

Establishing the Narrative: The Curatorial Impulse of the Avant-Garde

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Curatorial Practice

by

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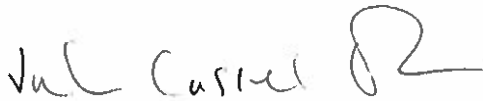
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# Establishing the Narrative: The Curatorial Impulse of the Avant-Garde

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This thesis explores the curatorial impulse of conceptual artists by focusing on three exhibitions curated between 1983-1994. By interrogating artworld dynamics during this period, this research considers the creative and social conditions which prompted artists to establish the curatorial narrative of their own work. The three exhibitions in focus are *The Black and White Show* curated by Lorraine O' Grady in 1983, *The Theater of Refusal: Black Art and Mainstream Criticism* curated by Charles Gaines in 1993, and *Untitled (Knobkerry)* curated by David Hammons in 1994. This research considers how these artists developed a curatorial practice (such as framing, exhibition-making, research, writing, and archiving) to critique the very institution in which their work is in dialogue.

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This work is a humble tribute to Lorraine O' Grady, Charles Gaines, David Hammons, Sara Penn, Linda Goode Bryant, and the many artists-as-curators who choose to create spaces for themselves and their communities. Thank you for your courage, determination, and purposeful work. It is your willingness to approach your practice in new and challenging ways that will continue to inspire generations to come.

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## I Introduction-

It's Friday evening in New York City, and the New Museum is hosting their latest art reception for their 1981 autumn exhibition, *Persona*.<sup>1</sup> Invited are eccentric artists, wealthy collectors, column writers, and Manhattan's beloved socialites. The group exhibition, similar to many major art institutions across New York, featured all white artists.<sup>2</sup> Arriving just after dusk, and escorted by her Master of Ceremonies, is an elegant Black woman with straight black hair dressed in a custom cape and evening gown made of 360 long white gloves. The woman appears joyfully ecstatic while carrying a large bouquet of flowers studded into knots of sailing rope- which would later be used as a whip. As she enters the 14th Street building and smiles passionately at fellow attendees, she begins to give away her flowers and remarks, "Won't you help me lighten my heavy bouquet?"<sup>3</sup> (Figure 1)

Conceptual artist, Lorraine O'Grady embodied the persona *Mlle Bourgeoise Noire* (1980-1983) as a series of performances interrogating the segregated artworld. First appearing at Just Above Midtown's 1980 opening of *Outlaw Aesthetics* featuring David Hammons and others, the persona was draped in her signature white gloves and whip while reciting a poem that critiqued the art world from various angles. The whip symbolized an "external oppression," stemming from slavery and institutionalized racism. The gloves signified an "internal repression" alluding towards the air of respectability which silenced artistic expression.<sup>4</sup> *Mlle Bourgeoise Noire* was interested in both.

As the guests at the New Museum delightfully accept her flowers, Mlle Bourgeoise Noire puts on a new pair of long white leather gloves and the expression on her face transitions

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<sup>1</sup> "Exhibitions Archive." New Museum Digital Archive. Accessed March 20, 2022. <https://archive.newmuseum.org/exhibitions/43>.

<sup>2</sup> Ibid

<sup>3</sup> Ibid

<sup>4</sup> Ibid

from pleasure to rage. As she shouts a poem, the woman begins beating herself for several minutes, until exhausted from the spectacle, drops the whip and proclaims “NOW IS THE TIME FOR AN INVASION!” (Figure 2)

So what kind of invasion was she speaking of? Throughout O’ Grady’s practice, she has been interested in critiquing dominant logic-systems by deliberately creating what she did not see. This thesis considers the ways in which conceptual artists such as Lorraine O’ Grady have extended their art practice to include methods of the curatorial. This research explores the curatorial impulse of the avant-garde by considering the ways curatorial methods such as exhibition making, writing, and research have served as an expansion of an artist’s conceptual practice.

Curated by *Mlle Bourgeoise Noir* in 1983, *The Black and White Show* was a group exhibition orchestrated as a “conceptual art piece employing other artist’s works to make its point.”<sup>5</sup> In a segregated artworld where confines of internal repression and external oppression limited the kinds of conversations being fostered, O’ Grady organized a twenty-eight artist exhibition which deliberately featured Black and white artists ranging across disciplines. In what O’Grady refers to as “direct presentation,” we can review how this exhibition demonstrated several curatorial methods within her conceptual art practice to critique exclusionary practices and offer an alternative dialogue.

As articulated in conceptual artist’s Charles Gaines’ 1993 exhibition, *The Theater of Refusal: Black Art and Mainstream Criticism*, inclusion within major arts institutions fails to be meaningful if the language around the artworks upholds the same marginalizing framework. Through a detailed account of this monumental exhibition, this research positions Gaines as an

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<sup>5</sup> Lorraine O’Grady and Aruna D’Souza, in *Writing in Space, 1973-2019* (Durham (C.): Duke University Press, 2020), *Mlle Bourgeoise Noire Project* (1980-1983) pp. 250-259.

interdisciplinary artist who employed the curatorial to problematize mainstream language in art criticism. Expanding on Gaines' thorough research on the ways identity-centered framing narrows an artwork into marginalized frameworks, this thesis aims to contribute to the ongoing dialogue around the critiques of representation.

As a final case study, this research considers the practice of self-curation by looking at *Untitled (Knobkerry)* curated by conceptual artist David Hammons in 1994. Delving into the politics of refusal, we can look at the long tradition of artists choosing to opt-out of institutional dynamics while self-curating their artworks in non-conventional spaces. Curated at Knobkerry, an eclectic vintage shop in New York run by Sara Penn, Hammons featured many of his multimedia sculptures alongside the objects in the shop. His choice to exhibit his work at this location is an extension of his conceptual practice which emphasizes artistic autonomy through Black-owned spaces.

Prefacing this period by reviewing the political tensions and social movements of the 1960's and 1970's including the Civil Rights Movement and the Vietnam War, this research looks at the cultural shifts which prompted artists to demonstrate an institutional critique within their work.<sup>6</sup> Artist-run galleries emerging during this period pointed towards the growing desire, especially amongst artists of color, to create a space to challenge oppressive systems. By providing an in-depth attention into the interdisciplinary practices of Lorraine O' Grady, Charles Gaines, and David Hammons, this thesis frames the curatorial as a possible extension of a dynamic artistic practice. By elaborating on this empowered choice to incorporate a curatorial practice within their process, this research looks ahead into the future of artist-run spaces and artist-curated exhibitions to reconsider the role and responsibility of the curator.

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<sup>6</sup> Alberro, Alexander and Blake Stimson. 2009. *Institutional Critique: An Anthology of Artists' Writings*. Cambridge, Mass: MIT Press. Regarding social upheavals of the 1960's as an emergence of institutional critique within artistic disciplines.

## II- Exhibition Making in the Midst of Revolution

The 1980's New York City art scene draws from an era of creative and political organizing which challenged institutional power. Decades before 1983's *The Black and White Show* curated by Lorraine O' Grady, a growing air of self-determination became the catalyst for many artist-run spaces and exhibitions to emerge. As Black Liberation movements such as the Black Panther Party were working alongside decolonial movements in Africa and Latin America, the 1970's became a period of global resistance that influenced the way artists were thinking about their practice. This growing political and social shift propelled a strong urgency for artists to work with their own communities to establish an alternative narrative to that of traditional museums.<sup>7</sup>

As a point of reference, the Metropolitan Museum of Art's controversial 1969 exhibition *Harlem on My Mind* exemplifies an evident divide between the art institution and the community it claims to serve. As an attempt to respond to the Civil Rights Movement and incorporate Black history within the context of American life, the Metropolitan Museum of Art organized an exhibition about Harlem and featured photographs and soundbites illustrating the neighborhood. The anthropological approach which exhibited Black life as subjects of study prompted immediate critique and controversy. In Arouna D' Souza's 2018 book, *Whitewalling: Art, Race, & Protest*, D' Souza argues that in this exhibition "the Harlem community was not the artist at all but merely the artwork."<sup>8</sup> According to the Black Emergency Cultural Coalition which was formed in response to this exhibition,

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<sup>7</sup> D'Souza, Aruna, Parker Bright, and Pastiche Lumumba. *Whitewalling: Art, Race & Protest in 3 Acts*. New York: Badlands Unlimited, 2018.

<sup>8</sup>Ibid

“[the curators] omitted painters and sculptors who also contributed to the cultural development of Harlem, misused or otherwise ignored the body of black advisors to the exhibition... imported people from outside the Harlem community to work on the exhibition and ended up producing an audio-visual exposition with neither logical sequence nor adequate explanatory information.”<sup>9</sup>

Failing to feature any Black artists or contribute to any Black organizations while simultaneously curating a show on Black life, this exhibition further demonstrated the exclusionary practices within which major institutions were operating. This exhibition was not an isolated incident, but rather a reflection of the Metropolitan Museum of Art’s practice.<sup>10</sup>

In addition to the formation of the Black Emergency Cultural Coalition, a growing institutional critique prompted many artists to develop their own organized movements including the Artist Worker Coalition in 1969, and the A.I.R. Gallery in 1972 which primarily focused on women artists.<sup>11</sup> Organized in 1980 at A.I.R. Gallery by Ana Mendieta, Kazuko Miyamoto, and the artist Zarina, the group show *Dialectics of Isolation: An Exhibition of Third World Women Artists in the United States* was a pivotal exhibition which centered Third World Women and critiqued the feminist movement for centering the white middle-class. Rather than assimilating to these racist and classist systems, Mendieta asserts notions of refusal and urges “towards a personal will to continue being ‘other.’”<sup>12</sup>

One of the most influential artist-run spaces of that time was Linda Goode Bryant’s Just Above Midtown (JAM) which ran from 1974-1986. JAM simultaneously served as a commercial

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<sup>9</sup> Kelly Baum, Maricelle Robles, and Sylvia Yount ““Harlem on Whose Mind?”: The Met and Civil Rights (MET Museum, February 27, 2021), Robles.

<sup>10</sup> Ibid

<sup>11</sup> Jacqueline Ferrante, “A.I.R., Lucy Lippard,” A.I.R. (A.I.R., May 20, 2020), <https://www.airgallery.org/essays-2/2016/6/2/air>.

<sup>12</sup> Kazuko, Ana Mendieta, and Zarina. 1980. *Dialectics of isolation: an exhibition of third world women artists of the United States ... September 2 through September 20, 1980*. New York [N.Y.]: A.I.R. Gallery.

gallery and cultural hub for radical artists, musicians, and thinkers including Lorraine O' Grady and David Hammons. In an interview with *BOMB Magazine*, Bryant described her early intentions for opening JAM while working at the Studio Museum in Harlem and hearing artists express their frustrations with the art world:

“As director of education, I was seeing and talking with artists all the time. So many of the conversations I had with artists were about how ‘They won’t let us’ show in this gallery or this museum, and how ‘We can’t get our work out there for people to see.’ So I had already reached the point of saying, ‘Fuck them. Let’s just start a gallery ourselves.’”<sup>13</sup>

As a young filmmaker herself who was deeply involved in the social and political movements of that time, Bryant felt compelled to create a space where artists were working with each other to share and exhibit their own work. During this period, many artists employed an interdisciplinary approach including writing, performance, and exhibition-making to further strengthen the avenues in which their work was shared. Just Above Midtown, like many artist-run galleries emerging in New York at the time, featured community programming, educational workshops, and artists’-residencies. (Figure 3) The curatorial, in this case, demonstrated a horizontal approach of community building that paralleled the Black Liberation movements of its time.<sup>14</sup>

### III- What is the Curatorial?

In *The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition*,

Okwui Enwezor refers to the art world as “a state of arrangements of deeply entangled relations

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<sup>13</sup> Rujeko Hockley and Linda Goode Bryant, “Linda Goode Bryant by Rujeko Hockley - Bomb Magazine,” Linda Goode Bryant - BOMB Magazine, accessed February 2, 2022, <https://bombmagazine.org/articles/linda-goode-bryant/>.

<sup>14</sup>Ibid

and forces that are founded by discourses of power.”<sup>15</sup> The three artists and curatorial methods I will explore are positioned within what Enwezor regards as “discourses of power” which are “geopolitical in nature and by extension can be civilizational in their reliance on binary oppositions between cultures.”<sup>16</sup> In a careful reading of Enwezor’s text, one can examine the curatorial impulse of the avant-garde through what Enwezor calls a “paradox of a disjunctive innovation.”

“For such critics, the curator's task is to maintain the greatest fidelity to a restrained formal diligence as derived from values inculcated and transmitted by tradition, which can only be interrupted through a necessary disjuncture marked by innovation. The paradox of a disjunctive innovation that simultaneously announces its allegiance and affinity to the very tradition it seeks to displace is a commonplace in the entire history of modernism especially in the discourse of the avant-garde.”<sup>17</sup>

By considering the curatorial from a position which lends itself towards institutional critique, the curatorial is then read not solely as the process of exhibition-making, but as a specific mode of research central within a creative practice of the avant-garde. Contemporary curator and critic, Simon Sheikh moves our attention from the role of the curator as a defined figure, into thinking about the curatorial as a peculiar practice that is “not yet codified.” In a keynote lecture Sheikh gave at the University of Copenhagen in 2016, he speaks about how the curatorial position is “unclear” and in the process of “reflection and expansion.”<sup>18</sup> Sheikh grounds this lecture in thinking about the curatorial as a “method of research” and a “system of knowledge that is

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<sup>15</sup> Enwezor, Okwui. “The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition.” Essay. In *Research in African Literatures*, 57–82. Bloomington, IN: Indiana University Press, 2004.

<sup>16</sup>Ibid

<sup>17</sup>Ibid

<sup>18</sup> Sheikh, Simon. “Curating and Research.” *Curatorial Challenges*. Lecture, May 26, 2016.

particular.” In his essay *Towards the Exhibition as Research*, Sheikh describes the various methodologies that may be applied to the curatorial including the process of selecting, archiving, critiquing, and refusing.<sup>19</sup> This framing is especially important when considering Lorraine O’Grady *Mlle Bourgeoise Noire Project* where she inserts her own definitions of art, and simultaneously challenges the institution’s rigid definitions.<sup>20</sup>

The field of the curatorial is in a constant process of definition, yet still remains peculiar as an evolving discipline. The role of the curator as a profession within art institutions, and the curatorial practice as an academic discipline is a growing space full of questions and ambiguity. In *Ten Fundamental Questions of Curating*, Sofía Hernández Chong Cuy describes how “the articulation of contemporary curatorial practices was assisted by the emergence of formal study programs.”<sup>21</sup> Beginning in 1992 with London’s Royal College of Art developing a graduate program in curating, Amsterdam’s De Appel initiating its Curatorial Programme in 1994, and Bard College’s Center for Curatorial Studies initiating its masters degree program that same year, the academic and professional discipline of the curatorial begins to take shape as specific role different from the art historian, the art collector, or the artist. In recognizing the ways in which the field of the curatorial has been evolving, it is important to consider the parallels between the canon of the curatorial and the experimental practices of the avant-garde.

When thinking of the curatorial as a profession and academic discipline that is becoming canonized through extensive research and discussion, it’s important to note the ways the curatorial can contain an experimental approach. The curatorial in this case, is not exclusive to

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<sup>19</sup> Sheikh, Simon. “Towards the Exhibition As Research .” Essay. In *Curating Research*, 32–46. London, England: Open Editions, 2015.

<sup>20</sup> D’Souza, Aruna, and Lorraine O’Grady. *Writing in Space, 1973–2019*. Durham: Duke University Press, 2020.

<sup>21</sup> Jens Hoffmann and Sofia Hernandez Chong Cuy, “What about Collecting?,” in *Ten Fundamental Questions of Curating* (Milano: Mousse Publishing, 2013), pp. 57-69.



the form of an exhibition, but rather as an ongoing practice of experimentation.<sup>22</sup> Through this angle, the lines between a studio practice and the curatorial become incredibly interwoven especially when considering conceptual artists who challenge dominant discourses. As Lorraine O'Grady, Charles Gaines, and David Hammons demonstrate through their respective exhibitions, the curatorial is an exercise of experimentation integral to their larger artistic practice.

#### IV- Lorraine O'Grady and the Curatorial Impulse

Within this framework, the curatorial is further expanded towards both an activity of research and an emerging discipline that contains the possibility to disrupt dominant discourses. As a conceptual artist, Lorraine O'Grady's works across media and disciplines that interrogate institutional gatekeeping. Specifically making work from a space of Black-female subjectivity, O'Grady's work ranges across disciplines including performance, photography, and the curatorial. O'Grady describes her *Mlle Bourgeoise Noire Project* as an interdisciplinary project which critiques the artworld in three separate forms.

*"Art is... was part of a larger conceptual art project of institutional critique which I called the Mlle Bourgeoise Noire Project. The first was the Mlle Bourgeoise Noire performance itself. The second was an exhibit curated by Mlle Bourgeoise Noire [titled The Black and White Show] and the third was the Art Is... performance in Harlem."*<sup>23</sup>

By examining *The Black and White Show* as the second installment of a three-part project by O'Grady, notions of the curatorial expand into the realm of conceptual art. After her Mlle

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<sup>22</sup> Sheikh, Simon. "Towards the Exhibition As Research ." Essay. In *Curating Research*, 32–46. London, England: Open Editions, 2015.

<sup>23</sup> O'Grady, Lorraine, and Aruna D'Souza. *Writing in Space, 1973-2019*. Durham: Duke University Press, 2020.

Bourgeoise Noire first emerged at Just Above Midtown and the New Museum in the form of performance, O'Grady decided to extend this persona to become a curator and further elaborate her point.

With a two-week lead time and no budget, this exhibition was curated by Mlle Bourgeoise Noire at the black-owned Kenkeleba Gallery in 1983. Featuring the works of fourteen Black artists and fourteen white artists, the exhibition included black and white works across disciplines and exhibited them side-by-side. (Figure 4) The tensions within the formal color binary fused with the racial dynamics of its time were heightened through O'Grady's curatorial approach. By curating an interracial exhibition in the midst of a segregated art world, her sharp formal and political choices challenged the contemporary art world's notion of exclusion and gatekeeping. In an unpublished email exchange between O'Grady and Elizabeth Shambelan, senior editor of *Artforum*, O'Grady describes her early intentions of curating a deliberately integrated exhibition as a means of provoking dialogue that was otherwise impossible in her time.

“It would be the first exhibit I'd seen in the still virtually segregated art world with enough Black presence to create dialogue...Race would not be on the labels. Would it be on the wall? In what way? I wanted to see for myself.”<sup>24</sup>

The gallery was located on East Second Street in Lower Manhattan's Alphabet City, which at the time, was notorious as an open-air drug market. A former Polish wedding palace, Kenkeleba Gallery had a charming decay and was owned by Black bohemian couple, Corinne

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<sup>24</sup> O'Grady, Lorraine, and Elizabeth Schambelan. “The Black and White Show.” EMAIL Q & A WARTFORUM EDITOR, 2009, October 5, 2017. <https://lorraineogrady.com/art/the-black-and-white-show/>.

Jennings and Joe Overstreet.<sup>25</sup> In an effort to connect the artworks inside the gallery with its hostile surroundings, O'Grady commissioned muralist John Fekner to paint a mural outside of the gallery just before the opening. In glaring white paint over a black wall, Fekner painted a large text-mural that read "*TOXIC JUNKIE*" which became a signature image for the growing East Village art scene.<sup>26</sup> (Figure 5) O'Grady later reflects that the only art writing about the exhibition was a three-line mention of Fekner's mural in the East Village Eye which failed to include its larger context as a commissioned project for *The Black and White Show*. (Figure 6)

Inside the large gallery, the space was divided into five rooms, which included a corridor and a cavern, and O'Grady filled the space with works ranging from sculpture and paintings to photography. The layout of the exhibition maximized the formal comparison of the works by including artists whose works draw from similar mediums and disciplines. (Figure 7) Randy Williams, a sculptor represented by Just Above Midtown, made a new work for the show that detailed the segregated bathrooms of his southern upbringing. The sculpture features a field of razor blades from which a structure of one black and one white toilet stands on top of one another. (Figure 8) Beside Williams' sculpture is *The Printing Table* (1974), an installation by Fluxus artist, Jean Dupuy (Figure 9) This interactive work attempts to collect the sweat of a thousand viewers, and features a standing lamp, a sheet of paper, and a small periscope that magnifies the image in the mirror. An installation on creative labor, the piece is achromatic and intends to turn to gold once the desired accumulation of sweat is achieved. Upon first glance, these two structures could appear to the viewer to be made by the same artist.

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<sup>25</sup> O'Grady, Lorraine. "The Black and White Show: A Portfolio by Lorraine O'Grady." *Artforum*, May 2009. <https://www.artforum.com/print/200905/a-portfolio-by-lorraine-o-grady-22625>.

<sup>26</sup> Fekner, John. "Research Archive." Research Archive " Blog Archive " Toxic Junkie. Accessed January 1, 2022. <http://johnfekner.com/feknerArchive/?p=1249>.

Keith Haring, who had audited O'Grady's "Futurism Dada and Surrealism" course while O'Grady taught at the School of Visual Arts<sup>27</sup>, shared a black on white drawing made with ink on paper. The image is of two figures who appear to be falling away from a central cross-armed figure while the symbol of a dollar sign hovers above the scene. (Figure 10) Near Haring's drawing is *The Card Players* (1975), a large painting made eight years prior by artist Gerald Jackson which depicts a group of people playing a card game near a large crowd. (Figure 11) Jackson and Haring were friends at the time who often exchanged studio visits, and O'Grady suggests that the figures in Jackson's paintings could have been an influence to Haring's figurative drawings. Haring had also introduced O'Grady to Jean-Michel Basquiat for the exhibition, and though he pulled out last minute due to a commitment at another gallery, O'Grady comments that "the show had been built around Basquiat, and even after he pulled out, he remained present."<sup>28</sup> Emerging painter Steven Lack, who had committed to do a painting for the exhibition, instead did a drawing of an incident where he witnessed Basquiat being beaten by the police shortly before the show opened. (Figure 12) The black and white drawing features two police officers intimidating and attacking four civilians while the N-word is written repeatedly above the scene. In what would be the artists' breakout year, Nancy Spero shared an early black and white sketch influenced by US interventions in Latin America. Though the piece was untitled at the time, it would later become her 1984 *El Salvador*. (Figure 13) The ways in which abuse of power is intrinsically linked to class and race was an ongoing commentary throughout *The Black and White Show*, and spoke directly to the concerns and tensions experienced during this period. O'Grady writes about her own work as a means of contextualizing her practice

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<sup>27</sup> O'Grady, Lorraine. "A Portfolio by Lorraine O'Grady." Artforum International Magazine, May 1, 2009. <https://www.artforum.com/print/200905/a-portfolio-by-lorraine-o-grady-22625>.

<sup>28</sup> O'Grady, Lorraine. "Lorraine O'Grady on Basquiat and the Black Art World." The online edition of Artforum International Magazine, April 1, 1993. <https://www.artforum.com/print/199304/basquiat-and-the-black-art-world-34180>.

against the rigid reductions of traditionally white institutional spaces. Organized in 2016 by Aria Dean for the Museum of Contemporary Art in Los Angeles, Lorraine O’Grady and contemporary artist Juliana Huxtable participated in an intergenerational conversation about the ways in which artists in the avant-garde establish the narrative of their artwork. These artists have challenged traditional artworld narratives of their work by constructing their own contexts for their practice through writing, researching, and framing:

“The writing gives a ballast weight to the visuals so that people do get the sense that maybe they don’t understand, and that sense of not understanding allows the work a bit of room to at least persist. It always seems like no one else was thinking like me. But I always believed I was thinking in a way others would eventually have to think.”<sup>29</sup>

When describing her experience as an artist ahead of her time that needed to archive her work for a future audience, O’Grady describes encountering “limit moments” in which the exclusivity of art institutions challenge her to think interdisciplinary about her practice.

“You’re on that edge where the culture hasn’t quite figured out how to deal with you. You encounter these limit moments and then you try to pass on that understanding but it takes a while for people to get it. So you start circling around, making the argument from different positions, using different methods. I think every bit of armor that you have, including writing, can and should be used.”<sup>30</sup>

In this interview with Huxtable, O’Grady discusses the necessity to attack discrimination in the artworld from every angle using every discipline one has access to. The curatorial in this sense is

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<sup>29</sup> O’Grady, Lorraine, and Aruna D’Souza. *Writing in Space, 1973-2019*. Four Hybridity, Diaspora, Both/And, Page 143-164 Durham: Duke University Press, 2020.

<sup>30</sup>Ibid

especially embodied in her interdisciplinary project, *Mlle Bourgeoise Noire* where O’Grady takes on a persona that directly critiques art institutions through performance and the curatorial.

“Mlle Bourgeoise was 45 [years old] when she first emerged, had had many other lives and lived in many other worlds, but had never encountered a world as absolutely segregated as the art world where segregation wasn’t simply social it was also an intellectual and cultural form of segregation justified under the rubric of ‘quality.’<sup>31</sup>

By curating an interracial exhibition in the midst of a segregated art world, her sharp formal and political choices challenged the contemporary art world's notion of exclusion and gatekeeping. According to O’Grady, she curated this exhibition because she wanted “equality to emerge.”<sup>32</sup>

By considering how this exhibition was a conceptual art piece, the hybridity of curator/artist is enmeshed through a reexamination of artistic medium. In O’Grady’s 2021 retrospective at the Brooklyn Museum curated by Aruna D’Souza, many of O’Grady’s conceptual activities- whether they may be writing, research, and performance- are illustrated as elements of a studio practice in relationship with one another.<sup>33</sup> From her retrospective catalog, a detailed overview of O’Grady’s practice can be viewed simultaneously as an artistic and curatorial practice. For artists such as Lorraine O’Grady, the curatorial elements around the exhibition also serve as art objects within the artist/curator archive. Within the exhibition catalog, O’Grady’s archival writings referring to *The Black and White Show* were exhibited alongside her photography, performance, and video installations. Letters she wrote to artists involved in the

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<sup>31</sup> O’Grady, Lorraine, and Aruna D’Souza. *Writing in Space, 1973-2019*. Six Retrospectives: The Mlle Bourgeoise Noire Project Page 243-256 Durham: Duke University Press, 2020.

<sup>32</sup> Ibid. *The Black and White Show*, Page 256. Durham: Duke University Press, 2020.

<sup>33</sup> Morris, Catherine, Aruna D’Souza, Lorraine O’Grady, and Catherine Lord. *Lorraine O’Grady: Both/And*. Brooklyn, NY: Brooklyn Museum, 2021.

show, such as Keith Haring, Jean-Michel Basquiat, and Adrian Piper, are all displayed in her retrospective as elements of her artistic practice.<sup>34</sup> Furthermore, emails specifically critiquing art magazine editors for failing to cite, credit, and reference *The Black and White Show* all exist side-by-side, giving the visitor a multidisciplinary understanding of O'Grady's concerns and expressions. In her studio archive, O'Grady points out that though her colleagues describe the exhibition as "better than that year's Whitney Biennial" she further notes that it was not reviewed by any art magazines, and a brief mention of the commissioned public art pieces was referenced without credit.<sup>35</sup> The exclusion of significant writing about this exhibition further demonstrates the importance of O'Grady's multidisciplinary approach to establish a dynamic discourse around her work.

#### V- Charles Gaines and 1993- the Year of Multiculturalism

Ten years after Lorriane O'Grady's *The Black and White Show* critiqued the exclusionary practices of the art world, one may note that more Black artists were receiving institutional recognition such as inclusion in major biennials. Curated by Thelma Golden, John G. Hanhardt, Lisa Phillips, and Elisabeth Sussman, the 1993 Whitney Biennial was charged with political and social critique and featured artists thinking through various topics such as racial violence, police brutality, and ongoing global catastrophes. An article published that year for *The New York Times* referred to the exhibition as "the biennial with a social conscience" and featured artists such as Jean-Michel Basquiat, David Hammons, and Kara Walker. The inclusion of these artists describes a shift from the traditional Whitney Biennial demographic, but it did not however solve

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<sup>34</sup> Morris, Catherine, and Aruna D'Souza. *Lorraine O'Grady - Both/And*. Brooklyn, NY: Brooklyn Museum, 2021.

<sup>35</sup> O'Grady, Lorraine, and Aruna D'Souza. *Writing in Space, 1973-2019. The Black and White Show, Page 256*. Durham: Duke University Press, 2020.

the issue of racism within the artworld. By grounding this research in the emergence of artist-run spaces in the 1970's and 1980's, we can then move our attention to the early 90's and explore Charles Gaines' groundbreaking 1993 exhibition, *The Theater of Refusal: Black Art and Mainstream Criticism*.

Curated at the UC Irvine's Fine Arts Gallery in 1993, this exhibition investigated the way mainstream criticism of artworks made by Black artists failed to offer a range of conceptual discourse and limited the artworks to racial tropes and stereotypes.<sup>36</sup> Gaines discusses the ways in which a failure to read and carefully think through the works of Black artists constricts the breadth of their work into a mere ethnographic study of a marginalized group. One may argue that though Black artists' works were beginning to be included in large exhibitions, the writing and context of such works still carried the same marginalized framing of the 1969's *Harlem on My Mind*. The curatorial approach taken on by Gaines to demonstrate his point took on the form of research and writing, and the curatorial essay Gaines wrote for the exhibition is largely cited for its sharp critique on art writing. It's important to note that Charles Gaines is a practicing artist whose work ranges from image-making, sound-design and writing, to installation. This section explores the social conditions which compelled this dynamic artist to move towards the curatorial position during a heightened moment of racial and political tensions.

Juxtaposing artworks by some of the most prominent Black artists of his time with the mainstream critiques of such works, *The Theater of Refusal* looks at how inclusion in the artworld came with a failure to engage dynamically with artworks made by people of color. The eleven artists included in the exhibition were: Jean-Michel Basquiat, Renee Green, David

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<sup>36</sup> Gaines, Charles. *The Theater of Refusal: Black Art and Mainstream Criticism: Artists, Jean-Michael Basquiat, Renee Green, David Hammons, Ben Patterson, Adrian Piper, Sandra Rowe and Others*. Irvine: Fine Arts Gallery, University of California, Irvine, 1993.



Hammons, Ben Patterson, Adrian Piper, Sandra Rowe, Gary Simmons, Lorna Simpson, Carrie Mae Weems, Pat Ward Williams, and Fred Wilson.<sup>37</sup> This exhibition was divided into three sections. The first section of the exhibition featured artworks in two rooms in the university gallery. (Figure 14) The second section, in the connecting hallway, contained large reprinted excerpts of writings about each of the artworks from mainstream critics. (Figure 15) The third section contained a reading room where visitors could read books and catalogs about each artist.<sup>38</sup> (Figure 16) Through this juxtaposition of artworks with mainstream criticism of such works, Gaines illustrates the ways in which critics harbored on the marginalization and racial identity of the artists instead of engaging with the works themselves. In doing so, Gaines makes a strong and necessary critique of how inclusion of artworks by Black artists can still perpetuate the same marginalizing power dynamics of Self/Other if the language around the artworks doesn't evolve. Much like *The Black and White Show*, Gaines' *The Theater of Refusal* employed the curatorial to bring various artworks together and emphasize a particular dissatisfaction with the contemporary artworld.

In a recent interview between Gaines and Cauleen Smith titled *The Theater of Refusal in the Age of Liberalism*, Gaines reflects on his early intentions of curating *The Theater of Refusal* and describes the show like a conceptual art installation. Gaines discusses how he noticed racial tropes and stereotypes being projected onto artworks made by artists of color, and comments on how this practice narrows the understanding of the works through a limitation of language. Much like the interview between Lorraine O'Grady and Julianna Huxtable, this intergenerational conversation between Gaines and Smith discuss the power of writing, and how artists can use the

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<sup>37</sup> Gaines, Charles. *The Theater of Refusal: Black Art and Mainstream Criticism*. Irvine: Fine Arts Gallery, University of California, Irvine, 1993.

<sup>38</sup> Vermes, Orly. "On Refusal: Black Art and Mainstream Criticism 1989–1993," 2020.

tool of narrative to challenge the dominant discourses. The curatorial for Gaines was an extension of his writing and artistic practice, and in reference to this trend of inclusion through marginalization, Gaines notes that he “thought about writing about it, but nobody could understand [his] writing so [he] thought an exhibition would be a better solution.” In this form, Gaines conceptualized an exhibition in which his writing would serve simultaneously as a wall text, exhibition essay, and as an artwork itself. From this experimental approach, Gaines notes that he did not aim to be didactic about the works featured in the show but offer an additional point of entry through a conceptual curation.

“The important thing to me was that these wall texts didn’t function as analysis or description. It wasn’t an explanation. I really regarded the whole thing as a kind of installation so that the wall texts itself would function on some level as a work of art.”<sup>39</sup>

This conversation includes a brief lecture by Gaines’ where he discusses his recent multimedia works that were on display at Hauser and Wirth, and then moves into a dialogue with Smith where he revisits his 1993 exhibition from a contemporary perspective. This doubling of artist talk and curatorial lecture further demonstrates this dual relationship that is especially prevalent by artists who resist notions of marginalism. During this dynamic lecture, Gaines pivots from discussing his own work to then thinking about the state of the art world today in comparison to when he originally curated *The Theater of Refusal*.

‘[We] will speak about “theater” and its contribution to the history of the critique of works of art, not as a universalist practice but as a cultural practice that can unpack

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<sup>39</sup> “Charles Gaines 'The Theater of Refusal in the Age of Liberalism' Panel.” Charles Gaines 'The Theater of Refusal in the Age of Liberalism' Panel - Hauser & Wirth. Printed Matter. Accessed November 1, 2021. <https://www.hauserwirth.com/resources/30225-charles-gaines-theater-refusal-age-liberalism-panel>.

subjective assumptions about the behavior of the Other. In addition, it will consider the thesis of marginality in this moment of liberal ideology. To this end, we will look at the greater level of diversity in contemporary practice today to see how and if today's world is like or different from 30 and 40 years ago. Is the language that is used in criticism perpetuating new tropes of marginality? When we consider this postmodern and postcolonial moment, are the terms of marginality, new or old, continuing to perpetuate a marginalized population? Is there a new framework from which we should consider what is a marginalizing practice?"<sup>40</sup>

As a conceptual artist who interrogates language systems, Gaines employed the curatorial skills to emphasize the critical relationship between the art object and art writing. Through a series of explorations in which the autonomy of an art object is limited by its relevant writing, Gaines makes a direct institutional critique which challenges the framing of art writing by mainstream critics.

#### VI- David Hammons and the Curatorial as Black Conceptual Art

This research then delves into the curatorial impulse of conceptual artist David Hammons through a survey of his practice. In Elena Filipovic's text, *Artist as Curator*, Filipovic examines an extensive tradition of artists who perform the role of curator and positions David Hammons' as integral to this tradition.<sup>41</sup> Hammons' body of work particularly deals with embracing invisibility and the power of refusal. As an artist who worked closely with Lorraine O'Grady at Just Above Midtown, and was a featured artist in Gaines' *The Theater of Refusal*,

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<sup>40</sup> "Charles Gaines 'the Theater of Refusal in the Age of Liberalism' Panel." Charles Gaines 'The Theater of Refusal in the Age of Liberalism' Panel - Hauser & Wirth. Printed Matter. Accessed November 1, 2021. <https://www.hauserwirth.com/resources/30225-charles-gaines-theater-refusal-age-liberalism-panel>.

<sup>41</sup> Filipovic, Elena. *Artist as Curator: An Anthology*. Verlag der Buchhandlung Walther Konig, 2018.

David Hammons' work grounds this research through a practice of shared concerns and experimentations. Hammons remains one of the most prominent American artists of his time while challenging dominant discourses particularly around the notions of institutional gatekeeping and the white gaze. This thesis specifically looks at his practice of self-curation by considering his solo exhibition, *Untitled (Knobkerry)*, (1994) which Hammons curated at Knobkerry, an African and Asian artifacts shop in Tribeca. (Figure 17) Through a careful look into Hammons' relationship with the Knobkerry shop as an alternative space for artists to convene, this section examines the ways avant-garde artists challenge the notion of exhibition-making by collaborating with non-institutional spaces.

In an essay for *Ursula* by Hauser and Wirth “*A Museum Disguised as a Shop*,” writer Svetlana Kitto put together a series of testimonials from artists who would regularly convene at the Manhattan clothing and artifacts store run by the late Sara Penn (1927–2020). Artists, writers, and designers would frequent Knobkerry as an alternative space to gather and admire the collections that Penn put together. (Figure 18) When describing his interest in curating an exhibition there, Hammons described how “there weren’t that many stores at that time where Black people could go in and feel comfortable.”<sup>42</sup> In finding a space where he felt inspired to self-curate a show and invite his colleagues, he chose to collaborate with Penn to also celebrate the unique environment that she fostered. “I figured if I had a show there, it would give her some publicity and get people coming into the store. So that was my purpose. I was trying to use my

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<sup>42</sup> Kitto, Svetlana, Sara Penn, and David Hammons. *A Museum Disguised as a Shop* An oral history of Sara Penn (1927–2020) and Knobkerry, her revolutionary Manhattan clothing and artifacts store. By Svetlana Kitto. Other. *Hauser and Wirth; Ursula*, 2021. <https://www.hauserwirth.com/ursula/33343-museum-disguised-as-shop-sara-penn-knobkerry>.

clout, as they say. We were friends, and I wanted to get her some notoriety. She gave me free reign. I pushed it as far as I could, using as much of the space as I could to do the show.”<sup>43</sup>

Hammons chose to exhibit in Knobkerry for his 1994 show because it aligned specifically with his desire to feature his work in a space of his choosing, and pivot from the traditional gallery space. A review by Amei Watch for *New York Newsday* describes the integrative arrangement as “a treasure hunt for both objects and meaning.”<sup>44</sup> His installations were site-specific and did not disrupt the fabrics and artifacts that Penn had in the shop but worked around them. (Figure 19) These sculptures are made up of various materials including wooden masks, bird feathers, a repurposed basketball, and textured fabric. (Figure 20) The objects in the room blended with the items that Penn had selected for her shop and there was not a clear indication of Hammons’ presence as an artist. Carol Thompson, an attendee of the show describes it as follows:

“I remember right in the front window, Hammons put a white-faced Punu mask with ostrich feathers all around the top and adapted it to spout water. It looked like a fountain made with a Mardi Gras mask topped with a crown of huge, billowing white feathers. And then water is spouting from its mouth. David has done a whole series of works like that, which he refers to as ‘spitting image sculptures.’ You would just wander around the store and then you’d spot something and you think, ‘Okay, that’s David’s work.’ But it was hard to be sure. That was part of the magic of it.”<sup>45</sup> (Figure 21)

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<sup>43</sup> Kitto, Svetlana, Sara Penn, and David Hammons. A Museum Disguised as a Shop An oral history of Sara Penn (1927–2020) and Knobkerry, her revolutionary Manhattan clothing and artifacts store. By Svetlana Kitto. Other. *Hauser and Wirth; Ursula*, 2021.

<https://www.hauserwirth.com/ursula/33343-museum-disguised-as-shop-sara-penn-knobkerry>.

<sup>44</sup> Wallach, Amei. “David Hammons’ Secret Magic Show.” *New York Newsday*, 24 Dec. 1994, p. b3.

<sup>45</sup> Kitto, Svetlana, Sara Penn, and David Hammons. A Museum Disguised as a Shop: An oral history of Sara Penn (1927–2020) and Knobkerry, her revolutionary Manhattan clothing and artifacts store. By Svetlana Kitto. Other.

In *Black Conceptualism and An Atmospheric Turn, 1968-2008*, Ellen Yoshi Tani further investigates David Hammons' practice of thinking through Blackness as a tool of conceptual significance.<sup>46</sup> Through this dissertation in which Lorraine O' Grady and Charles Gaines are also thoroughly cited, Tani thinks through the various methods that Black artists from the post-Civil Rights era considered blackness not solely as a racial identification, but also as a mobilization that exists within the visual field. "Despite prevailing expectations that their work reflect the black experience," Tani notes that artists such as David Hammons, "responded through the critique of representation itself." The group exhibition *Double Consciousness: Black Conceptual Art Since 1970* curated by Valerie Cassel Oliver in 2005 looks at the various ways artists such as David Hammons subvert notions of invisibility and displacement as conceptual strategies within their dynamic practice.<sup>47</sup> Abbe Carolyne Schibber's *For a Politics of Obscurity: David Hammons and Black Experimentalism, 1974-1989* looks into Hammons' work within a similar context of leaning into obscurity by making curatorial choices counterproductive to the institutional gaze.<sup>48</sup> Hammons' exercise of self-curation and collaboration with a non-traditional gallery space further elaborates the act of refusal from institutional discourse as a method of establishing a narrative aligned with the artist's direction.

## VII- Conclusion

Oftentimes, the curatorial is an exercise of contextualizing artworks through language and arrangement. How can the exhibition space be an extension of a creative practice? This

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*Hauser and Wirth; Ursula, 2021.*

<https://www.hauserwirth.com/ursula/33343-museum-disguised-as-shop-sara-penn-knobkerry>.

<sup>46</sup> Tani, Ellen Yoshi, Pamela M. Lee, Michele Elam, Jean Ma, and Bryan Jay Wolf. "Black Conceptualism and the Atmospheric Turn, 1968-2008," 2015.

<sup>47</sup> Adkins, Terry, Valerie Cassel Oliver, and Franklin Sirmans. 2005. *Double consciousness: Black conceptual art since 1970*. Houston, Tex: Contemporary Arts Museum.

<sup>48</sup> Lee, Pamela M., Michele Elam, Jean Ma, and Bryan Jay Wolf. "For a Politics of Obscurity: David Hammons and Black Experimentalism, 1974-1989," 2015.

research hopes to serve as a reference point to encourage interdisciplinary artists to utilize the curatorial within their work. It also aims to encourage curators and critics within major institutions to critically consider the language in which they frame artists and artworks. Additionally, this thesis looks at the importance of artist-run and non-traditional spaces to motivate exhibition making outside of the framework of major institutions.

Over forty-years since *Mlle Bourgeoise Noire* first emerged in the scene at Just Above Midtown in 1980, the state of the artworld can still learn from the critiques Lorraine O'Grady offered. In the form of uninhibited performance, a dynamic curatorial practice, and iconic street photography, *Mlle Bourgeoise Noire* invaded the status-quo and challenged the politics of respectability and representation. Through a careful study of *The Black and White Show*, this research specifically considers the curatorial as a conceptual strategy used to create language where otherwise there is none. An integrated exhibition with rich formal qualities, even by today's standards, is rarely executed with such deliberate experimentation. For an exhibition made with two weeks of preparation and no budget, it's astonishing how it still carries the kind of resonance that would prompt discussion today. At 87, Lorraine O'Grady's work continues to speak volumes. She had a recent retrospective at the Brooklyn Museum in 2021, and her work is the focus of a year-long research season at the Wattis Institute 2021-2022. Particularly from a Black-female subjectivity, her work interrogates the field of the curatorial by deliberately making the space for herself.

In today's artworld, more and more artists of color are being included in major exhibitions and biennials, and as Charles Gaines' *The Theater of Refusal* has demonstrated, mere inclusion is not enough. The language in which these artworks are exhibited are equally as important as their inclusion. As an artist himself, Gaines was able to recognize the marginalizing rhetoric applied

to his colleagues with a distinct precision. As a conceptual project, Gaines' employed the curatorial tool of writing, research, and exhibition-making to look at artworks side-by-side with the ways they are written about. As mentioned in his recent discussion with Cauleen Smith at Hauser and Wirth, the artworld today continues to position Black artists within a framework that emphasizes their otherness. Gaines' reminds us of the importance of language, and how the absence of dynamic writing limits the artwork to racialized coding systems. How can a radical curatorial practice challenge this other-ing?

In what ways can the artist-as-curator resist this marginalizing framework? Notoriously disengaged from art world politics, David Hammons teaches us that refusal is a power. His interest in sharing his work in non-conventional spaces including public sidewalks, undocumented performances, and Sara Penn's "museum disguised as a shop" is a testament to Hammons' deliberate choice in self-curation. His 1994 self-curated show at Knobkerry carries a kind of texture and mystery that speaks to his subversive practice of invisibility. Side-by-side with African and Asian artifacts hand-picked by Penn, Hammons featured his works between these items to also speak to his admiration for the space. What can we learn from exhibiting artworks in a non-conventional setting?

Telling a young Linda Goode Bryant that he "does not exhibit in white galleries" is one of the early inspirations that prompted her to open up her own gallery.<sup>49</sup> In a recent interview for *BOMB Magazine*, Bryant recalls that her response to Hammons' statement was to start a gallery herself which was then deeply encouraged by Hammons. Just Above Midtown was a cornerstone for artists such as Lorraine O' Grady and David Hammons' during its twelve-year run starting in 1974. Bryant, herself an artist and filmmaker, felt compelled to create space for other artists to be

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<sup>49</sup> "BOMB Magazine," *BOMB Magazine* (blog), April 11, 2019, <https://bombmagazine.org/articles/linda-goode-bryant/>.



in conversation with one another outside of the framework of primarily white institutions. The conversation around this pivotal gallery continues to resonate through an exhibition organized by Thomas Lax at the Museum of Modern Art in New York opening in October 2022. The importance of artist-run spaces that encourage discourse and experimentation continues to be a necessity today. By positioning the conceptual practice of artists such as Lorraine O' Grady, Charles Gaines, and David Hammons within the expansive field of the curatorial, this thesis examines how race, gender, and politics prompt a disruption of space, and a reclamation of narrative. With a thorough examination of these pivotal artists and exhibitions, this thesis hopes to offer a variety of strategies and tools to ensure that a creative practice is nourished with good company.

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Figure 1: *Mlle Bourgeoise Noire asks, Won't you help me lighten my heavy bouquet?*, From the Performance at New Museum, 1981/2008 , Photos by Coreen Simpson and Salima Ali



Figure 2: *Mlle Bourgeoise Noire* shouts out her poem, 1981/2008, From the Performance at New Museum, 1981/2008 , Photos by Coreen Simpson and Salima Ali

# The business of being an artist

**Part I: Viewing and Consultation Service**—Viewing of portfolios and work for consideration for exhibition and/or referral to other exhibition spaces. By appointment.

**Part II: Seminar/Workshop Series**—30 weeks of comprehensive, participatory seminar/workshops held 3 Wednesday evenings from 6:30—9 pm at 118-80 Franklin St. For more information call 958-7020.

Dates	Workshop	Description
November 25	1	Orientation to the Business of Being an Artist
December 2	2	Identifying Your Individual Goals and Objectives
December 9, 16, January 6, 13, 20	3-7	The Five Week Workshop Deals With: —the proper format for your portfolio, resume and proposals —studying your work —studying other artists —studying other organizations, i.e., P.S. 1, etc.
January 27, February 3	8-9	A Two Week Workshop In: —how to present your work effectively —how to present your work in different spaces: the differences between them —should you go back to school?
February 10, 17	10-11	An In-depth Look at the Materials You Use: —Preparing for Exhibitions, Packaging, Labeling and Shipping —Setting Up a Stand in a Business, Taxes, Retirement, Health and Other Insurance Policies
February 24	12	Copyright, Residuals of Resale, Source Rental Rights, Zoning for Loans
March 3	13	Part I of a Four Week Seminar on the Effects of Transactions of the Art Market
March 10	14	Part II of a Four Week Seminar on the Effects of Transactions of the Art Market
March 17	15	Part III of a Four Week Seminar on the Effects of Transactions of the Art Market
March 24	16	Part IV of a Four Week Seminar on the Effects of Transactions of the Art Market
March 31	17	Who are the collectors? —how to get a private collector —how to find the corporate collector —what they look for and how they work —the relationship and responsibility of dealer and artist
April 7	18	Procedures for Obtaining a Viewing by Galleries, Museums and Alternative Spaces; Working with Foundation, Government and Corporate Sponsors for Artists
April 14	19	A six week workshop dealing with: —funding projects —how they look for —places and organizations for site-specific projects and installations
April 21	20	—getting public space on your own —getting public and technical problems —getting permanent work in public places
April 28	21	Places, Dates and Descriptions This workshop will help you devise a record keeping system for your sale or exhibition of works, slides, photographs, etc.
May 5—June 9	22-27	Also workshop with artists, donors, musicians, and poets with funding resources —typical problems —technical information —discussion and the creation of project ideas.
June 16	28	Site Work
June 23	29	Residencies, Art Colonies and Foreign Programs
June 30	30	Registering and Cataloguing your Art
Dates to be Announced	31-32	Culminating Projects in the Arts

During the past 3 years the seminar/workshops have been conducted by such arts professionals as:

Martha Beck (The Drawing Center)  
Henry Geldzahler (Department of Cultural Affairs)  
Barbara Lapchek (Creative Artists Public Service)  
Linda Shearer (Artist Space)

John Wessel (National Endowment for the Arts)

Critics/Curators: April Kingsley Kay Larsen Patterson Sims  
Artists: David Hammons Al Loving Kate Millet Howardina Pindell Randy Williams  
Art Dealers: Pam Adler Tibor de Nagy Rosa Esman Barbara Gladstone Holly Solomon John Weber

Registration Form	Scholarship Request
Name _____	If you wish to be considered for a scholarship, please include the following information in addition to the registration form: Occupation _____ Number of Dependents _____ Annual Income (Actual, 1981) _____ Annual Income (Projected, 1982) _____
Address _____	
City _____ State _____ Zip _____	
Phone ( ) _____	
Check or Money Order Enclosed for \$ _____ (Please circle appropriate letter)	
A \$150.00 for 30 weeks \$5.00 per session	
B \$100.00 for 15 weeks \$7.00 per session	
C Individual workshops \$20.00 each	
<small>Please provide request and scholarship funding letter.</small>	

Figure 3: "The Business of Being an Artist" poster for artist workshop series, Just Above Midtown, 1983

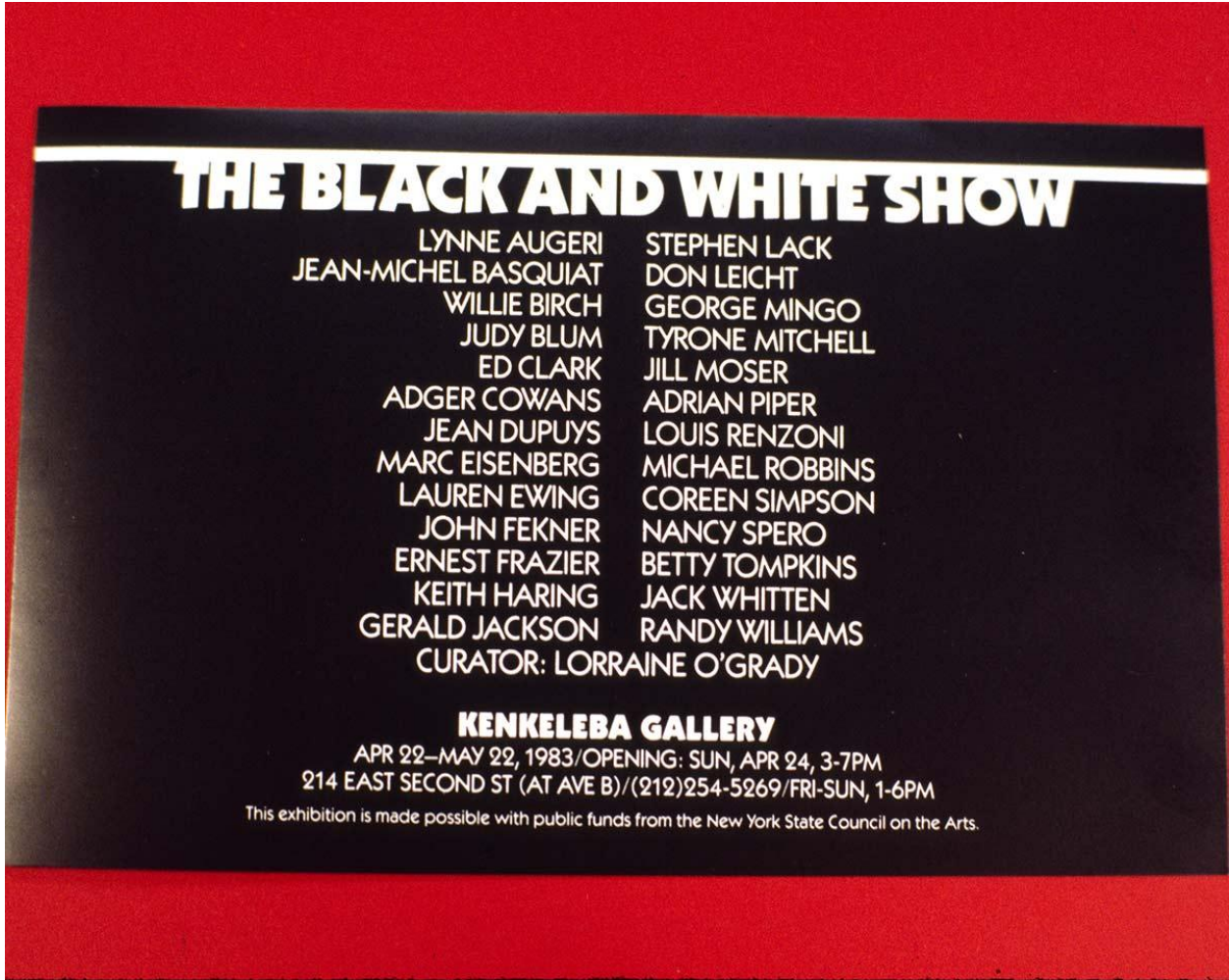


Figure 4: *The Black and White Show*, Exhibition Flier, Kenkeleba Gallery, New York, 1983





Figure 5: Installation View, TOXIC JUNKIE, Artist John Fekner, *The Black and White Show* Curated by Lorraine O' Grady, 1983



Figure 6: Art in America, East Village Eye, Summer 1984





Figure 7: Installation View, Artists Randy Williams and Jean Dupuy, *The Black and White Show* Curated by Lorraine O' Grady, 1983



Figure 8: Installation View, *between the white man and the land there was thus interposed the shadow of a black man*, Artist Randy Williams, *The Black and White Show* Curated by Lorraine O'Grady, 1983



Figure 9: Installation View, *The Printing Table* (1974), Artist Jean Dupuys, *The Black and White Show* Curated by Lorraine O' Grady, 1983





Figure 10: Installation View, Artist Keith Haring, Untitled, 1982, Sumi Ink on Paper, 40" x 52"  
*The Black and White Show* Curated by Lorraine O' Grady, 1983

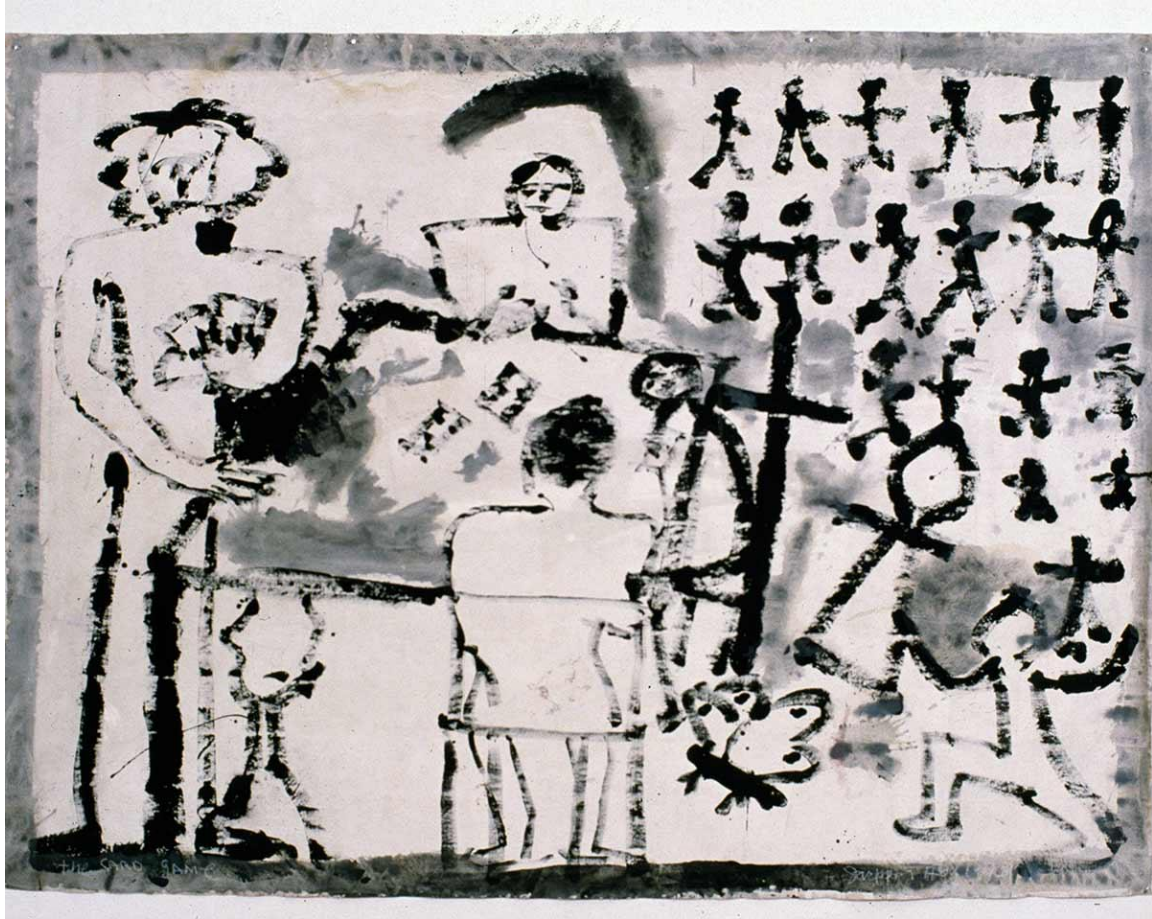


Figure 11: Installation View, *The Card Players*, 1975, Artist Gerald Jackson, *The Black and White Show* Curated by Lorraine O'Grady, 1983



Figure 12: Installation View, Stephen Lack, *Drawing (Jean Michel Basquiat and his friends being stopped by the police)*, 1983, *The Black and White Show* Curated by Lorraine O' Grady, 1983



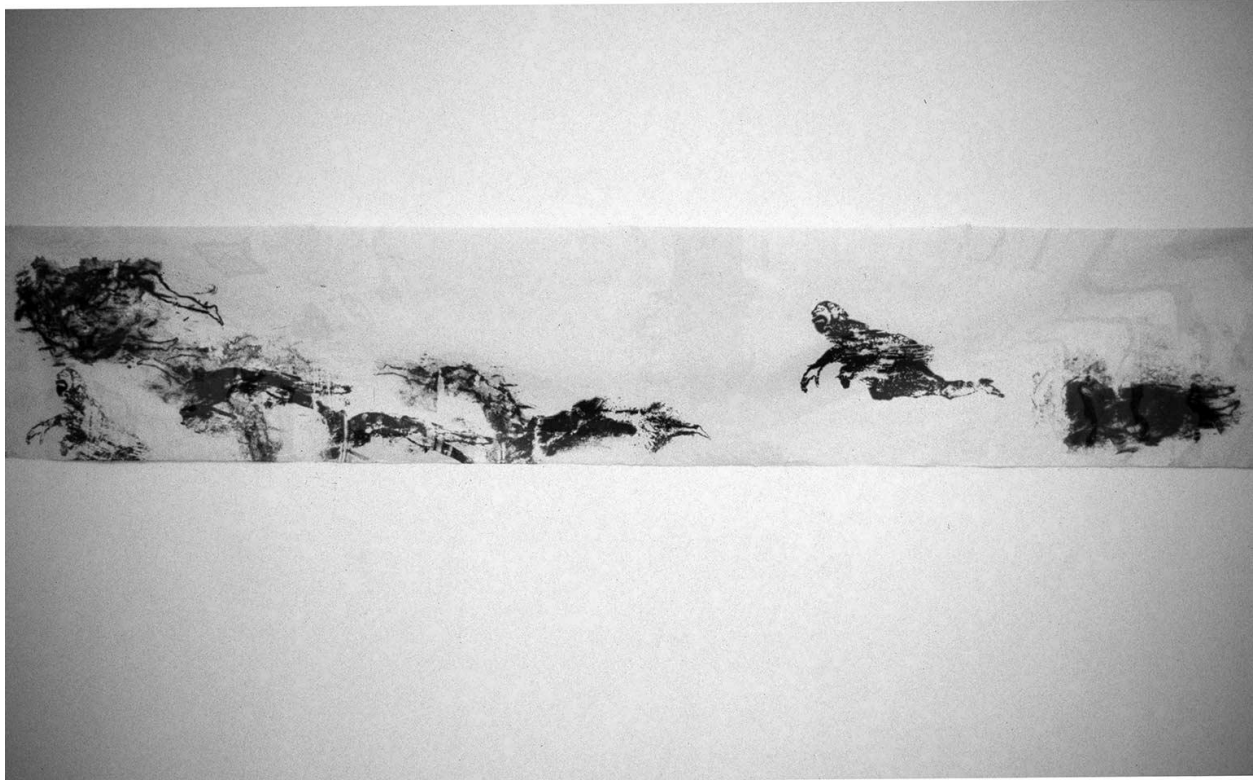


Figure 13: Installation View, *Untitled* (1983), Artist Nancy Spero, *The Black and White Show*, Curated by Lorraine O' Grady, 1983



Figure 14: Installation View, *The Theater of Refusal: Black Art and Mainstream Criticism*  
Curated by Charles Gaines, UC Irvine Fine Arts Gallery, 1993

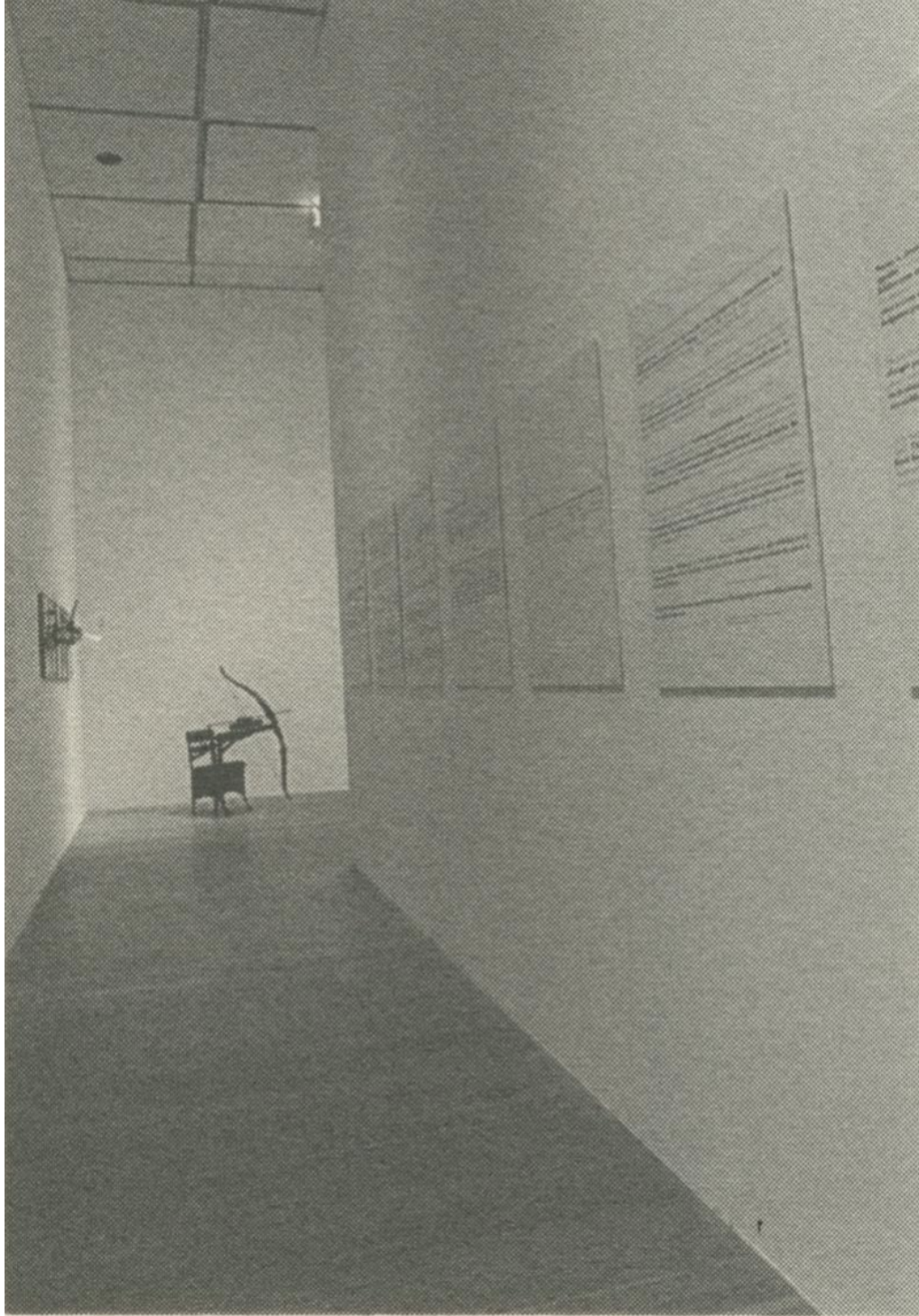


Figure 15: Installation View of hallway, *The Theater of Refusal: Black Art and Mainstream Criticism*, Curated by Charles Gaines, UC Irvine Fine Arts Gallery, 1993



Figure 16: *The Theater of Refusal: Black Art and Mainstream Criticism*, Fine Arts Gallery, University of California, Irvine, 1993, installation view.





Figure 17: *Knobkerry*, 211 West Broadway, New York NY, Photographer and date unknown, <https://www.hauserwirth.com/ursula/34934-museum-disguised-as-shop-sara-penn-knobkerry/>



Figure 18: Installation view of David Hammons exhibition, Knobkerry, 211 West Broadway, 1994. Courtesy David Hammons. Photo: Erma Estwick



Figure 19: David Hammons, *Spitting Image*, installation view, Knobkerry, 211 West Broadway location, 1994. Courtesy David Hammons. Photo: Erma Estwick



Figure 20: Installation view of David Hammons exhibition, Knobkerry, 211 West Broadway, 1994. Courtesy David Hammons. Photo: Erma Estwick



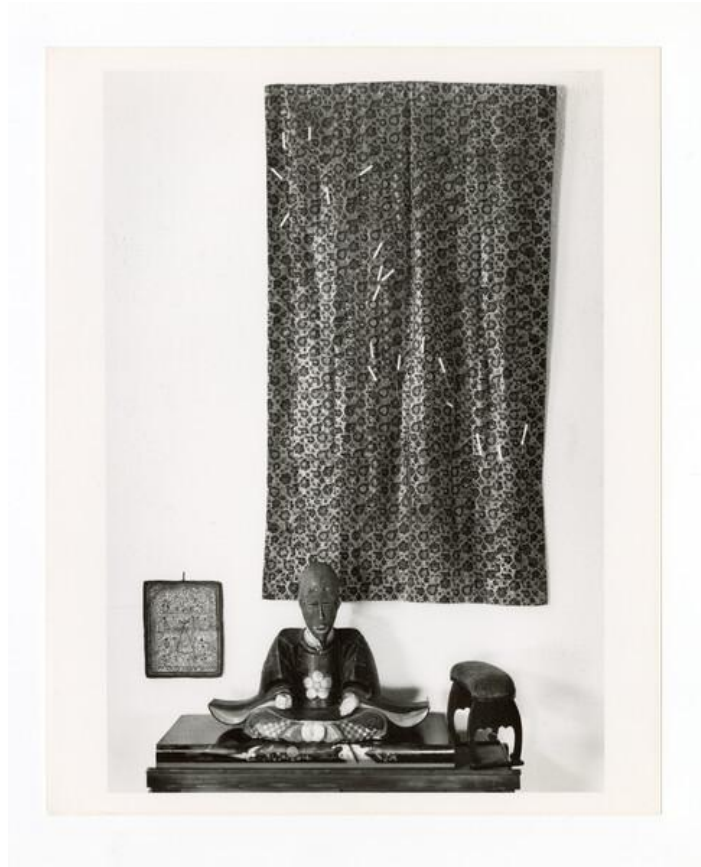


Figure 21: David Hammons, Cigarette Chandelier (above) and Asia Africa (below), installation view, Knobkerry, 211 West Broadway, 1994. Courtesy the artist. Photo: Erma Estwick