

Henry

HENRY ART GALLERY FALL 2021 EXHIBITIONS

For interview and image requests, please email press@henryart.org.

Packaged Black: Derrick Adams and Barbara Earl Thomas

October 2, 2021 - May 1, 2022



Left to right: Derrick Adams, *Style Variation 14*, 2019. Acrylic paint on digital photograph inkjet on watercolor paper. Courtesy of Salon 94 LLC, New York. Barbara Earl Thomas, *Gentleman*, 2021. Paper cut with hand printed color. Courtesy of the artist. Photo: Zocalo Studios ~ Spike Mafford.

Packaged Black brings together the work of artists Derrick Adams (b. 1970, Baltimore, MD) and Barbara Earl Thomas (b. 1948, Seattle, WA) in a collaborative, multi-media installation developed from their shared dialogue about representation, Black identity, and practices of cultural resistance. This exhibition is a synthesis of a multi-year, intergenerational, and cross-country exchange between New York-based Adams and Seattle-based Thomas that began after the two artists exhibited work alongside each other in a group show at the Savannah College of Art and Design in 2017.

Adams's work in *Packaged Black* engages the relationship between Black culture and commerce that is core to his practice, alongside the ways fashion and self-styling communicate identity. Among the works included are large, striking collages and sculptures inspired by his ongoing research into the life and legacy of influential African-American

designer Patrick Kelly (1954–1990). Other works take inspiration from the way hair salons and wig designs shape self-image in the Black community. In complement, Thomas, who often works in printmaking, glass, drawing, and monumental sculptures made from intricately cut Tyvek and paper, translates contemporary realities and lived experience through the visual language of myth and archetypal stories. For her project at the Henry, Thomas draws upon the role of media and fairytales in shaping social expectations and her own conception of self. She is presenting all new work, including an immersive installation conceived as a ‘transformation room’ and a series of new cut-paper portraits of friends and colleagues that riff on the concept of the royal court. Adams and Thomas’s work intermingles across multiple galleries, creating an exhibition that forms an interconnected constellation of relationships that span time and place, and celebrates the creative imagination, adaptation, and resilience of Black communities.

A brochure with a conversation between the artists, alongside studio images and installation images, will accompany the exhibition.

Derrick Adams

Born 1970 in Baltimore, MD; lives and works in New York, NY

Derrick Adams earned his BFA from Pratt Institute and MFA from Columbia University. He has completed residencies at the Skowhegan School of Painting and Sculpture, Madison and Sharpe-Walentas Studio Program, New York. He is a recipient of a Gordon Parks Foundation Fellowship, Joyce Alexander Wein Artist Prize, and Louis Comfort Tiffany Foundation Award. Adams has held solo exhibitions at the Museum of Contemporary Art, Denver; Museum of Fine Arts, St. Petersburg; and Museum of Arts and Design, New York, among other institutions. He has participated in numerous group exhibitions, including at the Peabody Essex Museum, Salem; National Underground Railroad Freedom Center, Cincinnati; and Studio Museum in Harlem, New York. His work is held in the notable collections of the Birmingham Museum of Art; Metropolitan Museum of Art, New York; and Whitney Museum of American Art, New York. He recently established *The Last Resort*, an artist program and residency in Baltimore.

Barbara Earl Thomas

Born 1948 in Seattle, WA; lives and works in Seattle, WA

Barbara Earl Thomas earned her BA and MFA from the University of Washington. She has been the recipient of the Howard S. Wright Award, Stranger Genius Award, Mayor’s Arts Award, and Hauberg Fellowship. Thomas has completed residencies at the Pilchuck School of Glass, Stanwood; Museum of Glass, Tacoma; and Goathead Press, Tieton. She has held solo exhibitions at the Evansville Museum of Arts and Science; Seattle Art Museum; Bainbridge Island Art Museum; and Whatcom Museum of History and Art, Bellingham. Thomas has participated in numerous group exhibitions, including at the Bellevue Art Museum; Northwest African American Museum, Seattle; and

Savannah College of Art and Design Museum of Art. Her work is included in the public collections of the Portland Art Museum, Seattle Art Museum, and Tacoma Art Museum.

Packaged Black: Derrick Adams and Barbara Earl Thomas is organized by Nina Bozicnik, Curator, and Shamim M. Momin, Director of Curatorial Affairs. Lead support is provided by the Andy Warhol Foundation for the Visual Arts. This exhibition is also made possible by the generous support of Virginia and Bagley Wright.

Diana Al-Hadid: Archive of Longings

October 2, 2021 – February 6, 2022



Diana Al-Hadid, *Smoke Screen*, 2015. Polymer gypsum, fiberglass, steel, gold leaf, plaster, pigment. Courtesy of the artist. Photo: Joshua White.

Diana Al-Hadid's work explores the interplay between the female body and the European art canon; Syrian, Muslim, and immigrant histories and mythologies; and architectural icons and the natural world. Born in 1981 in Aleppo, Syria, and raised in Cleveland, Ohio, Al-Hadid creates artworks that speak to her interest in the melding of cultures and the translation of disparate narratives. This monographic exhibition will consist of a selection of 14 sculptural works made between 2010 and 2021 brought into interpretive grouping for the first time. Together the sculptures identify the artist's investigation of historical, mythological, and biblical narratives of women as a fundamental through-line of her practice.

While Al-Hadid's work is often interpreted primarily in relation to her interest in the art historical canon, this show situates the artist's deployment of these influences as advancing a network of feminist concerns: the female protagonist and its conflicted history, as well as women's agency, power, and identity. The title refers to the artist's ongoing interest in the incomplete nature of collective history and the palimpsest of narrative and information that constructs our sense of history; it also resists the monumentalizing (and ultimately, patriarchal and colonialist) idea of fixity and singularity. Instead, Al-Hadid foregrounds disruption and rupture in the endlessly woven fabric of our stories of self/the body, the migration of information and interpretation through space and time, and the fundamentally unfixed nature of human desire.

The exhibition is held in conjunction with the Feminist Art Coalition (FAC), a nationwide initiative of art projects that seek to generate cultural awareness of feminist thought, experience, and action.

A brochure with a curatorial essay, alongside installation images, will accompany the exhibition.

Diana Al-Hadid

Born 1981 in Aleppo, Syria; lives and works in Brooklyn, NY

Diana Al-Hadid studied at Kent State University, Virginia Commonwealth University, and Skowhegan School of Painting and Sculpture. She has held solo exhibitions at the Akron Museum of Art; Hammer Museum, Los Angeles; Mills College Art Museum, Oakland; and Williams College Museum of Art, Williamstown, among others. She has shown work in group exhibitions at the Aga Khan Museum, Toronto, Canada; Columbus Museum of Art; DeCordova Museum and Sculpture Park, Lincoln; Tampa Museum of Art; and Philbrook Museum of Art, Tulsa. Her work is included in the collections of the Museum of Fine Arts, Houston; San Jose Museum of Art; Speed Art Museum, Louisville; and Whitney Museum of American Art, New York.

Diana Al-Hadid: Archive of Longings is organized by Shamim M. Momin, Director of Curatorial Affairs. Lead support is provided by Seattle Office of Arts & Culture. This exhibition is also made possible by the generous support of the National Endowment for the Arts.

Math Bass: a picture stuck in the mirror
October 16, 2021 – March 6, 2022



Math Bass, *Snake Skin Ring*, 2020. Oil on linen. Collection of Ms. Beth Rudin DeWoody, New York. Photo: Jeff McLane, courtesy of the artist and Vielmetter Los Angeles.

Los Angeles-based artist Math Bass (b. 1981, New York, NY) will create a site-specific installation featuring a series of recent oil paintings (a new medium for the artist), a kinetic wall work, sculpture, and large-scale wall applications. Bass's painting and sculptural practice has evolved from their initial work as a performance and video artist, where the tracking of the body's motion and transit through the world is central. The intersection of dramatically varied scale throughout the installation becomes important as well. Drawing attention to a spectator's progress and their relationship to each object and location in the space, Bass brings forth the ideas of being shepherded by, barred from, projecting through, and resisting space.

Bass has referred to their work as "props," foregrounding the performative interplay among art, artist, and viewer inherent to their installations. During their site visit, Bass responded to the theatrical potential and multiple perspectives of the East Gallery. These characteristics particularly shaped the kinetic sculpture, which suggests continual presence and the motion of bodies behind a curtain without ever revealing them, a preparation for performative presence endlessly held in suspense. In addition to the in-gallery components, the project will extend to the Henry's exterior, occupying the external wall of the museum with an expansive mural "painting" in vinyl. The exhibition will open in October with a performance by the artist that highlights the relationship of the seen and unseen in the work.

Math Bass: a picture stuck in the mirror is held in conjunction with the Feminist Art Coalition (FAC), a nationwide initiative of art projects that seek to generate cultural awareness of feminist thought, experience, and action.

A brochure with an essay by Leilah Weinraub and a curator's introduction, alongside installation images, will accompany the exhibition.

Math Bass

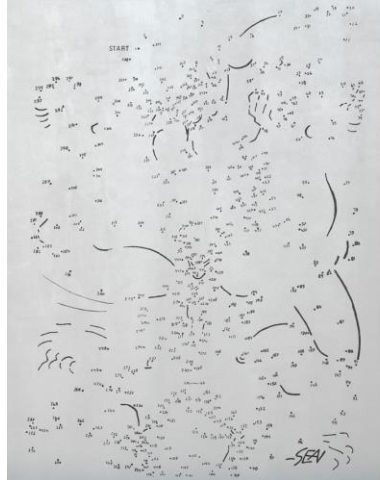
Born 1981 in New York, NY; lives and works in Los Angeles, CA

Math Bass earned their BA from Hampshire College and MFA from the University of California, Los Angeles. They have exhibited nationally and internationally at the Aaturp Fearnley Museum of Modern Art, Oslo, Norway; Hammer Museum, Los Angeles; Jewish Museum, New York; MoMA PS1, New York; and Yuz Museum, Shanghai, China. Their work is included in the permanent collections of Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, San Diego; and Yuz Museum, Shanghai, China.

Math Bass: a picture stuck in the mirror is organized by Shamim M. Momin, Director of Curatorial Affairs. This exhibition is made possible through the generous support of 4Culture and the National Endowment for the Arts.

Queer Visibility: Dean Sameshima & Anthony White

October 2021 - January 2022



Left to right: Dean Sameshima, *Torso (Black on Silver)*, 2006. Acrylic and screen print on canvas. Henry Art Gallery, Gift of David Hoberman, Los Angeles, 2014.287. Photo: Jueqian Fang. Anthony White, *BOYZ OF THE WILD*, 2020. PLA on panel. On loan from Seth Grizzle. Photo: Anthony White, courtesy of the artist and Greg Kucera Gallery, Seattle.

Viewpoints is a rotating series that highlights work from the Henry's collection, alongside commentary and insights from members of the University of Washington community.

The upcoming iteration of *Viewpoints* pairs paintings by Dean Sameshima (b. 1971, Torrance, CA) and Anthony White (b. 1994, Santa Maria, CA) that reflect on queer desire and visibility. *Torso (Black on Silver)*, 2006, by Sameshima enlarges cartoonist 'Sean's' creative transformation of a pornographic image into a connect-the-dots activity, originally featured in the gay leather magazine *Drummer* in the 1970s. The image is only complete with participation, and draws on secret codes and hidden meanings, as well as the implied necessity of such measures. In *BOYZ OF THE WILD*, 2020, White engages the social power and trappings of screen culture, and places nude portraits of his male friends amid a landscape of sticker-like brand names, layered with a digital buffering symbol at the center of the composition. The figures are exalted and exposed, and appear both vulnerable and curated amid the cultural artifacts.

Dean Sameshima

Born 1971 in Torrance, CA; lives and works in Los Angeles, CA and Berlin, Germany

Dean Sameshima received his MFA from the Art Center College of Design. He has exhibited nationally and internationally at notable venues such as the Bronx Museum of the Arts and Museu de Art, São

Paulo, Brazil. His work is held in the public collection of the Museum of Contemporary Art, Los Angeles.

Anthony White

Born 1994 in Santa Maria, CA; lives and works in Seattle, WA

Anthony White studied at the Cornish College of the Arts. White has been a Neddy Painting Award recipient; second place recipient of the AXA Art Prize; and Kayla Skinner Special Recognition award recipient from Seattle Art Museum's Betty Bowen Committee. White has exhibited his work at numerous venues, such as the DUMBO, Brooklyn; Greg Kucera Gallery, Seattle; and PUBLIC Gallery, London, England. His work is held in the permanent collections of the Crocker Art Museum, Sacramento; Frye Art Museum, Seattle; and Seattle Art Museum.

This iteration of *Viewpoints* is organized by Nina Bozicnik, Curator, in collaboration Kira Sue, graduate curatorial assistant. Anthony White's *BOYZ OF THE WILD* is on loan from Seth Grizzle.

ABOUT THE HENRY

The Henry Art Gallery is internationally recognized for bold and challenging exhibitions, for being the first to premiere new works by established and emerging artists, and for highlighting contemporary art practice through a roster of multidisciplinary programs. Containing more than 27,000 works of art, the museum's permanent collection is a significant cultural resource available to scholars, researchers, and the general public. The Henry is located on the University of Washington campus in Seattle, Washington. Visit henryart.org to learn more.

Henry Art Gallery
University of Washington

PHYSICAL ADDRESS

[15th Avenue NE + NE 41st Street](#)
Seattle, WA 98195

MAILING ADDRESS

Henry Art Gallery
University of Washington
Box 351410
Seattle, WA 98195

HOURS BEGINNING OCT 2, 2021

Thursday: 10 AM – 7 PM

Friday – Sunday: 10 AM – 7 PM

ADMISSION

Free though October 1, 2021

INFORMATION

206.543.2280

info@henryart.org

henryart.org

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