

Chelle Barbour

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

2023

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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.

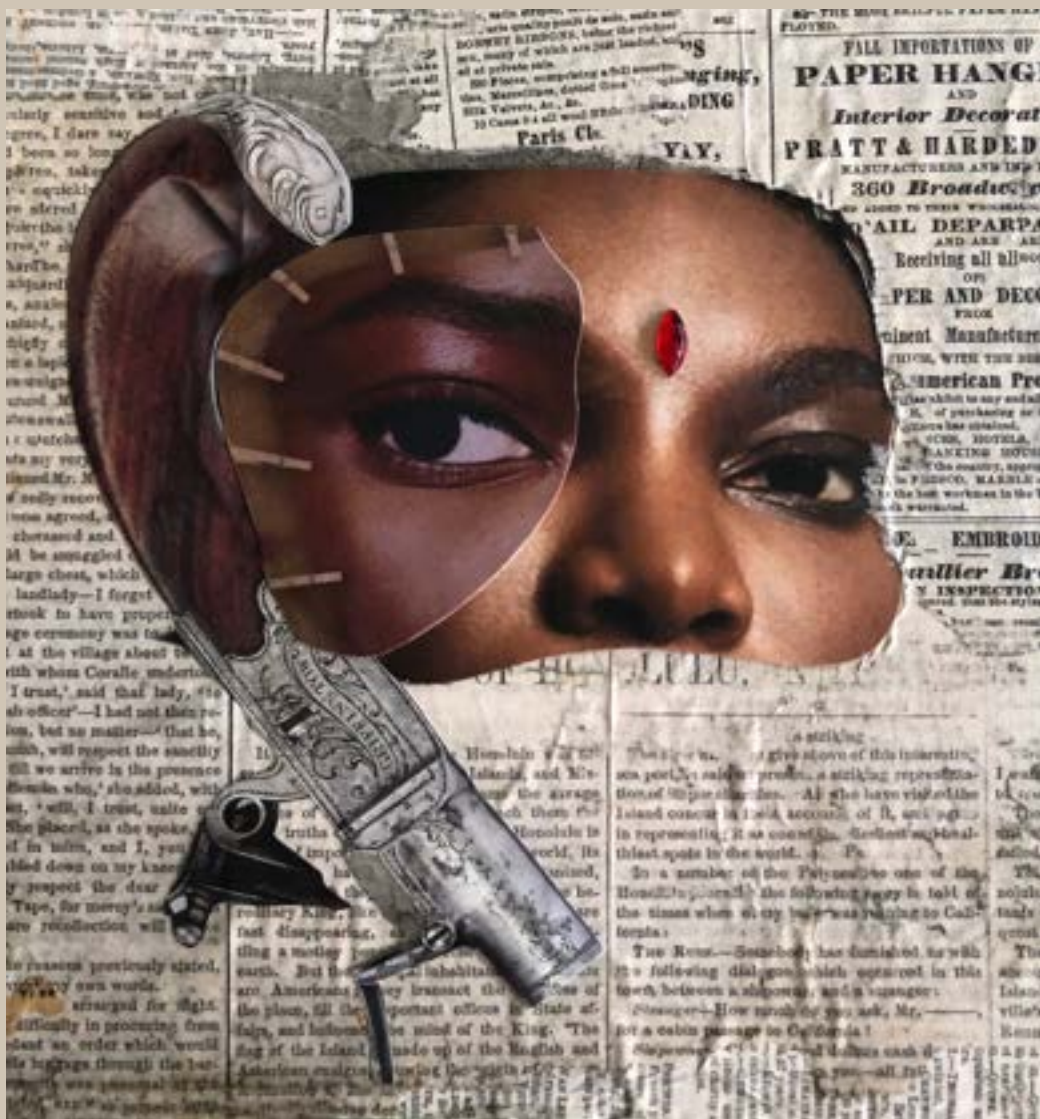
The general idea about surrealist art is that there is no rhyme, reason, or logic. It is elusive and often challenges viewers to unpack divergent images on paper. I aim to juxtapose and integrate disparate photos to fit evenly symbolically together. The result often depicts Black women who are confident 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







My old straw hat—hat "hide a wee,"
The Fair skies we've seen out we may see
The stars fall as fair as those of yore,
And thenceforth we rise forth once more.
Farewell the drooping laurels blow,
Anew come and the warm beds grow—
Farewell, all dainties deck the plain,
Farewell, all spring days come again—
My old straw hat.

Original Novelet.

**THE LOST HEIRESS:
STORY OF LET HALL.**

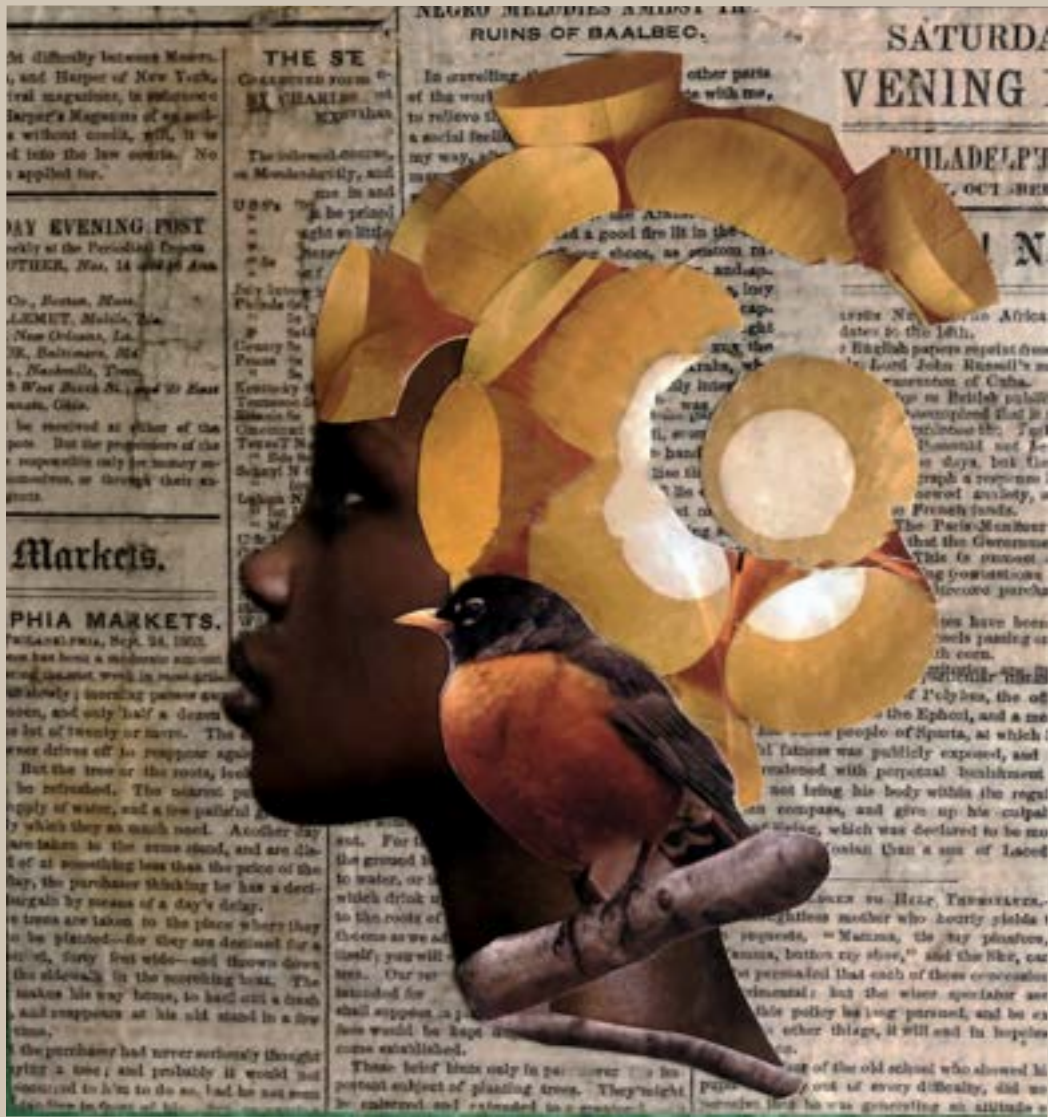
WRITTEN FOR THE SATURDAY EVENING POST,
BY MRS. EMMA D. E. N. SOUTHWORTH,
AUTHOR OF "THE CURSE OF CLYTON,"
"SHAKESPEARE," "THE DABBLED
WIFE," ETC., ETC., ETC.

CHAPTER XIII.
THE ANGEL OF THE POOL.

...in his profession suggests
at the operation of planting such large trees
a waste of time and expense, he is laughed at
of his assurance. If a nurseryman suggests
at smaller, healthy and well-rooted ones will
twice as large at the end of five years, he is
of self-interest, and a desire to palm off
his own goods. So, between the two, the
right person
to guide them
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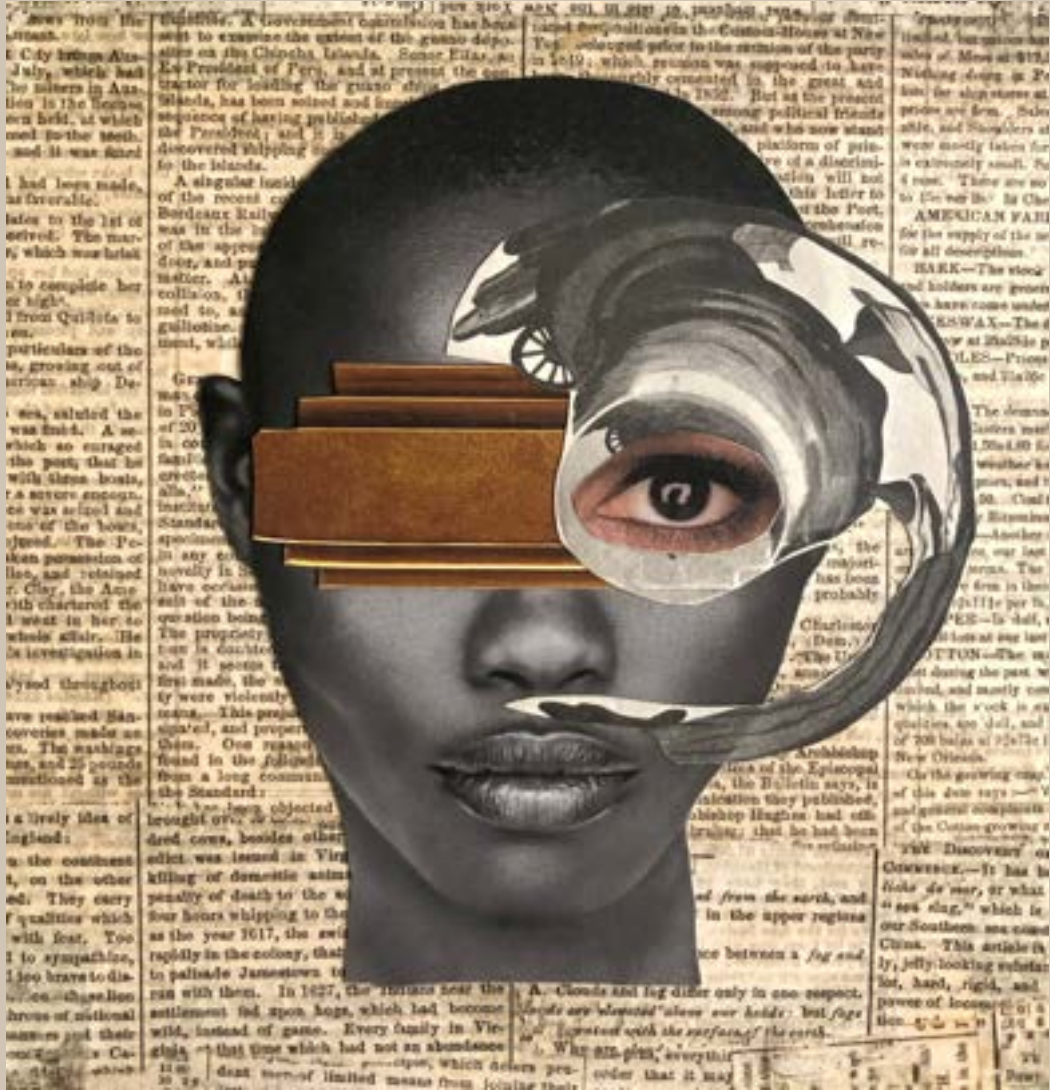




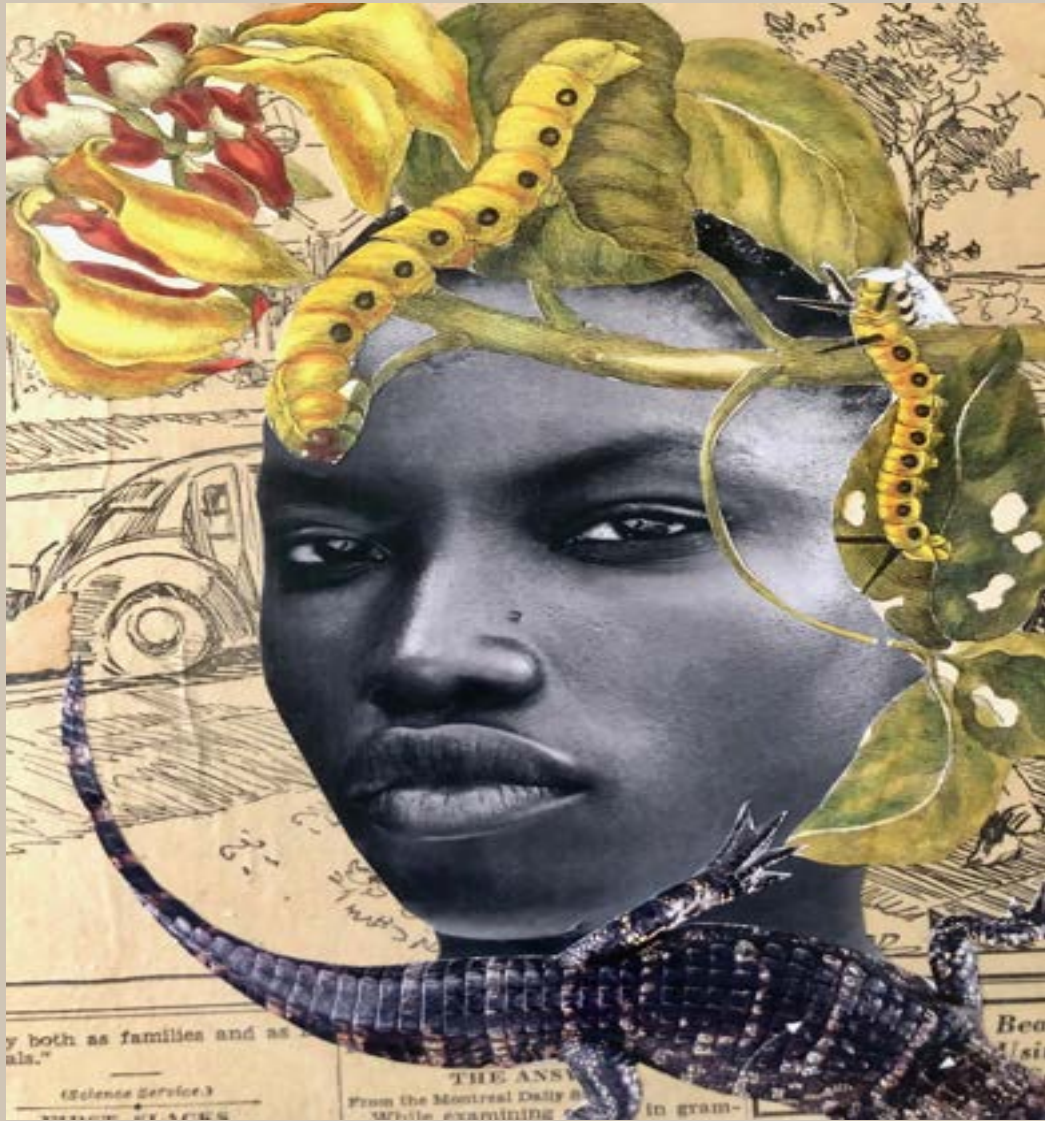




























Process...Testing, testing, testing images and materials



Volume II

Vintage Works

\$2500 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?





FEB. 14, 1894.

and the soul. There is a law working
 with which these should be no trespass-
 ing, but in foolish intervention come
 only confusion and disaster. Again
 every such question there
 written the case would wait.

Richard Armour stopped
 child. "A beauty," he said.
 little gentlemen. Like Rich-
 Armour there is none," he
 "When do you think I
 Richard?" she asked. The
 ion she had never asked
 he child was born. The
 asked: "Is every day
 he just your and a
 one a same had and
 and never in
 1894? The child's
 es. You with a strain
 I answered it tell
 "The child look
 ed. "As like
 "I am glad," he
 said.

"You are very
 kind," Richard
 answered. "I
 out of the young
 one. But he was
 an I say."
 "I know that," a
 lady without
 heard!"

Again she
 only? I should
 like. "I should
 like, you see, school
 der stays behind a
 ks. You will find
 der than I am, Lad-
 shows, and plenty
 ks, and so out of
 that is more than
 e hours a day with
 Dick Armour. I tell
 a Frank Jones."

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

"Hush, hush," he said. "You must
 speak that way. Lad, I want to say
 that moment General Armour,
 Armour and Marion occurred on
 Florida Feb. 14, 1894



VERY BIG GUNN





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

lected Poetry.

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

V CORN SONG. THE MAIZE.

Y W. W. FOSDICK.

colours seed into the furrow
 spring time, crown the bar
 Pile
 he plant of my own sallow
 dune and freedom made
 will crownd, and by pe
 as I the green corn, of
 of the East has the olive
 grape been the thorn
 shall a karp of the l
 kt, ever beautiful M
 forest, the rade eab
 up their p
 on of their
 heads of the cloud
 skirt of the grove, v
 wings
 'till the old giant
 who repeats every b
 he green and the gl
 Is of the buckeye in
 willow's gold hair th
 y the cups of the
 red bud, with p
 ed the bowls which the
 dew and the sun's yell
 in is the porcupine's shad
 wood, near the sun-loving
 rough the dark soil the
 dough
 the mould from its unbroken
 sylvan is cheered by the
 hough,
 a black bird deth follow
 after on the landscape d
 my lowing like slowly gra
 along the grass on the sunny hill
 a sheep, lodged away from the Maize
 g time, and culture, in martial array
 the green-faced steeds on high,
 the gale, in a fluttering fray,
 the stream, which fall from the sky
 to
 green Mades at the splayers at noon,
 at the swirl flying fern,
 with the darkness, the beauty of the
 sand
 from sunny and the fern of the Maize)

The first
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 was at a
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 professing countenance, w
 for stealing a lady's bonnet from
 in Second Street. It is not
 the course of human aff
 to steal a bonnet - indeed
 enough to excite gener
 himself seemed anxio
 should have fal
 hat - for the head
 to repose after long
 steal a bonnet, Joh
 it's a werry deli
 er say nothing a
 you and the other
 er!"
 also your honor."
 did you intend to
 ur worship? Why,
 allahan ever Schuyll
 o the whole calamity.
 ated me to kiss her
 and she fit ag
 bonnet was used
 all.
 she, 'you've ruin'd
 I' says L.
 ys she, 'you've kil
 plied my best bonne
 net ruination, I'd lik
 and,' says , 'there's not
 and I'll pay all the
 ys she, 'if you can't get
 at, you willain, I'll see you
 seen.' 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 bagage, let me speak a word of advice
 the young men which is now prouch

Laughed and Tears met the day in
 lace. The sunshine and shade mough
 antly there, and the breath of the w
 strong in the air, as was also the fr
 of the doctor fell near by. But the l
 all too narrow to allow both to f
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 by crook, and so I bought it. If I meet
 the bagage, let me speak a word of advice
 the young men which is now prouch











Each work is covered in authentic 1880s newsprint.









SS GOODS FROM AUCTION.

Boutillier Brothers

NOW IN STORE, a...

... MAY NOT BE SOLD AT LESS THAN THE...

... new articles of...

... WELLSBORO DE. NO. CASIBKEN...

... LAUREN, in every...

... THE BIRDEN...

... IN THE SEA...

... style, some...

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... JOUTINE PARIS...

... LE HONVILLE...

... CANALON, Font...

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ROYAL ASSURANCE CO.
LIVERPOOL AND LONDON
Office, No. 76 Wall Street,
CORNER OF FRANK STREET.

AUTHORIZED CAPITAL—£1,000,000
The sum paid up (Capital and Reserves) is £1,000,000.
The sum of £1,000,000 is available for the payment of claims.
The sum of £1,000,000 is available for the payment of claims.
The sum of £1,000,000 is available for the payment of claims.

MEDICAL BOARD—JURY
The Medical Board of the Royal Assuranc...
The Medical Board of the Royal Assuranc...
The Medical Board of the Royal Assuranc...

FITTS! FITS! FITS
VEGETABLE EXTRACT
FOR THE CURE OF
ITCH, SPASMS, CRAMPS, AND
NERVOUS AND CONSTITUTIONAL DISEASES!

Fitters who are laboring under
itching, spasms, and the YET
EPILEPTIC FITS, to be the
ever discovered...

CURING EPILEPTIC
FITS

TOUCH'S PATENT

DRILLING MACHINERY

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... G. P. ALDEN, 270 Main St. Springfield, Ma

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N. OCTOBER, 14, 1894.



Business Notices.

GOWDY & REMINGTON SHOE CO.

FOOTWEAR

If the woman who is
best, and has "wind
that will wear a pair
Comfort" about, and
disappear. No other
them for real work
is no greater
They are made
Kid, Glove Kid,
leather and Gump
leather. "Gump"
are available, pro
please go to
Doubleday
\$2.50 and \$3.00
see's how the
other way.
Here are "Gump"
every day."

Women's Bright
medium toe,
\$2.50
Women's Bright
I recently
new styles,
price—\$1.00 to
Men's \$1.50
Ideal for
of them.
Men's Business Co.
bottom only,
order for \$1.00
Men's Kangaroo
spring heel, and
leather tip, low
Sweet make.
No matter what you wear
if it's worth having and
please, you'll always find it
changed or always refused.

GOWDY & REMINGTON
SHOE CO.
THE PROGRESSIVE SHOE DEALERS,
304 MAIN ST.

Business Notices.
H. L. NILES

BEST JER
SWEET POT
PRICE, 90

CANNING
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TOMATO

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WILL
\$4.00

PER BARR
C. PUFFER
150 STATE ST.,
PHONE 504

15,000 LB
MANILLA



EMANCIPATION IN...

THE CLASSES OF PERSONS FREE...
THE LIBERTY OF THE...
RESIDENT OF ITS SLAVES...

RAY FOR JANUARY, OCT. 18...
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National Intelligencer

NOVEMBER 15, 1821.

PROCEEDINGS OF

THURSDAY

IN SENATE

The President of the Senate, Mr. Adams, presented to the Senate the Annual Report of the Treasury, of which, one thousand copies were ordered to be printed for the use of the Senate. Mr. Biggles then presented a memorial from Hon. WILLIAM A. DUBOIS, of Ohio.

Whereupon

On motion of Mr. T. A. T. committee be chosen. And Messrs. Barlow and A. D. were appointed.

On motion of Mr. T. committee be chosen for their late members, and

On motion of Mr. T. adjourned.

HOUSE OF REPRESENTATIVES

The following gentlemen were appointed a committee to whom was referred the memorial of the President and Directors of the United States, via, Messrs. Seaton, Torbert, Saxton, and Little.

After prayers had been offered by Mr. Ryland, the journal of yesterday was read. A Message was received from the Senate announcing the decease of the Honorable WILLIAM A. TAYLOR, late a member of that body from the State of Ohio.

Resolved, That the House do observe the day of his decease as a day of mourning.

LATEST NEWS

A packet ship J. ... at an early hour. By this ... Commercial Advertiser ... papers to the ... the 15, and L.

papers are of the usual quality. ... relations, related to the ... Goods ... in paper ... with extra ... which had been ... of Colares at ...

... of the ... via the United States ... a frankly acknowledged ...

... American ...

A meeting of the Legislature to administer the government of the King, was held on ... The disturbances in ... Waterford, in Ireland ... who imprudently have ...

... by those who have ... pulled to pay a ... rent than I've ... being ... Sung very ...



MON. OCTOBER 7, 1894.

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DEATH OF ROSES

George H. Andrews of
Berklee Hall
died of
Dover, N. H.
Oct 6. His
wife, Mrs. M. J.
Andrews, of
W. D. Street,
Boston, is
James A. J.
Springfield,
Miss Helen
Phelps Stokes
Stokes and
York, Mrs. J.
and Mrs. F.
Crane, ex-
Misses W.
Crane of D.
Kenneb of
Boston, M.
Evelyn W.
secretary of
Cushing, T.
Cushing of
and the Mis
and J. J.
Mr. and M.
Jard Hobson
Alfred C. C.
Mrs. Joseph
rence Lee of
H. L. Daw
Anna Daw
Misses Har
Mr. and M.
and Mrs. E.
W. A. Whit
of the Mis
John H. W.
Henry Con
F. K. P.
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T. W. C.
and m



The life underwriters... in possession... they are... Paddy... people... the... of... and... the...

Volume III

Remarkable Women

\$2000 Each



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



There's only one free person in this society, and he is white and male.

— Hazel Scott



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



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

— Rosa Parks



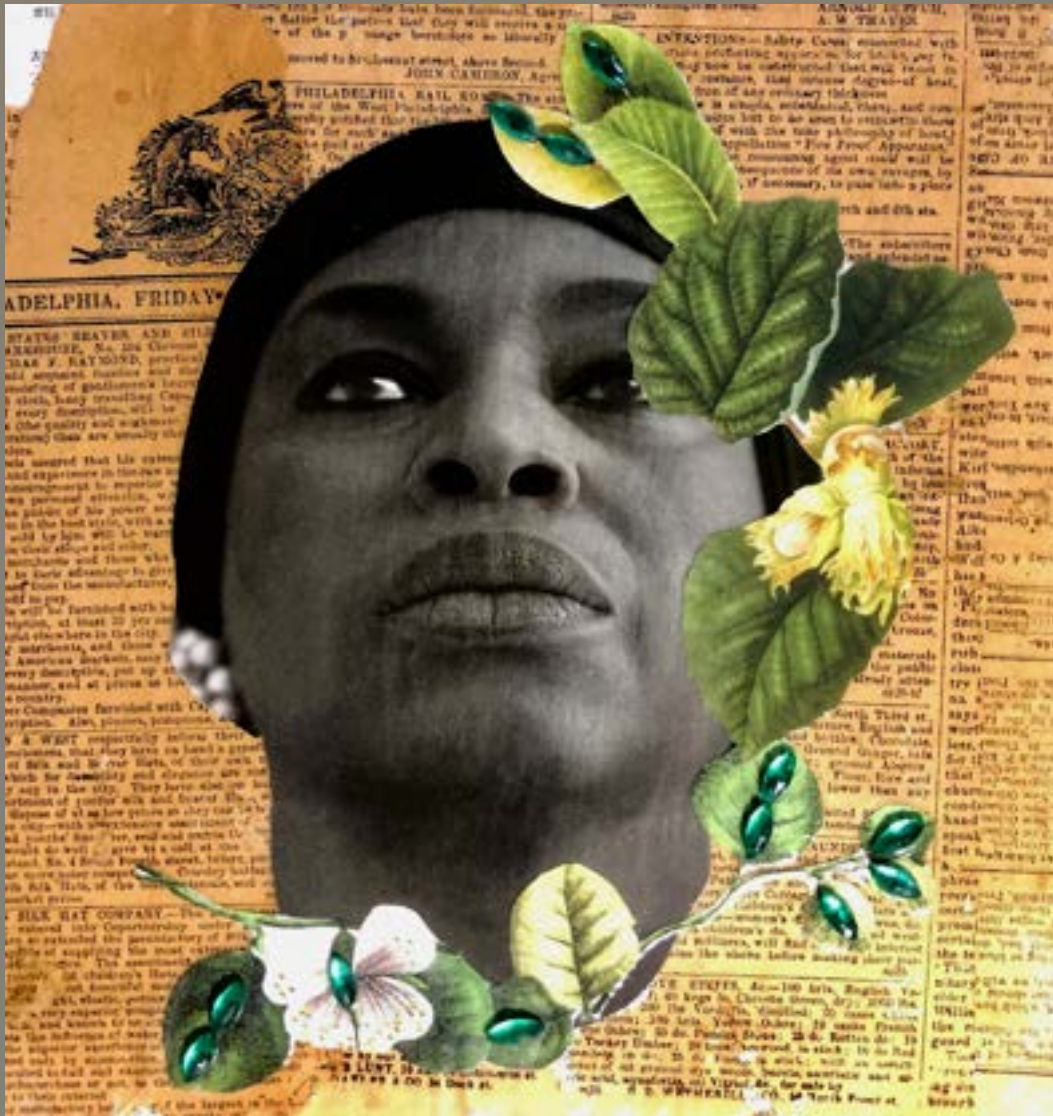
"Virtue knows no color line."

— 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 lead girl," she simply because of her lack of a girl's head and all the article from a girl and almost contained. "That's to be the head of the girls in the end they all agreed to find fault with much excited over the same story public would not they said that they it lives to the it they should be not possible such much more difficult.

of the ordinary The inmates had the greatest possible for punishments the class and re- were not of all the persons that ignorant and the or in their minds.

is. A good work explained and with his they hope to are in their pres-

Last Night.

musical music, its indifferent atmosphere contained an excellent square. There was the same old be same for Hop- ping the evening filled by others, was for the worse.

The equal of this is a comedian, is a vastly better one criticism for goes too far across.

True, the part as one but it can success, and, as it, without the be- common in the Earle as Malaya of last season and Corina's appearance.

ly with the ebon- ice Drake was cast as suspiciously thoughtful indiffer- ent has a slightly it, bird-like voice, the role. Frank ert of Dept for a just as funny as king in the east it played here two that of last year! Markon King re- be truthfully said "Wang" was king y not the "Wang" of the wisdom of a

the late winter... of established...
 Another walk of established...
 then is an North Chestnut street...
 leading from Carow street to...
 wood. From Calhoun park now...
 is the most popular part of this...
 ing about and the park itself is...
 popular with the lovers. The...
 in the park are always occupied...
 summer nights, and many couples...
 be seen strolling slowly...
 round the edge of the little...
 seeing what each couple...
 per to each other; laughing...
 old jokes and humming...
 sentimental songs, old...
 is going on around...
 The police tell of a...
 frequented a revolving...
 down park one night...
 ago, and frightened...
 women in the neighborhood...
 couples on the bench...
 strolling beside the...
 strolled on in broad...
 presence. Such is...
 A pleasant walk...
 nit street, from the park...
 could not be desired. No...
 mag the paved sidewalks...
 than the occasional pass...
 ible car, and one gets...
 such things.

Upper Liberty street is...
 all-time walks, but is...
 as in the days gone by. It...
 by many; however, and...
 quently met with on pleas...
 scrolling leisurely along...
 grassy banks beside the road...
 and Long hills are quite pop...
 in the southern part of the...
 the North End the Plainfield...
 North End bridge route has...
 cause.

Summer street has been...
 still is a favorite haunt of...
 and the wood, and the Am...
 walk also retains its popu...
 the latter street, from...
 street to the Van Horn road...
 usual walk, and usually...
 on the bridge over the railroad...
 watch the trains go by. The...
 beside the approaches to the...
 honestly found very common...
 on, until the couples began to...
 that the unpainted iron was...
 rust, and would leave tell-tale...
 dress and trousers. Now the...
 choose wooden fences, if they...
 meet high, or the grassy roadside.

Within a stone's throw of Main street...
 in the central part of the city, is a...
 the place known to but few besides those...
 who make use of it. It is the Pyroch...
 school building, in the street of that...
 name, and its shadowy corners and...
 wide steps are tempting nooks for...
 those who wish to stow away. While...
 attending to affairs of love. In...
 Pyroch street the entrance is...
 in its darkness, and it would behoove...
 couples to make their exit in that...
 direction, for at the Vernon street...
 side a mass of stinging light...
 and people there to all who may...
 be going. The inmates of the...
 school sleep usually stroll from...
 street, through Court square and...
 street, about 11 o'clock.







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



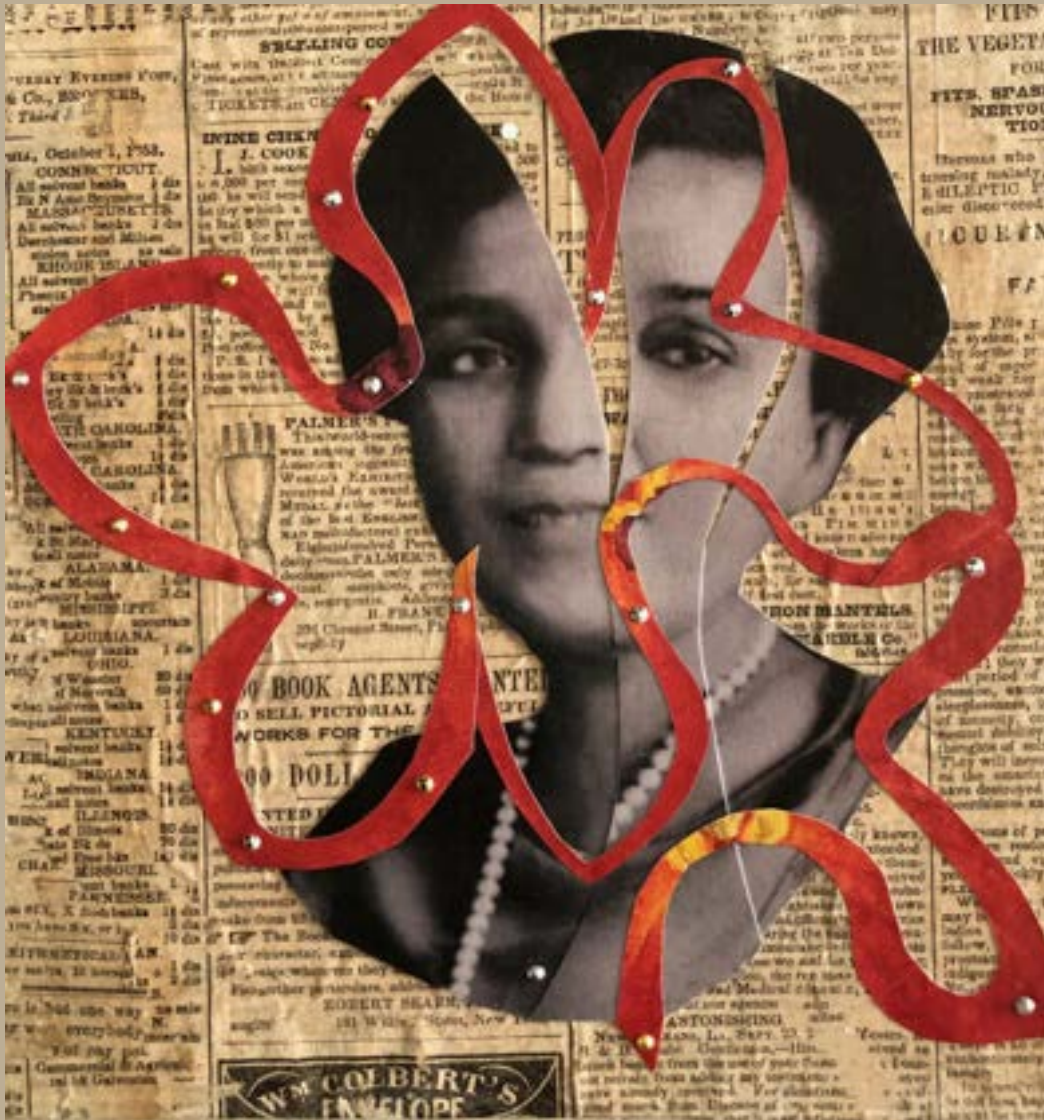
I often think that people who write a lot about poverty need to go and spend more time with poor people.

— Chimamanda Ngozi Adichie



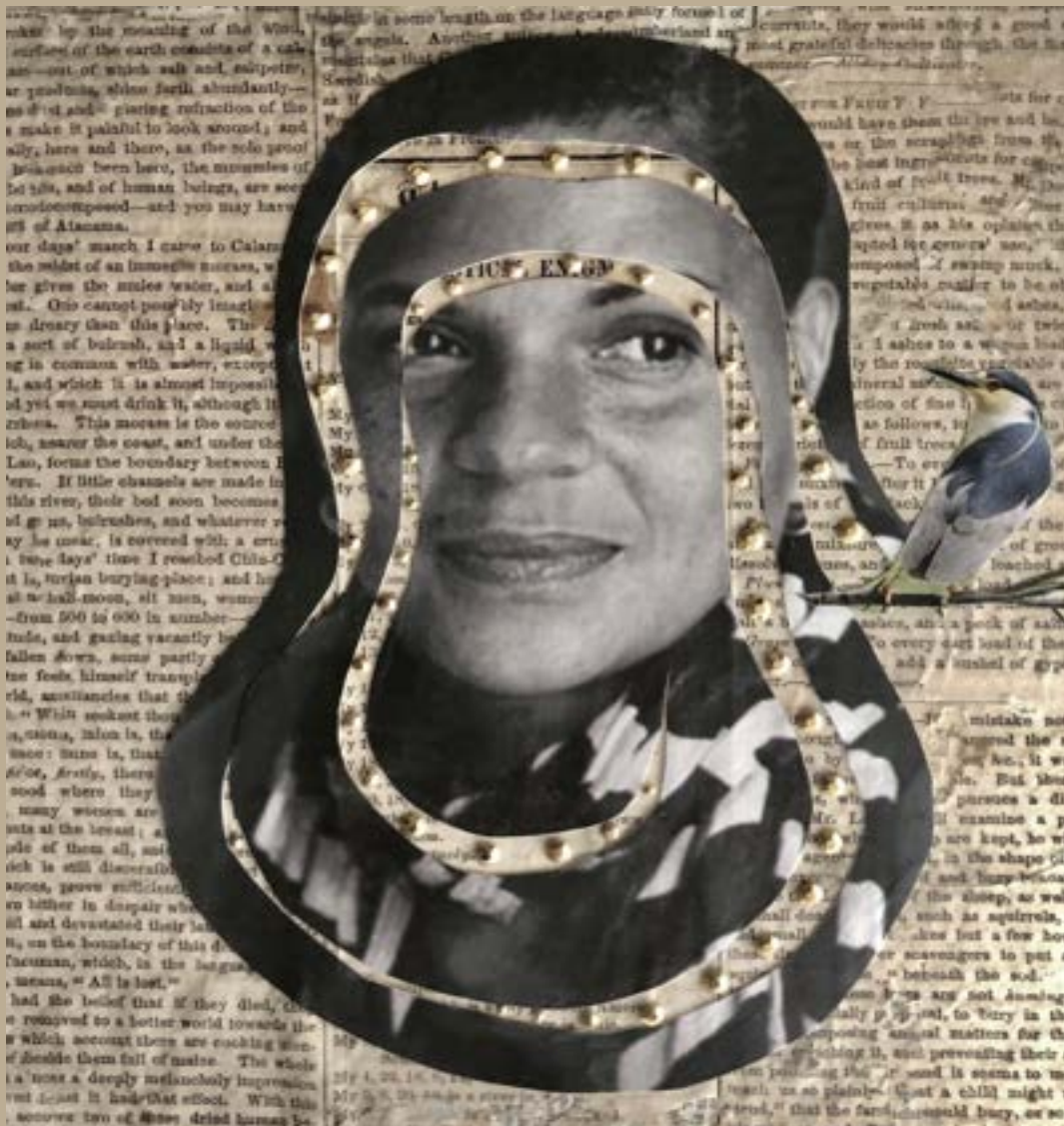
It is the world's limitations and the myths that we internalize about ourselves that pushes us to diminish our power and ignore it."

— Janet Mock



"Biology transcends society."

— Jessie Redmon Fauset



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
Carttillas 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

