

LaKela Brown

A Harvest.

56 & 105 Henry Street, 10002

October 30 – December 21, 2025

Presented by 56 HENRY, LaKela Brown's solo exhibition *A Harvest* assembles recent works that examine the relationships between material culture, historical inheritance, and the lived realities in our (Black) communities. Brown approaches casting as a process of transformation, in which familiar objects become sculptural propositions that question how value, labor, and care are distributed across society. The works shift between symbolic and literal registers, insisting that materials themselves can carry the weight of history and reveal the tensions embedded in contemporary life. Through this methodology, Brown cultivates a visual language that addresses both the endurance of cultural knowledge and the fragility of the systems meant to sustain life.

This language becomes particularly charged when the stakes of Brown's material language become fully apparent when she turns to objects entangled with systems of profit, regulation, and cultural judgment. Cast dollar coins are calibrated to the amount of money that would have allowed a 12-year-old Maryland boy to receive critical dental treatment, a failure of access that ultimately led to his death. The coins, stripped of circulation and transformed into sculptural elements, expose the violence of a system in which survival hinges on the smallest increments of capital. Tobacco and marijuana leaves reference industries and criminalized economies that have shaped Black experience in contradictory ways, producing both livelihood and harm. Pig heads evoke cycles of extraction and policing, while cast apples invoke the biblical figure of Eve and the ways her story has long served to rationalize the discipline of racialized and gendered bodies. Together, these materials destabilize their conventional associations and reveal the structural narratives they uphold.

The title *A Harvest* points toward a collective reckoning with what has been produced by these histories and what remains necessary to sustain the future. Brown frames material transformation as an act of accountability and memory. The works neither romanticize nor distance themselves from the conditions of societal collapse; instead, they confront the precariousness of the present while affirming resilience rooted in community, adaptation, and creativity. *A Harvest* suggests that what is gathered in this moment consists not only of cultural inheritance and hard-won knowledge, but also the consequences of long-standing inequities. Through sculptural inquiry, Brown offers viewers a space to engage both the burdens and the possibilities that emerge when the past is reexamined and reworked into forms that demand recognition.

– Jova Lynne, 2025



LaKela Brown

Born in 1982 in Detroit, MI. Works in New York, NY.

LaKela Brown received a BFA in 2005 from the College for Creative Studies in Detroit. Her sculptural reliefs are presented as artifacts from another era that have been discovered and placed on display for an examination that is as much anthropological as aesthetic. Brown presents a meditation on how objects are historicized, represented, and abstracted in a museological context.





*Gold Banana Skirt with Pearls and
Fur, 2025*

Plaster, foam, wood, acrylic, and
faux fur

27 ½ x 18 x 8 ½ in

69.8 x 45.7 x 21.6 cm



LaKela Brown
New Heirlooms, 2025
 Plaster, Acrylic, Foam, and
 Wood
 29 x 22 x 2 in
 73.7 x 55.9 x 5.1 cm





Close-up of *New
Heirlooms*, 2025





LaKela Brown
Large Necklace Composition, 2024
Plaster and acrylic
45 1/4 x 33 1/2 x 2 7/8 in
114.9 x 85.1 x 7.3 cm









LaKela Brown
Banana Bunch Study, 2023
Plaster
12 x 9 x 6 in
30.5 x 22.9 x 15.2 cm





Pearl Strand with Two Gold Hearts
Doorknocker Impressions Study, 2025
Plaster, foam
9 x 12 in
22.9 x 30.5 cm









Spliff Still Life (Medium), 2025

Plaster, foam

22 x 32 x 3 in

55.9 x 81.3 x 7.6 cm

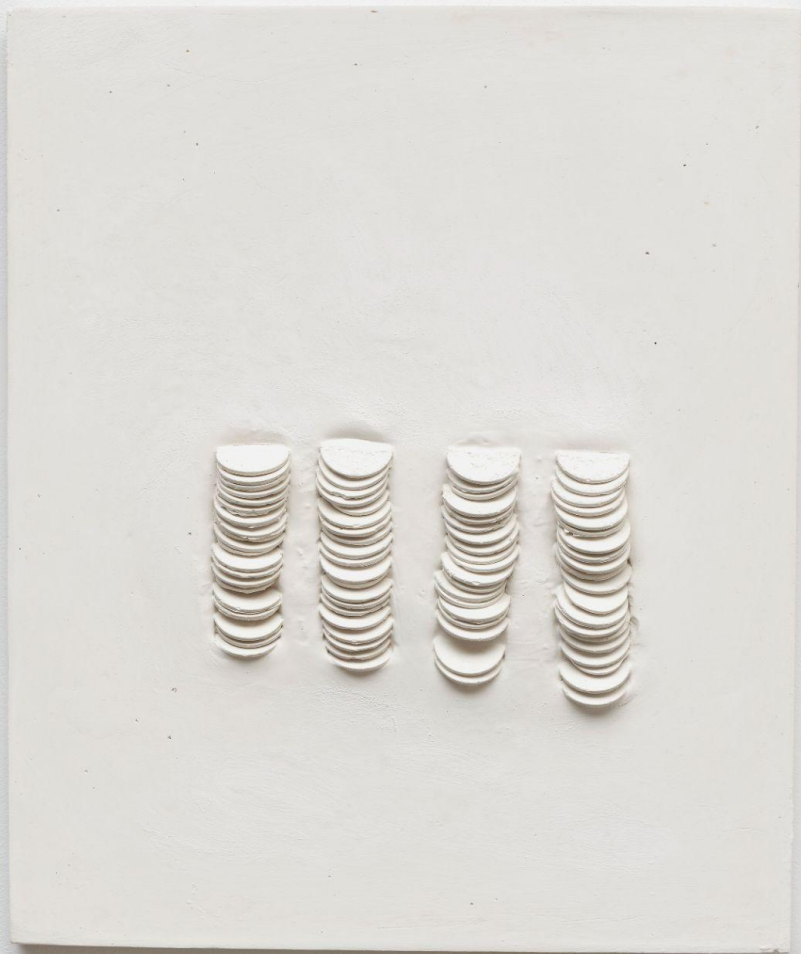


Large Soul Food Still Life, 2025

Plaster, foam

33 x 45 x 3 in

83.8 x 114.3 x 7.6 cm



Rotten (80 Coins), 2025

Plaster, foam

16 x 20 in

40.6 x 50.8 cm



Three Pearl Strands, 2025

Plaster, foam

16 x 20 in

40.6 x 50.8 cm



*Medium Relief Composition with Nine Collard Green
Leaves and Four Pig Feet, 2025*

Plaster, Foam, and Wood

29 x 22 x 3 1/2 in

73.7 x 55.9 x 8.9 cm



LaKela Brown

Three Corn Cobbs and Two Okra Pods, 2024

Plaster and Wooden dowels

9 x 3 x 4 in

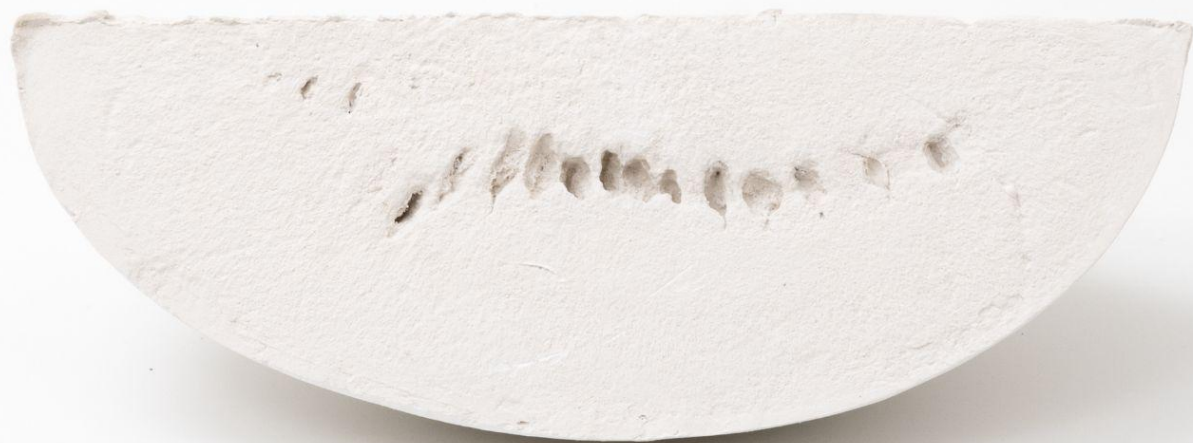
22.9 x 7.6 x 10.2 cm



LaKela Brown
Pig In A Blanket, 2024
Urethane resin
9 x 5 x 5 1/2 in
22.9 x 12.7 x 14 cm



LaKela Brown
*African/American Still Life with
Fruit No. 2 (Five Corn Stalks and
Five Okras)*, 2022
Plaster
4 x 5 x 7 in
10.2 x 12.7 x 17.8 cm



LaKela Brown
Enough, 2024
Plaster
10 5/8 x 6 x 4 in
27 x 15.2 x 10.2 cm



Casted Pearls Before Swine (Study),
2025

Plaster, foam

9 x 12 x 3 in

22.9 x 30.5 x 7.6 cm



Meat Scraps Composition, Medium,, 2024

Plaster

20 x 16 x 1 in

50.8 x 40.6 x 2.5 cm





PIG with Apple, 2025
Plaster, enamel, glitter, and wood
15 1/2 x 10 x 9 1/2 in
39.4 x 25.4 x 24.1 cm



PIG with Pearls, 2025
Plaster and wood
15 1/2 x 10 x 9 1/2 in
39.4 x 25.4 x 24.1 cm



PIG with Coins, 2025
Plaster and wood
15 1/2 x 10 x 9 1/2 in
39.4 x 25.4 x 24.1 cm

Solo Exhibitions

- 2025** *A Harvest.*, 56 HENRY, New York, NY
- 2024** *From Scratch: Seeding Adornment* Museum of Contemporary Art Detroit, Detroit MI
- 2023** *The Armory Show 2023*, 56 Henry, New York, NY
 Foraged, Central Michigan University, Mount Pleasant, MI
- 2022** *Second Growth*, 56 HENRY, New York, NY
- 2021** *IMPRESSED*, Reyes Finn, Detroit, MI
- 2019** *LaKela Brown at Rockefeller Center*, Art Production Fund, New York, NY
 Surface Possessions, 56 HENRY, New York, NY
- 2018** *Material Relief*, Reyes Projects, Detroit, MI
 Untitled, Lars Friedrich Gallery, Berlin, Germany
- 2016** *Bamboo Earrings At Least Two Part*, Cave Gallery, Detroit, MI
- 2015** *LaKela Brown: Solar Gold*, Jackie Klempay, Brooklyn, NY
- 2007** *Heavy On the Heart*, Moka Gallery, Chicago, IL
 Losing/Gaining, Alumni/Faculty Hall, College for Creative Studies, Detroit, MI

Collections

- Cranbrook Museum, Detroit, MI
- Museum of Fine Arts, Boston, MA
- Mint Museum, Charlotte, NC
- Detroit Institute of Arts, Detroit MI
- Smart Museum of Art, Chicago, IL
- The Studio Museum in Harlem, New York, NY
- Providence College, Providence, RI
- CAAM Museum, California African American Museum, Los Angeles, CA
- Harvard Art Museums, Boston, MA
- Wayne State University, Detroit, MI

Awards, Fellowships and Residencies

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| 2024 | Eighth House Residency, Vermont |
| 2018 | Faculty Artist-In-Resident, ox-Bow, Saugatuck, MI |
| 2007 | Residency, Mano y Mente, Tularosa, NM |
| 2005 | Fellowship, Ox-Bow, Saugatuck, MI |

Selected Group Exhibitions

2025	<i>The Black Interior: Imagining Home in the Permanent Collection</i> , California African American Museum, Los Angeles, CA
2024	<i>Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now</i> , The Metropolitan Museum of Art, New York, NY
2023	<i>Not for Sale</i> , NXTHVN, New Haven, CT
	<i>Gorgeous, Thrilling, Spectacle</i> , Center for Curatorial Studies Bard (CCS), Hessel Museum of Art, Annandale-on-Hudson, NY
	<i>Get That Old Thing Back</i> , Sugar Hill Children’s Museum of Art & Storytelling, New York, NY
	<i>Pulp Potential: Works in Handmade Paper</i> , Asheville Art Museum, Asheville, NC
	<i>Resting Our Eyes</i> , Institute of Contemporary Art (ICA), San Francisco, CA
2022	<i>52 Artists: A Feminist Milestone</i> , The Aldrich Contemporary Art Museum, Ridgefield, CT
	<i>Relic</i> , University of Chicago, Chicago, IL
	<i>Elegies: Still Lives in Contemporary Art</i> curated by Monique Long, Museum of the African Diaspora, San Francisco, CA
2021	<i>New Days, New Works</i> , Mint Museum, Charlotte, NC
	<i>New Light: Encounters and Connections</i> , Museum of Fine Arts, Boston, MA
	<i>ID: Formations of the Self</i> , Shirley Fiterman Art Center, BMCC, New York, NY
2020	<i>Imperfect Clocks</i> , Chart Gallery, New York, NY
	<i>Metallica</i> , Foxy Production, New York, NY
2018	<i>Ready Made</i> , Inaugural Show, Swiss Institute, New York, NY
2008	<i>Women and Gender Studies</i> , University of Detroit Mercy, Detroit, MI
2006	<i>Hip-Hop’s Influence on Art</i> , Flint Institute of Art, Flint, MI
2005	<i>Head, Hand, and Heart</i> , Bagley Art Gallery, Detroit, MI