

A BROWSE ARTISTS GALLERIES FAIRS AUCTIONS POSTS EDUCATION LOGIN ABOUT SIGN UP



NEW YORK, NY, United States

FOLLOW

FEATURED BY ARTSY

A New Match for Mike Tyson: An Artist Moves the Iconic Boxer From the Ring to the Page

ARTSY EDITORIAL

2 DAYS AGO

Mike Tyson is taken out of the ring and onto the page in Bruce Davenport, Jr.'s new body of work. The series is not only a biographical shrine to one of the most iconic professional athletes, but also an autobiographical archive taken from the artist's own childhood.

New York gallery Louis B. James has put together a surprising show titled "The Dapper Bruce Lafitte Does His Hero Mike Tyson," where Davenport illustrates fight scenes from various Mike Tyson boxing matches. The artist assumes the alter ego Bruce Lafitte for this series, taking the name of the housing projects where he grew up as the last name of his persona.

Typically known for his effusive and vibrant colors, Davenport veers away from expectation and opts for darker tones, while often leaving other parts of his surface blank. When color does intervene, it is to highlight the excitement that went into Mike Tyson's matches. The works are rooted in the inherent thrill and violence that characterize the sport, reflected in the written notations around and within the illustrations. In *T.D.B.C. Presents Mike Knockin All The Jerry*



Bruce Davenport, Jr.

T.D.B.C. Presents Mike Tyson Is On Sit Down And Watch, 2014

Louis B. James

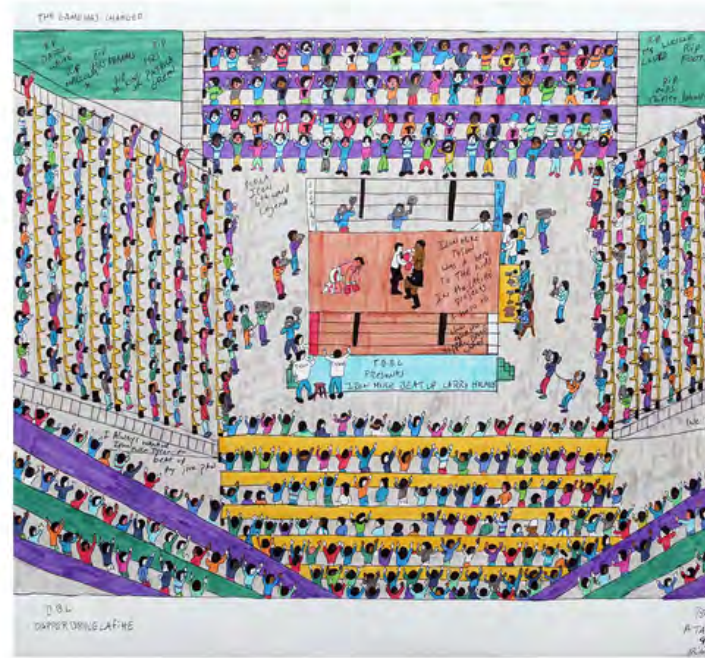
Curl Juice Out Of His Pizz (2013), for example, he writes in one corner “Watching Mike beat up people was cool LOL.” Drawing from his experience growing up as a child in the Lafitte Projects in New Orleans, Davenport inserts his own impressions of the matches as seen from the perspective of someone perhaps not yet aware of the brutality of the spectacle.

As meticulously drafted as a diary, each of Davenport’s ink paintings rely heavily on richness of detail, both in text and imagery. Each character has a very intentional place on the page, while the audience is perfectly orchestrated in precise rows that frame the central narrative, the boxing ring. The more you look, the more sharply articulated details appear; viewed up-close, some of the tiny characters even have facial expressions. Such an emphasis on detail lends the works a humane tone, recognizing the central violence while emphasizing the crowds of people that are united and cheering for the heroic Tyson.

—[Michael Valinsky](#)

“The Dapper Bruce Lafitte Does His Hero Mike Tyson” is on view at Louis B. James, New York, Jan. 22–Feb. 21, 2015.

Follow Louis B. James on Artsy.



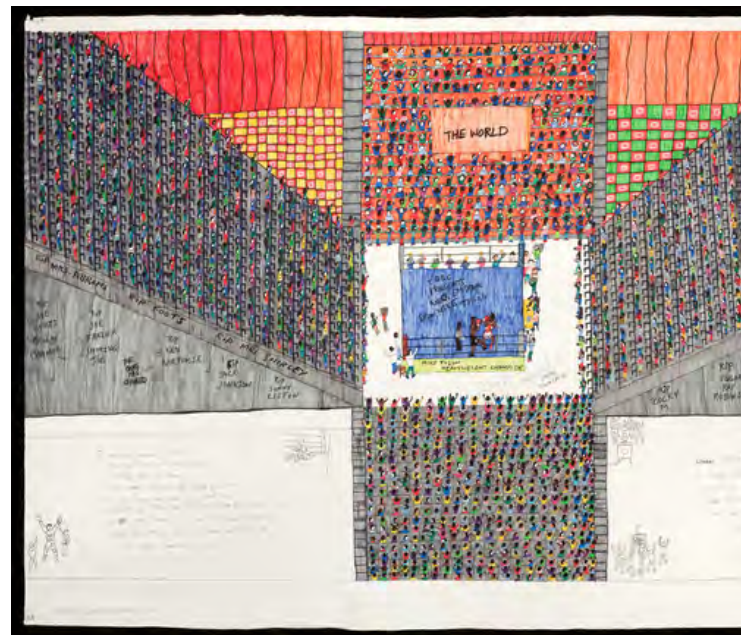
Bruce Davenport, Jr.

T.D.B.C. Presents Iron Mike Beat Up Larry Holmes, 2014

Louis B. James

\$2,500 - 5,000

CONTACT GALLERY



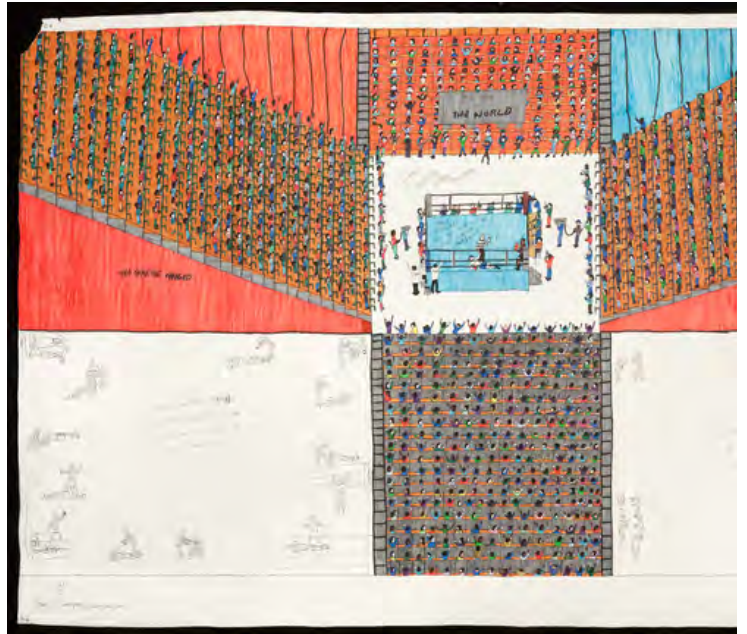
Bruce Davenport, Jr.

T.D.B.C. Presents Knock Em Down Iron Mike Tyson, 2013

Louis B. James

SOLD – \$10,000 - 15,000

SOLD



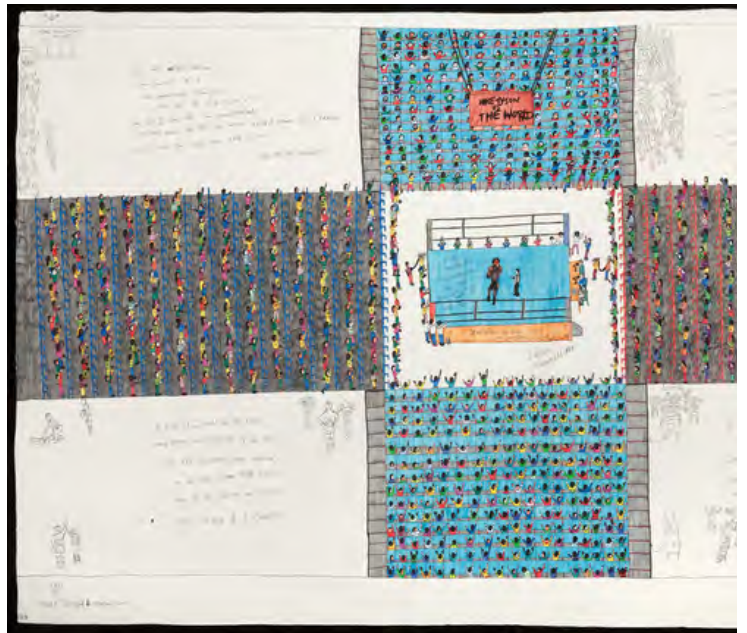
Bruce Davenport, Jr.

T.D.B.C. Presents You Can Count To 100 That Dude Aint Getting Up, 2013

Louis B. James

\$10,000 - 15,000

CONTACT GALLERY



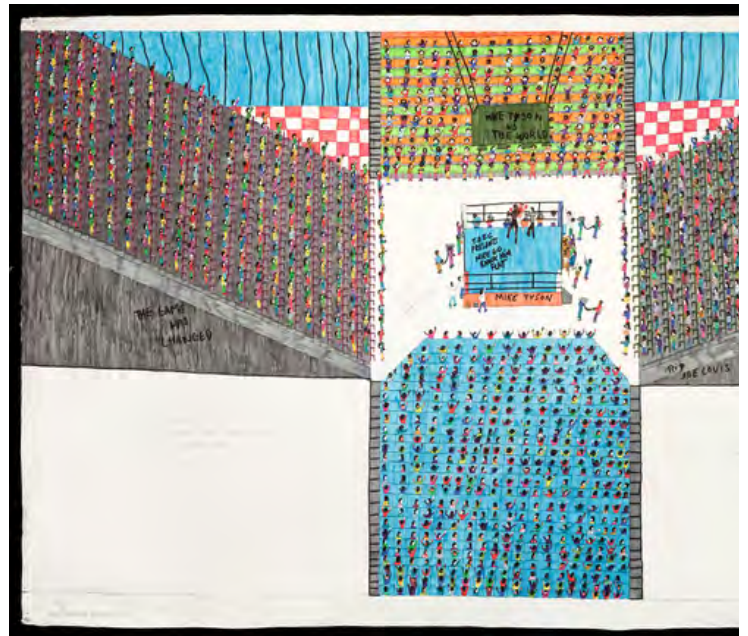
Bruce Davenport, Jr.

T.D.B.C. Presents Mike Knockin All The Jerry Curl Juice Out Of His Pizz, 2013

Louis B. James

\$10,000 - 15,000

CONTACT GALLERY



Bruce Davenport, Jr.

T.D.B.C. Presents Mike Go Knock Him Flat, 2013

Louis B. James

\$10,000 - 15,000

CONTACT GALLERY



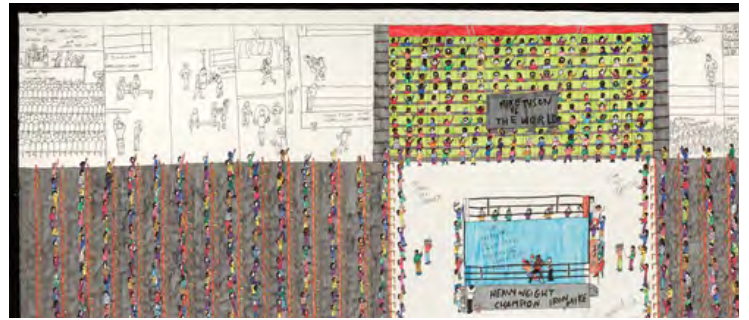
Bruce Davenport, Jr.

T.D.B.C. Presents Say No To Don King, 2014

Louis B. James

SOLD – \$2,500 - 5,000

SOLD



ARTISTS MENTIONED IN POST



BRUCE DAVENPORT, JR.

FEATURED POSTS



Stephen Davis's Whimsical Interiors Play with Line, Shape, and Color

ARTSY EDITORIAL



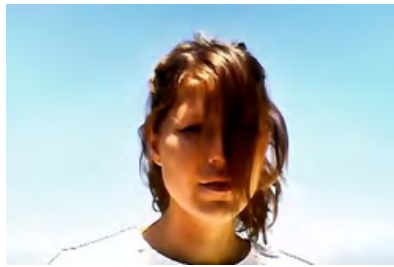
A Las Vegas Printing Atelier Champions Antique Printing Methods in the Digital Age

ARTSY EDITORIAL



Mimmo Rotella, Décollage Innovator, Is Celebrated in His First UK Retrospective

ARTSY EDITORIAL



February 6, 2015: California Town Council Rejects Loan of Di Suvero Sculpture, Frieze Projects Announces This Year's Works, and a Gauguin is Rumored to Sell for \$300 Million

DAILY DIGEST: TOP ART NEWS



Doty/Glasco's Photographic Sculptures Turn Geology into Pyschedelia

ARTSY EDITORIAL



My Highlights from Palm Springs Fine Art Fair 2015

LESTER MARKS



February 5, 2015: The Broad Museum To Open In the Fall, New Leadership for Paris Photo, and Israel Taps Tsibi Geva for the Venice Biennale

DAILY DIGEST: TOP ART NEWS



Opening Tonight in New York

DAILY DIGEST: TOP ART NEWS



Xiao Fan Ru's Blossoming Universe

ARTSY EDITORIAL



February 4, 2015: Museums Ban Selfie Sticks, De Blasio Promises Artists Affordable Live/Work Spaces, and the Albers Foundation Plans a Cultural Center in Senegal

DAILY DIGEST: TOP ART NEWS

Sales & auctions questions?

[Contact Our Advisory Team](#)

General questions & feedback?

COLLECTING

Collecting on Artsy

Collecting Resources

EDUCATION

Education

The Art Genome Pr...

ABOUT ARTSY

About

Jobs

PARTNERING & PRESS

Artsy for Galleries

[Contact support@artsy.net](mailto:support@artsy.net)

[About Artsy Auctions](#)

[Open Source](#)

[Artsy for Institution...](#)

[Send us feedback](#)

[Galleries A–Z](#)

[Press](#)

[Museums A–Z](#)



© 2015 Artsy [Terms of Use](#) [Privacy Policy](#) [Security](#)





*Opening
Night*

Thursday 02.12.15 | 6 - 9 PM
Markowicz Fine Art 110 NE 40th Street, Miami
RSVP to info@markowiczfineart.com

Exhibition open to the public 02.13 - 02.28.15
Mon - Sat 10 AM - 7 PM

MARKOWICZ
FINE ART

305.308.6398
www.markowiczfineart.com

MU-PA
DESIGN
INSTITUTE

5 Must See Gallery Shows: Bruce Davenport, Jr., Amalia Ulman, and More

BY SCOTT INDRISEK | FEBRUARY 06, 2015



[View Slideshow](#)

A detail of Frank Magnotta's "Debbie Double," 2014, currently on view at Junior Projects.
(Courtesy Junior Projects)

RELATED

EVENTS

Bruce Davenport, Jr.: The Dapper Bruce LaFitte Does His Hero Mike Tyson

Frank Magnotta: Co-Patriot

Proper Nouns, curated by Wyatt Kahn

Amalia Ulman: Stock Images of War

Charles Garabedian: Mythical Realities

Bill Walton

Anya Gallaccio

Bruce Davenport, Jr., at Louis B. James through February 21 (143b Orchard Street)

I first saw Davenport's colorful, densely packed marching band drawings at a New Orleans-and-Istanbul-focused exhibition Dan Cameron curated at [C24](#) back in 2011. Louis B. James just showed some of those pieces at the Outsider Art Fair, but the bulk of Davenport's solo presentation at their L.E.S. gallery focuses on Mike Tyson. The pieces are generally variations on a common composition — a boxing ring with "Iron Mike" in the center; rows of stadium fans; handwritten, journalistic asides by the artist ("Iron Mike Tyson took no wooden nickels into the ring," or the artist's signature, enigmatic "I See You Looking"). The intense,

choreographed symmetry of Davenport's figures brings to mind something between the paintings of [Ian Davis](#) and a North Korean rally.



Frank Magnotta at Junior Projects, through March 8 (139 Norfolk Street)

The artist begins by using the computer to compose abstract portraits with corporate iconography and logos. He then uses these electronic sketches as rough templates to base awesomely grotesque figurative drawings using graphite and sepia ink, capturing characters like "Debbie Double" and "Bald Eagle Comb Over." Equal parts Giuseppe Arcimboldo and Peter Saul, these delicately rendered freaks are a stomach-churning delight with their curled lips, bizarro hair, and skin like sinewy strands of exposed muscle.

"Proper Nouns" at Rachel Uffner Gallery, through February 22 (170 Suffolk Street)

Curated by sculptural-painter Wyatt Kahn, this strange little show has a simple enough conceit: "The exhibition revolves around a set of nouns that constitute the central imagery of each artist's work," including "hot dogs, lamps, knobs, cranks, women, and the painter's persona." The hot dogs here are courtesy of photographer Lucas Blalock, who shoots them — arranged in circles or stacks like minimalist meat-totems — in extremely high-resolution. A selection of glazed ceramics by Zachary Leener resemble shoes, barbells, or pills, rendered

Sotheby's



FRANCIS BACON Two Studies for Self-Portrait, 1977
Estimate £13,000,000–18,000,000
© THE ESTATE OF FRANCIS BACON. ALL RIGHTS RESERVED. SINCE 2015

CONTEMPORARY ART
EVENING AUCTION
LONDON
10 FEBRUARY 2015

VIEWING 7–10 FEBRUARY

[FIND OUT MORE](#)

in a color palette that recalls the hippy-dippy '60s and, somehow, "Scooby Doo." Leonhard Hurlzmeier's paintings pare down female bodies into almost abstract letterforms and shapes — breasts, bangles, a long sweep of hair. Jamie Isenstein's "Sand Lamp" sculptures are... well... lamps buried in mounds of sand, like the beach and a suburban living room simultaneously got lost in the white cube. Paul McCarthy's "Painter," 1995, anchors the show. It's a video of him doing his Neanderthal-clown routine, but the soundtrack of grunts and scrapes provides a nice aural backdrop for the entire exhibition.

Amalia Ulman at James Fuentes, through February 8 (55 Delancey Street)

It's not often that an exhibition promises to unfold "amidst a nauseating smell of Baked Apple Strudel," but such is the case with this young artist's "Stock Images of War." And what's more, it's *true* — the space does stink of synthetic baked sweets, thanks to a series of owl-shaped scent-dispensers, the kind of thing you'd find in the discount bin at Bed Bath & Beyond. Ulman's dozen twisted-wire pieces are arranged in an apple-pie-reeking room whose walls are draped in black cloth; they are three-dimensional depictions of wheelchairs, bicycles, and tanks, each one dedicated to a different month in a single calendar year. A soundtrack plays selections from Metallica, Bloodhound Gang, Drowning Pool, and others (songs chosen, a gallery attendant explained, for their popularity among both teen boys and soldiers readying for battle). I'm still not sure if this is simple-brilliant or reductive and a bit silly, but you should go see and decide for yourself.

Charles Garabedian at Betty Cunningham, through February 21 (15 Rivington Street)

Still making surreal paintings into his 90s, this painter's new show, "Mythical Realities," features large acrylic-on-paper scenes in which logic plays little part. He also has a knack for making rampant decapitations seem almost light-hearted. In "Now She Can't Curse Us," 2014, a disembodied head lays on the ground, staring out at the viewer with an almost stoic sense of acceptance; the responsible party is identified only by his or her sandaled feet and a pair of hands that gesture at the severed cranium as if proudly presenting a job well done.

ALSO WORTH SEEING: [Bill Walton](#)'s minimalist yet emotionally charged sculptures at J.T.T., through February 15; and [Anya Gallaccio](#)'s brilliantly installed, pared-down stone works at Lehmann Maupin's Chrystie Street location; Davina Semo's interrogation-room inspired installation at [Rawson Projects](#), through February 8 (the artist opens a two-person show this Saturday at [U.S. Blues](#) in Greenpoint, Brooklyn).

[View Slideshow](#)

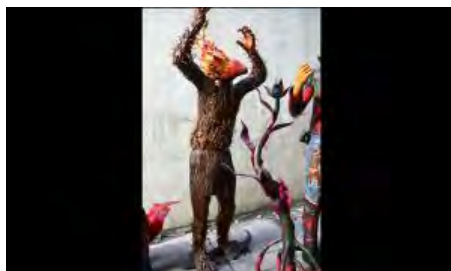


Contemporary Arts News Features Visual Arts Scott Indrisek 5 Must-See Shows

RECOMMENDED



FEATURES



FAIRS

MOST POPULAR

MOST READ

MOST SHARED

- 1 Does the Art Market Need Regulation?
- 2 Sotheby's Huge Imp/Mod Night

John Miller's Auto-Tuned Cultural Commentary



FEATURES

Week in Review: February 2-6, 2015

Art Fair Philippines Gains a Cult Following



- 3 Dustin Yellin's Glass Dancers at Lincoln Center
- 4 5 Must See Gallery Shows in New York
- 5 Luxury Explosion: Blowing Up the Vuitton Bag
- 6 Robust Sales at Christie's Imp/Mod/Surreal Evening
- 7 Checklist: ISIS Burns Libraries, and More

Subscribe to our Newsletters

Get the latest arts & culture news in your inbox

SIGN UP



Subscribe to our Publications

SUBSCRIBE



Art + Auction

SURREALISM
at LONDON SALES & much more

Get the February Issue of
BLOUINARTAUCTION

SIGN UP NOW

NEW YORK
PICK YOUR TABLET

ENTER TO WIN THE
TABLET OF YOUR CHOICE
AND **\$500 NOW!**

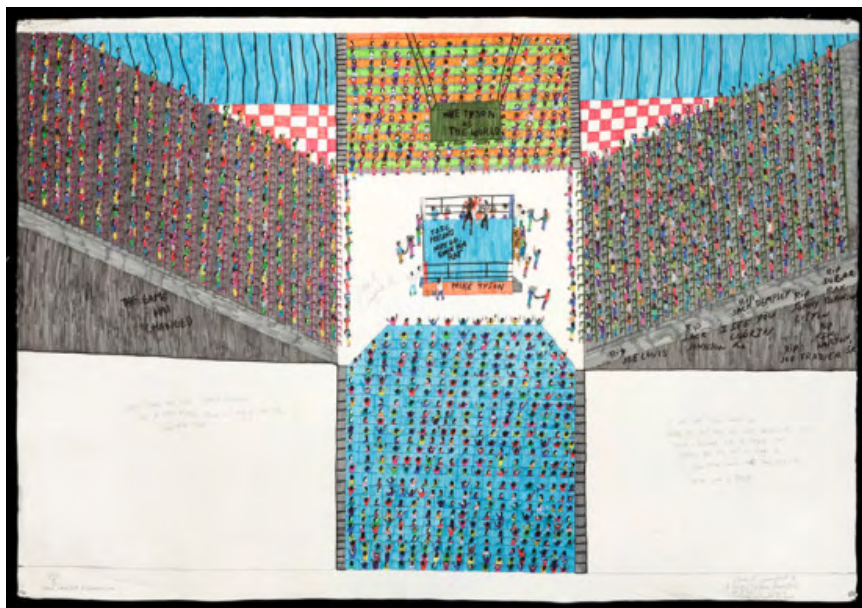
ENTER NOW

FEATURES ► CAPSULES

Saturday, February 7th, 2015

Bruce Davenport Jr. at the Outsider Art Fair and Louis B. James Gallery

by David Cohen



Bruce Davenport Jr., T.D.B.C. Presents Knock Em Down Mike Tyson, 2013., Archival ink on acid-free paper, 40 x 609 inches. Courtesy of Louis B. James Gallery.

It is one of the abiding ironies of art and taste that the current, growing, popular fascination with “outsider art” coincides with a historic deskilling in academic artistic training, a near cult status of “authenticity” in aesthetic standards and a prevalence of OCD detail among many artists. This might all contribute, you’d think, to a blurring of the distinction between fine art and outsider art, between the art world and the untrained, the knowing and the savant. The gravedigger scene in Hamlet comes to mind. The mad prince was sent to England because “there the men are as mad as he.” And yet, exaltation of “outsider” status abounds, despite the pervasive outsiderish quality of the inside art world.

None of this detracts one iota from the sheer visual splendors and moving testimonies to the creative urge that awaited visitors last weekend at the redoubtable Outsider Art Fair. On three floors of the old Dia building were abundant examples of the “old masters” of art brut (Henry Darger, Albert Loudon, James Castle, Bill Traylor, the Philadelphia Wire Man) rubbing shoulders with anonymous side show placards, self-taught originals like Morris Hirshfield, many extraordinary works by artists at every point along the autism spectrum, even an art world luminary like the eminently sane Peter Saul who simply “looks” a bit nuts. The criteria are kept loose as befits riposte to regulation.

As if to prove the slippery boundary between outsider and hipster, Louis B. James has the same artist, Bruce Davenport Jr., in their booth and at their Lower East Side premises. His exhilaratingly vertiginous and obsessively fandom-annotated fight scenes document his love of Mike Tyson. They are knock out.

Fair: 548 West 22nd Street, between 10th and 11th avenues, from 11AM to 8PM Saturday and 11AM to 6PM Sunday.

Show: through February 21 at 143b Orchard Street, between Rivington and Stanton streets, 212 533 4670

More from artcritical



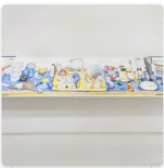
Who, Me? James Esber and the Megolomania of the Group Portrait



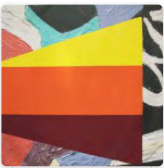
Sharon Yaari at the Silverstein Annual



The Artist as Voyeur: Group Show as Peep Show



Joan Linder at Mixed Greens



Billboard Syncopations: James Hyde at the Boiler Room (Pierogi 2000)



[print](#)



Art for Art's Sake: Insider Picks at the Outsider Fair

BY SCOTT INDRISEK | JANUARY 29, 2015





Larry Lewis's "Untitled (Woman with open mouth and blue dress)," 1970, on view at the Fred Giampietro booth at this year's Outsider Art Fair. (Courtesy Outsider Art Fair)

RELATED

EVENTS

Outsider Art Fair 2015, New York

Anyone fed up with the art world's same old, same old will find a bracing antidote at this year's edition of the [Outsider Art Fair](#), which comes to Center 548 in New York from January 29 through February 1. Boasting 50 galleries from eight countries — the biggest edition yet — the fair isn't just for the deep-pocketed; I spotted plenty of covetable work for less than \$1,000, alongside big-ticket items from the likes of

Henry Darger and Bill Traylor. And while so-called "outsider" hallmarks abound — plenty of astoundingly obsessive, meticulous markmaking is to be found — it's refreshingly impossible to pigeonhole the work on view. However one chooses to define the genre, the commonalities here tend toward the idiosyncratic and eccentrically personal: Art made for its own sake, often without an audience in mind, let alone a market. That sort of passion, in an increasingly careerist climate, is reason enough to spend an afternoon here.

In that spirit, a few idiosyncratic and highly personal favorites would include Eicch Shibata's pen-on-paper and pen-on-canvas work on view at Yukiko Koide Presents's booth: abstract explosions of dotted and scribbled lines in black, magenta, orange, green, and red. (While the compositions have a quasi-microscopic feel, as if they're depicting life on the cellular level, the artist is evidently capturing the appearance of soap and soap bubbles.) Carl Hammer Gallery has awesome, shimmery paintings of fantastical castles by the late Milwaukee artist Eugene von Bruenchenhein, and a series of expressive landscapes — sinuous rivers, yearning trees — by Joseph Yoakum. Both Carl Hammer and New York's Ricco/Maresca Gallery have drawings by Martin Ramirez (1895-1963); a typical composition, as in a piece at the latter gallery's booth, features an oversized man on a diminutive horse blowing a bugle whose enormous horn emits a rainbow of noise.

New Haven's Fred Giampietro Gallery gives the lion's share of its presentation to experimental Xerox collagist Larry Lewis, who created elaborate artist's books not seen or celebrated until after his death. With their mixture of photocopying and hand-painting, they're equal parts Pop, Monty Python, and Hairy Who. More than 50 large-format books exist; smaller books assembled by the artist have been separated into individual, framed pieces. Fleisher/Ollman Gallery features pieces by another Xerox practitioner, John

Sotheby's

GERHARD RICHTER *Abstraktes Bild, 1986*
 Estimate £14,000,000–20,000,000
© GERHARD RICHTER 2005

**CONTEMPORARY ART
 EVENING AUCTION
 LONDON
 10 FEBRUARY 2015**

VIEWING 7–10 FEBRUARY

FIND OUT MORE



Patrick McKenzie, who combines photocopied images of accordion players or Neil Young with insistent, stream-of-consciousness poetics (“he is genius he likes Post Raisin Bran cereals in the forties he has light skin he thinks well too much pressure on him”).

Pure Vision Arts has astounding drawings by Nicole Appel, densely packed compositions that cluster seemingly unrelated constellations of imagery, like Russian propaganda material alongside ornate vases, or In-n-Out Burger iconography with ice cream cones and fancy gowns. Chris Byrne (co-founder of the Dallas Art Fair) has his own solo-curated booth, mixing cartoon-inflected drawings by New Zealander Susan Te Kahurangi King with sketches and studies by the inimitable Peter Saul. Outsider powerhouse Andrew Edlin Gallery has a wealth of good stuff at the fair — my favorites include large-scale drawings by

Charles Steffen, and a folded-and-painted-tin work (depicting an enormous deer caught in a net, looming in the foreground of a bucolic mountain scene) by Ronald Lockett.

Louis B. James has a two-person booth, combining marching-band drawings by New Orleans’ Bruce Davenport, Jr. (who has a [solo](#) at the gallery’s L.E.S. location through February 27) with paintings by Matthew Kirk, including a superb triptych on leaning sheetrock slabs. Shrine, of Brooklyn, has a focus on assemblage by Southern artists, many of whom originally showcased the work in their own front yards. That includes Reverend George Kornegay of Alabama (whose sculptures incorporate things like wooden crutches and Nintendo guns), and Hawkins Bolden, who made elaborate scarecrows out of soup cans, rubber, and other found materials. And Webb Gallery, of Waxahachie, Texas, has one of the fair’s most delightfully jam-packed salon hangings (not to mention a functioning Tiki bar). The work on view includes ink paintings by Daniel Higgs, of the band Lungfish; an incredibly detailed, large-scale drawing of what might be a cave’s interior, by Hector Alonzo Benavides; and several unexpected gems (including a feline-focused mixed-media piece) by the writer William S. Burroughs, who showed with this Lone Star gallery before his death in 1997.

[View Slideshow](#)

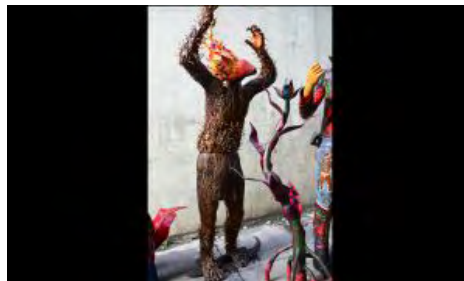

[Contemporary Arts](#)
[News](#)
[Fairs](#)
[Visual Arts](#)
[Scott Indrisek](#)
[Outsider art fair](#)

RECOMMENDED



FEATURES

John Miller's Auto-Tuned Cultural Commentary



FAIRS

Art Fair Philippines Gains a Cult Following

MOST POPULAR

MOST READ

MOST SHARED

- 1 Does the Art Market Need Regulation?
- 2 Sotheby's Huge Imp/Mod Night
- 3 Dustin Yellin's Glass Dancers at Lincoln Center



FEATURES

Week in Review: February 2-6, 2015



- 4 5 Must See Gallery Shows in New York
- 5 Luxury Explosion: Blowing Up the Vuitton Bag
- 6 Robust Sales at Christie's Imp/Mod/Surreal Evening
- 7 Checklist: ISIS Burns Libraries, and More

Subscribe to our Newsletters

Get the latest arts & culture news in your inbox

SIGN UP



Subscribe to our Publications

SUBSCRIBE



Art + Auction



**ART & DESIGN** | ART REVIEW

On the Margins, but Moving Toward the Center

Outsider Art Fair Evolves, but Holds Fast to Its Roots

By MARTHA SCHWENDENER JAN. 29, 2015

Outsider art has changed significantly over the last decade. Where it used to come with a story and a diagnosis (the work was found in an attic or a Dumpster and made by a person with schizophrenia), it has now been included in the 2013 Venice Biennale, Rosemarie Trockel's 2012 retrospective at the New Museum and acquired by the Museum of Modern Art. Quibbles over whether it should be called outsider, folk or self-taught are less prominent, and there has been somewhat of a shift to supporting living artists.

For instance, the current Outsider Art Fair includes five art therapy centers among its 50 exhibitors. The best-known, Creative Growth Art Center in Oakland, Calif., is showing a sculpture by Judith Scott (who died in 2005, and made work at the Center). Her cocoonlike pieces are on view at the Brooklyn Museum, too. The fair is also showing several skeinlike drawings by Dan Miller, whose art was acquired by MoMA. Both use an abstract idiom, demonstrating how so-called outsider trends often echo "insider" ones.

Henry Darger, one of the best-known American outsider artists, created collages in a Pop Art vein, cutting images out of coloring books, which resonated with viewers when they were discovered after his death in the 1970s. His works are on view via the Chicago gallery Carl Hammer.

The other therapy centers are Fountain Gallery, which is exhibiting bold geometric and erotic pen drawings by Anthony Ballard; the Gallery at HAI (Healing Arts Initiative) in Long Island City, Queens; Een Nieuwe Wind in Goes in the Netherlands; and Pure Vision of Manhattan.

Beyond this is a vivid range of work by self-taught artists from around the

world, more plentiful than in prior years. One of the most amazing displays is of seven Czech artists at Cavin-Morris. They work mostly on paper, drawing abstract, mystical and botanically inspired designs. (Art by one of them, Anna Zemankova, was in the 2013 Venice Biennale.) Abstract pen drawings by Yuichi Saito are at Yukiko Koide. Manuel Lanca Bonifacio, a Portuguese artist in Britain who won an Outside In award in England in 2012 (yes, now there are outsider art awards), makes floating, figurative works, at Henry Boxer.

Some of the Haitian art collection of Jonathan Demme, the filmmaker, is on view at Arte del Pueblo. Andrew Edlin, the fair's organizer, is showing the architectural works of Marcel Storr, a French street sweeper, at his gallery's space. The Parisian dealer Hervé Perdriolle has works from India, and Galeria Estação from São Paulo has more standouts: Minimalist paintings of trucks by Alcides Pereira dos Santos, who was also a shoemaker, barber and stonemason.

Artists from the American South continue to play a prominent role. The Metropolitan Museum is adding 57 works from the Souls Grown Deep Foundation, which is devoted to self-taught African-American artists, to its collection, and exhibiting them next year. From rural northern Mississippi, Will Branch and Emitte Hych are represented by bright figurative paintings at Pardee. At Shrine are sheet-metal and wood sculptures by the Rev. George Kornegay, an Alabama artist who makes outdoor environments. Arte del Pueblo is showing Minnie Evans's crayon and graphite works from the 1940s. Ms. Evans lived in Wilmington, N.C., and was inspired partly by Airlie Gardens, where she worked as a gatekeeper.

Mary Whitfield, based in Birmingham, Ala., has paintings at Galerie Bonheur that depict violent scenes of lynchings and one of women, "Fleeing Darfur" (2006). Bruce Davenport Jr. is a New Orleans artist who draws marching bands in formation; his work is at Louis B. James. The art of T. A. Hay, a farmer from Kentucky who painted paper and gourds with brown shoe polish, is on view at Tanner-Hill. And from farther west is the work of Daniel Martin Diaz of Arizona, whose alchemic, cartoonlike drawings reveal his Mexican-American and Roman Catholic upbringing, at American Primitive Gallery.

This year's fair includes a mini-exhibition, organized by Anne Doran and Jay Gorney, titled after the blues song "If I Had Possession Over Judgment Day," by

Robert Johnson. It displays pieces by a mysterious unknown, the Philadelphia Wireman — believed to be deceased — who made little sculptures, not unlike Ms. Scott's, from wrapped, found materials; they were discovered abandoned in an alley. There are also entertaining oddities, like the vernacular photographs — police lineups, circus freaks, dental close-ups — at Winter Works on Paper of Brooklyn.

Despite many changes in the outsider world, diagnosis still reigns. You're often told, when you inquire about artists, that they were autistic, schizophrenic or developmentally disabled. It makes you wonder what it would be like to be given the same information at other art fairs: about the artist's depression, alcoholism or obsessive-compulsive tendencies. Perhaps as outsider and insider worlds continue to merge, we will see more nuance on that front: a Spectrum Fair, for those not flagrantly anything, but on the spectrum.

The Outsider Art Fair continues through Sunday at Center 548, 548 West 22nd Street, Chelsea; 212-337-3338; outsiderartfair.com.

A version of this review appears in print on January 30, 2015, on page C34 of the New York edition with the headline: On the Margins, but Moving Toward the Center.

A TIFFANY VALENTINE

TIFFANY & Co.
NEW YORK SINCE 1837

No MFA, No Problem: A Look Inside the Outsider Art Fair

By Brianna McGurran | 01/30/15 1:37pm



Visitors take in the sights at the preview of the 2015 Outsider Art Fair on Thursday. (Photo by Brianna McGurran)

Hark, art lovers: get thee to the far reaches of Chelsea this weekend and immerse yourselves in the strange and sublime world of the **Outsider Art Fair**. The bright, winding exhibition space at Center548, located at West 22nd Street and Eleventh Avenue, features artwork by some names you already know (Grandma Moses, William S. Burroughs) and some you might not—but will definitely be glad to discover. The show, which runs through February 1, is chock-full of sculpture, drawing, painting, mugshots, flow charts, and beyond.

The artists on view are touted as a hodgepodge of untrained

virtuosos who eschewed an MFA for training in the school of life. But looking around the fair at last night's Vernissage, Half Gallery's Bill Powers was spotted milling about the thick crowd chatting up dealers, Thursday's *New York Times* ran not **one**, but **two**, pieces on the fair, and Talking Heads rocker David Byrne is **a collector**, and exhibiting galleries like **Andrew Edlin** and **Hirschl & Adler** have also shown at Art Basel Miami Beach and the Armory Show. There's been a shift. The line between "outsider" and "insider" is getting fuzzy.



The Webbs have been showing William S. Burroughs' artwork, including his painting *Old Sugar Daddy*, since 1994. (Courtesy Webb Gallery)

Nevertheless, the fair still offers unique finds. So what sets this bunch apart? Outsider artists' colorful backstories are what make them stand out—and what attracts collectors—Bruce Webb, co-owner of Webb Gallery

in Waxahachie, Texas and an exhibitor at the fair, told the *Observer* when we dropped by his booth.

"It kind of separates them from the average successful artist," he said. "It just adds a whole other dimension, a sincerity to the work."

Mr. Webb and his wife and co-owner Julie founded their gallery in 1987. Since then, he said, they've seen more young people collecting outsider art, particularly from within their local community of tattoo artists.

Webb Gallery, booth 213, is tucked away in a back corner of

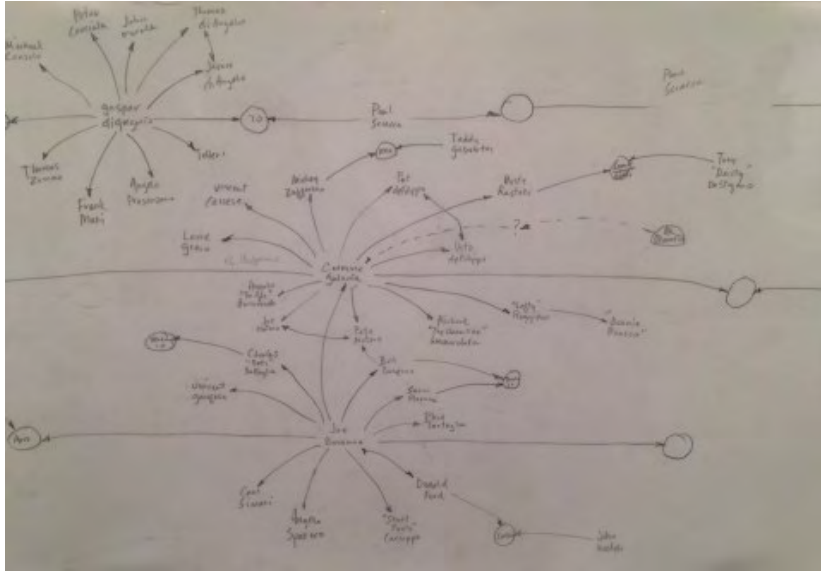
the fair on the second floor, but it's one you can't miss. The Webbs have filled their space with vivid, offbeat pieces from primarily Texas-based artists, including **Hector Alonzo Benavides**. There are also standout paintings by visionary Beat writer **Burroughs** and drawings by **Daniel Higgs**, the **lead singer** of Baltimore punk legends Lungfish.

Across the way at **Louis B. James**, you'll find hunks of sheetrock that artist **Matthew Kirk** has covered in oil, spray paint, chalk, and tape to create vibrant abstractions. Mr. Kirk, of Navajo descent, doesn't have a college degree or formal artistic training, but 10 years as an art handler at New York museums has given him all the art education he needs, David Fierman, the gallery's co-founder, told the *Observer*.



Matthew Kirk's beautiful *To Go Where He Went* (2013). (Courtesy Louis B. James)

The special exhibit "**If I Had Possession Over Judgment Day**" is one of the first booths visitors will encounter at the fair. Artist and critic Anne Doran and dealer Jay Gorney have curated a tight selection of pieces by **Mark Lombardi**, who created flow charts that outline Mafia crime networks and explain geopolitical events, and **Adolf Wolfli**, a Swiss farmhand who lived much of his life in a mental institution. They're all in different media, but "there's a quality of line in all the works that really makes it come together," Mr. Gorney told us.



A section of Mark Lombardi's work, exploring Mafia crime networks, on view in the Outsider Art Fair's curated exhibition. (Photo by Brianna McGurran)

Then there's **John Brill**, a self-taught photographer represented at the fair by Kent Fine Art who also happens to be a school bus driver in Madison, New Jersey. The artist spoke warmly with visitors to the booth about his photography process and his beloved day job, which he's had for 25 years. He pointed out a drawing one of the students on his bus route made for him when she was six. "It's one of many," he said. "You should see my refrigerator!"

Mr. Brill's most stirring pieces are silver prints of his photos



Artist John Brill and his handiwork. (Photo by Brianna McGurran)

reworked multiple times in the darkroom, or reprinted with

bleach, inkjet, and other materials after being developed. His multi-step process creates a ghostly effect, and many of the images are barely recognizable self-portraits. For Mr. Brill, like many of the artists at the fair, the term “outsider” isn’t an insult. He said it fits perfectly with his standing in the artistic community.

“It’s absolutely natural. I’m like a square peg in a round art world.”

FILED UNDER: ART FAIRS, GALLERIES, OUTSIDER ART, OUTSIDER ART FAIR 2015

COMMENT 

frieze

Prospect.2

Various venues

Prospect.2 was a disappointing exhibition. The biennial's first edition, held in 2008 in the immediate aftermath of Hurricane Katrina, generated more than US\$23 million in cultural tourism for New Orleans, attracting 41,000 visitors and considerable critical praise. It featured 80 artists from 30 countries, but reportedly racked up debts to the tune of US\$1 million. There were funding issues and board upheavals. Prospect.2's budget was slashed in half, and without city funding it struggled to make ends meet, supported by founding benefactor Toby Devan Lewis. The artist list dwindled from 80 to 28 – the most the biennial could afford whilst remaining solvent.

These days, empty pockets aren't unique to Prospect.2, but a grave case of the 'difficult second album' syndrome didn't help either. The show, curated by Prospect New Orleans founder Dan Cameron, felt half-hearted at a curatorial level, unable to galvanize the 'pull out all the stops' attitude of its predecessor. A threadbare patchwork of venues spread carried scrappily installed exhibitions shoved into lost corners of museums or community colleges. If there was any kind of sense to be made of the show, it escaped this writer. Should the failings of Prospect.2 leave Prospect.3's existence hanging in the balance it would be a crying shame, because if anywhere could do with the boosterish help of a contemporary art biennial, New Orleans could. Post-Katrina, the city's recovery has been uneven, social problems persist and reports indicate that the city's population is in decline (according to census information released last year, the figure has dropped 29 per cent over the past decade, accelerated by the calamitous effects of the hurricane). But alongside this, there is the important and valuable fact that New Orleans – one of the most culturally complex and unique cities in the US – is not New York, Los Angeles or Chicago. Visit New Orleans – home to a small yet vibrant community of artists – and you are reminded that there's more to the US art scene than a plutocracy of coastal museums and galleries, and that the conversations that go on in cities such as New Orleans

About this review

Published on 01/02/12

By *Dan Fox*



Lorraine O'Grady *Art Is ... (Troupe Front)*, from the series 'Art Is ...' 1983/2009, digital c-type print

[Back to the main site](#)

need to be kept plugged into the international art mainframe.

For all the biennial's modesty in comparison to its predecessor, there was some very good work shown by the participating artists, one third of whom were from New Orleans, one third from the US and the rest international. At the Contemporary Arts Center, highlights included Alexis Rockman's riotously fecund swamp-baroque landscape painting *Battle Royale* (2011), depicting a battle between species native to the Louisiana bayou and those introduced to the eco-system over the past 500 years. Karl Haendel's drawings of suits of armour chimed quietly with New Orleans' links to the old world. Jonas Dahlberg's oddly named video *Macbeth* (2011) – a tracking shot of a model of a room based on Andrei Tarkovsky's *Nostalghia* (1983) – evoked a sense of dread at nature taking over. Artist and activist Dan Tague's fun, if somewhat heavy-handed installation, *Department of Civil Obedience* (2011) was a model of a Pontiac Firebird muscle car imagined as a homeless shelter, surrounded by American flags stitched from counter-culture T-shirts. It imagined a governmental department devoted to crushing free expression. A voice-over intoned double-speak phrases, such as 'the earth can sustain unlimited amounts of toxic waste', that could come straight from the mouth of a Republican presidential hopeful.

The Louisiana State Museum, Old US Mint, featured work by An-My Lê (a series of photographs depicting Vietnamese migrants to New Orleans); an elegant film portrait by Ragnar Kjartansson of Mississippi bluesman Pinetop Perkins (*The Man*, 2010) and William Eggleston's 1973 video *Stranded in Canton*, depicting hard-drinking denizens of bars in Memphis and New Orleans. Despite being projected in a room with light spilling across the image, *Stranded in Canton* is compelling and disturbing viewing, and was fleshed out by a series of black and white portraits of many of its characters ('Untitled, From the Seventies: Volume Two', c.1970s). For Sophie Calle's installation *True Stories* (2010–ongoing), at another branch of the Louisiana State Museum, the 1850 House, objects and short narrative texts from the artist's life were placed in the domestic rooms of an Antebellum-era house in the city's French Quarter. The house – once home to slave owners – gave an unsettling tint to Calle's stories.

A small room on the top floor of the Ogden Museum of Southern Art held Mardi Gras costumes by New Orleans legend and 'folk artist historian' Ashton Ramsey, work which should have been given a more prominent position. Each suit was adorned with an array of collaged newspaper clippings

and photographs, and designed as teaching tools with themes such as freedom and history. Continuing the parade theme over at the New Orleans Museum of Art were Bruce Davenport Jr.'s drawings of marching bands, which offered a witty and barbed critique of issues ranging from crime to the need for more art critics in New Orleans. (A suite of cartoonish portraits by Nicole Eisenman hung on the opposite side of the room, but the placement of both artists in shadowy recesses of the museum's large lobby, along with a Jennifer Steinkamp's animation of a tree in changing seasons, did no one any favours.) Although formally very different to Davenport Jr., Keith Duncan's lurid figurative paintings at the New Orleans Healing Centre – a community centre in the St Claude neighbourhood – were similarly upfront about local social issues: homicides, funerals, political corruption and Mardi Gras floats. An interesting comparative work to those featuring parades could be found at the New Orleans African American Museum with 'Art Is ...' (1983/2009), a series of photographs made by Lorraine O'Grady of an intervention she made in Harlem's African American Parade in 1983.

Save for an open-house collaborative painting project by Robert Tannen at the Art House on the Levee in the Katrina-blasted Lower Ninth Ward, there was relatively little 'social outreach' work in Prospect.2. However, rounding out the static exhibitions were performances by Dawn Dedeaux (John Kennedy Toole's *A Confederacy of Dunces* turned *son-et-lumière* at the Brulatour Mansion), R. Luke Dubois (several hundred young musicians parading in sync through different parts of the Faubourg-Marigny district) and Joyce J. Scott (a musical performance based on St. Veronica). William Pope L. presented *Blink*, a truck-turned-magic-lantern, towed one night through the streets of the city and showing photographs donated by New Orleans residents in answer to the questions 'When you dream of New Orleans, what do you dream?' and 'When you open your eyes in the morning, what do you see?'

Cameron has now resigned as the biennial's curator, and LA-based Franklin Sirmans will take over as artistic director for Prospect.3. I look forward to seeing what Sirmans dreams of when he dreams of New Orleans.

Dan Fox

Frieze

3-4 Hardwick Street, London EC1R 4RB, 020 7833 7270

[Ballroom Marfa - Marfa, Texas](#)

A non-profit space for contemporary art and culture in Marfa, Texas.

Tel: 432.729.3600. 108 East San Antonio St. PO Box 1661. Marfa, Texas 79843.

- [ABOUT](#)
- [SUPPORT](#)
- [EDITIONS](#)
- [SHOP](#)
- [CALENDAR](#)
- [BLOG](#)

- [Prada Marfa](#)

MD / NY

The World According to New Orleans

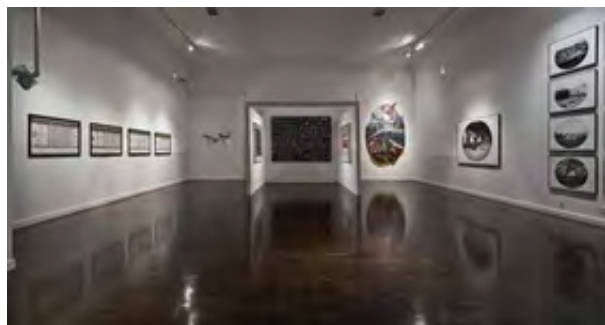
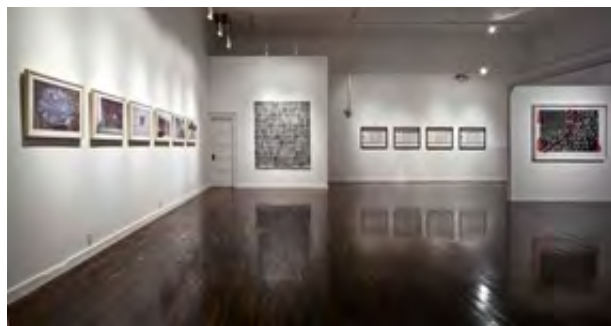
Dan Cameron (curator), Jules Cahn, Bruce Davenport, Jr., Dawn Dedeaux, Courtney Egan, Skylar Fein, Roy G. Ferdinand, Srdjan Loncar, Deborah Luster, Sister Gertrude Morgan, Gina Phillips, Noel Rockmore, Michael P. Smith, Dan Tague

18 March 2011 - 14 August 2011

- [Info](#)
- [Images](#)
- [Video/Sound](#)
- [Press](#)
- [Acknowledgments](#)



•



Friday, 18 March 2011

6-8 pm: Opening reception

8:30 pm: Community dinner, followed by a performance by [Little Freddie King](#)

Saturday, 19 March 2011

3pm: Exhibition walkthrough with curator and artists

6 pm: Student reading with artist Dan Tague at [Marfa Book Company](#)

This spring, Ballroom Marfa will collaborate with curator Dan Cameron on *The World According to New Orleans*, a curatorial examination of the art and visual culture of New Orleans, with a particular focus on areas of overlap between self-taught and avant-garde tendencies. New Orleans' location at the geographic fringe of the continental United States, in close proximity to Cuba, Haiti, and Mexico, has generated a unique blend of distinctions between artistic genres and vernacular traditions, and each of the artists in the exhibition has produced work that in some way challenges many of these time-worn distinctions. The exhibition includes work by several artists who were self-taught, as well as documentary photographs and film that examine neighborhood and community expressions.

New Orleans has not typically been located at the forefront of any major postwar American art movements, so the analysis of its characteristic visual art forms is missing from most accounts of national art of the past half century. Paradoxically, this cultural distance between center and periphery in American art seems to underscore much of the truly interesting art to come out of New Orleans, while ensuring that many valuable developments go unnoticed by the national mainstream. In this sense, the New Orleans art world shares some important characteristics with its much larger music scene, which is revered internationally for its unique and influential sounds, but since the early 1960s remains largely untapped by the music industry as a whole.

Renewed interest in the artistic and cultural significance of New Orleans since the post-Katrina floods of 2005 suggests a prior neglect that the international art community seems prepared to address. For this reason, *The World According to New Orleans* proposes that a historical backdrop to New Orleans art —



particularly one that suggests an alternative artistic canon — is appropriate for an exhibition that attempts to explore the essence of the city's current art scene. However, instead of trying to establish a pedigree that approximates the emergence and development of modern art in larger metropolitan areas like New York, Chicago, or Los Angeles, with its requisite local variations of welded steel sculpture and lyrical abstraction, the historic past proposed in this exhibition is one that is just as idiosyncratic as the present it influences. For this reason, rather than span a sequence of historical chapters, it is simply designated as The Past.

The oldest artist in the exhibition, Sister Gertrude Morgan (1900-1980), lived the first 38 years of her life in Alabama and Georgia, but became a preacher and missionary after hearing a voice from God telling her to move to New Orleans and open an orphanage. In 1956, other voices told her to begin painting and that she was the Bride of Christ, and from then on, artwork and singing on were integral to her ministry. Jules Cahn (1916-1995) was a New Orleans businessman with a passionate interest in jazz, who left behind an outstanding photographic legacy that documents marching club parades, Mardi Gras Indian processions, Krewe of Zulu festivities, Preservation Hall, and jazz musicians' funerals. One of his rarest pieces of footage records the first Super Sunday meeting of Uptown and Downtown Mardi Gras Indians in 1970. The photographer Michael P. Smith (1937-2008), who followed in Cahn's footsteps as the house photographer for the New Orleans Jazz and Heritage Festival, was an even more dedicated scholar of African-American vernacular culture, producing an extraordinarily cohesive body of photographs that document the full range of cultural expression, from spiritual churches to funk, soul and zydeco music. The fourth artist occupying an historical past is Noel Rockmore, a New York-born child of successful illustrators, who discovered New Orleans in the 1950s and spent most of the remaining years of his life developing an eclectic pictorial vocabulary that encompassed Surrealist-tinged views of the French Quarter and detailed portraits of jazz musicians from Preservation Hall.

Of the six participating artists from the present day, most are well-known to each other and others in the tight-knit New Orleans art community, if not yet to the general public. Bruce Davenport Jr. grew up within the New Orleans public housing system, made drawings as a child, and played football in college until an injury, followed by Katrina, precipitated his return to making art. Courtney Egan, one of the first New Orleans artists to work primarily in video, continues to create in many different media, but with a particular emphasis on projections that incorporate found-object sculpture. Skylar Fein, born and raised in New York, was planning to be a doctor before the experience of Katrina made him instead opt for being an artist, and in a relatively short time he has become one of the city's most prominent artistic voices, with works ranging from the monumental Remember the Upstairs Lounge to more recent projects focused on music, youth and political revolution. Srdjan Loncar is a sculptor who was born and raised in Croatia and Louisiana before returning for good during the mid-1990s wars in former Yugoslavia. Deborah Luster has photographed both prisoners and crime scenes in New Orleans using atmospheric treatments, and often works with traditional printing techniques. Gina Phillips makes conventional paintings, but is best known for her densely packed assemblage-paintings that substitute skeins of colored threads for pigment. Dan Tague, who has worked in photography, sculpture and installation with tart renderings of political themes, is currently developing a multi-media room-scaled environmental installation based on his memory of ninth grade social studies class.

Don't miss the Talk at 10 interview on [Marfa Public Radio 93.5 FM](http://marfapublicradio.org) or streaming live on marfapublicradio.org to hear an interview with curator Dan Cameron and artists on 18 March 2011.

For more information about the show, listen to [Red-Haired Stepchild: Making Visual Art in New Orleans](#), a panel discussion featuring curator Dan Cameron and artists Skylar Fein, Srdjan Loncar, and Dan Tague, held 10 January 2011 at the Masonic Lodge in Marfa, Texas.

Search | Mostly Cloudy, 79 F (26 C) | RSS |  | 

SECTIONS:

Arts • Politics • Crime
• Sports • Food •
• Opinion • NOLA •
Lagniappe

THE
Defender Picks

SAMEDI

December 21st

R+L Carriers New Orleans
BowlSuperdome (8 p.m.)
*The Ragin' Cajuns take on the
Tulane Green Wave*Nutcracker Swing
Roussel Hall - Loyola (8
p.m.)
*Ellis Marsalis, Jessie McBride and
more give the Nutcracker
Duke Ellington's treatment*The Last Waltz
One Eyed Jack's (10 p.m.)
*Little Maker recreates Scorsese's The
Band's classic concert film, with
plenty of special guests*Trombone Shorty & Orleans
AvenueHouse of Blues (9 p.m.)
*Troy and co. are home for the
holidays!*Cedric Burnside Project
d.b.a. (10 p.m.)
*Hill country blues, made new*Derrick Freeman's Smoker's
World
Blue Nile (10 p.m.)
*with Corey Henry's Tréme Funket*Under Milk Wood: In the
Walking Haze
Saturn Bar (7 p.m.)
*Dylan Thomas' radio play, with 3-
course meal*Sister Act: The Musical
Saenger Theatre (7:30 p.m.)
*Nuns and fun on Canal St.*Long Day's Journey Into Night
Art Klub (7:30 p.m.)
*Eugene O'Neill's masterwork in
Marigny*A Very Merry Unauthorized
Children's Scientology Pageant
Mid-City Theatre (7:00 p.m.)
*The NOLA Project presents
kids telling the story of L. Ron
Hubbard*

DIMANCHE

December 22nd

SAINTS v. Panthers
Bank of America Stadium
(Noon)
*NOLA-Carolina, for the NFC
South*Caroling in Jackson Square
Jackson Square (7 p.m.)
*FQ home tour during the day, songs
at night!*St. Louis Cathedral Concert
Choir

ARTS

CARNIVAL CRAFT

Review: Bruce Davenport's 'Bruce Jr. Does the Parades'

by Cheryl Castjohn

Arthur Roger Gallery (434
Julia St.) seems to be pursuing
the bigger picture with
their fall exhibition.

Bruce Davenport's
meticulously plotted *Bruce
Jr. Does the Parades* involves
ten gloriously large diagrams
of revelers and marching
bands from an aerial
perspective, and seven
specifically hung 11x14
details of Mardi Gras.



Each framed paper piece is a crisp 60x40 and they are hung in regimented order, like their subjects are arranged in marching band formation. Davenport worked in marker and pen, but the resulting work feels like a reliquary document instead of a teenage notebook. Davenport takes the viewer through the stories of black New Orleanians by narrating the scenes in ballpoint pen.

The story is told through Mardi Gras, a yearly rite occurring like tree rings, of hardships and triumphs with their ripples and waves. The drawings themselves seem to vibrate, rows of musicians rhythmically offset, pulsating in bright primary colors. Thrown into the mix is running commentary, such as

the first black marching band included in Rex in 1967, or a woman moved to her knees when she first saw St. Aug marching on Fat Tuesday in 1969.

The fine art comes through, as Davenport promises. "Does the Parades" has a strong diaristic feel balanced with sobering dashes of post-Katrina documentation. The ball-point narration doesn't over-explain, instead it takes on the distinctive shine of passion, even obsession. His work has so much to say, hanging one on the wall might feel like having another person in the room. The work moves and speaks, entertains and breaks the fourth wall, reminding us that he sees us looking. You can't look at more than one Bruce Jr. without adopting a goal to stay off his list of Jive Azz Things *forever*. The game has indeed changed, as Davenport keeps telling us, and it feels personal in a good way.

Davenport Jr. can't hide his love for New Orleans and for Carnival, and he doesn't try. The work has a loving soul for people and traditions, and Davenport is the voice of it. There is a conversation running in the background of all of the work, however revolving around money and power, and those who have it not.



Your employer
is required
to support
breast feeding.



www.nolamom.org

Greater New Orleans Breastfeeding Awareness Coalition



St. Louis Cathedral (5:30 p.m.)
Wrapping up this year's cathedral concerts with a flourish!

Christmas Party!
Circle Bar (10 p.m.)
with Royal Attire, Dead Marshes

Irvin Mayfield's Birthday!
IM Jazz Playhouse (8 p.m.)
 The trumpeter's side projects and other bands play to celebrate his 36th birthday!

Nutcracker Swing
Roussel Hall - Loyola (8 p.m.)
Ellis Marsalis, Jessie McBride and more give the Nutcracker Duke Ellington's treatment

Sister Act: The Musical
Saenger Theatre (2&7:30 p.m.)
Nuns and fun on Canal St

A Very Merry Unauthorized Children's Scientology Pageant
Mid-City Theatre (3 p.m.)
The NOLA Project presents kids telling the story of L. Ron Hubbard

LUNDI

December 23rd

Home for the Holidays
House of Blues (7:30 p.m.)
Benefit featuring Troy & James Andrews, Irma Thomas, Rebirth and more!

Circle Bar Christmas Spectacular!
Circle Bar (10 p.m.)
presented by Anne Owens

King James & the Special Men
BJ's Lounge (10p.m.)
Weekly Mon Gig- Burgundy in the Bywater for that downtown rhythm and blues.

Bluegrass Pickin' Party
Hi-Ho Lounge (7:00 p.m.)
Join the circle for a song, with a special appearance by red beans and rice!

Glen David Andrews
d.b.a. (10p.m.)
Treme trombone man brings it on a Monday

George Porter Trio
Maple Leaf Bar (10p.m.)
Meter man leads the lineup on Oak

Charmaine Neville Band
Snug Harbor (8p.m., 10p.m.)
Weekly Mon Gig- The Neville niece brings her soul and her band to Frenchmen

Davenport wonders, "If the Pope can retire, why can't Bruce Jr.?" The bigger question looms like the heavy beam vestibule of the Arthur Roger Gallery: How does the establishment keep us all marching in such straight lines if the city is too broke or unwilling, to keep its schools open? There is a barrier that Davenport struggles to cross, like all the lines in his drawings.

In "Check Out My Greatness," BAD II takes a day, a show, to celebrate crossing this imposing and silent barrier. Davenport's exuberance reads clearly, barely wandering into bragging territory. But it isn't about swagger.

In one drawing Bruce Jr. notes that these are the same kind of drawings he used to do as a child. This work seems more about celebrating the survival of a childhood dream than about waving success in anyone's face. And even so, being son of a village who brought up a great artist, New Orleans bears reminding that Bruce Jr. has successfully entered the world stage.

Davenport lists coverage his artwork has received, written on the sidewalk surrounding the Lafitte project where he grew up. The list includes *Vivienne Westwood Magazine*, *Art in America*, *Art Forum*, among others.

'Does the Parades' is on view through September 14. More information and gallery hours [here](#).

B

☒ Post to Facebook Posting as Louis B James (Change)

Bruce A. Davenport Jr. · Follow
 nice write up you a class act you know good stuff I see u looking.
[Reply](#) · [5 · Like](#) · [Follow Post](#) · September 3 at 11:03pm

Karen Le Blanc Castjohn · Follow · Principal at Renovate, Inc.
 Congratulations on your Byline, Cheryl. Good work!
[Reply](#) · [2 · Like](#) · [Follow Post](#) · September 12 at 12:32pm

Jon Luther · Works at Home Builders Association of Greater New Orleans, Inc.
 Very well-written, Cheryl. Go, Girl!
[Reply](#) · [Like](#) · September 12 at 12:49pm

Jonelle LeBlanc Foltz · Follow · Executive Assistant at Clarion Herald
 Great colorful review!! :)
[Reply](#) · [Like](#) · September 28 at 9:21am

Facebook social plugin

Like 40 people like this. Be the first of your friends.

Tagged with:

ARTHUR ROGER GALLERY BRUCE DAVENPORT JR. BRUCE DOES THE PARADES

Join us every
 Friday evening
 for art and
 entertainment
 from 5-9 pm

NOMA
 New Orleans Museum of Art

follow us
 @NOLADefender



ADVERTISE
 with
 NOLA Defender

Contributors:

Dead Huey Long, Emma Boyce, Ian Hoch, Sarah Esenwein, Will Dilella, Chris Rinaldi, Lianna Patch, Phil Yiannopoulos, Cate Czarnecki, Mary Kilpatrick, Norris Ortolano, Joe Shriner

Staff Writers

Kerem Ozkan

Listings

Elisabeth Morgan

Puzzler

Paolo Roy

Art Director:

Michael Weber, B.A.

Assistant Managing Editor

Mary-Devon Dupuy

Managing Editor



Stephen Babcock

Editor:

B. E. Mintz

Published Daily by

Mincd Media, Inc.

Search | Mostly Cloudy, 79 F (26 C) | RSS |  | 

SECTIONS:

Arts · Politics · Crime
 · Sports · Food ·
 · Opinion · NOLA ·
 Lagniappe

THE
Defender Picks

SAMEDI

December 21st

R+L Carriers New Orleans
Bowl

Superdome (8 p.m.)

*The Ragin' Cajuns take on the
Tulane Green Wave*

Nutcracker Swing

Roussel Hall - Loyola (8
p.m.)*Ellis Marsalis, Jessie McBride and
more give the Nutcracker
Duke Ellington's treatment*

The Last Waltz

One Eyed Jack's (10 p.m.)

*Little Maker recreates Scorsese's The
Band's classic concert film, with
plenty of special guests*Trombone Shorty & Orleans
Avenue

House of Blues (9 p.m.)

*Troy and co. are home for the
holidays!*

Cedric Burnside Project

d.b.a. (10 p.m.)

*Hill country blues, made new*Derrick Freeman's Smoker's
World

Blue Nile (10 p.m.)

*with Corey Henry's Treme Funktet*Under Milk Wood: In the
Walking Haze

Saturn Bar (7 p.m.)

*Dylan Thomas' radio play, with 3-
course meal*

Sister Act: The Musical

Saenger Theatre (7:30 p.m.)

Nuns and fun on Canal St.

Long Day's Journey Into Night

Art Klub (7:30 p.m.)

*Eugene O'Neill's masterpiece in
Marigny*

A Very Merry Unauthorized

Children's Scientology Pageant

Mid-City Theatre (7:00 p.m.)

*The NOLA Project presents
kids telling the story of L. Ron
Hubbard*

DIMANCHE

December 22nd

SAINTS v. Panthers

Bank of America Stadium
(Noon)NOLA-Carolina, for the NFC
South

Caroling in Jackson Square

Jackson Square (7 p.m.)
*FQ home tour during the day, songs
at night!*St. Louis Cathedral Concert
Choir

PROSPECT. 2

An Intro to NOLA's 2nd Art Biennial and Interview with Artist, Bruce
Davenport Jr.

by Brad Rhines & Ben de la Cour

If the art walks of late summer left a
hunger for a heaping helping of
contemporary art, you're in luck.
Harvest time has brought the most
bountiful visual feast the city has seen
in several years.

Prospect.2, the citywide biennial
exhibition, is opening this weekend.
Featuring almost 30 artists and
spanning the halls of institutions across
the city, the giant art event will be with
us until the end of January, 2012 - and
it will likely take most of that time to
digest all of it.



Bruce Davenport Jr.

As plans for the event were being finalized, [NoDef talked to Cameron back
in July](#) about the project, which has scaled back considerably from the
inaugural event two years ago.

There's no gristle, it's all meat," Cameron said.

After Prospect.1 closed in 2008 over \$1 million dollars in debt, organizers
knew that in order to be successful, they'd have to cut some fat. This year's

exhibition features 27 artists, nearly one-third of the 80 artists involved in
the first event. Also, instead of smaller galleries and unconventional spaces,
Prospect.2 will mostly stick to traditional venues like museums and
university sites. Venues include the New Orleans Museum of Art, Ogden
Museum of Southern Art, Contemporary Arts Center, five of the city's higher
education institutions and the Old U.S. Mint, among others.

In addition to the official exhibition sites, Prospect.2 will incorporate a
number of satellite shows that, while not directly affiliated with Prospect,
hope to take advantage of audiences coming to town for the biennial.

Cameron believes the opportunity for visitors to explore the Prospect sites,
in addition to the satellite sites and the wide array of cultural attractions that
New Orleans already has to offer, will keep folks coming and will ensure that
they leave happy.

"You can't see an exhibition of this sort anywhere else in the US," Cameron
told NoDef. "No other city has attempted to create an exhibition of this

TOUR
AMERICA'S
OLDEST
PREMIUM
RUM
DISTILLERY
TODAY!

Call 504.945.9400 or
email us to set one
up for your group.



OLD
NEW
ORLEANS
LOUISIANA RUM

2815 Frenchmen Street
New Orleans, Louisiana
www.OldNewOrleansRum.com
info@OldNewOrleansRum.com



1107 Decatur St.
New Orleans, La.
www.mollysatthemarket.net

FRIDAY
NIGHTS
AT NOMA

St. Louis Cathedral (5:30 p.m.)
Wrapping up this year's cathedral concerts with a flourish!

Christmas Party!
Circle Bar (10 p.m.)
with Royal Attire, Dead Marshes

Irvin Mayfield's Birthday!
IM Jazz Playhouse (8 p.m.)
 The trumpeter's side projects and other bands play to celebrate his 36th birthday!

Nutcracker Swing
Roussel Hall - Loyola (8 p.m.)
Ellis Marsalis, Jessie McBride and more give the Nutcracker Duke Ellington's treatment

Sister Act: The Musical
Saenger Theatre (2&7:30 p.m.)
Nuns and fun on Canal St

A Very Merry Unauthorized Children's Scientology Pageant
Mid-City Theatre (3 p.m.)
The NOLA Project presents kids telling the story of L. Ron Hubbard

LUNDI

December 23rd

Home for the Holidays
House of Blues (7:30 p.m.)
Benefit featuring Troy & James Andrews, Irma Thomas, Rebirth and more!

Circle Bar Christmas Spectacular!
Circle Bar (10 p.m.)
presented by Anne Owens

King James & the Special Men
BJ's Lounge (10p.m.)
Weekly Mon Gig- Burgundy in the Bywater for that downtown rhythm and blues.

Bluegrass Pickin' Party
Hi-Ho Lounge (7:00 p.m.)
Join the circle for a song, with a special appearance by red beans and rice!

Glen David Andrews
d.b.a. (10p.m.)
Treme trombone man brings it on a Monday

George Porter Trio
Maple Leaf Bar (10p.m.)
Meter man leads the lineup on Oak

Charmaine Neville Band
Snug Harbor (8p.m., 10p.m.)
Weekly Mon Gig- The Neville niece brings her soul and her band to Frenchmen

ambition and scale, so it's an exhibition that has world class status, and putting it in New Orleans gives people this two-sided experience that is really important."

Throughout our coverage NoDef will feature interviews with artists participating in the event.. Today, we turn to New Orleans-born creator, Bruce Davenport Jr.

Bruce Davenport Jr. was born in Charity Hospital and raised in the Lafitte Projects. He began making art when he was five, drawing what he saw in the projects; dope dealing and killings, much to the displeasure of his grandmother. When he was 12 years old he saw a marching band practicing, took that idea home with him and started drawing it. His grandmother was much happier. Then, as he describes it, "football got interesting to me, because I never had art class or anything like that growing up. I played football in high school and college, and I didn't touch a pen for 12 years."

A few months before Katrina struck, he started drawing again. After the storm, he found himself in Minnesota where people were fascinated with that art he was making.

"People kept telling me how great they thought my drawings were, so I came home, got a FEMA trailer and started my business drawing all the high schools marching bands and giving it to them." he said. Davenport then got involved with Jeffrey Cook who got his work shown in some local galleries and convinced him to sell it, something he wasn't initially interested in. "I didn't want to sell my work, I just wanted people to see it, but he convinced me to sell it." he said.

Things escalated after he hooked up with art dealer Diego Diaz (who sells his work) and Cameron, who got him shows in New York and Texas. He's since been featured in *Harper's Magazine*, *The Observer*, and other publications.

"I just keep going with it," he said. "My game plan is to do 10 years and then retire, I've got four left. I want to get into teaching, I want to help kids understand the art game."

During Prospect 2.0, Davenport Jr's work will be featured at the New Orleans Museum of Art in City Park, an opportunity that he describes as the icing on the cake in terms of his career.

"I remember as a little boy we used to take field trips to that museum and I told my teacher one day I was going to have some art up there, and she told me I could do whatever I wanted," he said. "So when they asked me where I wanted to have my art exhibited, I told them NOMA!"

His art for Prospect 2 will feature ten 40x55 acid free paper drawings of Rex, Bacchus and Zulu and other marching krewes during Mardi Gras weekend.

I use different scenes, maybe Zulu going to the Lafitte projects, I have Bacchus starting Uptown on Napoleon, there are different scenes for every

Join us every
 Friday evening
 for art and
 entertainment
 from 5-9 pm

NOMA
 New Orleans Museum of Art



NOLA Til Ya Die



Apparel & Accessories
 for Everyone!

nolatilyadie.com

Donate




Grass Zone
 Serving Brick Oven Pizza

OPEN 24/7

2706 Royal Street
 in the Marigny
 Corner of Port & Royal
 Phone (504) 947-8787

ADVERTISE
 with
 NOLA Defender

Contributors:

Dead Huey Long, Emma Boyce,
 Ian Hoch, Sarah Eserwein, Will
 Dilella, Chris Rinaldi, Lianna
 Patch, Phil Yiannopoulos, Cate

Krewe," he said. "I was concentrating on the scene."

With upcoming shows in Italy (where a private collector recently bought his work to show in several galleries and museums), New York and Paris, Davenport feels excited about the future. "I feel like I have to compete, that's why I make art - I get into it and it just takes over. God has blessed me with a talent and I plan to use that talent by any means necessary."

In 2007 that artist made copies of his second series, hand colored them and donated them to public schools on the East and West bank. For his third series he donated them to Catholic schools.

"The high schools are missing a lot in this city and I think that's important, I wanted them to feel good," he said.

"After Katrina people were looking for something to hang their hats on, I found out when I started drawing these matching bands it made them smile. Former band members would come up to me telling me how it brought back memories for them. It brings them back to a good time in New Orleans, so my thing is to put a band aid on something that we need a big gauze over because there's a big old bullet hole inside of us. If I can take that pain away for a little while that's what I enjoy doing."



☒ Post to Facebook
 Posting as Louis B James ([Change](#))

Facebook social plugin

Like 6 people like this. Be the first of your friends.

Tagged with:

BRUCE DAVENPORT JR. DAN CAMERON NOMA NEW ORLEANS ART NEW ORLEANS MUSEUM OF ART PROSPECT.2

Post new comment

Name:

E-mail:

The content of this field is kept private and will not be shown publicly.

Website:

If you have your own website, enter its address here and we will link to it for you. (please include http://).

eg. <http://www.kirkdesigns.co.uk>

Subject:

Your message: *

Czarnecki, Mary Kilpatrick,
Norris Ortolano, Joe Shriner

Staff Writers

Kerem Ozkan

Listings

Elisabeth Morgan

Puzzler

Paolo Roy

Art Director:

Michael Weber, B.A.

Assistant Managing Editor

Mary-Devon Dupuy

Managing Editor

Stephen Babcock

Editor:

B. E. Mintz

Published Daily by

Mincsed Media, Inc.





VISUAL ARTS » ART REVIEW

February 21, 2012

Like Share 52 Tweet 1

• [Smr](#)[Email](#)[Share](#)

Review: Bruce Davenport's Group Exhibition at Homespace Gallery

D. Eric Bookhardt on the local artist's curation of a group show of lesser-known New Orleans artists

by [D. Eric Bookhardt](#)[click to enlarge](#)

The art world can be a tough nut to crack, but sometimes things happen unexpectedly. Consider Bruce Davenport Jr., who was raised by his grandparents in the Lafitte housing project, and who aspired to a career in football until an injury returned him to his childhood fascination with art. Largely self-taught, he struck a chord a few years back with his color marker drawings of local high school bands comprised of neat rows of hieroglyphic-like figures that capture the rhythmic dynamism of subjects like the St. Augustine Marching 100 band (pictured). He famously depicts the exact number of band members as well as meticulous multitudes of spectators and some personal messages like "Big Time Artist" and "RIP Lafitte Projects." He used to sell such works for a few hundred dollars apiece, but thanks to influential advocates like Dan Cameron, who included him in Prospect.2, they now command several thousand in New York and elsewhere. Now, Davenport, who curated this show, does his part to promote the work of lesser-known artists.

Their efforts can sometimes seem a little chaotic. The edgy expressionistic energy of Anthony Clark's colorful wall sculptures of wildlife and African warriors can be disconcerting, but that also may be their strength. And what looks like slick airbrush illustrations of pin-up girls by Lloyd Varnado are actually meticulously rendered pencil drawings made with a photorealist technique he learned in prison, giving him the ability to be the next Mel Ramos if he wants to go that route. Painter/sculptor Carl Williams actually honed his skills the old fashioned way, in art school, but his soothing pastel colors seduce the eye into occasionally disturbing subject matters. And you have to look twice to realize why John Isiah Walton's portraits of Zulu float riders look so creepy: They're all scowling white men, like Dick Cheney in blackface. Yikes, keep that man away from the coconuts! — D. ERIC BOOKHARDT

Through March 11

ARGOT & OCHRE

HOME ABOUT CONTRIBUTORS A&O PR CALENDAR FRIENDS CONTACT

Search



This Some Bad Shit: Bruce Davenport Jr. at AS IF Gallery NYC

by LAINYA MAGANA on FEBRUARY 4, 2011

JOIN THE MONTHLY
MAILING LIST FOR NEWS
AND UPDATES FROM A&O

Email Address :

SUBSCRIBE



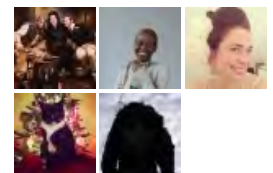
Find us on Facebook



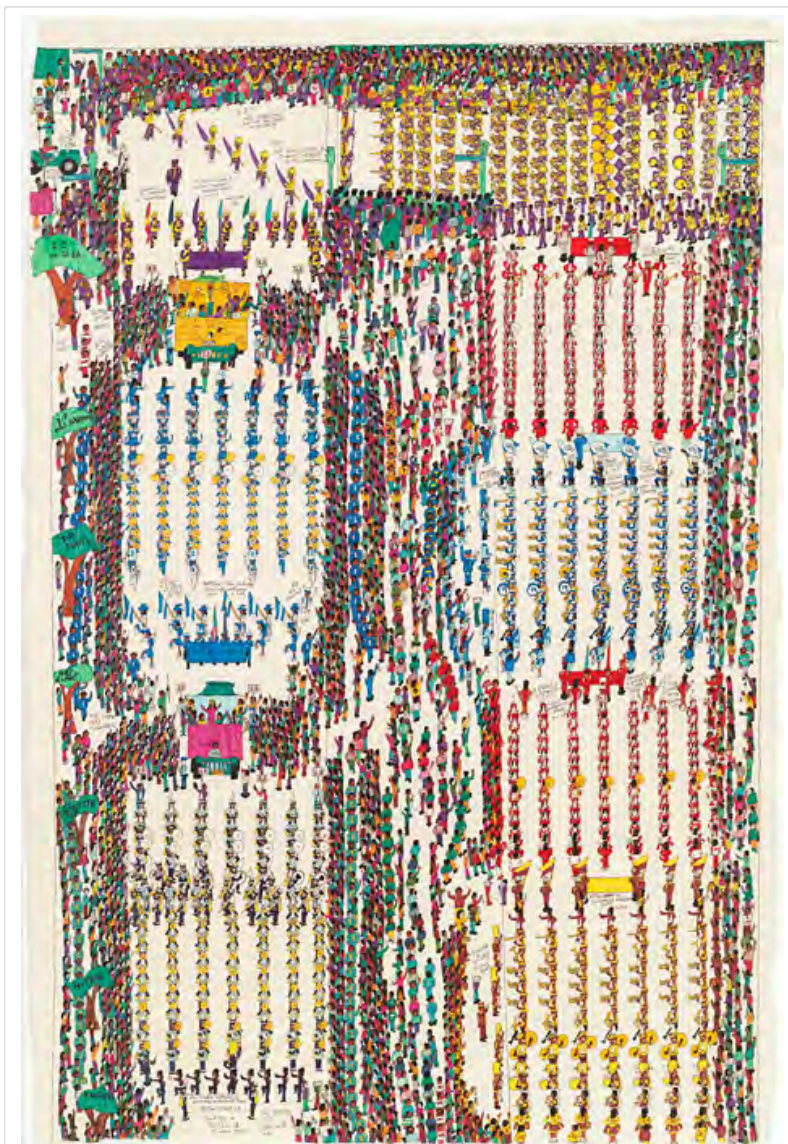
A&O PR

Like

1,184 people like A&O PR.



Facebook social plugin



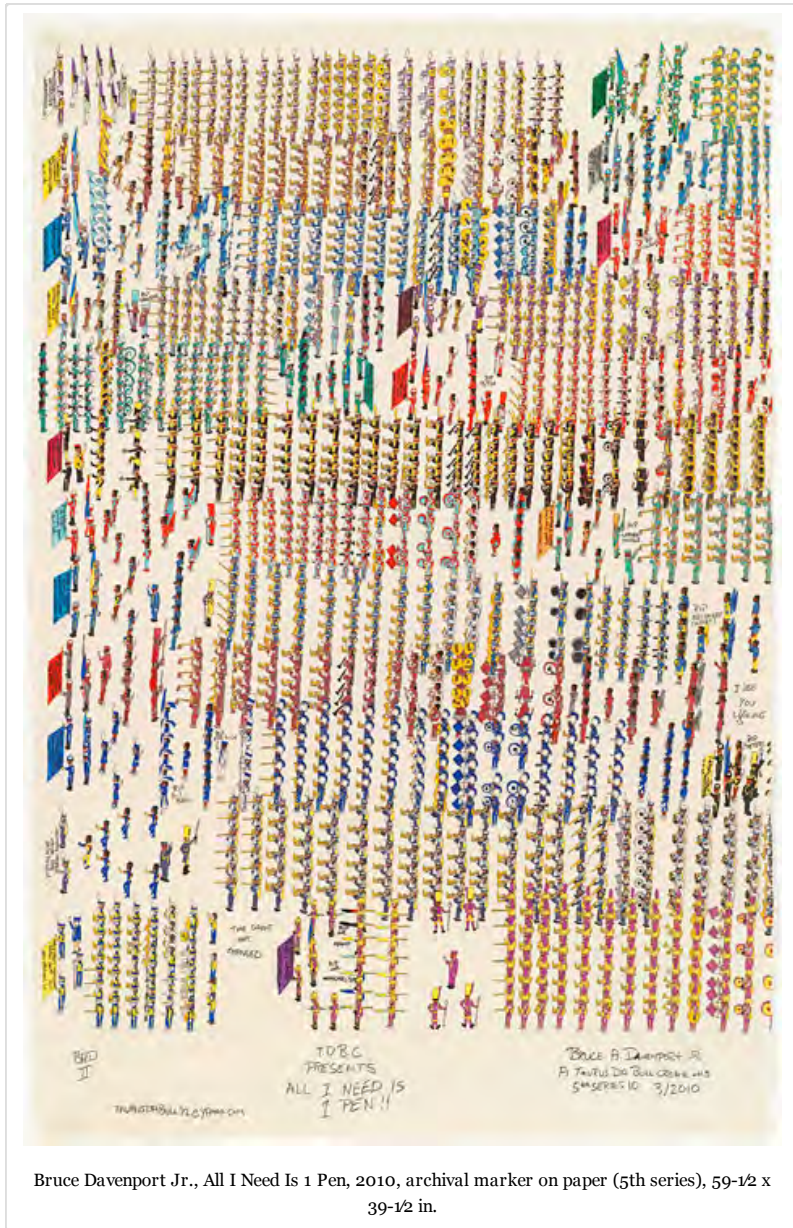
Bruce Davenport Jr., This Some Bad Shit, 2010, archival marker on paper (5th series), 59-1/2 x 39-1/2 in.

Sammy Sundae's COMIC

I want to leave a mark on my city NEW ORLEANS like KATRINA'S JIVE ASS did.

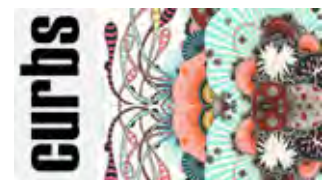
- Bruce A. Davenport Jr. B.A.D. II

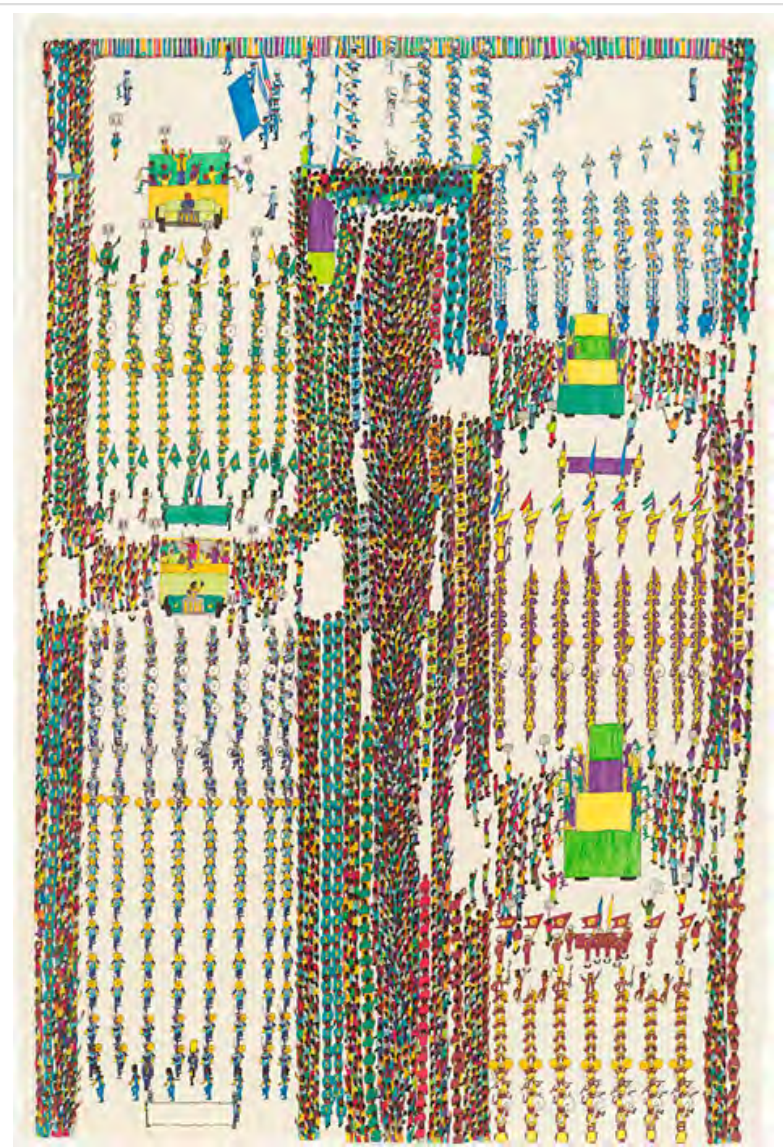
I love everything about this work by Bruce Davenport Jr. and would give anything to see it in person. It's colorful and vibrant; well composed and energetic; thematically intense and culturally important. In essence, this work touches on issues of assembly, evokes musical themes, and depicts the artist's respect for the culture of his New Orleans community. I was so enthralled with the writing and analysis of Davenport's work as conveyed in the gallery's press release that I'm posting it in its entirety. I encourage you to read it in full, and view more pictures by this visionary artist after the jump.



Bruce Davenport Jr., All I Need Is 1 Pen, 2010, archival marker on paper (5th series), 59-1/2 x 39-1/2 in.

Issues of *assembly* come to mind when viewing the work of Bruce Davenport Jr., specifically the freedom to assemble, a constitutional right once denied to people of color in historic New Orleans. Bruce Davenport Jr.'s work documents the public's right to gather for any motive, and poses questions, like "What is public?" and "What is public property?"

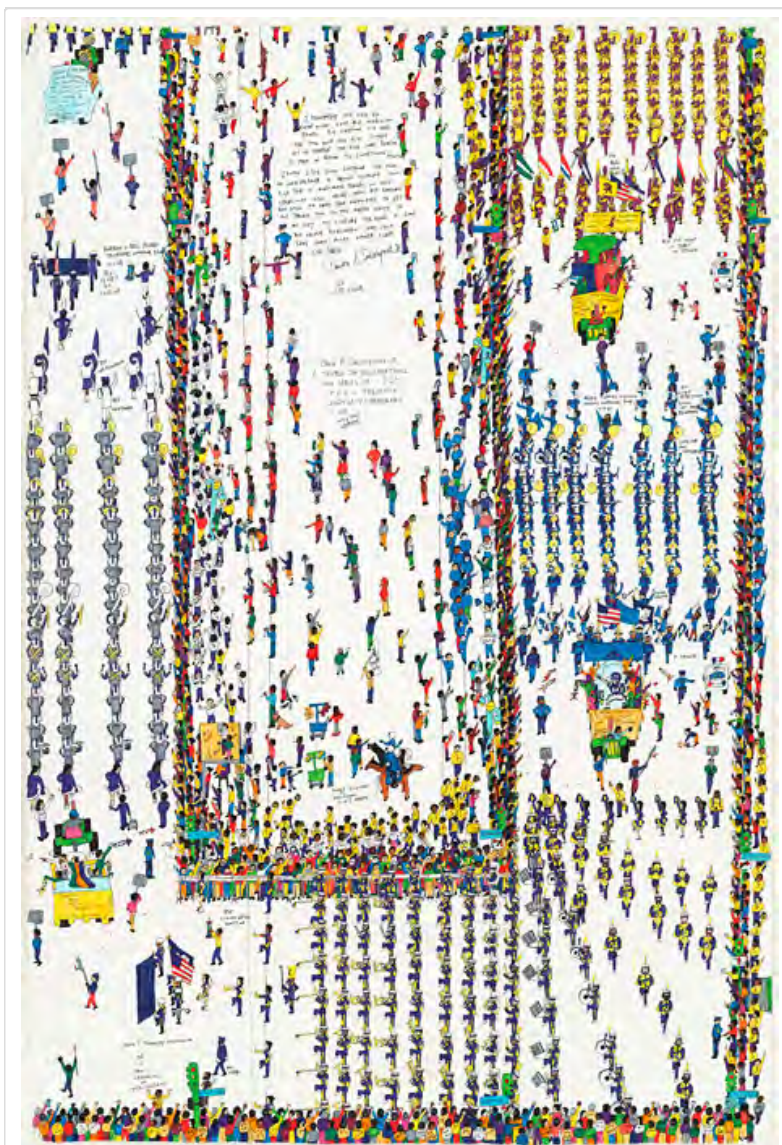




Bruce Davenport Jr., Untitled, 2010, archival marker on paper (5th series), 59-1/2 x 39-1/2 in.

Bruce's dad, Bruce Davenport Sr, a relatively young urban preacher, has done much to assemble his community, especially around issues of health: HIV infection, its prevention and education, and providing care for the afflicted. Reverend Davenport's Katrina tales are harrowing. Leading the poor out of a flooded St. Bernard parish, he watched friends and parishioners disappear into potholes in the watery muck, sometimes just feet away. He then had to tie the corpses to telephone poles for relief workers to find, and attach handwritten notes for the police.

Bruce Davenport Jr., lives and works in the now-infamous Lower Ninth Ward, devoting his time to meticulous graphic reenactments of the local musical culture of junior high and high school marching bands, those that were decimated by the levees breach and those that survive. Bruce's precise miniaturization, his flawless iteration of figures and the astonishing exactitude of the resulting patterns seem, at first glance, pertinent to folk art. But his work *thinks* and *works* larger in many ways.



Bruce Davenport Jr., Candy Lady Grandbaby (Andrew J. Bell Jr. H.S. Crusaders Marching Band), 2010, archival marker on paper (5th series), 59-1/2 x 39-1/2 in.

While pictorially unrelated to graffiti or hip-hop culture, Davenport Jr.'s work, also deeply rooted in music, possesses the same contemporary vibe. Seeing his work is like listening to young New Orleans brass bands, the small street ensembles which play traditional, acoustic music with the amplified bombast of today's hip-hopster's. In Davenport Jr.'s work one sees and hears echos of the obsessions of the New Orleanian preacher-artist, Sister Gertrude Morgan, but his method rather evokes the storytelling of the late New Orleanian artist Roy Ferdinand, whose take on the violence of New Orleans' housing projects broke through the confining stereotype, or ghetto, of folk art, and defined Ferdinand as a world-class contemporary artist.

Bruce Jr.'s visual dynamics recall both Futurist and Russian Suprematist ideas of movement, crowds as *movements*. Like Busby Berkeley, Eisenstein, or socialist stadium spectacles, Davenport Jr. renders a public in motion, a processional choreography defined by the streets, and thus an art of the streets, though not street art *per se*. The art world still struggles to define such phenomena. Born of a confluence of military marching forms and ancient religious processions, the parade form itself is rooted in the structure and image of the river, its forward flow, its bends and banks, just as it is reflected in the arterial systems on which both cities and human bodies rely. In depicting these resonant forms, Davenport Jr.'s drawings illustrate human columns and patterns in the flows of power, transport, communication, revelry and rivalry. His drawings flow with an essence fundamental to culture and to life itself.

Bruce Davenport Jr. is an artist whose work is capable of breaking down the partition which separates folk art from fine art once and for all. These are big issues: how we define and reduce our culture through effete catch phrases and ineffective oppositions like *fine* versus *folk*, *outsider* versus *insider*, *trained* versus *self-taught* or *vernacular*. All these characterizations ring hollow today. They are fraught with the prejudices and contradictions of class and racial manipulation, no less so when they are deployed in the study of the liberal humanities. Davenport Jr. escapes these confines in several ways. Through his connection to the street, public art and community rebuilding, he has focused on his local sub-cultures and folk-cultures, with the mind of a contemporary urbanist. He is not so much a self-taught artist as he is a self-taught anthropologist. Like Jean-Michel Basquiat, who fused the radical outsider art of graffiti with studio painting, or Andy Warhol, who fused photography with painting, Davenport Jr. has redefined folk art *within* the context of fine art. His mission is distinct from that of his father's, but his art is part of the same post-Beuysian mechanism to educate and rebuild his community and city.

...

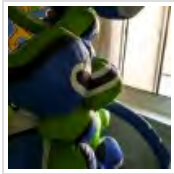
AS IF Gallery is a collaboration between Nicole Rauscher, fabric designer, Seth Tillett, scenographer and artist, and Diego Cortez, curator. The gallery is dedicated to their friend Sylvère Lotringer, Editor of Semiotext(e) and the Semiotext(e) Foreign Agents Series.

For further information please contact Nicole Rauscher +1 646 338 2140 **or visit their website.**

Tweet 3

Like 88 people like this. Be the first of your friends.

Related Posts :



Interview with Margie
Schnibbe



Interview with Japanese
mixed-media artist Ma...



Interview with fine artist and
comic book ill...



Interview with Liat Yossifor

If you enjoyed this article, please consider sharing it!



2 Responses to *this some bad shit: bruce davenport jr. at as if gallery nyc*



et williams says:

April 22, 2011 at 9:31 am

i would like to look at his pictures. et williams, chair, romare bearden foundation

REPLY

This Some Bad S*&#: Bruce Davenport Jr. at the AS IF Gallery NYC « artsinsociety.com says:

September 26, 2011 at 9:19 am

[...] To See More... [...]

REPLY

Leave a Reply



It's Nice That

- [About](#)
- [Regulars](#)
- [Publications](#)
- [Events](#)
- [Projects](#)
- [Shop](#)

Search

Like

Follow

g+1

CHAMPIONING CREATIVITY ACROSS THE ART AND DESIGN WORLD



Bruce Davenport Jr., Ain't Nothing But A Pen In My Hand, 2011 Fabercastell markets and pen on acid free paper/ 40 × 60 inches Courtesy of the

← 1 2 3 4 5 6 7 8 9 →

Prospect.2: Bruce Davenport Jr.

Posted by [Bryony Quinn](#), Thursday 15 December 2011

- Like 13
- Tweet 8
- g+1 0

The New Orleans Biennial, *Prospect.2*, appropriately holds a mirror to the city's character and history with the variety of art on show – pulling in big international names (Sophie Calle), big local artists (William Eggleston) and lesser-known New Orleans creatives. Falling into the latter – but with no less critical esteem – is Bruce Davenport Jr. His perspective-less, intense iterations of marching bands are a vast miniaturisation about the idea of “assembly” (historically, politically and musically). A kind of folk art through its social intentions and depiction, it is still also seen as fine art as he exhibits time and again to an excellent reception.

Further reading:

www.prospectneworleans.org



Advertisement

Sign up to the It's Nice That newsletter list

Enter your email address

Like [Deric Carner](#), [Elizabeth Knafo](#) and 81,509 others like this.

Most Recent Articles



[The Weekender: Huzzah! It's the It's Nice That Christmas Weekender 2013!](#)

[Liv Siddall](#) • Posted a day ago





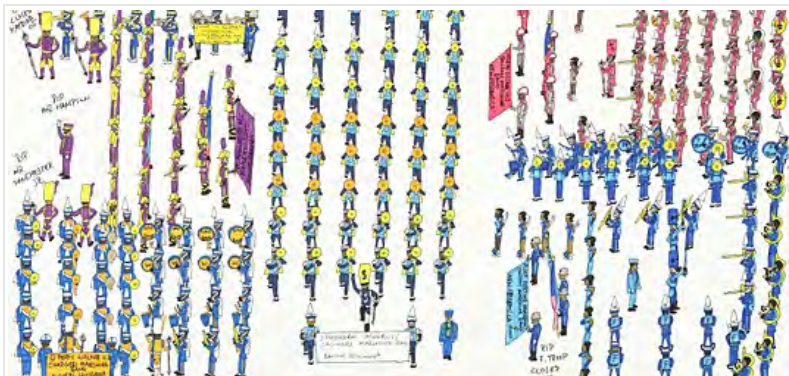
JOHN HOPE FRANKLIN CENTER

for Interdisciplinary and International Studies

[About the Center](#)
[News & Events](#)
[Art Exhibits](#)
[Spaces](#)
[Contact Us](#)
[Home](#)
[Bruce Davenport Jr. – All I Need Is 1 Pen](#)

Bruce Davenport Jr. – All I Need Is 1 Pen

7
FEB
2012



On view at the Franklin Center Gallery will be the exhibition *All I Need Is 1 Pen*, a show comprised of works on paper by Bruce Davenport Jr. as well as a short video from the upcoming Richard Barber film *The Whole Gritty City*, which documents both the marching band culture of New Orleans and Davenport Jr.'s artistic work in response to that culture. Davenport Jr.'s work is on the cusp between folk art and contemporary art and seems to undermine the terminology of both worlds.

Bruce Davenport Jr., son of a preacher and community activist, was born in New Orleans in 1972, grew up at the 6th Ward Lafitte Projects, and currently lives in the now infamous Lower 9th Ward of New Orleans. Throughout his schooling he was involved with the junior high and high school marching band cultures which are a major force in Mardi Gras and the overall musical culture of New Orleans. Following Hurricane Katrina, and the devastation to the city and its schools, about half of which remain closed today, Davenport Jr. decided to document the past glory of this unique culture in his drawings. Davenport Jr.'s work has been featured in many exhibitions in the U.S., including at the C.A.C., New Orleans, Dieu Donne Gallery, NYC, Lambent Foundation, NYC, Martin Luther King Jr. Library, New Orleans, Prospect 1.5 and Prospect.2 (Dan Cameron, Curator), New Orleans, AS IF Gallery, NYC and Ballroom Marfa, TX. His work has been collected by major collectors throughout the world. He has donated his works to many of the schools and libraries in New Orleans.

Bruce Davenport Jr. is represented by AS IF Gallery in New York (www.asifgallery.com). Diego Cortez is an independent curator based in New York. More information can be found at www.lostobject.org.

[Print](#)

Exhibit Details

Artist: Bruce Davenport Jr.

Dates: March 17, 2011 - May 14, 2011

Reception: Thursday, March 17, 12:00 - 1:00 PM,
John Hope Franklin Center

Location: Main Gallery, John Hope Franklin Center

Curator: Diego Cortez

Contact: Jason Doty, j.doty@duke.edu


[Home](#) [About the Center](#) [News & Events](#) [Spaces](#) [Art Exhibits](#) [Contact Us](#)

John Hope Franklin Center, Box 90402, 2204 Erwin Road Durham, NC 27708-0402, PH 919.668.1923, FX: 919.684.8749

Follow Us





My Cart (0) Log In

- Art Valuation
Price Database Fine Art and Design Price Database Decorative Art artnet Analytics Reports
- Buy and Sell
artnet Auctions Galleries Auction Houses Market Alert
- Knowledge and News
Artists A-Z Calendar Monographs artnet Insights

artnet Magazine

News

Reviews

Features

Books

People

Art Schools

Horoscope

Newsletter

Spencer's Art Law Journal

Subscribe to our RSS feed:



Curator Dan Cameron speaks to the press about the Prospect.2 Biennial in the New Orleans Contemporary Art Center



The New Orleans Contemporary Art Center

Prospect.2 New Orleans BEATING HEART BIENNIAL by Emily Nathan

Share |

8+1 0



At last week's preview of **Prospect.2 New Orleans**, Oct. 22, 2011-Jan. 29, 2012, art impresario **Dan Cameron** looked exhausted. As everybody knows by now, the founding director of the largest U.S. biennial, which debuted in 2008 to great critical acclaim, has had some **difficulties**.

Cameron calls himself a "survivor of the East Village," and he has certainly demonstrated a survivor's grit, weathering storms both literal and figurative in his fight to bring the New Orleans art scene to the international stage. "I have been waiting for something meaningful and profound to take place in the art world, and I don't see it happening in New York or Los Angeles," he explained, a bit smugly, to a group of press gathered at the New Orleans **Contemporary Art Center**, one of P.2's hubs.

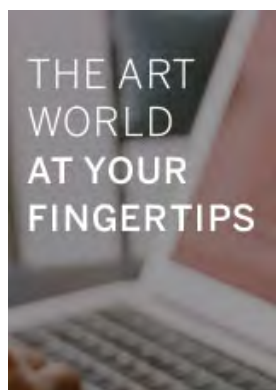
With him from the start and still along for the ride is his knight-in-shining-armor **Toby Devan Lewis**, the biennial's founding benefactor, who one suspects may have had a hand, despite her loyalty, in Cameron's decision to step down as artistic director for **Prospect.3**, which is slated for 2013. He has named LACMA contemporary art curator **Franklin Sirmans** as his successor, bequeathing him a project of great promise -- and a slew of financial woes.

In the meantime, though, the beating heart that is Prospect.2 New Orleans beats on, one year late and significantly reduced in size, bringing a formidable list of 27 local, national and international artists to roost in 16 venues spread throughout the Crescent City. Beyond its international stars and national heroes,

Sophie Calle, **Iván Navarro** and **Francesco Vezzoli** among them, P.2 includes a host of local talent, whose work is spiced with the city's Southern soul.

That soul came together on the morning of Oct. 22, 2011, as crowds gathered in the Marigny district's **Washington Square Park** for the P.2 ribbon-cutting ceremony. Ms. Lewis presided, brandishing a pair of oversized blue scissors, and with a quick snip the fluffy pink bow designed for the event by local puppeteer **Miss Pussycat** burst open, spilling out its cotton and confetti stuffing, and ushering in the biennial's inaugural performance, the *Marigny Parade*.

Inspired by the city's long-standing tradition of





Crowds gather at the Marigny Triangle for the Prospect.2 ribbon-cutting ceremony



Artists Brice Davenport, Jr. and Pawel Wojtasik help Prospect.2 founding benefactor Toby Devan Lewis cut the ribbon at the P.2 opening ceremony, Oct. 22, 2011, New Orleans



R. Luke DuBois' high school performers arrive in the Marigny Triangle, for his Marigny Parade, Oct. 22, 2011, New Orleans



Artist William Pope.L speaks to members of the press in New Orleans



William Pope.L's performance *Blink* (video still) takes to the streets of New Orleans for the

Inspired by the city's long-standing tradition of marching bands, New Jersey-born new media artist **R. Luke DuBois** enlisted the help of 350 budding musicians from local high schools. Separated into groups, they began their musical march from five different points in the city; each group played the same music and kept time with synchronized metronomes, finally converging all at once in the Marigny triangle and overwhelming the crowds with an onslaught of surround sound. Or, that was the idea. As it turns out, in art -- as in life -- even the most genuine attempts at harmony often result in something more like cacophony.

After that pleasantly dissonant start, the festivities continued; New Orleans has never needed an excuse to celebrate, and the evening's P.2 events intersected here and there with satellite performances, unscheduled (and early) Halloween parades and unaffiliated art projects. At sundown, a hotly anticipated mobile performance by celebrated interventionist **William Pope.L** set off from the ravaged **Lower Ninth Ward**. Titled *Blink*, it involved scores of volunteers taking turns at pushing an otherwise immobile black-painted ice-cream truck through the city until sunrise the next day. A screen installed on the truck's back illuminated the dark with a slideshow of photographs sent in by New Orleans residents, all in response to the question, "When you dream of New Orleans, what do you dream of?"

Pets, babies, dinner -- they dream of all kinds of things, apparently. At the press conference, a mysteriously concise Pope.L (who kept a low profile during much of the preview) explained that his black truck was a veteran of several earlier New Orleans events, and therefore was something of a repository of experiences.

"What's compelling and difficult about this project," Pope.L went on, "is asking people who have *lost* all their images to make new ones," a sentiment that could sum up the task of rebuilding life in a city that has been destroyed. As night faded into morning, *Blink* moved slowly through the streets like so much collective baggage, drawing passersby and followers like the Pied-Piper of Hamelin. In its modest, quiet way, the spectacle seemed to suggest that despite immense weight, our shared history can be shouldered -- if we all pitch in to help.

In the name of collective history, local artist **Dawn DeDeaux** took over a square known as the oldest in the French Quarter, the **Brulatour Mansion and Courtyard**, which is reached from the street by passing through an old wooden door and down a cool, stone hallway. Titled *The Goddess Fortuna and her Dunces, in an Attempt to Make Sense of it All*, DeDeaux's elaborate installation derives from the late **John Kennedy Toole's** picaresque novel, *A Confederacy of Dunces*, set in early 1960s New Orleans, and re-imagines the dreamscape of the book's perverted protagonist, **Ignatius J. Reilly**.

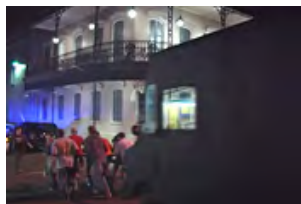
Using video projections, a series of sculptures and light installations, DeDeaux recasts the object of Reilly's desire, the Goddess Fortuna, as the city's most famous **Sissy Bouncer**: the inimitable transsexual **Katey Red**. In a video projected in a dark room, images of Red dressed in traditional costumes and set to soaring operatic arias are interrupted by footage of her booty-shorter ass bumping like a machine gun to nasty bounce beats.

In the more modest upper rooms of the **New Orleans Mint**, part one of a two-part video installation by Icelandic artist **Ragnar Kjartansson** was projected on the wall of a dark, carpeted chamber (the second part of his work is installed at the **Acadiana Center for the Arts** in the

Prospect.2 Biennial



William Pope.L's performance *Blink* (video still) in the streets of New Orleans for the Prospect.2 Biennial



William Pope.L's performance *Blink* (video still) in the streets of New Orleans for the Prospect.2 Biennial



New Orleans artist Dawn DeDeaux in the Brulatur Courtyard, site of her installation *The Goddess Fortuna and her Dunces, in an Attempt to Make Sense of it All*, New Orleans



A detail of Dawn DeDeaux's installation *The Goddess Fortuna and her Dunces, in an Attempt to Make Sense of it All*, in the Brulatur Courtyard, New Orleans



neighboring city of Lafayette, a P.2 satellite event). Titled *The Man* (2010), the video sets the late Mississippi bluesman **Pinetop Perkins** at a piano in a yellowing, empty field, a dilapidated wooden house in the background. The lonely scene recalls **Andrew Wyeth's** *Christina's World* (1948), but Kjartansson has given that picture's silence the penetrating soul of Pinetop's blue notes.

In a small room next door, a surprise from the celebrated photographer of the Southern quotidian, **William Eggleston**. Not the color photos he is known for, but rather a black-and-white video that zooms in and out on the leathery faces of reeling patrons in a dirty bar, illuminating their skin amidst curling feathers of smoke. Across the hall is even less color, via a stunning panorama of black-and-white photographic portraits, clear and cold as ice, that again pay homage to the denizens of the Deep South.

One of those residents is **Bruce Davenport Jr.**, a New Orleans local who is rarely seen without sunglasses and whose painted aerial views of marching bands were featured recently in a Dan Cameron-curated show at Manhattan's new **C24 Gallery** on West 24th Street. Hung in the lobby of the **New Orleans Museum of Art** like meticulous cartographical studies, each painting is annotated with small blocks of text -- like speech-bubbles -- containing witty quips from Davenport's interior monologue, as well as his signature, whose placement and form recalls an athlete's autograph on a fan's poster.

More local flavor was contributed to P.2 by folk-legend **Ashton T. Ramsey** at the **Ogden Museum of Southern Art**. Born into a tribe of traditional Mardi Gras parading Indians, Ramsey spent his childhood stitching together his family's yearly costumes -- brightly colored headdresses, feathered bodysuits embellished with detailed folk embroidery -- but soon struck out in his own direction.

On Mardi Gras of 1989, he debuted his first iconic outfit: a suit covered in newspaper clippings, collaged images and text that illustrate his chosen theme, which is indicated by a hand-crafted cardboard word affixed to his glasses. The word has varied, from "Haiti" to "freedom" to "gambler," but the unveiling of each new suit at every Mardi Gras parade is an anticipated local event. "If you're a parade person," he told us, "All you do is worry about where the parade started -- not where it's going. You go *wherever* it's going." Sounds like life in The Big Easy.

Over at the CAC, the biennial's largest venue, eight artists had works on the building's two main floors. In the round, well-lit space carved out by a curving ramp that leads upstairs, local transplant **Gina Phillips** hung a folksy installation like a panorama, allowing it to overlap and extend across all walls. Swaths of fabric in various textures and colored threads make up a series of narrative quilts and tapestries, with imagery that includes the grinning faces of children, a series of pulled teeth and idyllic icons like white doves, sturdy oaks and crystalline teardrops. Phillips offers an immersive fantasy world that seems to occupy an ambiguous space, neither 2D nor 3D.

Installed more traditionally in the foyer, a lush evolutionary tableau by the apocalyptic visionary painter **Alexis Rockman** asserts the unsustainable interaction between New Orleans' indigenous populations from the past and present. In horrifying detail, the landscape depicts the impossible co-existence of various local species, who consume and destroy one another under the verdant green glow of Darwinian theory.



A New Orleans Sissy Bouncer in action; photo by Robin Walker



Ragnar Kjartansson, *The Man* (video still), 2010



William Eggleston, *Untitled* (From the Seventies: Volume Two), ca. 1970s, Cheim & Read, New York



Bruce Davenport, Jr., *Ain't Nothing But A Pen In My Hand* (6th series), 2011, Diego Cortez Arte Ltd., NYC



Artist Ashton Ramsey with his "Black-and-White" Mardi Gras suit in the Ogden Southern Art Museum, New Orleans, for the Prospect.2 Biennial



Rockman's painting is hung in dramatic opposition to three charcoal drawings of empty suits of armor by the meticulous draughtsman **Karl Haendel**, who first made a splash in Los Angeles with realistic drawings offered for the same price as the common things that they depict. With his precise, skillful touch, Haendel brings out the absurdity of the armor's true-to-life details -- pointed toes, claws for fingers -- and offers a compelling foil to the primal reality of evolution depicted in Rockman's work. The juxtaposition places Haendel's outmoded symbols of power and protection, which are here ineffective, empty shells, face to face with the indiscriminacy of nature's wrath -- and begs a connection to the destruction wrought on New Orleans, city and culture, by Hurricane Katrina.

Upstairs, a looping video by Swedish artist **Jonas Dahlberg** continues to explore the interaction between nature and man. In it, the camera takes four slow, uninterrupted trips around a sparsely furnished interior, whose coldness is reminiscent of an Andrei Tarkovsky set. The walls are initially quiet and calm, bathed in cool moonlight; but with each turn, they are increasingly overtaken by shadows, as the leaves of trees outside are disturbed by a gathering storm. We watch the shadows quiver, then rustle, then shake as boughs are tossed violently about; finally, their frenetic activity climaxes and, echoed on the walls of the room, consigns the scene to darkness.

While some artists in P.2 explore the battle with nature that is so much a part of contemporary New Orleans, others have chosen to invest in its cultural history. At the **Louisiana State Museum's** historic **1850 House**, which sits across from a palm-studded plaza in a quaint section of the French Quarter, the signature autobiographical interventions of French art star **Sophie Calle** seem quite at home in the museum's restaged, Antebellum-era period rooms.

Here is a white silk dress she shed the first night she slept with a lover, draped over the frame of an aged, creaking bed; there are her high heels, kicked off at the base of an old rocking chair. The stories of her trysts are detailed in captions that accord with numbered placards dotted around the room; displayed at the cordoned entrance to each, they seem to suggest the fluid overlaps between fiction and fact that are an inevitable part of the re-telling of history.

Over in Tremé, one of the oldest continuously settled African-American neighborhoods in the city, black artist and critic **Lorraine O'Grady** took over the walls of a historic double shotgun house at the **African-American Museum**, a cultural venue that has been leading an effort to redevelop the community since it suffered significant blight in the '80s. Her series of photographs documents a several-decade-old project she undertook after overhearing a woman declare that avant-garde art "has nothing to do with black people." Setting out to prove the naysayer wrong, O'Grady tested the theory in 1983 Harlem during the infamous Carnival parade, transforming a float into a giant picture frame, writing the words "Art is. . ." across its base, and equipping her dancers on the ground with smaller, white frames.

"Carnival is a moment when those not allowed to speak can adopt a guise and speak the unspoken," she told us. "I knew implicitly that these people at the parade would understand that as the frame moved, everything within it was art."

Understand they did, screaming "Frame me! Make me art!" and clamoring for the attention of the dancers, who obediently held the frames to willing



An old photograph of artist Ashton Ramsey in a Mardi Gras suit, Ogden Southern Art Museum, New Orleans



Artist Gina Phillips with her fabric installation at the New Orleans Contemporary Art Center, New Orleans, for the Prospect.2 Biennial



Alexis Rockman, *Battle Royale*, 2011, Enzo Sperone, New York



Artist Karl Haendel with his drawing at the New Orleans Contemporary Art Center, New Orleans, for the Prospect.2 Biennial



Jonas Dahlberg's *Macbeth* (video still), 2011, in the New Orleans Contemporary Art Center,

dancers, who obediently held the frames to winning parade-goers' faces so they could kiss, dance and smile behind them. O'Grady's snapshots from this event, installed in the old house, reveal the regal range of the candid human spirit -- moments of quiet elegance are interspersed with explosions of unhindered joy. And, of course, she proved her point.

Despite its setbacks and compromises, Prospect.2, like Prospect.1, is a feat of human engineering, propelled in large part by Cameron's unflinching commitment to open the colorful life of the Crescent City to the world. He has announced the development of a New Orleans-based Prospect office, with an exhibition and education program slated to run year-round, as well as plans to incorporate the model of **Prospect1.5** into the Prospect system for good -- as a small "regional exhibition" punctuating the every-two-year biennial with a yearly display of local talent.

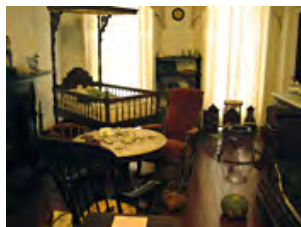
"New Orleans is a place of annual rituals," Cameron explained. "The idea is to generate visual arts energy in the city during that very pregnant period between the first hurricanes, and the Sunday before Mardi Gras begins."

So you see, Prospect, like New Orleans itself, must surrender to the powerful winds, waters and traditions that are its past, present and future -- and to all the storms that nature brings.

"Prospect.2: New Orleans Biennial, "Oct. 22, 2011 - Jan 29, 2012, in New Orleans, Louisiana.

EMILY NATHAN is assistant editor at *Artnet Magazine*. Contact enathan@artnet.com

Prospect.2 Biennial



Sophie Calle's intervention in the Louisiana State Museum's 1850 House, New Orleans, for the Prospect.2 Biennial



Artist Lorraine O'Grady with one of her photographs from *Art is...*, in the African-American Art Museum, New Orleans



Lorraine O'Grady, *Art is ... (Troup Front)*, 1983/2009, the African-American Art Museum, New Orleans



A detail of Lorraine O'Grady's photographs in the African-American Art Museum, New Orleans

Share |

g+1 0

Print Article 

GIVE THE GIFT OF IDEAS

ARTFORUM

rjsupa | log out ADVERTISE BACK ISSUES CONTACT US SUBSCRIBE

follow us



search

ARTGUIDE

IN PRINT

500 WORDS

PREVIEWS

BOOKFORUM

中文版

DIARY

PICKS

NEWS

VIDEO

FILM

SLANT

A & E

IN PRINT



PURCHASE

SUBSCRIBE

recent issues

December 2013

November 2013

October 2013

September 2013

Summer 2013

May 2013

April 2013

Archive to 1962

Prospect.2 New Orleans

VARIOUS VENUES

Eva Díaz



R. Luke DuBois, *The Marigny Parade*, 2011. Performance view, Eleanor McMain Secondary School, New Orleans, October 22, 2011. Photo: Scott Saltzman.

WHEN CURATOR DAN CAMERON inaugurated Prospect New Orleans in 2008, billed as the largest international biennial in the United States, it was an act not merely of post-Hurricane Katrina revitalization but of civic reinvention. Though it received virtually no funding from depleted state or city coffers, Prospect.1 generated a great deal of curiosity, goodwill, and private patronage and brought contemporary art to the city in an unprecedented way. Due to cost overruns for the first show and reduced corporate funding since the recession, Prospect.2 was postponed one year and was a significantly smaller venture: It featured only twenty-seven artists, few of whom produced newly commissioned works.

Thus the powerful site-specific emphasis of the first biennial was no longer as dominant, and the kinds of engagements with the city's history of racial and economic inequality that made Prospect.1 so strong were barely evident. The majority of works in Prospect.2 were displayed in institutional settings such as the New Orleans Museum of Art (NOMA), the Louisiana State Museum, and the Contemporary Arts Center. Contributions by relatively well-known artists from outside the city (Sophie Calle, Ragnar Kjartansson, Ivan Navarro, Alexis Rockman, Karl Haendel, and An-My Lê) mixed with those of New Orleans artists (Bruce Davenport Jr., Robert Duncan, and Dawn DeDeaux); yet it fell to satellite venues such as Good Children, Antenna, Barrister's, New Orleans Airlift, Parse, T-Lot, and more to bring substantial numbers of NOLA artists to the attention of those who came to town for the biennial.

The strongest pieces in Prospect.2 were primarily to be found outside the main venues' walls and took the form of performance-based events that drew on local traditions and histories. In R. Luke DuBois's *The Marigny Parade*, 2011, presented on the biennial's opening morning, five groups from three junior high and high school marching bands made their way to Washington Park in the Faubourg Marigny neighborhood while playing a composition by the artist. Despite an attempt to synchronize the performances, giddy chaos and cacophony reigned as spectators found themselves hemmed in by the converging drummers and brass musicians. (One of the best object-based works in the show—Davenport's intricate hand-colored diagrams at NOMA of area marching bands and their spectators interspersed with facts and wry commentary about the dissolution of many of these bands post-Katrina—also dealt with NOLA's history of processional performance.) The street was also the stage for William Pope.L's roving project *Blink*, 2011. In this work, a cast of some sixty-five volunteers, eight at a time, pulled a black-painted ice-cream truck ten miles from the Lower Ninth Ward to Mid City using a specially designed harness. Pope.L's van functioned as a mobile rear-projection screen: The back gate displayed snapshots, solicited by the artist from New Orleans residents, that touched in some way on the idea of dreaming and then waking up in the city. The luminous, flickering images emitted by the ghostly truck, conveyed through the city by human toil alone, brought to mind rescuers and evacuees pushing boats to safety in Katrina's aftermath.

Prospect.2's most elaborate installation was DeDeaux's *Goddess Fortuna and Her Dunces in an Effort*

REGEN
PROJECTS

links

GALERIE
EVA
PRESENHUBERGLADSTONE
GALLERYLESLIE
TONKONOW
ARTWORKS +
PROJECTSPAULA
COOPER
GALLERY

MAUREEN PALEY

DAVID
NOLAN
NEW YORKLEHMANN
MAUPIN
GALLERYVW
VENEKLASSEN
WERNER

Lisa Cooley

VAN DUREN
WAXLER

to Make Sense of it All (Part One: Mysteries avere la fortuna di), 2011, based in part on John Kennedy Toole's posthumously published New Orleans romp *A Confederacy of Dunces* (1980). Set in a rarely used historic courtyard in the French Quarter, DeDeaux's work opened to the public at nightfall, revealing a troupe of sculpted dummies in peaked witch hats—the dunces—illuminated by eerie lights throughout the adjacent rooms and stairways. The work's tour de force was DeDeaux's casting of local sissy-bounce rapper Katey Red as its eponymous goddess character. A haunting, dirgelike sound track accompanied a large, circular projection of slowed-down footage of Red twirling batons in an outfit that evoked eighteenth-century French court costume: a white mask, a powdered wig, and metal hoop panniers. Periodically, the film returned to real time and a bounce beat took over, which in fact felt massively sped-up, given the hyperactive, rolling ass shaking performed by Red's silver-lamé-hot-pants-wearing dancers.

New Orleans's place in the American cultural imaginary—its status as a site where the richly creolized culture of the Caribbean littoral lives on with singular vibrancy but is too often subsumed under the sign of exoticism, and where the unvarnished reality of the present is too often obscured by a gothic nostalgia—was embodied by DeDeaux's work in all its complexity. The city's past was granted its haunting seductiveness, but power was shown to reside in the here and now, in the living persona of Red—a representative of one of the city's more recent cultural innovations. Sissy bounce, as yet, cannot be comfortably added to the list of stock signifiers that already includes beignets, gumbo, carnival masquerade, second-line parades, jazz funerals, and, via a formal logic of opposition, poverty, violence, racial inequality, and corruption. Indeed, the entrenched fetishization of such beloved things as gumbo and carnival masquerade is what allows poverty, violence, and racial inequality to ossify, to acquire an aesthetic and immense quality. DeDeaux's work suggests that the wayward hybridities of the moment are as necessary to New Orleans's forward movement as are its traditions, and that the former may in fact be a necessary counterweight to the latter. Art, of course, is a principal channel through which these amalgamations take shape and express themselves. It is for this reason that the strength of the Prospect idea resides in an engagement with New Orleans's spaces and communities. Hopefully, Prospect.3, which Franklin Sirmans has been tapped to curate, will re-emphasize artists' commissions in sites throughout the city and foster collaborations with residents, putting the culture of New Orleans at the forefront in its time of regeneration.

Eva Díaz is an assistant professor of contemporary art at Pratt Institute in New York.

SHARE PERMALINK COMMENTS (0 COMMENTS)



DIARY | PICKS | NEWS | VIDEO | FILM | SLANT | A & E | ARTGUIDE | [IN PRINT](#) | 500 WORDS | PREVIEWS | BOOKFORUM | 中文版

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY



Everything New Orleans

Critic reviews Prospect.2 artist Bruce Davenport Jr. at NOMA

By **Doug MacCash, NOLA.com | The Times-Picayune**

Follow on Twitter

on January 04, 2012 at 1:40 PM, updated January 04, 2012 at 2:25 PM

Critic Doug MacCash rates Prospect.2 art exhibits. The ratings are Wonderful, Worthwhile and Whatever. Bruce Davenport's exhibit of marching band drawings at the New Orleans Museum of Art is: **WONDERFUL**.

The New Orleans Museum of Art, 1 Collins C. Diboll Circle, City Park, 504.658.4100.

Bruce Davenport's Brass Bands Blare Inner Thoughts



Bruce Davenport Jr., Prospect.2, Diego Cortez Arte Ltd.

'Ain't Nothin' But A Pen in My Hand,' by Bruce Davenport Jr.

Bruce Davenport Jr. is the Bruegel of New Orleans marching band fans. Like the Flemish renaissance master, he uses a hovering high-angle perspective to produce charming miniaturist landscapes crowded with colorful celebrants.

Davenport's tiny, pen-and-ink parade-goers line the streets during Carnival to behold the Crescent City's beloved high school bands. The simple, strong geometry of Davenport's drawings echoes the steady rhythms of marching music.

When Davenport first exhibited his drawings in 2008, his stiffly stylized marching bands struck a poignant post-Katrina note. They recorded the artist's regret at having seen long-standing high schools such as Alcee Fortier and John F. Kennedy disappear. His new drawings on display at NOMA continue that thread, though other themes compete for attention. Personal memories, political outrage, art world criticism and rap-era boastfulness can all be found in the passages of text scattered in the parade scenes. "I love being Bruce Jr.," one note reads, "Who else you know can draw like me? I'm a beast from the Lafitte, 6th Ward, NOLA."

Davenport's drawings have always included written comments, but those annotations of the visual images seem to be growing in importance, adding layers of intimacy and edginess to his already compelling art. What began as a

nostalgic view of the New Orleans marching band tradition is becoming an artistic diary.

Read a 2008 story about Davenport here and watch a 2008 interview below.

The exhibit is part of Prospect.2 New Orleans, a collection of works by 27 avant-garde artists from the Crescent City and around the world, displayed in various locations. Regular hours are Wednesdays through Sundays, from 11 a.m. to 4 p.m. through Jan. 29. Admission is \$10 for a one-day pass, \$20 for a week's pass and \$30 for a season pass. Passes are available at the New Orleans Museum of Art in City Park, the



Bruce Davenport Jr., Prospect.2, Diego Cortez Arte Ltd.

'I Am A Beast With A Pen and Paper U Heard Me,' by Bruce Davenport Jr.

Contemporary Arts Center at 900 Camp St., and the Prospect New Orleans headquarters at 1036 Esplanade Ave., or at prospectneworleans.org. Take a video tour of all 27 Prospect.2 New Orleans avant-garde art exhibitions below.

Bruce Davenport Jr.

An artist's drawings recall New Orleans' marching bands

Doug MacCash can be reached at dmaccash@timespicayune.com or 504.826.3481. Follow him at twitter.com/DougMacCashTP.

© 2013 NOLA.com. All rights reserved.

Visit all 27 Prospect.2 New Orleans avant-garde art exhibits

Visit all 27 Prospect.2 New Orleans exhibits in this whirlwind video tour, including works by Sophie Calle, Jonas Dahlberg, Dawn DeDeaux, George Dunbar, William Eggleston, Karl Haendel, William Pope.L, Ivan Navarro, Ozawa Tsuyoshi, Ashton T. Ramsey, Joyce J. Scott, Dan Tague, Grazia Toderi, Pawel Wojtasik, Nick Cave, Bruce Davenport Jr., R. Luke DuBois, Keith Duncan, Nicole Eisenman, Ragnar Kjartansson, An-My Le, Lorraine O'Grady, Gina Phillips, Alexis Rockman, Jennifer Steinkamp, Robert Tannen, Francesco Vezzoli. Prospect.2 New Orleans is an exhibit of works by avant-garde artists from New Orleans, the nation and around the world, displayed in locations across the city. Regular hours are Wednesday through Sunday, from 11 a.m. to 4 p.m. Prospect.2 continues through Jan. 29. Admission is 10 dollars for a day pass, 20 dollars for a week's pass