

Abigail DeVille



DeVille's own clothing; Dior beret; L'Enchanteur Atelier earrings.
JOHN EDMONDS

For Abigail DeVille, whose sculptures and installations frequently engage with the history of marginalized people and places, the Studio Museum's role as an institution aligned with that mission is what drove her to want to become an artist in residence.

“There is a multiverse of legacies that define our current condition institutions, perceptions, and how we can accurately see each other and ourselves. In each project, I mindfully navigate the systems that function in this American experiment —thinking about the framework the Founding Fathers set up and how that defines our vision and perception of freedom,” says DeVille, who completed her residency in 2013 and 2014. “My family is a part of the great migration arriving in Harlem in the 1930s and '40s from Richmond, Virginia, and the Dominican Republic in the early 1960s. I wanted to be in the middle of this Black diasporic mecca. That felt vitally important, connecting me to my ancestors and the shared migrant immigrant experience that defines our American lives,” she explains. “I believe the legacies that have been left for us by our ancestors are calls for freedom from the margins of society. From the beginning of Western history on this continent, there have been parallel stories of freedom struggle. It is that struggle and the stories regulated to darkness that I hope to illuminate.”



Abigail DeVille, *Light of Freedom*, 2020. Welded steel, cabling, reclaimed rusted metal school bell, blue painted mannequin arms, gold-painted metal scaffolding, and wood planks, 156 x 96 x 96 in. Courtesy the artist. Photo: Andy Romer Photography. Commissioned by Madison Square Park Conservancy, New York

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