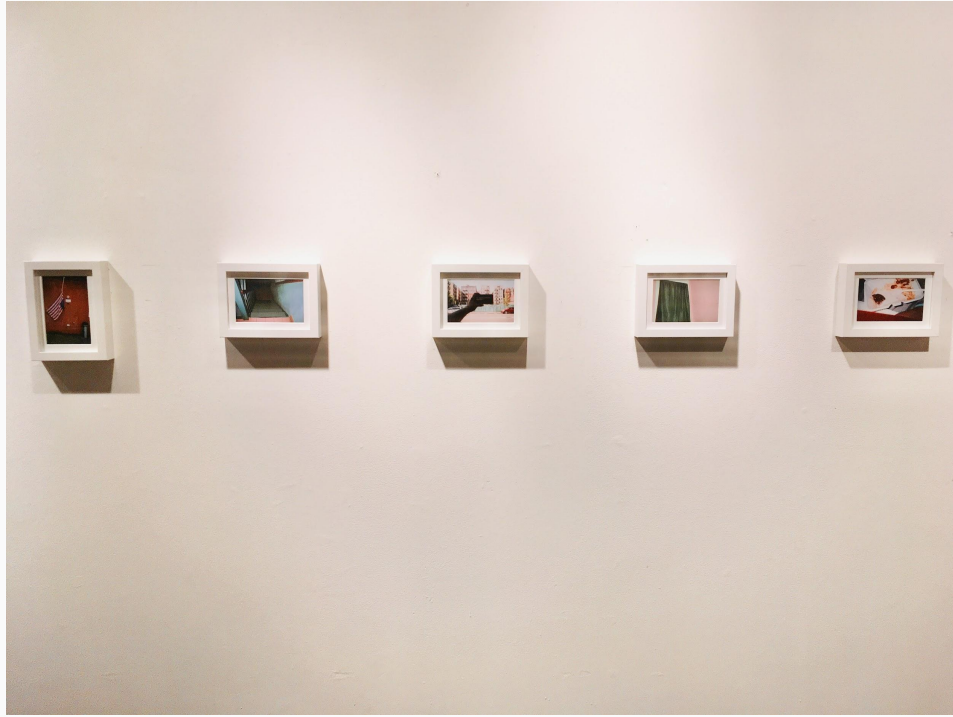
INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES



INSTALLATION IMAGES

ARTIST STATEMENTS & BIOS

Ginny Huo

I've been thinking about daily rituals, space and authorship. How does one navigate and move through space? What are the rituals-the daily actions that take place through time? I wonder how does a person occupy a space - spatially, audibly, visually? Are a person's encounters in space similar or opposite than someone else? Who decides which spaces to occupy? Who holds that power? Why?

Here are five artists living in Uptown, who were asked to use a disposable camera to document their daily routines and what they encounter in their lives within a couple of days. Here are the stories of what they experienced.

Bio

Ginny Huo is an interdisciplinary artist and educator based in New York. She received her MFA in Sculpture from the Maryland Institute College of Art in Baltimore, MD (2011) and her BFA from Brigham Young University in Provo, UT (2008). She has been a participant in residencies and programs such as Queens Museum Artist in Action Academy (2016), Skowhegan School of Painting and Sculpture (2015), Takt Residency in Berlin (2015), and the Visiting Artist and Scholars Program at the American Academy in Rome (2014).

ARTIST STATEMENTS & BIOS

Patricia Fraser-Morales

I am Disabled from birth, Black, Spiritual, Lesbian, legally married to a woman, and I grew up in an immigrant family. It's a mouthful sometimes, even to me, but I wouldn't change anything. Life is a challenge, life is a gift, life is a joy, life is hard, and life is what you make it!

Doing this project made me realize that things that stress me, bring me down, and make me angry, were hard to take pictures of. Pictures of my travels on public transportation show that anger and frustration, because broken lifts, incompetent drivers, snow and cars parked at bus stops keep me from getting to the places and experiences that enrich my life. I was honored and humbled to be asked to participate in this project.

While taking the pictures, I was surprised by how much I wanted to capture Harlem from a waist high perspective. It became really important to get the right pictures, and including the people, places and pets that are important to me. I couldn't capture it all, but in the end, this project reaffirmed my happiness, gratitude, pride and love of life. The pictures are a small snapshot of my life and all that I am grateful for. I hope you enjoy them!

ARTIST STATEMENTS & BIOS

Tanya Asapansa Johnson Walker

Tanya Asapansa Johnson Walker is 54 years old, Honorably Discharged, U.S Army Veteran, a LGBT Activist with 25 years in organizing. She is a Board Member at the Audre Lorde Project, Fundraiser, Play Consultant, and member of the Stonewall Democrats. Tanya studied Social Work at the College of Staten Island, and Empire State University. She is one of the Co-founders of NYTAG, New York Transgender Advocacy Group. HIV/AIDS Activist. She was featured in the documentary "Mirror, Mirror" during the 1990s, about a Gender Non-Conforming person dying from AIDS. Ms. Walker is a former Case Manager, of the Housing Works-Transgender Transitional Housing Program. In the past, she worked as a Community Follow-Up Worker. She helped to provide services to homeless families and single adults, dealing with substance abuse, and HIV/AIDS. She took part in, the Schomburg Center for Research in Black Culture and SAGE Center Harlem's, "Legend in My Living Room," a project where Transgender Elders Of Color could tell parts of their life stories. Public Figure, Public Speaker and Artist. Tanya is a Legacy Of Life Award Winner.

"What I experienced while taking photos was, how fast Harlem is gentrifying. The ever-changing landscape, the difference of back then and now. The Churches remain intact." - Tanya Asapansa Johnson Walker

ARTIST STATEMENTS & BIOS

Rachell Morillo

Rachell Morillo is an interdisciplinary artist, educator, and writer based in New York. Her practice brings together photography, writing and paper based object making in an attempt at visually and theoretically outlining the dimensions of intimacy and human vulnerability--both personal and common. Rachell earned a B.A. in Sociology & Anthropology from Swarthmore College and is currently Community Engagement Associate in the Public Programs + Community Engagement Department at the Studio Museum in Harlem.

"Having recently moved to Harlem, I wanted to document the texture of my experience of my neighborhood without falling into voyeuristic tropes. The inserted text were both a way for me to address my own perspectives and thoughts visually while asking viewers to also address their own positionalities in relation to the photographs." - Rachell Morillo

ARTIST STATEMENTS & BIOS

Donnell Mann

My name is Donnell Mann. I was born in Manhattan, NY & I'm 16 years young! I study drama at a Performing Arts High School. I have two siblings and I'm the youngest of all. In participating in the *Uptown Everyday* exhibition, I wanted to document the many forms of nationalism that are visible in the uptown area. In my photos I felt the need to document the voice of the people and show how we choose to let our opinions and feelings be heard.

ARTIST STATEMENTS & BIOS

Isaiah Watkins

Throughout my life there has been many milestones that I have had to pass in order to reach the point I am at now. The photographs that I take are just the areas I encounter throughout my life because without them I would not be here now. The steps I use in order to obtain my images are going throughout neighborhoods that bring back memories and I photograph it.

Uptown Everyday

Artists: Ginny Huo, Patricia Fraser-Morales, Tanya
Asapansa Johnson Walker, Rachell Morillo, Donnell
Mann and Isaiah Watkins

Curated by Souleo

August 1 - September 15, 2017

Uptown Bateyes:

the old school, refugees, gentrifiers and hoods,
plus Dominicans

Artists: Carlos Jesús Martínez Domínguez/FEEGZ
and Pepe Coronado

Curated by Souleo

July 15 - August 19, 2017

EXHIBITION DESCRIPTION

The word, batey (pronounced BAH-tay), derives from Taíno culture. Originally, it identified a sacred space used for celebrations and meetings. However, presently in the Dominican Republic bateyes reference impoverished shantytown camps used to segregate and oppress the country's Haitian population.

Referencing the duality of the word, batey, artists Carlos Jesús Martínez Domínguez/FEEGZ and Pepe Coronado address New York City's race and class dynamics. The combination of prints, painting, and typography is at once an ode to the original concept of a batey with festive and numinous aspects. The graffiti map tags the names of numerous communities found throughout New York City's Uptown scene (defined here as north of 99th street) including Harlem, El Barrio, Sugar Hill, Le Petit Senegal, Washington Heights, and more.

Yet, the title of the show suggests that Uptown—despite its various neighborhoods—constitutes its own form of a contemporary batey. According to an April 2017 TIME magazine article, New York City ranked number one as the most economically segregated city in America. Taking this into account the artwork presented here asks the viewer to not only acknowledge the rich diversity of Uptown, but to also reflect on the racial, economic, and cultural forces that define the placement, state, and future of these communities.

The exhibition is presented in conjunction with *Uptown*, a new triennial surveying the work of artists who live or practice north of 99th Street, an initiative of the Wallach Art Gallery at Columbia University's new Lenfest Center for the Arts.



FEATURED ARTWORK

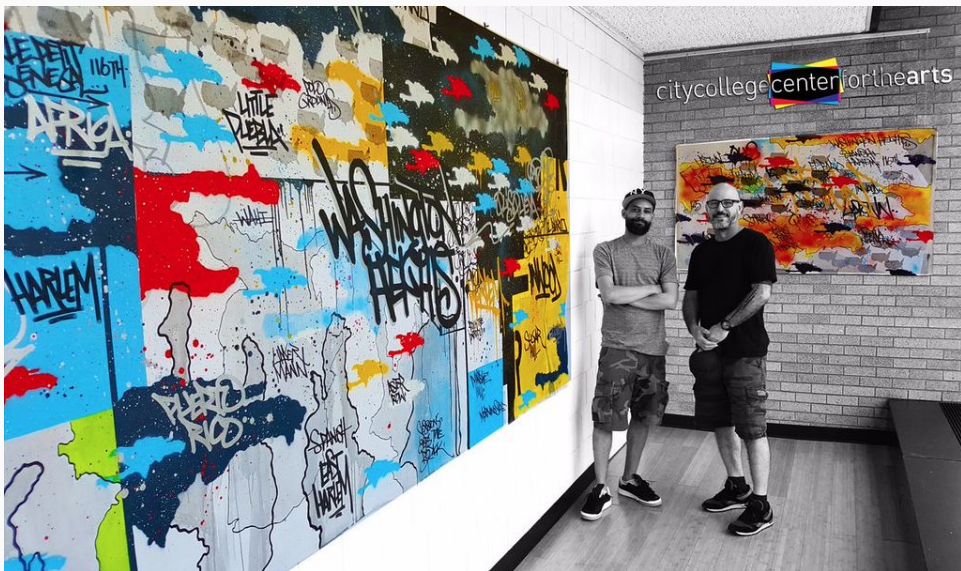


FEATURED ARTWORK



FEATURED ARTWORK

Credits N/A



FEATURED ARTWORK

Artists Carlos Jesús Martínez Domínguez/FEEGZ and Pepe Coronado pose in front of their work.

ARTIST STATEMENTS & BIOS

From Juan Rodriguez to Le Petit Senegal we pay homage to the people and places in our lil' corner of NYC.

Bio: Carlos Jesús Martínez Domínguez/FEEGZ

Caribbean New Yorker, Atheist on some days, Non Theist Agnostic on others, Liberal, Socialist, Agitator, Ethical Polyamorist, Marijuana Enthusiast, HS dropout, GED holder, Autodidact, Educator, Debater, White people fearing, All people loving, LGBTQ allying, Non Latino identifying, Hip Hop, Sneaker, Comic and Sci-fi loving Dominican Puerto Rican Interdisciplinary Artist born on a military base in North Carolina in 1976. Carlos Jesus Martinez Dominguez a.k.a FEEGZ, Figaro & Firo173 has exhibited taught and spoken in dozens of institutions nationally and internationally. Washington Heights NYC since 83, (www.feegz.wordpress.com).

Bio: Pepe Coronado

(b. Dominican Republic) M.F.A. from the Maryland Institute College of Art in Baltimore. Former master printer for Pyramid Atlantic, Maryland; the Hand Print Workshop International, Virginia; and the *Serie* Print Project in Austin, Texas; visiting artist at Self Help Graphics in Los Angeles. Founder of Coronado Print Studio, El Barrio New York City a collaborative space with a concentration on print projects with Caribbean American artists. Founding member of the collective Dominican York Proyecto GRAFICA. His work and the Coronado Print Studio collection are exhibited nationally and internationally and his works are in many museums and cultural institutions. www.pepecoronado.com and www.coronadoprintstudio.com

Uptown Bateyes:

the old school, refugees, gentrifiers and hoods,
plus Dominicans

Artists: Carlos Jesús Martínez Domínguez/FEEGZ
and Pepe Coronado

Curated by Souleo

July 15 - August 19, 2017