PRESS RELEASE

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Summer/Fall 2019 Exhibition Program

Please note that the following information is subject to change. Please confirm all dates, titles, and other details with the Frye Art Museum communications department prior to publication.
End of Day: American Oil Painting Around 1900
June 15–September 29, 2019

Drawn from the Frye Art Museum's permanent collection, End of Day presents a selection of approximately 20 portrait and landscape paintings by American artists based primarily in the northeastern United States during the late nineteenth and early twentieth centuries. The works in the exhibition span the fifty-year period between the Civil War and First World War, a time of profound social, economic, and political change marked by rapid industrialization, urbanization, and America’s rise as an international superpower. Against this backdrop, the images offer sentiments that oscillate between an embrace of progress and a sense of nostalgia for what was perceived to be a simpler, bygone American era rooted in rural traditions, with many expressing ambivalence toward the complexities of modern life.

End of Day highlights an eclectic array of styles and influences, from the steady, refined brushwork of the Hudson River School’s serene landscapes, to the bold, loose strokes of Impressionism and Realism that sought to depict the world as it appeared before the artist's eyes. The Frye Art Museum’s holdings in this area were primarily collected under the tenure of the Museum’s first director, Walser Sly Greathouse, who sought to complement Charles and Emma Frye's Founding Collection of predominantly European oil paintings of the same period. All in all, the featured artists—including George Wesley Bellows, William Merritt Chase, Thomas Eakins, Robert Henri, and George Benjamin Luks, among others—are indicative of an increasing desire to paint according to one's own beliefs and inclinations rather than strictly adhering to long-held academic principles and traditions, heralding the individualist spirit that would come to characterize American art in the century ahead.
A complementary presentation of rarely-shown wood engravings by **Winslow Homer**, created as illustrations for *Harper’s Weekly* between the years of 1861-1875, will serve as a prelude to the exhibition, providing further context into this era of American visual culture.

*End of Day: American Oil Painting around 1900* is organized by the Frye Art Museum and curated by David Strand, head of exhibitions and publications, with Erin Langner, exhibitions and publications coordinator. Lead support for the exhibition is provided by the Frye Foundation. Media sponsorship is provided by KCTS 9.

Recent Acquisitions: Toyin Ojih Odutola
June 15–December 8, 2019

A new bi-annual exhibition series, Recent Acquisitions highlights works that have been gifted to or purchased for the Frye Art Museum’s permanent collection. The series underscores the Museum’s commitment to taking calculated risks, uncovering new voices, facilitating conversation, and engaging our community in relevant social dialogues.

The inaugural exhibition in the series presents a suite of prints by New York-based artist Toyin Ojih Odutola. Reflecting her experience of moving from Nigeria to the United States and assimilating into the culture of Alabama, Odutola produces intimate portraits that trouble generalized demarcations of identity, particularly skin color. Early in her career, she developed a unique mark-making method with black ballpoint pen that gives her subjects’ skin a richly textured, geographical appearance. The artist has said that with this technique she aims to emphasize “the specificity of blackness, where an individual’s subjectivity, various realities, and experiences can be drawn into the diverse topography of the epidermis.” Though her approach has expanded to include reflective objects and fantastical backgrounds that challenge viewers to enter the spaces of her subjects, a grounding sense of tactility remains at the heart of her work.

*Birmingham*, a set of three lithographs representing the artist’s brother, demonstrates one of Odutola’s characteristic approaches to portraiture, in which the sitter is seen obliquely or from multiple, unusual angles within one composition. The use of gold leaf detailing elevates the subject’s ordinary white tank top, bringing a regal dignity to the portrayal. Odutola created this work during her 2014 residency at the Tamarind Institute, a renowned printmaking workshop in Albuquerque, New Mexico. Tamarind provides one of the only master training programs in the world for lithography, a method of transferring images drawn onto stone or metal plates in oil-based crayon.

*Birmingham* was purchased through the generosity of an acquisitions gift from the Seattle Art Fair in 2018, intended to allow the Museum to expand and diversify its contemporary holdings.

Image: Toyin Ojih Odutola. *Birmingham (left, center, right)*, 2014. Four-color lithograph with gold leaf. 24 x 16 ½ in. each. Frye Art Museum. Purchased with funds provided by Seattle Art Fair, additional funds provided by Frye Art Museum Director’s Discretionary Fund, 2018.007.01-.03.
**Storytelling Through Animation: A Partnership for Youth Exhibition**

June 22–December 8, 2019

The works in *Storytelling Through Animation* are the product of an eight-week workshop for teens during which students develop, animate, and edit their own stop-motion film projects. Occurring March–May 2019, the workshop is led by Reel Grrls teaching artist, filmmaker, and animator **Celena Adler** and teaching artist **Elise Harper**. Students will not only collaborate to produce animated projects, but will also take an active role in conceiving the display of their work at the Museum, gaining firsthand knowledge of behind-the-scenes processes of exhibition development.

The **Partnership for Youth program** is an ongoing partnership between the Associated Recreation Council at Yesler Community Center and the Frye Art Museum. Presented annually, each free workshop series offers teens the chance to work with trained professionals to learn creative skills that can be transferred to a career. The works created during each session culminate in an exhibition at the Frye Art Museum. Past workshops have centered on design and public architecture, digital photography, and video production, with teaching artists and professionals from the UW School of Architecture, Olson Kundig, and Arts Corps, among others.

**Celena Adler** is an animator, filmmaker, and educator. She has taught film, animation, and media literacy at many non-profits and youth organizations over the past decade. She has animated for award-winning documentaries that screened at festivals worldwide, as well as on PBS and the Documentary Channel.

*Storytelling Through Animation: A Partnership for Youth Exhibition* is presented by the Frye Art Museum in partnership with Reel Grrls and Associated Recreation Council RechTech program at Yesler Community Center. Funding for the program is provided by the Seattle Office of Arts & Culture and Frye Art Museum members.

**Image:** Madeline Courant Rathbun.
Dress Codes: Ellen Lesperance and Diane Simpson
September 21, 2019–January 5, 2020

Public Opening Reception: Friday, September 20, 2019, 7:30–9:30 pm

Clothing is both a highly personal and socially constructed system of communication: a signifying point of contact between individual identities and collective attitudes, customs, and trends. Dress Codes brings together the work of two artists who perform acts of translation in relation to clothing’s form and ornamentation, pressing images of historical garments—and the values encoded within them—through the interpretive interface of the grid. Though they begin from different types of source material and seek divergent ends, Ellen Lesperance and Diane Simpson both employ the gridded instructional diagram as a means for transformation across time and dimension. In the process, they return the grid, an idealized format associated with Modernist abstraction, to the practical ethos of the applied arts and domestic craft, and connect the everyday language of dress to wide-ranging cultural and political histories.

Lesperance creates gouache paintings based on the attire of women activists using American Symbolcraft, the visual shorthand of knitting patterns, in which the color of each stitch is shown as a single cell within the matrix of specialized graph paper. Working from footage and photographs of protest movements—most notably the Greenham Common Peace Camp that mounted anti-nuclear-armament demonstrations in Berkshire, UK from 1981 to 2000—the artist carefully translates activists’ (often homemade) clothing into the flattened space of hand-ruled paper, extrapolating to fill in areas that are invisible within the source images. The paintings function as standalone artworks and also as directions for remaking the pictured garments, as homage to the original wearers, a record of their ideological symbology, and stimulus to likeminded action in the present.
Simpson’s sculptural work begins with illustrations found in antique clothing catalogues, window dressing manuals, and histories of dress. Submitting pliable articles like collars, cuffs, aprons, and bonnets to the rigid constraints of a two-dimensional diagram—modeled on axonometric projection employed in architectural drawings, which integrates multiple viewpoints into a single image—the artist renders their forms in a foreshortened perspective that she then maintains when constructing three-dimensional versions. The resulting angular distortions, coupled with dramatic shifts in scale and materiality, both estrange and magnify the garments’ relationship to the body, underscoring their sociological significance as imposed expressions of gender norms, class status, and morality.

Through the process of encoding structure into schematics, both Lesperance and Simpson transform their source material into something new, embedding their own perspective in translations of the past. *Dress Codes brings their work into conversation for the first time*, highlighting the artists’ body- and craft-adjacent use of the grid as a feminist alternative to patriarchal representational traditions of painting and sculpture.

*Dress Codes* provides the first opportunity for the Museum to exhibit Lesperance’s work *Du jaroj da seksa perferto kontraŭ virinanaj Egipta manifestacistoj, kaj jam ni portas tranĉilojn en la stratoj. Ili volas nin resti en niaj hejmoj, sed ni ..os! Neniam! Bandoj da krimuloj de brutuloj strio ni nuda. Ili venkis, palp kaj seksperfort ni. Aj, Egipto! Devas ne esti libereco sen la libera la virinaro*! *(2014)*, *acquired by the Frye in 2018*. The work is based on a photograph of a protester in Tahrir Square during the Egyptian Revolution of 2011. The title refers to the script visible along the composition’s lower edge, written in Esperanto, an international language created during the late nineteenth century, which translates to “Two years of sexual violence against female Egyptian protesters..., and we already have knives in the streets. They want us to stay in our homes, but we will! Never! Bands of brutal criminals strip us naked. They defeated, palp and violate us. Oh, Egypt! It must not be freedom without the free women!” The piece was previously exhibited in *Trigger: Gender as a Tool and Weapon* at The New Museum, New York, in 2017.

**Ellen Lesperance** (b. 1971, Minneapolis, Minnesota) lives and works in Portland, Oregon. Her work has been exhibited nationally at the Brooklyn Museum of Art, New York; The New Museum, New York; the Portland Art Museum, OR; the Drawing Center, New York; Seattle Art Museum and internationally at the Bonniers Konsthall, Stockholm and the Tate St. Ives, England. She has received grants and awards from the Robert Rauschenberg Foundation, Art Matters, Pollock-Krasner Foundation and the Ford Family Foundation.

**Diane Simpson** (b. 1935, Joliet, Illinois) lives and works in Chicago. Recent one- and two-person exhibitions of her work have been held at Herald Street, London; Corbett vs Dempsey, Chicago; JTT, New York; NYU Broadway Windows, New York; Silberkuppe, Berlin; ICA Boston; and MCA Chicago. She has exhibited in numerous group exhibitions, including The Jewish Museum, New York; The Hessel Museum at Bard College, Annandale-on-Hudson, NY.; the Art Institute of Chicago; MCA Chicago; White Columns, New York; and CCA Wattis Institute, San Francisco, and will participate in the 2019 Whitney Biennial.

*Dress Codes: Ellen Lesperance and Diane Simpson* is organized by the Frye Art Museum and curated by Amanda Donnan. Media sponsorship is provided by Crosscut.
Images: Ellen Lesperance. Woman II (She Stormed the Compound Singing: ‘Old and Strong, She Goes On and On, On and On. You Can’t Kill the Spirit. She is Like a Mountain’), 2013. Gouache and graphite on tea-stained paper. 40 x 29 ½ in. Courtesy of the artist and Adams and Ollman.

Diane Simpson. Underskirt, 1986. Oil stain and acrylic on MDF with cotton mesh. 44 x 69 x 7 in. Courtesy of the artist; Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St., London.
Pierre Leguillon: Arbus Bonus  
September 21, 2019–January 5, 2020

Public Opening Reception: Friday, September 20, 2019, 7:30–9:30 pm

Pierre Leguillon's interest in the lesser-known dimensions of eminent artists' practices has been a motivating force throughout his career. His artwork-as-exhibition Arbus Bonus encompasses 256 images made or inspired by famed photographer Diane Arbus (1923–1971), who is widely recognized for her street photography and candid portraits of society's misfits and marginalized communities. While she only participated in one major museum exhibition during her lifetime, her work appeared far more frequently in magazines and newspapers as she produced editorial, fashion, and commissioned portrait photography for publications such as the New York Times Magazine, Esquire, Seventeen, and Harper's Bazaar. In Arbus Bonus, Leguillon brings together every published magazine spread that features Arbus's photography along with appropriations of her iconic compositions in the form of album covers, cartoons, and the work of other artists.

In presenting this idiosyncratic archive of Arbus's work and its reverberations, Leguillon invites critical examination of the cultural construction of pictorial tropes and artistic mythologies, as well as consideration of the value ascribed to different types of visual material. Amassed through an intensive process of research and procurement, the images are taken directly from the publications in which they originally appeared and mounted by the artist in annotated, typological constellations within the gallery. Leguillon oversees all aspects of the installation, from the label text and font, to the framing, wall color, and placement of the shipping crates that double as exhibition furniture, exposing the structures—physical and hierarchical—embedded in our ways of seeing.
By creating a space that calls attention to Arbus’s major role in defining the image of American postwar popular culture, *Arbus Bonus* reveals the ways larger cultural histories are assembled and disseminated, and encourages us to form our own, more inclusive counter-narratives.

**Pierre Leguillon** (b. 1969, Nogent-sur-Marne, France) lives and works in Brussels, Belgium. He is known for transforming the slide-lecture format into performance art, including his “Diaporamas,” slideshows comprised of juxtapositions that offer unexpected connections and new classification systems. Leguillon also makes assemblages, dioramas, and performances exploring new ways to write history. His work has been the subject of monographic presentations at WIELS, Brussels (2015); Raven Row, London (2011); Mamco, Geneva (2010); the Moderna Museet, Malmö (2010); the Musée du Louvre, Paris (2009); and Artists Space, New York (2009). He published the journal *Sommaire* (1991-1996), and his writing has appeared in *Purple*, *Art Press*, and *Journal des Arts*.

*Pierre Leguillon: Arbus Bonus* is organized by the Frye Art Museum and curated by Amanda Donnan.

Unsettling Femininity: Selections from the Frye Art Museum Collection
September 21, 2019–August 23, 2020

Public Opening Reception: Friday, September 20, 2019, 7:30–9:30 pm
Curatorial Lecture with Naomi Hume: Saturday, September 21, 2019, 1 pm
Gallery Talk: Saturday, October 26, 2019
Gallery Talk: Saturday, December 14, 2019

Unsettling Femininity is the first in a new series of thematic presentations of the Frye Art Museum’s collection. Since its founding, the Museum has honored and expanded upon the vision of Charles and Emma Frye through varied presentations of the Founding Collection, such as the Frye Salon, iterations of which were presented 2013–19. This new series continues this commitment, bringing the collection into focus through the lens of contemporary scholarship. Guest curators (including art historians and artists) are invited to organize year-long exhibitions that mine the many rich veins of the Museum’s foundational holdings, siting familiar favorites within fresh contexts in order to continually reframe the visitor experience.

Many of the female figures in the Museum’s Founding Collection strike the contemporary viewer as “unsettling,” their postures or facial expressions seeming to demand a narrative explanation that the image does not supply. Unsettling Femininity focuses primarily on portrayals of white women by German artists from the late nineteenth and early twentieth centuries, including Franz von Lenbach, Gabriel von Max, Franz von Stuck, and Franz Xaver Winterhalter—but also Americans including Mary Cassatt, and Lillian Genth, who is one of only five female artists represented in the Founding Collection. The depicted women—from biblical and mythological figures, celebrities and actresses, to members of the lower classes—assume specific postures, gestures, and expressions that highlight the performative nature of gender as specific sets of socially learned and patterned behaviors.
The exhibition examines historical conventions of representation and the deeply entrenched beliefs and power structures they reflect, especially concerning gendered expectations around appearance and behavior. Many of the works emphasized traits such as submissiveness, vulnerability, and sexual availability that corresponded to pervasive nineteenth-century cultural attitudes about what constitutes an ideal feminine nature and body. Others deliberately challenged more conservative Christian sensibilities prevalent in cities like Munich by creating confrontational images that eroticized female religious figures. Whether these images associated women with virtue and beauty or danger and sex, they re-inscribed moral boundaries that ultimately upheld the patriarchal status quo. From pairing portraits in ways that highlight the artifice of painting to contrasting constructed ideals of natural femininity against portrayals of seductive performers, the exhibition asks viewers to reconsider the very act of looking, in all of its positive and negative connotations.

Naomi Hume is Associate Professor of Art History in the Department of Art and Art History at Seattle University. She specializes in nineteenth- and early-twentieth-century European art and visual culture with a focus on Central and Eastern European art. She is particularly interested in the representation of gender and in the work of international artists who borrowed and adapted French visual vocabularies to serve their own local social, national and political purposes. Her work has been published in international journals including *Slavic Review*, *X-tra Contemporary Art Quarterly*, *The History of Photography*, and *Centropa*.

*Unsettling Femininity: Selections from the Frye Art Museum Collection* is organized by the Frye Art Museum and curated by Naomi Hume. Generous support is provided by the Frye Foundation.

**Image:** Franz von Lenbach. *Voluptas* (detail), 1897. Oil on canvas. 43 ⅞ x 34 ⅜ in. Founding Collection, Gift of Charles and Emma Frye, 1952.102. Photo: Spike Mafford.
Donald Byrd: The America That Is To Be
October 12, 2019–January 26, 2020

Program + Opening Reception: Friday, October 11, 2019, 7–9:30 pm
Curatorial Lecture with Thomas F. DeFrantz: Saturday, October 12, 2019, time TBD

Seattle-based choreographer Donald Byrd works at the forefront of contemporary performance. For four decades, he has created innovative and startling dance theater works that explore the extraordinary capacities of dancers’ bodies, the complexities of Africanist aesthetics, and the ways that theatrical dance can open audiences toward social change. Presenting selected works from across his prodigious career, Byrd’s first solo museum exhibition reflects Americans’ ongoing struggles to care for our complex diversity. The show centers the artist’s firm belief in an America that is to be: one that is “multi-racial in every aspect.” For Byrd, the future of performance will include “a full spectrum of who lives in America on the stage...a reflection of our world.”

More than any other statesman of contemporary dance, Byrd concerns himself with the terms of social encounters that produce racialized and gendered subjects. His works test suppositions: he wonders on public stages about the conditions of gender and misogyny, race relations, eternal warfare, sexual identity, and the price of obsession. Working across multiple genres—in Hollywood, on Broadway, in opera, and with major ballet and modern dance companies—Byrd always moves toward the most difficult questions, boldly, forcefully, and thoughtfully. In so doing, he presses us all to understand the potential of dance as an act of defiance, as a demonstration of expertise, and as a meditation on what else could be.
The America That Is To Be incorporates archival performance footage, photography, and ephemera from various stages of Byrd’s forty-plus years of creativity with in-gallery dance performances. The exhibition traces his beginnings at California Institute of Arts, where his dance work took on a punk-inspired aesthetic, to his early works with his first dance company Donald Byrd/The Group (active from 1978–2002), through crucial collaborations with groups including the Alvin Ailey American Dance Theater, and his work since 2002 as Artistic Director of Seattle’s Spectrum Dance Theater. Reflecting the way Byrd’s vision has evolved into its full expression across a remarkable array of dance-theater works, The America That Is To Be demonstrates the passionate affirmation of a mature artist's belief in dance to inspire social transformations; to dance toward social justice.

Donald Byrd (b. 1949, New London, North Carolina) is a Tony-nominated (The Color Purple) and Bessie Award-winning (The Minstrel Show) choreographer. He has been the Artistic Director of Spectrum Dance Theater in Seattle since December 2002. Formerly, he was Artistic Director of Donald Byrd/The Group, a critically acclaimed contemporary dance company, founded in Los Angeles and later based in New York, that toured both nationally and internationally. He has created dance works for many leading companies including Alvin Ailey American Dance Theater, Pacific Northwest Ballet, The Joffrey Ballet, and Dance Theater of Harlem, among others, and worked extensively in theater and opera.

His many awards, prizes, and fellowships include Honorary Doctorate of Fine Arts, Cornish College of the Arts; Masters of Choreography Award, The Kennedy Center; Fellow at The American Academy of Jerusalem; James Baldwin Fellow of United States Artists; Resident Fellow of The Rockefeller Foundation Bellagio Center; Fellow at the Institute on the Arts and Civic Dialogue, Harvard University; and the Mayor’s Arts Award for his sustained contributions to the City of Seattle.

Donald Byrd received the 2016 James W. Ray Distinguished Artist Award, which is funded by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. The award supports and advances the creative work of outstanding artists living and working in Washington State and culminates in a presentation at the Frye Art Museum.

Thomas F. DeFrantz is Professor of Dance at Duke University and specializes in African diaspora aesthetics, dance historiography, and the intersections of dance and technology. He has published extensively, with his monograph Dancing Revelations: Alvin Ailey’s Embodiment of African American Culture (Oxford University Press) receiving the 2004 de la Torre Bueno Prize for outstanding publication in Dance. DeFrantz received the 2017 Outstanding Research in Dance award from the Dance Studies Association. DeFrantz believes in our shared capacity to do better, and to engage our creative spirit for a collective good that is anti-racist, anti-homophobic, proto-feminist, and queer affirming. DeFrantz acted as a consultant for the Smithsonian National Museum of African American History and Culture, contributing concept and a voice-over for a permanent installation on Black Social Dance that opened with the museum in 2016.
*Donald Byrd: The America That Is To Be* is organized by Frye Art Museum and curated by Thomas F. DeFrantz. Lead support for this exhibition is provided by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Media sponsorship is provided by Encore Media Group.

With works in all media by nearly eighty artists dating from the 1920s the present, *Black Refractions* presents close to a century of creative achievements by artists of African descent. Celebrating The Studio Museum in Harlem’s role as a site for the dynamic exchange of ideas about art and society, this landmark exhibition proposes a plurality of narratives of black artistic production and multiple approaches to understanding these works. Organized by the American Federation of Arts and The Studio Museum in Harlem, the exhibition reveals the breadth and expansive growth of the Studio Museum’s permanent collection and includes pieces by artists such as Barkley Hendricks, Faith Ringgold, Lorna Simpson, Alma Thomas, and James VanDerZee, as well as Seattle’s own Jacob Lawrence and Noah Davis, among many others.

The Studio Museum in Harlem has served as a nexus for artists of African descent locally, nationally, and internationally since its founding in 1968—a watershed year that saw the assassinations of Martin Luther King, Jr. and Robert F. Kennedy, major demonstrations against the Vietnam War, and Tommie Smith and John Carlos’s Black Power salute at the Summer Olympics. The Museum’s founders were a diverse group of artists, activists, and philanthropists, all committed to creating a working space for artists and a forum in which communities could view and interpret art in Harlem. At the same time, they sought to foreground the work of black artists amid larger discussions of exclusionary practices in cultural institutions across the United States.

The Studio Museum’s *Artist-in-Residence* program—providing the “Studio” in the Museum’s name—was established as an opportunity for emerging artists to create new work in the heart of Harlem, a neighborhood
historically associated with black cultural production. The program has supported many distinguished creators at decisive stages in their careers, including Njideka Akunyili Crosby, Chakaia Booker, David Hammons, Kerry James Marshall, Mickalene Thomas, and Kehinde Wiley, all of whom have work included in the exhibition. Now, as the Studio Museum celebrates its 50th anniversary, *Black Refractions* will allow audiences across the country to engage more deeply with this important collection and provide additional contexts in which we can understand its powerful works.

Beginning in 2019, the exhibition will be shown at six venues across the United States, with each unique presentation configured to reflect the concerns of the local institutions and audiences. The presenting institutions are the Museum of the African Diaspora, San Francisco, CA (January 16–April 14, 2019); Gibbes Museum of Art, Charleston, SC (May 24–August 18, 2019); Kalamazoo Institute of Arts, MI (September 13–December 8, 2019); Smith College Museum of Art, Northampton, MA (January 17–April 12, 2020); *Frye Art Museum, Seattle, WA (May 9–August 2, 2020)*; and Utah Museum of Fine Arts, Salt Lake City, UT (August 28–December 13, 2020).

*Black Refractions* is organized by the American Federation of Arts and The Studio Museum in Harlem. This exhibition is curated by Connie H. Choi, Associate Curator of the Permanent Collection at The Studio Museum in Harlem.

Major support for *Black Refractions: Highlights from The Studio Museum in Harlem* is provided by Art Bridges, a pioneering new philanthropic foundation dedicated to expanding access to American art for audiences across the country. Art Bridges is pleased to support *Black Refractions* and its vital role in bringing nearly a century of art by artists of African descent to new and diverse audiences across the United States.

Support for the accompanying publication provided by Furthermore: a program of the J.M. Kaplan Fund.

**PUBLICATION**

*Black Refractions* is accompanied by a new publication of the same title co-published by the American Federation of Arts and Rizzoli Electa. The richly illustrated volume includes essays by Connie H. Choi and Kellie Jones; entries by a range of writers, curators and scholars (among them Lauren Haynes, Ashley James, Oluremi C. Onabanjo, Larry Ossei-Mensah and Hallie Ringle) who contextualize the works and provide detailed commentary; and a conversation among Choi, Thelma Golden, and Jones that draws out themes and challenges in collecting and exhibiting modern and contemporary art by artists of African descent.

**CURATOR**

Connie H. Choi is Associate Curator, Permanent Collection at The Studio Museum in Harlem, where she has worked on the exhibitions *Regarding the Figure* (2017), *Fictions*, and *Their Own Harlems* (both 2017–18). Prior to joining the museum in 2017, Choi was the Assistant Curator of American Art at the Brooklyn Museum. She is a PhD candidate in art history at Columbia University, and holds a BA in the history of art from Yale University and an EdM in arts education from Harvard University.
ABOUT THE AMERICAN FEDERATION OF ARTS

The American Federation of Arts is the leader in traveling exhibitions internationally. A nonprofit organization founded in 1909, the AFA is dedicated to enriching the public’s experience and understanding of the visual arts through organizing and touring art exhibitions for presentation in museums around the world, publishing exhibition catalogues featuring important scholarly research, and developing educational programs.

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 artists of African descent. As it celebrates its 50th anniversary, the Studio Museum is preparing to construct a new home at its longtime location on Manhattan’s West 125th Street, designed by Adjaye Associates in collaboration with Cooper Robertson. 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.

While the Studio Museum is currently closed for construction, the Museum has opened Studio Museum 127, a temporary programming space located at 429 West 127th Street, and is working to deepen its roots in the community through inHarlem, a dynamic set of collaborative programs. The Museum’s groundbreaking exhibitions, thought-provoking conversations, and engaging art-making workshops continue at a variety of partner and satellite locations in Harlem, and beyond.

PUBLIC PROGRAMMING HIGHLIGHTS

In Focus: Contemporary First Nations and Native American Women Artists and Curators
2019 Native American Art History Lecture Series

August 15: Marianne Nicolson
September 19: Marie Watt
October 17: Asia Tail
November 21: Merritt E. Johnson
December 19: Wanda Nanibush

MFON: Women Photographers of the African Diaspora Panel Discussion
Saturday, November 16, 2019, time TBD

Visual AIDS: Day Without Art
Sunday, December 1, 2019, time TBD