

STUDIO MUSEUM HARLEM

For Immediate Release

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A Delicate Touch ***Watercolors from the Permanent Collection***

On view: November 12, 2009 – March 14, 2010



Otobong Nkanga

Perfect Measures with Blood Stain, 2002
The Studio Museum in Harlem; museum purchase with funds provided by the Acquisition Committee 08.15.6



John Bankston

The Fabulists Garden #2, 2004
The Studio Museum in Harlem; museum purchase made possible by a gift from Mr. and Mrs. Jerome Washington and a gift from E. Thomas and Audlyn Higgins Williams 04.11.1



Romare Bearden

Untitled (Classical Series), c. 1948
The Studio Museum in Harlem; museum purchase and a gift from E. Thomas and Audlyn Higgins Williams 97.9.6

NEW YORK, NY, October 20, 2009— The Studio Museum in Harlem is proud to present *A Delicate Touch: Watercolors from the Permanent Collection*, an exhibition of eighteen works from the permanent collection which incorporate the use of watercolor. Including works dating back to the mid-twentieth century alongside others created within the present decade, *A Delicate Touch* offers an exciting, inter-generational look at the different takes on and treatments of watercolor.

An exacting technique requiring dexterity and a precise, delicate hand, watercolor has a rich history. The medium dates back to European Paleolithic cave painting and was employed in the creation of illuminated manuscripts during the Medieval and Renaissance periods. Later, watercolor would become many artists' technique of choice for sketches, copies and small-scale versions of larger works.

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Drawing its title from John Dowell's *Delicate Touch* (1977), this exhibition shows the possibilities of watercolor as an artistic technique, rather than a mere sketching tool. The artists take advantage of the medium's versatility, which allows for the precision of drawing without sacrificing the vibrancy provided by oil painting. They also treat a range of subject matter: Dowell's painting is a meditation on jazz, while other works depict forms, figures and landscapes.

A Delicate Touch was organized by Curatorial Assistant Lauren Haynes.

The exhibition includes work by:

John Bankston (b. 1963)
Romare Bearden (1911-1988)
Beauford Delaney (1901 - 1979)
John Dowell (b.1941)
Sam Gilliam (b.1933)
Norman Lewis (1909 - 1979)
Wangechi Mutu (b.1972)
Otobong Nkanga (b.1974)
Chris Ofili (b.1968)
Richard Yarde (b.1939)

ABOUT THE PERMANENT COLLECTION

The Studio Museum's permanent collection contains over 1,600 works, including drawings, pastels, prints, photographs, mixed-media works and installations. It is comprised of works created by artists during their residencies, as well as pieces given to the Museum to create an art-historical framework for artists of African descent. Artists featured in the collection include Terry Adkins, Romare Bearden, Skunder Boghossian, Robert Colescott, Melvin Edwards, Richard Hunt, Hector Hyppolite, Serge Jolimeau, Lois Mailou Jones, Jacob Lawrence, Norman Lewis, Philome Obin, Betye Saar, Nari Ward and Hale Woodruff, among others. The Museum also is the custodian of an extensive archive of the work of photographer James VanDerZee, the quintessential chronicler of the Harlem community from 1906 to 1984.

ABOUT THE STUDIO MUSEUM IN HARLEM

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, through its exhibitions, Artist-in-Residence program, education and public programming, permanent collection, and archival and research facilities.

The Studio Museum in Harlem 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. The Museum provides a context within which to address the contemporary and historical issues presented through art by artists of African descent.

Since opening in a rented loft at Fifth Avenue and 125th Street in 1968, the Studio Museum has earned recognition for its catalytic role in promoting the works of artists of African descent. The Museum's Artist-in-Residence program has supported over ninety graduates who have gone on to highly regarded careers. A wide variety of education and public programs have brought the African-American experience alive for the public by means of lectures, dialogues, panel discussions and performances, as well as interpretive programs, both on- and off-site, for students and teachers. The exhibitions program has also expanded the scope of art historical literature through the production of scholarly catalogues, brochures and pamphlets.



Photo: Ray A. Llanos

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.



ADDRESS

The Studio Museum in Harlem is located at 144 West 125th Street, between Adam Clayton Powell Boulevard and Lenox Avenue. Subway: A, B, C, D, 2, 3, 4, 5 or 6 to 125th Street. Bus: M-2, M-7, M-10, M-100, M-101, M-102 or BX-15.

ADMISSION

Suggested donation: \$7 for adults, \$3 for students (with valid identification) and seniors. Free for children 12 and under. Sundays are now free at The Studio Museum, thanks to generous support from Target.

HOURS

The Museum is open Wednesday through Friday, and Sunday from 12:00 to 6:00 p.m., and from 10:00 a.m. to 6:00 p.m. on Saturday. The Museum is closed on Monday, Tuesday and major holidays. Phone: 212.864.4500. Fax: 212.864.4800. www.studiomuseum.org.

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