

# Graham Foundation

FOR IMMEDIATE RELEASE

## Katherine Simóne Reynolds awarded 2022 Graham Foundation Fellowship



Katherine Simóne Reynolds, *Self Portrait in front of McGuiness Grocery Store*, Cairo, IL, 2022.  
Digital photograph. Courtesy the artist

*Chicago, November 14, 2022*—The Graham Foundation is pleased to announce Katherine Simóne Reynolds as a Graham Foundation Fellow. Synthesizing the Foundation’s grantmaking and exhibition programs, the program acknowledges the investment and resources required to produce an exhibition and invites an artist to create new work that engages the mission of the Graham Foundation—to explore ideas about architecture and its role in the arts, culture, and society. Providing space, support, and financial resources for the production of new work, the Fellowship enables the Fellow to experiment with production techniques and, often, to create work at a new scale. The Fellowship culminates with an exhibition at the Foundation’s Madlener House galleries in Chicago.

As a Graham Foundation Fellow, Reynolds is working in residence at the Madlener House, and will make a new body of work for the exhibition *A different kind of tender and the practice of overhealing*, opening in spring 2023, at the Graham Foundation. Continuing her exploration of overhealing from trauma, Reynolds references the creation of a keloid, or hypertrophic scar tissue, as an outward representation of healing—a site sensitive to recovery and repair in tandem. As a part of her Graham Fellowship, Reynolds looks at the Rust Belt as a kind of keloidal landscape—

places in Illinois such as Cairo and Brooklyn, also known as Lovejoy, the first town incorporated by African Americans in the United States in 1873—to reflect on relationships between perceptions of abandonment and fertility, Black female imagination, and different manifestations of healing.

#### ABOUT THE ARTIST

**Katherine Simóne Reynolds** practice investigates emotional dialects and psychogeographies of Blackness, and the importance of “anti-excellence.” Her work physicalizes emotions and experiences by constructing pieces that include portrait photography, video works, choreography, sculpture, and installation. Taking cues from the midwestern post-industrial melancholic landscape having grown up in the metro east area of Saint Louis, she formed an obsessive curiosity around the practices of healing as well as around a societal notion of progress spurning from a time of industrial success. Utilizing Black embodiment and affect 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 and beauty while interrogating the notion of “authentic care.” Her practice generally 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; The Museum of Modern Art; and SculptureCenter. She has exhibited in national and international group and solo shows, 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. Alongside her visual art practice, she has embarked on curatorial projects at The Luminary; SculptureCenter; and upcoming exhibitions for Stanley Museum of Art as well as Clyfford Still Museum.

#### ABOUT THE FELLOWSHIP

The Fellowship program extends the legacy of the Foundation’s first awards, made in 1957, and continues the tradition of support to individuals to explore innovative perspectives on spatial practices in design culture. These initial fellowships provided a diverse group of practitioners a platform to pursue innovative ideas in the field, and they included alumni such as experimental architect Frederick J. Kiesler, painter Wilfredo Lam, Pritzker Prize winning architects Balkrishna V. Doshi and Fumihiko Maki, designer Harry Bertoia, photographer Harry M. Callahan, and sculptor Eduardo Chillida, among others.

Artist David Hartt piloted the contemporary Fellow program with his new body of work *in the forest*, which premiered at the Graham in the fall of 2017. Click below to learn more about other Graham Foundation Fellows and their work at the Madlener House:

Brendan Fernandes, *The Master and Form* installation in collaboration with Norman Kelley (2018)

Torkwase Dyson, *Wynter-Wells School* (2018)

Martine Syms, *Incense Sweaters & Ice* (2018–19)

Nelly Agassi, *Spirit of the Waves* (2019)

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Tatiana Bilbao, *Tatiana Bilbao Estudio: Unraveling Modern Living* (2019–20)

Sergio Prego, *Poured Architecture: Sergio Prego on Miguel Fisac* (2020)

Anna Martine Whitehead, *FORCE! an opera in three acts* (2020–21)

Barbara Stauffacher Solomon, *Exits Exist* (2022–23)

Mark Wasiuta (forthcoming)

### ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts fosters the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society. The Graham realizes this vision through making project-based grants to individuals and organizations, and by producing exhibitions, events, and publications.

The Graham Foundation was created by a bequest from Ernest R. Graham (1866–1936), a prominent Chicago architect and protégé of Daniel Burnham.

### THE MADLENER HOUSE

Since 1963, the Graham Foundation has been located in the Madlener House, a turn-of-the-century Prairie-style mansion designed by Richard E. Schmidt and Hugh M. G. Garden. Built 1901–02, it was later renovated by prominent modern architect Daniel Brenner. The 9,000 square-foot historic home now hosts galleries, a bookstore, an outdoor collection of architectural fragments, an extensive non-circulating library of grantee publications, and a ballroom where the Foundation hosts a robust schedule of public programs.

### BOOKSHOP

The Graham Foundation's bookshop, designed by Ania Jaworska, offers a selection of new, historically significant, and hard-to-find publications on architecture, art, and design, many of which have been supported by grants from the Graham Foundation.

### GALLERY HOURS AND VISITOR INFORMATION

The galleries and bookshop are open to the public Wednesday through Saturday, 12–5 p.m. Admission is free. Reservations are required; book on [exploretock.com/grahamfoundation](https://exploretock.com/grahamfoundation). Group tours are available by request. The second-floor galleries and the third-floor ballroom, where events are held, are only accessible by stairs. The first-floor galleries and bookshop are accessible via outdoor lift. Please call ahead to make arrangements.

### MEDIA CONTACT

A selection of high-resolution digital images included here, additional images are available on the [press section of the Foundation's website](#); email Ava Barrett for the press login. Press tours welcome by appointment.

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Katherine Simóne Reynolds, *Surveillance at Beauty Supply*, Saint Louis, MO, 2019. Digital photograph. Courtesy the artist



Katherine Simóne Reynolds, *Lovejoy, IL*, 2022. Digital photograph. Courtesy the artist



Katherine Simóne Reynolds, *Lone Disco Queen*, Saint Louis, MO, 2018. Digital photograph. Courtesy the artist