

Ebony G. Patterson: *...while the dew is still on the roses...*
Site-Specific Garden Installation and Exhibition Opening at Pérez Art Museum Miami

November 9, 2018—May 5, 2019



Ebony G. Patterson. *Untitled Species VIII (Ruff)* . . . , 2012. Mixed media on paper, 65 3/4 x 50 inches. Collection of Monique Meloche and Evan Boris, Chicago. Courtesy the artist and Monique Meloche Gallery, Chicago.

(MIAMI, FL — October 24, 2018) — **Pérez Art Museum Miami (PAMM)** is pleased to present *...while the dew is still on the roses...*, an immersive exhibition from mixed media artist **Ebony G. Patterson**. A survey of the artist's recent work is situated within a visually dense environment designed to recall an overgrown, decadent "night garden." This site-specific installation—replete with twilight-colored cloth wallpaper, vegetal growths sprouting from the walls and silk leaves, flowers, and vines falling from the ceiling and framing paintings—augments thirteen of the artist's large-scale works that include videos, drawings, and tapestries, six of which were created for the show.

“For almost five years I’ve been exploring the idea of the garden as both real as imagined, acknowledging its relationship to post-colonial spaces. I am interested in how gardens operate as sites of social demarcation. I investigate their relationship to beauty, dress, class, race, the body, land, and death,” explains **Ebony G. Patterson**.

Within the individual works, Patterson puts the black body in direct dialogue with the iconography of the garden, from sites of wild, uncultivated nature to artificially domesticated forms of decorative gardens, and, finally, the idea of the garden as an Edenic primordial space existing outside of culture. The artist sees gardens as sites of splendor, danger, and burial, deftly sifting through the iconography to present floral fields as sites for creating both viability and invisibility, for exploring gender, and as signs of self-respect and protection.



Ebony G. Patterson. *Dead Tree in a Forest . . .*, 2013. Mixed media on paper. 87 x 83 inches. Collection of Monique Meloche and Evan Boris, Chicago. Courtesy the artist and Monique Meloche Gallery, Chicago.

Executed in diverse mediums, these artworks articulate protest and outrage, and act as a critical lament regarding violence perpetrated against these bodies globally. Yet their ire is tempered by the artist's use of floral patterning to bestow honor and dignity on her subjects, shrouding them in beauty. The references to Carnival in Patterson's use of beads, plastic ornaments, and reflective materials reflect her interest in mining international aesthetics in a practice that is a race against time, as Patterson captures, mourns, and glorifies the passing of too many lives.

Ebony G. Patterson: ...while the dew is still on the roses... is organized by PAMM Chief Curator **Tobias Ostrander**. This exhibition is presented by **JP Morgan Chase & Co** and **Christian Louboutin** with support from TILA Studios. Lead individual support received from Nedra and Mark Oren, and from an anonymous donor, is gratefully acknowledged.



Ebony G. Patterson. . . . *a wailing black horse . . . for those who bear/bare witness*, 2018 (detail). Hand cut jacquard photo tapestry with glitter, appliques, pins, embellishments, fabric, tassels, brooches, acrylic, glass pearls, beads, hand cast embellished heliconias, shelf, embellished resin owl, and artist-designed fabric wallpaper (not pictured). Collection of Monique Meloche and Evan Boris, Chicago. Courtesy the artist and Monique Meloche Gallery, Chicago.

On **Thursday, November 8**, PAMM will host an **Art Talk** with Ebony G. Patterson to celebrate the artist and the opening of her most significant presentation of work to date as she speaks in conversation with **LeRonn P. Brooks**, PhD and PAMM Chief Curator **Tobias Ostrander**. The panel will discuss how Patterson's work investigates forms of embellishment as they relate to youth culture within disenfranchised communities and break down themes of violence, masculinity, visibility and invisibility within black youth culture globally. *Ebony G. Patterson . . . while the dew is still on the roses . . .* includes work Patterson has produced over the past five years, embedded within a new installation environment that references a night garden. Patterson's work will be on view through May 5, 2019.

Organization and Support

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About Ebony G. Patterson

Ebony G. Patterson (b. 1981 in Kingston, Jamaica; lives and works in Kingston and Lexington, KY) received her BFA from Edna Manley College, Kingston, Jamaica (2004) and MFA from Sam Fox College of Design & Visual Arts, Washington University, St. Louis, MO (2006). Patterson has had solo exhibitions and projects at many US institutions including The Studio Museum in Harlem, NY (2016); Atlanta Center for Contemporary Art, GA (2016); and SCAD Museum of Art, Savannah, GA (2016). *Dead Treez*, Patterson's large-scale solo show, originated at the Kohler Arts Center, Sheboygan, WI (2015) and traveled to Museum of Art and Design, NY (2015); Boston University Art Galleries, MA (2016); and UB Art Galleries, University at Buffalo, NY (2017). Her work was included in the 32nd São Paulo Bienal: *Live Uncertainty* (2016); the 12th Havana Biennial: *Between the Idea and the Experience*, Cuba (2015); *Prospect.3: Notes for Now*, New Orleans (2014), and the *Jamaica Biennial 2014*, National Gallery of Jamaica, Kingston. She was a 2017 Artist-in-Residence at the Rauschenberg Foundation, a 2015 recipient of the Joan Mitchell Foundation Art Grant, and her work is included in a number of public collections, including The Studio Museum in Harlem, NY; Museum of Art and Design, NY; Nasher Museum of Art, Duke University, Durham, NC; Speed Art Museum, Louisville, KY; 21c Museum Hotels; and the National Gallery of Jamaica, Kingston. Patterson served on the Artistic Director's Council for *Prospect.4*, New Orleans (2017), and will present solo exhibitions at Pérez Art Museum, Miami and Monique Meloche Gallery, Chicago in 2018.

About Pérez Art Museum Miami

Pérez Art Museum Miami (PAMM) promotes artistic expression and the exchange of ideas, advancing public knowledge and appreciation of art, architecture and design, and reflecting the diverse community of its pivotal geographic location at the crossroads of the Americas. Led by Director Franklin Sirmans, the nearly 35-year-old South Florida institution formerly known as Miami Art Museum (MAM), Pérez Art Museum Miami opened a new building, designed by world-renowned architects Herzog & de Meuron, in Downtown Miami's Museum Park on December 4, 2013. The facility is a state-of-the-art model for sustainable museum design and progressive programming and features 200,000 square feet of indoor and outdoor program space with flexible galleries; shaded outdoor verandas; a waterfront restaurant and bar; a museum shop; and an education center with a library, media lab and classroom spaces. For more information, please visit pamm.org, find us on Facebook ([facebook.com/perezartmuseummiami](https://www.facebook.com/perezartmuseummiami)), or follow us on Instagram/Twitter (@pamm).

National Press Contacts

Marcella Zimmermann
Vice President, Cultural Counsel
marcella@culturalcounsel.com

Ali Rigo
Account Executive, Cultural Counsel

ali@culturalcounsel.com

Local Press Contacts

RockOrange
pamm@rockorange.com
305 731 2012

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