

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. Artists on view include Debra Cartwright, Oasa DuVerney, Carl E. Hazlewood, and Anders Jones.

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.

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.

Anders Jones is a contemporary artist based in New York City. His works use a combination of printing techniques paired with new technologies, painting, sculpture and photography to uncover and expand the potentials of materials and mediums as a means to explore social commentary. He received a BA in Textile Surface Design from the Fashion Institute of Technology and an MFA in Photography and Video Related Media from the School of Visual Arts. Anders has also maintained a parallel practice as a textile designer for over a decade. His commercial textile and surface design work includes work on projects for: MoMA | Louise Bourgeois, El Anatsui and Jeff Koons; Merce Cunningham; NYC Ballet X Stella McCartney; and Gagosian, DC Moore and PACE galleries among others. Early in his career, as a music photographer, Anders created album covers for clients including Sony Records, RCA Records, Fairchild Publications and independent labels. His fine art photography has been published in BLACK: A Celebration of Culture by Deborah Willis and on PDN.com. His artwork has been featured in exhibitions at RE:Art, White Box, Welancora Gallery, En Foco, HERE Art Center, Five Myles Gallery, PULSE Miami Beach art fair 2017, Spring Break Art Show 2018 and Untitled Art Fair 2020.

From January 20 to April 13, 2024, Anders Jones was part of a group exhibition at the Hood Museum of Fine Art titled And I'm Feeling Good: Relaxation and Resistance. Jones'

collaborative wallpaper with iconic photographer Jamel Shabazz, Back in the Days, was on view.