

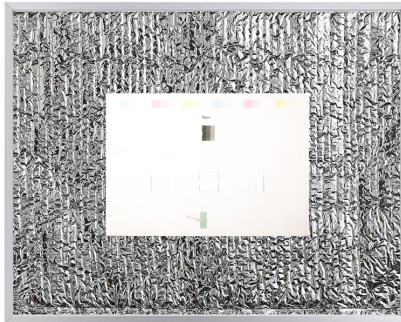
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Presents:

Countercapture

Lyndon Barrois Jr.
Elliott Jerome Brown Jr.
Dana Davenport
Uwa Iduozee
Keli Safia Maksud
Patrice Renee Washington

Curated by Katherine Adams



September 16 – November 7, 2021 • Opening Reception: September 16, 6-9PM

Operating at the limits of the image, artists in *Countercapture* recalibrate the standard representational capture of Blackness. The featured works use redaction variously as material ground, as methodological process, and as fugitive strategy, gesturing toward alternative paradigms for image-making. *Countercapture* looks at redaction and opacity as aesthetically and politically constructive processes that make-present while refusing transparent access to bodies and subjects, in the vein of a “right to opacity” as articulated by Édouard Glissant. Redaction is a process often associated with institutional confidentiality—betraying by omission, it marks out an unknown fact while indicating the persistence of a concealed reality. Transparency, a demand made of institutions, is sometimes transposed onto individual subjects—yet in connection with Blackness, the access to the subject that transparency promises can readily entangle with political or symbolic violence. The partially opaque forms in the works displayed here open up expressive spaces that elude invisibility while setting the terms of their own exposure.

Lyndon Barrois Jr.’s *Start Spreadin’ the News*, 2017, breaks down the representation of Black death, detaching a violent event from its construction as spectacle. A forensic cartography of violence, marked by a bullet pattern, is depicted prior to its crystallization into one univocal image. The artist’s *Transmission*, 2021, deconstructs the representational space of a conversation between Nikki Giovanni and James Baldwin, reflecting on both the preservation of this exchange and its possible afterlives across various contexts. Keli Safia Maksud’s work *Black Codes*, 2021, examines the formalisms and the serial repetition through which responses to Black trauma are distilled across public media. Through embossing discursive forms of mediated solidarity against a redacted backdrop, Maksud examines this default contemporary political aesthetics in, and for, public forums.

Elliott Jerome Brown Jr.’s work in *Countercapture* approaches photography as a redactive process with a set of images that partly elude recognition by the viewer. Using scenes captured at various levels of boundedness—from an expansive, close-up portrait to a framed work within a domestic interior—the work is screen-printed onto the wall, taking the space of exhibition as the ground upon which to materialize the work. A reprisal of Dana Davenport’s performance work *흑인 (heugin) - Black Person*, 2016, stages a disjunction between body and legible gesture. For *Countercapture*, the work is exhibited through video documentation projected onto the painted canvas Davenport created during a past realization of the performance. This presentation of the work shifts the terms of Davenport’s original performance away from exposure and toward a proxy physicality legible primarily in painted traces.

Staging an internal conflict between abstraction and representation, Patrice Renee Washington’s works critique historical entanglements of representation with racist classification. *Recoil Support Bar*, 2019, alludes to the need for a physical respite from what one may visually encounter, exploring the embodied experience of seeing oneself mis-seen. Through found imagery and monochromatic bas relief, *Smear Campaign*, 2019, subtly expels a stereotyped image from clear view. Uwa Iduozee’s photographs *Sunny and Katra* explore the presence of the African diaspora in Finland. In these two works, Iduozee highlights, in their own idiom, individuals who are often misrepresented or erased. Taken at a careful distance and oblique angle, the works build intimacy through a delicate contextualization and expansive framing, foregrounding individuals’ natural contexts and physical responses.

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Public Programs

October 8, 2021: Performance by Jayson P. Smith: Artist and poet Jayson P. Smith presents a newly commissioned work featuring a movement score alongside text-based fabrication. Smith explores the semiotics of the gestural and the way it both carries and conceals meaning.

October 8 and October 9, 2021: Curatorial Walkthrough: A deeper look at the works in *Countercapture*.

November 4, 2021: Keli Safia Maksud in Discussion with Sable Elyse Smith: In discussion with artist Sable Elyse Smith, Keli Safia Maksud discusses the role of opacity in her work. In addition to contextualizing her work in *Countercapture*, Maksud will discuss other aspects of her practice that address the postcolonial construction of African identities.

About the Artists

Lyndon Barrois Jr. (b. New Orleans, LA) is an artist and educator based in Pittsburgh. He uses magazines, advertising, cinema, and vernacular imagery as primary subjects of inquiry, translating the language of printing and design systems in order to investigate underlying ideology, ethics, and conceptions of identity. In various ways, Barrois Jr. navigates questions around color, control, time, taste, waste, and the layering of information. Barrois Jr. received his MFA from Washington University in St. Louis (2013), and his BFA in painting from the Maryland Institute College of Art in Baltimore (2006). He has recently completed residencies at the Van Eyck Academie in Maastricht, Fogo Island Arts in Newfoundland, the Irish Museum of Modern Art, and Loghaven in Knoxville. He is half of LAB:D, with artist Addoley Dzegede, and he is an Assistant Professor of Art at Carnegie Mellon University in Pittsburgh, PA.

Elliott Jerome Brown Jr. (b. 1993, Baldwin, NY) contemplates the use of discretion in photography. He lives and works in Queens, New York. In addition to various group and solo exhibitions, he has completed residencies at Abrons Art Center in New York, St. Roch Community Church in New Orleans, and Skowhegan School of Painting and Sculpture in Maine. He was a recipient of the 2019 Rema Hort Mann Foundation Emerging Artist Grant. Brown received his BFA in Photography from the Tisch School of the Arts, New York University.

Dana Davenport is a Korean and Black American interdisciplinary artist shifting between performance, sculpture, and video. Davenport earned a BFA in Photography from School of Visual Arts in New York City. Her work has been shown throughout the United States and internationally including at Gibney Dance, New York, NY; Watermill Center, Water Mill, NY; NYU Skirball, New York, NY; BronxArtSpace, Bronx, NY; Brown University, Providence, RI; NARS Foundation, Brooklyn, NY; Cultural Center Recoleta, Buenos Aires, AR; Seventh Gallery, and Sydney, AUS, among other venues. Davenport has been awarded the Recess Session Residency beginning in September 2021. She is the 2018 Chashama ChaNorth fellowship recipient and has completed the 2017 SOHO20 Gallery AIR Program. She co-organized Free Space, month-long programming at Miranda Kuo Gallery in 2018.

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Uwa Iduzee is a photographer and documentary filmmaker based in Helsinki and New York. His practice, derived from photojournalism, displays stories that open up new visual representations and understandings towards identities through series of photographs and documentary films. Everyday life and personal narratives are the core subjects in Iduzee's work, opening up wider discourses around identity and acceptance within societal and cultural superstructures. The history of Afro-Finnishness and black identities in contemporary Finland are recurrent topics in his recent work. Iduzee's photographs and documentaries have been presented in numerous magazines, newspapers, broadcast TV, online publications and exhibitions in Finland and abroad.

Keli Safia Maksud (b. 1985) is a Kenyan-Tanzanian-Canadian-Muslim-Christian visual artist and writer based in New York. Concerned with histories of colonial encounters and their effects on memory, Maksud's interdisciplinary practice favors the space of the in-between and its threshold, and works towards destabilizing received histories in order to expose fictions of the state. Maksud earned her BFA in Painting at the Ontario College of Art and Design University, a Diploma in Art and Curatorial Studies at the New Centre for Research and Practice, and an MFA in Visual Arts at Columbia University. Her work has shown at the Bamako Biennial, National Museum of Contemporary Art - Seoul, Galería Nueva and the Biennial of Contemporary Art Sesc_Videobrasil

Patrice Renee Washington is a New York-based artist, born in Chicago, IL. Working primarily in sculpture and ceramics, her work investigates structures of race, class, and gender as they relate to the construction of identity and experience. Through use of objects and cultural signifiers she explores how identity can be manipulated and shaped to explore alternative understandings. She has shown in solo and group exhibitions across the United States, including solo exhibitions at both Marinaro Gallery and Underdonk Gallery in Brooklyn, NY along with a 2018 solo museum exhibition at The Museum of Contemporary Art Denver. Group exhibitions include shows at San José Museum of Art, San José, CA; Reyes Finn, Detroit, MI; Jenkins Johnson Gallery, Brooklyn, NY; We Buy Gold, Brooklyn, NY; Sculpture Center, Queens, NY; The Museum of Contemporary Art Denver, Denver, CO; Zeitgeist, Nashville, TN; Abrons Art Center, New York, NY; 47 Canal, New York, NY and Museum of Contemporary African Diasporan Arts (MOCADA), Brooklyn, NY. She has been granted residencies at Abrons Arts Center, Anderson Ranch Arts Center, Lighthouse Works, the Museum of Art and Design, and the Vermont Studio Center.

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open hours: thurs-sun; 12-6pm
by appointment during non-open hours

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Lyndon Barrois Jr.
Transmission, 2021

Patrice Renee Washington
Recoil Support Bar, 2019