



Leonardo Benzant (b. 1972, Brooklyn, NY) is an artist who bridges the spiritual and the material realities of the African diaspora. In his multidisciplinary practice he is most known for his expressive painting and his elaborate beaded sculptures. Born and raised in Brooklyn he is Dominican-American with Haitian heritage. His practice is informed by his studies and initiations of Kongo and Yoruba origin. He deploys a wide variety of media and found objects to create work that connect African and Caribbean religion, art, history, culture, rituals and modern and contemporary art. He attended Pratt Institute in NY. Benzant was awarded the Joan Mitchell Foundation Grant for Painters and Sculptors and the Galveston Artist Residency in Texas. He was a finalist for The Burke Prize at the Museum of Arts and Design in New York City. His work has been exhibited at the Taubman Museum in Roanoke, Virginia, the Museum of the African Diaspora in San Francisco, California, Philbrook Museum of Art in Tulsa, Oklahoma, and the Minneapolis Institute of Art in Minneapolis, Minnesota.

Benzant's work is included in several important private and public collections including the Weisman Museum (MN), Minneapolis Institute of Art (MN), The Bunker Artspace (FL), the Harvey B. Gantt Center (NC), The Wedge Collection (Canada), the Peggy Cooper Cafritz collection (DC), and the U.S. Embassy (Chad). He has participated in Untitled, Expo Chicago, Volta and Pulse Contemporary art fairs. He presented his first solo gallery exhibition at Claire Oliver gallery in New York City, titled, *Across Seven Ruins & Redemptions_Somo Kamarioka*.

Portrait by Alaric Campbell.



McArthur Binion (b. 1946, Macon, MS; lives and works in Chicago, IL) combines collage, drawing, and painting to create autobiographical abstractions of painted minimalist patterns over an “under surface” of personal documents and photographs. From photocopies of his birth certificate and pages from his address book, to pictures from his childhood and found photographs of lynchings, the poignant and charged images that constitute the tiled base of his work are concealed and abstracted by grids of oil stick. The complexly layered works, from a distance, appear to be monochromatic minimalist abstractions that have led many to compare his work to that of Jasper Johns, Robert Ryman, or Brice Marden. However, while his contemporaries focused more on materiality, abstraction, and in some cases the social and political climate of the time, Binion’s works are intensely personal and deeply dedicated to the rigorous process of making a painting. Upon closer inspection, these monochromatic abstractions come into focus: the perfect grid becomes a series of imperfect laboriously hand-drawn lines, behind which emerge intimate details of Binion’s identity and personal history. Binion’s gridded compositions impose rational order to the layers of personal history, allowing only fragments of information from his birth certificate to be read, or details of his mother’s face to be identified—but never enough to be immediately legible. Having begun his career as a writer, Binion is highly influenced by language and music, as can be seen in his titles and the ways in which he layers information to be “read” rather than simply seen. The tension that exists between the grid and the artist’s visible gestures is not unlike that of jazz music, which merges improvisation with the order of a musical composition.

Portrait by William Jess Laird.



Alteronce Gumby (b. 1985, Harrisburg, PA) is an artist and local of New York City. His artistic practice includes painting, ceramics, installation and performance. Gumby's work has been exhibited at galleries such as Hauser & Wirth, Gladstone Gallery and Camden Arts Centre. In his recent exhibition *Cross Colours* at Bode Projects in Berlin, the power of complementary colours is presented in works that reference colour exercises in Joseph Albert's *Interaction of Colour*. Through Gumby's fluorescent and chromatic spectrum of iridescent colour, the artist engages the viewer and expands the notions through which we perceive form and colour, the subjectivity on identity, the materiality on earth, and in cosmic space.

Gumby graduated from the Yale School of Art with an MFA in Painting and Printmaking in 2016. He has won notable awards such as the Austrian American Foundation/ Seebacher Prize for Fine Arts and the Robert Reed Memorial Scholarship. Gumby has also participated in numerous international artist residencies such as the Rauschenberg Residency (2019), London Summer Intensive (2016), Summer Academy in Salzburg, Austria (2015), 6Base (2016), and as the 2016 recipient of the Harriet Hale Woolley Scholarship at the Fondation des États-Unis in Paris.

Portrait by Aja Dotson.



Nicholas Hlobo (b. 1975, Cape Town, South Africa; lives and works in Johannesburg, South Africa) began his career around the end of apartheid in 1994, when there was a new sense of freedom and national pride in South Africa. With the eradication of legalized and enforced discrimination and segregation, Hlobo and his peers were empowered to openly voice their opinions and ideas under the protection of new laws, and Hlobo's subtle commentary on the democratic realities of his home country and concerns with the changing international discourse of art formed a foundational tenet of his practice. Hlobo uses metaphorically charged materials such as ribbon, leather, wood, and rubber detritus, which he melds and weaves together to create two- and three-dimensional hybrid objects that are intricate and seductively tactile. Each material holds a particular association with cultural, gendered, sexual, or ethnic identities, and the works form complex visual narratives that reflect the various dichotomies present within the artist's home country, as well as those that exist around the world. The results are highly evocative, and the artist combines anthropomorphic imagery with cultural symbols and traditions to create amalgamated forms that feel at once familiar, alien, and ancient. At its core, Hlobo's practice engages themes of self-discovery and explores the intersections of race, gender, and cultural and sexual identity within the context of his South African heritage.

Portrait by Ilan Godfrey.



Brittney Leeanne Williams (b. 1990, Pasadena, CA) transforms Southern California vistas into what she calls “emotional landscapes: representations of psychological states, memories, and emotional ties,” often staging a red, bent figure in tableaux where the natural world and architecture blend and reflect each other. Williams’ female forms become conduits for her exploration of feminine and Black identities.

Williams’s work has been exhibited at Alexander Berggruen, New York, NY; The Hole, New York, NY; Zevitas Marcus, Los Angeles, CA; Monique Meloche, Chicago, IL; Mamoth, London, UK; Carl Kostyál, Milan, IT and Stockholm, SE; Para Site, Hong Kong, CN; Galerie Droste, Paris, FR; Savvy Contemporary, Berlin, GE; Newchild, Antwerp, BE; Collaborations, Copenhagen, DK; and at institutions such as MoAD, San Francisco, CA; and Telfair Museums, Savannah, GA; among others. Her work is included in various public collections, including the Columbus Museum, Columbus, GA; the Domus Collection, New York, NY and Beijing, CN; Fundacion Medianoche0, Granada, ES; and The Museum of Fine Arts, Houston, TX. She is a Joan Mitchell Foundation grant recipient. Williams’ artist residencies include Skowhegan School of Painting and Sculpture; the Fores Project, UK; Arts + Public Life; and McColl Center.

Portrait by Yuno Dong, ofstudio.