

*Katherine
Simóne Reynolds*





Slippage

Anti-articulation

Overhealing

*Katherine Simóne Reynolds’ feels you looking, and at times enjoys it. Her practice investigates emotional dialects and **psychogeographies** of Blackness within the **Black Midwestern landscape**, conversations on the “non”, and the importance of “**anti-excellence**”. Her work cautiously attempts to physicalize emotions and experiences by constructing works that include photo based works, film, choreography, sculpture, and an anxious writing practice. Utilizing **Black embodiment**, vulnerabilities and the interior alongside her own personal narrative as a place of departure has made her question her own navigation of ownership, inclusion, and authenticity within a contemporary gaze. She draws inspiration from Black glamour, **residue**, the Black church while interrogating the notion of “authentic care”. Her practice deals in Blackness from her own perspective and she continuously searches for what it means to produce “**Black Work**”.*

Reynolds has exhibited and performed work within many spaces and institutions including the Pulitzer Arts Foundation, Museum of Modern Art New York, The Luminary, and the Graham Foundation. She has exhibited in national and international group and solo shows and has spoken at The Contemporary Art Museum of Saint Louis, The Saint Louis Art Museum, and the Black Midwest Initiative Symposium at University of Minnesota. She was also the 2022 Fellow at The Graham Foundation. Alongside her visual art practice She has embarked on curatorial projects at The Luminary, SculptureCenter, and exhibitions for Counterpublic 2023. She also is mounting two exhibitions for The Stanley Museum of Art, and The Clyfford Still museum for the winter of 2025.



Currently: *pressing flowers into pages*

Education

2022: MFA Northwestern University: Art, Theory, and Practice
 2013: BA in Dance from Webster University, Webster Groves MO

Upcoming

May 2024 Mask of Prosperity: Gallery 400, Chicago, IL: Group Exhibition
 May 2024 Modern Mondays: MoMA, NY, NY: Film Screening

Solo Exhibitions

2023: A different kind of tender and the Practice of Overhealing, Graham Foundation, Chicago
 2021: A Warning Resting in the Distance, Jacob Lawrence Gallery, Seattle
 2019: You Gotta be a Special Lady, and a Very Exciting Girl, Rule Gallery, Marfa
 2018: Willie and Pat do a Slow Dance, Hunt Gallery, Webster University
 2017: This is a Soft Place for my Hard Black Body, Millitzer Gallery, Saint Louis
 2016: Ask Her How She's Doing, Fort Gondo Compound for the Arts, Saint Louis
 2015: SOFTen, Museum Blue (CAM Open Studio), Saint Louis
 2014: The Divide, Blank Space, Saint Louis

Selected Group Exhibitions

2022: A Bruising Gaze on a Faltering Landscape, The Block Museum, Chicago
 2020: Abstractions of Black Citizenship, Hedreen Gallery, Seattle
 2018: Other Objects, SculptureCenter, Long Island City
 2018: Dwell in Other Futures, Pulitzer Arts Foundation, Saint Louis
 2018: Seeing Other People, Projects + Gallery, Saint Louis
 2018: Overview is a Place, SPRING/BREAK Art Show, New York
 2018: Mane 'n Tail, The Luminary, Saint Louis
 2017: Encoded, Forest Park Community College, Saint Louis
 2017: Smoldering, Des Lee Gallery, Saint Louis
 2017: Oppositions, The Luminary, Saint Louis
 2017: Almost Now, Just Then, Projects + Gallery, Saint Louis
 2017: what are we but lying single surface?, The Alice Gallery, Seattle
 2016: How Would This Happen?, Tapir Lab, Pop-up at Takt Residency, Berlin
 2016: Their Way, Millitzer Gallery and Studio, Saint Louis
 2016: Adaptations, O Cinema, The Common Field Convening Project, Miami
 2015: 40 Hour picture Show, Museum Blue, Saint Louis, MO

Selected Collaborative Exhibitions

2022: Gestures Investigating the Good and Not so Good in Relationships, The Kitchen, New York
 2017: Shell and Glimpse, Pulitzer Arts Foundation, Saint Louis, MO
 2017: Gallery Sessions, (Performance for Martine Sym's Exhibition), MoMA, New York
 2016: How to Grieve & Dream at the Same Time, Pulitzer Foundation for the Arts, Saint Louis
 2016: Spread, Reese Gallery, Saint Louis

Visiting Artist Engagements

2019: Black in the Midwest Symposium Presenter, University of Minnesota
 2017: Panel Discussion, Gallery 210, University of Missouri, Saint Louis
 2017: Artist on Artist: Deana Lawson, The Contemporary Art Museum, Saint Louis,
 2017 If it Wasn't for the Women: The Body, Fashion, and Art, Saint Louis Art Museum
 2017: Martine Syms Incense Sweater & Ice, MoMA Gallery Sessions: Projects 106, New York
 2017 Blackness in Film and Beyond, Center of Afrofuturist Studies, Iowa City

Selected Curatorial/Programming

2025: It's a fine thing, The Stanley Museum, Iowa City
 2025: Held Impermanence, Clyfford Still Museum, Denver, CO
 2023: Counterpublic 2023, Saint Louis, MO
 2021: You may go but this will bring you back, SculptureCenter, NY
 2020: Self Maintenance Resource Center, The Luminary, Online
 2019: Soft Scrub, The Luminary, Saint Louis, MO
 2019: Counterpublic, The Luminary, Saint Louis, MO
 2018: Mane n' Tail, The Luminary, Saint Louis, MO

Grants/Awards

2023: Black Harvest Festival Richard and Ellen Sandor Family Festival Prize for Best Feature Film
 2022: Graham Foundation Fellow
 2018: Sister Cities Exchange Artist in Residence Award Stuttgart
 2017: Saint Louis Visionary Awards Honoree: Emerging Artist
 2017: National Society of Arts and Letters, Saint Louis Chapter
 2016: Artist Support Grant, The Regional Arts Commission

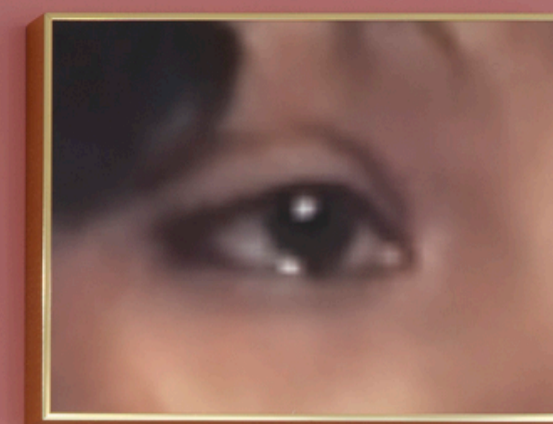
Positions Held

2021-2025 Guest Curator: Stanley Museum, Iowa City
 2021-2023 Associate Curator: Counterpublic, Saint Louis
 2021-2025 Guest Curator: Clyfford Still Museum, Denver
 2020-2021 In Practice Curatorial Fellow, SculptureCenter, NY
 2018-2021 Curator: The Luminary, Saint Louis



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A Warning Resting in the Distance



Presented by
The Black Embodiments Studio

November 16—December 11 2021

What's the difference between shit talking and a warning? Shit talking can protect us from people, as do warnings. Warnings caution against the effects of certain behaviors, just as shit-talking provides examples of people who flouted warnings and suffer the consequences. Talking shit contextualizes the relationships between actions and time just as warnings provide an account for actions and their consequences. Shit-talking and warnings may feel different but they are the same in that they provide information meant to guide our relationships to our surroundings. If that information is always about how you may be harmed, does it really matter whether it's shit-talking or a warning.

Here, the artist spotlights the practices of overhealing through which black women are protected from the intersections of surveillance and harm that condition their nuanced experiences of information sharing. Keloid scars protect their skin in the aftermath of trauma. Wigs strategically enhance and shroud their visibility. The threats that come with standing alone on the street are offset by appearing engrossed in a device. Here, the artist intervenes into the expectation that warnings and shit-talking result in coherent action—the expectation that black women do the right thing. It may also be true Black women always know what might could happen. Here, though, we sit for a minute while they figure out what to do with this information.

This exhibition centers how black women feel through the indeterminate relationship between informed speculation (shit talking) and inevitability (warning). At times, we find black women stalled in visceral photo and video work loaded with the racialized and gendered expectations of cause and effect: the wedding, the porn shoot, standing alone on a corner, posing with reading material, captured by surveillance technology. As Black women are always alone, as they are always being perceived, they are always loaded with expectation: the impulse is to warn them, the impulse is to talk shit about what they're doing. Installation and sound works produce more abstract renderings of indeterminacy that flip the script and ask the viewer to render themselves first and foremost.









