



## QUEUE GALLERY

***Black Mans Shadow Work***, October 4th, 2025 –November 15th, 2025

Torrance Hall & Karryl Eugene

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***Black Man's Shadow Work*** positions itself within contemporary Black expression as a hybrid form, privileging the interior while rendering flesh, gender, and external voice as secondary sites. The incentive of this two-person exhibition is to present a body of work that offers an alternative to the slightly sarcastic wordplay implied by a title containing the words Black Man. The exhibition serves as a subtle commentary on what artwork by a “Black man” should, and does, look like in the context of contemporary art today. At the same time, the works of Karryl Eugene and Torrance Hall stray from the typical illustration of a Black male protagonist. They are rooted less in defense and exist with purpose beyond proving excellence to a predominantly white audience.

“Shadow Work” represents everything the pieces in this show are not telling us. It speaks to the strangeness of living with what W. E. B. Du Bois termed “double-consciousness”—the twoness of reconciling one’s sense of self with how the outside world defines and views you as a Black person. As is often said of starlet Marilyn Monroe, “the more you look into her, the less you know.” This exhibition embodies a similar concept, reframed through the veil of double consciousness. As curator, I found myself thinking often of Richard Pryor, the comedic icon whose fearless observations exposed society’s fractures even as his own struggles, dreams, and desires remained in the shadows. In 1998, Pryor became the first recipient of the prestigious Mark Twain Prize. His words linger from that acceptance speech: “It is nice to be regarded on par with a great white man, now that’s funny!” Together, Eugene and Hall’s work reflects on the positionality of what art by a Black male might disclose to an audience, while opening a new lens through which art by Black people can be envisioned, referenced, and reimagined.

Karryl Eugene examines malehood, introspection, and sociology through layered compositions drawn from images pulled from video games, all-white parties, film stills, boxing, and celebrities. His triptychs juxtapose figures from Michael Rubin’s 2023 All-White Party with Franklin Clinton from Grand Theft Auto, overlaid with distorted acrylic text, creating allegories of intimacy, tension, and the cult-like allure of gatherings that project purity and success while masking deeper complexities. In *Falling Blindly With Us* (2024) and *Moving Through* (2025), Eugene frames these parties, originating in Miami in the 1980s as HIV/AIDS fundraisers and later rebranded by celebrities as spaces of both desire and uneasy initiation into higher social status.

In parallel, Torrance Hall reconfigures the body through digitally manipulated self-portraiture and silicone prostheses, presenting hybridized figures as proxies to map the self’s continual becoming. His series *Untitled (Body/Count)* introduces what he refers to as a subject-system whose cycles of integration and ejection unfold within the friction of emergence, with futurity as the sole site of equilibrium. Torrance’s works articulate a desire for mastery over oneself, stripping the subject of conventional markers of identity and positioning it as a system to be regulated. The humanoid figure he fashions from his own body resists the conventions of portraiture often expected of a Black male photographer, existing instead as an essence—genderless, raceless, and unbound by identity markers.

Together, these practices articulate a language of “Black art” that extends beyond familiar ties to trauma, vulnerability, or sexualization, speaking instead from the internal voice of artists who also happen to be Black men. This layered framing of the term “Black male” is crucial to contextualizing the exhibition, particularly within the space of a Black female gallerist, where viewers are invited to confront and re-examine their own assumptions about art made by Black people.

Catherine Camargo, *QUEUE Gallery x Q Magazine* Founder & Curator

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