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Black Dreams/White Sheets **36 x 30 Inch Photographs by Anthony Barboza**

November 4th 2010 – December 2nd 2010

New York, New York, September 17, 2010 – The Bill Hodges Gallery is delighted to present *Black Dreams/White Sheets*.

Black Dreams/White Sheets, features large scale photographs which are the realization of the Artists' dreams. Each compelling image has one constant milieu -a bed. This is Barboza's most recent and arguably his most narrative series. The exhibition of dream interpretations is the culmination of a series which has never been displayed in New York City, intermingled in both voyeurism and sensuality. Figures become pawns in the visual abstractions of the photographs creating shapes in stark contrast of dark limbs and pristine linens.



Nightmare, 1996, 36 x 30 in. digital print

Social issues such as race, African Diaspora, sexual identity and gender are woven throughout the series. One such image, *Nightmare* (shown above) generates a stagnancy of the outline enveloped in a culturally recognizable robe. Nineteenth Century Klu Klux Klan robes were of varied color. A Century later, KKK adopted white as their standard color; however, towards the turn of the millennium, radical manifestations in small groups reintroduce the wider variation of robes. Black robes are “Knighthawks” and represent Klan security. The reality of an organization embedded in hate is their concern for security, particularly related to the ramifications of their reeking havoc on the safety and security of others. Comparably, one seeks security in their rest gestations. It is quite discombobulating when one experiences a nightmare in a seemingly familiar dream state.

Vagina Dialogue, 2002, generates distinct discomfort through the physicality of the pose and presence of culturally identifiable wedding attire. The palpable figure is lying on her back, veil in tow, with her pelvis hoisted above her hips engaging in a consummating position. True to the theme of symbolism interjected throughout this series, a dead fish lays at the foot of her bed. The bride is muted by tape covering her mouth. Social dialogues relating to gender roles assist in the dismissal of age-old stereotypes about the sanctity of marriage. However, Barboza insists the viewer interpret the dreams in their own way, intentionally inserting anonymity at the core each photograph.

Anthony Barboza began his career in 1964 as a participant in Kamoinge Workshop. Now President, he has achieved an illustrious career while continuing to do advertising and editorial projects worldwide. A partial list of clients includes Hearst Publishing, Columbia Records, Miramax Films, Warner Bros., ABC Television Network, and Spike Lee Production. Publications including photojournalistic and editorial spreads for *The New York Times Sunday Magazine*, *The New Yorker*, *Sports Illustrated*, *Time*, *Newsweek*, *Life*, *Essence*, *National Geographic*, *Harpers Bazaar*, *Vogue*, *Elle*, *Vanity Fair*, *GQ*, *Esquire*, and countless others. Barboza has lectured at the International Center of Photography, NYU Tisch School of the Arts and many other institutions. He is the recipient of several grants, The National Endowment for the Arts and NYFA-New York Foundation for the Arts. In 1980, he published a book entitled *Black Borders*, featuring some of his most publicly identifiable subjects in the realm of jazz, art and entertainment. His work is included in the permanent collections at MoMA, Brooklyn Museum of Art, Studio Museum of Harlem, Schomburg Center for Research in Black Culture, Chiang Kai-Shek Memorial Hall, Taipei, Taiwan; Museum of Fine Arts, Houston, Texas; Howard University, Polariod Collection, Polaroid Corporation; University of Ghana, University of Mexico, The New Jersey State Museum and many others.

The gallery is located on the 6th floor of 24 West 57th Street between 5th and 6th Avenue. We are near the ABCDEF and 1 trains. Gallery hours are Tuesday to Friday 10am – 6pm and Saturday 12:30pm – 5:30pm. Press viewings can be arranged prior to the exhibition. For more information, or to arrange a viewing, please call Bill Hodges at 212-333-2640.

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