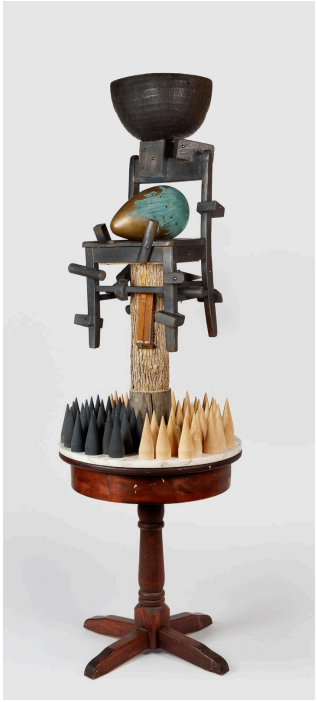
Press Release
Art Basel Miami Beach 2026
December 4-6, 2026
Miami Beach Convention Center
1901 Convention Ctr Dr
Miami Beach, FL 33139
Booth B6
Contact: pr@welancoragallery.com

Welancora Gallery | Art Basel Miami Beach 2026



Tyrone Mitchell, *An American Education*, 2024

We are delighted to announce our participation in Art Basel Miami Beach 2026 in the Galleries section (Booth B6). The VIP preview days are December 2-3, 2026, at the Miami Beach Convention Center. The fair is open to the public from December 4-6. This is the gallery's sixth consecutive year at the fair. Our presentation is an homage to the gallery's intergenerational program, with works by Tyrone Mitchell, Chris Watts, and Carl E. Hazlewood.

Tyrone Mitchell creates work that challenges the marker of "otherness." Coming of age during the period of Modernism, his found object assemblages speak to the construction of the African American identity and the experiences that ensue. Mitchell engages in dialogues concerning escapist mythologies and resistance practices, and he seeks to intensify these conversations not only through form, but through materials. He uses found objects, a practice directly inspired by African traditions (namely Malian and Senegalese cultures) that aims to extend the lifespan of the materials. When Africans began to work in the New Land, they adapted tools more to their liking, reconnecting to their traditional approaches to working their rich homeland. This connection to nature – seen through the elements of tree bark in his works – as well as culture

reinforces a thirst for freedom in this New World. As such, these multi-leveled structures speak to the layered histories experienced through fragmented identity. Allowing found materials to speak for themselves is crucial to Mitchell's artistic practice, and this interest in materiality extends to his interest in the connection between the natural world and the development of an African American Aesthetic.

Akin to Brâncuşi, Mitchell's traditional Beaux Arts education informs the verticality and strict sense of balance in his sculpture: as he carves to unveil a form, he literally and metaphorically hints at the presence of a standing figure. In erecting these structures and carefully balancing the visual weight of his various materials (including bronze and wood), Mitchell's work inserts itself into ongoing discourses. *To Dance for a Sock* reflects the empowering myth of the Flying African, which originated during the transatlantic slave trade to symbolize a magical escape back to Africa. Considering a more local Southern African American experience, *An American Education* recounts Mitchell's experience growing up in segregated Savannah and attending Catholic school, paying homage to the mythology of the cosmic egg seen across nearly all regions of the world. Jazz is another important aspect of Mitchell's practice as it relates to the improvisational quality of assembling his found objects and referencing African American history. *Monk You Meant* is one of a number of sculptures the artist has created in memoriam to jazz legends.

Chris Watts' practice as an abstract painter similarly deploys natural materials he sources himself, alluding to the eternal spirits that live within them and the meditative practice of viewing. Where Mitchell's constructions suggest presence through form, Watts' presence is suggested through formless color and material. The work is situated within both visible and invisible historical narratives that integrate spatial, temporal, and spiritual experience. This consideration of spirits, pigment, light, and space is reminiscent of Fred Eversley. Illuminating new contexts of reflection, Watts' 'ambient paintings' are screens, windows, and spaces that sculpt materials — wood, poly chiffon, resin, and Peruvian pigments — into elevated luminous forms that act as ceremonial objects. In more recent work, Watts uses volcanic sand from the beaches of Costa Rica, reflecting on colonial residues and the ever-shifting energy of the natural landscape. The black sand is spread around, streaked across, and enmeshed within the glassy surfaces of his paintings, inscribing new marks and imprinting human presence. The viewer's role in spectating allows the work to become an immersive site of mediation, reflection, and ceremony, offering respite from the difficult tensions of coexistence among humans.

Carl E. Hazlewood's new series of small works grew from a residential mishap: a roof leak that damaged a stack of small photographs and gallery invites in the artist's home. Titled the *Betê Rouge Series*, these works draw upon Hazlewood's interest in arachnids, piecing together scraps of the water-damaged materials into compositions Hazlewood considers to be "visual irritants." Each work in the series includes a touch of blood red within the composition, as Hazlewood embodies aggravation through found materiality.

Hazlewood's works continue to allude to the figure, but not in the way we know it to exist. Within his mixed media works, surfaces press forward and recede, evoking bodily presence, landscape, and the psychic interior simultaneously. Abstraction remains central within his

process: it serves not as retreat, but as charged territory. Form operates as a carrier of memory in the work. Edges fold, puncture, and suspend, with layers as delicate as skin. His abstraction draws back to materiality– that of our world, and of the medium itself. Through a suite of shapes and symbols, his work speaks to the power of resiliency through references to Anansi the Spider, a prominent character in West African and Caribbean folklore who is known to be a shapeshifter. Hazlewood's approach to his work and life seeks to counter the insinuation that there may be limitations on what he should do or what he can achieve. He strives for an art and life of open possibilities, for a poetic presentness beyond time, place, race, and other distracting polemics. Thus, the structural language of abstraction acts as a clarifying act of progress in what he considers an unstable world.

Tyrone Mitchell (b. 1944, Savannah, Georgia) is a sculptor whose approach involves integrating personal experiences with a broader understanding of the history of sculpture worldwide. His interests lie in how materials– particularly that of found objects– solidify and shape his sculptural ideas. Inspired by the likes of Julio Gonzales, Pablo Picasso, David Smith, and Auguste Rodin, Mitchell incorporates applied stains, industrial paint, metal sheets, and fabrics into his works. Travel deeply influences the artist's work, and his background in photography assists him in researching and documenting how various cultures differ in how they create and construct.

Mitchell received the equivalent of a BFA in 1965 from the Art Students League of New York. He went on to the New York Studio School, earning the equivalent of an MFA from the institution in 1967. He has had solo exhibitions at G.R. N'Namdi Gallery in Chicago and Birmingham; Welancora Gallery, Brooklyn, NY; Bomani Gallery in San Francisco; the Bronx Museum of Art; and the Newark Museum. Mitchell has been included in group exhibitions at the Studio Museum in Harlem, Painted Bride Art Center in Philadelphia, Museo de Artes Visuales Alejandro Otero at La Rinconada in Venezuela, and the Fukui Fine Art Museum in Japan, to name but a few. Mitchell was an Artist-In-Residence at the Studio Museum in Harlem in 1981.

Mitchell's work is part of various collections, including The Studio Museum in Harlem, The Delaware Art Museum, Time Equities, Inc. Corporate Collection, the Cosby Collection, the Reader's Digest Corporate Collection, The Schomburg Center for Research in Black Culture, The New York Public Library, and Abyssinian Baptist Church in New York. His honors include fellowships from the Joan Mitchell Foundation, Lila Wallace, and the Guggenheim Foundation. Mitchell has taught at Bard College, Hunter College, Queens College, and the Delhi College of Art in India.

Chris Watts (b. 1984, High Point, North Carolina) is an abstract painter and mixed-media artist whose work seeks to revise, interrogate, and re-examine social and personal narratives through the transfiguration of painting, drawing, video, and installations. This re-examination also seeks to create a project of disruption. Currently, these projects exist as representations of windows as switches into another layered assemblage of space where the distinction between what is real and what is represented is obscured.

Chris Watts attended the MFA program at Yale School of Art after graduating from the College of Arts and Architecture, University of North Carolina, and the Academy of Fine Arts and Design, Wroclaw, Poland. Watts has held various artist residencies, among them the Giancarlo DiTrapano Foundation for the Literature and the Arts, Sezze Romano, Italy; Marek Maria Pienkowski Foundation, Chelm, PL; McColl Center for Art + Innovation, Charlotte, NC; the Art & Law Fellowship Program at Cornell University Art Architecture Planning, New York, NY; the Lower Manhattan Cultural Council Workspace Program, New York, NY; and the 2022-2023 Soros Justice Fellowship Program. His work has been exhibited at Welancora Gallery in Brooklyn, NY; Galerie Lelong & Co. in New York, NY; Bode Projects in Berlin, DE; Monica King Contemporary in New York, NY; Artspace Visual Art Center in Raleigh, NC; Galleria Pienkow in Lipinki, Poland; Knockdown Center in New York, NY; and McColl Center for Visual Art in Charlotte, NC, among others. Watts was recently selected for the Fountainhead Arts Residency in Miami, which will begin January 6, 2027.

His work is in the collection of the Mint Museum, Nelson-Atkins Museum of Art, Davidson College, and the Jimenez-Colon Collection. Watts' work has been featured in The Brooklyn Rail, Hyperallergic, ARTNews, and Brooklyn Magazine. He is a featured artist in the documentary film *The Art of Making It*, directed by Kelcey Edwards and produced by Emmy-nominated producer Debi Wisch (*The Price of Everything*). Watts shares his time between New York and North Carolina.

Carl E. Hazlewood (b. 1951, Guyana, South America) received a BFA with honors from Pratt Institute, and an MA from Hunter College, CUNY. Parallel to his studio practice, Hazlewood co-founded Aljira, a Center for Contemporary Art in Newark, NJ in 1983. Aljira curated exhibitions, hosted public programming, and fostered cross-cultural dialogue for thirty-five years, playing pivotal roles in supporting the then-emerging careers of artists such as Derrick Adams, Firelei Báez, Frank Bowling, Mickalene Thomas, and more. Hazlewood participated in the Art Cake residency at Cordy and Ethan Ryman's Studio Program in Sunset Park, Brooklyn (2020–22). Hazlewood has been the recipient of fellowships at the MacDowell organization (2026, 2023, and 2015); the Brown Foundation at the Dora Maar House, Ménerbes, France (2018); and the Bogliasco Foundation, Italy (2018). His fifty-two-foot-tall wall work, *TRAVELER* (2017), was commissioned by the Knockdown Center, Queens. He was elected a National Academician in the Class of 2025 by The National Academy of Design.

Solo exhibitions of Hazlewood's work include *Infinite Passage* at the Brattleboro Museum & Art Center (2025), *BlackHead Anansi: Constellations* at Charlotte and Philip Hanes Gallery, Wake Forest University, South Carolina (2023); *Racing Thoughts-Fever Dreaming* at Art Basel Miami Beach (2022); and *BlackHead Lyricism* at Welancora Gallery (2022). He also participated in group exhibitions at PM/AM Gallery (2023), Skoto Gallery (2022, 2016, 2014); Jordan Schnitzer Gallery at Dieu Donné (2019); and NARS Foundation (2017). His work is currently on view at the Newark Museum as part of the exhibition *Dreamtime In Newark: Aljira and the Making of Global Contemporary Art,* which pays tribute to the history and global impact of the Aljira. This exhibition is on view through June 30, 2027.

His work is in the collections of Kenkeleba House, the Ogden Museum of Southern Art, The Petrucci Family Foundation, The Shah Garg Foundation, OMI International Art Center, The Francis J. Greenberger Collection, The Schomburg Center for Research in Black Culture, Skowhegan School of Painting and Sculpture, and The Dora Maar House, among others.