

MEDIA RELEASE

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



CONTACT

Elizabeth Gwinn
The Studio Museum in Harlem
egwinn@studiomuseum.org
646.214.2142

Kate Lydecker
Polskin Arts and Communications Counselors
kate.lydecker@finnpartners.com
212.715.1602

FALL/WINTER 2016–17 EXHIBITIONS AT THE STUDIO MUSEUM IN HARLEM REVISIT A CRUCIAL DECADE FOR AFRICAN-AMERICAN CULTURE, WITH *CIRCA 1970*

VideoStudio: Meeting Points, The Window and the Breaking of the Window and Black Cowboy round out the season; *Richard Hunt: Framed and Extended* held over



Beauford Delaney, *Portrait of a Young Musician*, 1970. The Studio Museum in Harlem; gift of Ms. Ogust Delaney Stewart, Knoxville, TN 2004.2.27; Photo: Marc Bernier

NEW YORK, NY, October 17, 2016—Thelma Golden, Director and Chief Curator of The Studio Museum in Harlem, today announced five new exhibitions and projects opening November 17, 2016: *Circa 1970*, *Black Cowboy*, *VideoStudio: Meeting Points*, *The Window and the Breaking of the Window* and *Harlem Postcards Fall/Winter 2016–17*.

Circa 1970 will feature a wide-ranging selection of works drawn from the Museum’s unparalleled collection, including recent major gifts, to revisit a crucial decade for African-American culture and the Studio Museum itself. *Black Cowboy* will pay tribute to an infrequently acknowledged but centuries-old tradition—and will complicate one of the central myths of popular culture—by presenting photographs and cinematic materials about present-day African-American communities where the keeping and training of horses remain a way of life. *VideoStudio: Meeting Points* presents three videos exploring the formation of identity through cultural exchange, while *The Window and the Breaking of the Window* explores ways black artists have borne witness to injustice and protest.

“Each of these exhibitions in its own way brings the past into the present—which is a great thing for us to do as the Studio Museum approaches its fiftieth anniversary in 2018, and as we continue preparing to build the first home designed specifically for our needs, by Adjaye Associates with Cooper Robertson,” says Thelma Golden. “With its wonderful new acquisitions exhibited side-by-side with classic works from our collection, *Circa 1970* is a celebration of the ongoing relevance of the first decade of our existence. And with its astonishing images of contemporary African- American riders, *Black Cowboy* translates a chapter of the Old West into strikingly modern urban terms. At the same time, *VideoStudio: Meeting Points* and *The Window and the Breaking of the Window* continue the Museum’s long tradition of presenting work that can address crucial issues locally, nationally and internationally.”

Circa 1970

Following the tumultuous 1960s, which ushered in new victories in civil rights, the 1970s was a decade of firsts in American society, and particularly in black culture. Many major American cities elected African-American mayors for the first time, and in 1972 Shirley Chisholm became the first black person and the first woman to run for the presidential nomination of a major party. The early 1970s was also a moment of transition in the art world, as black artists including Alma Thomas, Melvin Edwards and Richard Hunt received exhibitions at mainstream New York art museums. For The Studio Museum in Harlem, the 1970s was the first full decade of operation, when the institution laid the foundations for much of its work today.

Documenting, evoking and reflecting upon this key decade in black culture and history, *Circa 1970* presents paintings, drawings, prints, photographs and sculpture made between 1970 and 1979, all drawn from the Studio Museum’s collection. The exhibition features works by two dozen artists, including Benny Andrews, Romare Bearden, McArthur Binion, Robert Blackburn, Elizabeth Catlett-Mora, Barbara Chase-Riboud, Ed Clark, Beauford Delaney, Samuel Fosso, David Hammons, Sam Gilliam, Senga Nengudi, Betye Saar, Malick Sidibé and Frank Stewart. Among them are recent gifts of art made to the Studio Museum’s collection—including works by Binion, Blackburn and Hammons—evidence of the relationships that began during this rich decade and continue today.

Circa 1970 is organized by Lauren Haynes, former Associate Curator, Permanent Collection, at The Studio Museum in Harlem and now Curator, Contemporary Art, at Crystal Bridges Museum of American Art.

VideoStudio: Meeting Points

A new presentation in the Museum’s *VideoStudio* series offers three videos that explore the

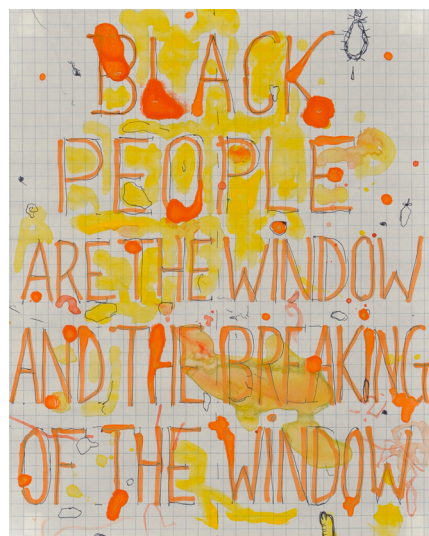


Malick Sidibé, *Untitled*, c. 1974. The Studio Museum in Harlem; gift of Jack Shainman Gallery, New York 2002.9.1

formation of identity through cultural exchange. Works by Theo Eshetu, Ezra Wube and Zineb Sedira depict complex European and African interactions in the context of slavery, colonialism and contemporary immigration. In these videos, marketplaces and ports from Germany to Algeria to Ethiopia act as sites for the negotiation of value and identity.

VideoStudio: Meeting Points is organized by Hallie Ringle, Assistant Curator, The Studio Museum in Harlem.

The Window and the Breaking of the Window



Pope.L, *Black People Are the Window and the Breaking of the Window*, 2004. The Studio Museum in Harlem, Museum purchase made possible by a gift from Barbara Karp Shuster, New York 2005.4.2; Photo: Marc Bernier

Since its founding in 1968, the Studio Museum has exhibited work by black artists committed to bearing witness to acts of protest. Now, in an exhibition that takes its name from one of Pope.L's "Skin Set" drawings, *Black People Are the Window and the Breaking of the Window* (2004), the Studio Museum provides a focused look at current and historical expressions of protest through works of art primarily drawn from the Museum's collection. *The Window and the Breaking of the Window* includes work by Devin Allen, Alice Attie, Deborah Grant, Steffani Jemison, Kerry James Marshall and more.

The Window and the Breaking of the Window is organized by Amanda Hunt, Associate Curator, The Studio Museum in Harlem.

Black Cowboy

Mention the word "cowboy," and the image that most often comes to mind—from American paintings, vintage films and television shows—is a lone ranger astride a noble white horse overlooking the plains of the Wild West. This icon of white masculinity is ubiquitous.

But in colonial America, the work of cowboys was often done by enslaved men who had learned to be adept cattle herders in West Africa. During the period we think of as the Old West, one in four U.S. cowboys was African-American. The exhibition *Black Cowboy* is a contribution toward overcoming their omission from history and imagination, and toward demonstrating that their tradition is alive and well today in places as close to the Studio Museum as Rockaway, Queens, and Philadelphia, as well as in the contemporary West, in Oklahoma, Texas and Los Angeles.



Ron Tarver, *The Basketball Game*, 1993. Archival ink jet print, 28 x 30 in.

Black Cowboy offers a snapshot of African-American communities with long histories of keeping and training horses, represented primarily through photographs and cinematic materials. Visitors to the exhibition will find cowboys in unexpected locations—riding down a busy city avenue, for example—or in complex situations, such as a rodeo held within the confines of a state prison. The images will show that African-American children and women, too, can take on the aura of this figure, who symbolizes our country's independence and stoic pride. *Black Cowboy* expands our idea of what constitutes an American icon and legacy, and complicates a narrative that has been tightly woven into our popular culture.

Black Cowboy is organized by Amanda Hunt.

Harlem Postcards

Harlem Postcards Fall/Winter 2016–17 is the latest installment in an ongoing project that invites contemporary artists to reflect on the many sides of Harlem: as a site of cultural activity, political vitality, visual stimulation, artistic contemplation and creative production. This season, *Harlem Postcards* features work by Gail Anderson, Nayland Blake, Zoë Buckman and Talwst, whose images, both intimate and dynamic, reflect the idiosyncratic visions of artists from a wide range of backgrounds and locations. Each image has been reproduced as a limited-edition postcard and is available free to Studio Museum visitors.

Harlem Postcards Fall/Winter 2016–17 is organized by Adeze Wilford, Studio Museum / MoMA Curatorial Fellow.

Also on View

***Richard Hunt: Framed and Extended* Extended through January 15, 2017**

Chicago-based sculptor Richard Hunt is best known for his public commissions sited in more than 125 parks, schools and public areas across the nation, including at the intersection of 125th Street and Morningside Avenue in New York, where the abstract forms of his *Harlem Hybrid* (1976) seem to draw together elements of the surroundings while creating a dynamic environment of their own. The exhibition *Richard Hunt: Framed and Extended*, which opened at the Studio Museum in July 2016, explores three lesser-known but integral aspects of this master sculptor's art—printmaking, small-scale sculpture and wall sculpture—that share a vocabulary with his public commissions and express the same sense of lightness and vitality. The exhibition's title, drawn from one of Hunt's wall sculptures, testifies to the artist's practice of sculpture as the three-dimensional counterpart to drawing.

In response to continuing public interest, the Studio Museum is pleased to continue *Richard Hunt: Framed and Extended* into the fall/winter 2016–17 season. The exhibition is organized by Lauren Haynes and Hallie Ringle.

inHarlem: Kevin Beasley, Simone Leigh, Kori Newkirk, Rudy Shepherd
Through July 25, 2017

inHarlem, is a set of new initiatives designed to explore dynamic ways to work in the Harlem neighborhood and take The Studio Museum in Harlem beyond its walls. *inHarlem* initiatives encompass a wide range of artistic and programmatic ventures, from site-specific artists' projects to



Kevin Beasley, *Who's Afraid to Listen to Red, Black and Green?* (installation view), 2016. Morningside Park, New York, NY, August 25, 2016–July 25, 2017. Photo: Liz Gwinn

collaborative presentations with civic and cultural partners in the neighborhood.

The first exhibition, *inHarlem: Kevin Beasley, Simone Leigh, Kori Newkirk, Rudy Shepherd*, is a public art initiative presented by the Studio Museum in partnership with NYC Parks and Historic Harlem Parks, along with the Marcus Garvey Park Alliance. Four specially commissioned, site-specific artworks are on view in Morningside, Marcus Garvey, St. Nicholas and Jackie Robinson parks.

An exciting new chapter in the Studio Museum's nearly fifty-year history of dynamic arts programming, *inHarlem* is an expanded way of thinking about the Museum's relationship to

its surrounding community. In the coming months, the Museum will announce additional *inHarlem* initiatives—including artists' projects, public programs and educational activities—with diverse partners throughout the neighborhood.

inHarlem: Kevin Beasley, Simone Leigh, Kori Newkirk, Rudy Shepherd is organized by Amanda Hunt.

Hours and Admission

The Studio Museum is open Thursday and Friday, noon–9pm; Saturday, 10am–6pm; and Sunday, noon–6pm. The museum is closed to the public but available for school and group tours on Monday, Tuesday, and Wednesday. Museum admission is by suggested donation: \$7 for adults, \$3 for students (with valid ID) and seniors. Free for children 12 and under. Sundays are free at the Studio Museum, thanks to generous support from Target. For more information visit studiomuseum.org.

About The Studio Museum in Harlem

Founded in 1968 by a diverse group of artists, community activists and philanthropists, The Studio Museum in Harlem is internationally known for its catalytic role in promoting the work of outstanding artists of African descent. Now approaching its 50th anniversary, the Studio Museum is preparing to construct a new home at its current location on Manhattan's West 125th Street, designed by internationally renowned architect David Adjaye as the first building created expressly for the institution's program. The new building will enable the Studio Museum to better serve a growing and diverse audience, provide additional educational opportunities for people of all ages, expand its

program of world-renowned exhibitions, effectively display its singular collection and strengthen its trailblazing *Artist-in-Residence* program.

The *Artist-in-Residence* program was one of the institution’s founding initiatives and is the reason why “Studio” is in the name. The program has supported more than one hundred emerging artists of African or Latino descent, many of whom who have gone on to highly regarded careers. Alumni include Chakaia Booker, David Hammons, Kerry James Marshall, Julie Mehretu, Wangechi Mutu, Mickalene Thomas and Kehinde Wiley.

The collection includes over 2,200 paintings, sculptures, works on paper, prints, photographs, mixed-media works and installations dating from the nineteenth century to the present. Artists represented include Romare Bearden, Robert Colescott, Jacob Lawrence, Norman Lewis, Chris Ofili, Betye Saar, Lorna Simpson, Kara Walker and Hale Woodruff, as well as many former artists in residence. The Studio Museum is the custodian of an extensive archive of the work of photographer James VanDerZee, the renowned chronicler of the Harlem community from 1906 to 1983.

The Studio Museum’s exhibitions expand the personal, public and academic understanding of modern and contemporary work by artists of African descent. A wide variety of on- and off-site programs brings art alive for audiences of all ages—from toddlers to seniors—while serving as a bridge between artists of African descent and a broad and diverse public. A leader in scholarship about artists of African descent, the Studio Museum publishes *Studio* magazine twice a year and creates award-winning books, exhibition catalogues and brochures.

Support

Exhibitions at The Studio Museum in Harlem are made possible thanks to support from the following government agencies: The New York City Department of Cultural Affairs, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the New York City Council.

Additional exhibition support is generously provided by The Andrew W. Mellon Foundation.

inHarlem is made possible thanks to the Stavros S. Niarchos Foundation, the National Endowment for the Arts, and the Marcus Garvey Park Alliance with funding provided by the Harlem Community Development Corporation.



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