



**Stacy Lynn Waddell**

# A MOON FOR A SUN

*Traiettorie di ricerca transculturali  
e pratica artistica*



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Novembre - Dicembre 2022

Sala 1  
Roma

**Stacy Lynn Waddell**

**A MOON FOR A SUN**

*Traiettorie di ricerca transculturali e pratica artistica*

A cura di Mary Angela Schroth

In collaborazione con la **Fondazione Civitella Ranieri**,  
**Candice Madey Gallery** e con il sostegno di **Susan and Michael Hershfield**

Roma, 22 ottobre 2022 - 20 gennaio 2023

Sala 1 – Centro Internazionale d’Arte Contemporanea  
Piazza di Porta San Giovanni n. 10 - 00185 Roma  
Tel 06 7008691  
salauno@salauno.com | sala\_u@hotmail.com  
www.salauno.com  
Edizioni Sala 1 n. 154

**Fondatore:** Tito Amodei

**Presidente:** Ottaviano D’Egidio

**Direttrice:** Mary Angela Schroth

**Curatrice:** Michela Zimotti

**Pubbliche relazioni:** Maria Biamonti

**Coordinamento catalogo:** Alessia Lobosco e Michela Zimotti

**Collaboratori Sala 1:** Mia Anzalone, Alessandro Corsi, Alessia Lobosco

**Progetto Grafico:** Silvia Fravili

**Photo credits:** Mia Anzalone, Giorgio Benni, Alessia Lobosco, Mary Angela Schroth, Stacy Lynn Waddell, Michela Zimotti

Un particolare riconoscimento a Susan e Michael Hershfield per il loro sostegno.

**Ringraziamenti:** Casale del Giglio, Dana Prescott, Marco Pizzati, Diego Mencaroni, Teka Selman, Sarah Schroth



# A Moon for a Sun

## a project by Stacy Lynn Waddell for Sala 1



Stacy a lavoro sull'opera esposta a Sala 1

Sala 1 first discovered the art of Stacy Lynn Waddell in 2017 during her residency at Joan Mitchell Center in New Orleans. Director Mary Angela Schroth was visiting the city during Artistic Director Trevor Schoonmaker's iteration of Prospect IV. Trevor had previously worked with Stacy at the Nasher Museum of Art at Duke University, and it was also an occasion to see the artists on site at the residency of the prestigious foundation. Stacy was in her studio and receiving visitors.

Schroth was immediately struck by a stunning gilded work on paper, with the embossed words "REMAIN HUMBLE BUT STILL LET THESE BITCHES KNOW". Such a simple but incisive entity coming to the fore, combining not only aesthetics and content but an overwhelming political and feminist construct embedded in a simple use of base materials. Other works were impressive as well and Schroth became interested in bringing the artist to Italy and curating a research exhibition project for Sala 1. But another idea came to mind. As a nominating juror for the Civitella Ranieri Foundation in Umbria (she had already nominated artists such as El Anatsui and Tayba Lippi), Mary Angela felt that Stacy's candidacy was important for this residency, unique in Italy. Stacy was accepted and her sojourn was scheduled for September and October 2020. Covid intervened but the project remained on

track; new dates were confirmed for the fall of 2022. Support for the project was provided by Susan and Michael Hershfield collectors of the artist. Candice Maday Gallery in New York and the Civitella Ranieri Foundation also became partners.

The artist decided to use her time at Civitella to reflect on a work earmarked for Italy and initiated in 2019: *Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)*. It is part of a series entitled *Damaged Emergency Blankets* inspired by the mylar sheets, used for marathon runners and various rescue situations. In Italy, the blankets have a specific context, and are often connected directly to the scores of refugees fleeing North African through the Mediterranean Sea. If lucky, they are allowed port or are rescued from drowning by fishing boats or ONG vessels. Many perish, and this represents (until the COVID virus) the single most problematic political and economic issue for the European Union.

*Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)* was shipped to Civitella, where the artist experimented with its installation in various contexts: stretched out on the Secret Garden lawn in the bright sunlight, fanned out in the private chapel of the Ranieri

castle, extended as a table cover in the ancient dining room, surrounded by a dozen antique chairs. This was in anticipation of its placement in Sala 1.

The *Damaged Emergency Blanket* series began in 2015, for a large exhibition featuring the medium of drawing at Contemporary Art Museum of Raleigh (North Carolina). Waddell presented a kind of imbedded drawing structure, like a matrix. It was gilded, thus exposing the matrix and in this case the work was composed of a very large square, with the matrix making a grid.

Subsequent works followed suite. With titles referenced *For O.B.* (Octavia Butler, a pioneer Afrofuturist Black science fiction writer, winning various major prizes including the McArthur Genius Award), *for BMcQ* (Butterfly McQueen, Black American actress whose role as "Prissy" in *Gone with the Wind* made her legendary) or *For the Black and Blue Atlantic* (referencing the Atlantic slave trade and its aftermath). Each "blanket" is predetermined and folded, resulting in a kind of inscription, like a drawing. The bones of this practice were created previously. The artist maintains a collection of small Fabriano folded paper "drawings", and she says that these could eventually become sculpture, an on-going goal for the artist.

Yes, sculpture. The most complex and challenging of all artistic mediums: the most expensive to make, the hardest to ship, the most difficult to photograph, the hardest to sell.

*So Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)*, 2019–2022, created and placed majestically in the center arch of the abandoned ex-church that is Sala 1 makes its mark as a sculpture. One that is malleable, foldable, transportable, not fragile... as Stacy states: "*Anyone can install this piece. It doesn't have to be the artist, it can be draped over a pedestal, placed long and flat on the floor, scrunched into a free-standing form...*". The link to the Black Knight satellite (I had to look this up, my culture didn't have that chip) makes the work even more relevant to Sala 1, who has collaborated in numerous pieces with artists who use "detritus" in all its forms. The Black Knight satellite is, essentially, a ton of space junk that is travelling around the galaxy, refuse that is incapable of righting itself, posing a potential threat to those in its path, including Planet Earth. Stacy's Black Knight landing is a banner of sustainability and artistic identity for our gallery: the idea of space, the markings of the 3M aluminum tape, the recycled FUJI FILM printing plate wrappings with the base of paper as its core. The gilding of gold, rose gold and silver centers in the recent

practice of the artist, in tandem with her various other *Damaged Emergency Blankets* which take on a myriad of forms and have been exhibited in various contexts.

*Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)* has the energy and quality to stand alone in this difficult, complex, and yet extraordinarily suggestive space dedicated to contemporary art and sculpture. Sala 1 thus continues its exploration of international artists who have dedicated their energies and creative force for their own personal context in Rome.

Mary Angela Schroth

# A Moon for a Sun

## Un progetto di Stacy Lynn Waddell per Sala 1



Allestimento dell'opera a Sala 1

Sala 1 ha scoperto per la prima volta l'arte di Stacy Lynn Waddell nel 2017, durante la sua residenza presso il Joan Mitchell Center di New Orleans. La direttrice Mary Angela Schroth stava visitando la città durante il progetto artistico curatoriale di Trevor Schoonmaker per Prospect IV, che aveva già lavorato con Stacy al Nasher Museum of Art at Duke University. E' stata anche un'occasione per vedere gli artisti in loco in questa prestigiosa fondazione. Stacy era nel suo studio e riceveva i visitatori.

Schroth fu subito colpita da una splendida opera dorata su carta, con in rilievo le parole "REMAIN HUMBLE BUT STILL LET THESE BITCHES KNOW". Un'entità così semplice ma incisiva che viene alla ribalta, combinando non solo estetica e contenuto, ma una travolgente costruzione politica e femminista incorporata in un semplice uso di materiali di base. Anche altri lavori la impressionarono, spingendola a cercare di portare l'artista in Italia e a curare un progetto di mostra per Sala 1. Le venne in mente l'idea, in qualità di giurata di nomina per la Fondazione Civitella Ranieri in Umbria (aveva già suggerito artisti come El Anatsui e Tayba Lippi), di candidare Stacy per questa residenza, unica in Italia. L'artista è stata accolta, il suo soggiorno era previsto per settembre e ottobre 2020, ma a causa del Covid è slittato ad autunno 2022. Il

progetto è stato supportato da Susan e Michael Hershfield, collezionisti di lunga data dell'artista, mentre la Candice Madey Gallery di New York e la Fondazione Civitella Ranieri ne sono divenuti partner.

L'artista ha deciso di usare il suo tempo a Civitella per riflettere su un'opera destinata all'Italia e iniziata nel 2019: *Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)*. Fa parte di una serie intitolata *Emergency Blankets* ispirata alle lastre in mylar, dorata su un lato per trattenere il calore, argentata sul retro per il raffreddamento, utilizzata per i maratoneti, ma anche per varie situazioni di soccorso. In Italia, queste coperte hanno un contesto specifico e spesso sono direttamente collegate alle decine di rifugiati in fuga dal Nord Africa attraverso il Mar Mediterraneo. Se fortunati, sono autorizzati a sbarcare o vengono salvati dall'annegamento da pescherecci o navi delle ONG. Molti muoiono, e questo rappresenta (fino al virus COVID) il problema politico ed economico più problematico per l'Unione Europea.

Il *Black Knight satellite* è stato spedito a Civitella, dove l'artista ne ha sperimentato l'installazione in vari contesti: disteso su un prato in piena luce solare, a ventaglio nella cappella privata del castello dei Ranieri, disteso come un copritavolo

nell'antica sala da pranzo, circondato da una dozzina di sedie antiche. Ciò in previsione della sua collocazione in Sala 1.

La serie *Damaged Emergency Blanket* è iniziata nel 2015, per una grande mostra sulle tecniche di disegno presso Contemporary Art Museum of Raleigh (North Carolina), un'importante organizzazione no-profit. Waddell aveva esposto un'opera dorata, di forma quadrata molto grande e caratterizzata da piegature, che davano l'idea di una griglia.

I lavori successivi hanno seguito l'esempio, con titoli contenenti citazioni: *Per O.B.* (Octavia Butler, una pioniera scrittrice nera di fantascienza afrofuturista, che ha vinto vari importanti premi tra cui il McArthur Genius Award), *Per BMCQ* (Butterfly McQueen, attrice afroamericana il cui ruolo di "Prissy" in *Via col vento* l'ha resa leggendaria) o *For the Black and Blue Atlantic* (riferendosi alla tratta degli schiavi nell'Atlantico e alle sue conseguenze). Ogni "coperta" è predeterminata e piegata, risultando in una sorta di iscrizione. Come un disegno. Le ossa di questa pratica sono state create in precedenza. L'artista conserva una collezione di piccoli "disegni" di carta piegata di Fabriano, che fanno emergere le linee sul foglio, e dice che questi potrebbero diventare una scultura, un obiettivo costante per l'artista.

Sì, la scultura. Il più complesso e impegnativo di tutti i mezzi artistici: il più costoso da realizzare, il più difficile da spedire, il più difficile da fotografare, il più problematico da vendere.

*Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)*, 2019–2022, creata e collocata maestosamente nell'arco centrale della galleria Sala 1, un'ex chiesa abbandonata, lascia il segno come scultura. Un materiale che è malleabile, pieghevole, trasportabile, non fragile... come afferma Stacy: "Chiunque può installare questa opera. Non deve essere per forza l'artista, può essere drappeggiata su un piedistallo, appoggiata distesa e piatta sul pavimento, accartocciata in una forma autoportante...". Il collegamento al satellite Black Knight (ho dovuto informarmi su cosa fosse perché non ne ero a conoscenza) rende l'opera ancora più rilevante per Sala 1, che ha collaborato in numerose occasioni con artisti che usano il "detrito" in tutte le sue forme. Il satellite Black Knight è, essenzialmente, una tonnellata di spazzatura spaziale che sta viaggiando per la galassia, rifiuti che non sono in grado di orientarsi, rappresentando una potenziale minaccia per coloro che si trovano sul suo cammino, incluso il pianeta Terra. L'atterraggio del "Cavaliere Nero" di Stacy è un vessillo di sostenibilità e identità artistica per

la nostra galleria: l'idea di spazio, i segni del nastro in alluminio 3M, gli involucri di lastre da stampa FUJI FILM riciclati con la base di carta come nucleo.

La doratura dell'oro, dell'oro rosa e dell'argento è al centro della pratica recente dell'artista, in tandem con le sue *Damaged Emergency Blankets* assumono una miriade di forme e sono state esposte in vari contesti.

*Damaged Emergency Blanket (for the Black Knight satellite having landed in Rome)* ha l'energia e la qualità per stare da solo in questo spazio difficile, complesso, eppure straordinariamente suggestivo, dedicato all'arte e alla scultura contemporanea. Sala 1 continua così la sua esplorazione di artisti internazionali che hanno dedicato le loro energie e la loro forza creativa per il proprio contesto personale a Roma.

Mary Angela Schroth

# Artist's statement for the project



Stacy con la direttrice di Sala 1 durante l'allestimento della galleria

My work begins as an appropriative gesture.

I plumb the Internet, collect vernacular photography, and forage a wide range of printed materials to discover literal and pictorial sources that are transformed by a variety of processes that include burning/laser technology, accumulation, embossing/debossing, interference, physical distressing, and gilding. With its associations to value and trade, the historic role of the gold standard in establishing modern banking and the distribution of wealth, gold has become central to my effort to translate the intersection of popular culture and history with issues related to visibility, desire, and power.

Gold leaf allows for the construction of monochromes with provocative optical effects, much like that of a hologram. Images cannot be fully seen from one vantage point; textured surfaces and modulations in shine require the viewer to physically shift positions to fully view the image while offering endless opportunities for interpretation. The work's dependence on light and the surrounding environment ensure that the image is never fixed, complicating the observational process, and forcing a slower, more deliberate consideration that illuminates a universal desire to connect to something that sight, and intellect cannot fully account for.

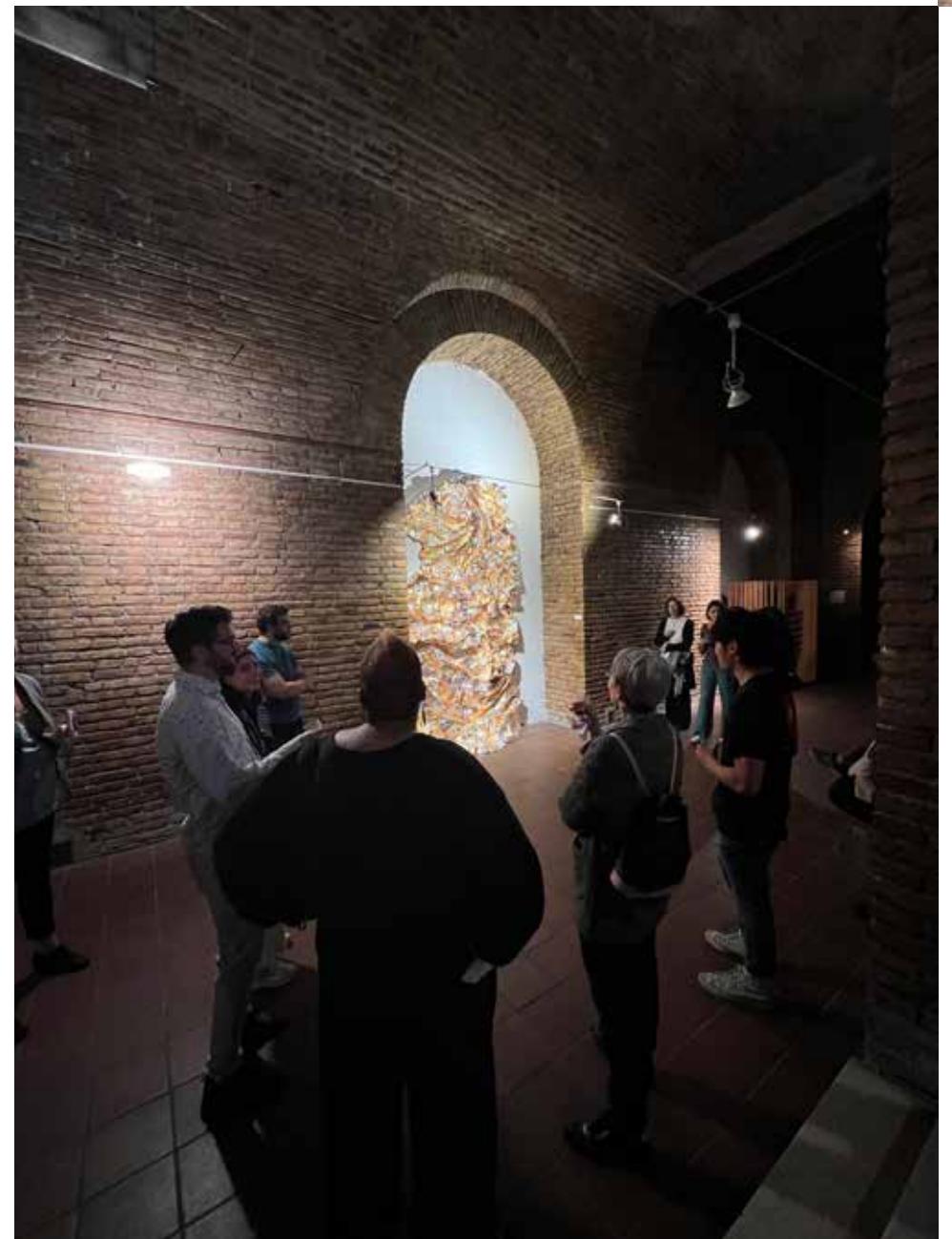


Ritratto dell'artista nel suo studio negli USA

My subject matter ranges from floral motifs to landscapes and figuration following the distinctive trends of different cultural eras to question entrenched historical structures, troubling the discourses of power therein. Additionally, in a move towards sculpture, I have created an ongoing series entitled "Damaged Emergency Blankets". Expansive distressed paper and papery material, these pieces are simultaneously abstract two-dimensional fields and pliable sculptural stock that can be shaped into a variety of forms with varying levels of relief. Each piece becomes an ode to an iconoclast or event such as Andy Warhol, Octavia Butler or the Black and Blue Atlantic.

The original conceit for these pieces grew out of a fascination with the seemingly inert squares of Mylar used to deliver emergency sources of heat to runners, outdoor trekkers, victims of circumstance, etc. In the last few years, these reflective blankets have become a symbol for Latino children in internment camps that have been forcibly separated from their families and people that make the harrowing journey of migration from various parts of the world in search of refuge during the continuing immigration debacle that has become a global symbol of misconduct and nationalist anxiety.

*Stacy Lynn Waddell  
2022*



Il giorno dell'inaugurazione

## Dichiarazione dell'artista sul progetto



*Black Knight* esposta in galleria

Il mio lavoro inizia come un gesto di appropriazione.

Scruto internet, raccolgo fotografie vernacolari, e cerco una vasta gamma di materiali stampati per poi scoprire fonti letterali e pittoriche, che vengono trasformate da una varietà di processi includenti tecnologia di masterizzazione/laser, accumulo, goffratura/incisione, interferenza, pressione fisica e doratura. Il ruolo storico dell'oro, associato al valore del commercio, stabilisce il sistema bancario moderno e la distribuzione della ricchezza. L'oro è diventato centrale per il mio sforzo di tradurre l'intersezione tra la cultura popolare e la storia con questioni legate alla visibilità, al desiderio e al potere.

La foglia d'oro consente la costruzione di monocromi con notevoli effetti ottici, molto simili a quelli di un ologramma. Le immagini non possono essere viste completamente da un unico punto di vista; superfici strutturate e modulazioni di lucentezza richiedono allo spettatore di spostarsi fisicamente per visualizzare completamente l'immagine, offrendo infinite opportunità per l'interpretazione. La dipendenza dell'opera dalla luce e dall'ambiente assicura che l'immagine non sia mai fissa, complicando il processo di osservazione e costringendo a una considerazione più lenta e deliberata, che

illumina un desiderio universale di connettersi a qualcosa che la vista e l'intelletto non possono pienamente spiegare.

I miei soggetti spaziano dai motivi floreali ai paesaggi e alla figurazione, seguendo le tendenze distinctive di diverse epoche culturali, per mettere in discussione strutture storiche radicate, turbando i discorsi di potere al loro interno. Inoltre, muovendomi verso la scultura, ho creato una serie in corso intitolata "Damaged Emergency Blankets" (lett. Coperte d'emergenza danneggiate). È un'ampia carta espandibile rovinata e materiale cartaceo, questi pezzi sono contemporaneamente campi bidimensionali astratti e materiale scultoreo flessibile, che può essere modellato in una varietà di forme con diversi livelli di rilievo. Ogni pezzo diventa un'ode a un iconoclasta o a un evento, come Andy Warhol, Octavia Butler o il Black and Blue Atlantic.

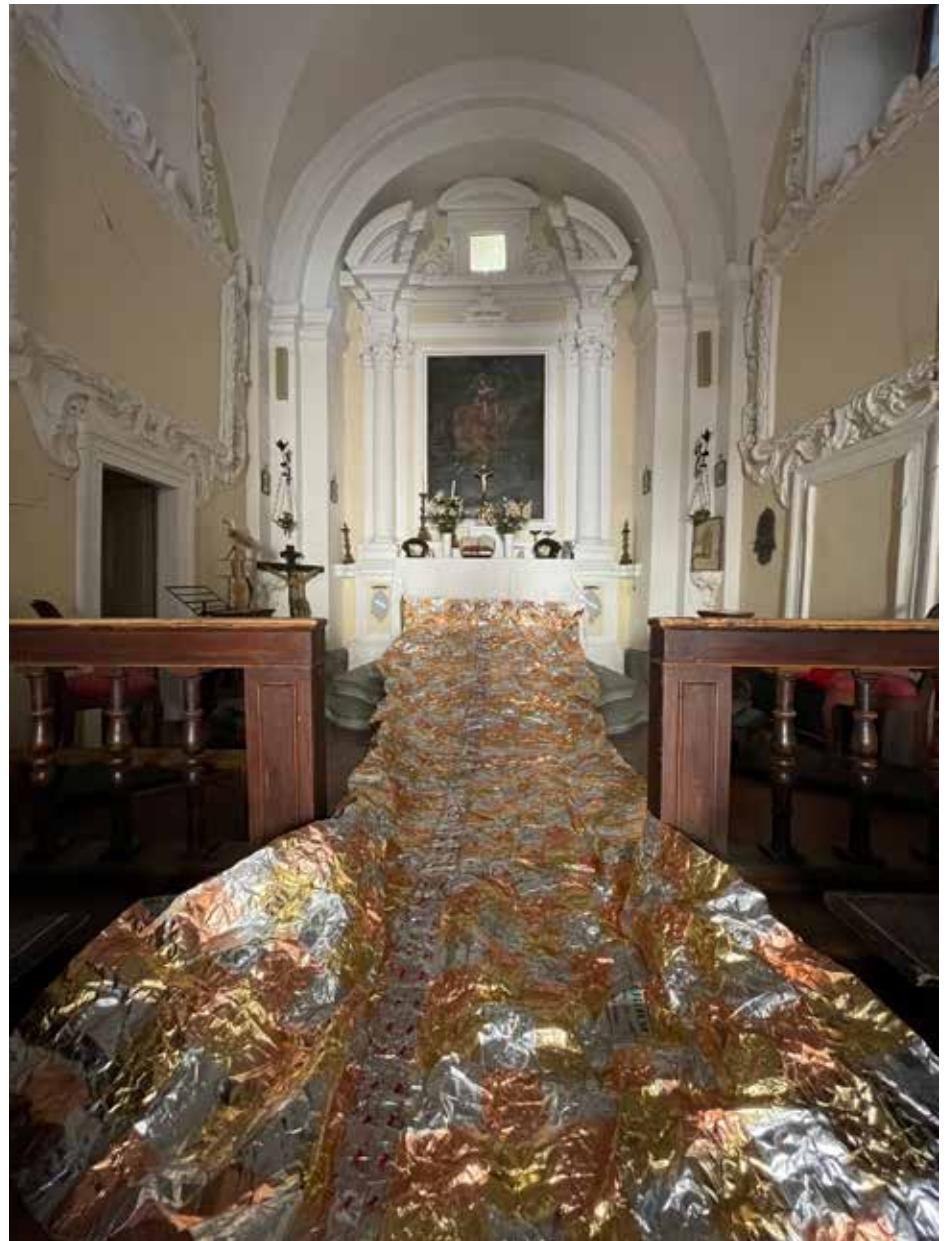
L'idea iniziale per questi pezzi è nata dal fascino per i quadrati apparentemente inerti di Mylar, utilizzati per fornire fonti di calore di emergenza a corridori, escursionisti all'aperto, vittime di circostanze, ecc. Negli ultimi anni, queste coperte riflettenti sono diventate un simbolo per i bambini latini nei campi di internamento, separati con la forza dalle loro famiglie e per le

persone che intraprendono il viaggio straziante della migrazione da varie parti del mondo in cerca di rifugio, durante la continua debacle dell'immigrazione, divenuta simbolo globale di cattiva condotta e ansia nazionalista.

*Stacy Lynn Waddell*  
2022



L'artista e *Black Knight* a confronto con il pubblico



*Black Knight* nella Cappella privata del castello Ranieri,  
Fondazione Civitella Ranieri, Umbertide



*Black Knight* stesa nel giardino di Civitella Ranieri, Umbertide



*Black Knight*  
nello studio  
dell'artista,  
Durham,  
North  
Carolina,  
USA

*Damaged Emergency  
Blanket (for the Black  
Knight satellite having  
landed in Rome),  
2019 - 2022*  
Composition metal  
leaf, aluminum leaf,  
aluminum foil tape 3M  
on distressed FujiFilm  
printing plate packaging,  
88x218 inches,  
223.5x553.7 cm





*Black Knight*, particolare



*Black Knight*, particolare

# **Stacy Lynn Waddell - Biografia**



## **ISTRUZIONE**

MFA, University of North Carolina-Chapel Hill,  
Chapel Hill, NC

Greensboro, NC (October)

## **PREMI & RESIDENZE**

2022  
Civitella Ranieri Fellowship, Umbria, Italy (Sept – Oct)

2012  
Art Matters Grant

2022-23  
*Artist-in-Residence*, Isabella Stewart Gardner Museum, Boston

2010  
Joan Mitchell Painters and Sculptors Grant

2018  
*Artist-in-Residence*, Queen Space, New York (Jan – Dec)

2009  
*Artist-in-Residence*, Project Row Houses, Houston, TX (Round #30 Spring 2009)

2017  
*Artist-in-Residence*, Joan Mitchell Center, New Orleans

## **MOSTRE PERSONALI**

2022  
*A Moon For A Sun*, Sala 1, Rome, Italy

*Home House*, Anne H. Fitzpatrick Façade Commission, Isabella Stewart Gardner Museum, Boston, MA

2021  
*Mettle*, CANDICE MADEY, New York, NY

2018  
*Untitled (Poseur)*, Off-White Columns, Phillips Art Auctions, New York, NY

2014  
*Southern Constellations Fellow*, Elsewhere,

2015

*Epitaph For A Darling Lady*, Visual Arts Center of Richmond, Richmond, VA

*IVMH (or Lovely Views Make Holograms)*, Flanders Gallery, Raleigh, NC

2013

*BLACK, BURST AND BOOM!* Sumter Gallery of Art, Sumter, SC

*Bluebelles*, Koplin Del Rio Gallery, Culver City, CA

2011

*UltraSuper*, Franklin Humanities Institute, Duke University, Durham, NC

*The Evidence of Things Unseen*, Weatherspoon Art Museum, Greensboro, NC

2010

*The Evidence of Things Unseen*, Gibbes Museum of Art, Charleston, SC

2008

*water/weight*, Branch Gallery, Durham, NC

## GROUP EXHIBITIONS

2023

*Spirit in the Land*, Nasher Museum of Art at Duke University, Durham, NC (February 16 – July 9, 2023) forthcoming

2022

*Metal of Honor: From Simone Martini to Contemporary Art*, Isabella Stewart Gardner Museum, Boston, MA (October 13, 2022 - January 16, 2023)

*State of the Art: Locate*, Currier Museum of Art, Manchester, NH (October 10, 2022 – February 12, 2023)

*Gilded: Contemporary Artists Explore Value and Worth*, Weatherspoon Art Museum, Greensboro, NC (Sept 10, 2022 – Apr 9, 2023)

*Beyond the Surface: Collage, Mixed Media and Textile Works from the Collection*, Nasher Museum of Art at Duke University, Durham, NC (June 16, 2022 – February 19, 2023)

*FuturePresent: Acquisition Highlights from the Permanent Collection*, Harvey B. Gantt Center for African-American Arts + Culture, Charlotte,

## NC

*State of the Art: Locate*, Art Museum of South Texas, Corpus Christi, TX (May 27 – September 11, 2022)

*State of the Art: Locate*, Museum of Contemporary Art / MOCA Jacksonville (University of North Florida) Jacksonville, FL (January 21 – May 1, 2022)

2021

*Get Lifted! The Art of the Ecstatic*, KARMA, New York, NY (August 19 – October 2, 2021) Organized by Hilton Als

*About Face*, The College of Wooster Art Museum, Wooster, OH (September 7 – December 5, 2021)

*Silent Streets: Art in the Time of Pandemic*, Mint Museum Uptown, Charlotte NC (April 17 – November 28, 2021)

*Taking Space: Contemporary Women Artists and the Politics of Scale*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA (January 21, 2021 – September 19, 2021)

## 2020

*Mask*, Klaus Von Nichtssagend Gallery, New York, NY (October 23 – November 28, 2020)

*Graphic Pull: Contemporary Prints from the Collection*, Nasher Museum of Art at Duke University, Durham NC (October 26, 2020 – February 21, 2021)

*FUTURE TEXTS, On Stellar Projects – SJ Weiler Fund*, New York, NY (September 25 – December 19, 2020)

*State of the Art 2020*, Crystal Bridges Museum of American Art, Bentonville, AR (February 22 – November 2, 2020)

*The Future Is Female*, 21C Museum Hotel, Durham, NC (January 2020 - December 2020)

## 2019

*Love In The Time Of Hysteria*, PRIZM ART FAIR, 7TH Edition, Miami, FL

*Elevate At 21C*, 21C Durham Hotel, Durham, NC

*Painting Is Its Own Country*, Harvey B. Gantt Center for African-American Arts + Culture, Charlotte, NC

*Floor to Ceiling*, Off-White Columns, Phillips Art Auctions, New York, NY

2018

*People Get Ready: Building A Contemporary Collection*, Nasher Museum of Art at Duke University, Durham, NC

*Half the Picture: A Feminist Look at the Collection*, Elizabeth A. Sackler Center For Feminist Art, Brooklyn Museum, Brooklyn, NY

*Into The Light*, Daniel Cooney Fine Art, New York, NY

*BLACK BLOODED*, The New Gallery of Modern Art, Charlotte, NC

*Wrestling The Angel*, Bechtler Museum of Modern Art, Charlotte, NC

2017

*One of Many: Recent Acquisitions of Prints and Portfolios*, Ackland Art Museum, The University of North Carolina at Chapel Hill, Chapel Hill, NC

*Southern Accent: Seeking the American South in*

*Contemporary Art*, Speed Art Museum, Louisville, KY

*Silos*, Columbia College, Glass Curtain Gallery, Chicago, IL

2016

*Atlanta Biennial*, Atlanta Contemporary Art Center, Atlanta, GA

*Southern Accent: Seeking the American South in Contemporary Art*, Nasher Museum of Art at Duke University, Durham, NC

*Silos*, American University Museum at the Katzen Arts Center, Washington, DC

*A View Beyond The Trees*, Zuckerman Museum of Art, Kennesaw State University, Kennesaw, GA

*The Things We Carry: Contemporary Art in the South*, Gibbes Museum of Art, Charleston, SC

2015

*The Nothing That Is: A Drawing Show in Five Parts*, Contemporary Art Museum-Raleigh, Raleigh, NC

*Concealed: Selections from the Permanent Collection*, The Studio Museum in Harlem, New

York, NY

*We Place Our Ideas / Our Ideas Place Us*, Grossman Gallery, Lafayette College, Easton, PA

*When the Stars Begin to Fall: Imagination and the American South*, The Institute of Contemporary Art, Boston, MA

*Area 919: Artists in the Triangle*, Nasher Museum of Art at Duke University, Durham, NC 2014

2014

*Southern Constellations: Selections from Elsewhere* Museum's Curatorial Initiative Supporting Experimental Art Practice in the South, Appalachian State University, Smith Gallery, Boone, NC

*When the Stars Begin to Fall: Imagination and the American South*, Museum of Art Ft. Lauderdale, Ft Lauderdale, FL

*When the Stars Begin to Fall: Imagination and the American South*, The Studio Museum in Harlem, New York, NY

2013

*Ornament and Crime*, Ortega y Gasset Projects,

Brooklyn, NY

*Wunderkammer: Miniatures and Curiosities*, Koplin Del Rio Gallery, Culver City, CA

*O to 60: The Experience of Time Through Contemporary Art*, North Carolina Museum of Art, Raleigh, NC

*Recent Acquisitions*, Nasher Museum of Art at Duke University, Durham, NC

2012

*Configured*, Benrimon Contemporary, New York, NY

*After Henry Tanner: African American Artists Since 1940*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

2011

*The Bearden Project*, The Studio Museum in Harlem, New York, NY

*here*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

*spillage: traces, evidence and presence*, Carol

Jazzar Gallery, Miami, FL

*Mirror Image: Women Portraying Women*, North Carolina Museum of Art, Raleigh, NC

2010  
*Open Season*, Flanders Gallery, Raleigh, NC

*Single Lady*, 422 Washington, New York, NY

*Alpha &*, On Stellar Rays Gallery, New York, NY

2009  
*30 Seconds Off An Inch*, The Studio Museum in Harlem, New York, NY

*Home Space Place*, Round 30, Project Row Houses, Houston, TX

*Bailout Biennial*, Goldenbelt Arts, Durham, NC

2008  
*40th Anniversary 2008 Art on Paper*, Weatherspoon Art Museum, Greensboro, NC

*Partisan*, Artropolis, Chicago, IL

*Heroes*, Lump Gallery, Raleigh, NC

Printed: *North Carolina Printmakers*, Greenhill Center for NC Art, Greensboro, NC

2007

*Homegrown Southeast*, SECCA, Winston-Salem, NC

*New Currents in Contemporary Art*, Ackland Art Museum, Chapel Hill, NC

## COMMISSIONI

2022

Anne H. Fitzpatrick Façade, Isabella Stewart Gardner Museum, Boston, MA

2021

*AR Public Art Installation*, ICAR, Lincoln Memorial Reflecting Pool, Washington, DC

*ArtistProject*, ARTPAPERS Magazine, Spring 2021 Issue: Mimicry, Camouflage, Transformation

2018

*In The Jazz Tradition*, Duke Performances Installation, Durham Fruit & Produce, Durham, NC

2016

*ART&*, Ackland Art Museum, University of North Carolina at Chapel Hill, Chapel Hill, NC

2015

*Vitrine Projects*, 21C Durham Hotel, Durham, NC

2010

*Park Pictures*, North Carolina Museum of Art, Raleigh NC

## BIBLIOGRAFIA SELEZIONATA

2023

Stacy Lynn Waddell, "Spirit in the Land", Nasher Museum of Art at Duke University, exhibition catalogue, edited by Trevor Schoonmaker February 16

2022

"Romanticizing the American Landscape", Inspired, Mint Museum Magazine, edited by Michele Huggins  
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Nasher Museum of Art at Duke University,  
Durham, NC

North Carolina Museum of Art, Raleigh, NC

Weatherspoon Art Museum, University of North  
Carolina at Greensboro

Ackland Art Museum, University of North Carolina  
at Chapel Hill

Gibbes Museum of Art, Charleston, SC

Harvey B. Gantt Center for African-American Arts  
+ Culture, Charlotte, NC

West Collection, Philadelphia, PA

Kenen Institute for Ethics, Duke University, Durham,  
NC

Capitol Broadcasting Company, Raleigh, NC





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