



A FAMILY AFFAIR

Jeremiah Queen
b. September 3, 1935



Sara Williams Queen
b. May 29, 1936



Florida Queen
b. September 27, 1972



Rose Queen
b. May 18, 1986



Jacob Queen, III

b. March 2, 1988





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A FAMILY AFFAIR

RENEE COX

LATOYA RUBY FRAZIER

KALUP LINZY

JACOLBY SATTERWHITE

HANK WILLIS THOMAS

CORINE VERMEULEN

DEBORAH WILLIS

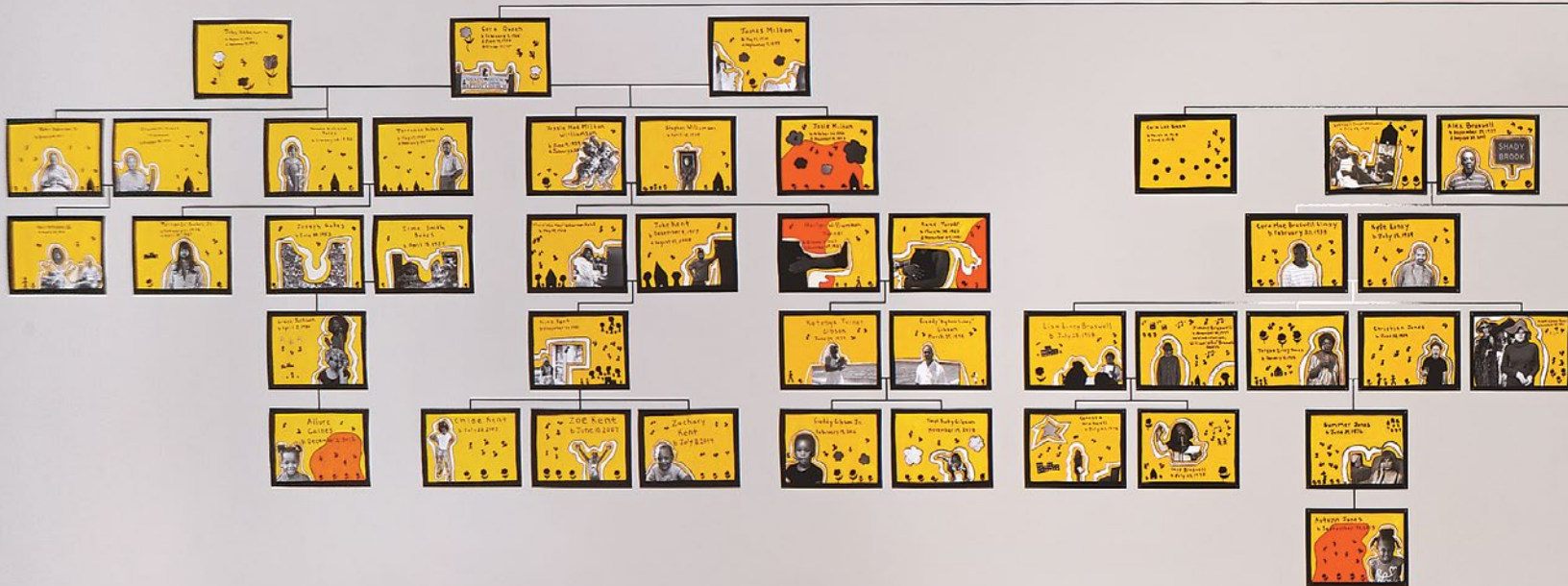


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CONTEMPORARY ART MUSEUM
UNIVERSITY OF SOUTH FLORIDA, TAMPA

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Kalup Linzy, *Queen Rose Family Tree*, 2014-15. 83 photo collages with gouache on paper, 12 x 16 in. each. Courtesy of the artist. Photo: Will Lytch



Jacolby Satterwhite, *Country Ball 1989–2012*, 2012. Two-channel digital video, 12:38 minutes. Courtesy of the artist and OHWOW, Los Angeles

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FOREWORD +
ACKNOWLEDGMENTS

Margaret Miller
Professor + Director
Institute for Research in Art

A Family Affair, curated by Megan Voeller, features seven contemporary artists: Renee Cox, LaToya Ruby Frazier, Kalup Linzy, Jacolby Satterwhite, Hank Willis Thomas, Deborah Willis and Corine Vermeulen. These artists portray events and offer cultural perspectives and experiences that address race and identity in a variety of ways: some spark a dialogue related to art history and others focus on their personal experience while reflecting on today's cultural environment. They work in a diverse range of media including photography, video, performance and animation and offer commentaries on race, sex, pop culture, religion and politics.

Corine Vermeulen's project took place during the course of the exhibition; she added photographs documenting her three-month community-based project in collaboration with the University Area Community Development Corporation.

Megan Voeller, curator, educator and art critic, served as Associate Curator of Exhibitions at the USF Contemporary Art Museum from July 2013 through August 2016. She moved on to become Director of Humanities at Thomas Jefferson University in Philadelphia. Megan's educational background—BA in studio art from Williams College, MA in media studies from the New School and a second MA from USF in Art History—plus an insightful and curious mind prepared her to bring together the artists in *A Family Affair*. The narrative content of each artist builds an exhibition that meaningfully addresses race and identity in a powerful way, providing new perspectives within a continually evolving cultural climate.

The USF Contemporary Art Museum is committed to exploring artists working across diverse disciplines as a means to engage

Renee Cox
Olympia's Boyz, 2001
Archival digital c-print mounted on aluminum
134 x 168 inches
Courtesy of the artist



student interest and understanding in the contemporary moment. A diversity of voices is more important than ever, underscored by events such as the rise of the Black Lives Matter movement in response to systemic violence and racism. USFCAM's exhibition program is designed to provoke conversations, introduce new ideas, and create a catalyst for change. The campus museum is a place where imagination and knowledge can meet and offer the possibility of a transformative experience.

A Family Affair would not have been possible without the talent and dedication of the USF Institute for Research in Art's faculty and staff. The Institute is composed of the Contemporary Art Museum, Graphicstudio and the Public Art Program; the faculty and staff work across units to facilitate exhibitions and educational programs. Amy Allison, Shannon Annis, Alexa Favata, Mark Fredricks, Peter Foe, Don Fuller, Madeline Baker, Sarah Howard, Vincent Kral, Will Lytch, Tony Palms, Randall West, and David Waterman have facilitated artwork loans, exhibition design and installation, event planning, publication design and more. The installation crew of Ian Foe, Eric Jonas and Andrea Tamborello is gratefully acknowledged for their contributions, along with intern Kylee Harrington, who wrote thoughtfully on the exhibition artists for USFCAM's blog. Interns Megan Achtzener, Rhonda Donovan, Sona David, Jordan Shultz, and volunteer Samantha Rosa assisted with exhibition preparation.

The director of USF's School of Art and Art History, Wallace Wilson, supplied studio space that enabled the completion of Kalup Linzy's *Queen Rose Family Tree*.

Corine Vermeulen's residency, undertaken with the community partner University Area Community Development Corporation, was supported by donations from Caspers Company and Vivek and Sharmila Seth.

The artists' galleries supported the exhibition with loans: Jack Shainman Gallery, New York; OHWOW, Los Angeles; and Michel Rein, Paris/Brussels.



INTRODUCTION

Megan Voeller

A Family Affair features the work of seven artists who explore personal identity and family relationships through photography, video, performance and animation. They adopt a range of approaches, from documentary to fiction, to articulate visions of self within interpersonal and historical family contexts as well as broader frameworks of race, class and gender, often collaborating with family members to realize their art.

Renee Cox is known for her provocative photographic works that overturn race and gender stereotypes. In *Olympia's Boyz* (2001), a 14-ft-wide Cibachrome print mounted on aluminum, Cox restages Edouard Manet's iconic painting *Olympia* (1863), replacing the image's central figures—a white prostitute and a black maid—with herself, an empowered, toned black matriarch in the nude, and her biracial sons. The maneuver recalls an earlier work by Cox, her remake of Leonardo da Vinci's *The Last Supper* featuring the artist in the role of Christ and titled *Yo Mama's Last Supper* (1999). While on display at the Brooklyn Museum in 2001, that photograph prompted then-New York City major Rudolph Giuliani to call for decency standards at publicly funded museums.

My Son brings the same style of bold, frontal portraiture seen in *Olympia's Boyz* to a more vulnerable depiction of Cox's elder son draped in an American flag. The flag, with a single emblazoned star that echoes the boy's delicate strength, underscores the complexity of his heritage as the offspring of Jamaican-born, New York-bred Cox and her French-born husband. Such nuances are further explored in *Family Snaps*, an installation of ninety of Cox's family photographs—from casual snapshots of recent years to formal portraits of past generations—that invites contemplation of race and class, relationships and individuality, place and culture, and (noticeably) love within the family.



LaToya Ruby Frazier's documentary photographs explore relationships between three generations of women—Frazier, her mother and grandmother—against the backdrop of Braddock, Pennsylvania, an industrial borough outside of Pittsburgh in economic decline since the 1980s. Collaborative self-portraits depict Frazier and her mother as loving and connected but also, at times, in tension or charged contrast; the strain grows when Mr. Art, Frazier's mother's boyfriend, enters the frame. Other photographs pay homage to Frazier's grandmother, Ruby, with whom Frazier lived as a child, memorializing her through interior shots of a well-loved recliner, a refrigerator adorned with family photographs, and a nightstand bearing portraits of younger selves. The exhibition also includes *Detox (Braddock U.P.M.C.)* (2011), a video that follows Frazier and her mother as they seek a remedy for physical and mental health difficulties related to inequity and environmental contamination in the steel mill town.

Kalup Linzy's *Queen Rose Family Tree* (2013–15), a new installation of 83 hand-painted photographic collages commissioned for *A Family Affair*, details a fictional family tree, rooted in Stuckey, an historically black community in Central Florida, which resembles Linzy's actual family and includes invented cousins Taiwan and Kaye Braswell, two of his most memorable characters. Embodying the Braswell cousins and others from the tree, Linzy performs original songs and soap operatic narratives, often in drag, investigating love, loss and the challenges of artistic and sexual self-realization. A selection of his videos includes episodes from *Conversations wit de Churen* (2002-present), a soap opera-esque series, and *(Introducing Kaye) Romantic Loner* (2013), Linzy's first feature-length video.

In the video installation *Heavenly Serenade (Taiwan Braswell)*, realized at USFCAM for the first time, Linzy reprises the role of Taiwan Braswell as a ghostly vision from the hereafter—a follow-up to the character's mysterious demise aboard a cruise ship in *Conversations wit de Churen X: One Life to Heal* (2013). In keeping with the narrative conventions of soap opera, Taiwan reappears after his death for a final bravura performance, wearing a white sequined leotard designed for the character by Proenza Schouler and crooning "Asshole," his signature ballad about a fickle love interest who abandons him for more fruitful sexual pastures.

Jacolby Satterwhite creates surreal 3D animations that combine his dance club-inspired movement performances with animated drawings of everyday objects and inventions by his mother, Patricia Satterwhite. *Country Ball 1989-2012* (2012), incorporates vintage video of a 1989 family picnic, where the impromptu dancing of kids foretells Satterwhite's later interest in fusing movement with animation, and nostalgia with fantasy. An accompanying video,

The American

A Table

A Lemon Aide
Pitcher

A Big Dish
on a Table Stand

A Fire Pole: My House

Can Dream:





The Matriarch's Rhapsody (2012), charts relationships between Satterwhite's animated forms, his mother's drawings, and family photographs, connecting a life-world of everyday objects to the pulsing, fantastical environment of *Country Ball*.

A Family Affair includes individual and collaborative works by Hank Willis Thomas and Deborah Willis. Their collaborative self-portrait, *Sometimes I See Myself In You* (2008), merges the faces of both artists, who are son and mother. The nearly seamless transition between them invites a viewer to do a double take at the image's central face, in which their features combine. Two individual works also trace their lineage through connections to each other. Willis's *Hank Pending* (2008) pictures the artist (Deb) pregnant, radiant and at ease, while Thomas's *Thomas and Thomas* (2008) depicts the artist (Hank) as an adult, dressed in nearly identical clothing and standing on a nearly identical street corner as an historical image of his maternal grandfather.

Thomas and Willis's *Words To Live By* (2008) is another dramatic collaborative piece. To create the series of nine prints, the artists worked together to photograph 350 friends and family members in cities around the U.S., pairing images of their mouths with collected proverbs that offer advice—sometimes staid, sometimes humorous or provocative—for living wisely. The juxtaposition of lips and speech offers a reminder of the role played by the words and beliefs, particularly of those nearest and dearest to us, but also of those in broader cultural circles, in shaping our lived realities.

The work of all of these artists is explored further in this volume in a critical essay by writer and curator Carla Williams.

When *A Family Affair* debuted at USFCAM in August 2015, one aspect of the exhibition was just beginning. From September through November, Dutch-born and Detroit-based photographer Corine Vermeulen undertook a three-month, community-based residency—a first-of-its-kind collaboration between USFCAM and the University Area Community Development Corporation—photographing residents of the University Area neighborhood adjacent to USF's Tampa campus in exchange for stories of community and family life. An installation of Vermeulen's photographs and the accompanying stories titled *Picturing Families in the University Area Community* was created at USFCAM during the course of the exhibition, culminating in a gallery talk. The photographs from the USF residency ultimately became known as the *Elsewhere (Suitcase City)* series.



FAMILY FAMILIAR
Carla Williams

*I don't think you ready for this jelly
I don't think you ready for this jelly
I don't think you ready for this
Cause my body too bootylicious for ya, babe ¹*

Timing, they say, is everything.

In 2001, Renée Cox's *American Family* exhibition opened at Robert Miller Gallery on 57th Street in New York City, just eight months after a wave of international publicity following the censure of her self-portrait *Yo Mama's Last Supper* (1996) at the Brooklyn Museum. *Last Supper* incurred the wrath of then-New York City Mayor Rudolph Giuliani, who called for its removal from the exhibition *Committed to the Image* based on a description of the work (he had not seen it), in which Cox posed her nude body as the figure of Christ. A staunch Catholic, Giuliani labeled the work as blasphemous and obscene. But Cox was no silent, tortured artist, and she did not take the criticism quietly. Camera-ready, articulate, and raised Catholic herself, Cox fought back against the mayor's histrionics. Their public contretemps resulted in unprecedented press coverage and, on the heels of this exposure, *American Family*, which consisted of multiple distinct bodies of work, was poised to cement Cox's place in the art world pantheon.

American Family opened with larger-than-life-size color self-portraits fetishizing Cox's body as an object of sexual desire. At her physical peak—slim, toned, and tight—the gorgeous former model was an idealized specimen, taken over the top by lace-top stockings and garter, leather corset, and fur thong. Cropped to focus on her crotch, breasts, or posterior, these images were deliberately provocative, enormous and lush. In small diptychs and triptychs Cox juxtaposed the usual family album photographs of her parents, grandparents, and uncle, and childhood snapshots—wearing a cowgirl outfit at

Renee Cox
Family Snaps, 2001
58 archival digital c-prints framed 10-1/2 x 8 inches
30 archival digital c-prints framed 5 x 7 inches
Courtesy of the artist
Photo: Don Fuller



Christmas, at her first Holy Communion, in parochial school uniform—with highly sexualized, provocative black-and-white photographs of her adult self. Alongside these Cox displayed large, classically posed, formal portraits of her family. *The Colonization of White People / The In Laws* shows an Anglo couple dressed for the camera in “native” island wraps; while in *My Son*, her young, biracial child stands swathed in the American flag, a single white star illuminated against the dark cloth. Framed snapshots, *Family Snaps*, were displayed on the floor, showcasing private moments from her family’s personal lives, mixing vintage and contemporary snapshots with a few examples of Cox’s artwork.

In the wall-projected video *KISS*, a black woman in extreme close-up, her face at the top of the frame, tongue-kisses a mustachioed white man below her in biological detail; while in *LEGZ*, a man’s hairy legs quiver and jump, slowly parting and closing at the knees, his stiletto mules lightly tapping the floor. In the exhibition’s final element Cox recast famous European paintings including Édouard Manet’s *Le Déjeuner sur l’Herbe* and *Olympia* (both 1863) using herself and other black models as the subjects. Altogether erotic and classical, restrained and outrageous, badass and unsettling, *American Family* was unlike any other self-presentation by a black woman artist that anyone had yet seen, especially in a 57th Street gallery. As a young artist who had made nude self-portraits myself, I was both jealous of and titillated by her bravado, but I was certain that this exhibition was going to crack wide open the discussion of black women as agents of our own desire, as authentic authors of our sexual identities.

However, *American Family* did not make an art star of Cox; from where I sat, the show seemed to make little impact at all and once the exhibition closed, it fell quickly away. This was due, in no small part, to a phenomenon I have long witnessed, and that is an unwillingness by black scholars and critics to be publicly critical of the work of black artists, with an unspoken mutual agreement among this relatively small group of colleagues that when you don’t have something positive to say, simply leave it alone. Cox, it seemed, had put her business out in the street, and no one knew what to “officially” say to that. I had been so certain that the door had just been blown open to talk about the black female body and agency in a more complicated way than we had previously done. Instead, radio silence.

FUBU²; OR, WHO HAS TIME FOR DOUBLE CONSCIOUSNESS?

Simply put, Cox was ahead of her time. Yet *American Family*, both directly and indirectly, had found its audience among the next generation of artists—art stars among them—historians, and critics who no longer operate under the unspoken cultural imperative for the creative black artist to automatically represent the entire black population and to define one’s individual self as responsible



to the whole. This development has resulted in a complex and nuanced language of black identity that has infiltrated the broader consciousness. Contemporary artists are no longer constantly shape-shifting, as W.E.B. DuBois so cogently articulated more than a hundred years ago, but rather are integrating their various personae—rural Southerner, daughter of addiction, sexual woman, lover of pop culture, MFA-educated artist—ultimately presenting the fluid simultaneity of our wildly diverse lives. This is representation by us and for us and if you don't get it—we got your art degree—now you need to catch up.

While not every contemporary artist is exploring the same themes as Cox, the family in all its complications remains an enduringly rich vein to mine, though as a reflection of the selfie generation in which we now live, the artists' presentations to the camera are now far more self-conscious than ever before. Contemporary artists are quite aware of where to draw the line between a true diaristic representation not meant for other eyes, and a keen understanding, characterized by ethnic and socioeconomic markers of identity, style, and taste, of how photographs actually communicate once they enter the ether. The opening of this private space by black artists produces a new interpretation of the line between private and public and what's at stake in crossing that line.

* * *

left

LaToya Ruby Frazier
Momme, 2008
Gelatin silver print
20 x 24 inches
Courtesy of the artist and
Michel Rein, Paris/Brussels

right

LaToya Ruby Frazier
Aunt Midgie and Grandma Ruby, 2007
Gelatin silver print
20 x 24 inches
Courtesy of the artist and
Michel Rein, Paris/Brussels



*We at the family reunion, tellin' jokes and playin' spades
Uncle Dave is on the barbeque grill
Grandma braggin 'bout the blanket she made
For the new baby on her way
Even though the daddy ain't really ready
This child is coming...anyway, yeah*

*What can you say...it's family*³

LaToya Ruby Frazier's seven-year video and photographic investigation *The Notion of Family* grants the viewer an unprecedented view of a family in its environment and then slowly peels back its skin. Frazier collaborated with her mother and grandmother on the project, using the domestic interior of her family home in working-class Braddock, Pennsylvania, to grant the viewer the illusion of total access to the interiority of her subjects. Frazier's uncompromising portraits reveal the uneasy tension within a confined space in the juxtaposition of a mother's casual sexuality with her then-teenaged daughter's burgeoning physicality. The young Frazier leans against her bedroom wall as her mother and Mr. Art lounge on the other side out of Frazier's view but revealed to the viewer as though she is conjuring them. The unease is heightened by the perceived sincerity and straightforwardness of the black and white, documentary style and by the viewer's knowledge that it is a barely-out-of-her-teens Frazier making the photographs, documenting and revealing the awkwardness and intimacy of their lives. Sitting on the floor with her

grandmother, braids entwined with ribbons and ball barrettes, she appears impossibly young. Within this private realm, it is impossible to distinguish between a photo of unguarded gestural repose and deliberate seduction, or between the pride, confusion, discomfort, and empowerment of self-presentation from each of these women.

The Notion of Family immediately impressed with its critical focus and rigorous attention to subject matter that is at once extremely private and universally, sometimes painfully familiar. Among black artists, there's no precedent for this unflinching, at times unflattering look at what many might regard as the fulfillment of stereotypes. Yet the true autobiographical element is not nearly as important as the authenticity of the representation. Frazier's is a nuanced, complex portrait series that at once recalls the stark impact of Larry Clark's 1971 classic *Tulsa* while evoking the achingly loving intimacy of Nan Goldin's *Ballad of Sexual Dependency* (1986), both of which, like Frazier's work, include the photographers' self-portraits intertwined with their unflinching revelations of family and friends' lives. Frazier herself describes the work as "blur[ring] the line between self-portraiture and social document," a keen distinction that makes the work accessible to a broader audience. Frazier's presence within her work goes beyond Clark and Goldin—she is in nearly every frame, as brutally honest and delicately tender with her own likeness as she is with her addict mother, her grandmother, and other family members and boyfriends who sit for her camera.

*Aunt Juicy been drinkin' again...ooh its only 1:30 in the afternoon
Everybody tip-toeing 'round her, we all know she gonna be toe up soon
Saying all the things we like to say, hope she gets around to Cousin Lonnie
Cause we all know he got a little extra somebody on the side (But)...*

*What can you say...it's family*⁴

Now, I have never met an actual, biological black woman who remotely resembles Tyler Perry's Madea, his nonetheless hugely popular drag persona that, among my friends and family, plays more as parody of than homage to a demographic that still demands more complexity. Yet from the first time I saw Kalup Linzy's work in the International Center for Photography's 2009 triennial *Dress Codes*, I knew it was the real deal, despite its obvious low-budget absurdity and deliberate lack of artifice. His video performances ring true in the way life naturally unfolds, unscripted and ridiculous yet sincere. Therein lies the power of Linzy's work—it is honest rather than fictionalized, relatable because it wittily exploits the achingly familiar messiness of life that is both specific to and transcendent of race. Stripped of unnecessary veneer, Linzy's work is playful, subversive, silly, not a little bit crazy, and dead serious. Throughout, he is every dramatic child who performed in front of the mirror, every kid who ever obsessed over a TV show so much he memorized the dialogue



Kalup Linzy
(Introducing Kaye) *Romantic Loner*, 2013
Video still

and stage direction, everyone with a hyperactive imagination who has bigger stories to tell than he himself has ever lived. As such, his work can be summed up by what Chris Rock recently wrote about race in Hollywood:

Black kids watch *The Lord of the Rings* and they want to be the *Lord of the Rings*. I remember when they were doing *Starsky & Hutch*, and my manager was like, 'We might be able to get you the part of Huggy Bear'...I was like: 'Do you understand that when my brother and I watched *Starsky & Hutch* growing up, I would play *Starsky* and he would play *Hutch*? I don't want to play f—ing Huggy Bear. This is not a historical drama. This is not Thomas Jefferson. It's a movie based on a shitty TV show, it can be anybody.'⁵

The ever-expanding members of Linzy's Braswell family are not so much fictional as they are sparingly precise; they may as well exist because we know every one of them from the canny details with which the artist endows them. I mean, Kaye the romantic loner suffering from heartbreak while on an artist's residency? Who knew we could simultaneously inhabit that rarified realm while still speaking



to the folks back home? It's a conscious hat trick of which DuBois would be doubly proud.

*Oh shit, Damn Mickey and Steven are fighting again
Move out the way, somebody might get hurt
Aw Look at that what happened is worst
They knocked over Elenora's Lemon Cake (Emm)
You know the one she barely ever makes
I'm gettin riled up, I want them to go
But somebody turned Frankie Beverly on the stereo
Cousin Ruby starts rockin', shakin' her good hip and bottom
So we all fall into place, smiling and laughing*

What can you say...it's family ⁶

Jacolby Satterwhite must have been listening to Jill Scott. How else to explain it? Scott's lyrics (quoted throughout this text) for "Family Reunion," a brilliantly observant, encapsulated portrait of the various members of an extended clan with their foibles and failings and ultimate triumph, are a blueprint for countless multigenerational gatherings where people come together mostly because of blood but also, a bit more problematically, love. Satterwhite's aural and visual reconstruction of a family celebration back in 1989 is what happens when the child who is present and paying attention grows up to find his identity within that essential dynamic. He reinterprets the archival footage, his mother's drawings, and his memories to expand, not rewrite, the family narrative. Satterwhite's videos are on the other end of the technological spectrum from Linzy's—handmade yet epically labor-intensive, easy because we're so used to sampling as to no longer question the appropriation or the resulting remix. Satterwhite,

Deborah Willis and Hank Willis Thomas
Sometimes I See Myself In You, 2008
Digital c-print
25-1/4 x 54-1/4 inches
Courtesy of the artists and
Jack Shainman Gallery, New York

like Scott, knows that a collectively shared experience is the quickest shortcut to understanding, to deeply comprehending another's experience by recognizing one's own. Why else do you think *Maze* continues to sell out after nearly fifty years with no new records since 1993 (*and if you have to Google "Maze," you better ask somebody!*)!

HYBRID

If you want to talk family and art, look no further than one of the most prolific and celebrated mother/son artist duos working: Deborah Willis and Hank Willis Thomas. How much more indoctrinated can you get than bred in the bone? Thomas grew up watching Willis research, write, curate, and make art, literally hanging out in galleries and museums while his mother worked. It's undeniable from where his knowledge base and inspiration come, and the familial bond informs their separate as well as collaborative work in various media. While it remains the ultimate ideal to have both Uncle So-and-So and Professor You-Know-Who really get your work, few can say that the dinner table conversation growing up (over take-out, *natch*) routinely revealed the ins and outs of becoming a visual artist.

As a visual negotiation with the persistence of likeness through biology, age, and life experience, *Sometimes I See Myself In You* consists of simple, straightforward head shots of each artist anchored by a split image at center that seamlessly melds them together into one convincing whole. Thus, the image is the ultimate hybrid, the literal and conceptual melding of two generations of artists into a distinctly new being: the *Überartist* who lives and breathes creative practice, one who simultaneously pioneers meaning while redefining it, impervious to the mercurial whims of the art world. That's no mean feat. *Sometimes I See Myself In You* affirms not only the maternal/filial genetic relationship—how many times has Hank heard *you look just like your mother?*—but also their extraordinary shared talent and mutual respect. In doing so, Willis and Thomas as collaborators embody the unparalleled wisdom of learned knowledge fueled by the fearless bravado of youth who were raised to expect no less.

ABOUT THE AUTHOR

Carla Williams is a writer, editor, and photographer. She completed a BA at Princeton University, and MA and MFA degrees in photography at the University of New Mexico, Albuquerque. She is author of numerous essays and articles about photography and is co-author of two histories of photography, including *The Black Female Body: A Photographic History* with Deborah Willis. Williams has been the editor of *Exposure*, the journal of the Society for Photographic Education, and an assistant professor at Rochester Institute of Technology.

NOTES

1. Rob Fusari, Beyoncé Knowles, et al., "Bootylicious," © Mass Confusion Productions, Welsh Witch Music, Beyoncé Publishing, Dayna's Day Publishing, Emi, Sony/ATV Tunes LLC, Emi Music Publishing South Africa, Warner-tamerlane, Emi April Music Inc., Warner-tamerlane Publishing Corp., Lonte Music, June Bug Alley Music, 2001.
2. FUBU (For Us By Us) was a hugely popular clothing line in the 1990s founded by four young African American men in New York as a style source inspired by and for the urban hip-hop community. The name acronym was an extra point of pride for the founders as well as the wearers.
3. Jill H. Scott, et al., "Family Reunion," copyright with Lyrics © Universal Music Publishing Group, 2007.
4. Ibid.
5. Chris Rock, "Chris Rock Pens Blistering Essay on Hollywood's Race Problem: 'It's a White Industry,'" 3 December 2014, <http://www.hollywoodreporter.com/news/top-five-filmmaker-chris-rock-753223>, accessed 4 March 2015.
6. Scott, "Family Reunion."
7. I'm guilty of more than a few exclamations myself.





ABOUT THE ARTISTS |

RENEE COX (b. 1960, Jamaica) is a New York-based photographer and mixed media artist. Cox was born in Jamaica and grew up in New York City. She received a degree in film studies at Syracuse University before working as a fashion photographer in New York and Paris for more than a decade. In the early 1990s, inspired by the birth of her first son, Cox decided to focus on fine art photography. She received her MFA from the School of Visual Arts and spent a year working with Mary Kelly and Ron Clark in the Whitney Independent Study Program. In 2006, Cox received the Aaron Matalon Award, the highest honor given to an artist participating in the Jamaica Biennial at the National Gallery of Jamaica. Cox's work has been exhibited at the Perez Art Museum Miami; the Studio Museum in Harlem; the Spelman Museum of Fine Art; the Wadsworth Athenaeum Museum of Art; the Nasher Museum of Art at Duke University; the Brooklyn Museum; the Institute of Contemporary Art, Boston; and the Whitney Museum of American Art, New York.

LATOYA RUBY FRAZIER (b. 1982, Braddock, PA) lives and works between New Brunswick, NJ, Braddock, PA, and New York, NY. In her photographs, LaToya Ruby Frazier, artist and activist, combines intimate extracts of her relationships with her grandmother and mother with the history of the working-class industrial town of Braddock, Pennsylvania, where she was born and raised. Frazier's work has been shown in a solo show at the Indianapolis Museum of Contemporary Art in 2012 and in numerous group exhibitions that include the 2012 Whitney Biennial at the Whitney Museum of American Art; the 2011 Incheon Korea Biennale; the 2011 Pittsburgh Biennial at the Andy Warhol Museum; PS1 MoMA's Greater New York 2010; and the New Museum of New York Triennial in 2009. Her work is included in museums and foundation collections such as the Whitney Museum of American Art, New York; the Kadist Foundation, Paris; and the Brooklyn Museum, New York.

KALUP LINZY (b. 1977, Stuckey, FL) is a video and performance artist based in Brooklyn, New York. He received his MFA from the University of South Florida and attended the Skowhegan School of Painting and Sculpture. Linzy has been the recipient of numerous awards including grants and fellowships from the New York Foundation for the Arts; Louis Comfort Tiffany Foundation; John Simon Guggenheim Memorial Foundation; Creative Capital Foundation; Jerome Foundation; Art Matters; and the Headlands Center for the Arts Alumni Awards Residency. Linzy's best-known work is a series of politically charged videos that satirize the conventions of the television soap opera. His work has been included in exhibitions at the Studio Museum in Harlem; Prospect.1 New Orleans; Rubell Family Collection; PS1 MoMA; and Hessel Museum of Art, Bard College. His work is in public collections including the Studio Museum in Harlem; the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; and the Metropolitan Museum of Art.

JACOLBY SATTERWHITE (b. 1986, Columbia, SC) lives and works in New York, NY. He received a BFA from Maryland Institute College of Art and a MFA from the University of Pennsylvania. In 2013 he was a recipient of the Louis Comfort Tiffany Foundation Grant. His work has been included in exhibitions at several prestigious institutions including the Whitney Museum of American Art, New York; New Museum, New York; Bronx Museum, New York; Walker Art Center, Minneapolis; and the Studio Museum in Harlem, New York.

HANK WILLIS THOMAS (b. 1976, Plainfield, NJ) is a photo conceptual artist working with themes related to identity, history and popular culture. His work is in numerous public collections including the Museum of Modern Art, New York; Solomon R. Guggenheim Museum; Whitney Museum of American Art; Brooklyn Museum; Cleveland Museum of Art; and the National Gallery of Art in Washington, DC. His collaborative projects have been featured at the Sundance Film Festival and installed permanently at the Oakland International Airport; Birmingham-Shuttlesworth International Airport; Oakland Museum of California; and the University of California, San Francisco. He is a recipient of the New Media grant from Tribeca Film Institute and the New Media Infinity Award from the International Center of Photography.

CORINE VERMEULEN (b. 1977, Netherlands) is a Dutch artist who set up her studio practice in Detroit in 2006. Her projects include: *Your Town Tomorrow* (2007-2012) which documents Detroit's shifting social and geographic ecologies, and *Obscura Primavera* (2009-2014), which explores present-day conditions in the city of Medellín, Colombia. Her photographs have been featured in The New York Times, Time, Volume, Kaleidoscope, Abitare and De:Bug, among others. She earned a Master of Fine Arts degree in photography from the Cranbrook Academy of Art, Michigan, and was among the first group of artists to be awarded the Kresge Artist Fellowship in 2009. Vermeulen's first solo museum exhibition, *Photographs from the Walk-In Portrait Studio* (2009-2014), closed May 31, 2015, at the Detroit Institute of Arts.

DEBORAH WILLIS (b. 1948, Philadelphia, PA), Ph.D., is an artist and Chair of the Department of Photography and Imaging at the Tisch School of the Arts at New York University, where she teaches courses on photography and imaging, iconicity and cultural histories visualizing the black body, women and gender. She has received the MacArthur Fellowship and was a Richard D. Cohen Fellow in African and African American Art, Hutchins Center, Harvard University, and a John Simon Guggenheim Fellow. In 2014, Willis received the NAACP Image Award for her co-authored book *Envisioning Emancipation*. She has exhibited her photographs in a solo exhibition at Project Row Houses, Houston, and in group exhibitions at the Allentown Museum of Art, Allentown, PA; the Zora Neale Hurston Museum, Eatonville, Florida; and the University of Pittsburgh.



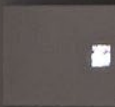
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Small white label on the wall.



Small white label on the wall.



A Family Affair installation view. Photo: Will Lytch



RENEE COX

The Colonization of the White People / The In-Laws, 2001

gelatin silver print

84 x 48 in.

Courtesy of the artist

Family Snaps, 2001

58 archival digital c-prints framed, 10-1/2 x 8 inches each

30 archival digital c-prints framed, 5 x 7 inches each

Courtesy of the artist

The Kiss, 2001

digital video, 1:03:54 minutes

Courtesy of the artist

My Son, 2001

gelatin silver print, 84 x 48 inches

Courtesy of the artist

Olympia's Boyz, 2001

archival digital c-print mounted on aluminum, 134 x 168 inches

Courtesy of the artist

LATOYA RUBY FRAZIER

Aunt Midgie and Grandma Ruby, 2007

gelatin silver print, 20 x 24 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

DETOX (Braddock U.P.M.C.), 2011

digital video, 22:23 minutes

Courtesy of the artist and Michel Rein, Paris/Brussels

Grandma Ruby, JC and Me watching Soap Operas, 2005

gelatin silver print, 17-7/8 x 23-3/4 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Grandma Ruby's Recliner, 2009

gelatin silver print, 24 x 20 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Grandma Ruby's Refrigerator, 2007

gelatin silver print, 24-7/8 x 17-3/4 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Huxtables, Mom and Me, 2008

gelatin silver print, 20 x 24 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Me and Mom's boyfriend Mr. Art, 2005

gelatin silver print, 20 x 24 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Mom and her boyfriend Mr. Art, 2005

gelatin silver print, 20 x 24 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Momme, 2008

gelatin silver print, 20 x 24 inches

Courtesy of the artist and Michel Rein, Paris/Brussels

Momme Silhouettes, 2010

nine gelatin silver prints, 20 x 16 inches each

Courtesy of the artist and Michel Rein, Paris/Brussels

KALUP LINZY

Asshole, 2008
digital video, 4:25 minutes
Courtesy of the artist

Chewing Gum, 2015
digital video, 4:45 minutes
Courtesy of the artist

Conversations wit de Churen X: One Life to Heal, 2013
digital video, 6:37 minutes
Courtesy of the artist

Conversations wit de Churen IX, XI, XII: Dayz of Our Ego, 2015
digital video, 18:06 minutes
Courtesy of the artist

Heavenly Serenade (Taiwan Braswell), 2015
digital video, mixed media installation, 5:01 minutes
Courtesy of the artist

Ignorant Oil, 2008
digital video, 4:42 minutes
Courtesy of the artist

(Introducing Kaye) Romantic Loner, 2013
digital video, 1:13:50 minutes
Courtesy of the artist

Queen Rose Family Tree, 2014-2015
83 photo collages with gouache on paper, 12 x 16 inches each
Courtesy of the artist

We People Who Are Darker Than Blue, 2015
digital video, 6:22 minutes
Courtesy of the artist

JACOLBY SATTERWHITE

Country Ball 1989-2012, 2012
two-channel digital video, 12:38 minutes
Courtesy of the artist and OHWOW, Los Angeles

The Matriarch's Rhapsody, 2012
digital video, 43:46 minutes
Courtesy of the artist and OHWOW, Los Angeles

CORINE VERMEULEN

Artist Residency: Picturing Families in the University Area Community, 2015
photographic installation, dimensions variable
USFCAM Commission, 2015

DEBORAH WILLIS

Hank Pending, 2008
digital c-print, 12-1/4 x 40-3/4 inches
Courtesy of the artist

DEBORAH WILLIS +
HANK WILLIS THOMAS

Sometimes I See Myself In You, 2008
digital c-print, 25-1/4 x 54-1/4 inches
Courtesy of the artist and Jack Shainman Gallery, New York

Thomas and Thomas, 2008
digital c-print, 22 x 29-3/4 inches
Courtesy of the artist and Jack Shainman Gallery, New York

From the Words to Live By Series, 1-9, 2008
nine digital c-prints
8 x 50-1/4 inches each
Courtesy of the artist and Jack Shainman Gallery, New York



Kalup Linzy, *Heavenly Serenade* (Taiwan Braswell), 2015. digital video, mixed media installation, 5:01 minutes. Courtesy of the artist. Photo: Will Lycth

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