

FrameWork 1/23

Emilie Croning on *Together / Apart*



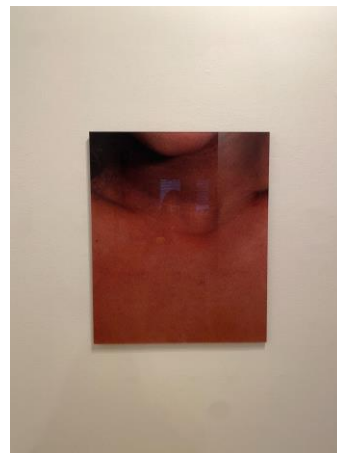
Together/Apart, Installation view, December 2022.

Works shown: Rebecca Bair, *Portal (n.1)* and *(n.2)*, 2022 & Karice Mitchell, *Adorned I*, 2022.

It's like that feeling when a gust of wind hits the curls at the nape of my neck on a hot summer day as I walked between Rebecca Bair's two larger-than-life prints of Type 3 coils - the fabric dancing in the breeze carried by my stride. Placed against bright blue and yellow backgrounds respectively, each image acts as a textured and vibrant path guiding you through.



Karice Mitchell, *Adorned I*, 2022



Karice Mitchell, *Holding*, 2022

Shifting our perspective to reveal glimpses of the Black female body, the subtleties depicted in Karice Mitchell's photographs unveil an intimacy carefully centered around the unknown. The parts

adorned, the parts left bare. The parts reflected in the mirror that remain still during a guided breath, tracing the contour of the collarbone.



Rebecca Bair, *Untitled (shadows)*, 2022

I couldn't help but be drawn to the shadows. Traces on the flesh that are quick to disappear with a shifting light.

Our hair. Our skin. Our voice.

Whether presented together or apart, both Karice and Rebecca's work offer an unspoken reading of Black womanhood by renegotiating our gaze through their unique perspectives and visual exploration. Each image, though revealing so little, embraces a tender gesture of protection, while encouraging the viewer to seek what lies beyond each frame. As I navigated through the space, I felt a part of the conversation between the artists, privy to the secrets that may be divulged at any moment — granted that they may not be.