

Press Release

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Summer Show
Virtual Exhibition
Thursday, July 30 - Friday, August 21 2026



Carl E. Hazlewood, *Untitled 16*, 2026

Welancora Gallery's online viewing room will be available on our website throughout the summer. This intergenerational presentation includes artists within the Welancora Gallery and Ivy's Projects programs who find themselves reflecting upon historical narratives and escapist mythologies.

About the Artists

Debra Cartwright is an artist interested in depicting the relationship between the Black female body and American medical history. She uses paint and mixed media to explore selfhood and her own positioning as the daughter of a gynecologist. Themes around her work include re-embodiment, myth creation, violence, theft, and intimacy. She explores a critical understanding of the past while also proposing an examination of the present American healthcare system.

Cartwright (b. 1988, Annapolis, Maryland) currently lives and works in New York. She received her BA in Art History from the University of Virginia in 2010 and her MFA in Painting from Rutgers University's Mason Gross School of the Arts in 2023. Cartwright was a resident at the Wassaic Project in 2024 and at Silver Art in 2025. In 2023, she was the recipient of the Montclair Art Museum AACC Founders Fellowship.

She has held solo exhibitions at Welancora Gallery, Art Basel Miami Beach, Frieze LA, Montclair Art Museum, and BODE Projects. She has participated in group exhibitions at The Delaware Contemporary, TERN Gallery, Swivel Gallery, Fridman Gallery, Untitled Art Fair Miami, New York Academy of Art, Sotheby's, Westbeth Gallery, forMAH Gallery, Allouche Gallery, and CFHILL.

Her works are in the collections of the Raclin Murphy Museum at Notre Dame University and the Montclair Art Museum.

David Rampersad Jr, also known as **King David**, is an abstract artist reflecting on heritage, ritual, and remembrance through the lens of abstraction. His work honors the complexities of personal and collective identity shaped by his Caribbean upbringing. King David's most recent body of work, Trinidad & Tobago, was rooted in his first trip to his father's homeland. The works examine diasporic memory, Hindu spiritual practices, and the symbolic weight of nature, light, and familial bonds. Utilizing window screens as both metaphor and tool, David creates tactile surfaces where paint, gesture, and spirit intersect. Each piece functions as both ritual and visual offering, shaped by the resonance of his cultural and painterly explorations.

King David (b. 1995) was born in Flatbush to immigrant parents from the Caribbean, and is based in Brooklyn, NY. His unique upbringing was heavily influenced by his completion of a program called Prep for Prep. This nonprofit afforded him scholarship opportunities to attend The Dalton School and Gettysburg College, where he graduated as a Studio Art major with honors in 2017. This scholarly achievement would also lead David to the doors of the Leo Marchutz School of Painting and Drawing in Aix-en-Provence, where he studied for a semester abroad during his undergraduate years. On a path paved contrastingly with grueling vicissitudes and hard-earned opportunities to succeed, David proudly credits his exceptional educators, especially those in the Arts, for nurturing his academic prowess as acutely as his artistic passions. After the experience of losing his father to suicide in 2016, David found his voice and expressive style in abstract painting and has been committed to working in this fashion ever since, supplementing his focus on abstraction with similarly conceived drawings, watercolors, sculptures, and photographs. He has been working out of his studio in Brooklyn since 2018.

King David has exhibited at Welancora Gallery, Sean Scully's 447 SPACE, Bishop Gallery, Parasol Projects, Peace Gallery, 17 Frost Gallery, The Other Art Fair, and Spectrum Miami. His work has been featured in White Hot Magazine and The Brooklyn Rail.

Oasa DuVerney is known for her figurative works utilizing graphite on paper. DuVerney's work centers itself in social and political commentary that relates to her social status as a woman of color and a working-class person. She reimagines elements from both the natural and urban, political and social landscapes as active sites in building solidarity for Black liberation. In a world where some people and places have been deemed not worthy of protection, the figures in her works are rendered with the care, compassion and understanding that they deserve but aren't

always afforded. She draws on elements from nature: waves, snakes and mountains to explore the ways in which people of color exist in contemporary society.

DuVerney (b. 1979, Queens, NY) received her BFA from the Fashion Institute of Technology in New York in 2007 and her MFA from Hunter College, CUNY, in 2011. DuVerney is an Assistant Professor in the School of Art and the School of Design at Pratt Institute. She has presented solo and two-person exhibitions at Welancora Gallery (2022), Colburn Gallery (2017), and Rush Arts Gallery (2016), among others, and has also exhibited at the Metropolitan Museum of Art, Cooper Hewitt, Smithsonian Design Museum, Museum of the African Diaspora, the Aldrich Contemporary Art Museum, the Brooklyn Museum, and the Studio Museum in Harlem. She has completed residencies at BRIC, Rush Arts, and Smack Mellon, among others. Her work is included in the collections of the Cooper Hewitt Smithsonian Design Museum and the Metropolitan Museum of Art.

Oasa was awarded a New York City Percent for Art commission (2024) to create a series of reflective portraits of influential authors from the African diaspora for the Brooklyn Public Library Eastern Parkway branch. Etched into shatterproof glass mirrors, the works will provide viewers the opportunity to reflect on themselves and the authors being represented. By focusing on the African Diaspora, the artist pays homage to the diversity of cultures and peoples of African descent currently living in Crown Heights, their journey and making this community home. More information can be found [here](#) and imagery can be found [here](#).

Carl E. Hazlewood uses the structural language of abstraction as a clarifying act of progress in what he considers an unstable world. 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. More broadly, 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. Hazlewood strives for an art and life of open possibilities, for a poetic presentness beyond time, place, race and other distracting polemics.

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. His fifty-two-foot-tall wall work, TRAVELER (2017), was commissioned by the Knockdown Center, Queens. 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 (2023, 2015); the Brown Foundation at the Dora Maar House, Ménerbes, France (2018); and the Bogliasco Foundation, Italy (2018). He was elected a National Academician in the Class of 2025 by The National Academy of Design.

Solo exhibitions of his 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 in the collections of the Ogden Museum of Southern Art, 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.

Tyrone Mitchell 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 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. Allowing his found materials to speak for themselves is crucial to Mitchell's artistic practice; by integrating these objects into his artwork, Mitchell not only extends their lifespan, but contributes to a broader conversation of global circumstances.

Mitchell (b. 1944, Savannah, Georgia) received the equivalent of a BFA in 1965 from the Art Students League of New York and went on to the New York Studio School, earning the equivalent of an MFA from the institution in 1967.

Mitchell has had solo exhibitions at Welancora Gallery, G.R. N'Namdi Gallery in Chicago and Birmingham, 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, and the Delhi College of Art in India; He currently teaches at Queens College in New York.