

Chelle Barbour

A Portfolio of Small Artworks
7 1/4" W x 8"H

2024

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Just A Note...

I work through the lens of Afro-Surrealism.

While surrealism was a cultural movement that began in the early 1920s, the word was re-contextualized in the 1970s by author Amiri Baraka, who coined the term Afro-Surrealism, raising the notion that the experience of being black in America was a profoundly surreal experience given that Black oppression went beyond the average person's imagination.

Baraka's observation inspired me, and consequently, I decided to use Afro-Surrealism as a prompt to develop my body of collage that aims to remove oppressive structures from the black body and further elevate the Black female agency. My process also includes carefully researching objects, materials, and images. My work is a nod to Afro-Futurism, the Asian and African Diaspora, with avant-gardism, Dadaism, fantasy, and minimalism. You will identify organic and inorganic forms, including architectural, decorative, vintage newsprint, embellishments, automotive elements, weapons, knives, animal and reptile skins, and human body parts taken from photographs, books, and found objects that form representational themes and metaphors.

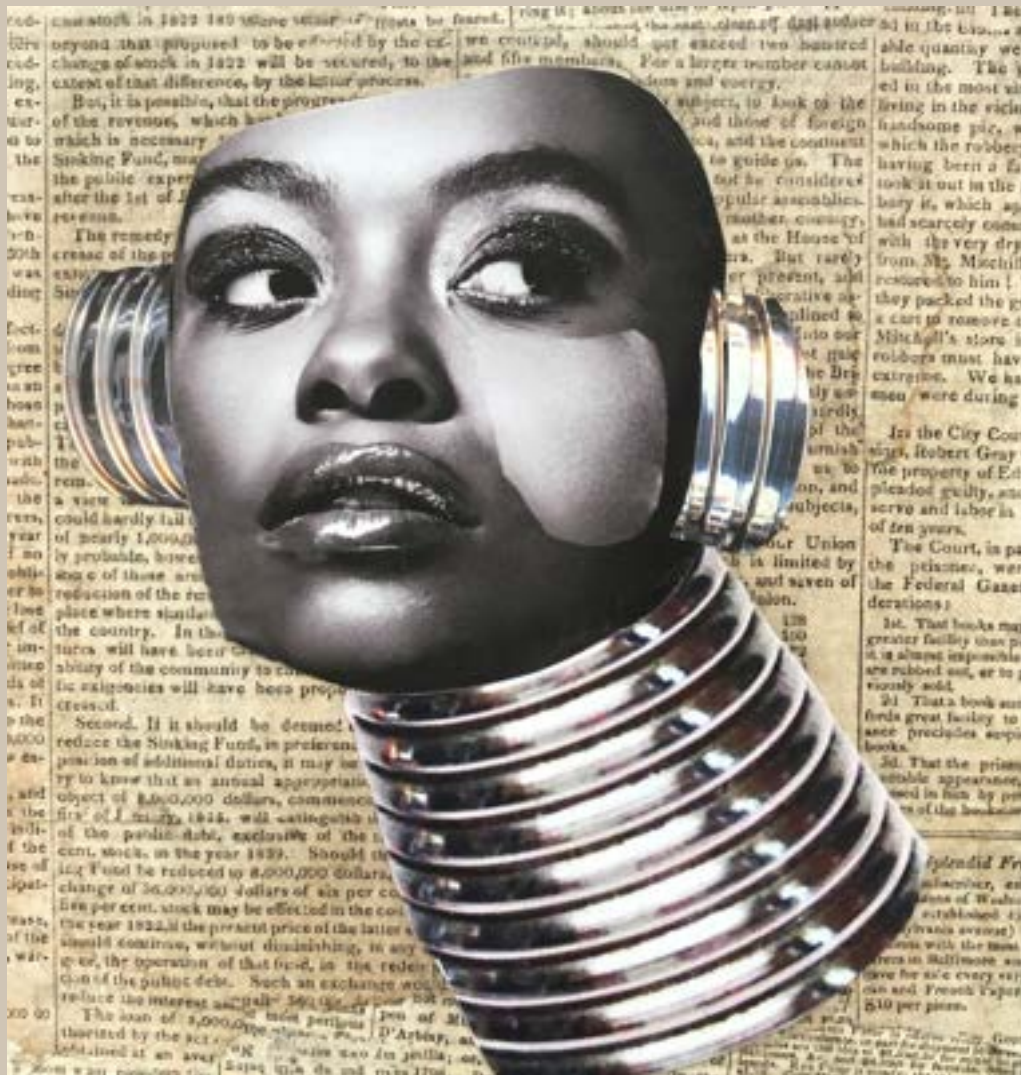
The general idea about surrealist art is that there is no rhyme, reason, or logic. It is elusive and often challenges viewers to unpack divergent images on paper. I aim to juxtapose and integrate disparate photos to fit evenly symbolically together. The result often depicts Black women who are confident and regal, whose assuredness envelops the viewer. The female figures featured in my work represent the complete archetype of a black woman—unapologetically colorful, possessing inner strength, and beyond objectification. These women epitomize feminine/feminist queens, warriors, heroines, and non-gendered binary interlocutors who embody ageless beauty and grace. Surrealism in the Black imaginary attempts to elevate and portray their vulnerability, strength, resistance, and power.

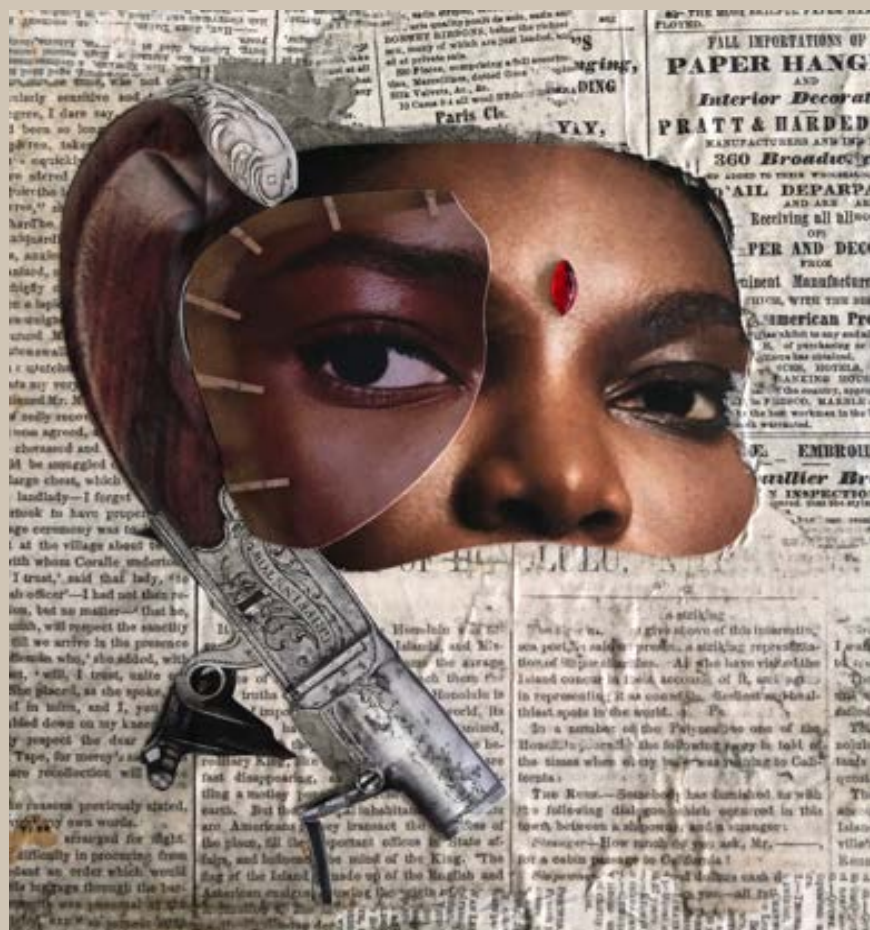
The presentation of this body of work is inspired by W.E.B. Dubois' compilation of photographic images in the "American Negro" exhibit at the 1900 Paris Exposition. He organized 363 images into albums, entitled "Types of American Negroes." My body of work consists of four volumes, each divided into 25 artworks that feature young black women of the African Diaspora, the vintage photographs from "American Negro" exhibit, remarkable Black American women, and the last set that contains artworks featuring Black female authors.

Volume 1

Women of the African Diaspora

\$2500 Each





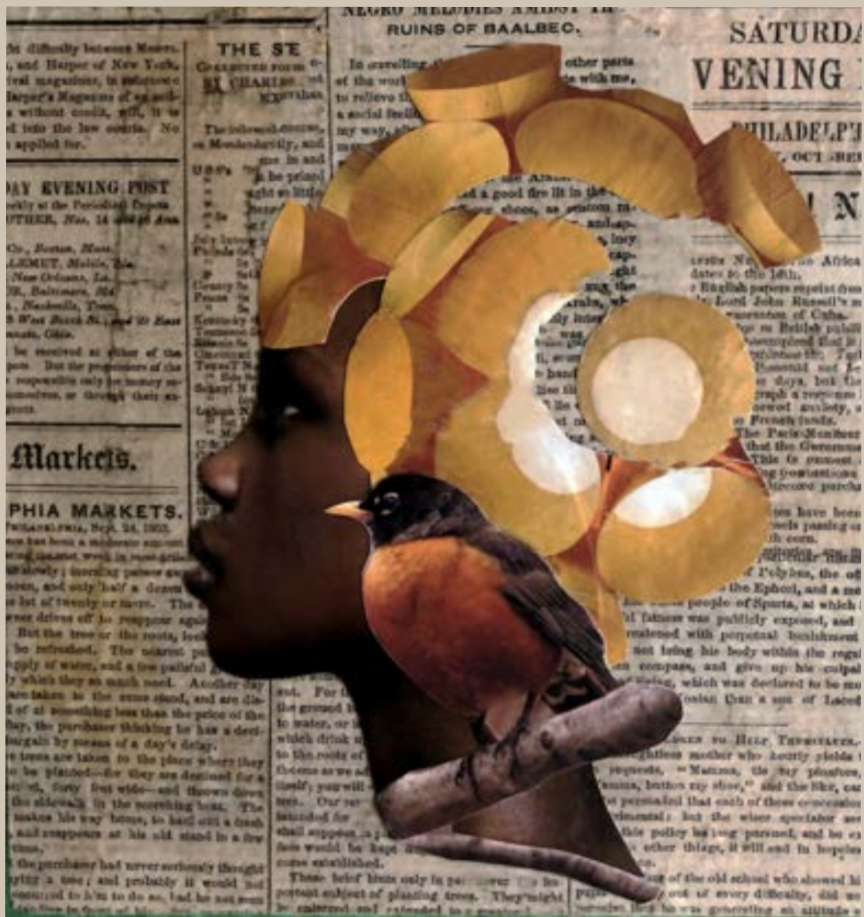






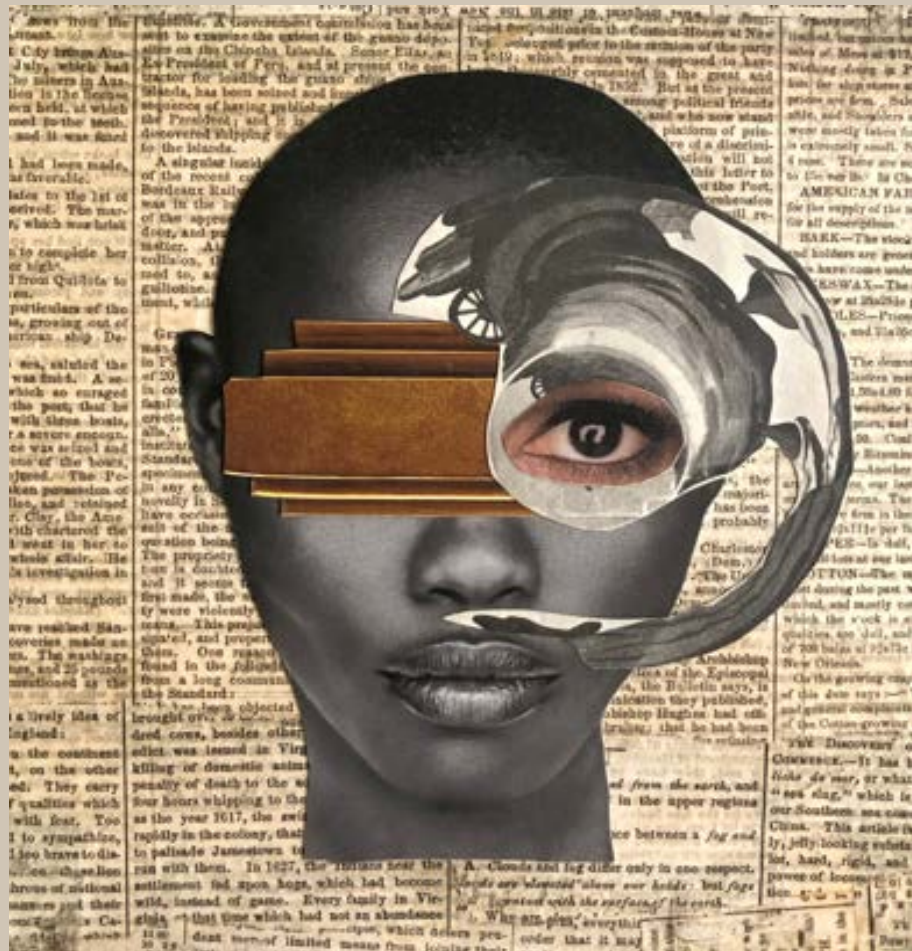


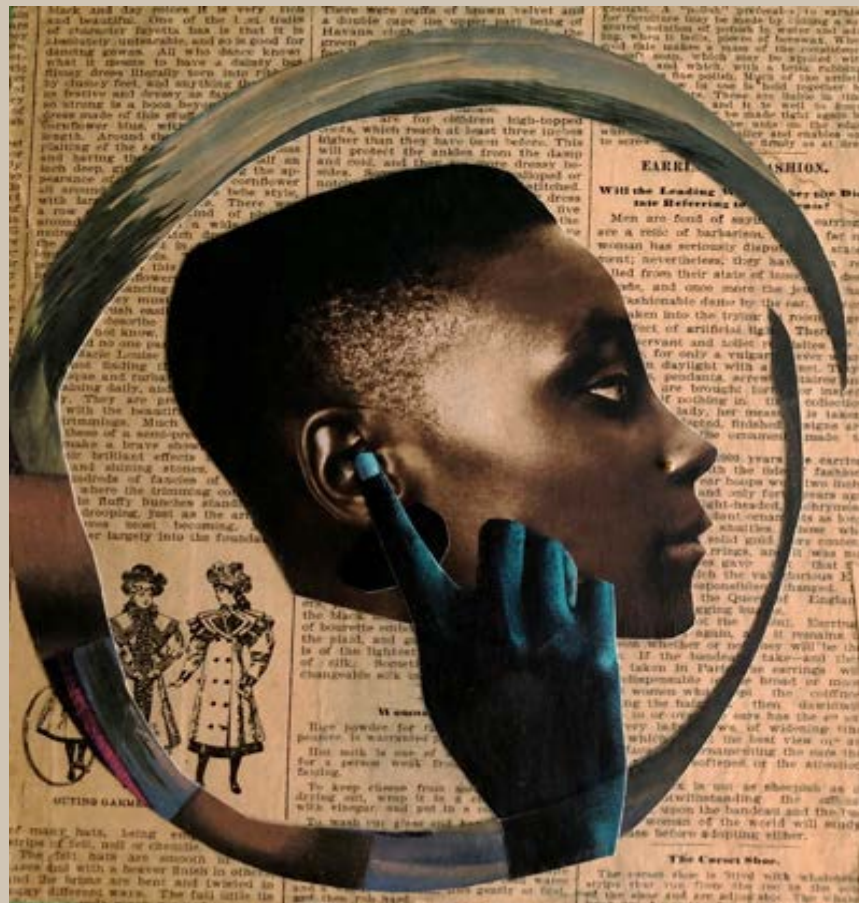












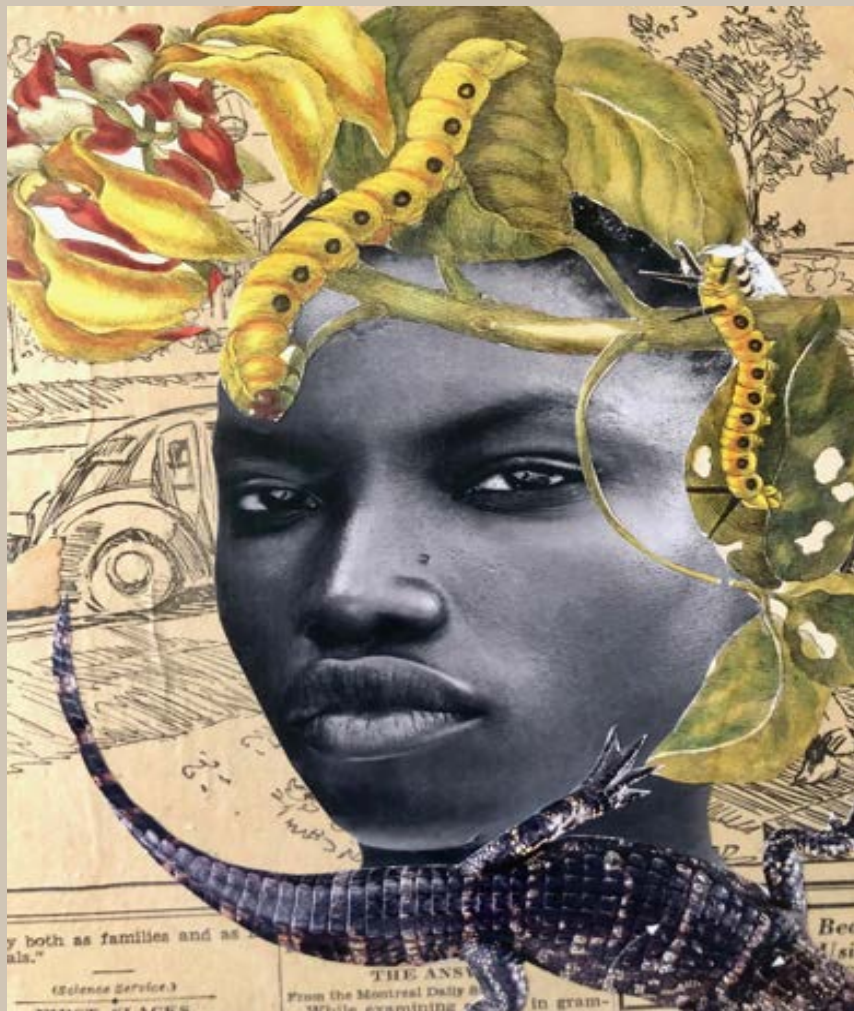






day Union 9-16

OCTOBER 14, 1894.













Process...Testing, testing, testing images and materials



Volume II

Vintage Works

\$3000 Each

- * Each vintage artwork has a plexiglass cover to protect the image.



Materials Compiled by W.E.B. Du Bois

At the turn of the century, W. E. B. Du Bois compiled a series of photographs for the "American Negro" exhibit at the 1900 Paris Exposition. He organized the 363 images into albums, entitled Types of American Negroes, Georgia, U.S.A. and Negro Life in Georgia, U.S.A..

At the time, Du Bois was a professor of sociology at Atlanta University, committed to combating racism with empirical evidence of the economic, social, and cultural conditions of African Americans...The photographs of affluent young African American men and women challenged the scientific "evidence" and popular racist caricatures of the day that ridiculed and sought to diminish African American social and economic success. Further, the wide range of hair styles and skin tones represented in the photographs demonstrated that the so-called "Negro type" was in fact a diverse group of distinct individuals. The one public statement Du Bois made concerning these photographs was that visitors to the American Negro exhibit would find "several volumes of photographs of typical Negro faces, which hardly square with conventional American ideas."

Ref: <https://www.loc.gov/pictures/collection/anedub/dubois.html>

* I believe that it was critical to incorporate these images into my corpus, to carry on Dubois' work about our identity, which was pivotal at the turn of the 19th century. Who are your people?





ER, 14, 1894.

and the soul. There is a law working
which there should be no tamper-
ing, but in foolish intervention come
only confusion and disaster. Again
every such question there
written the one word, wait.

Richard Armour stooped
child. "A beauty," he said.
little gentlemen. Like Rich-
Armour there is none," he
"When do you think I
Richard?" she asked. To
len she had never asked
he child was born. I
asked like every child

so past your and a
over a name had asked
and never in a
child. The child's
as look with a strain
of answered it with
"The child look-
id. "As like
"I am glad," he
look."

"You are very
A. Richard
pleasantness. "You
out of the young
ok. But he was
in I ask."

"I know that," a
lonely without
child."

Again the
only! I should

"I should th
n, you see, school
ter stays behind a
ks. You will find
ter than I am, Lad
shows, and plenty
ks, and to end of
that is more than
e hours a day with
Dick Armour. I tell
a Frank Jones."

is interrupted him. "Do
at," she said. Then, with a
e of feeling, though her
scarcely audible. "I owe you every-
Richard—everything that is good,
e him nothing, Richard—nothing
that is better."

"I wish, wish," he said. "You must
peak that way. Lall, I want to say
e."

that moment General Armour,
Armour and Marion, answered on
Florida (Feb. 1894) and



VERY BIG GUNN





Note: Each vintage work has a plexiglass cover to protect the printed image.







Riddler.

ENIGMA.

1. A city in Asia.
2, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

lected Poetry.

V CORN SONG. THE MAIZE.

Y W. W. FORDICK.

rears seed into the furrow
spring time, crown the bar

the plant of my own culture
and freedom made,
will crownd, and by peo
es! the green corp of l
of the East has the olive
crepe been the theme
shall a harp of the l
ght, ever beautiful M

forest the radi color
d up their pill
n of their co
heads of the cloud
Wirt of the grove, v
wings
s, 'till the old giant
who repeats every b
he green and the gl

ts of the buckeye in
willow's gold hair th
y the cups of the
red head, with p
ed the bowls which the
dew and the sun's yell
rn is the pop-paw's shade
wood, near the sun-loving

rough the dark soil the l
dough
the mould from its unbroken
sylvan is cheered by the
bough.

a black bird doth follow
s, after on the landscape down
my lowing blue slowly graze,
along the grass on the sunny hill
a sheep, lodged away from the Maize.

er time, and culture, in martial array
the green broad steeds on high,
the gale, in a fluttering fray,

calm
green blades at the empire of noon,
at the swift flying here,
with the darkness, the beams of the
sweat
between rears and the bars of the Maize!

HOW I FELL IN LOVE, AND WHAT BECAME OF IT.

The first

when

"twinkle, was

was at a

and

Laughter and Tears met one day in
lance. The sunshine and shade mingl
antly there, and the breath of the w
strong in the air, as was also the fr
of the clover field near by. But the l
all too narrow to allow both to f

McDonnell, a young white ma
open, prepossessing countenance, wa
for stealing a lady's bonnet from
in Second Street. It is not
in the course of human aff
to steal a bonnet - indeed
enough to excite gener
himself seemed anxious
should have fal
hat - for the head
to repose after long

steal a bonnet, Joh

, it's a werry deli
or say nothing a
you and the other

er!"
sao your honor."
did you intend to

ur worship! Why,
allahen over Schny
o the whole calamity
ated me to kiss her
and she fit ag in
a bonnet was used
all.

s she, 'you've ruin
it' says I.
ys she, 'you've kis
spiled my best bonne
not ruination, I'd like

nd,' says . 'there's not
and I'll pay all the mag
ys she, 'if you don't get on
ot, you willain, I'll sue you
son.' And so, your honor, I was obli
do it."

"To do what?"

"Get her another bonnet. There was
saying off, the bonnet had to come by hook
by crook, and so I bought it. If I meet
the judge, let me speak a word of advice
the young men which is now present,













Each work is covered in authentic 1880s newsprint.























Volume III

Remarkable Women

\$2500



One day a whole damn song fell into place in my head.

— Billie Holiday



Never be afraid to sit a while and think.

— Lorraine Hansberry



"If your dream is only about you, it's too small."

— Ava DuVernay



"All that you touch
You Change.

All that you Change
Changes you.

The only lasting truth
is Change.

God
is Change."

— Octavia E. Butler



"Authors do not supply imaginations, they expect their readers to have their own, and to use it"

—Nella Larsen

Process...





"There's got to be a voice deep within you that is untouched by definitions.
And it is there that you become divinely who you are"

— Viola Davis



"You can't help it. An artist's duty, as far as I'm concerned, is to reflect the times"

— Nina Simone





"Where there is a woman there is magic."

— Ntozake Shange



"I wasn't really naked. I simply didn't have any clothes on." —Josephine Baker



"If I were white, I could capture the world."

— Dorothy Dandridge



"You cannot belong to anyone else, until you belong to yourself."

— Pearl Bailey



"Find people who will make you better."

— Michelle Obama



Charlotte E. Ray graduated from Howard Law School on February 27, 1872, becoming not only the first female African-American lawyer in the United States, and the first practicing female lawyer in Washington, D.C.

Your being is infinite and beautiful.

Never forget that.

That will never change.

— JESS



Lorem ipsum

My gratification in working comes from the preparation and the building of the character.

— Cicely Tyson



...which, scarce weeks, have
...not been to be for
...your particular attention to our
...LIBRARY
...or any other
...part of the
...of the

...EGHS, COLDS, BRUISES,
...SCITIS, HOOPING-CROOP,
...ASTHMA, AND
...CONSUMPTION.

...NG the numerous diseases
...in this generation, to be
...increase its enjoyment
...of human existence
...more real value to man
...of Chemistry to the
...virtues throughout this
...evoked a doubt, that no
...conditions yet known, can
...the numerous varieties of
...ch have hitherto swept
...thousands every year
...dant reason to believe
...found which can
...severe affections of
...President of America
...PROFESSOR
...C. Ayer—the
...in my own case
...tended from the
...trina at
...the m
...star app
...in life a
...rounds w
...lived in
...anguish
...here last
...other side
...is carrying
...last year.
...Ota Glau
...Widow, pr
...F. A. R
...lawyer, a
...ard, Dan
...lex. A m
...died by
...Villars, of
...and Chas

...COMIC TOPICS
...well cared for in the bedrooms
...this season, and this week's attraction
...for them will be the engagement of Co-

...the start. When the book is

...mate weekly
...Jays kept a
...ten, the dairy,
...ly interest is
...quartry she
...depart-
...her

...As time passed, Virginia regained
...and cheerfulness, and became en-
...posed to her household aff-
...might they received letters
...of which gave evi-
...profession, as well as
...sundry gentle
...to Judge Y
...took it away
...began by in-
...on in the
...abandon
...the sub-
...ly and
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...ro
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...matic
...call, v
...pointment,
...her consider
...lusion for at
...teaching. Fo
...to Virginia.
...ought him left
...Washington, in
...the nearest hope
...that he was then
...a voyage—and begged
...advice to the family b
...Judge communicated to
...letters for the Judge,
...Joseph Carey, dated
...about the Judge
...on of the week
...include a number of speak
...really in the prize
...partia by George W. Chedwic
...won the award offered by the
...Conservatory of Music for
...and sympathy by an American com-
...pense. It will be heard here for the first
...time outside of Boston.

...NEW PEOPLE
...how I
...star Louis Aldrich is among his letter-
...actors in the entire dramatic profession.
...He is the first president of the Actors'
...Order of Friendship, vice president and
...chairman of the executive committee of
...the Actors' fund, and vice chairman of
...Virginia of the 100,000



"You must never be fearful about what you are doing when it is right."

— Rosa Parks



"The air is only the place free from prejudice."

– Bessie Coleman



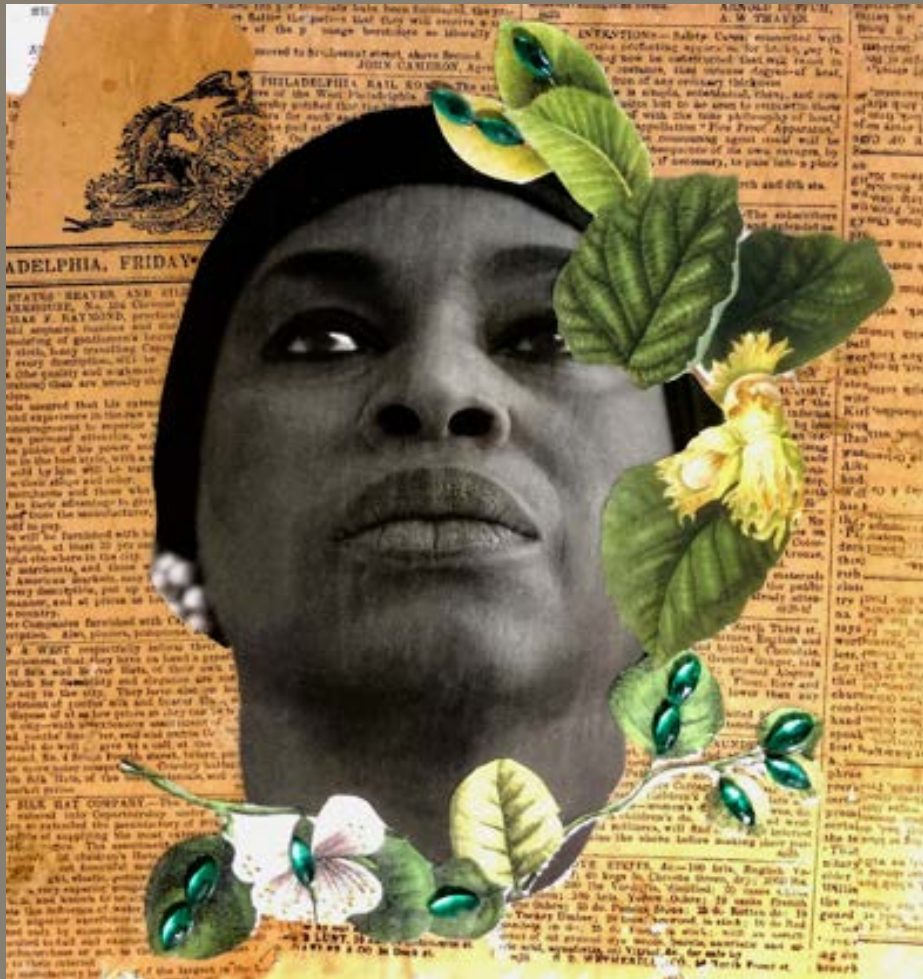
"Virtue knows no color line."

— Ida B. Wells



"No matter what accomplishments you make, somebody helps you."

— Wilma Rudolph



"When I sing, I don't want them to see that my face is black; I don't want them to see that my face is white - I want them to see my soul. And that is colorless."

— Marian Anderson



"There is no longer a single common impediment to blacks emerging in this society."

— Constance Baker Motley



"What is often called exceptional ability is nothing more than persistent endeavor."

— Pauli Murray



“Do not allow setbacks to set you back.”

— Stacey Abrams



"What God intended for you goes far beyond anything you can imagine."

— Oprah Winfrey

Volume IV

Primarily Authors

\$2500 Each



"I thrive on obstacles. If I'm told that it can't be told, then I push harder."

— Issa Rae



"You cannot reason with people who don't recognize the humanity in all of us."

— Roxane Gay





"I am an artist through to my marrow, which might be a curse and not necessarily a good thing."

— Robin Coste Lewis



"It's no use of talking unless people understand what you say."

— Zora Neale Hurston



"No one ever talks about the moment you found that you were white.
Or the moment you found out you were black... You have to
renegotiate everything."

— Toni Morrison



"I tend to like writing characters that are not typical heroes."

— N. K. Jemisin



“As a modern woman, there are things I take for granted, and that shows up in the way I sit, the way I walk, the way I think, and what I know to be possible.”

— Lorraine Toussaint



"If feminism can understand the patriarchy, it's important to question why so many feminists struggle to understand whiteness as a political structure in the very same way."

— Reni Eddo-Lodge

give the sisters the home?"

"A awful bad girl,"

"Simply because of her head and

"a girl's head and

of the article from

e girls and almost

contained. "That's

to be the head, dis-

ing the girls in re-

d they all agreed

to find fault with

much excited over

Helen Asner story

could not

they said that they

dr. lives to the

it they should be

not possible char-

more difficult.

of the ordinary

The inmates had

greatest possible

be punishment

the class and re-

were not at all

the persons that

ignorant and the

er in their minds.

in. A good work

agitated and with

ble they hope to

are in their pow-

Last Night.

trouled music, its

indulgent atten-

terained an well-

short square show-

was the same old

be same for Hop-

ing the evening

filled by others,

as for the worse.

The agent of the

a comedian, is

a vastly better

one criticism for

gone too far across

. True, the part

as one but it can

success, and, as

it, without the in-

cession to the

a Earle as Malaya

of last season and

acting's appearance

ly with the elon-

ce Drake was cast

in numerous play-

fulful interpre-

se has a perfectly

it, bird-like voice,

the role. Frank

ert of Dept for a

not as funny as

ange in the cast

it played here two

that of last year!

Markon Ringer re-

he triumphantly said

"Wang" was king

y not the "Wang"

the wisdom of a

the late winter months.

Another walk of established reputation is on North Chestnut street leading from Carrow street to Wood. From Calhoun park north is the most popular part of this long street and the park itself is popular with the lovers. The walks in the park are always crowded on summer nights, and many couples are seen strolling slowly around the edge of the little pond, wondering what each couple has in store for each other; laughing at old jokes and humming sentimental songs, old songs that are going on around the park.

The police tell of a fight that occurred in Calhoun park one night ago, and frightened many of the women in the neighborhood. The couples on the bench are strolling beside the pond, and the police are strolling on in their presence. Such is the scene in the park.

A pleasant walk that leads out of the park, from the park, could not be desired. No one would want to walk there, for the reason that the police are strolling on in their presence. Such is the scene in the park.

Upper Liberty street is a good walk, but it is not as popular as the others. It is a good walk, but it is not as popular as the others. It is a good walk, but it is not as popular as the others.

Summer street has been for some time a favorite haunt of the lovers, and the American walk also retains its popularity. The latter street, from the street to the Van Horn street, is a good walk, and usually is crowded with the lovers. The police are strolling on in their presence. Such is the scene in the park.

Within a stone's throw of Main street, in the central part of the city, is a tiny place known to but few besides those who make use of it. It is the Pynchon street, in the street of that name, and its shadowy doorway and wide steps are tempting nooks for those who wish to shut out the world. While attending to affairs of love, in the Pynchon street, the entrance is hidden in its darkness, and it would behoove all couples to make their exit in that direction, for at the Vernon street, a mass of strolling couples are seen, and it is said that they are strolling. The inmates of the Pynchon street, usually stroll from Main street, through Court square and past







Lorem ipsum

"Poetry is the lens we use to interrogate the history we stand on
and the future we stand for."

— Amanda Gorman



"A story is only a lie you get away with."

— Yaa Gyasi



"I work very hard and I'm worth every cent."

— Naomi Campbell



"I feel that my environment reflects my belief in the grace and art and elegance of living simply."

— bell hooks



"Nowadays, I know the true reason I read is to feel less alone,
to make a connection with a consciousness other than my own."
— Zadie Smith



"I have come to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood."

— Audre Lorde



"The day I decided I didn't want to be a 19th-Century European curator, I knew I would never have the experience of people coming and going 'ooh' and 'aah,' the way they do around the Monets. It just doesn't happen."

—Thelma Golden



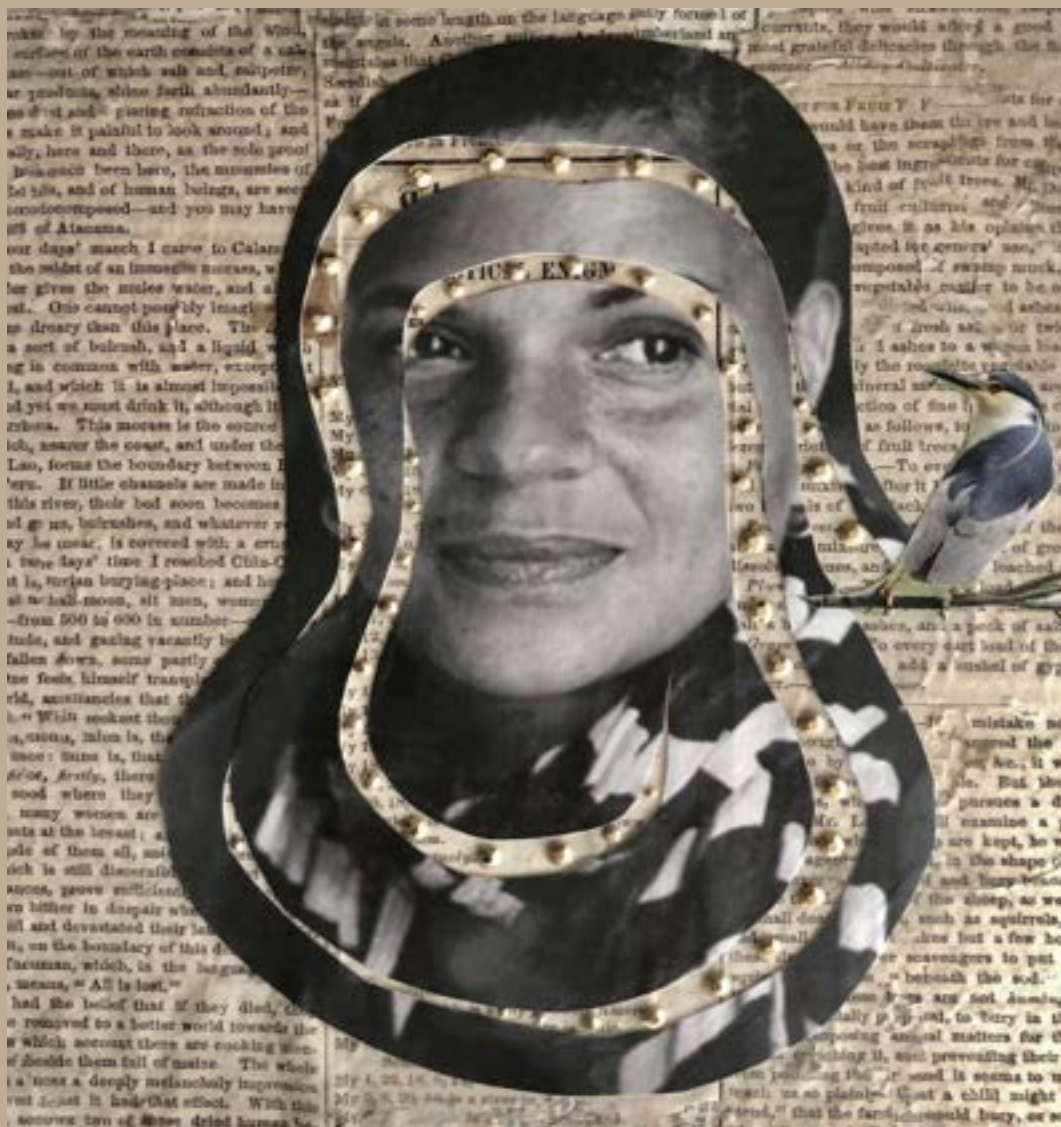
I often think that people who write a lot about poverty need to go and spend more time with poor people.

— Chimamanda Ngozi Adichie



It is the world's limitations and the myths that we internalize about ourselves that pushes us to diminish our power and ignore it."

— Janet Mock



In the 'era of colorblindness,' there's a nearly fanatical desire to cling to the myth that we, as a nation, have 'moved beyond' race.

— Michelle Alexandre





The first function of poetry is to tell the truth, to learn how to do that, to find out what you really feel and what you really think.
—June Jordan

Chelle Barbour, Partial CV

Education:

USC Roski School of Art & Design- Master's 2013

Contemporary Art History, and Curatorial Practices

USC Roski School of Art & Design, Art History | Art Studio

Glendale Community College, Graphic Design | Drawing

UCLA, Art History | Theatre Arts

AWARDS

•2021 Established Art Fellow by the California Arts Council

Art Exhibitions

I Have Paid a Price for My Commitment, 2023 Transformative Arts, Los Angeles

•Reparations Project, 2023, Commission for The Reparations Project, Savannah, GA

•Black American Portraits, 2023, Brooks Museum, Memphis, TN

•Colliding Visions, 2023, Riverside Art Museum, 2023, Riverside, CA

•Black American Portraits, 2023 Spellman College, Atlanta, GA

•Hollalback to the Future, 2022, The Museum of Museums, Seattle, WA

•Summer Affair, 2022. The Guesthouse, Washington DC

•The Phoenix Project, 2022, The Korean Cultural Center Los Angeles, CA

•Biome Noire: Health and Wellness among those in the African Diaspora (2022), LA Southwest College, CA

•Black Beyond Belonging, 2022, Cal Poly University, San Luis Obispo, CA

•MPTYK K Line Project, 2021, Los Angeles, CA

•Black American Portraits, 2021, LA County Art Museum, Los Angeles

•Atlantis to Saturn, A Portal to Joy, 2021, William Grant Still Arts Center, Los Angeles

•Vision & Spirit: African American Art, 2021, The African American Art Museum, Philadelphia, PA

•Defiance and Juncture, 2021, ArtShare Los Angeles

•Mescaline, 2021, Band of Vices, Los Angeles

•Vision and Spirit: African American Art /Works from the Bank of America Collection, 2021, Harvey B. Gantt Center for African American Art, North Carolina

•Mothership: Voyage into Afro-Futurism, 2021, Oakland Museum of Contemporary Art, Oakland

•Transformations, 2021, Wende Museum, Culver City

•Masterpiece, 2020, Band of Vices, Los Angeles

•Metropolis: A Snapshot of Art Making in Los Angeles, 2019, Bruce Lurie Gallery, Los Angeles

•The Medea Insurrection: Radical Women Artists Behind the Iron Curtain, 2019, Wende Museum

•Calafia: Manifesting the Terrestrial Paradise, 2019, The Armory

•Continuant, 2019, Noysky Gallery

•Plus One, 2019, Art Share Los Angeles

•You Is Pretty: Surrealism and the Black Imaginary, 2018, Band of Vices Gallery

•War on the Streets: The Fight for Black Joy, 2018, LA Southwest College

•Back to Black, 2018, Ave 50 Gallery

•House of Witnessing, 2017, Simone Leigh/BWA for BLM, Project Row Houses, Houston

•Mass Incarceration, 2017, HVW8 Gallery

•Black and Brown Love is Revolutionary, 2017, Ave 50 Gallery

•Black Lives Matter Altar, 2016, Hollywood Forever Cemetery

•Artists of Color Flash Mob, 2016, Hammer Museum

•Hard Edged, 2015, California African American Museum

•One Image-One Minute, 2015, performance, Gallery Tally

•The Descent of Alette: A Reading, Alice Notley, 2014, performance, Khalil Huffman

Curatorial Projects

Black Bodies in Propaganda, NW African American Museum, 2016
Posing Beauty, NW African American Museum, 2015
Jimi Hendrix Environmental Paintings, NW African American Museum, 2015
Colored Girls: Works of Art by Women of the African, Asian and Latin Diaspora, Autonomie, 2015
A Book as a Work of Art for All, Autonomie Projects, 2015
Tania Bruguera: The St. Francis Effect, Santa Monica Museum, 2014 (participant)
Madame Bovary, Mieke Bal, Ph.D., Cultural theorist and Michelle Gawker, 2014
LAXART's Office Hours with Tania Bruguera, USC Curatorial Practicum, 2013
Carttettillas en la Ciudad (Havana, Cuba Biennial) Samuel Riera Gallery, Vedado, Cuba, 2012
Obedientes, Samuel Riera Gallery, Vedado, Cuba, 2012

Research and Published Texts

Lisa Diane Wedgeworth, 2020 COLA Fellow. LA Department of Cultural Affairs. Catalog Essay
Diasporagasm, 2017. Catalog essay
Walter Hopps: Redefining the Artworld. Essay.
/seconds. Edition #16, Sharjah, UAE. November 30, 2017
TANKAH: De Las Tinieblas Hacia el Sol/From The Underworld To The Sun, 2017. Catalog Essay
No Justice, No Peace: LA 1992, (2017) California African American Museum. KCET Art Bound Review
Dominique Moody, Signifying Form, 2017. Catalog Essay
Following the Spirit: Paper--Selected Works by Belkis Ayon and Ana Mendieta, 2014
In Studio with Yrneh Gabon, Visibly/Invisible, California African American Museum, 2014. Catalog essay
Performance of Memory and Ritual: Selected Works by Ana Mendieta and Tania Bruguera, 2013. Thesis
Operation Pedro Pan, 2013, Thesis
Women Weavers of the Bauhaus, 2013
Renee Cox: Black Feminism and Photography, 2012

Public Presentations

Lecture: Riverside Art Museum Board of Directors, 2023
Lecture: Vassar College, New York, NY 2023
Lecture: Azusa Pacific University, 2023, Los Angeles, CA
Lead Artist: LACMA Collage Workshop, 2022, Los Angeles, CA
Lead Artist: LA Metro/LACMA Workshop Collaboration, Los Angeles, CA
The Wende Museum, A Discussion on Afro-Futurism and Surrealism, Culver City, CA
Discussant: The Wende Museum Panel Discussion, The Madea Insurrection
Discussant: "How Will Feminist Culture Engage the Future?", College Art Association, 2018
Moderator: "We Wanted A Revolution: Black Radical Women 1960-1985." CAAM Symposium, 2018
Discussant—Twilight: 25 Years After the LA Riots, Intersectionality, 2017
Conversation with Yrneh Gabon, Dragonflies Water, and Fire, Otis College of Art, 2016
Discussant—Social and Public Art in Los Angeles Today, Southwest Los Angeles College, 2016
Discussant—Hard Edge exhibition, California African American Museum, 2016
Presenter: "Harmon and Harriet Kelly: African American Works on Paper. Northwest African Museum, 2015
Discussant: "Navigating the Art Institution," California Community Foundation, 2015
Discussant: Lili Bernard Otis Graduate, Micro-Aggression in Academia, 2014
Lecture: Doris Salcedo: Locating the Trauma and Memory in Selected Works, 2013.
Photographic Documentation
Rafa Esparza, A Meditation on Freedom, Los Angeles, 2015

Process...

Each wood block is sanded down to a smooth finish to adhere the paper and adhesive.

