

NADA House on Governors Island - House 403, Floor 2

May 2 – August 4, 2019

AYANA EVANS

MY COLONIAL GET-AWAY: FU** IT, I AIN'T BUDGIN'



*My Colonial Get-away: Fu** It, I Ain't Budgin'* is an immersive installation of video projections, customized textiles, and lithographs with Chine-collé on plexi printed at EFA Robert Blackburn Printmaking Workshop that reference the signature outfit of her series *Operation Catsuit*. Evans uses participatory performance art and experimental print techniques to reformat not just how we see and use materials, but how we question social hierarchies and race.



EFA ROBERT BLACKBURN PRINTMAKING WORKSHOP

323 West 39th Street, 2nd Fl. New York, NY 10018 • rbpmw-efanyc.org • (646) 416-6226

A program of The Elizabeth Foundation for the Arts

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Performances // Saturday, May 4 - 1pm and 3pm



A feminist takeover of space and a demand for participants to do things together in honor of Black women, while questioning ideas of social boundaries and utilizing fantasy as a way to uplift one's daily circumstances.

More dates to follow.



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AYANA EVANS is a NYC based artist. She frequently visits her hometown of Chicago whose community is a major influence on her art. Evans received her MFA in painting from the Tyler School of Art at Temple University and her BA in Visual Arts from Brown University. In 2015, she received the Jerome Foundation's Theater and Travel & Study Grant for artistic research abroad. During Summer 2016 Evans completed her installment of the residency, "Back in Five Minutes" at El Museo Del Barrio in NYC. She completed a performance series this Spring 2017 for "A Person of the Crowd" at the Barnes Foundation, Philadelphia, PA; as well as FAIP an international performance festival, Martinique; "Light Happenings II" presented by Lab Bodies, Baltimore, MD; and Rapid Pulse Retrospective, Chicago, IL. Evans also performed at Ghana's Chale Wote festival in August 2011, was a 2018 Fellow in the Studio Immersion Program at the Robert Blackburn Printmaking Workshop, a program of the Elizabeth Foundation for the Arts, and is a current 2018 NYFA Fellow for Interdisciplinary Arts. She is Editor at Large for www.cultbytes.com. Her recent press includes articles on New York Magazine's The Cut, Hyperallergic, the Huffington Post, gallerygurls.net, and CNN.

EFA RBPMW is a community printshop that provides professional quality facilities to artists of every skill level with low-cost, unfettered access to printers, equipment, and education. Robert Blackburn's vision of a welcoming creative environment with a spirit of openness serves as the backbone of the workshop today.



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*My Colonial Get-away: Fu** It, I Ain't Budgin' Series, 2019*

Inkjet on Chiffon

144 x 54 in

\$800



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African Body Snatchers

Run Time: 18 min

This was a collaborative performance from Ghana's Chale Wote Festival with Tsedaye Makonnen, Nana Ama Bentsi-Enchill, Megan Livingston.

Description: The African Body Snatchers performance at @chalewoteofficial addressed the legacy of the slave trade, the schizm it created between Black Americans and Africans, and the derogatory name "African booty scratcher" often said on American playgrounds to African Immigrant children. The piece required the performers to bring water from Jamestown, VA to Jamestown Accra Ghana, as part of the 7th Annual Chale Wote Street Art Festival held in the neighborhood of Jamestown in Accra, Ghana. The performance began at James Fort, once a colonial fort and slave holding cells, later a modern prison until 2010.

Following crushing a basin of local water and running through the crowd, a procession of the 4 performance creators, 4 drummers, and 3 water bearers walked a mile to Ussher Fort, where the water from Jamestown, VA, USA was returned to the ocean. This was intended as a symbolic act of feeling.

This performance included: Whipping the ground with palm branches, throwing cinnamon into the crowd, singing, spontaneous screams and the repeated chants "Do you know what happened here? Do you know who you are? Do you know who I am?" Returning the American water to the ocean was a symbolic act of healing.

Additionally, this work alluded to the myth in Ghanaian culture of Mami Wata, who is believed to lure men to their death in the ocean. It is also references the history of a Queen from this region who sold her people into slavery and the water deity Yemaya from the Yoruba religion of the area.



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African Body Snatchers - James Town, Accra, Ghana, 2019

Video (17 min.)

x in

\$2800



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*My Colonial Get-away: Fu** It, I Ain't Budgin' Series, 2019*

Lithograph with Chine-collé on plexi

24 x 18 in

\$2000



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6 x 12 in

\$800



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6 x 12 in

\$800



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Lithograph with Chine-collé on plexi

6 x 12 in

\$600



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Lithograph with Chine-collé on plexi

12 x 15 in

\$800



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Lithograph with Chine-collé on plexi

7 x 7 in

\$600



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