

Oasa DuVerney

Oasa DuVerney (b. 1979) was born in Queens, New York, and lives and works in New York. DuVerney's work centers itself in social and political commentary that relates to her social status as a woman of color and a working-class person. She draws on elements from nature: waves, snakes and mountains to explore the ways in which people of color exist in contemporary society. Oasa's work is part of the collection at the Cooper Hewitt, Smithsonian Design Museum; her illustrations are on view through August 25 as part of the group exhibition, *Acquired! Shaping the National Design Collection*. Her work will also be part of a new exhibition at The Metropolitan Museum of Art titled *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*. It will be on view from November 17, 2024 through February 17, 2025 in The Met's Tisch Galleries. Her work in this exhibition has been acquired by the Met Museum.

Oasa received a B.F.A. from SUNY, Fashion Institute of Technology and an M.F.A. from CUNY, Hunter College. Oasa is an Assistant Professor for the School of Art and School of Design at Pratt Institute.



Welancora Gallery
The Armory Show 2024



Oasa DuVerney
*Black Power Wave: Arrangement in
Happy Marriage Vase, 2024*
Acrylic and graphite on hand cut paper,
26 x 47 inches
\$20,000

Welancora Gallery
The Armory Show 2024



Welancora Gallery
The Armory Show 2024



Oasa DuVerney
Gate Keepers, 2024
Acrylic and graphite on hand cut paper
38 x 50 inches
\$25,000



Welancora Gallery
The Armory Show 2024



Oasa DuVerney
Defense Mechanism, 2024
Acrylic and graphite on hand cut paper
37 x 43 inches
\$20,000



Welancora Gallery
The Armory Show 2024

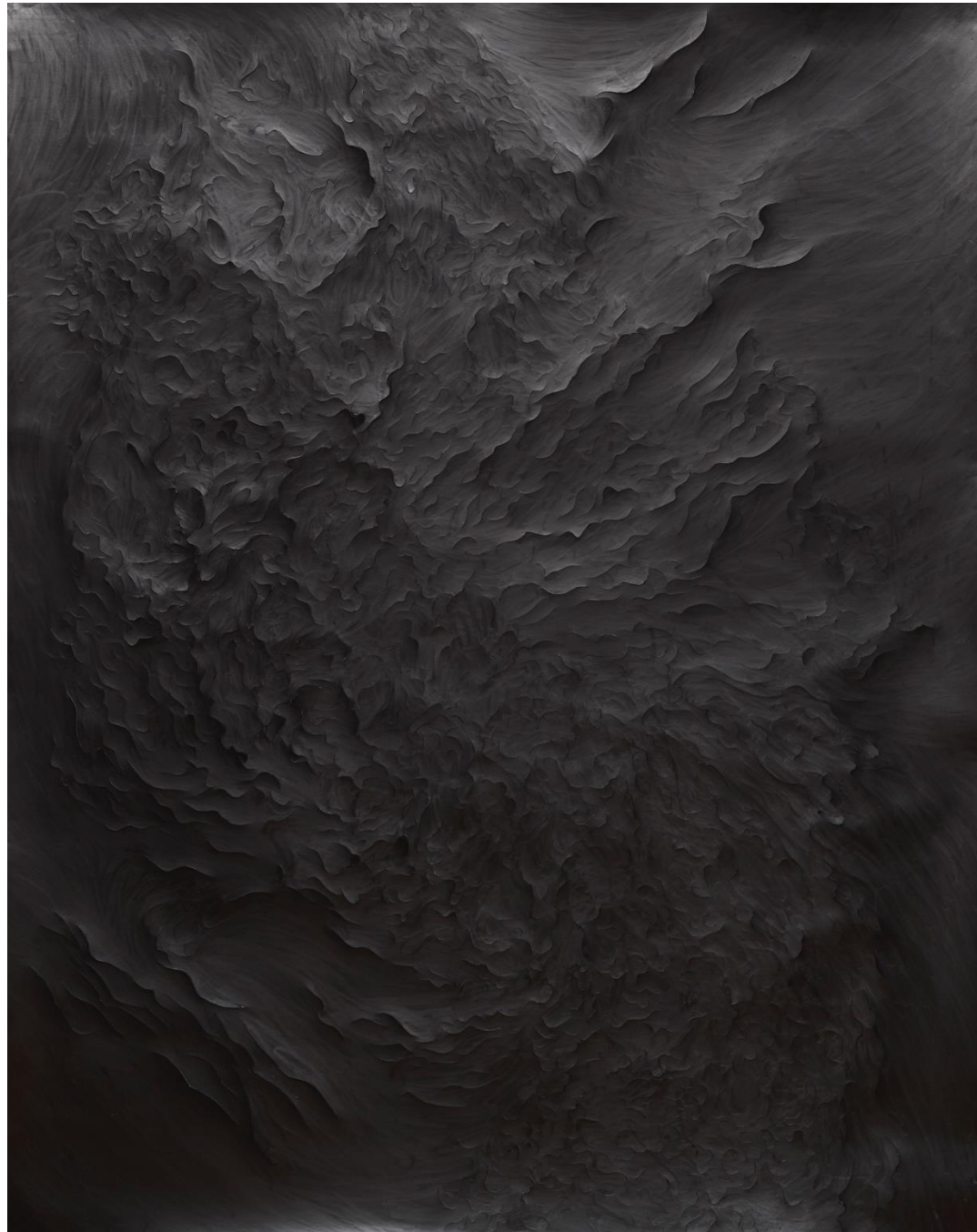


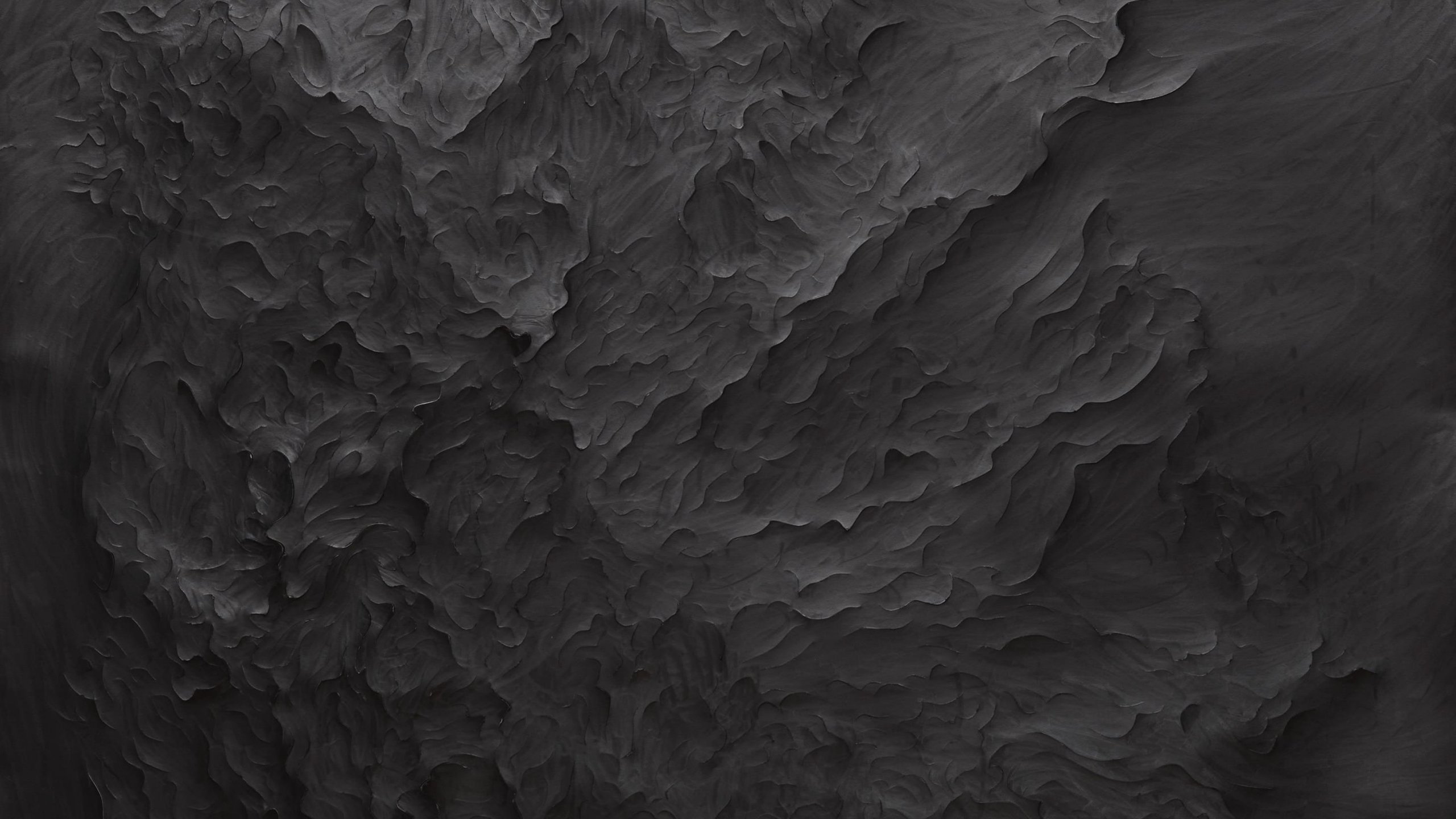
Oasa DuVerney
Arrangement in solidarity, 2024
Acrylic and graphite on hand cut
paper
22 x 26.5 inches
\$18,000



Welancora Gallery
The Armory Show 2024

Oasa DuVerney
Black Power Wave: An Undercurrent,
2024
Graphite on hand cut paper
38 x 50 inches
\$25,000





Carl E. Hazlewood

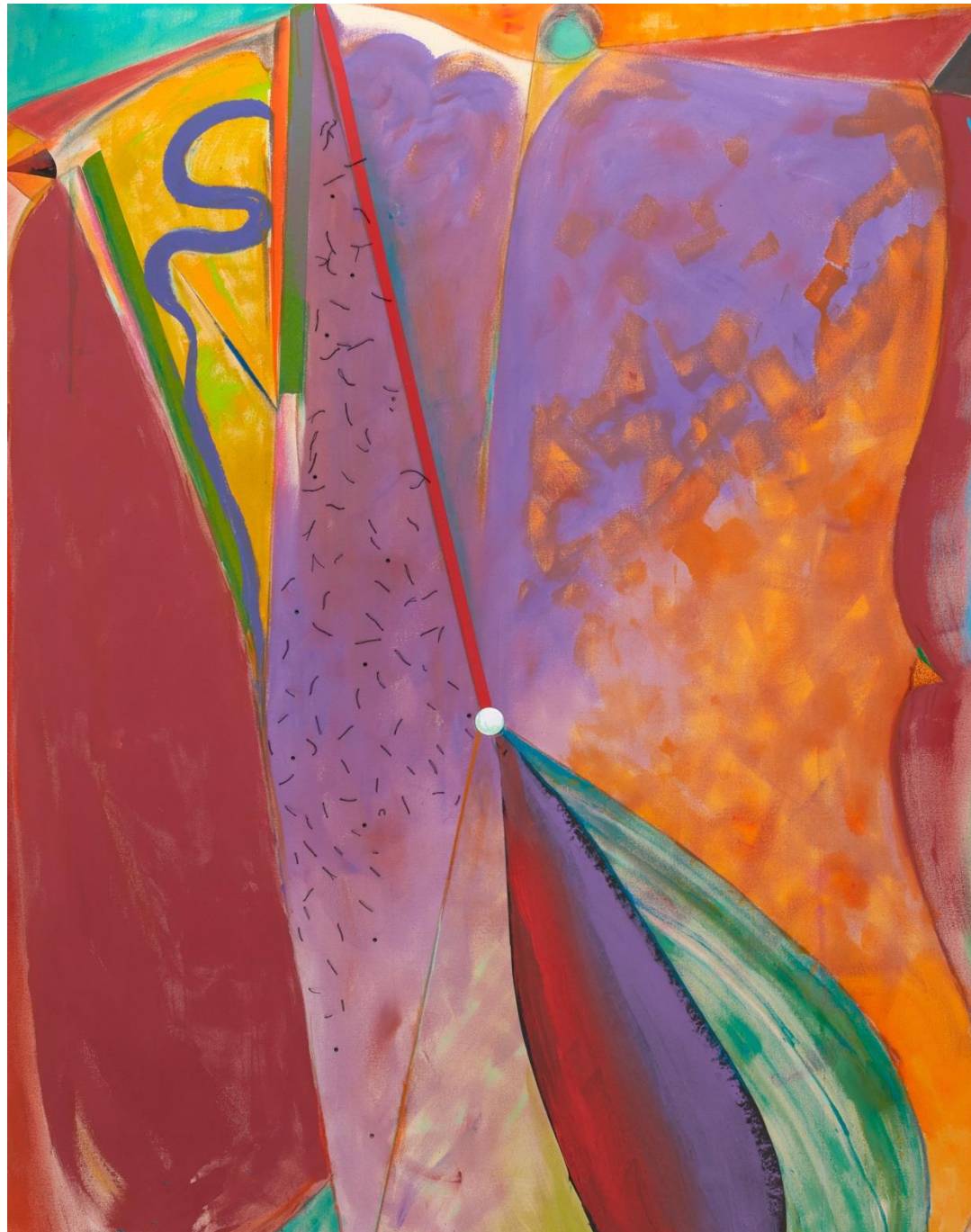
Carl E. Hazlewood (b. 1951) was born in Guyana, South America and is now based in Brooklyn, New York. Hazlewood uses the structural language of abstraction as a clarifying act of progress in what he considers an unstable world. Through shapes and symbols, his work speaks to the power of resiliency through references to Anansi the Spider, a prominent character in West African and Caribbean folklore. Hazlewood's approach to his work and life seeks to counter any limitations on what he should do or what he can achieve.

He received a BFA with honors, from Pratt Institute, and an MA from Hunter College, CUNY. Parallel to his studio practice, Hazlewood co-founded Aljira, a Center for Contemporary Art in Newark, NJ in 1983. Hazlewood has been the recipient of fellowships at the MacDowell organization (2023, 2015); the Brown Foundation at the Dora Maar House, Ménerbes, France (2018); and the Bogliasco Foundation, Italy (2018).



Welancora Gallery
The Armory Show 2024

Carl E. Hazlewood
Demerara-Tropical Air, 2024
Acrylic, collage, roofing velvet, oil pastel,
cord, tape, on canvas
84 x 60 inches
\$65,000





Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Demerara-Brown Buds Bloom, 2024
Acrylic, collage, roofing velvet, oil pastel, cord,
tape on canvas
84 x 60 inches
\$65,000



Welancora Gallery
The Armory Show 2024

Carl E. Hazlewood
Demerara-Oil and Water at Sea, 2024
Acrylic, collage, roofing velvet, oil pastel,
brads, cord, tape on canvas
84 x 60 inches
\$65,000





Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Field Dreaming Yellow IncurSION, 2000
Acrylic polymer emulsion
10 x 44 x 1 inches
\$30,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Silken Sound Amazon Quiet, 2000
Acrylic polymer emulsion
10 x 44 x 1 inches
\$30,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Light Across to Mother's Dark, 2000
Acrylic polymer emulsion
10 x 46 x 1 inches
\$30,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Grey Beauty Red Cloud, 1997
Acrylic polymer emulsion
10 x 46 x 1 inches
\$35,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Venus Birth Mammy Wata, 1997
Acrylic polymer emulsion
10 x 44 x 1 inches
\$35,000

Welancora Gallery
The Armory Show 2024



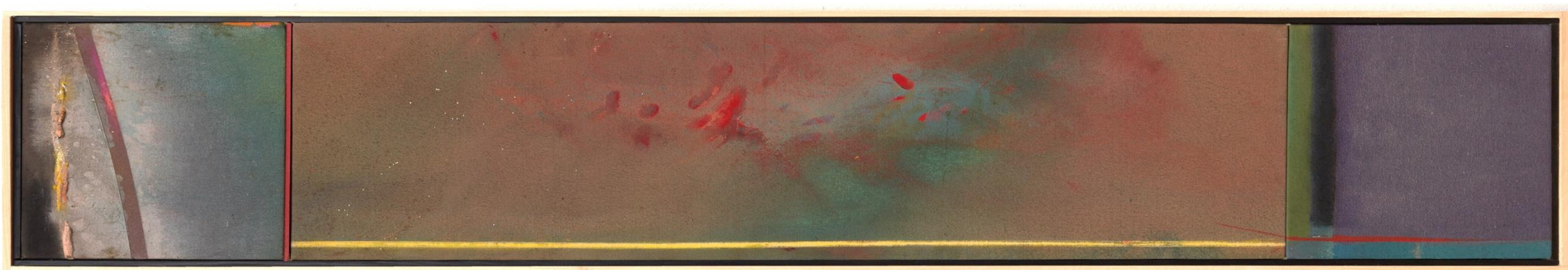
Carl E. Hazlewood
Silver Lode Gravel, 2000
Acrylic polymer emulsion
10 x 44 x 1 inches
\$30,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Breathe Breath, 1997
Acrylic polymer emulsion
10 x 46 x 1 inches
\$35,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Some Gold Red Beauty, 1997
Acrylic polymer emulsion
10 x 46 x 1 inches
\$35,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Charons Boat Ride, 1997
Acrylic polymer emulsion
10 x 46 x 1 inches
\$35,0000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Triad Deepfield Atlantic Tide, 2000
Acrylic Polymer Emulsion on Canvas
10 x 66 x 1 inches
\$30,000

Welancora Gallery
The Armory Show 2024



Carl E. Hazlewood
Kanaima Rising, 1997
Acrylic Polymer Emulsion
10 x 46 x 1 inches
\$35,000

Helen Evans Ramsaran

Helen Evans Ramsaran (b. 1943) was born in Bryan, Texas. She moved to New York City in 1973 and today, she splits her time between New York and Europe. In the 1980s, Ramsaran's work developed into an exploration of ancient African oral traditions, rituals, myths, mysterious fossilized remains, supernatural power, and African inspired architecture. The research for her works involved extensive travel, over a thirty-year period, throughout Africa, Europe, Mexico, China, and Japan. When she visited Japan (1984) she learned the delicate art of traditional Japanese papermaking or Washi while being apprenticed to the papermaker, Hiroyuki Fukunishi.

She received a Bachelor of Science degree in Art Education (1965) and a Masters of Fine Art in sculpture (1968) from Ohio State University, where she studied bronze casting under David Black and welding with John Freeman. From 1968-69, Ramsaran taught at Florida A&M University and later at Bowie State University in Maryland from 1970 to 1973. She studied photography at the New School for Social Research in New York (1973-74), and anatomical drawing at the Art Students League in New York from 1975-1976. Ramsaran retired as an Associate Professor of Art at John Jay College of the City of University of New York in 2008. Over many decades, Ramsaran has exhibited nationally and internationally. In 1994, she had a solo exhibition at the Studio Museum in Harlem that traveled from the Chrysler Museum in Norfolk, Virginia. Public collections include the Sheldon Museum, and the Mead Art Museum, among others.



Welancora Gallery
The Armory Show 2024



Helen Evans Ramsaran, *Sacred Space*,
Handmade Book Page 5 1993,
Handmade paper mounted on canvas
with painted border, 24 x 28 inches
\$35,000



Welancora Gallery
The Armory Show 2024



Helen Evans Ramsaran, *Sacred Space*,
Handmade Book Page 6, 1993,
Handmade paper mounted on canvas
with painted border, 24 x 28 inches
\$35,000



Welancora Gallery
The Armory Show 2024



Helen Evans Ramsaran, *Sacred Space*,
Handmade Book Page 9, 1993,
Handmade paper mounted on canvas
with painted border, 24 x 28 inches
\$35,000



Welancora Gallery
The Armory Show 2024



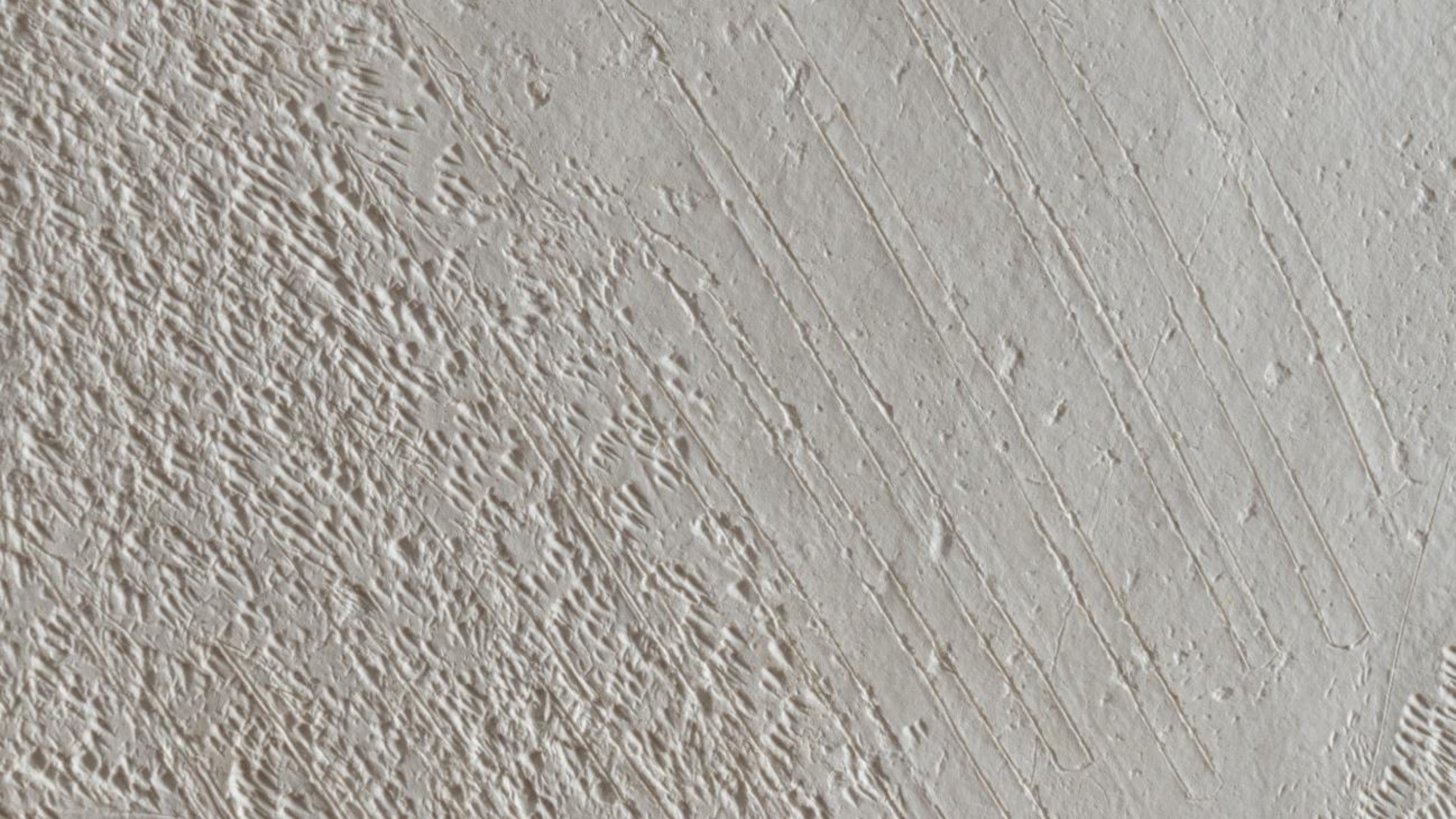
Helen Evans Ramsaran, *Sacred Space*,
Handmade Book Page 11, 1993,
Handmade paper mounted on canvas
with painted border, 24 x 28 inches
\$35,000



Welancora Gallery
The Armory Show 2024

Helen Evans Ramsaran, *Sacred Space*,
Handmade Book Page 12, 1993,
Handmade paper mounted on canvas
with painted border, 24 x 28 inches
\$35,000





Tyrone Mitchell

Tyrone Mitchell (b. 1944) is a sculptor whose approach involves integrating personal experiences with a broader understanding of the history of sculpture worldwide. His interests lie in how materials solidify and shape his sculptural ideas. Inspired by the likes of Julio Gonzales, Pablo Picasso, David Smith, and Auguste Rodin, Mitchell incorporates applied stains, industrial paint, metal sheets, and fabrics into his works. Travel deeply influences the artist's work and his background in photography assists him in researching and documenting how various cultures differ in how they create and construct. Allowing his found materials to speak for themselves is crucial to Mitchell's artistic practice; by integrating these objects into his artwork, Mitchell not only extends their lifespan, but contributes to a broader conversation of global circumstances.

Mitchell received the equivalent of a BFA in 1965 from the Art Students League of New York. He went on to the New York Studio School, earning the equivalent of a MFA from the institution in 1967. Mitchell has been included in group exhibitions at the Studio Museum in Harlem, Painted Bride Art Center in Philadelphia, Museo de Artes Visuales 'Alejandro Otero' at La Rinconada in Venezuela, and the Fukui Fine Art Museum in Japan, to name but a few. Mitchell's work is part of various collections, including the Collection of The Newark Museum, The Delaware Art Museum, and The Schomburg Center. He will be part of the group exhibition at Gallery 495 titled *Lull*, opening on September 14, 2024. Mitchell has received fellowships from the Joan Mitchell Foundation, Lila Wallace, and the Guggenheim Foundation. Mitchell has taught at Bard College, Hunter College, Queens College and the Delhi College of Art in India.

Images of Mitchell's work are forthcoming.







