

*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 within many spaces and institutions including the Pulitzer Arts Foundation, Museum of Modern Art New York, SculptureCenter, 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 Clyfford Still Museum, The Stanley Museum of Art, and SculptureCenter.

Currently she is interested in being loved on and failing in her studio.



Currently: *making mordant*

Education

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

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

- 2024: Mask of Prosperity: Gallery 400, Chicago, IL
- 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: Laugh Back, Smack Mellon, Brooklyn
- 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

- 2025: Gestures Investigating the Good and Not so Good in Relationships, EMPAC, New Y
- 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/Programming

- 2024: Guest Speaker "Black Aliveness", Stanford University
- 2024: Modern Mondays, MoMA, NY NY: Film Screening
- 2022: Panel discussion, Printed Matter + EXPO, Chicago
- 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/Programing

- 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

Publications

- 2025: Cooper Hewitt “Making Home” catalogue essay, "However, do you want me. However, do you need me".
- 2023: Counterpublic 2023 catalogue essay, Between the Day and the Dream
- 2021: SculptureCenter “You May Go, but This Will Bring You Back” Exhibition Essay
- 2020: “Black in the Middle: An Anthology of the Black Midwest” Photo essay “No one Loves me, like I love Me”

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

Selected Residencies

- 2025: Mass MoCA
- 2025: Anderson Ranch
- 2025: EMPAC
- 2024: Denniston Hill (Summer Session)
- 2017: Center of Afrofuturist Studies



Katherine Simóne Reynolds

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?

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.

Here, the artist spotlights the practices of overboasting 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.















Why Vanish when you can Disappear? *And vice versa*

The difference between vanishing and disappearing is one of duration. To vanish is to suddenly not be seen, like a ghost or a glitch. You were here one minute, and then the next you are gone. Blink and you will miss it, sort of way.

You were here in the physical, taking up space and place, and then one moment later you were gone.

The decision (or if there was one) of leaving is not clear, but you were here breathing and then within an exhale you ceased to exist in this spatial plane.

Priscilla “Mother” Baltimore bought her own freedom and in 1829 founded Brooklyn, Illinois crossing the Mississippi River with eleven Black families, a mixture of free and not, settled in “Freedom Village” making it the first Black town in America; it was fully incorporated in 1873. This town was founded by Black female imagination and continues to survive because of it. Today, the presence of the Black female body while prevalent and is also shamed and not to be fully discussed.

Black female pleasure can only be seen praising god and its ties to the land is through the solid foundation of the many churches that cover the town.

It becomes a sickening and comforting fear in needing to vanish. Wanting to be taken away from it all, but at the same time feeling the shame of what can happen in the wake of this sudden absence. The incessant need to flee transmutes the absence into safety yet also knowing you are already working within a space of non-existence. No one sees you, but the system will fail even without your residue.

You sense it before you see it. Standing within a held abandonment, traversing a protection around a “living ghost town.”



“There are people that live here.... I live here... Black people live here”



















Captions for PDF order

-Highlighted sections are hyperlinks to more information

Coverpage. *A tangled state of abandon touched by the Last Light*, 2023, fiber/rag inkjet, Cairo,IL, 16x24in

2. Sitting on my mothers' childhood bed in my grandmothers house (self portrait), digital photography, Fairview Heights, IL

3. *Black women are the Blue sky*, digital photography, South Saint Louis studio

4. CV

5. *The Last place They thought of*, 2023, fiber/rag inkjet, Cairo, IL, 30x45in

6. Exhibition view of "A Warning Resting in the Distance", Jacob Lawrence Gallery, 2021, Seattle, WA

7. Installation view of "roving eye frieze" installation, privacy glass installation "See Me, I ain't Nothin Nice", Block Museum, 2021, Phototek image inside gold display case, keys 30x40in

8. *Crushed Hydrangea* (self portrait), 2021, Digital Photography

9. Installation view of satin glove and jewelry keloid, Jacob Lawrence Gallery, 2021, blackstrap molasses, gelatin, glycerin

10. Exhibition view of "A different kind of tender and the practice of overhealing", Graham Foundation, 2023, featuring keloid sculptures, homescapes, and my film of the same name of the exhibition title.

11. *Keloid:5*, Graham Foundation, 2023, glycerin, gelatin, unsulfured blackstrap molasses, and costume jewelry

12. Me making the keloid sculptures in the basement of the Graham Foundation

13. Excerpts from my short essay "why vanish, when you can disappear"

14. Nat's other lawn, film photography, 2024, Brooklyn, IL

15. Another excerpt from "why vanish, when you can disappear"

16. Nat sweating in his Sunday best, film photography, 2024, Brooklyn,IL

17. *Cataracts*, digital photography, 2024, Brooklyn, IL

18. Studio view of black walnut napkins and mark making works in progress, 2025

19. *Being Needy* (self portrait), digital photography, 2024

20. More black walnut works in progress, 2025

21. Curatorial Work: "Dust", a performance with Kevin Beasley, Darrell Jones, Ralph Lemon, and Okui Okpokwasili, Counterpublic Triennial, 2023

22. Curatorial Work: "Held Impermanence", The Clyfford Still Museum, 2025

23. Performance Work: "Gestures Investigating the Good and Not so Good in Relationships: As taught to Us by Blondell Cummings", made in collaboration with AJ McClenon, EMPAC, 2025

24.Filmwork: "A different kind of tender", run time: 39:36, 2023