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Cover: Girl Standing with Doll and Dog, 1939, Gelatin silver print. James Van Der Zee Archive, The Metropolitan Museum of Art; print from the shared collection of The Studio Museum in Harlem and The Metropolitan Museum of Art, 2021
Dear Friends and Supporters of the Studio Museum in Harlem,

It is with great pleasure that we present the Studio Museum in Harlem’s annual report for fiscal year 2022. By investing in innovative programmatic offerings in both the physical and digital spheres, we expanded the reach, content, and accessibility of our work. At the same time, our community continued to come together to support our mission to celebrate and empower the work of artists of African descent and their contribution to the cultural landscape of our world.

Throughout the challenges of the COVID-19 pandemic, we remained steadfast in our commitment to providing a platform for artists to showcase their work, engage with the community, and provoke dialogue about issues that affect us all. While our new home is under construction, we have continued to offer trailblazing exhibitions and education initiatives that reflect the richness and diversity of artwork by Black artists.

We are incredibly grateful to our donors, sponsors, and partners for their unwavering support, which has enabled us to maintain our operations, deepen our engagement, and remain a vital part of the cultural fabric of Harlem and beyond. With your help, we have been able to inspire and engage a diversity of communities with the power of art.

We invite you to explore this report and learn more about the Studio Museum’s achievements and highlights between July 2021 and June 2022. We hope that you will join us in celebrating the remarkable talent and creativity of the artists we work with and in supporting our ongoing efforts to promote Black arts and culture.

Thank you for your continued support and dedication to the Studio Museum in Harlem.

All best,

Thelma Golden,
Director and Chief Curator
LEADERSHIP
As of June 30, 2022

Officers
Raymond J. McGuire, Chair
Carol Sutton Lewis, Vice-Chair
Rodney M. Miller Sr., Treasurer
Jacqueline L. Bradley, Secretary
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Dr. Anita Blanchard
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Russ Hutchinson
C.C. Melvin Ike
George L. Knox
Nancy L. Lane*
Dr. Michael L. Lomax
Bernard I. Lumpkin
Suzanne McFayden
Dr. Amelia Ogunlesi
Holly Peterson
Ann G. Tennenbaum
Reginald Van Lee
Lise Wilks
*In Memoriam

Ex-Officio
Hon. Eric Adams, Mayor of New York City
Hon. Bill de Blasio, Former Mayor of New York City
(as of January 1, 2022)
Hon. Laurie Cumbo, Commissioner of the Department of Cultural Affairs
(as of March 2022)
Hon. Gonzalo Casals, Former Commissioner of the Department of Cultural Affairs
Thelma Golden, Director and Chief Curator

MISSION, VISION, AND LEADERSHIP

The Studio Museum in Harlem is the nexus for artists of African descent locally, nationally, and internationally, and for work that has been inspired and influenced by Black culture. It is a site for the dynamic exchange of ideas about art and society.

Since 1968, the Studio Museum’s innovative exhibitions, programs, and publications have defined historical themes and concepts, set scholarly standards, and provided support for generations of artists of African descent who would have otherwise been lost to the twentieth-century narrative. Most recently, the Studio Museum has widened its scope, providing deeper insights and access to Black art history via work being done with its permanent collection of nearly nine thousand works and through expanding research into its history and archives. The Studio Museum remains the leading center for identifying early-career Black artists, supporting them throughout their careers, and expanding the art historical canon.

As the Museum looks to the future with profound hope, its new, custom-built, eighty-thousand-square-foot home will advance the Museum’s service to artists, audiences, and its vibrant Harlem communities. In this breathtaking, artistic space, the Studio Museum will champion Black artists and serve as a home for cultural engagement through our programs. The new building includes state-of-the-art galleries for exhibitions and the Museum’s permanent collection; bright new classrooms for school groups; a specially designed workshop for teen programs adjacent to studios for the signature Artist-in-Residence program overlooking West 125th Street; and a rooftop terrace with sweeping views of Harlem and beyond for events, programs, and special art installations.
A YEAR IN HIGHLIGHTS

At a time when people across the globe were experiencing varying forms of emotional and physical distress due to the COVID-19 pandemic, the Studio Museum’s staff were inspired to ensure there were no disparities in one’s ability to access the life-changing power of the arts. Throughout fiscal year 2022, the Studio Museum remained wholly invested in its role as a cultural anchor in Harlem. While there were obstacles in launching school partnerships and public programming initiatives entirely over Zoom and digital platforms, this new format proved essential in maintaining close relationships with community members and for pioneering a blueprint for future digital program strategies. During this moment, peer institutions and community partners helped the Museum reach and grow its audiences in the gallery and public spaces across Harlem and New York City, where local programming took place.

FY22 AT A GLANCE

<table>
<thead>
<tr>
<th>Category</th>
<th>Figures</th>
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<tbody>
<tr>
<td>Exhibitions</td>
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<td>Exhibition Visitors</td>
<td>141,328</td>
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<td>Works Added to the Collection</td>
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<td>School and Community Partners</td>
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<td>Education Participants</td>
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<td>Artists Involved with Programs</td>
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<td>Art Kits Delivered</td>
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<td>Public Programs</td>
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<td>Public Programs Attendees</td>
<td>24,284</td>
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</tbody>
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Wildline Cadet, Si Ou Ta Dek Bilye Whout Lakay Ou (Li Tout Tiyé Yo Elane) (Should You Forget Your Way Home (When All The Lights Go Off)), 2021
EXHIBITIONS AND PROGRAMMING

Long dedicated to celebrating Black culture, the Studio Museum continues to showcase artists of African descent with partnering institutions. During fiscal year 2022, the Studio Museum co-organized five in-person and three online exhibitions, attracting a total of 141,328 attendants. While the Studio Museum is closed for the construction of its new building, its collaborations with the Museum of Modern Art, MoMA PS1, the American Federation of Arts, and The Kitchen enabled on-site exhibitions to bring Black art to communities locally, nationally, and internationally. These partnerships allowed the Museum to carry out its key programs, such as its Artist-in-Residence program, to highlight contemporary Black artists Khalil Robert Irving and Sadie Barnette, and to present a traveling exhibition of its collection at the Frye Museum in Seattle. In addition, the Studio Museum continued to preserve and grow its permanent collection, which encapsulates a rich history of Black art that is often overlooked by other museums. During this transitional moment, producers of Black art and culture continued to be at the forefront of the Museum’s mission and the center of its work across many avenues.

FEATURED EXHIBITIONS AND PUBLIC PROGRAMMING:

Projects: Khalil Robert Irving
December 18, 2021—May 1, 2022
MoMA, New York City, NY
107,161 visitors

Based in St. Louis, artist Khalil Robert Irving worked across mediums, such as ceramics, design, and digital art, in this site-specific installation. The artist juxtaposed ceramic sculptures with collaged wallpaper using a cache of images containing a variety of references to digital and popular culture, as well as depictions of protest and social commentary. Programming for this exhibition included Slow Motion, Slow Build, Slow Read, for which CJ Mitchell and Adjua Gargi Nzenga Geaves cohosted a public workshop that closely examined the exhibition. Participants then created written and visual interpretations of Irving’s installation. The Studio Museum also initiated a discussion between Irving and poet Simone White, moderated by André Brock. Irving, White, and Brock discussed how images and sounds circulate and accumulate as digital collages in the public space of the internet.

(Never) As I Was: Studio Museum Artists in Residence 2020–21
November 18, 2021—February 27, 2022
MoMA PS1, Queens, NY
15,142 visitors

This exhibition introduced new works by the 2020–21 cohort of the Studio Museum’s Artist-in-Residence program, Widline Cadet, Texas Isaiah, Genesis Jerez, and Jacoby Satterwhite. With practices spanning new media, painting, sculpture, and photography, these artists proposed dynamic ways of experiencing time, space, and locality during a moment of complex transformation. Themes of lyrical and poetic reflections on memory, family archives, diaspora, and spirituality connected the works across the artists’ wide range of practices. In celebration of the exhibition’s opening, the Studio Museum organized a virtual roundtable discussion. The three artists elaborated on the works they created over the course of the program. The Museum also held its “In Conversation” series over Zoom; this interdisciplinary dialogue sees the artists in residence, Studio Museum curators, and thinkers and makers from fields beyond contemporary art discussing the many connections that exist within the broader arena of cultural production.

Sadie Barnette: The New Eagle Creek Saloon
January 18—March 6, 2022
The Kitchen, New York, NY
681 visitors

Sadie Barnette is a 2014–15 alum of the Studio Museum’s Artist-in-Residence program. Her exhibition at The Kitchen recreated the New Eagle Creek Saloon, the first Black-owned gay bar in San Francisco, established by the artist’s father, Rodney Barnette. The original New Eagle Creek Saloon offered a safe space for the multiracial queer community marginalized in other nightclubs throughout the city at the time of its operation. Barnette’s exhibition revived the community-oriented spirit around LGBTQIA+ nightlife and celebrated the history of queer Black space in Manhattan’s Chelsea neighborhood, where this legacy has been instrumental to art and performance. As part of this collaboration, the Studio Museum, along with the Black Aesthetic and the Black Studies Collaboratory, co-organized a cross-generational dialogue with Sadie and Rodney Barnette. The daughter and father discussed their ongoing work together and the expansive histories therein. The program also included a screening of short films. As a digital offering, the Studio Museum published an exhibition zine on the Studio Museum’s website, complete with a digital archive of photos, newspaper clippings, and images of other ephemera from the original Saloon.
Thomas J Price: Witness
October 2, 2021—October 1, 2022
Marcus Garvey Park

In this installment of the Museum’s inHarlem initiative, in which the Museum deepens its community roots in Harlem while its new home is being built, the Studio Museum showcased Thomas J Price: Witness, marking the British sculptor’s first US solo institutional presentation. Sited within Harlem’s Marcus Garvey Park, Price’s nine-foot bronze figure, titled The Distance Within, considers what is projected onto Black bodies as they move in the world and in what ways they are made monolithic via broader archetypes and stereotypes. The Studio Museum hosted three accompanying Zoom panel discussions, titled Conversations in the Commons, to contemplate the relationship between self and fashion, surveillance, and monuments in public space. Local families came to Marcus Garvey Park and participated in an art tour with workshops and snacks. The Museum also published an online resource page with articles, videos, and playlists that offered a deeper understanding and connection to Price’s artistic process.

Black Refractions: Highlights from The Studio Museum in Harlem
May 22—August 15, 2021
Frye Art Museum

The Studio Museum in Harlem furthered its partnership with the American Federation of Arts (AFA) by presenting Black Refractions: Highlights from The Studio Museum in Harlem, a major traveling exhibition comprising over one hundred works by nearly eighty artists from the 1920s to the present, shown together for the first time and highlighting the development of the Studio Museum since its inception. A new publication of the same title was copublished by the American Federation of Arts and Rizzoli Electa. This catalogue featured essays from Studio Museum Curator Connie H. Choi and historian and curator Kellie Jones; shorter entries by a range of writers, curators, and scholars; and Choi and Jones in conversation with Thelma Golden about collecting and exhibiting art by artists of African descent.

What Have We Stopped Hiding?
Expanding the Walls 2021
July 27, 2021—July 30, 2022
Online
7,000 visitors

Expanding the Walls: Making Connections Between Photography, History, and Community is an eight-month photography-based workshop for a select group of students enrolled in a high school or GED program. In 2021, the Museum welcomed seventeen students into the program who either live or receive their education in Harlem, upper Manhattan, or the South Bronx. For the second consecutive year, the Education Department held the workshops virtually and the culminating exhibition was presented on the Studio Museum’s website. The 2021 Expanding the Walls participants’ culminating exhibition, What Have We Stopped Hiding?, considered what we cease concealing, from ourselves and others, when our relationships to time and space are considerably reshaped.

ARTIST-IN-RESIDENCE PROGRAM

One of the founding initiatives at the Studio Museum, the Artist-in-Residence program supports rising talents of African and Afro-Latinx descent by providing institutional guidance and professional development, research support, studio space, and a stipend paid out over the course of the residency. The 2020–21 Artist-in-Residence program continued to work with artists virtually due to the ongoing pandemic, ensuring the health and safety of the artists and Studio Museum staff. At the midterm of the residency, an online edition of Open Studios was hosted for artists to speak about their works in progress. Their culminating exhibition, (Never) As I Was: Studio Museum Artists in Residence 2020–21, was held once again at MoMA PS1. The four artists in the 2020–21 cohort included:

Widline Cadet (b. 1992, Pétion-Ville, Haiti), who uses photography, video, and installations to construct a visual language that explores notions of visibility and hypervisibility, black feminine interiority, and selfhood.

Genesis Jerez (b. 1993, Bronx, NY), who reconstructs the spaces and figures of family scenarios to reveal their underlying cultural and personal meanings through utilizing methods such as drawing and collage along with materials such as Xerox paper and oil on linen.

Texas Isiah (b. 1986, Brooklyn, NY), who creates intimate works that center the possibilities that emerge by inviting individuals to participate in the photographic process, attempting to shift the power dynamics rooted in photography to display different ways of accessing support in one’s own body.

Jacoby Satterwhite (b. 1986, Columbia, SC), who addresses crucial themes of labor, consumption, carnality, and fantasy through immersive installations, virtual reality, and digital media.

We welcomed the 2021–22 Artist-in-Residence cohort, Cameron Granger, Jacob Mason-Macklin, and Qualeasha Wood. From October 2021 through September 2022, they received institutional and material support from the Museum. Their culminating exhibition, It’s time for me to go, opened at MoMA PS1 in November 2022.
Since its establishment in 1968, the Studio Museum has experimented with collaborative and accessible ways to introduce Black art to various communities. Built on the legacy of generations of artist educators, the Museum entered FY22 with the following goals: creating a more inclusive space with broader access, exploring alternative ways of community engagement, and designating time for reflection on pedagogy.

In response to the ongoing pandemic, the Studio Museum’s Education Department used multimedia teaching tools to navigate the hybrid teaching model. To accommodate the needs of peer educators and continue the Museum’s pedagogical heritage, the Studio Museum team devised a slate of downloadable lesson plans with permanent-collection-inspired prompts and material lists, including English language lessons and workshops connected to the Thomas J Price: Witness exhibition. The Museum also used online software, such as the online archive NetX, to better connect and integrate the permanent collection into education programs.

SCHOOL AND COMMUNITY PARTNERSHIPS

Over the last fifty-five years, the Studio Museum has fostered close relationships with local schools and community organizations in Harlem as part of its commitment to inquiry-based discussions, open dialogue with practicing artists, and hands-on art-making projects connected to works of art in the Museum’s permanent collection. In collaboration with seven partners in Harlem, one on Riker’s Island and one in Washington DC, the Studio Museum offered 147 sessions engaging students and community participants with resident artists and distributed 305 art kits to schools, community organizations, and homes. While strengthening existing connections at ReStart Academy, Euphrasian Residence, and Thurgood Marshall Academy Lower School, the Museum also established new collaborations with Building Capacity and the Museum Association of New York. With the support of the Studio Museum’s staff, artists educators, and staff from partner organizations, the Museum offered art resources and programming connecting participants to its Artist-in-Residence program, the Thomas J Price: Witness exhibition, and the Museum’s permanent collection. This allowed for students and community members, in Harlem and beyond, to engage with Black art and expand their creative abilities.
Thurgood Marshall Academy Lower School  
Partner for thirteen years  
Harlem, NY

P.S. 036 Margaret Douglas School  
Partner for ten years  
Harlem, NY

Euphrasian Residence, ReStart Academy  
Partner for five years  
Harlem, NY

Fortune Society  
Partner for three years  
Harlem, NY

Ali Forney Drop-in Center  
Partner for five years  
Harlem, NY

P.S. M079 Horan School  
Partner for twelve years  
Harlem, NY

Park East High School  
Partner for five years  
Harlem, NY

Rikers Island, Otis Bantum Correctional Center (OBCC) with the  
Heyman Center for the Humanities & the Center for Justice in  
Education at Columbia University  
Partner for five years  
Harlem, NY

Duke Ellington School of the Arts  
Partner for three years  
Washington, D.C.

TEEN PROGRAMS

FY22’s programming for teens merged in-person and virtual programs, including the Studio Museum’s signature youth photography program Expanding the Walls: Making Connections Between Photography, History, and Community and a Teen Leadership Council. The Teen Leadership Council is a group of New York City–based youth who foster fun and safe spaces for teens to express creative ideas with the Studio Museum. Through executing their own programming in FY22, including the Teen Talks interview series, DIY art-making videos, and film screenings at Maysles Documentary Center, the Teen Leadership Council was a core component of the Studio Museum’s engagement with teens.

“Expanding the Walls has helped me grow more confident about myself. It has also taught me so many things about a camera and also how the photography industry works. I’ve gained so much from Expanding the Walls. This program gave me so many opportunities that I will forever be grateful for.” —2021 Expanding the Walls participant
STUDIO MUSEUM INSTITUTE

Dedicated to nurturing the next generation of diverse and rigorously trained artists and arts workers, the Studio Museum Institute offers a variety of programs designated for arts workers at all career levels. In FY22, the Museum welcomed six Studio Museum and MoMA Joint Curatorial Fellows, one Rauschenberg Curatorial Fellow, and twenty-three undergraduate and graduate interns. Each participant received dedicated attention and support throughout their respective program and engaged in meetings, workshops, public programs, and offsite visits to arts and cultural institutions. In addition, the Studio Museum Institute furthered its virtual programs with Museum Education Practicum and Museum Professionals Seminar, providing professional development workshops and a dynamic curriculum to engage museum and cultural workers from around the world. “Museums as Systems”, held on June 14 and 15, 2022, was a brand-new program hosted in collaboration with Public Programs. This virtual symposium for arts workers at all levels considered existing methodologies of museum work and reimagined the future of institutional work.

“After this program, I feel that the Studio Museum really invests in the future of young arts administrators through a variety of programs and platforms. I appreciated seeing concretely the way that Studio Museum values reciprocity and community building as core tenets.” — Fall 2021 Museum Professional Seminar Participant

PUBLIC PROGRAMMING

The Museum worked collaboratively across the Curatorial, Education, and Public Programs departments to continue developing programs that amplified themes of togetherness and arts-based collaboration. In FY22, Studio Museum engaged 3,284 individuals through virtual and in-person public programs via its continued partnerships and an assortment of digital platforms.

As long-term partners, the Studio Museum worked with Visual AIDS for two events: Day With(Out) Art, which featured video works about collective care by seven artists, and the Last Address Tribute Walk: Harlem, which took participants on a walking tour in Harlem of the former homes of artists lost to AIDS, as well as locations shaped by HIV and AIDS activism and queer cultural history in New York City.
FUNDRAISING HIGHLIGHTS

Over the course of FY22, the Studio Museum’s fundraising efforts were critical to supporting the growing institution during a transitional moment of construction, and as it navigated the ongoing pandemic while realizing a slate of exhibitions, educational programming, and building institutional capacities. The Museum’s budget has steadily increased to meet the needs of our programmatic preparations and expansion upon reopening.

FY22 OPERATING BUDGET

- Total Income: $20,973,510
- Total Expenses: $14,593,016

Bar chart showing:
- Program Services: $8,000,000
- Management & General: $10,000,000
- Development: $2,000,000
- Earned Revenue: $6,000,000
- Support: $10,000,000

Diagram showing:
- Total Income: $20,973,510
- Total Expenses: $14,593,016
SPECIAL EVENTS

In fall 2021, the Museum held its first in-person Gala since the start of the pandemic. The Gala was held in a new event space, The Glasshouse. The Museum was delighted to safely welcome its myriad donors and artists who support its work. Studio Museum paid tribute to the late jazz impresario, musician, and philanthropist George Wein, who passed away in 2021, and who established the Museum’s Joyce Alexander Wein Artist Prize. In spring 2022, the Studio Museum held its annual Luncheon once again at the Mandarin Oriental Hotel, honoring Harper’s Bazaar Editor-in-Chief Samira Nasr for her leadership and trailblazing work in fashion journalism. The Luncheon also celebrated the Studio Museum’s signature teen program, Expanding the Walls: Making Connections Between Photography, History, and Community. Between these two events, the Museum raised over $3.6 million.

STUDIO STORE

Launched in December 2020, Studio Store, the Museum’s online retail space, champions Black artists, entrepreneurs, and makers who create unique pieces. Studio Store features products inspired by the Museum’s permanent collection, Black culture, and Harlem communities.

Throughout 2021, Studio Store’s offerings spotlighted eighteen mission-driven Black-owned brands. In addition to its varied offerings, Studio Store has centered over twenty-one nationally and internationally known Black artists and their work. In October, Studio Store offered the Into the Archive sale, an opportunity for the Studio Museum community to purchase a piece of the Museum’s history. This sale featured over seventy-five catalogues, organized, exhibited, or published by the Studio Museum in Harlem. This popular sale resulted in over $60,000 in revenue.

Studio Store also announced its inaugural capsule collection, Where Black Art Lives. The first capsule in this collection was designed by Ayem, the design and research duo of Albert L. Hicks IV and Marcus Washington Jr., and combined conceptual play and minimalist design in celebration of the Studio Museum’s past, present, and future. This release consisted of the Where Black Art Lives Long Sleeve, Beach Ball, and Tote.

CAPITAL CAMPAIGN FOR A NEW HOME

In 2018, the Museum celebrated its fiftieth anniversary and launched a building project that would bring a new purpose-built facility, designed by Adjaye Associates in collaboration with Cooper Robertson, to its longtime location in the center of Harlem on Manhattan’s West 125th Street. Everything that the Studio Museum has done over the past fifty-five years—and everything it has the potential to achieve in the next half-century and beyond—will be elevated and amplified by its new home, the first in its history designed to specifically express and empower the Museum’s mission, programs, and communities. With the realization of this ambitious building project, the Studio Museum can
establish the framework for continued growth as an organization that inspires and fosters the highest level of artistic creation, research-based scholarship, and cultural dialogue.

Over the course of 2021–22, the new building began taking shape on West 125th Street, with a live feed of the construction posted to the website for the community and Studio Museum audiences to see the progress in real time. Major milestones included pouring the foundation floor and installing the first precast panels in March 2022. The Studio Museum will set a date for the opening after the completion of substantial construction in 2024.

In October 2021, the Museum also carried out the aptly named Creating Space cornerstone ceremony, which marked the pouring of the foundation of its new home. The ceremony celebrated the tremendous progress the Studio Museum has achieved since starting this project and honored the myriad private and public supporters who made this moment possible. The program included remarks from a cross-cultural cohort of critical stakeholders, including elected officials, trustees, and artists. Attendees included artists Theaster Gates and Yaw Agyeman, former Mayor of New York City Bill de Blasio and First Lady Chirlane McCray, and leading arts professionals such as Naomi Beckwith from the Guggenheim Museum, Patrick Charpenel from El Museo del Barrio, Kate Fowle from MoMA PS1, Anna Glass from Dance Theatre of Harlem, Uzodimma Iweala from the Africa Center, Glenn Lowry from MoMA, and Jonelle Procope from the Apollo Theatre.

**FY22 ART ACQUISITIONS**

Representing more than seven hundred artists across two hundred years of history, the Studio Museum in Harlem’s permanent collection includes nearly nine thousand works of art, including paintings, drawings, sculptures, photographs, videos, and mixed-media installations. This growing collection preserves key artworks that reflect Black history and culture. Over FY22, the Museum acquired forty-two works into its permanent collection.

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<th>FY22 Acquisitions</th>
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<tbody>
<tr>
<td>1. Naudline Pierre</td>
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<tr>
<td>Guardian (in Green), 2020</td>
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<tr>
<td>Oil and acrylic on canvas</td>
</tr>
<tr>
<td>108 x 36 in. (274.3 x 91.4 cm)</td>
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<tr>
<td>Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee, Komal Shah and Gaurav Gang, Suzanne MCFayden, Frank Ahimaz, Lise and Jeffrey Wilks, Godfrey Gilt, and Martin M. Hale, Jr. and Philippa Lord</td>
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<tr>
<td>2. Naudline Pierre</td>
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<tr>
<td>Guardian (in Yellow), 2020</td>
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<td>Oil and acrylic on canvas</td>
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<td>108 x 36 in. (274.3 x 91.4 cm)</td>
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<td>Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee, Komal Shah and Gaurav Gang, Suzanne MCFayden, Frank Ahimaz, Lise and Jeffrey Wilks, Godfrey Gilt, and Martin M. Hale, Jr. and Philippa Lord</td>
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<tr>
<td>3. Naudline Pierre</td>
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<tr>
<td>A Source of Power, 2020</td>
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<td>Oil and acrylic on canvas</td>
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<td>108 x 36 in. (274.3 x 91.4 cm)</td>
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<td>Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee, Komal Shah and Gaurav Gang, Suzanne MCFayden, Frank Ahimaz, Lise and Jeffrey Wilks, Godfrey Gilt, and Martin M. Hale, Jr. and Philippa Lord</td>
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<tr>
<td>4. Elliot Reed</td>
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<tr>
<td>Supernumerary, 2020</td>
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<tr>
<td>5-channel video with sound</td>
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<td>Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee</td>
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<tr>
<td>2021.6</td>
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<tr>
<td>5. Ruben Natal-San Miguel</td>
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<tr>
<td>Barbie Q, 2014</td>
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<tr>
<td>Photograph</td>
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<td>16 x 20 in. (40.6 x 50.8 cm)</td>
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<td>Studio Museum in Harlem; gift of the artist</td>
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<td>6. Ruben Natal-San Miguel</td>
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<td>Dusk, 2007</td>
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<td>Photograph</td>
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<td>16 x 20 in. (40.6 x 50.8 cm)</td>
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</table>
22. **Various Artists**  
*All That I Am IV, 2020*

Studio Museum in Harlem; gift of Art+Culture Projects with support by Larry Ossei-Mensah  
2021.23.1-4

23. **February James**  
*An Archive of Emotion, 2021*

Hand-finished lithograph with watercolor  
Image: 18 x 13 1/2 in. (45.7 x 34.3 cm)  
Sheet: 28 x 22 1/2 in. (71.1 x 57.2 cm)  
Studio Museum in Harlem; gift of Art+Culture Projects with support by Larry Ossei-Mensah  
2021.23.2

24. **Tajh Rust**  
*Vigil, 2020*

Six-color silkscreen print  
Image: 15 x 30 in. (38.1 x 76.2 cm)  
Sheet: 20 x 25 in. (50.8 x 63.5 cm)  
Studio Museum in Harlem; gift of Art+Culture Projects with support by Larry Ossei-Mensah  
2021.23.4

25. **Vaughn Spann**  
*Basking in the Wind, 2020*

Eight-color silkscreen print  
Image: 21 1/4 x 24 in. (54 x 60.8 cm)  
Sheet: 26 1/4 x 25 in. (66.7 x 63.5 cm)  
Studio Museum in Harlem; gift of Art+Culture Projects with support by Larry Ossei-Mensah  
2021.23.3

26. **Christina Quarles**  
*Don’t Let It Bring Yew Down (It’s Only Castles Burnin’), 2021*

Acrylic on canvas  
84 x 96 x 2 in. (213.4 x 243.8 x 5.1 cm)  
Studio Museum in Harlem; Museum purchase with funds provided by Gina and Stuart Petersen  
2021.24

27. **Cauleen Smith**  
*Pilgrim, 2017*

Digital video and 16 mm film transferred to digital video  
TRT: 00:07:41  
Studio Museum in Harlem; gift of the artist  
2021.25.1

28. **Cauleen Smith**  
*Sejourner, 2018*

Digital video, color, sound  
TRT: 00:22:41  
Studio Museum in Harlem; gift of the artist  
2021.25.2

29. **Kara Walker**  
*An Unpeopled Land in Uncharted Waters, 2010*

Etching with aquatint, sugar-lift, spit-bite, and dry-point, printed on Halmahera Copperplate Bright White 300 gsm paper  
no world: 27 x 39 in.  
beacon (after R.G.): 27 x 11 in.  
savant: 27 x 17 in.  
the secret slander: 27 x 27 in.  
bust: 27 x 35 1/2 in.  
dread: 27 x 15 in.  
Studio Museum in Harlem; gift of Fern & Lenard Tesser  
2021.336-5

30. **Ebony G. Patterson**  
*Uncivil, 2014*

Mixed media on paper  
40 x 30 in.  
Studio Museum in Harlem; gift of Lisa Philips  
2021.27

31. **Mosie Romney**  
*Spirit, 2021*

Oil on canvas, paper, found folk art, and spray paint on canvas  
71 1/2 x 96 in. (181.5 x 91.4 cm)  
Studio Museum in Harlem; gift of Amar Singh  
2021.28

32. **Elizabeth Peyton**  
* Nelson Mandela, 2013*

Oil on board  
11 1/4 x 9 1/4 in.  
Studio Museum in Harlem; gift of Barbara Gladstone  
2021.29

33. **James Van Der Zee**  
*James Van Der Zee Archive, 5913 Photographs*, 2013  
Photographic prints by James Van Der Zee in various sizes  
*James Van Der Zee Archive, The Metropolitan Museum of Art*, prints from the shared collection of The Studio Museum in Harlem and The Metropolitan Museum of Art  
2021.30

34. **Rashawn Griffin**  
*sculptures and landscapes (everyone wins in top)*, 2006  
Mixed media on wood  
18 1/2 x 13 1/2 in.  
Studio Museum in Harlem; gift of Akin Hall  
2021.31.1

35. **Rashawn Griffin**  
*sculptures and landscapes (everyone wins in top)*, 2006  
Mixed media on wood  
17 1/2 x 13 1/2 in.  
Studio Museum in Harlem; gift of Akin Hall  
2021.31.2
FY22 Acquisitions

36. Demetrius Oliver
Tie, 2005
Digital chromogenic print
27 x 36 in.
Studio Museum in Harlem; gift of Alkin Hall
FY22.31.3

37. Nontokilelo Velileka
Kepi (3h, 2003-2006
Pigment ink print on cotton paper
7 7/8 x 11 13/16 in.
Studio Museum in Harlem; gift of Alkin Hall
FY22.31.4

38. Jade Fadquini
There exists a glorious world, Its name? The Land of Sustainable Burdens, 2020
Oil and oil stick on canvas
74 3/4 x 90 1/2 in.
Studio Museum in Harlem; gift of Heather and Theodore Karatz
FY22.1

39. Ibrahim Mahama
Nusongo, 2017
Mixed media, tarp, burlap, string and plastic
106 x 128 in.
Studio Museum in Harlem; gift of Lloyd F. Bean and Ursula M. Burns
FY22.2

40. Derek Fordjour
Fly-Away, 2020
Digital film
TRT: 00:32:27
Studio Museum in Harlem; gift of Nicolas Mouret
FY22.3

41. Wilfrid Cadet
Si Ou Toh Bije Wout Lakay Ou (Tell Us That We Do Not Forget You) (Should You Forget Your Way Name (When All The Lights Go Off)), 2021
Archival inkjet print, artist frame
Image (asstd): 40 x 32 in.
Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee
FY22.4a-b

42. Wilfrid Cadet
Non Lentele (In Eternity), 2021
Archival inkjet print, artist frame
Image: 32 x 40 in.
Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee and Iva Mills
FY22.3

FY22 Acquisitions

43. Texas Isaiah
Ceremonies (Lullaby for My Insomniac), 2021
Archival pigment print
Image: 45 x 36 11/16 in.
Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee
FY22.5

44. Texas Isaiah
New World In My Vue, 2021
Archival pigment print
Image: 45 x 36 11/16 in.
Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee
FY22.6

45. Jacoby Satterwhite
The Father, 2021
Oil on canvas
38 x 40 in.
Studio Museum in Harlem; Museum purchase with funds provided by the Acquisition Committee
FY22.8

46. Vladimir Cibi Charlier
Billie Zulu, 1997
Aluminum, wood, acrylic, sequins, beads, and hardware
Open: 8 x 13 x 5 in.
Closed: 9 x 8 1/4 x 3 1/2 in.
Studio Museum in Harlem; gift of the artist
FY22.9

47. Cameron Clayborn
raampancer (with tools), 2021
Aluminum and steel
5 x 1 1/2 x 4 3/4 in.
Studio Museum in Harlem; gift of Burton Aaron
FY22.10.1

48. Cameron Clayborn
Racquet #2, 2021
Colored pencil, oil pastel, and watercolor on paper
14 x 11 in.
Studio Museum in Harlem; gift of Burton Aaron
FY22.10.2

49. Cynthia Hawkins
Natural Things Port X, #1, 1997
Oil on canvas
17 x 18 in.
Studio Museum in Harlem; gift of Burton Aaron
FY22.10.3
FY22 Acquisitions

50. Kudzanai-Violet Hwami
Museum of Fine Arts, 2021
Oil on canvas
62 3/8 x 59 1/8 in.
Studio Museum in Harlem; Museum purchase with funds provided by
Rahul M. Sabharwai
2022.11

51. Frederick J. Brown
General, 1979
Oil on canvas
30 x 54 in.
Studio Museum in Harlem; gift of Lowery Stokes Sims, the Estate of
Frederick J. Brown, and Maxe Murphy and Wesley Stokes
2022.12

52. Danielle McKinney
Guardian, 2022
Acrylic on canvas
24 x 18 in.
Studio Museum in Harlem; Museum purchase with funds provided by
The Lumpkin-Boccuzzi Family in honor of Nancy L. Lane
2022.13

53. Mosheka Lainga
The Panel, 2020-2021
Mixed media on paper
55 1/8 x 39 3/8 in.
Studio Museum in Harlem; Museum purchase with funds provided by
Martin and Rebecca Eisenberg
2022.14

54. Raymond Saunders
Untitled, c. 2000
Mixed media on panel
63 1/2 x 48 x 2 in.
Studio Museum in Harlem; Museum purchase with funds provided by the
Acquisition Committee, in honor of Nancy L. Lane, and Greater Harlem
Nursing Home and Rehabilitation Center, Inc.
2022.15

55. Andleeb Ali
Ishar/Đá (Cross), 2020
Partially glazed terracotta clay
24 1/2 x 41 3/4 x 26 1/2 in.
Studio Museum in Harlem; gift of Ann Tenenbaum and Thomas H. Lee
2022.16

56. Tunji Adeniyi-Jones
A Lastly Encounter, 2021
Watercolor, ink, and acrylic on paper
16 1/2 x 11 5/8 in.
Studio Museum in Harlem; Museum purchase with funds provided by
The Lumpkin-Boccuzzi Family
2022.17

57. Nikita Gale
RUNNER XIX, 2022
Concrete, terrycloth, and aluminum
37 1/2 x 43 x 15 in.
Studio Museum in Harlem; Museum purchase with funds provided by
The Lumpkin-Boccuzzi Family in honor of Nancy L. Lane
2022.18

58. Richard Hunt
Untitled, 1980
Lithograph
36 x 22 in.
Studio Museum in Harlem; gift of an anonymous donor
2022.20.1

59. Christine Quarles
Magic Hour, 2016, printed 2021
Digital archival print on Moab Entrada 290 gsm paper
26 x 18 5/8 in.
Studio Museum in Harlem; gift of an anonymous donor
2022.20.2
Since closing our doors and beginning construction on our new home, the Studio Museum has continued to champion Black art and artists, serve our Harlem communities, and provide opportunities for engagement with art to people around the world. While the pandemic posed critical challenges, the Studio Museum’s commitment to providing a platform for Black art has remained steadfast; the accomplishments in FY22 alone testify to the institution’s ability for sustained impact. On behalf of the entire Studio Museum, thank you once again for being a vital supporter of our mission and work in this moment, and for years to come.
The Board of Trustees and Director and Chief Curator of the Studio Museum in Harlem extend deep gratitude to the donors who supported the Museum between July 1, 2021 and June 30, 2022.

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The Studio Museum would like to extend a special thank you to the following donors who have given works of art to our collection and to those who have made other meaningful contributions to our institution.

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