

## MEDIA RELEASE

The Studio Museum in Harlem  
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*A breakfast press preview of the summer exhibitions and projects will take place on July 13, 2011 from 9:30–10:30 am. If you would like to attend, please RSVP by emailing Allison Jones at [ajones@studiomuseum.org](mailto:ajones@studiomuseum.org).*

## The Studio Museum in Harlem announces Summer 2011 Exhibitions and Projects



Hale Woodruff, *Africa and the Bull*, c.1958. Gift of E. Thomas Williams and Audlyn Higgins Williams, New York 87.5.3



Kamau Amu Patton, *The Aberrant Form in The Infinite Field Of Possible Outcomes Is Insistent*, 2011  
Courtesy the artist

**NEW YORK, NY, July 1, 2011**— This summer, past and present converge at the Studio Museum in three exhibitions of innovative art spanning the last half-century. ***Spiral: Perspectives on an African-American Art Collective*** features artworks from members of the Spiral art collective, founded by artists including Romare Bearden, Charles Alston, Norman Lewis and Hale Woodruff and active from 1963 through 1965; ***Evidence of Accumulation*** debuts brand-new work by the 2010–11 artists in residence Simone Leigh, Kamau Amu Patton and Paul Mpagi Sepuya, who have been working in the Museum’s studios for the last year; and ***Lyle Ashton Harris: Self/Portrait*** presents a selection of large-format Polaroid photographs portraying Harris’s friends, family, colleagues and self from 1998–2008. Also on view will be ***as it is, as it could be: Expanding the Walls 2011***, the annual exhibition of young artists enrolled in the Museum’s acclaimed high school photography program; a new series of ***Harlem Postcards*** by Senetchut M. Floyd, Phillip Pisciotta, Tribble & Mancenido and Genesis Valencia; a special edition of ***StudioSound*** created by Kamau Amu Patton and an installation in the Museum Store by 2007–08 artist in residence Saya Woolfalk. These exhibitions open to the public on **Thursday, July 14, 2011** and will be on view through **Sunday, October 23, 2011**.

***Spiral: Perspectives on an African-American Art Collective*** takes as its starting point a 2010–11 exhibition of the same name organized by the Birmingham Museum of Art. *Spiral* was a New York–based collective of African-American artists that came together in the 1960s to discuss their relationship to the civil rights movement and the shifting landscape of American art, culture and politics. The group included artists Emma Amos, Romare Bearden, Reginald Gammon, Alvin Hollingsworth, Norman Lewis, Richard Mayhew, Merton D. Simpson and Hale Woodruff, among others. This presentation at The Studio Museum in Harlem brings together work featured at the Birmingham Museum of Art with selections from the Studio Museum’s permanent collection and select local loans. The Studio Museum presentation of *Spiral* is organized by Assistant Curator Lauren Haynes in collaboration with Emily G. Hanna of the BMA and is accompanied by a full-color brochure with contributions by Haynes and Hanna.



Simone Leigh, porcelain roses (materials for *Overburdened With Significance*, 2011). Courtesy the artist



Paul Mpagi Sepuya, *Studio, April 5, 2011* (detail) from *Studio Work*, 2010–present. Courtesy the artist

***Evidence of Accumulation*** features work by three artists with varied visual and conceptual interests working in diverse media, including ceramics, photography and sound. In conjunction with the exhibition, the Studio Museum will produce a brochure featuring essays on Leigh, Patton and Sepuya by Uri McMillian, George Lewis and AA Bronson, respectively, with an introductory essay by Lauren Haynes, who is organizing the exhibition. Although there are few visual similarities between the works of these three artists, the artwork on view provides examples of their strong shared interest in collected histories and the amassing of processes and ideas. Whether Leigh’s collecting of tobacco leaves, Patton’s mining and sorting of intangible digital information or Sepuya’s gathering of his peers, their artwork is a testament to the importance of accumulation as a practical and conceptual device.





Left: Lyle Ashton Harris, *Untitled (Face #182 Senam)*, 2007. Courtesy of the artist and CRG Gallery, New York  
 Right: Lyle Ashton Harris, *Untitled (Back #182 Senam)*, 2007. Courtesy of the artist and CRG Gallery, New York

Over the past ten years, Lyle Ashton Harris has created a series of over 200 intimate, sepia-toned portraits termed “Chocolate Polaroids,” capturing each sitter’s face and back. **Self/Portrait**, organized by Exhibition Coordinator and Program Associate Thomas J. Lax, assembles over a dozen of these works in an exhibition examining the artist’s long-standing interest in self-portraiture, performance and intersecting communities. Shot in a studio outfitted for the large-format Polaroid camera in SoHo, Manhattan, the photographs on view demonstrate the series’ formal and stylistic range.

The summer season also features a range of public programs and activities, including the return of the perennial favorite, **Uptown Fridays!** Taking place throughout the summer, *Uptown Fridays!* is a dynamic event series reinventing the museum as a hub for social activity in Harlem, featuring music, free admission, and signature cocktails, drink specials and creative fare at the Atrium Café. And thanks to the generosity of Target, *Target Free Sundays @ the Studio Museum*, now in its fifth year, offers free admission, tours and family-friendly activities every Sunday throughout the year. For more information on *Uptown Fridays!* and *Target Free Sundays* programming, visit [studiomuseum.org/event-calendar](http://studiomuseum.org/event-calendar).

### **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 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](http://studiomuseum.org). From Memorial Day, May 30, 2011 through Labor Day, September 5, 2011, the Studio Museum is offering free admission to all active duty military personnel and their families. For more information on the Blue Star Museums initiative, visit [arts.gov/bluestarmuseums](http://arts.gov/bluestarmuseums).

**Expanding the Walls** is made possible with support by the New York State Council on the Arts, a state agency; Colgate-Palmolive; Deutsche Bank; The Leona M. and Harry B. Helmsley Charitable Trust; Dubose and Dorothy Heyward Memorial Fund and The David Rockefeller Fund. **The Artists-in-Residence** program is supported by the National Endowment for the Arts; New York State Council for the Arts, a state agency; Milton and Sally Avery Arts Foundation; The Greenwall Foundation, Jerome Foundation; New York Community Trust and by endowments established by the Jacob and Gwendolyn Lawrence Trust and Andrea Frank Foundation. **The Studio Museum in Harlem is supported, in part, with public funds provided by the following government agencies and elected representatives:** The New York City Department of Cultural Affairs; Assemblyman Keith L. T. Wright, 70th A.D.; New York State Council on the Arts, a state agency; the National Endowment for the Arts; The City of New York; Council Member Inez E. Dickens, 9th C.D. and Speaker Christine Quinn and the New York City Council.