

DAWOUD BEY



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RENA BRANSTEN  
GALLERY

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*Installation view, Rena Bransten Gallery, 2020*



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Rena Bransten Gallery is pleased to present a solo exhibition of photographer Dawoud Bey, coinciding his retrospective exhibition *Dawoud Bey: An American Project* at San Francisco Museum of Modern Art, traveling to the High Museum and the Whitney Museum. The gallery exhibition brings together four distinct bodies of work: *Harlem, U.S.A*, *Black-and-White Type 55 Polaroid Street Portraits*, *The Birmingham Project* and *Night Coming Tenderly, Black*.

*Harlem, U.S.A*, Bey's first significant project, debuted at the Studio Museum in Harlem in 1979. Initially a response to his own family's history in that community and the controversial exhibition *Harlem on My Mind*, the show *Harlem, U.S.A* developed the language and interests that have informed his practice to date. As Bey puts it, "It seemed like a rather simple idea: a person in front of a camera can result in something deeply moving."

*Black-and-White Type 55 Polaroid Street Portraits*, 1987 – 1990, continues Bey's explorations; place and person, portrait and subject, subject and photographer. Each photograph in this series is a profoundly sensitive psychological portrait, as well as a photograph of uncompromisingly exquisite materiality.

*The Birmingham Project* may well be a series that Bey prepared for fifty years. Based on the 1963 16th Street Baptist Church bombing in Birmingham, Alabama, then ten-year-old Bey intensely affected by images of the bomb victims. Considering a project that related to the fifty-year anniversary, Bey had been travelling to Birmingham for ten years before deciding on the format: pairing an image of a child the age of the murder victim with an image of an adult fifty years their senior.

*Night Coming Tenderly, Black* was created for the Front Triennial 2018 Cleveland Ohio. These almost black, large, gelatin silver photographs hover on the edge of visibility and are, as Bey states, "a visual reimagining of the movement of fugitive slaves through the Cleveland and Hudson, Ohio landscape as they approached Lake Erie and the final passage to freedom in Canada."

Dawoud Bey's museum exhibitions include the Art Institute of Chicago, the Brooklyn Museum, the Walker Art Center, the Museum of Contemporary Art Chicago, and the Studio Museum in Harlem among others. His works are included in the permanent collections of over fifty museums throughout the United States and Europe. Bey's grants and honors include the 2017 John D. and Catherine T. MacArthur Foundation Fellowship, the United States Artists Fellowship, the John Simon Guggenheim Memorial Foundation Fellowship, and the National Endowment for the Arts Fellowship. Dawoud Bey holds a Master of Fine Arts degree from Yale University School of Art and is currently Professor of Art and a former Distinguished College Artist at Columbia College Chicago, where he has taught since 1998.



*Two Women at a Parade 1978 (printed 2019)*



*Three Women at a Parade, Harlem, NY, 1978 (printed 2019)*



*Mr. Moore's Bar-B-Que, 125th Street, 1976 (printed 2011)*



*Deas McNeil, the Barber, 1976 (printed 2019)*



*A Woman with Hanging Overalls, 1978 (printed 2016)*





Harlem Redux: Girls, Ornaments, and Vacant Lot, 2016



*A Man and Two Women after a Church Service, 1976 (printed 2019)*



Harlem Redux: Clothes and Bag for Sale, 2016













I'm glad my parents were always there to guide me and help me think of the choices I was making. I like to join a lot of activities, but once something goes wrong, my first thought is to quit. When I tell my parents what happened, they always push me to give it another try and not quit. Without that extra push I wouldn't be able to do many things, like play basketball, volleyball, swim, or even play piano.

-LAUREN





*The Birmingham Project: Wallace Simmons and Eric Allums, 2012*



*The Birmingham Project: Janice Kemp and Triniti Williams, 2012*



I grew up in a lesbian family, and I met my dad when I was four years old. My mothers taught me to never judge or discriminate against others, and to look at them for who they really are. I think this is lacking in our world today. I feel so fortunate that I live in a place that I feel represents me perfectly. Every new day for me brings new and exciting adventures. I spend most of my time doing the typical things seventeen-year-olds do, but always find myself trying to take it to the next level, advancing my life as much as possible. Most people would say that I'm mature for my age, that I don't act like I am seventeen. The only way I can explain this would be to say to them that I am very content with myself, and what I have accomplished thus far in my life, and I treat each day with the hope that it can be better than the previous.

-JORDAN









*Night Coming Tenderly, Black: Untitled #19 (Creek and Trees), 2017*





*Night Coming Tenderly, Black: Untitled #11 (Bent Branches), 2017*





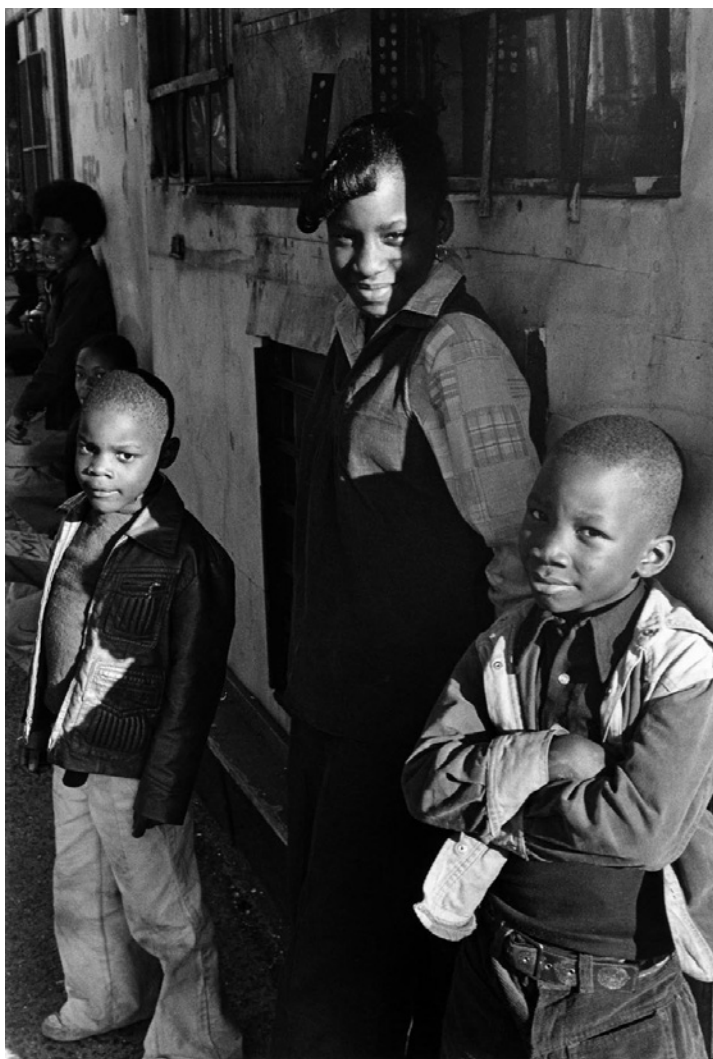


*Boy from Marching Band, 1977 (printed 2011)*



Harlem Redux: Fifth Avenue and West 125th Street, 2015



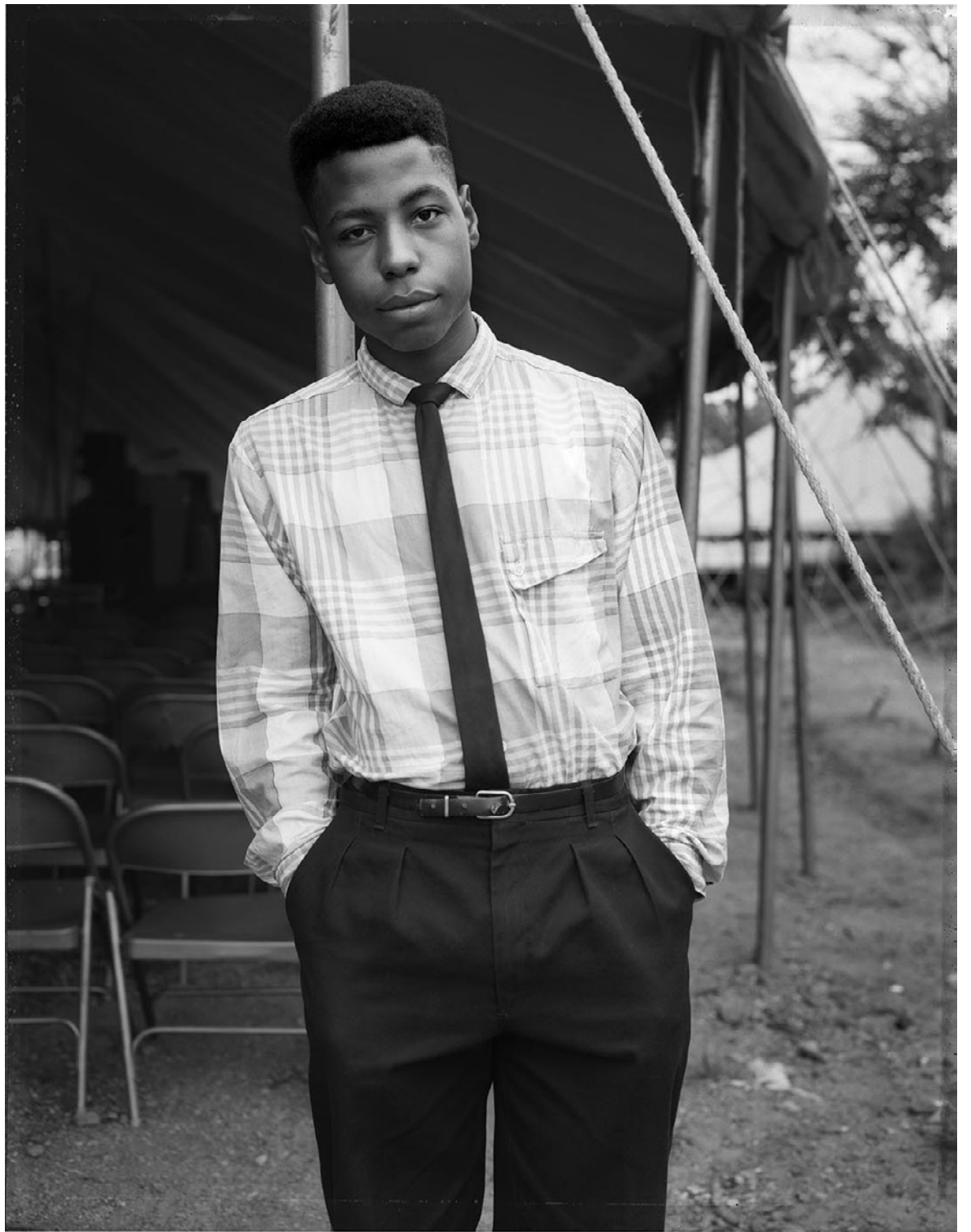












**List of works in order of appearance:**

1. *Young Man at a Tent Revival, Brooklyn, NY, 1989*, print 2018, archival pigment photograph, ed. of 4, 40 x 30 inches
2. *Installation View*, Rena Bransten Gallery, 2020
3. *Installation View*, Rena Bransten Gallery, 2020
4. *Two Women at a Parade, 1978*, printed 2019, gelatin silver photograph, ed. of 10, 8 x 11 7/8 inches
5. *Three Women at a Parade, Harlem, NY, 1978*, printed 2019, gelatin silver photograph, ed. of 10, 8 1/16 x 11 7/8 inches
6. *Mr. Moore's Bar-B-Que, 125th Street, 1976*, printed 2011, gelatin silver photograph, ed. of 10, 7 7/8 x 11 7/8 inches
7. *Deas McNeil, the Barber, 1976*, printed 2019, gelatin silver photograph, ed. of 10, 8 1/6 x 11 7/8 inches
8. *A Woman with Hanging Overalls, 1978*, printed 2016, gelatin silver photograph, ed. of 10, 8 1/4 x 11 15/16 inches
9. *Harlem Redux: Girls, Ornaments, and Vacant Lot, 2016*, archival pigment print, ed. of 6, 40 x 48 inches
10. *A Man and Two Women after a Church Service, 1976*, printed 2019, gelatin silver photograph, ed. of 10, 8 3/16 x 11 15/16 inches
11. *Harlem Redux: Clothes and Bag for Sale, 2016*, archival pigment print, ed. of 6, 40 x 48 inches
12. *A Woman at Fulton Street and Washington Avenue, 1989*, printed 2018, archival inkjet photograph, ed. of 4, 30 x 40 inches
13. *A Man at Fulton Street and Cambridge Place, 1988*, printed 2011, archival inkjet photograph, ed. of 4, 30 x 40 inches
14. *Lauren, Gateway High School, San Francisco, CA, 2006*, chromogenic color print, ed. of 4, 50 x 40 inches
15. *The Birmingham Project: Wallace Simmons and Eric Allums, 2012*, archival pigment prints mounted to dibond, ed. of 6, 40 x 64 inches
16. *The Birmingham Project: Janice Kemp and Triniti Williams, 2012*, archival pigment prints mounted to dibond, ed. of 6, 40 x 64 inches
17. *Jordan, School of the Arts, San Francisco, CA, 2006*, chromogenic color print, ed. of 4, 50 x 40 inches
18. *The Birmingham Project: Fred Stewart II and Tyler Collins, 2012*, archival pigment prints mounted to dibond, ed. of 6, 41 1/8 x 66 1/4 inches
19. *Night Coming Tenderly, Black: Untitled #19 (Creek and Trees), 2017*, gelatin silver print, ed. of 6, 44 x 55 inches
20. *Night Coming Tenderly, Black: Untitled #11 (Bent Branches), 2017*, gelatin silver print, ed. of 6, 44 x 55 inches
21. *Installation View*, Rena Bransten Gallery, 2020
22. *Boy from Marching Band, 1977*, printed 2011, gelatin silver photograph, ed. of 10, 8 1/8 x 11 7/8 inches
23. *Harlem Redux: Fifth Avenue and West 125th Street, 2015*, archival pigment print, ed. of 6, 40 x 48 inches
24. *Five Children, Harlem, NY, c.1976*, printed 2019, gelatin silver photograph, ed. of 10, 9 x 6 inches
25. *Harlem Redux: West 124th Street and Lenox Avenue, 2016*, archival pigment print, ed. of 6, 40 x 48 inches
26. *Young Man at a Tent Revival, Brooklyn, NY, 1989*, printed 2018, archival pigment photograph, ed. of 4, 40 x 30 inches

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