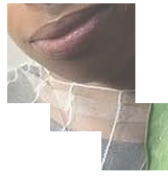
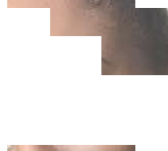
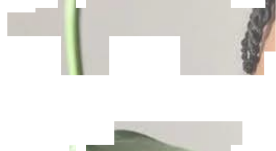
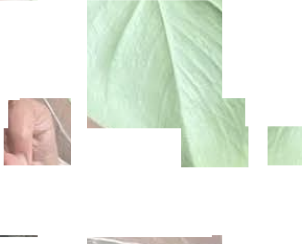
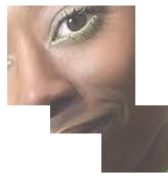
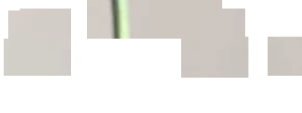


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Curator



November 20

Tamar C

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**TCB:** That wa  
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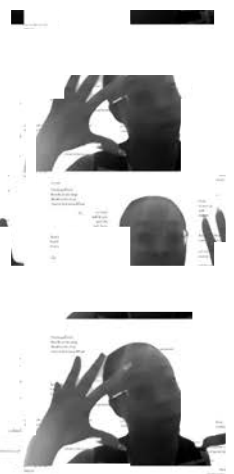
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**TCB:** There's so much done in

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**SA:** There's this process as a kind of platform

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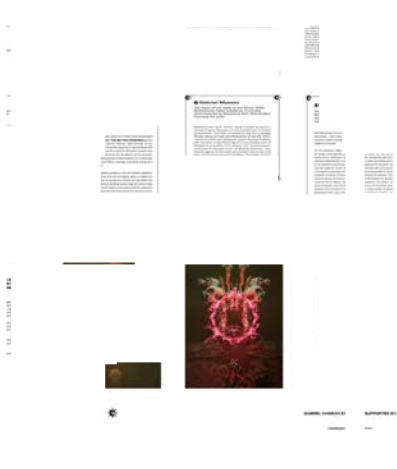
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**SA:** Gabriel was

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**SA:** I'm thinking about committing

sign and continuity in the film. A role in writing and the film you find

production, taking

**TCB:** I want to underplay had so many moments. The production

tech, we worked closely with producers. I think it was like working for the two years. A lot about language between producer, curator decide to bring their, to ensure every

ducers. I think taking the producer, curator ways of

the producer

delivered.

I was able to play testing, for might be

to say, This is game. A lot of people wanted this work a different way. I think to support the artist

ings came in. I think end more to be

and say, we might expect of my role is in vision to the wide

Even if it's experimental, and being able to communicate

the thing. I think trust their communication

be in their mind of my work.

that they're trying to get that

**SA:** What about the process?

process?

lot of narrative and forth ask. We had a lot of abstract and

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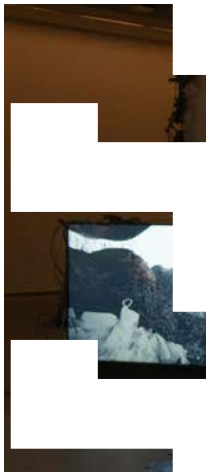
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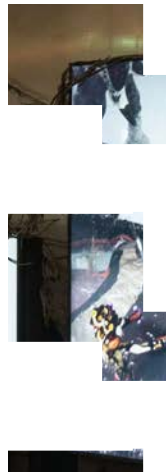
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Third World: 7



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June 23—Nov

Interview Editor:

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May 2020

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**JL** It's going to be  
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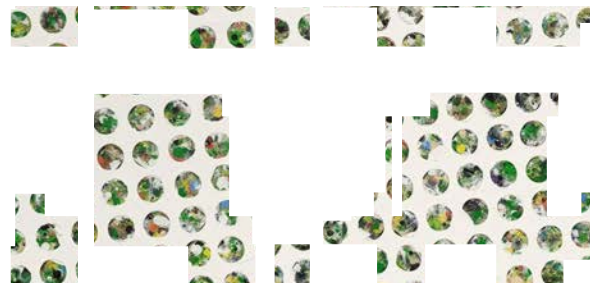
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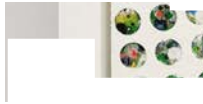
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James Little,

James Little, Curator

53

you tell me more about the white paint?

white paint? It's a bit of a mystery, isn't it?

at went into the context?

**JL** It's going to be interesting. They are not just stick with the white paint.

of the white paint, this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

of these things? I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

It's like a cross-section of thinking about the world. I want to explore the world through art.

just stick with the white paint. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

It's not me. I like to wake up and think about something. It's a science of problem-solving.

When you look at the world, you see a lot of things that are interesting.

like I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

When you look at the world, you see a lot of things that are interesting. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

Looking at will be another one of the things that are interesting.

point, and I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

ere. Then there's a lot of work to do. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

When you look at the world, you see a lot of things that are interesting.

painting, there's always a theme or catchphrase. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

It's not me. I like to wake up and think about something. It's a science of problem-solving.

ideas expand then I'm certain that somebody did it. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

somebody did it. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

one hundred years. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

Over the years, I've developed a really close relationship with my painting.

develop a really close relationship with my painting. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

It's not me. I like to wake up and think about something. It's a science of problem-solving.

till the sun sets. If you don't take risks, you can't measure the value of the work. It's the only way to know if it's the best.

to take a risk. And that's the only way to know if it's the best. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

It makes the work more valuable, I think. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

for it. But the end result is what matters. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

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And then there's a lot of work to do. I don't know if this is ongoing. I don't know if this is ongoing. I don't know if this is ongoing.

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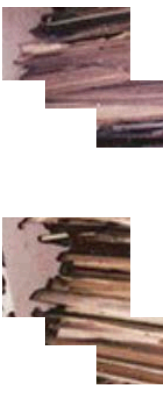
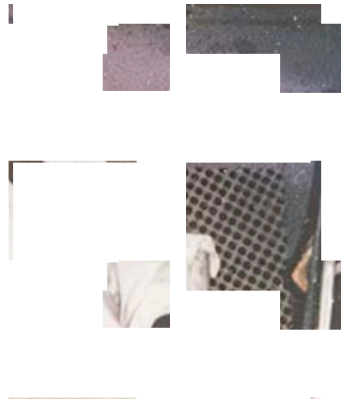
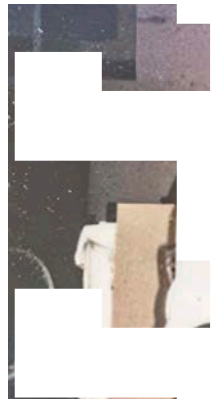
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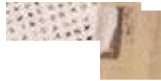
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James Little Stu



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- Curator

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**JL** Rarely.

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**JL** Music has  
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**SA** You would p

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James Little Stu

U24. Photograph of

Appelbaum





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Curator: [blurred]

Curator: [blurred]

Curator: [blurred]

Curator: [blurred]

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Curator: [blurred]  
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you don't pr

**JL** Rarely.

Curator: [blurred]  
then you

Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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**JL** Music has  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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**JL** Separate f

Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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**SA** You would p

Curator: [blurred]  
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I'm painting. I  
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Curator: [blurred]  
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Curator: [blurred]  
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Curator: [blurred]  
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**A** You've also

Curator: [blurred]  
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**JL** Yeah.

Curator: [blurred]  
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11 AM

- Curator

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**SA** It's like gi

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**SA** No alignr

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**JL** No, none

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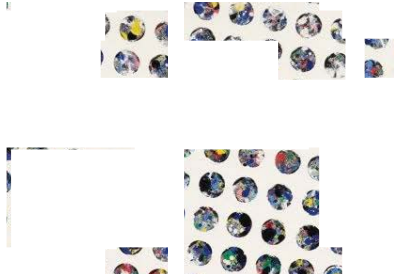


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1 AM

- Curator



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**SA** Early in the c  
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**JL** Well, I like  
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**SA** Do you th  
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I'm talking the aid, "When you can talk about this building will be different than we're looking at. You'll see it, but it's behind you. It doesn't play a role in looking at it in complete different context. It is primarily architectural. When you see a building, you're looking at how it's built, the structure, the organization of the space. When I look at the building, I'm looking at how it's built, the structure, the organization of the space. It's not about the building itself, it's about the things that are inside it.

**SA** Do you think we can talk about it of me seeing something different? What you see is different from what I see. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it.

I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it.

I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it. I'm looking at the building, you're looking at the things that are inside it.



11 AM

- Curator

James Little Stu

024. Photograph by [redacted] Appelbaum

James Little for a 2009 recipient prominently in their exhibition

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Memphis Academy of Art Foundation Annual Biennial at the White House, solo group exhibitions

received an MFA from the University of Maryland. In addition to her work at the Museum of American Art, she has exhibited her work around the world.

at the University of Maryland, being featured in New York, and at the Metropolitan Museum of Art.

Washington, DC Sacred Concert School for Social Performance New York

exhibited in a performance at the Center, New York. She has also exhibited at the Schomburg Center for Black History in New York. Recent solo exhibitions include '2022' at the

Richmond; and a collaboration for the Department of the New York State Archives in New York. Recent solo exhibitions include '2022' at the

Richmond; and a collaboration for the Department of the New York State Archives in New York. Recent solo exhibitions include '2022' at the

His paintings Whitney Museum of American Art, Harlem Museum Tennessee State University Newark.

collections of the Whitney Museum of American Art, New York; Virginia Museum of Fine Art, Richmond; the Men's Collection, House of Representatives, Washington, DC; and the Arkansas Art Center, Little Rock; and Newark Museum.

public and private collections of Fine Art, Federal Reserve Bank of New York, Library of Congress, and the Tennessee State University.

collections, including the Whitney Museum of American Art, New York; the Virginia Museum of Fine Art, Richmond; the Men's Collection, House of Representatives, Washington, DC; and the Arkansas Art Center, Little Rock; and Newark Museum.

Architecture worked with Broad Museum Contemporary Art

and a master of the African Art Institute, the Kunsthaus Bern, and the

from the University of Maryland, and Goodman Gallery, Heidi Klum, Tom Cruise, and Sn

of Chicago, Elle, Tony Danza, and Adam

Public, Perry Hamilton, The SCNR, L'Officiel

ncy, Atlanta Art, de Sarth Immigrants,

Jenkins, TF Management, Diego Reyes, Vogue, The

ER Gallery, Rocca, and the Singapore Art

, and Po

Los Angeles  
New York  
International

*Creative Director*  
*Media Director*  
*Edition Throws*

Dan Golden  
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June 2021

Jon Pyly

A The Pioneers

by J. Simm

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