

**ART + ARTISTS**  
**METROPOLIS RESTAURANT PERELMAN**  
**PERFORMING ARTS CENTER**





**Derrick Adams**

**Born 1970, Baltimore, Maryland**

*Parlay 4*

2024

Screenprint, archival inkjet print and collage



(detail)

Derrick Adams is a multidisciplinary artist living and working in Brooklyn. He earned his undergraduate degree in fine arts at the Pratt Institute (Brooklyn) and an MFA at Columbia University.

Through a lens of normalcy and resilience, Adams's work expands on the dialogue around contemporary Black life and culture. Within a practice that encompasses painting, sculpture, collage, performance, video, and installation, he has developed an iconography of joy, leisure, and the pursuit of happiness. Celebrating the richness of the Black experience, Adams's autographic style of multifaceted subjects (figures, faces, etc.) draws on both representational imagery and Cubist geometry.

For his 2017 collaboration with The Studio Museum in Harlem, Adams did extensive research on the American fashion designer, Patrick Kelly, whose career was based in Paris. Like Adams, Kelly was known for the exuberance of his creations. His talents were acknowledged in 1988 when he became the first American designer to be admitted into France's Federation of Haute Couture and Fashion.

*Parlay*, Adams's work on view, was inspired by a printed dice pattern that Patrick Kelly used in a line of women's clothing. The term *parlay* is also associated with many dice games, and in urban vernacular often means *chill*.

Adams's work has been collected by The Metropolitan Museum of Art, The Studio Museum in Harlem, the Whitney Museum of American Art, the Virginia Museum of Fine Arts, and the Birmingham Museum of Art, among many others.



**Marina Adams**  
**Born 1960, Orange, New Jersey**

*Prussian Blue 8*  
2016  
Monoprint



(detail)

Marina Adams skillfully pushes color into form. Her compositions are filled with saturated paints and organic, free-flowing shapes that play with abstraction and rhythm. Her work is inspired by many sources from the realms of music, textiles, architecture and literature. Her work also engages with her art historical predecessors - Henri Matisse, Alma Thomas and others. The elongated format, delicate paper and dense blue hues of *Prussian Blue 8*, the monoprint on view, additionally reflect on traditional Japanese scroll paintings.

Adams earned degrees from Tyler School of Art in Philadelphia, and Columbia University in New York. She is the recipient of the John Simon Guggenheim Memorial Fellowship and the Award of Merit Medal for Painting from the American Academy of Arts and Letters. Her work is in the collections of the Museum of Modern Art and The Metropolitan Museum in New York, the Modern Art Museum of Fort Worth, Texas, Milwaukee Art Museum and the Longlati Foundation, Shanghai.



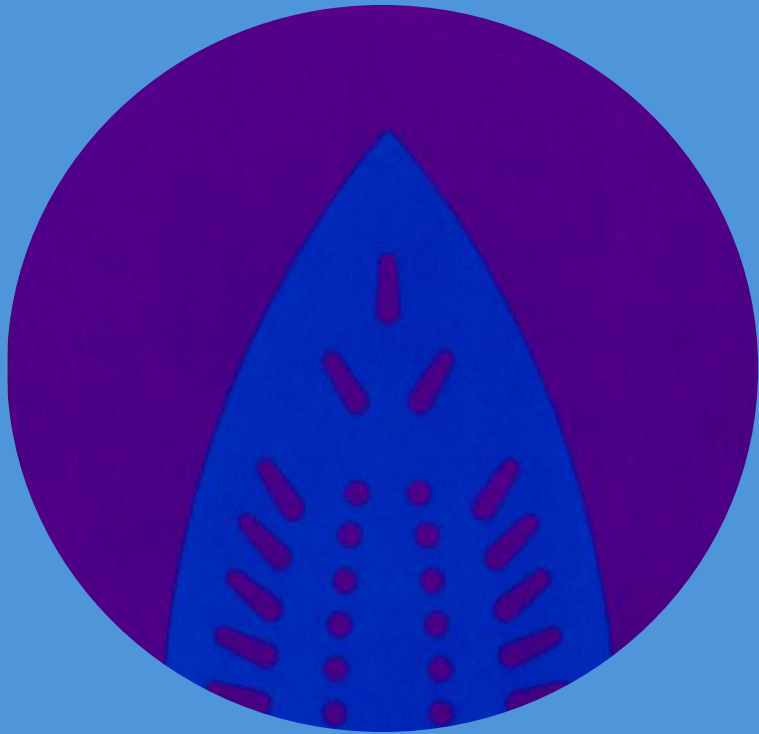
**Willie Cole**

**Born 1955, Somerville, New Jersey**

*Complementary Soles (Blue/Purple)*

2012

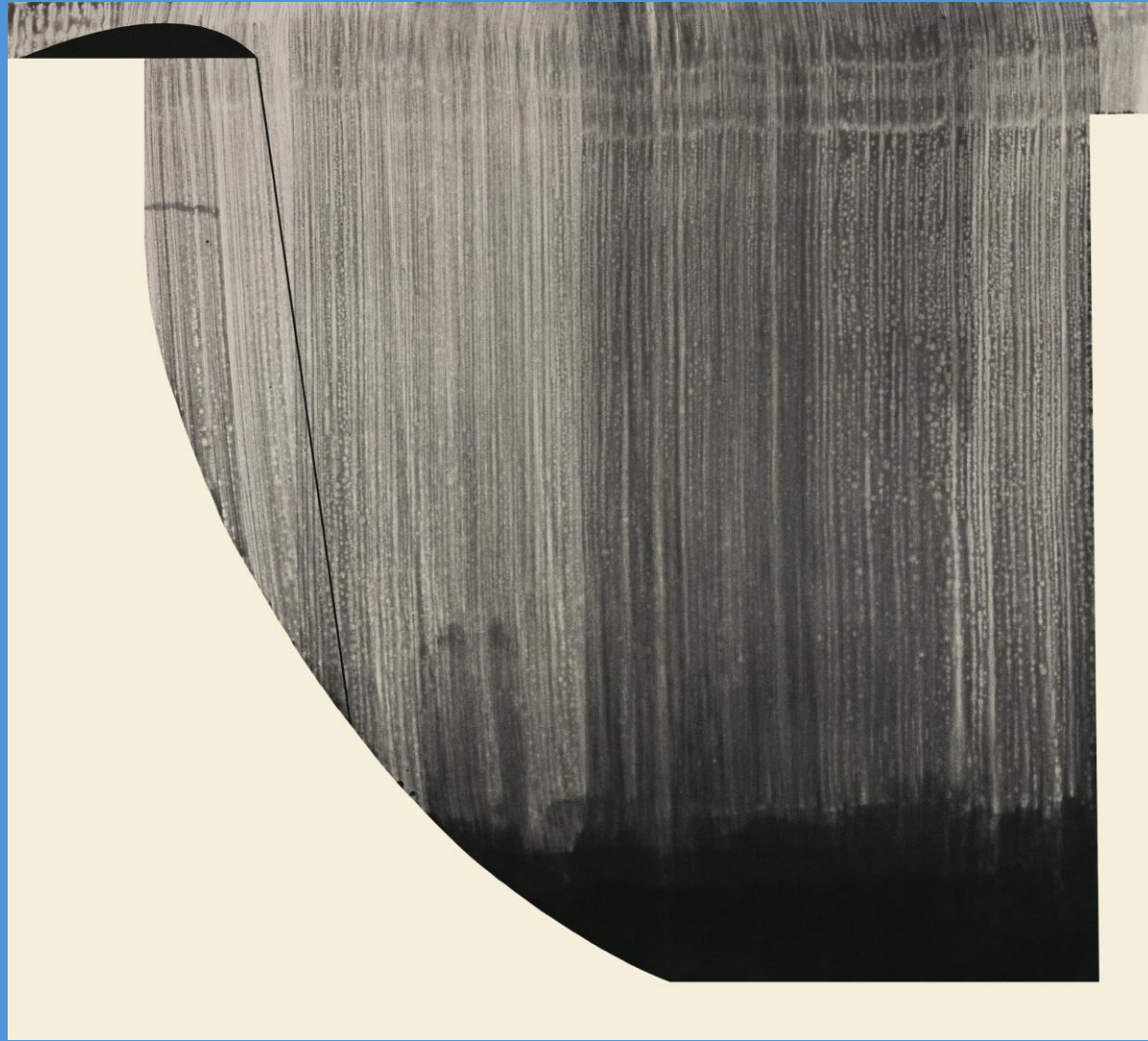
Screenprint



(detail)

Willie Cole graduated from the School of Visual Arts and continued his studies at the Art Students League of New York. He is best known for assembling and transforming ordinary domestic objects -- high heels, irons, ironing boards and various discarded appliances -- into imaginative and powerful works of art and installations. His assembled sculptures as well as his works on paper can be read as a critique of our consumer culture. *Complementary Soles (Blue/Purple)* is an example of his repeated use of motifs that carry multiple associations. Cited among these have been the patterns and imagery of West African textiles and symbols, as well as references to the domestic lives of women. Viscerally and most gravely, his imprint of an iron can be read as a reference to the transport and branding of slaves.

Cole's work has been the subject of numerous one-person museum exhibitions. Included among these are the Museum of Modern Art, New York, The Bronx Museum of the Arts, Miami Art Museum, University of Wyoming Art Museum, the Montclair Art Museum in New Jersey, and the College of Wooster Art Museum in Wooster, Ohio.



**Torkwase Dyson**  
**Born 1973, Chicago, Illinois**

*Metamorphosis 1*

2023

Aquatint and spitbite acquaint with chine collé



Torkwase Dyson is an abstract artist working across multiple mediums, including painting and sculpture. The work on view, *Metamorphosis 1*, demonstrates her originality and proficiency as a printmaker. The techniques she has deployed – iterations of etching (aquatint and spitbite aquatint) and very delicate collage (chine collé) - have led her to a striking image that is formally elegant and quietly evocative.

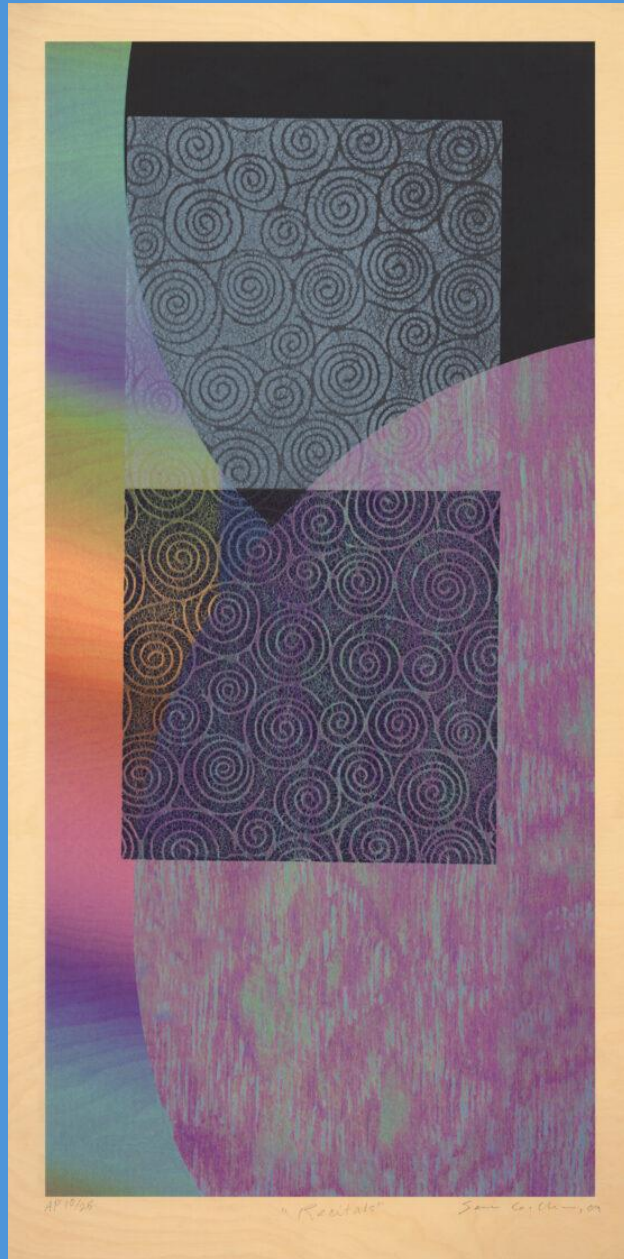
Embarking on the opportunity to experiment with printmaking processes, Dyson explained: *“I knew I wanted to explore the physicality of inked plates being pressed into paper. I imagined the experience of absorption and quietly thought about light and color. It was a question of color as object and space. I was interested in the flatness of the ink on paper. The rich but flat surface. These are productive contradictions I think about in my practice in general.”*

As an abstract artist, Dyson favors and explores shades of black. She associates her formal language with her broader passions and concerns, particularly for people of color. These include the consequences of climate change, as well as the challenges and inequities present in architecture and infrastructure.

Dyson studied sociology and social work at Tougaloo College, Mississippi. She received a Bachelor of Fine Arts in Painting from Virginia Commonwealth University and a Master of Fine Arts in Painting from Yale. Her works have been included in group exhibitions at the Smithsonian National Museum of African Art in Washington, D.C, Whitney Museum of American Art and The Museum of Modern Art in New York, and biennial exhibitions including the Whitney (2024), Desert X, in Palm Spring, and the Sharjah Biennial in the United Arab Emirates. She has had monographic exhibitions and installations at the Colby College Museum of Art in Maine, the Graham Foundation in Chicago, the Schuylkill Center for Environmental Education, among others.

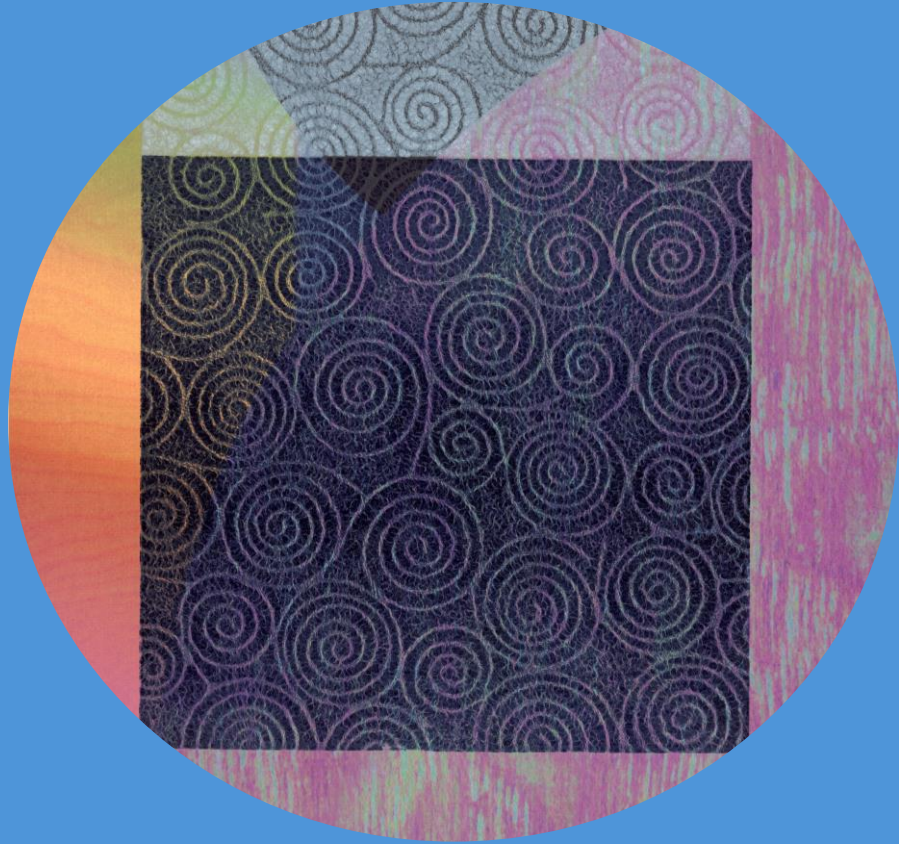


(detail)



**Sam Gilliam**  
**Born 1933, Tupelo, Mississippi**  
**Died 2022, Washington D.C.**

*Recitals*  
2009  
Archival inkjet print



(detail)

Sam Gilliam was one of the great innovators of Post-War American Art and a leading member of what has come to be known as the Washington Color School. Born in Tupelo, Mississippi, Gilliam was raised in Louisville, Kentucky. He served in the United States Army for two years, stationed in Japan. In 1962 Gilliam moved to Washington, D.C., where he lived and worked for the rest of his life.

Throughout his career, Gilliam's lyrical abstractions were inspired and drawn from many sources, including poetry and music. The improvisatory nature of jazz often seems fused into his works, with their rich variety of forms, shapes, moods, and materials. By the mid- to late 1960s Gilliam had begun to challenge the conventional boundaries of painting beyond the age-old traditions of applying paints on to a canvas stretched across a shallow support. Shunning the idea of pure colors and pristine, monochromatic surfaces, Gilliam's works became more layered and textured. The title of his work on view, *Recitals*, has clear associations with music and live performance. Its composition and rich patterning may also recall the patchwork and quilting that were part of his childhood.

Gilliam collaborated with several master printers and fine art publishers during his career, which offered him an opportunity to explore a range of new techniques and materials. He created *Recitals* with the Tandem Press at the University of Wisconsin, as a special, editioned work for the NAACP.

In addition to innumerable awards and honors, Gilliam's work is included in over fifty public collections. Among these the Musée d'Art Moderne de la Ville de Paris, Tate Modern, London, the Museum of Modern Art and The Metropolitan Museum of Art in New York, and the Art Institute of Chicago.



**Chase Hall**  
**Born 1993, St. Paul, Minnesota**

*Portrait of the City*  
2023  
Jigsaw relief print with coffee grounds and ink



(detail)

Chase Hall lives and works in New York and Los Angeles. A self-trained artist, his work has been widely exhibited at museums nationally and abroad. He has been an artist in residence at the Skowhegan School of Painting and Sculpture, MASS MoCA, and a number of other programs. His work is included in the collections of The Studio Museum in Harlem, the ICA Miami, Baltimore Museum of Art, Brooklyn Museum, New York, Hammer Museum, Los Angeles, and the High Museum of Art, Atlanta.

As exemplified in *Portrait of the City*, Hall's striking compositions of browns and whites frequently use materials derived from coffee beans and brewed coffee. This inventive use of coffee as a medium for art-making is loaded with multiple references and associations. As a plant native to Africa, Hall is conjuring the histories of agriculture and labor associated with coffee's cultivation and global reach. As a means of portraying a range of flesh tones, Hall uses coffee to question what it means to be somewhere in between whiteness and brownness, reflecting on his own identity as a biracial man in America.

*Portrait of the City*, an encounter with a self-identified New Yorker holding a camera, might also be considered a self-portrait -- capturing the artist as observer and witness.



**Blair Saxon-Hill**  
**Born 1979, Eugene, Oregon**

*Senses of our Time no. 3*  
2022  
Monoprint



(detail)

Blair Saxon-Hill is a multidisciplinary artist who works primarily in collage and sculpture. Her paper and fabric assemblages depict jaunty characters that boldly and directly engage the viewer.

Working mostly with found objects and swathes of miscellaneous textiles, Saxon-Hill has described herself as a fabric hound and chronic hunter for discarded treasures, often beginning her day standing in line waiting for her neighborhood thrift shop to open. Elaborating, she has explained: *“I like being overwhelmed by choices at the bins...surrounded by things taken out of context and jumbled upon themselves. The experience is very much like being inside a collage.”*

The work on view, *Senses of Our Time no.3*, was made during Saxon Hill’s seven - month residency at Pace Prints in New York. This stimulating time away from her home and studio in Portland, Oregon, inspired her to portray characters she encountered in her new surroundings. The resources and support she was afforded enabled her to explore new processes and techniques for making her work. Expanding on her natural attraction to textiles and patterns, and her practice as a collagist, she was able to print a range of fabric textures that could be incorporated into her series of unique monoprints.

Blair Saxon-Hill has exhibited work across the United States, including exhibitions at The Shrine, Los Angeles, JOAN, Los Angeles and The Oregon Center for Contemporary Art in Portland. In 2021 her work was included in The New Museum’s International Triennial of Contemporary Art. She has been awarded fellowships by the Joan Mitchell Foundation, the Ford Family Foundation, the Oregon Arts Commission, and the Hallie Ford Foundation.



**Jean Shin**  
**Born 1971, Seoul, South Korea**

*Water's Echo*  
2023

Mother-of-pearl shell buttons,  
thread and canvas  
mounted on wood panel





(detail)

Jean Shin is known for her sprawling works, often created for public spaces - transforming accumulations of discarded objects into striking installations that interrogate our complex relationship between material consumption, collective identity, and community engagement.

*Water's Echo*, the work Shin has created expressly for Metropolis, reimagines the topography of downtown New York and draws a direct connection to the location of the Performing Arts Center. She crafted the work by composing and sewing together thousands of mother-of-pearl shell buttons that had been sitting, unwanted, in a warehouse. Her expansive aerial map delineates land, water, and a network of estuaries, including the point where the Hudson River meets the Atlantic Ocean. The lighter buttons correlate to land, the darker ones to water.

Made from the inner layers of shells, notably oysters and mussels, this mass of commonplace buttons reflects on many historic layers of the Center's site. The traditional home of Indigenous peoples, primarily the Lenape, the rich marine life and ecosystems that were native to this area included plentiful oyster beds. Once known as "Oyster Island," in the mid-19th century the farming and distribution of oysters was one of the region's foremost industries.

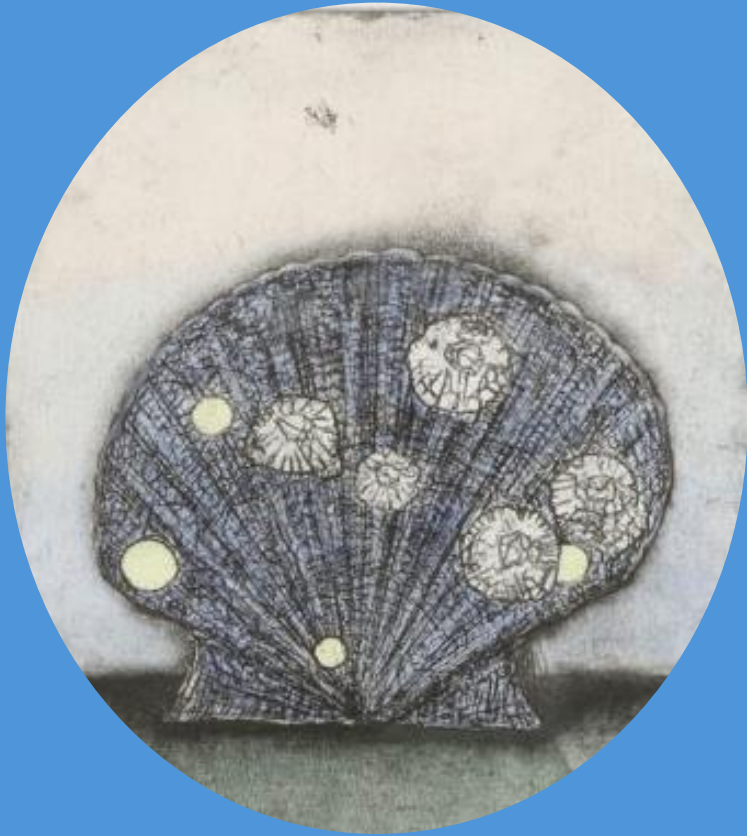
As she repurposes and effectively returns this collection of buttons to the site, Shin invites us to reflect on its environmental loss, the process of renewal, and the resonant histories of where we stand.

Born in Seoul, South Korea, and raised in the U.S., Jean Shin works in Brooklyn and in the Hudson Valley. Her work has been widely exhibited and collected in over 150 major museums and cultural institutions, including solo exhibitions at The Museum of Modern Art in New York, Philadelphia Museum of Art, Smithsonian American Art Museum in Washington DC, and Asian Art Museum in San Francisco, where in 2020 she was the first Korean-American woman artist featured in a solo exhibition. Shin has received numerous awards, including the Frederic Church Award for her contributions to American art and culture.

**Kiki Smith**  
**Born 1954, Nuremberg, Germany**

*When the Night Moves*  
2022  
Etching with hand coloring



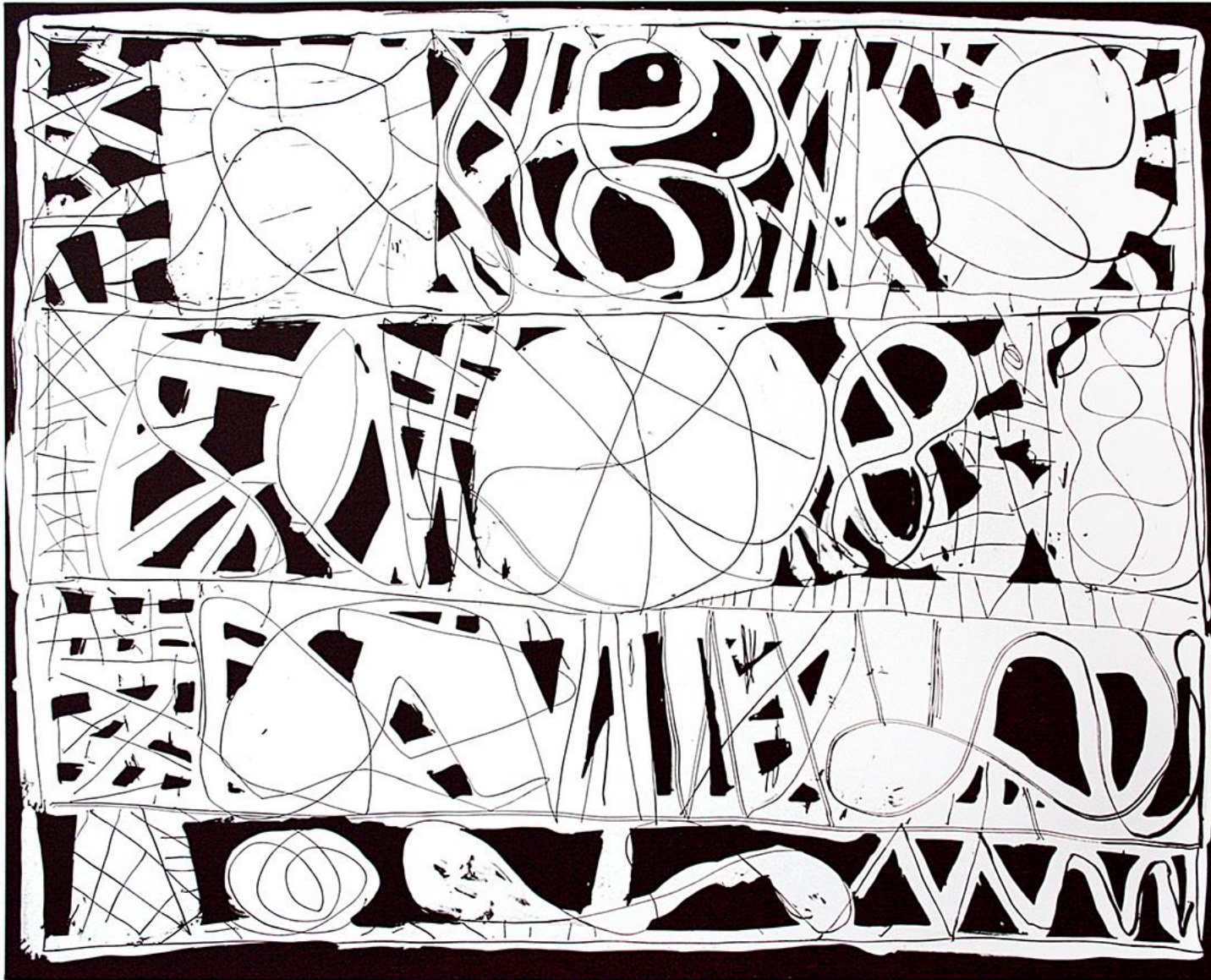


(detail)

Kiki Smith grew up helping her father – the artist Tony Smith - make cardboard models for his geometric sculptures. As she came into her own, this early training would resurface in Smith's own evocative work, including installations, sculptures and drawings. Her wide scope of works range from large-scale public sculptures and grand mosaic walls to the quiet intimacy exemplified by the etching on view, *When the Night Moves*. She began making fine art prints, chiefly etchings and lithographs, in 1980. As a master of print-making, she has been drawn to the practice of creating works in multiple (limited) editions, explaining that "*prints mimic what we are as humans: we are all the same, and yet everyone is different.*"

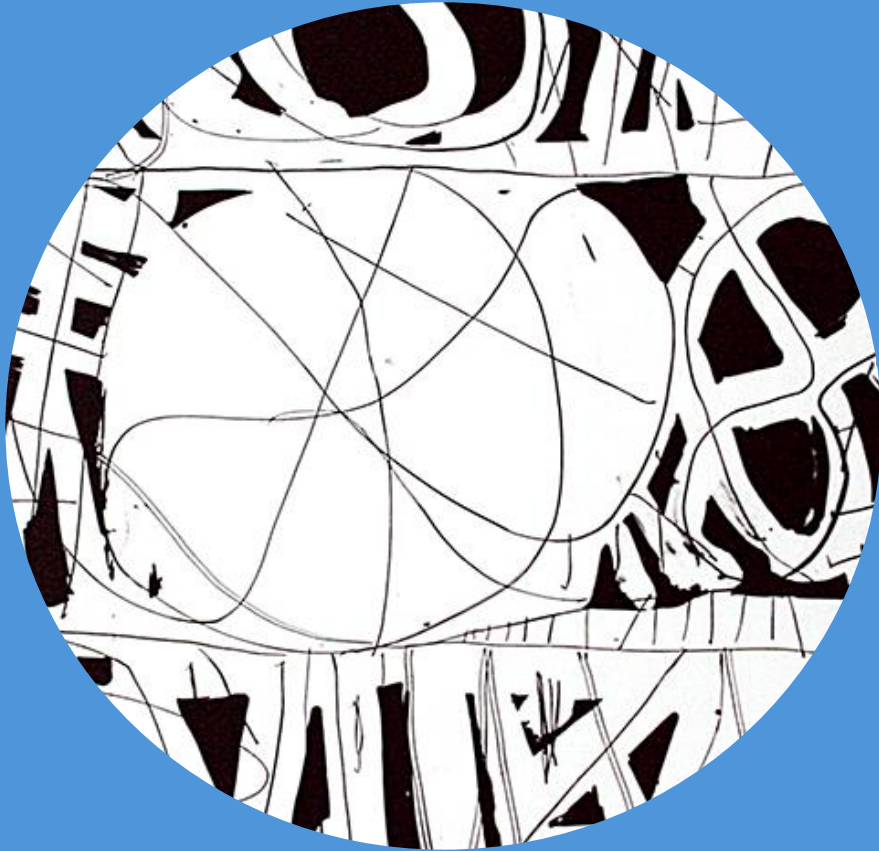
For many years, much of Smith's work and imagery have been focused on the natural world, and often more broadly, on notions of a mystical universe : forests, seascapes and night skies. Often woven into her personal realms are fairytale-like creatures and spirits – from wolves to butterflies. The mysteries of the sea also appear, evidenced in her many renderings of fish and shells.

Largely self-taught, Smith enrolled briefly in the Hartford Art School before moving to New York in 1976, where she quickly became a fixture of the downtown arts scene and the focus of numerous exhibitions and publications. Her work has been presented in five Venice Biennales, and collected by the major New York City museums as well as the Museum of Contemporary Art, Los Angeles, the Walker Art Center in Minneapolis, and a long list of others.



**Stanley Whitney**  
**Born 1946, Philadelphia, Pennsylvania**

*Black and White Series I*  
2012  
Line etch and aquatint



(detail)

Stanley Whitney studied at the Kansas City Art Institute before moving to New York City in 1968. He later graduated with an MFA from the Yale School of Art.

Whitney's gestural, abstract paintings and works on paper explore the linear structure and expressive possibilities of a grid. A checkerboard pattern made from horizontal and vertical lines to form squares, the grid is an age-old compositional device used by artists to structure or map an image. In Whitney's hands, the grid is imbued with new and unexpected cadences of rhythm and space. Finding inspiration in the work of earlier, modern artists (Piet Mondrian, Agnes Martin, Sol LeWitt, et al) as well as American quilt-making and improvisational jazz, he has spent many years experimenting with the seemingly limitless potential of this single compositional method. In the work on view, *Black and White Series I*, Whitney freed-up the grid into loosely geometric compartments – rendered with uninhibited drawing and mark marking.

Whitney lives and works in Bridgehampton, New York, and Parma, Italy, and is currently Professor Emeritus of Painting and Drawing at Tyler School of Art and Architecture, Philadelphia. His works have been widely exhibited and collected by innumerable museums, among them The Metropolitan Museum of Art, the Philadelphia Museum of Art, High Museum of Art, Atlanta and National Gallery of Canada, Ottawa.



**Betty Woodman**  
**Born 1930, Norwalk, Connecticut**  
**Died 2018, New York City**

*The White and Black Set*

2015

Color woodcut and lithograph



(detail)

Betty Woodman is best known as an artist who has coaxed clay into unique, ceramic objects. Over the course of her long career, she invented distinctly original shapes, colors and glazes, sometimes as individual sculptures and frequently arranged to become parts of an environment. Lively and immediately recognizable, Woodman's work reflects her enthusiasm for a broad range of cultural traditions, from Korean folk art to classical Greek and Roman vessels – along with Matisse, Bonnard and other modern masters.

*The Black and White Set*, her woodcut print on view here, features a colorful interior scene with seven figures gathered around a long table. As if coming together for a meal or a special occasion, each 'figure' resembles one of Woodman's ceramic vessels. Through her inimitable formal vocabulary and playful imagination, she invites the viewer to enter into the environment she has created. As she has explained: "My work for the past fifty years or so has been involved with a sort of 'setting the stage' for a performance. At times the theatrics happened at breakfast, dinner or tea; at times the scenery has included flowers in vases in architectural settings."

Betty Woodman began her career making functional pottery: stoneware vases, plates, pitchers, platters, etc. At the age of fifty, after spending several decades teaching at the University of Colorado, Boulder, she moved to New York City to continue her artistic pursuits. During her lifetime Woodman's work has been the subject of numerous one-person exhibitions. Her 2006 retrospective at The Metropolitan Museum of Art marked the first time the museum dedicated a survey to a living female artist, as well as the first dedicated to a living potter. Woodman's work is in numerous permanent collections worldwide, including the Museu Nacional do Azulejo in Lisbon, the National Gallery of Art, Washington, D.C., the Victoria and Albert Museum, London and the National Museum of Modern Art, Kyoto, Japan.