

MEDIA RELEASE

The Studio Museum in Harlem
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The Studio Museum in Harlem Announces Spring 2013 Exhibitions and Projects



Left: David Hartt, *Award Room*, 2011. Collection Museum of Contemporary Art Chicago, gift of the artist, 2012.9. Image courtesy of the artist and Corbett vs. Dempsey, Chicago | Right: Fred Wilson, *Local Color*, 1993. The Studio Museum in Harlem; gift of Fred Wilson 09.5.1

NEW YORK, NY, February 20, 2013—The Studio Museum in Harlem comes alive this spring with the installation of seven new exhibitions and artists' projects. Traveling to the Studio Museum from the MCA Chicago, **David Hartt: *Stray Light*** offers an intimate look inside the Johnson Publishing Company's iconic former headquarters. **Fred Wilson: *Local Color***, **Assembly Required: Selections from the Permanent Collection**, and **Brothers and Sisters** all feature highlights from the Studio Museum's collection, including recently acquired classics, rarely seen masterworks and brand-new innovations. **Ayé A. Aton: *Space-Time Continuum*** and **Mendi + Keith Obadike: *American Cypher*** present focused looks at recent projects, while **Harlem Postcards Spring 2013** continues the Museum's signature project to bring fresh perspectives to the Harlem landscape. On view March 28 to June 30, 2013, these diverse presentations exemplify the Museum's commitment to promoting and celebrating the wide range of artistic contributions of artists of African descent and work inspired and influenced by black culture.

David Hartt: Stray Light

David Hartt: Stray Light presents color photographs, sculptures and a video installation by Chicago-based conceptual photographer David Hartt (b. 1967). *Stray Light* reflects on the iconic headquarters of the Johnson Publishing Company in Chicago, an eleven-story Modernist building on South Michigan Avenue. Home to *Jet* and *Ebony* magazines from 1971 to 2011, the building was heralded as the first major downtown Chicago building designed by an African-American architect since the eighteenth century. Hartt looks to the intersection of the publisher's ideals and values, the style and aesthetics embodied by the site and the lasting cultural impact of Johnson Publishing.

David Hartt: Stray Light was organized by the Museum of Contemporary Art Chicago, where it was curated by Michael Darling, James W. Alsdorf Chief Curator. Support for this exhibition is generously provided by the Chauncey and Marion Deering McCormick Family Foundation. The presentation at The Studio Museum in Harlem was organized by Thomas J. Lax, Assistant Curator.

Fred Wilson: Local Color

The Studio Museum presents conceptual artist Fred Wilson's (b. 1954) installation *Local Color* for the first time since its debut in 1993. Originally created for the Studio Museum exhibition *Artists Respond: The "New World" Question*, *Local Color* incorporates both traditional African and Caribbean artifacts from the Studio Museum's collection and an assortment of objects the artist purchased along Harlem's 125th Street. Known for his installations and projects in museums and cultural institutions throughout the world and interested in the intersections between art and popular culture, Wilson asks viewers to consider what museums choose to collect and which histories are preserved.

Fred Wilson: Local Color is organized by Lauren Haynes, Assistant Curator.

Ayé A. Aton: Space-Time Continuum

Artist and avant-garde jazz musician Ayé A. Aton (b. 1940) moved to Chicago in the early 1960s. In the late 60s and early 70s, Aton painted murals in homes in both Chicago and his home state of Kentucky. A disciple of and frequent collaborator with composer, poet and Afrofuturist pioneer, Sun Ra (1914–1993), Aton created murals combining references to and imagery from ancient Egypt, Christianity and outer space. This collection of over 200 slides documents Aton's murals through image and sound, providing an intimate glimpse into the domestic lives of an African-American community on the cusp of cultural transformation. This project marks Aton's first solo museum presentation.

Ayé A. Aton: Space-Time Continuum is organized by Thomas J. Lax, Assistant Curator.

Mendi + Keith Obadike: American Cypher

The Studio Museum presents a site-specific iteration of *American Cypher*, a suite of projects that respond to American stories about race and DNA by the intermedia artists Mendi and Keith Obadike (both b. 1973).

Mendi + Keith Obadike: American Cypher is organized by Abbe Schriber, Curatorial Assistant.

Assembly Required: Selections from the Permanent Collection

Assembly Required presents photographs, drawings, sculptures and paintings from the Studio Museum's permanent collection that explore the ways in which certain works are dependent on site, and the viewer's conceptual and perceptual experience of that locale through the artist's intervention. Taking Sam Gilliam (b. 1933)'s landmark painting *Lion's Rock Arc* (1981) as inspiration, the exhibition includes a number of works comprised of multiple parts, such as the recent acquisition *Anthology (William Pope.L)* (2011) by 2005–06 Artist-in-Residence Clifford Owens (b. 1971). This exhibition explores not only the importance of location and configuration, but also the limits of artistic intention when a work is displayed.

Assembly Required: Selections from the Permanent Collection is organized by Naima J. Keith, Assistant Curator.

Brothers and Sisters

Brothers and Sisters is a cross-generational exhibition that examines the relationships between a selection of Beauford Delaney's (1901–1979) paintings and prints made between 1958 and 1969, and works in The Studio Museum in Harlem's permanent collection. The works in this exhibition will be displayed in small groupings—"families" sharing formal and stylistic characteristics—with an emphasis on the continuation and expansion of painterly abstraction. The exhibition includes work from some of Delaney's contemporaries, such as Herbert Gentry (1919–2003), Jack Whitten (b. 1939) and Alma Thomas (1891–1978), as well as contemporary artists Kori Newkirk (b. 1970), Rashawn Griffin (b. 1980) and Julie Mehretu (b. 1970), among others.

Brothers and Sisters is organized by Jamillah James, 2012 Curatorial Fellow, as part of the Museum's yearlong curatorial fellowship program dedicated to fostering emerging curators of diverse backgrounds. Funding for the Studio Museum's curatorial fellowship is generously provided by The Andrew W. Mellon Foundation and The New York Community Trust.

Harlem Postcards Spring 2013:

Alex Da Corte, Ugo Rondinone, Jumoke Sanwo, Letha Wilson

Harlem Postcards is an ongoing project that invites contemporary artists of diverse backgrounds to reflect on Harlem as a site of cultural activity, political vitality, visual stimuli, artistic contemplation and creative production. Representing intimate and dynamic perspectives on Harlem, the images reflect the idiosyncratic visions of contemporary artists from a wide range of backgrounds and locations. Each photograph has been reproduced as a limited edition postcard available free to visitors. This season, we are pleased to feature postcard images by Alex Da Corte (b. 1980), Ugo Rondinone (b. 1964), Jumoke Sanwo (b. 1977) and Letha Wilson (b. 1976).

Harlem Postcards is organized by Abbe Schriber, Curatorial Assistant.

Also on view

Gordon Parks: A Harlem Family 1967 honors the legacy and the work of late iconic artist and photojournalist Gordon Parks, who would have turned 100 on November 30, 2012. The exhibition, organized by Thelma Golden and Lauren Haynes, will feature approximately thirty black and white photographs of the Fontenelle family, whose lives Parks documented as part of a 1968 *LIFE* magazine photo essay. A searing portrait of poverty in the United States, the Fontenelle photographs provide a view of Harlem through the narrative of a specific family at a particular moment in time. This intimate exhibition will include all images from the original essay as well as several unpublished images—some which have never been displayed publicly before. *Gordon Parks: A Harlem Family 1967* is supported by The Robert Mapplethorpe Foundation

Harlem Postcards: Tenth Anniversary represents the enormous, yet nuanced range of images created for the Museum's signature project series. While many artists have been drawn to the visual vibrancy of Harlem—from its architecture to its colorful commercial goods—others seek to reveal its surprising, less familiar corners, or focus on the histories of Harlem's different communities. Aiming the camera at the sidewalk, the storefront and the sky, artists have reinvented the notion of what belongs on a postcard, and what it means to represent a neighborhood to those who do not live there. Celebrating the creativity of artists within the set limitations of 4 by 6 inches, this installation displays the postcards as aesthetic rather than functional objects.

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.

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; Upper Manhattan Empowerment Zone Development Corporation; Assemblyman Keith L. T. Wright, 70th A.D.; New York State Council on the Arts, a state agency; Institute of Museum and Library Services; the National Endowment for the Arts; Council Member Inez E. Dickens, 9th C.D. and Speaker Christine Quinn and the New York City Council.

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