

FOR IMMEDIATE RELEASE
January 2024

**THE DAVIS MUSEUM AT WELLESLEY COLLEGE HOSTS *TAKING THE
WHITE GLOVES OFF: A PERFORMANCE ART SERIES IN HONOR OF
LORRAINE O'GRADY '55***

Free and open to the public: Thursday, February 8 through June 2, 2024

Taking the White Gloves Off: A Performance Art Series in Honor of Lorraine O'Grady '55
Curated by Nikki A. Greene, Associate Professor of Art
in conjunction with
Lorraine O'Grady: Both/And
February 8 - June 2, 2024
Davis Museum at Wellesley College

Taking the White Gloves Off: A Performance Art Series in Honor of Lorraine O'Grady '55 features six multidisciplinary artists— Dominique Duroseau, M. Lamar, Tsedaye Makonnen, Nyugen E. Smith, Ayana Evans, and Eleanor Kipping —to accompany the exhibition *Lorraine O'Grady: Both/And*. As one of Wellesley College's most esteemed alumnae in the arts, the Class of 1955 artist will be celebrated with a spectacular opening and symposium at the Davis Museum, a five-day artist residency at the Suzy Newhouse Center for the Humanities, and campus-wide events that will reach across all disciplines throughout the semester. The invited artists, who first convened as the performance art cohort at the Lunder Institute for American Art's 2023 Summer Think Tank at Colby College Museum of Art, will pay tribute to O'Grady's inspiration and legacy, with performances scheduled for February, March, and May on Wellesley's campus.

This performance art series is organized by the Davis Museum at Wellesley College with generous support from the Suzy Newhouse Center for the Humanities, Wellesley College's Committee on Lectures and Cultural Events, the Art Department, and the Office of the Provost. It is made possible in part through the support and partnership of the Colby College Museum of Art's Lunder Institute for American Art and the Colby Arts Office.

"Curating the *Taking the White Gloves Off* performance art series has been an extension of my never-ending curiosity about the transformative power of performance art to reach audiences like no other art form can," said Dr. Nikki A. Greene, Wellesley College Associate Professor of Art. "Visitors who travel to see the exhibition *Lorraine O'Grady: Both/And* at the Davis Museum

at Wellesley College will have six opportunities throughout its run to witness some of the most dynamic, multimedia artists who perform in the art world today.”

Dr. Semente, Curator of Education and Public Programs at the Davis Museum at Wellesley College, concurred. “It is an honor to witness the work of these incredible contemporary performance artists in conversation with Lorraine O’Grady ’55 at her alma mater and witness *both* the similarities *and* differences with identity, Black womanhood, Caribbean-American and African diasporic interconnectivity, and impactful performance art that brings the audience in contact with these and many other themes. We look forward to teaching and learning through and with this spectacular performance art series.”

Schedule:

Dominique Duroseau, she/her

Date and time: Thursday, 2/8 at 6:30pm

Location: Collins Cinema

Title: Dear BlaQness: emotionally nude. but BEAUTIFUL you are. [As. Is.] worthy of love.

M. Lamar, he/him

Date and time: Friday, 2/9 at 4:00pm

Location: Collins Cinema

Title: Funeral Doom Spiritual

Tsedaye Makonnen, she/her

Date and time: Wednesday, 3/6 at 12:30-1:30 pm

Location: Global Flora

Title: TBA

Nyugen E. Smith, he/him

Date and time: Wednesday, 3/6 at 2:00-3:00pm

Location: Global Flora

Title: TBA

Ayana Evans, she/no preference

Date and time: Thursday, 3/7 at 12:45-2:00pm

Location: The Faroll Focus, Science Center

Title: Sparkle #6: It’s Giving

Eleanor Kipping, she/they

Date: Saturday, 5/25

Time: TBA

Location: TBA

Title: TBA

Artist Bios:

Dominique Duroseau, she/her

Dominique Duroseau is a New Haven CT/ Newark NJ /Greater NY based artist born in Chicago, raised in Haiti. Duroseau's interdisciplinary practice explores themes of racism, socio-cultural issues, racialized desirability politics, and existential dehumanization—expressed through sculpture, texts, video, audio/sound, performance, and photography. Past venues for her exhibitions, performances, and screenings include: PULSE Play, The Kitchen, Sculpture Center, El Museo del Barrio, A.I.R. Gallery, BronxArtSpace, Rush Arts Gallery, Smack Mellon in New York City, and The Newark Museum.

Duroseau holds a Bachelor of Architecture, and an MA in Studio Arts, and recently received her MFA from Yale University. She is currently a fellow at the Lunder Institute for American Art, a collaborative initiative with Colby Museum of Art.

Date and time: Thursday, 2/8 at 6:30pm

Location: Collins Cinema

Title: Dear BlaQness: emotionally nude. but BEAUTIFUL you are. [As. Is.] worthy of love.

Performance proposal / emotional score:

from below, above, across,

walk with me

step down step down step down

.CAUTION.

mapping the Black body in space.

a conversation with self. with witnesses.

[can you see me]

[are you attentive to me]

--- through sounds, audio looped, through language/texts, through Black visibility/ visualizations.

.....

....my Black Body negotiating Black desires. my desires.

valid.

What is the legacy of VALID

Black Beauty

Black Desires

Black Needs

Black Romance

To be seen

To be LOVED.....but **fo' REAL THO**

as. I. Am.

_____ Dom Duro (end text).

M. Lamar, he/him

M. Lamar is a composer who works across opera, metal, performance, video, sculpture, and installation to craft sprawling narratives of radical becomings. Lamar holds a BFA from The San Francisco Art Institute and attended the Yale School of Art sculpture program, before dropping out to pursue music. Lamar's work has been presented internationally, at venues including the Rewire Festival in The Hague, Trauma Bar Berlin, Atrium na Žižkově Prague, the Wellcome Collection London, Funkhaus Berlin, Kunstgebäude Stuttgart, The Meet Factory in Prague, Södra Teatern in Stockholm, Warehouse9 Copenhagen, WWDIS Fest in Gothenburg and Stockholm, and the International Theater Festival in Donzdorf, Germany. National presentations include, in New York, National Sawdust, The Kitchen, MoMa PS1, Merkin Hall, Issue Project Room, Participant Inc., the Cathedral of Saint John the Divine, Performance Space 122, the Manhattan School of Music, The Cloisters at The Metropolitan Museum, and the New Museum; and at The Walter and McBean Galleries in San Francisco, Human Resources in Los Angeles, Wesleyan University, and the African American Art & Culture Complex in San Francisco, among others.

Date and time: Friday, 2/9 at 4:00pm

Location: Collins Cinema

Title: Funeral Doom Spiritual.

Description:

M. Lamar continues to grapple with European forms like surrealism and opera, filtering them through a Black US musical tradition, starting with the spiritual. Indeed much of the inspiration for *Funeral Doom Spiritual* are African American spirituals that focus on New Testament themes of end-times and the rapture. "I am very interested in reading these doomsday songs through a 21st century lens. I have called these 'the Doom Spiritual.'" "In the hands of a Wagnerian soprano like Jessye Norman, the spiritual, which is already about soul awakening, transfigures yet again into another form of superhuman soul making." It is in that spirit that I have composed *Funeral Doom Spiritual* to call and response songs like "Hush Somebody Calling My Name" "My Lord What a Morning" and "O Graveyard."

Tsedaye Makonnen, she/her

Tsedaye Makonnen is a multidisciplinary artist, curator, researcher, and cultural producer. Her practice is driven by Black feminist theory, firsthand site-specific research, and ethical social practice techniques, and manifests in solo and collaborative site-sensitive performances, objects, installations, and films. Her studio primarily focuses on intersectional feminism, reproductive health, and migration. Tsedaye's personal history is as a mother, the daughter of Ethiopian refugees, a doula, and a sanctuary builder.

In 2019 Tsedaye was a Smithsonian Artist Research Fellow and staged two interventions at the Venice Biennale titled *When Drowning is the Best Option feat. Astral Sea I*. In 2021, her

light sculptures were acquired by the Smithsonian for their permanent collection and she published a book entitled *Black Women as/and the Living Archive*. Tseyade is the recipient of a permanent large-scale public art commission for the city of Providence, RI. In Fall 2022, she performed at the Venice Biennale for Simone Leigh's *Loophole of Retreat* and was the Clark Art Institute's Futures Fellow. In 2023-24, Tseyade is exhibiting at The Metropolitan Museum, Bard Graduate Center, UT Austin, and The Walters Art Museum, where she is guest curator of contemporary works. She is currently represented by Addis Fine Art, and lives between Washington, D.C. and London with her partner and children.

Date and time: Wednesday, 3/6 at 12:30-1:30pm

Location: Global Flora

Title: TBA

Description: TBA

Nyugen E. Smith, he/him

Nyugen E. Smith is a Caribbean-American interdisciplinary artist based in Jersey City, NJ who works primarily in the areas of mixed media drawing, found object assemblage, and performance. His practice is interested in world-building, informed by the intersection of ritual, memory, language, history, and art-making processes that prioritize the re-use of discarded materials and objects, the body, and play, through the lens of Blackness. His process, of walking and observing to source materials, teaches him about spaces, landscapes, and the people who traverse them.

Nyugen holds a BA in Fine Art from Seton Hall University and an MFA from The School of the Art Institute of Chicago. His work has been presented at the Museum of Latin American Art, Pérez Art Museum, Museum of Cultural History-Norway, Frist Art Museum, Blanton Museum, Newark Museum, and the Schomburg Center for Research in Black Culture, among others. Nyugen is the recipient of the Creative Capital Award, Leonore Annenberg Performing and Visual Arts Fund, Franklin Furnace Fund, Dr. Doris Derby Award, New Jersey State Council on the Arts grant, and a Joan Mitchell Foundation Painters and Sculptors Grant.

Date and time: Wednesday, 3/6 at 2:00-3:00pm

Location: TBA

Title: TBA

Description: TBA

Ayana Evans, she/no preference

Ayana Evans is a NYC-based artist whose guerilla-style performances have been staged at El Museo del Barrio, The Barnes Foundation, The Bronx Museum, Crystal Bridges Museum, Newark Museum of Art, Queens Museum, and a variety of free public locations. Her

performances have been reviewed in [The New York Times](#), [Bomb Magazine](#), [ArtNet](#), [Hyperallergic](#), and [New York Magazine's The Cut](#). She was a 2017-2018 awardee of the Franklin Furnace Fund for performance, 2018 New York Foundation of the Arts (NYFA) Fellow for Interdisciplinary Arts, 2021-2022 Jerome Hill Artist Fellow, 2021-22 Professor of the Practice at Brown University, and 2022 Chamberlain Award winner at Headlands Art Center. Her past residencies include Yaddo, Skowhegan School of Painting & Sculpture, Vermont Studio Center, and Robert Blackburn Printmaking Workshop. Evans' most recent projects included a performance in Simone Leigh's *Loophole of Retreat* at the Venice Biennale in 2022, and the development of a career fair and outdoor projection series that welcomed over 150 formerly incarcerated individuals and transformed the job hunting space into a fun environment. Evans is currently a professor at Brooklyn College and NYU.

Date and time: Thursday, 3/7 at 12:45-2:00pm

Location: TBA

Title: Sparkle #6: It's Giving

Description:

Evans is an artist who breaks down hierarchies and encourages togetherness through her participatory performances. For this performance she will invite the audience to a performance of self care with money thrown like they are at a strip club. Everything suggested for the participants will be items participants can do for free in their spare time. Free Korean facial masks will be given out. Come ready to enjoy unconventional relaxation techniques!

Evans performed 'Sparkle #5' at the Loophole of Retreat at the Fondazione Cini in Venice, Italy, as part of Simone Leigh's exhibition at the U.S. Pavilion for the 2022 Venice Biennale."

Eleanor Kipping, she/they

Eleanor Kipping is a Brooklyn-based artist, originally from Maine. Their multidisciplinary practice explores the experience of the Black body in the United States through the examination and deconstruction of historical and contemporary narratives. They are interested in the public, private, and civic negotiations of race, and gender, in addition to the effects of violence and surveillance. This hybrid work exists as performance, installation, video, photography, poetry/spoken word, and education. They have been awarded residencies at Skowhegan School of Painting and Sculpture, School of Visual Arts, and Lower Manhattan Cultural Council and her work has been exhibited at The Shed, Portland Museum of Art, Center for Maine Contemporary Art, Yellow Fish Durational Performance Festival, and more. They teach at Parsons School of Design and are a Media Instructor at BRIC Media Labs.

Date: Saturday, 5/25

Time: TBA

Location: TBA

Title: TBA

Description: TBA

ABOUT THE DAVIS MUSEUM

A vital resource for communities on the Wellesley College campus and beyond, the Davis Museum is one of the oldest and most acclaimed academic fine art museums in the United States. Its signature Rafael Moneo building houses collections that span the history of art worldwide, from antiquity to the present. Guided by commitments to diversity and inclusion, excellence and innovation, and access for all, the Davis is at the core of Wellesley's liberal arts mission of educating women to make a difference in the world. With exceptional encyclopedic holdings, rotating special exhibitions, and enriching public programs, the Davis warmly welcomes all visitors, including scholars and students of all ages. For visitor information: <https://www.wellesley.edu/davismuseum/visit/directions>.

ABOUT WELLESLEY COLLEGE AND THE ARTS

The Wellesley College arts curriculum and the highly acclaimed Davis Museum are integral components of the College's liberal arts education. Departments and programs from across the campus enliven the community with world-class programming— classical and popular music, visual arts, theater, dance, author readings, symposia, and lectures by some of today's leading artists and creative thinkers—most of which are free and open to the public.

Since 1875, Wellesley College has been a leader in providing an excellent liberal arts education for women who will make a difference in the world. Its 500-acre campus near Boston is home to some 2,400 undergraduate students from 49 states and 58 countries.

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High-resolution images and interviews available upon request.