

MEDIA RELEASE

The Studio Museum in Harlem
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Exhibition previews and artist-led tours may be scheduled upon request.

Spring 2011 Exhibitions and Projects

On view March 31—June 26, 2011

Featuring Stephen Burks, Benjamin Patterson, selected works from the permanent collection, and VideoStudio

STEPHEN BURKS: MAN MADE



Stephen Burks, *Wall Mounted Basket Mirror with Daniel*, 2010. Photo: Daniel Håkansson for Ready-made Projects



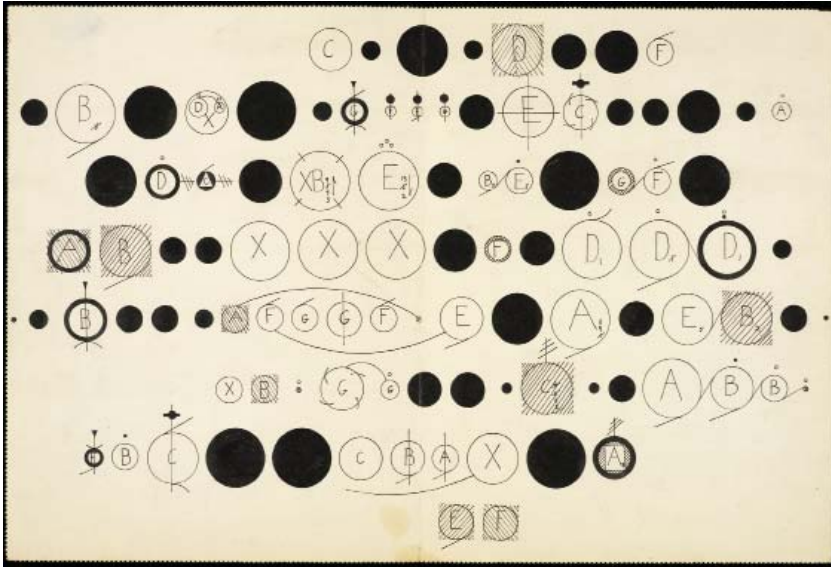
Stephen Burks, *Prototypes & Material Compositions (Pile Up) Including Basket Lamps and Basket Low Tables*, 2010. Photo: Daniel Håkansson for Ready-made Projects

The Studio Museum in Harlem is pleased to present **Stephen Burks: Man Made**, a unique project that furthers industrial designer Stephen Burks's ongoing exploration of the global economy of artisanal craft. Inspired by Burks's collaboration with Senegalese basket weavers based in New York and Dakar—as well as projects with artisans in South Africa, Peru and India—*Man Made* starts with the traditional basket-weaving process as its core concept. This technique will be represented in various permutations including tables, lamps and chairs that fuse clean, modernist aesthetics with vernacular craft.

In addition, the exhibition will include photographic and video documentation of Burks's travels, as well as his own drawings and prototypes, so that audiences can experience the entire design process from inspiration to completion. On one hand, *Man Made* is an interactive design exhibition, and on the other, it is an active platform for working with a collective of West African artisans whose objects and presence have become a significant part of the Harlem community.

Organized by Associate Curator Naomi Beckwith, *Man Made* is Burks's first solo museum exhibition in New York and will be accompanied by a new monograph designed by Burks with Studio Lin. The book will follow several of his recent projects, including those for the Museum and private clients. With *Man Made* and the new book, audiences will come to understand Burks's singular vision of making, a vision committed to the expansive notion of design as an authentic basis for the production of culture in a contemporary, global context.

BENJAMIN PATTERSON: BORN IN THE STATE OF FLUX/US: SCORES



Benjamin Patterson, *String Music*, 1960. Collection Getty Research Institute, Los Angeles

Benjamin Patterson (b. 1934), a founding member of Fluxus—a loose and international collective of artists who infused avant-garde practices with humor and anarchic energy—helped revolutionize the artistic landscape of the 1960s and 70s and usher in an era of new and experimental music. The retrospective *Benjamin Patterson: Born in the State of FLUX/us* marks the artist's first major exhibition, bringing together a multitude of works never before seen in the United States. The exhibition is curated by Valerie Cassel Oliver, Senior Curator at the Contemporary Arts Museum Houston, where the exhibition originated.

Trained in classical music instrumentation and composition, Patterson made his most significant contribution to Fluxus with his concept of the “action as composition”—the resulting sound from simple and complex actions. Exploring the connection between action and music, Patterson created compositions for both the body in motion and unconventional playing of his instrument, the contra bass, through ordinary gestures and other actions.

The Studio Museum exhibition ***Benjamin Patterson: Born in the State of FLUX/us: Scores*** presents a selection of works from the Contemporary Arts Museum Houston exhibition with a central focus on scores from Patterson's performances ranging from 1960 to 2005. *Born in the State of FLUX/us: Scores* also includes video from recent performances, documentation, and ephemera from the twenty years in which Patterson withdrew from his career as an artist. During this period, Patterson was a reference librarian, arts administrator and entrepreneur, launching his own music management company, Ben Patterson Ltd. After his hiatus, Patterson reemerged in the 1980s to resume his prolific artistic career.

On **March 31**, the Studio Museum will host a performance by Benjamin Patterson, preceded by a Q+A with Valerie Cassel Oliver, Senior Curator at the Contemporary Arts Museum Houston. More information available at studiomuseum.org.

Sculpted, Etched and Cut: Metal Works from the Permanent Collection

Mining the versatile properties of metal, *Sculpted, Etched and Cut* brings together a selection of artworks from the Studio Museum's collection that incorporate metal as medium or that were produced through metal-based processes. The exhibition features an array of sculptures and works on paper by artists including **Melvin Edwards** (b. 1937), **Glenn Ligon** (b. 1960), **Stephanie Pogue** (1944—2002), and **Michael Queenland** (b. 1970). *Sculpted, Etched and Cut* was organized by Assistant Curator Lauren Haynes and continues the Museum's exhibition history of illuminating new facets of the permanent collection.

Collected. Vignettes

Using **Hale Woodruff's** (1900—1980) painting *Vignette* (1970) as a point of departure, *Collected. Vignettes* highlights works from the permanent collection that exhibit an impressionistic quality through formal and conceptual means. The artworks offer a vast meditation on technique and subject matter, ranging widely in medium and time span. Organized by Curatorial Fellow Tasha Parker, *Collected. Vignettes* features artists **Norman Lewis** (1909—1979), **Wangechi Mutu** (b. 1972), **Adrian Piper** (b. 1948), **Gary Simmons** (b. 1964), **Alma Thomas** (1891—1978), and **William Villalongo** (b. 1975), among others.

VideoStudio: Playback

VideoStudio: Playback is the first exhibition in a series of programs dedicated to work made in the late twentieth century that reflect the influence of dance and avant-garde theater as well as contemporaneous social concerns on early uses of video by artists. Emphasizing improvisation, collaboration and innovative uses of technology, the artists in the exhibition include **Houston Conwill** (b. 1947), **Maren Hassinger** (b. 1947), **Fred Holland** (b. 1951), **Ishmael Houston-Jones** (b. 1951), **Ulysses Jenkins** (b. 1946), **Senga Nengudi** (b. 1943) and **Howardena Pindell** (b. 1943). Organized by Exhibition Coordinator and Program Associate Thomas J. Lax, *Playback* is the fourth installment of *VideoStudio*, an ongoing series of video and film installations inaugurated in fall 2008.

Also on View

This season, our ongoing **Harlem Postcards** series continues with new works by **Matthew Day Jackson** (b. 1974), **Jeanne Moutoussamy-Ashe** (b. 1951), **Demetrius Oliver** (b. 1975), and **Hank Willis Thomas** (b. 1976). The artists' photographs will be on view in the lobby, accompanied by postcard versions that visitors are encouraged to take free of charge. Visitors in the lobby will also experience **StudioSound:OJO**, a continual broadcast of a new composition created exclusively for the Studio Museum by **OJO**, a Los Angeles-based visual art, music and performance collective. Their experimental projects range from albums on vinyl and CD, to interactive social performances and public interventions, which are often spontaneous, improvised and multisensory. The composition, *Voluminous Sparks* (2011), blends excerpts from live performances, as well as OJO's vast array of studio-recorded material.

About The Studio Museum in Harlem

Founded in 1968, The Studio Museum in Harlem is a contemporary art museum that focuses on the work of artists of African descent locally, nationally and globally, as well as work that has been inspired and influenced by African-American culture. The Museum is committed to serving as a unique resource in the local community, and in national and international arenas, by making artworks and exhibitions concrete and personal for each viewer.

Hours and Admission

The Studio Museum is open Thursday and Friday, noon-9pm; Saturday, 10am-6pm; Sunday, noon-6pm. The museum is closed to the public but available for school and group tours on Monday, Tuesday, and Wednesday. Museum admission is by suggested donation: \$7 for adults, \$3 for students (with valid id) and seniors. Free for children 12 and under. Sundays are free at the Studio Museum, thanks to generous support from Target. For more information visit studiomuseum.org.

The Studio Museum in Harlem is supported, in part, with public funds provided by the following government agencies and elected representatives: The New York City Department of Cultural Affairs; Upper Manhattan Empowerment Zone Development Corporation; Assemblyman Keith L. T. Wright, 70th A.D.; New York State Council on the Arts, a state agency; Institute of Museum and Library Services; the National Endowment for the Arts; Council Member Inez E. Dickens, 9th C.D. and Speaker Christine Quinn and the New York City Council.