

VENUS OVER MANHATTAN

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XENOBIA BAILEY

Born 1955, Seattle, Washington. Lives and works in Philadelphia, PA, and New York, NY.

EDUCATION

- 1970–1973 University of Washington, Seattle, WA
- 1973–1974 Seattle Central Community College, Seattle, WA
- 1974–1977 B.I.D., Pratt Institute, Brooklyn, NY

SOLO EXHIBITIONS

- 2024 *Paradise Under Reconstruction in the Aesthetic of Funk: The Second Coming, Venus Over Manhattan, New York, May 15 – June 15, 2024 (forthcoming).*
- 2021 *Mothership & Hallowed Be Their Names, The Winter Garden, Brookfield Place, New York, NY, June 28 – September 17, 2021.*
- 2016–2017 *Paradise Under Reconstruction in the Aesthetic of Funk: A Quantum Leap, Starting From The Top...!!!, Seattle Presents Gallery, Seattle Municipal Tower, Seattle, WA, December 14, 2016 – February 10, 2017.*
- 2016 *Xenobia Bailey, Patina Gallery, Santa Fe, NM, July 14 – August 14, 2016.*
- 2011–2012 *Xenobia Bailey: The Aesthetics of Funk, Northwest African American Museum, Seattle, WA, October 29, 2011 – May 6, 2012.*
- 2009–2010 *American Story: (Re)Possessed, John Michael Kohler Arts Center, Sheboygan, WI, June 21 – December 31, 2009; exhibition catalogue, illustrated.*

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- 2009 *One Nation Under a Groove*, Fuller Craft Museum at Logan Airport, Boston, MA, June 2009.
- 2008–2009 *Portions of the Re-Possessed: Fiber Work by Xenobia Bailey*, Fuller Craft Museum, Brockton, MA, August 2, 2008 – March 8, 2009.
- 2008 *A Portion of the (Re) possessed*, Columbus Museum of Art and King Arts Complex, Columbus, OH, September 25 – December 31, 2008; exhibition catalogue, illustrated.
(RE)Possessed, Jersey City Museum, Jersey City, NJ, March 20 – August 24, 2008.
- 2006 *Beloved: A Tribute to Our Ancestors*, curated by Daniel C. Dawson, The Franklin H. Williams Caribbean Cultural Center African Diaspora Institute, New York, NY, July 17 – December 15, 2006.
- 2005–2006 *Mothership 1: Sistah Paradise's Great Walls of Fire Revival Tent*, Brooklyn Museum of Art, Brooklyn, NY, August 24, 2005 – March 12, 2006.
- 2003 *Xenobia Bailey: Paradise Under Reconstruction in the Aesthetic of Funk—Phase VII*, Aaron Davis Hall, The City College of New York, NY, 2003.
Xenobia Bailey: Paradise Under Reconstruction in the Aesthetic of Funk—Phase V, P.C.O.G. Gallery, New York, NY, March 28 – April 19, 2003.
- 2002 *Bridge 7: Xenobia Bailey, Lin Stanionis, Dana Zamnecnikova*, Society for Contemporary Craft, Pittsburgh, PA, September 1 – November 2, 2002.
Xenobia Bailey: Paradise Under Reconstruction in the Aesthetic of Funk—Phase IV, Museum of Fine Arts, Boston, MA, January 18 – February 17, 2002.
- 2001 *Xenobia Bailey: Paradise Under the Resconstruction in the Aesthetic of Funk*, Allentown Art Museum, Allentown, PA, August 29 – December 31, 2001.

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- 2000-2001 *Xenobia Bailey: Paradise Under Reconstruction in the Aesthetic of Funk — Phase 3: When Things Break Down – Back Into Place*, Rush Arts Gallery, New York, NY, December 15, 2000 – February 3, 2001.
- 2000 *Xenobia Bailey: Paradise Under Reconstruction In The Aesthetic Of Funk-Phase II*, Stux Gallery, New York, NY, September – October 14, 2000.
- 1997 *Xenobia Bailey: The Heart of the Needle*, 171 Cedar Arts Center, Corning, NY, January 11 – February 28, 1997.
- 1996 *Workin' the Funk: An Exhibition and Performance by Xenobia Bailey*, Aaron Davis Hall, The City College of New York, New York, NY, May 11 – June 30, 1996.
- 1995 *Xenobia Bailey: A Collaborative Project with Sister Circle*, New Settlement Housing, organized by The Bronx Museum of the Arts, Bronx, NY, 1995.
- 1994 *Sistah Paradise's Revival Tent*, The New Museum of Contemporary Art, New York, NY January 14 – April 10, 1994.
- 1991 *Xenobia Bailey: Headgear with African Influence*, Indianapolis Museum of Art, Indianapolis, IN, February 2 – 28, 1991.
- N.D. Merrill Lynch, Princeton, NJ.

SELECTED GROUP EXHIBITIONS

- 2023–2024 *Hand in Hand: Fine Art + Craft*, Mott Warsh Collection, Flint, MI, September 8, 2023 – January 20, 2024.
- 2023 *pull, cut, thread, mold, collage*, State University of New York, Purchase, School of Art + Design Gallery, Purchase, NY, October 11 –November 8, 2023.
- Drawing as Practice*, National Academy of Design, New York, NY, September 13 – December 15, 2023.
- New to the Museum: Prints, Drawings, and Photographs*, Saint Louis Art Museum, Saint Louis, MO, April 14 – July 9, 2023.

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- 2022–2023 *Making History: Recent Acquisitions to the Permanent Collection*, Fuller Craft Museum, Brockton, MA, April 23, 2022 – September 3, 2023.
- 2022 *American Stories: Gifts from the Jersey City Museum Collection*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, September 1 – December 30, 2022.
Garmenting: Costume as Contemporary Art, Museum of Arts and Design, New York, NY, March 12 – August 14, 2022; exhibition catalogue, illustrated.
- 2021–2024 *The Polonsky Exhibition of The New York Public Library's Treasures*, New York Public Library, Stephen A. Schwartzman Building, New York, NY, September 1, 2021 – present.
- 2020 *Inside the World of Public Art*, curated by Ann Wykell, Florida CraftArt, Tampa, FL, January 24 – March 7, 2020.
- 2019 *Intersecting Identities*, Sheldon Museum of Art, Lincoln, NE, August 9 - December 31, 2019.
Vibration & Frequency Experiment Funktional Material Culture Design Lab, Wa Na Wari, Seattle, WA, August 28 – September 22, 2019.
- 2018–2019 *STILL I RISE: Feminisms, Gender, Resistance*, Nottingham Contemporary, Nottingham, UK, October 27, 2018 – January 27, 2019; traveled to Bexhill-on-Sea, De La Warr Pavilion, February 9 – June 2, 2019; Bristol, Arnolfini, September 14 – December 15, 2019.
Music as Muse: Melodic Interpretations in Art, Mott-Warsh Collection, Flint, MI, October 15, 2018 – January 26, 2019.
- 2018 *Artists in Residence*, McColl Center for Art & Innovation, Charlotte, NC, 2018.
- 2017–2018 *Art in the Open: Fifty Years of Public Art in New York*, Museum of the City of New York, New York, NY, November 10, 2017 – September 23, 2018.
Studio Views: Craft in the Expanded Field (Cycle 2), Museum of Arts and Design, New York, NY, August 22 – December 17, 2017.

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- 2017 *No Label*, Spritmuseum, Stockholm, Sweden, April 29 – September 27, 2017.
High John the Conqueror Ain't Got Nothing On Me: American Hoodoo and Southern Black American-centric Spiritual Ways, Rush Arts Gallery, Philadelphia, PA, January 21 – March 18, 2017.
- 2016–2017 *SITelines.2016: New Perspectives on Art of the Americas*, curated by Rocío Aranda-Alvarado, Kathleen Ash-Milby, Pip Day, Pablo León de la Barra, Kiki Mazzucchelli, SITE Santa Fe, Santa Fe, NM, July 14, 2016 – January 8, 2017; exhibition catalogue.
- 2016 *Art's Conscience II*, The Interchurch Center, New York, NY, October 31 – December 2, 2016.
Material Cultures, BRIC Arts Media House, Brooklyn, NY, September 8 – October 23, 2016; exhibition catalogue, illustrated.
- 2015 *RUSH20: 1995-2015*, Corridor Gallery, Brooklyn, NY, November 15 – December 20, 2015.
Xenobia Bailey, EJ Hauser, Laurel Sparks, and Katie Yang: RBPMW SIP Fellowship Show II, EFA Project Space, New York, NY, July 9 – August 2, 2015.
Badass Art Man: Danny Simmons, African American Museum in Philadelphia, Philadelphia, PA, April 24 – May 31, 2015.
Lasting Legacies Exhibition: Ellsworth Ausby, Xenobia Bailey, Honey Kassoy, and Olga Kitt, Longwood Art Gallery @ Hostos, Bronx, NY, February 4 – May 6, 2015.
- 2014–2015 *Fiber: Sculpture 1960–present*, curated by Jenelle Porter, ICA Boston, Boston, MA, October 1, 2014 – January 4, 2015; traveled to Columbus, Wexner Center for the Arts, January 30 – April 5, 2015; Des Moines, Des Moines Art Center, May 8 – August 2, 2015; exhibition catalogue.
Dialogues, Sheldon Museum of Art, Lincoln, NE, October 28, 2014 – January 11, 2015.
- 2014 *Viewpoints: 20 Years Of Adderley*, Sandra and David Bakalar Gallery, Stephen D. Paine Gallery, Massachusetts College of Art and Design, Boston, MA, September 22 – December 6, 2014; exhibition brochure, illustrated.

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- Funk, God, Jazz, and Medicine: Black Radical Brooklyn*, Creative Time and Weeksville Heritage Center in collaboration with Boys & Girls High School, Brooklyn, NY, September 20 – October 11, 2014.
- Brides of Anansi: Fiber and Contemporary Art*, curated by Lowery Stokes Sims and Leslie King-Hammond, Spelman College Museum of Fine Art, Atlanta, GA, September 4 – December 6, 2014.
- 2013–2014 *Chaos into Clarity: Re-Possessing a Funktioning Utopia*, Sharjah Art Foundation, Dubai, UAE, October 26, 2013 – January 26, 2014; exhibition catalogue, illustrated.
- Ashe to Amen: African Americans and Biblical Imagery*, Museum of Biblical Art, New York, NY, February 15 – May 27, 2013; traveled to Baltimore, Reginald F. Lewis Museum of Maryland African American History & Culture, June 22 – September 29, 2013; Memphis, Dixon Gallery and Gardens, October 20, 2013 – January 5, 2014; exhibition catalogue, illustrated.
- 2012–2013 *The Geometric Unconscious: A Century of Abstraction*, Sheldon Museum of Art, Lincoln, NE, October 5, 2012 – January 20, 2013; exhibition catalogue, illustrated.
- A Common Thread: Art in Embassies*, U.S. Embassy Jerusalem, Jerusalem, Israel, 2012–2013; exhibition catalogue, illustrated.
- 2012 *The Bearden Project*, The Studio Museum in Harlem, New York, NY, August 16 – October 21, 2012; exhibition catalogue.
- 2011 *Primary Structures*, San Jose Museum of Quilts & Textiles, San Jose, CA, May 17 – August 7, 2011.
- New York Fiber in the 21st Century*, curated by Sandra Sider, Lehman College Art Gallery, New York, NY, February 2 – May 12, 2011; exhibition catalogue, illustrated.
- Art in Embassies*, U.S. Embassy Djibouti, Djibouti, Djibouti, 2011.
- 2010–2011 *The Global Africa Project*, The Museum of Arts and Design, New York, NY, November 17, 2010 – May 15, 2011; exhibition catalogue.
- 2010 *Homecoming*, Nathan Cummings Foundation, New York, NY, July 1 – September 24, 2010.
- Harlem Postcards*, The Studio Museum in Harlem, New York, NY, April 1 – June 27, 2010.

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- 2009 *La Triennale di Milano Dritto Rovescio*, La Triennale, Milan, IT, February 24 – March 29, 2009.
- 2008 *S & M: Shrines and Masquerades in Cosmopolitan Times*, 80 Washington Square East Galleries, New York, NY, September 16 – December 6, 2008.
- 2007–2008 *Material Culture*, Longwood Art Gallery at Hostos Community College, Bronx, NY, December 5, 2007 – February 7, 2008.
- 2007 *Hush/Lush*, curated by Sonya Clark, Piedmont Center for the Arts, Martinsville, VA, 2007.
- 2006 *Six Degrees of Separation: Inner Workings of Cold Contact (Part 2)*, Stux Gallery, New York, NY, July 20 – September 6, 2006.
Six Degrees of Separation: Inner Workings of Cold Contact, Stux Gallery, New York, NY, June 20 – July 15, 2006.
- 2004–2005 *Creating Their Own Image: A History of African-American Women Artists*, curatd by Lisa Farrington, Aronson Galleries at the Parsons School of Design, New York, NY, November 11, 2004 – March 27, 2005; exhibition catalogue, illustrated.
- 2004 *Fashion Africana!*, Carnegie Museum of Art, Pittsburgh, PA, November 7, 2004.
Endless Love, DC Moore Gallery, New York, NY, January 7 – February 7, 2004.
- 2003 *Following Tradition: Contemporary Art in Needlework by Xenobia Bailey, Amy Berk and Judith Flaxman*, curated by Amy Wolf, Kraushaar Galleries, New York, NY, April 24 – May 31, 2003; exhibition catalogue.
Ameri@an Dre@m: A Survey, Ronald Feldman Fine Arts, New York, NY, February 21 – April 4, 2003.
- 2002 *Artists to Artists: A Decade of the Space Program: An Exhibition of Works from the Space Program of the Marie Walsh Sharpe Art Foundation*, Ace Gallery, New York, NY, May 17 – June 1, 2002; exhibition catalogue.

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- 2001 *Alterations*, James Graham & Sons, New York, NY, June 21 – August 30, 2001.
Harlem Alive!, Schomburg Center for Research in Black Culture, The New York Public Library, New York, NY, 2001.
- 1999 *Flip, Funk, & Fantasy: From the Studio, Artists-in-Residence, 1998–1999*, curated by Jorge Daniel Venanciano, The Studio Museum in Harlem, New York, NY, July 25 – October 3, 1999; exhibition catalogue, illustrated.
The Public Theater, New York, NY, 1999.
- 1998 *Beyond the Mountains Lies Many Mountains: Bailey, Basquiat, Locadia*, curated by Dorothy Désir-Davis, USM Art Gallery, Portland, ME, January 31 – March 28, 1998.
- 1997 *Gendered Visions: The Art of Contemporary Africana Women Artists*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, January 25 – March 19, 1997; exhibition catalogue, illustrated.
- 1995–1996 *Threadbare: Revealing Content in Contemporary Fiber*, The Southeastern Center for Contemporary Art, Winston-Salem, NC, October 21, 1995 – January 21, 1996.
Conceptual Textiles: Material Meanings, John Michael Kohler Arts Center, Sheboygan, WI, September 22, 1995 – January 7, 1996; exhibition catalogue, illustrated.
Division of Labor: 'Women's Work' in Contemporary Art, Bronx Museum of the Arts, February 17 – June 11, 1995; traveled to Los Angeles, Museum of Contemporary Art, September 24, 1995 – January 7, 1996; exhibition catalogue.
- 1995 *African Hats: An Artful Act*, Seattle Art Museum, Seattle, WA, February 10 – November 27, 1995.
- 1994 *Material Concerns*, The Rotunda Gallery, Brooklyn, NY, September 22 – November 5, 1994; exhibition catalogue, illustrated.
Artisans' Legacy: An Exhibition of African-American Craft Art, American Craft Museum, New York, NY, March 16 – April 1994.
African-American Craft National. A National Juried Exhibition of African-American Craft Artists from Across America, Juried by Willis Bing

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Davis and Edward Hamilton, Kentucky Art and Craft Foundation, Louisville, KY, March 11 – April 2, 1994.

Bad Girls Part II, curated by Marcia Tucker, The New Museum of Contemporary Art, New York, NY, March 5 – April 10, 1994; catalogue.

Bad Girls Part I, curated by Marcia Tucker, The New Museum of Contemporary Art, New York, NY, January 14 – February 27, 1994; catalogue.

- 1993–1995 *Uncommon Beauty in Common Objects: The Legacy of African American Craft Art*, The National Afro-American Museum and Cultural Center, Wilberforce, OH, October 12, 1993 – January 30, 1994; traveled to New York, American Craft Museum, March 7 – June 10, 1994; Atlanta, African American Panoramic Experience, July 1 – September 10, 1994; Dallas, Museum of African American Life and Culture, October 1 – December 10, 1994; San Diego, Mingei International Museum of World Folk Art, January 20 – March 12, 1995; Washington, D.C., Renwick Gallery of the Smithsonian American Art Museum, April 7 – June 18, 1995; exhibition catalogue, illustrated.
- 1993 *Ahead of Fashion: Hats of the 20th Century*, Philadelphia Museum of Art, Philadelphia, PA, August 21 – November 28, 1993; exhibition catalogue, illustrated.
- Strait From the Soul*, James E. Lewis Museum, Morgan State University, Baltimore, MD, April 1–30, 1993.
- 1991 *Warp and Woof: Comfort and Dissent / An Exhibition About Worship, Comfort, Sex and War*, Artists Space, New York, NY, September 25 – November 9, 1991; exhibition catalogue, illustrated.
- 1990 *Art in Two Places*, Carnegie Cultural Center, Buffalo, NY, July 22 – August 8, 1990.
- 1989–1991 *Black Art, Ancestral Legacy: The African Impulse in African-American Art*, Dallas Museum of Art, Dallas, TX, December 3, 1989 – February 25, 1990; traveled to Atlanta, High Museum of Art, May 22 – August 5, 1990; Milwaukee, Milwaukee Art Museum, September 14 – November 18, 1990; Richmond, Virginia Museum of Fine Art, January 28 – March 24, 1991; exhibition catalogue, illustrated.

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1984 *Arts of Adornment: Contemporary Wearable Art from Africa and the Diaspora*, New Muse Community Museum of Brooklyn, Inc., New York, NY, 1984.

SELECTED BOOKS, SOLO & GROUP EXHIBITION CATALOGUES

2024 Bloodworth, Sandra, Cheryl Hageman, *Contemporary Art Underground: MTA Arts & Design New York* (New York: Monacelli Press, 2024), illustrated, pp. 46-47.

2023 Berry, Anne H., Kareem Collie, Penina Acayo Laker, Lesley-Ann Noel, Jennifer Rittner, Kelly Walters, *The Black Experience in Design: Identity, Expression & Reflection* (New York: Simon and Schuster, 2022).

Brawner, Lydia, Rhonda Garelick, Karin G. Oen, Jonathan Michael Square, *Garmenting: Costume as Contemporary Art* (New York: Museum of Arts and Design, 2022), illustrated.

Ehrlich, Cheri E., Ann Holt, Karen Keifer-Boyd, Wanda B. Knight, Lin, Yen-Ju Adetty Pérez de Miles, *Teaching and Assessing Social Justice Art Education: Power, Politics, and Possibilities* (Abingdon: Taylor & Francis, 2022), p. 65.

Makhubu, Nomusa, "African Women in Art," *Oxford Research Encyclopedia of African History*, 2020.

2021 Gaskins, Nettrice R., *Techno-Vernacular Creativity and Innovation: Culturally Relevant Making Inside and Outside of the Classroom* (Cambridge: MIT Press, 2021), p. xii, p. 48, p. 95, p. 131, p. 151.

2020 Adero, Malaika, *A Black Woman Did That* (New York: Downtown Bookworks, 2020), illustrated.

Gaskins, Nettrice R., "The Hidden Code of the Kongo Cosmogram in African American Culture," in *African American Art: Activism, Aesthetics, and Futurity*, edited by Sharrell D. Lockett (Lewisburg: Bucknell University Press, 2020), p. 146, p. 313.

LaBarge, Melanie, *Women Artists A to Z* (New York: Penguin Randomhouse, 2020), illustrated.

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- 2019 Anderson, Reynaldo, Clinton R. Fluker, *The Black Speculative Arts Movement: Black Futurity, Art+Design* (New York: Lexington Books, 2019), p. xiii.
- Benjamin, Ruha, ed., *Captivating Technology: Race, Carceral Technoscience, and Liberatory Imagination in Everyday Life* (Durham: Duke University Press, 2019).
- Gage, Mark Foster, *Aesthetics Equals Politics: New Discourses across Art, Architecture, and Philosophy* (Cambridge: MIT Press, 2019), p. 157.
- Moore, Mandy, Leanne Prain, *Yarn Bombing: The Art of Crochet and Knit Graffiti: Tenth Anniversary Edition* (Vancouver: Arsenal Pulp Press, 2019).
- 2018 Brown, Lesley-Ann, *Decolonial Daughter: Letters from a Black Woman to her European Son* (London: Watkins Media, Ltd., 2018).
- Green, Myrah Brown, *Brooklyn On My Mind: Black Visual Artists from the WPA to the Present* (Atglen: Schiffer Publishing, Ltd., 2018), illustrated, pp. 196-198.
- Scott, Kitty, ed., *Theaster Gates: How to Build a House Museum* (Ontario: Art Gallery of Ontario, 2018).
- Troupe, Quincy, *Seduction: New Poems, 2013–2018* (Evanston: Northwestern University Press, 2018).
- 2017 Bennett, Drew, Natasha Boas, Mark Zuckerberg, *Open Form: Facebook Artists in Residence, 2012-2017* (Menlo Park: Facebook Arts, 2017), illustrated.
- Chaich, John, *Queer Threads: Crafting Identity and Community* (Pasadena: Ammo, 2017), p. 149.
- Cowans, Adger, *Personal Vision: Photographs* (New York: Glitterati, 2017), p. 276.
- Farrington, Lisa E., *African American Art: A Visual and Cultural History* (New York; Oxford: Oxford University Press, 2017).
- Fodor's Seattle* (El Segundo: Fodor's Travel: 2017).
- Ganesh, Chitra, Simone Leigh, "Alternative Structures: Aesthetics, Imagination, and Radical Reciprocity," *ASAP/Journal*, vol. 2, iss, 2, (2017), p. 251, n. 2.
- Holke, Danielle, *Knits & Pieces: A Knitting Miscellany* (London: Unicorn Publishing Group, 2017), p. 156.

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- Quinn, Alice, ed., *The Best of Poetry in Motion: Celebrating Twenty-Five Years on Subways and Buses* (New York: W.W. Norton & Company, 2017), illustrated, p. 95.
- Quinton, Jared, "Awkard, Backward, Scattershot Resistance: On Steffani Jemison's 'Personal,'" in *That I am reading backwards and into for a purpose, to go on* (New York: Whitney Museum of American Art, 2017), p. 60.
- Thompson, Nato, *Culture as Weapon: The Art of Influence in Everyday Life* (New York: Melville House, 2017).
- 2016 Ferrer, Elizabeth, Jordana Munk Martin, *Material Cultures* (Brooklyn: Tatter; Brooklyn: BRIC, 2016).
- Much Wider Than a Line* (Santa Fe: SITE Santa Fe, 2016), illustrated, pp. 74-75.
- Stux, Stefan, *Stux Gallery – 35th Anniversary* (New York: Stux Gallery, 2016), illustrated, p. 7, pp. 55-57, illustrated.
- Tate, Greg, *Flyboy 2: The Greg Tate Reader* (Durham: Duke University Press, 2016), pp. 24-41.
- 2015 Macdonald, Marie-Paule, *Jimi Hendrix: Soundscapes* (London: Reaktion Books, 2015).
- Robnson, Hilary, ed., *Feminism Art Theory: An Anthology 1968–2014* (Hoboken: John Wiley & Sons, 2015), p. 31.
- 2014 Adamson, Glenn, Sarah Parrish, Jenelle Porter, Tai Smith, *Fiber: Sculpture 1960–Present* (Boston: ICA Boston; New York; Prestel, 2014), illustrated, p. 7, p. 63, pp. 184-185, p. 248, p. 251, p. 252.
- Bloodworth, Sandra, *New York's Underground Art Museum: Expanding Along the Way* (New York: The Monacelli Press, 2014).
- Bostic, Joy R., "Review of Ashe to Amen: African Americans and Biblical Imagery," *Souls*, vol. 16, iss. 1-2 (2014), pp. 128-137
- Hanna, Darci, Lisa Tung, *Viewpoints: 20 Years of Adderley* (Boston: Massachusetts College of Art and Design, 2014), illustrated on front cover, back cover, p. 3.
- Ramos, Carmen, *Our America: The Latino Presence in American Art* (Washington, D.C.: Smithsonian American Art Museum, 2014), p. 357.
- 2013 Holden, Shannon Ayres, *Chaos Into Clarity: Re-Possessing a Funktioning Utopia* (Sharjah: Sharjah Art Foundation, 2013), illustrated.

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- Kerry, John Forbes, *American Consulate General Jerusalem: ART in Embassies Exhibition* (Washington, D.C.: U.S. Department of State, 2013), illustrated, pp. 10-13.
- King-Hammond, Leslie, ed., *Ashe to Amen: African Americans and Biblical Imagery* (New York: Museum of Biblical Art, 2013), illustrated.
- Reynolds, Clarence V., "Ashe to Amen," *Network Journal*, vol. 20, no. 2 (2013), pp. 54-55.
- Robertson, Jean, *Themes of Contemporary Art: Visual Art After 1980* (New York: Oxford University Press, 2013), illustrated, pp. 337-338.
- 2012 DeWitte, Debra J., *Gateways to Art: Understanding the Visual Arts* (New York: Thames & Hudson, 2012), illustrated, p. 445.
- Lott, Jessica, Samir S. Patel, eds., *The Bearden Project* (New York: The Studio Museum in Harlem, 2012).
- Mullen, Harryette, "African Signs and Spirit Writing." *The Cracks Between What We Are and What We Are Supposed to Be: Essays and Interviews*, edited by Harryette Mullen (Tuscaloosa: The University of Alabama Press, 2012), p. 98
- Terwilliger, Connie, *Art Travel Guide: Must-See Contemporary Art Sites Across the USA* (Nevada City: ArtNetwork, 2012), illustrated, p. 52.
- Veneciano, Jorge Daniel, ed. *The Geometric Unconscious: A Century of Abstraction* (Lincoln: University of Nebraska Press, 2012), illustrated, p. 128, pl. 69.
- 2011 Crandall-Frazier, Cindy, *Contemplative Crochet* (Nashville: Turner Publishing Company, 2011), illustrated, pp. 77-79.
- Sider, Sandra, *New York Fiber in the 21st Century* (New York: Lehman College Art Gallery, 2011), illustrated, p. 2.
- 2010 King-Hammond, Leslie, Lowery Stokes Sims, eds., *The Global Africa Project* (New York: The Museum of Arts and Design; New York: Prestel, 2010).
- Zelanski, Paul, *Color* (Upper Saddle River: Prentice Hall, 2010), illustrated, fig. 7.14, p. 87, illustrated.
- 2009 Hine, Dawn Clark, Kathleen Thompson, *A Shining Thread of Hope: The History of Black Women in America* (New York: Broadway Books, 2009), p. 303.

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- Patterson, Tom, Leslie Umberger, *American Story* (Sheboygan: John Michael Kohler Arts Center, 2009).
- Schor, Mira, *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life* (Durham: Duke University Press, 2009), p. 48.
- Ruyak, Jacqueline, "Xenobia Bailey: Revisiting Reconstruction," *Surface Design Journal*, Summer 2009, pp. 36-39, illustrated.
- 2008
- Davis, Willis Bing, Barbara R. Nicholson, *Xenobia Bailey: (Re) possessed* (Columbus: The King Arts Complex, 2008), illustrated.
- Hearne III, Archie, Garbo Watson Hearne, *Collaborations: Two Decades of African American Art: Hearne Fine Art 1988-2008* (Little Rock: University of Arkansas Press, 2008)
- Hume, Christine, "Improvisational Insurrections: The Sound Poetry of Tracie Morris." *American Poets in the 21st Century: The New Poetics*, edited by Claudia Rankine and Lisa Sewell (Middletown: Wesleyan University Press, 2007), p. 231, n. 5.
- [Bailey, Xenobia, interviewed by Sharifa Rhodes, May 3, 2008 \[2 Tapes\], \[original: MiniDV\], 6, Box: AV1. Camille Billops and James V. Hatch archives at Emory University, Manuscript Collection No. 927. Stuart A. Rose Manuscript, Archives, and Rare Book Libr](#)
- 2007
- Butler, Connie, *WACK! Art and the Feminist Revolution* (Los Angeles: Museum of Contemporary Art; Cambridge: MIT Press, 2007), p. 17.
- 2006
- First Look: The Essential Guide to Jersey City Museum* (Jersey City: Jersey City Museum; New Brunswick: Rutgers University Press, 2006), illustrated, p. 208, back cover.
- Gardiner, Kay, Ann Shayne, *Mason-Dixon Knitting: The Curious Knitters' Guide* (New York: Potter Craft, 2006), illustrated, p. 105.
- Mittler, Gene A., *Art in Focus* (Woodland Hills: Glencoe/McGraw-Hill, 2006), illustrated, p. 282, p. 614, p. 629.
- Painter, Nell Irvin, *Creating Black Americans: African-American History and Its Meanings, 1619 to the Present* (New York; Oxford: Oxford University Press, 2006), p. 60, p. 446.
- 2005
- Farrington, Lisa E., *Creating Their Own Image: The History of African-American Women Artists* (New York; Oxford: Oxford University Press, 2005), illustrated, p. 4, pp. 19-26, p. 102, p. 105, pp. 107-108.

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- Robertson, Jean, *Themes of Contemporary Art: Visual Art After 1980* (New York: Oxford University Press, 2005), illustrated, pp. 210-211.
- 2004 Mullen, Harryette, "African Signs and Spirit Writing." *The Black Studies Reader*, edited by Jacqueline Bobo, Cynthia Hudley, Claudine Michel (Oxfordshire: Routledge, 2004).
- Solomon, Andrew, *The Art in Embassies Program: In Commemoration of the 40th Anniversary of the U.S. Department of State Art in Embassies Program, Washington, D.C.* (Washington, D.C.: Art in Embassies Program, U.S. Department of State, 2004).
- Wallace, Michelle, *Dark Designs and Visual Culture* (Durham: Duke University Press, 2004), p. 400.
- 2003 *Following the Tradition: Contemporary Art in Needlework* by Xenobia Bailey, Amy Berk, and Judith Flaxman (New York: Kraushaar Galleries, Inc., 2003).
- Otfinoski, Steven, *African Americans in the Visual Arts* (New York: Facts on File, Inc., 2003), illustrated, p. ix, pp. 9-10, p. 254, p. 258, p. 260.
- Reed Miller, Rosemary E., *Threads of Time: The Fabric of History: Profiles of African American Dressmakers and Designers, 1950-2003* (Washington, D.C.: Toast and Strawberry Press, 2003), illustrated, pp. 152-157.
- Tate, Greg, *Midnight Lightning: Jimi Hendrix and the Black Experience* (Chicago: Lawrence Hill Books, 2003), pp. 106-117.
- 2002 *Annual Report (Museum of Fine Arts, Boston)* (Boston: Museum of Fine Arts, Boston, 2002), p. 42.
- Artists to Artists: A Decade of the Space Program: An Exhibition of Works from the Space Program of the Marie Walsh Sharpe Art Foundation* (Colorado Springs: The Art Foundation, 2002), illustrated on endpapers, pp. 52-55, p. 365.
- 2001 *A Creative Legacy: A History of The National Endowment For The Arts Visual Artists' Fellowship Program* (Washington, D.C.: The National Endowment for the Arts, 2001), p. 242.
- Alexander, Elizabeth, Cornelius Eady, Tracie Morris, Harryette Mullen, Kevin Young, "What's African About African American Poetry," *Fence*, Spring/Summer 2001, pp. 107-117.

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- Frye, Daniel J., *African American Visual Artists: An Annotated Bibliography of Educational Resource Materials* (Lanham: Scarecrow Press, 2001), p. 114.
- 2000 Cottingham, Laura, *Seeing Through the Seventies: Essays on Feminism and Art* (Oxfordshire: Routledge, 2000), p. 90, p. 111.
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- "Xenobia Bailey: Headgear with African Influence," *The Indianapolis News*, January 31, 1991, p. F-18.
- "Headgear display," *The Reporter-Times*, January 26, 1991, p. 4.
- Langer, Cassandra L., et al., "Women Artists News," *Women Artists News*, Vol. 15, no. 4, Winter 1991, p. 26.
- 1990
- Tancill, Karen B., "Black Art: Milwaukee art museum displaying unusual works," *The Journal Times*, October 4, 1990, p. 2C.
- "African inspires a look," *The Indianapolis Star*, September 16, 1990, illustrated, p. H3.
- "She's mad about her hats," *The Shreveport Journal*, September 13, 1990, p. 2B.
- "Style Makers; Xenobia Bailey, African-Hat Designer," *The New York Times*, August 19, 1990, illustrated, p. 38.
- Patterson, Tom, "Legacy: Exhibition highlights African Strains in Black U.S. Art," *Winston-Salem Journal*, July 29, 1990, p. H4.
- Chapman, Cheryl, "Dallas Museum's Black Art Exhibition Traces Ancestral Legacy," *Tyler Courier-Times*, January 26, 1990, p. 14.
- Chapman, Cheryl, "Dallas Museum's Black Art Exhibition Traces Ancestral Legacy," *Tyler Morning Telegraph*, January 26, 1990, p. 14.
- 1989
- "Major African-American Art Exhibit Opens," *Philadelphia Tribune*, December 29, 1989, p. 3C, p. 5C.
- "Dallas exhibit showcases black art," *The Odessa American*, December 21, 1989, p. 17A.
- "Gallery and museum exhibits in Dallas, Ft. Worth and Houston," *Corpus Christi Caller-Times*, December 10, 1989, p. E6.
- "Dallas exhibit shows works by 49 Blacks," *Austin American-Statesman*, December 6, 1989, p. E7.

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- 1988 Olds, Catherine, "The Mad Hatter," *ELLE*, May 1988, illustrated, p. 4, p. 180.
D'Elgin, Tershia, "Hair, hats, scarves deck 'little head,'" *The Post-Crescent*, March 27, 1988, p. 9.
"Tribal Treasures," *ELLE*, February 1988, illustrated pp. 194-195.

ARTIST'S WRITINGS & WEBSITES

- 2022–2024 [Xenobia Bailey \(Patreon\)](#)
- 2023 Bailey, Xenobia, "The Miraculous Life of an Early Black American Abolitionist and Craftsman," *Hyperallergic*, June 15, 2023, illustrated.
- 2012 Bailey, Xenobia, *Paradise in Her Hands: Blasts of Inspiration, the Activation of Creative Flow, and the Discovery of the Wonder-Worlds of Fiber* (Los Angeles: College Art Association, 2012).
- 2007–2021 [FUNKTIONING: The Final Frontier in Re-Constructing the Contemporary African American Lifestyle in the Aesthetic of Funk \(Blogspot\)](#)
- 2001 Bailey, Xenobia, "A Private Paradise," *One World*, Vol. 6, Iss. 2 (2001).
- 1994 Bailey, Xenobia, "An African American Designer Model Home," *The International Review of African American Art*, Vol. 11, no. 2 (1994), pp. 67-70.

VIDEOS

- 2023 [Seattle Presents Gallery: Xenobia Bailey](#)
- 2021 [Interview with Artist Xenobia Bailey at Brookfield Place](#)
- 2020 [Xenobia Bailey Interview with Patti Carpenter](#)
- 2019 [Making the Xenobia Bailey Mosaics: A Visit to Trivisanutto Artistic Mosaics](#)
[New Art for the Library – DC Public Library](#)
[Still I Rise, Feminisms, Gender, Resistance: Immersive 3D Virtual Reality \(VR\) Exhibition](#)
- 2018 [34th Street – Hudson Yards – Funktional Vibrations](#)

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- 2017 [MAD 2017](#)
[Meta Open Arts / Facebook Arts](#)
["Material Cultures" Art Exhibition at BRIC House, Brooklyn](#)
- 2016 [Xenobia Bailey – SITE Santa Fe 2016](#)
[Xenobia Bailey with Tammi Lawson at SITE Santa FE](#)
[Xenobia Bailey – The Hudson Yards Project](#)
[Xenobia Bailey: It's Almost Like a Temple – NPYL](#)
[Xenobia Bailey with SFPS Adelante Program at Santa Fe Botanical Garden](#)
- 2015 [MTA Arts & Design: Funktional Vibrations by Xenobia Bailey](#)
[THEESatisfaction – "Recognition"](#)
- 2014 [MTA 7 Subway Extension](#)
[Xenobia Bailey and Funkgodjazz&medicine](#)
- 2013 [Milwaukee PBS – Black Nouveau – Xenobia Bailey at the Kohler](#)
[Xenobia Bailey's Amazing Art & John Coltrane](#)
- 2012 [Handmade Portraits: Xenobia Bailey, Fiber Artist](#)
- 2010 [Xenobia Bailey: The Global Africa Project at MAD](#)
- 2009 [Triennale Milano – Dritto e Rovescio](#)

SELECTED AWARDS, GRANTS, RESIDENCIES & DEGREES

- 2023 ArtBridge Honorary Award, New York, NY
- 2022 Craft Archive Fellowship, Center for Craft, Asheville, NC
- 2019 Colene Brown Art Prize, BRIC, Brooklyn, NY
- 2018 Artist-in-Residence, McColl Center for Art + Innovation, Charlotte, NC
- 2016 A Blade of Grass Fellowship for Socially Engaged Art, Long Island City, NY
- 2015 Joan Mitchell Center Residency, New Orleans, LA
Vermont Studio Center, Johnson, VT

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- 2013 Artist-in-Residence, Museum of Arts and Design, New York, NY
- 2010 Pace University, New York, NY
- 2007 Adderley Lecturer, Massachusetts College of Art and Design, Boston, MA
- 2006 Anonymous Was a Woman Grant, New York, NY
- 2004 Nancy Graves Foundation, New York, NY
- 2003 New York Foundation for the Arts, Craft Fellowship, New York, NY
- 2002 Society for Contemporary Craft, Pittsburgh, PA
- 2001 Visiting Artist, Lafayette University, Allentown, PA
- 2000 Creative Capital Award, New York, NY
Painters & Sculptors Grant, Joan Mitchell Foundation, New York, NY
Visiting Artist, Graduate Fine Arts Department, University of Colorado,
Boulder, Boulder, CO
- 1999 New York Foundation for the Arts Fellowship, New York, NY
- 1998–1999 Artist in Residence, Studio Museum in Harlem, New York, NY
- 1998 Artist in Residence, Atlantic Center for the Arts, New Smyrna Beach, FL
- 1993 Tiffany Foundation Grant, New York, NY
Artist Project, New York State Regional Initiative Grant, New York, NY
Mid-Atlantic National Endowment for the Arts Grant, Visual Artists' Fel-
lowships
New York Foundation for the Arts Grant, New York, NY
New York State Regional Initiative Grante, New York, NY
- 1992–1993 Artist in Residence, Marie Walsh Sharpe Art Foundation, New York, NY
- 1992 Empire State/New York State Crafts Alliance Grant, New York, NY
- 1990 Artist in Residence, Art Park, Lewiston, NY

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1970s Black Cultural Workshop, McNeil Island Federal Penitentiary, Steilacoom, WA, and Monroe State Reformatory, Monroe, WA.

SELECTED COMMISSIONS & PUBLIC WORKS

2023 *Steal Away*, Black Arts Theater, New York, NY, 2023.

2020 Commission for the Grand Reading Room, Martin Luther King Jr. Memorial Library, Washington, D.C., 2020.
Morning Stars, Spa Beach Pier District, St. Petersburg, FL, 2020.
Prism Arbor, Parachute Way Plaza, Brooklyn, NY, 2020.

2018 *A Wall for Us All*, Fairmount Heights Switching Station Art Wall Project, PSE&G, Newark, NJ, 2018.

2015 *Funktional Vibrations*, 34th St–Hudson Yards, MTA Arts & Design, New York, NY, 2015.

2011 Boston Children’s Hospital, Boston, MA, 2011.

1998 Disney World, Animal Kingdom Amusement Park, Orlando, FL, 1998.

1996 Creative consultant, Hallmark Cards, Kansas City, MO, 1996.

SELECTED FILM, TELEVISION, AND ADVERTISING PROJECTS

2015 McClodden, Tonia Nekkia, director. *Recognition*. Performance by THEE-Satisfaction. 2015.

2002 “Absolut Bailey.” *Absolut Expressions*, 2003.

1991-1993 *Sprite Commercial*. 1991-1993.

1991-1992 *United Colors of Benetton Advertisement*. 1991-1992

1990 Lee, Spike, director. *Mo’ Better Blues*. Universal Pictures, 1989.

1989 Lee, Spike, director. *Do the Right Thing*. Universal Pictures, 1989.

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n.d. *The Cosby Show*. [Year TK]
 A Different World. [Year TK]
 The Lion King. [Year TK].

SELECTED PUBLIC COLLECTIONS

Allentown Art Museum, Allentown, Pennsylvania
Boston Children's Hospital, Boston, Massachusetts
Colgate-Palmolive Corporation, New York, New York
Fuller Craft Museum, Brockton, Massachusetts
Kamel Lazaar Foundation, Tunisia
Meta Open Arts (Facebook), New York, New York
Metropolitan Transit Authority, New York, New York
Mott-Warsh Collection, Flint, Michigan
Museum of Arts and Design, New York, New York
Neuberger & Berman, New York, New York; Washington, D.C.
Newark Museum of Art, Newark, New Jersey
New York Public Library, New York, New York
Petrucci Family Foundation Collection of African-American Art, Asbury, New Jersey
Saint Louis Art Museum, Saint Louis, Missouri
Schomburg Center for Research in Black Culture, New York Public Library, New York
Sheldon Museum of Art, Lincoln, Nebraska
Spritmuseum, Stockholm, Sweden
Collection of the United States Embassy, Djibouti
Collection of the United States Embassy, Ghana
Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey