

## MEDIA RELEASE

The Studio Museum in Harlem  
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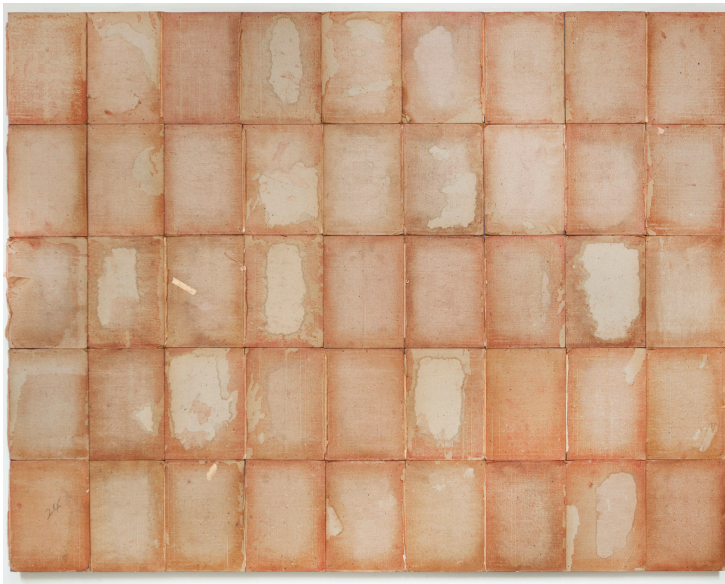
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STUDIO  
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### ***2014 Joyce Alexander Wein Artist Prize awarded to Samuel Levi Jones***

*Award established by jazz impresario George Wein goes to emerging conceptual artist working with the legacy of historical documentary sources*



Samuel Levi Jones, *Bad Practice*, 2014. Courtesy the artist



Samuel Levi Jones

**New York, NY, October 27, 2014**—The Studio Museum in Harlem has awarded the ninth annual **Joyce Alexander Wein Artist Prize** to **Samuel Levi Jones**. The Wein Prize, one of the most significant awards given to individual artists in the United States today, was established in 2006 by jazz impresario, musician and philanthropist **George Wein** to honor his late wife, a long-time Trustee of the Studio Museum and a woman whose life embodied a commitment to the power and possibilities of art and culture. The **\$50,000** award recognizes and honors the artistic achievements of an African-American artist who demonstrates great innovation, promise and creativity.

Inspired by his wife's life-long support of living artists, George Wein envisioned the Wein Prize as an extension of the Studio Museum's mission to support experimentation and excellence in contemporary art. Director and Chief Curator **Thelma Golden** and more than 700 guests will celebrate the ninth Wein Prize at the Museum's Gala 2014 on Monday, October 27, 2014.

Samuel Levi Jones was born and raised in Marion, Indiana. Trained as a photographer and multidisciplinary artist, he earned a BA in Communications Studies from Taylor University and a BFA from the Herron School of Art and Design in 2009. In 2012 he completed his MFA in Studio Arts from Mills College, Oakland, CA. He currently works and resides in the San Francisco Bay area. Jones's work is informed by historical source material and early modes of representation in documentary practice. He explores the framing of power by desecrating historical material, then re-imaging new works. Jones investigates issues of manipulation and the rejection of control.

Building upon the themes found in his earlier work, Jones's work currently consists of deconstructing found encyclopedias as a means of creating a medium that communicates a feeling of being on the outside, as well as providing a possible resolution to the search for a place of inclusion and identity as an outsider. By literally tearing apart these books—widely published arbiters of authenticity—and reconstructing them into abstract two-dimensional works for the wall, Jones is able to forge a more personal alliance with the materials. It is through this intimate exploration of the materials that Jones is able to delve deeper into his behavior and practice of omission as he removes and fractures information.

Jones recently completed the Recology Artist in Residence Program in San Francisco which concluded in a group exhibition. He has been featured in several group shows in California, including *The Histories of Technologies* (Jessica Silverman, 2014), *Open* (PAPILLION, 2014), and *TRANSPORT...Where we go from here* (Pro Arts, 2013). His work has been exhibited in the Latent Image Gallery, Indianapolis; the Cal State University Gallery; the Branch Gallery, Oakland, CA; the Herron School of Art and Design, Indianapolis; Mills College, Oakland, CA; the Watts Towers Art Center, Los Angeles, CA and PAPILLION, Los Angeles, CA. His upcoming solo exhibitions include *Black and White Thread*, opening at PAPILLION in November and a show at The Studio Museum in Harlem in 2015, showcasing his very first site-specific work.

### *About the Joyce Alexander Wein Prize*

Along with Samuel Levi Jones, the Joyce Alexander Wein Prize has honored the work of and facilitated the artistic growth of eight previous recipients: **Gary Simmons** (2013), **Jennie C. Jones** (2012), **Leonardo Drew** (2011), **Leslie Hewitt** (2010), **Glenn Ligon** (2009), **Nadine Robinson** (2008), **Trenton Doyle Hancock** (2007) and **Lorna Simpson** (2006). In some cases, such as with Drew, Ligon and Simpson, the prize recognized and saluted decades of important work by midcareer artists. On the other hand, Hancock, Hewitt, Robinson and now Jones received the prize relatively early in their careers, providing both broadened attention and a resource for experimentation. In all cases, the prize's direct cash grants to artists, now totaling \$450,000, has had an unprecedented impact on contemporary African-American art.



Joyce Alexander Wein and George Wein, c. 1990s.

George Wein met Joyce Alexander at a concert in 1947, when she was a nineteen-year-old senior at Simmons College. They began an exploration of jazz and the arts that grew through their college years, continued to their marriage in 1959 and lasted throughout their fifty-eight-year romance and business partnership. Together, Joyce and George created a brilliant collection of African-American art dating from the 1920s to the 1990s,

which was shown publicly for the first time at the Boston University Art Gallery just a few months after Joyce's passing. Journalist Ed Bradley noted in the catalogue accompanying the exhibition that to his friends Joyce and George, "collecting art was like collecting knowledge."

Throughout her life, Joyce was deeply involved with philanthropy, and the arts were not the only beneficiaries of her generosity. She and George established the Joyce and George Wein Chair in African American Studies at Boston University (George's alma mater). The Alexander Family Endowed Scholarship Fund at Simmons College, from which Joyce graduated as a chemistry major, followed. Joyce was also a founder of the New York Coalition of 100 Black Women. In partnership with Kenneth Chenault and his wife, Studio Museum Board Member Kathryn C. Chenault, the Weins have been major fundraisers for the Harlem Children's Zone.

George Wein opened the Boston club Storyville in 1950 and produced the first Newport Jazz Festival in 1954 and Newport Folk Festival in 1959. He advanced the business of live music and pioneered the concept of sponsor association with music events. Wein continues to perform, speak and receive honors around the world. His award-winning biography, *Myself Among Others: A Life in Music*, has become a major reference on jazz history.

### ***About The Studio Museum in Harlem***

Founded in 1968, The Studio Museum in Harlem is a contemporary art museum that focuses on the work of artists of African descent locally, nationally and globally, as well as work that has been inspired and influenced by African-American culture. The Museum is committed to serving as a unique resource in the local community, and in national and international arenas, by making artworks and exhibitions concrete and personal for each viewer.

### ***Hours and Admission***

The Studio Museum is open Thursday and Friday, noon-9pm; Saturday, 10am-6pm; Sunday, noon-6pm. The museum is closed to the public 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.

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