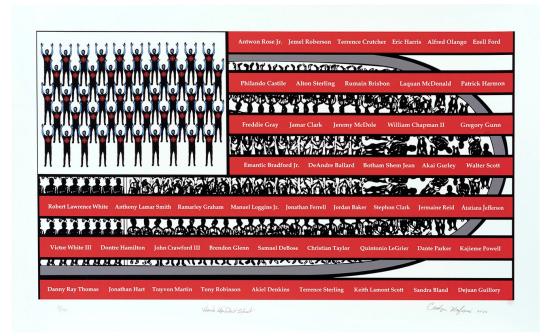


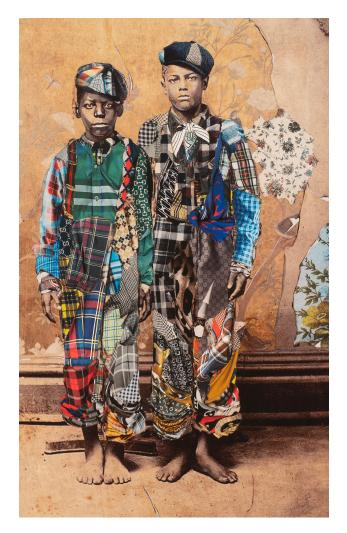
A DEDICATED EXHIBITION OF PRINTS FROM GALLERY ARTISTS On view January 24 - March 22, 2025



January 17, New York, NY – Claire Oliver Gallery is pleased to announce *Change Makers*, a curated showcase of new print works by artists **Carolyn Mazloomi, Stan Squirewell, Gio Swaby, Moridja Kitenge Banza, Sameer Farooq,** and the gallery debut for artist **Nitza Tufiño** on view January 24 - March 22, 2025. This dynamic exhibition spotlights a variety of printmaking techniques underscoring complex themes of identity, and cultural and political histories. *Change Makers* both directly and elliptically questions dominant narratives in popular culture on beauty, history, and heritage as well as within the deeper epistemological underpinnings of art history itself.

Change Makers traverses Swaby's multimedia exploration of Black femininity through portraiture, Squirewell's assemblages of historical photographs teeming with imagined identities and deeply symbolic patterns, Mazloomi's historical narrative quilts, Banza's reappropriation of religious and cultural iconography, Tufiño's intricate and powerful visual narratives exploring heritage, community, and social justice, and Farooq's often tactile multi-media repositioning of cultural histories. For many gallery artists materiality is central to their work, making this a first foray into a new medium with exciting results.

"I am thrilled to present our first ever print-focused exhibition by the gallery's incredible roster of artists," states Claire Oliver. "I've long been a collector and admirer of prints, so this has been an exhibition I've wanted to organize for some time. It's been incredible to see how our diverse artists, who work across media including collage and textile, approach this new medium with creativity and innovation."



Nitza Tufiño is a renowned painter, muralist, public artist, and printmaker whose work reflects her deep commitment to Hispanic culture, community, and social justice. The daughter of Puerto Rican artist Rafael Tufiño and Mexican dancer Luz Maria Aguirre, she grew up between Puerto Rico and Manhattan, blending influences from both her parents' artistic and cultural legacies. Trained at the Academia San Carlos in Mexico City, where she was inspired by Alfaro Siqueiros, Tufiño became known for her large-scale murals, public art installations, and intricately crafted prints. Her work often incorporates themes of identity, heritage, and collective memory, making her a pioneering figure in the field of community-driven art. She created her first mural in 1973 for

El Museo del Barrio, of which she is a founding member, and has completed commissions for institutions like the Metropolitan Transit Authority, her murals gracing two train stations in Manhattan. Tufiño has received numerous awards, including the New York Foundation for the Arts Fellowship, and continues to advocate for public art and printmaking as a member of "El Consejo Gráfico" and a long-standing artist at El Taller Boricua.

Carolyn Mazloomi is a renowned artist, curator and writer based in West Chester, Ohio whose work bridges the worlds of quilting and printmaking. Known for her deep connection to the quilting tradition, Mazloomi uses textiles and printmaking techniques as powerful vehicles for storytelling. Her prints, like her quilts, focus on themes of social justice and honor the lives of individuals who have made significant contributions to American history. As the founder of the Women of Color Quilters Network, Mazloomi has been a powerful voice in elevating the visibility of African American quilters worldwide. Her work is in the permanent collections of the Smithsonian American Art Museum, The Art Institute of Chicago, the High Museum of Art and many others.

Stan Squirewell is a multidisciplinary artist whose work spans painting, photography, installation, performance, and printmaking. Based in Louisville, KY, Squirewell has exhibited globally, with his work included in the permanent collections of prestigious institutions such as The Minneapolis Institute of Art, The Museum of Fine Art, Boston, and the Smithsonian's National Museum of African American History and Culture. A Washington, DC native, Squirewell's deep connection to his roots in the Barry Farm neighborhood influences much of his practice, where he weaves cultural history and social narratives into his visual language. While his earlier training focused on painting and photography, Squirewell has increasingly integrated printmaking into his work, using the medium as a powerful tool to explore themes of identity, culture, and resilience.

Gio Swaby is a Bahamian interdisciplinary visual artist currently based in Toronto, Ontario. Known for her powerful exploration and celebration of Blackness through various mediums, Swaby incorporates textile, installation, collage, performance, and video into her studio practice. "My work revolves around an exploration of identity, more specifically, the intersections of Blackness and womanhood. I am interested in the ways in which this physical identity can serve as a positive force of connection and closeness, while also examining its imposed relationship to otherness. At many points in our lives, Black women can live within a paradox of hypervisibility and yet still not feeling truly seen. I want my work to function as a love letter of sorts to Black women, to create space for us not only to be represented but to be celebrated." This is the first exhibition featuring print works by the artist.

Moridja Kitenge Banza is a Congolese artist currently working in Montreal, Quebec. Working across painting, photography, video, drawing, and installation, his practice explores the complex intersections of history, memory, and identity. Known for his ability to blur the lines between reality and fiction, Kitenge Banza challenges dominant narratives by creating spaces for marginalized voices to be heard. His printmaking work, like his other mediums, reappropriate cultural, religious, and political symbols to examine the contradictions within his own identity and the histories that have shaped him. Kitenge Banza's interdisciplinary approach allows him to create new pathways for understanding and engaging with the other, inviting viewers to reconsider the boundaries between historical truth and personal experience.

Sameer Farooq is a Canadian artist of Pakistani and Ugandan Indian descent. With a versatile approach that shifts between sculpture, photography, documentary film, and anthropological methods as the project warrants, Farooq creates new ways of approaching and navigating our cultural histories. The result often counterbalances how dominant institutions speak about our lives: a counter-archive, new additions to a museum collection, or a buried history made visible. The works Farooq has contributed to this exhibition are photo collages based on works currently in the collection of the Metropolitan Museum of Art here in Manhattan, questioning the role of exhibition and collection-based practices by employing decolonial, queer, and critical race lenses to the works.

IMAGE CAPTIONS TTB

Carolyn Mazloomi, *Hand's Up Don't Shoot,* 2020, edition of 40 Stan Squirewell, *Chico & Charles Johnson*, 2024. Monoprint, edition of 20

MEDIA

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ABOUT CLAIRE OLIVER GALLERY

Claire Oliver Gallery is located in Central Harlem in a four-story brownstone. For nearly 25 years, Claire Oliver Gallery has showcased and celebrated artwork, with a focus on work by women and people of color, which transcends and challenges the traditional art historical canon. The gallery's forward-thinking program and exclusive commitment to the primary market allow for an intensive focus that has nurtured and grown the careers of our artists. Many of the gallery's artists have been included in The Venice Biennale, The Whitney Biennial, and biennales in Sydney, Pittsburgh, and Lyon and have exhibited works in major international museums including the Smithsonian American Art Museum, The Art Institute of Chicago, Centre Georges Pompidou, The Philadelphia Museum of Art, and The Los Angeles County Museum of Art amongst others. Claire Oliver Gallery artists are included in the permanent collections of many important museums worldwide including The Smithsonian American Art Museum, The Art Institute of Chicago, The Tate Britain, The Metropolitan Museum of Art, The State Hermitage Museum, MoMA, and the Museum of Arts and Design amongst many others. Claire Oliver Gallery held the first American exhibition for the Russian collaborative AES+F, whose work went on to twice represent Russia in the Russian pavilion of the Venice Biennale. Gallery artists have received prestigious fellowships including Fulbright, Guggenheim, USArtist and National Endowment for the Arts.

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