

Nona Faustine

Artist talk: Thursday, September 14, 2017
11:30 am – 1:00 pm, Eliot Hall room 414
Refreshments provided



Wednesday, September 13, 3–7 pm
Public exhibition reception with the artists,
and calligraphy happening in the library lobby

(self)

T:BA:17

(self)

August 29 — October 1, 2017

Douglas F. Cooley Memorial Art
Gallery, Reed College

Paige Powell
Nona Faustine
Nat Turner Project
home school
David Kennedy Cutler
Dave McKenzie
Saya Woolfalk

Case Works vitrines in the library:
R.I.S.E.
Winter Count
MK Guth

(self) is curated by Stephanie Snyder
and Samiya Bashir and is part of the
Portland Institute for Contemporary Art's 2017
Time-Based Art Festival

(self)



Paige Powell

Photography and mixed media, ca. 1982–87
Courtesy Paige Powell Archive

Jean-Michel Basquiat

Postcard paintings, 1983
Courtesy Paige Powell Archive

Hanging in the Cooley foyer:

Victory Garden (Louise Eastman, Jess Frost, Tara Geer, Katie Michel, Wendy Small, and Janis Stemmermann)

Say a Little Prayer for U.S., 2017

Silkscreen on cotton

Dimensions variable

Courtesy the artists

This guide begins to
your left as you enter
the Cooley, and
proceeds clockwise
around the space.

In 1980, Portland native Paige Powell left the Northwest for New York City, determined to find work in publishing and fashion. She quickly found a place at Andy Warhol's Interview magazine, first as an advertising associate and later as an associate publisher. Powell became very close to Warhol, photographing and videotaping his artistic and social life for years until his death in 1987. Powell's insatiable visual curiosity resulted in the accumulation of a remarkable archive of photographs, videos, and ephemera that chronicle her activities within diverse and often overlapping social and cultural circles.

At the center of Warhol's personal and professional life, Powell absorbed and reflected the subjective expansiveness and intensity of New York in the '80s, on the cusp of the AIDS crisis. While dating painter Jean-Michel Basquiat, Powell introduced Warhol to Basquiat and his work. She also held early exhibitions of Basquiat's paintings in her apartment (visible in these photographs). Powell was an early advocate of graffiti art, and organized and supported the work of A-One and Rammellzee, also represented in these images.

The material in **(self)** reveals Powell at her most personal and playful—collaging and annotating her experiences and relationships, welcoming the

viewer into her life with mischevious humor. Some of the collages were created for a 1984 exhibition Powell held at the Beulah Land bar on Avenue A in NYC. But as Powell has described in interviews conducted for **(self)**, these diaristic collages mirror the studio ethos of her Manhattan apartment, the constantly circulating nature of life in Warhol's circle, and the creativity of her work at *Interview*.

In the center of the vitrine is a series of postcards **Jean-Michel Basquiat** sent to Powell while on a trip to Italy in 1983. In place of written messages, Basquiat expresses himself in beautiful chromatic gestures. Photographs near the postcards show Basquiat painting a portrait of Powell during a stay in Carmel, New York. Working outdoors, Basquiat represents Powell as an expanse of black paint that eventually grows to cover the entire canvas.



(self)



Nona Faustine

Mitochondria, 2008–present

Digital C-prints

10 x 15.5 in. each

Courtesy the artist

Situated inside a photographic tradition while questioning the culture that bred that tradition, my practice walks the line between the past and the present. My work starts where intersecting identities meet history. Through the family album and self-portraiture, I explore the inherited legacy of trauma, lineage, and history—reconstructing a narrative of race, memory, and time that delves into stereotypes, folklore, and anthropology. These are meditative reflections of a history Americans have not come to terms with, challenging the duality of what is both visible and invisible. —Nona Faustine

Nona Faustine's intimately-scaled photographs express the love, beauty, history, and politics of her matriarchal household comprising her mother, Queen Elizabeth Simmons, and her daughter, Queen Ming. As in the celebrated *White Shoe* project—in which Faustine photographed herself at sites of historical African-American trauma wearing only white “church” pumps—the works in the *Mitochondria* series claim space for an empowered black female body witnessed on its own terms. It is a body as nurturing as it is powerful.

In Faustine's words: “The black mother has uplifted, sustained and pushed her children and grandchildren forward to build something out of this life. That is where my heart lives and what I love about who we are as a people.”

Photographer and Visual artist Nona Faustine was born and raised in Brooklyn, NY. She is a graduate of The School of Visual Arts and The International Center of Photography at Bard College MFA program. Faustine's images have received worldwide attention, and have been published in a variety of national and international media outlets such as: New York Times, Huffington Post, Hyperallergic, Village Voice, The Guardian, Artforum, Fader Magazine, and the LA Times, among others.

Faustine's work has been exhibited at spaces including: Schomburg Center for Black Research in Harlem; International Center of Photography, New York; Mana Contemporary, Jersey City; Studio Museum of Harlem; The Art Gallery of the College of Staten Island—with Kara Walker, titled “*I can't breathe ...*”; Smack Mellon; and the Baxter St. Camera Club in New York where she had two solo shows in 2016. Faustine is a sought-after speaker for panel discussions and artist talks at institutions across the country including: Albany State University; Ohio State University; Schomburg Research Center in Harlem; Marist College; Bucknell University; and Aperture.

(self)



Nat Turner Project

Truth Library, 2017

Books and assorted media

Dimensions variable

Courtesy the artists

Year One, 2017

Digital video

Dimensions variable

Courtesy the artists

The Cooley is proud to debut two new works by home school participant Nat Turner Project. A curatorial endeavor, the mission of Nat Turner Project is to “support artists of color to go beyond the usual initial expositions inherent in presenting art borne of marginalized perspectives to a dominant culture; allowing artists of color freedom to create or express their own language within and without the parameters of racial commodification or designation. Nat Turner Project creates an environment of inclusivity, a communal harbor for artists previously silenced by institutional constraints, and actively provides priority spaces to artists of color; allowing others the privilege of viewership from an outsider role. Nat Turner Project is not just a name, but a statement of artistic freedom.”

Please feel free to sit and study materials in Nat Turner Project’s *Truth Library*. The video *Year One* is a chronicle of their inaugural year of curation.



Melanie Stevens is an artist, illustrator, and writer. She is co-founder and co-curator of Nat Turner Project. She is the creator of the graphic novel *Black Picket Fences*, and the co-founder, editor, and an instructor of Miss Anthology, an organization that supports and publishes racially and economically diverse young comic artists who identify as female or genderqueer. Stevens received her Bachelor of Arts degree in Political Science from Yale University, and her Masters of Fine Arts degree in Visual Studies from the Pacific Northwest College of Art.

maximiliano makes art in the trap. PERFORMANCE x VIDEO x POETRY x COLLABORATION. maximiliano’s practice explores: diaspora; the multiplicity of identity; ritual x mythos; brujerix; healing of trauma; the body; and black sovereignty x autonomy. They are one half of CVLLEJERX; a performance x fashion collaboration. (2016 andy warhol foundation x precipice recipients) NAT TURNER PROJECT; a radical art space (2017 c3 initiative artists-n-residence). PNCA MFA ’17, having performed x exhibited x curated: s1; disjecta; gallery 114; c3 initiative; UNA gallery; oklahoma; texas; washington.

(self)



Saya Woolfalk

Flat-screen monitor:

ChimaCloud, 2016

Single-channel digital video

4:18 min. loop

Courtesy the artist and Leslie Tonkonow

Artworks + Projects, NYC

CRT monitor:

Life Products by ChimaTEK, 2014

Single-channel digital video

3:17 min. loop

Courtesy the artist and Leslie Tonkonow

Artworks + Projects, NYC

ChimaTEK: Hybridization Machine, 2013

Single-channel color video with sound,
music by DJ Spooky

3:41 min. loop

Courtesy the artist and Leslie Tonkonow

Artworks + Projects, NYC

Saya Woolfalk's films and installations reimagine the self as part of an holistic, saturated world full of energy, light, and flow. Here, human beings merge with other life forms, and minerals develop fantastical properties. Woolfalk's films evoke historical and cross-cultural spiritual and healing rituals re-pieced within a digital matrix: dematerialized and transmittable. In the multi-year projects *No Place*, *The Empathics*, and *ChimaTEK*, Woolfalk created the world of the Empathics, a fictional race of women who are able to alter their genetic make-up and fuse with plants. With each body of work, Woolfalk continues to evolve the Empathics, questioning the possibilities of cultural hybridity.

Woolfalk has exhibited at PS1/MoMA; Deitch Projects; Contemporary Art Museum, Houston; Contemporary Arts Center, Cincinnati; the Brooklyn Museum; Asian Art Museum, CA, Museum of Contemporary Art, Chicago; the Studio Museum in Harlem; the Frist Center for the Visual Arts; The Yerba Buena Center; The Newark Museum; Third Streaming; MCA San Diego; MoCA Taipei; and Performa 09; has been written about in the New Yorker, Sculpture Magazine, Artforum, Artforum.com, ARTNews, The New York Times, Huffington Post and on Art21's blog; and has also worked with Facebook and WeTransfer.

Her first solo museum show *The Empathics* was on view at the Montclair Art Museum in 2012. Her second solo museum exhibition *ChimaTEK Life Products* was on view at the Chrysler Museum of Art in 2014. She recently completed a new video installation commission for the Seattle Art Museum, and is a recipient of a NYFA grant in Digital/Electronic Arts. She is represented by Leslie Tonkonow Artworks + Projects, NYC and teaches in the BFA and MFA programs at Parsons: The New School for Design.

(self)



home school

Carmen Denison
Hamishi Farah with George Clinton
Jamondria Marnice Harris
Ei Jane
Winslow Laroche
Pastiche Lumumba
Adriana Ramić
Tabita Rezaire

“In collaboration with curator Stephanie Snyder, home school is excited to present a rotating, mini-retrospective mounted on the gallery’s free-standing wall to create an exhibition within the exhibition, featuring work by eight home school participants.

Each artist presents work drawn from their image archives—including work proper, documentation thereof, and preparatory research for other work—to embody the processual nature of creative labor, pedagogy, and self-actualization. Future-oriented in their refusal of convenient, static categories and objects, these artists all speak to the nature of the self as relational, constantly under construction.”
—home school

home school is a free, pop-up art school in Portland, OR run by Victoria Anne Reis and manuel arturo abreu. They provide welcoming contexts for critical engagement with contemporary art and its issues with a curriculum featuring artist talks, exhibitions, monthly classes, poetry readings, and more. Their pedagogy honors the casual rigor of the etymology of “school,” from the Greek ‘shkole,’ meaning “spare time, leisure, idleness, rest.” home school has previously exhibited at Compliance Division (Portland) and Sleepcenter (NYC). Their curriculum has received financial support from the Precipice Fund and the Regional Arts and Culture Council.

Rotation 1: through 9/17

Carmen Denison, Hamishi Farah with George Clinton, Jamondria Marnice Harris, and Tabita Rezaire

Carmen Denison draws from her notes during the home school class she co-taught—Project Space Industrial Complex—as well as from a series of iterative works that rework some of Glenn Ligon’s palimpsests to explore how canon is antithetical to Blackness, and how ephemera snowball to act as citations to and of Black work. By showcasing research in process, Denison allows the titular artworks to exist as a frame or horizon toward which we may strive, stating: “Iterative Works doesn’t exist yet, but it may in the somewhat near future.”

Hamishi Farah is an Australian artist who has had many gallery and museum exhibitions, including at the Chateau Shatto and at the Artspace, Auckland. There have been many articles about Hamishi Farah, including ‘10 Outstanding Solo Exhibitions to Experience in London in April’ written by Natalie Hegert for MutualArt in 2017.

Jamondria Marnice Harris presents Afro-ceremonial collages drawing on the syncretic sacral legacies of Black religion in the Americas, as well as the poetics of cyclical time. As with much of Harris’ other work, feminine aesthetics of resistance and opacity play into this work, with certain aspects of the images digitally blurred, including faces in one. Smudged figures and gestures, transparencies, and overlain textures give the works a shimmering sense of movement, like film stills.

Tabita Rezaire is a French (of Guyanese and Danish descent) video artist, health-tech-politics practitioner and Kemetic/Kundalini Yoga teacher based in Johannesburg. She holds a Bachelor in Economics (Paris) and a Master in Artist Moving Image from Central Saint Martins College (London). Rezaire’s practices unearth the possibilities of decolonial healing through the politics of technology. Navigating architectures of power—online and offline—her work tackles the pervasive matrix of coloniality and its affects on identity, technology, sexuality, health, and spirituality. Through screen interfaces, her digital healing activism offers substitute readings to dominant narratives decentering occidental authority, while her energy streams remind us to resist, (re)connect, and remember. Rezaire is a founding member of the artist group NTU, half of the duo Malaxa, and mother of the energy house SENEb.

Rotation 2: through 10/1

Ei Jane, Winslow Laroche, Pastiche Lumumba, and Adriana Ramić

E. Jane is a Black woman, conceptual artist and sound designer. Born in Bethesda, Maryland in 1990 and currently based in Philadelphia, Pennsylvania, E. Jane received their MFA from the University of Pennsylvania in 2016 and a BA in Art History with minors in English and Philosophy from Marymount Manhattan College in 2012. Their interdisciplinary practice is a critical inquiry surrounding softness, safety,

futurity, cyberspace and how subjugated bodies navigate media/the media. As their musical persona MHYSA, an underground popstar for the cyber resistance, they have released the Hivemind EP (NON, 2016) and fantasii LP (Halcyon Veil, 2017). E. Jane has exhibited work at American Medium (NYC), The Kitchen (NYC), MoCADA, MoMA PS1, Various Small Fires (LA), Little Berlin (Philadelphia), Pelican Bomb (New Orleans), Visual Arts Center (Austin), Gstaad, Switzerland, Edel Assanti and IMT Gallery (London), Bar Babette (Berlin), and variously online. @MHYSA301

Adriana Ramić is based in New York. She has had one and two person exhibitions at Kimberly-Klark, New York, and Witte de With Center for Contemporary Art, Rotterdam; her work has also been exhibited at Kunsthalle Wien, Vienna; Moderna Museet, Stockholm; Neversink Woods, New York; Fondation Cartier pour l'art contemporain, Paris; New Galerie, Paris; LUMA/Westbau, Zürich; and Kunstpalais, Erlangen. She has spoken at LUCA School of the Arts, Ghent; University of the Arts, Helsinki; and Yale School of Art, New Haven.

Winslow Laroche is an artist from planet Earth.

Pastiche Lumumba is an artist, curator, and DJ living and working in Brooklyn, NY. His multidisciplinary work examines the element of context and its effect on subjective experience. In 2013, Pastiche founded The LOW Museum and served as executive director for three years. He is currently a resident at the Bruce High Quality Foundation University's yearlong MFU Studio+Teach residency where his primary focus is memes.

(self)



David Kennedy Cutler

David Kennedy Cutler is a Brooklyn-based artist born in Sandgate, Vermont. His solo exhibitions include: *Come Back New*, Derek Eller Gallery, NYC (2012); *No More Right Now Forever*, Derek Eller Gallery, NYC (2009); and *David Kennedy Cutler: Nice & Fit*, Berlin (2006). Kennedy's group exhibitions include: *Art and Paper* 2012, Weatherspoon Art Museum, Greensboro, NC (2012); *David Kennedy Cutler & Elise Ferguson*, Halsey McKay, NY (2012); and *Portugal Arte 2010*, Curated by Johannes VanDerBeek, Libson (2010). Kennedy has been awarded the SIP Fellowship from Robert Blackburn Print-making Workshop (2012), a Workspace Residency with Deiu Donne (2010), an Award for Artists from Printed Matter (2012), an Emergency Grant from the Foundation for Contemporary Arts (2008) and exhibited in the Spring Exhibition at Socrates Sculpture Park (2010). His publications include *The Blossoms of Greenpoint*, Printed Matter (2011), *Art in America* (2010), *The New Yorker* (2009), *The New York Times* (2009), and *Flash Art* (2007). Kennedy received his B.F.A. from the Rhode Island School of Design.

(self)