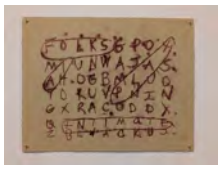
FOLKS AT INTIMATE PLAY
SHAN WALLACE

Exhibit Runs: Sept 25 - Nov 7, 2026
Closing Reception & Artist Talk: Saturday, Nov 7 from 3-6pm
Gallery Hours: Saturdays from 1-5pm, during public events, or by appointment

Folks at Intimate Play is a site of camaraderie where folklore, eroticism, and play operate as forms of perseverance and communal rites. Through collage, video, sculpture, and printmaking practices including; intaglio, monotype, and lithography, I engage and memorialize inherited Black traditions: vernacular language and forms, duplicity and contradiction, conundrums and curses, eroticism, magic, and local lore. The works materialize from an interest and participation in how Black folk tradition and tragedy transforms through play, wit, performance, and invention.

This exhibition considers folklore and tradition as a temporal and spatial articulation of memory, ritual, and eroticism—something lived, performed, and passed between bodies, memory, play, and place. Here, play is not separate from grief, labor, desire, or ritual, but intertwined with them. Humor, eroticism, and storytelling become strategies of endurance, intimacy, and defiance.

Folks at Intimate Play moves between personal and communal memory, drawing from inherited beliefs, rites, sayings, gestures, stories, and improvised forms of knowing. The exhibition extends an invitation into my formal and informal curiosities surrounding the presence of eroticism within play, and play within eroticism. In doing so, the works ask how pleasure, myth, contradiction, and folk expression continue to shape Black folk life and collective imagination.



Folks at Intimate Play, 2026
Monotype
10.5 in x 5.5 in
$250

Blues and Heavy Waters Keep Us Distant, 2025
Gesso, acrylic, charcoal, oil pastel, graphite, fabric, oil stick, paper, target paper, photograph, collage on wood
40 in x 50 in
$10,800

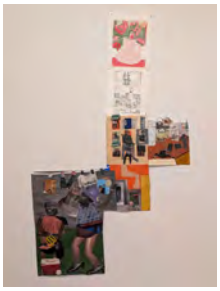
Self Portrait in the Studio, 2024
Charcoal on paper in aluminum frame
14 in x 11 in
$300 (unframed)

Bone Black, 2026
Etching, spit bite, hard ground, aquatint
7 in x 10 in
Edition of 20, 1 artist proof
$300 (framed)

Woo-Woo Talk, 2026
Lithograph and chine collé on paper
11 in x 17 2026, E.V of 20
$700 ea. for the first two sold, $1,000 each after

Lawrence, 2024

Charcoal on paper in aluminum frame
14 in x 11 in
$300 (unframed)



Untitled, 2022-2026

Flashe, photograph, soft pastel, drypoint, charcoal, pencil, watercolors, gouache on paper
41 in x 68 in
$3,000

Rites and Rhythm, Annotated Negro Figuration, 2024-2025

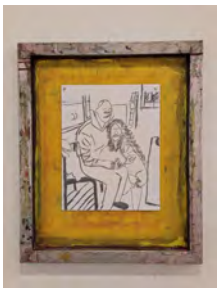
Gesso, acrylic, soft pastel, wax pastel, photograph, paper, oil pastel, collage on wood
72 in x 36 in
$8,900

The Smell of Smoke and a Fiery Sun, 2026

Etching, hard ground, drypoint, litho crayon, aquatint
7in x 10 in
Edition of 15
$300 (framed)

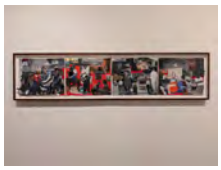
Water Sign, 2024

Target paper, indian ink, photograph on paper
23 in x 33 in
$3,000



Devin and Armina, 2024

Charcoal on paper in aluminum screenprint frame
14 in x 11 in
$300 (unframed)



Fill Up the Saucer Til it Overflows, 2024-2025

Acrylic, wax pastel, paper coupons, photograph, charcoal, collage on paper
14 in x 50 in
$12,100

BNBL, 2026

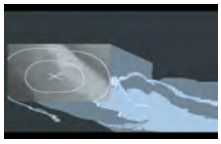
Metal bus stop signs, screws, milk crate
$5,500

Fred Moten, 2023-2026

B-29 Paper Target, camcorder, composite cables
Mkv to mp4
1:54

Fred Moten reprise, 2023-2026

B-29 Paper Target, camcorder, composite cables
Mkv to mp4
4:08



Fred Moten Chopped and Screwed, 2023-2026

B-29 Paper Target, camcorder, composite cables
Mkv to mp4
1:39

Chunk, Shannon, and Grandma, 2025

Gesso, graphite, acrylic, wax pastel, oil pastel, photograph, photo, pencil, collage on wood
40 in x 30 in
$7,500

About the Artist & the Gallery

current

SHAN Wallace (b. 1991) is a nomadic award-winning interdisciplinary artist, archivist, and image-maker, from Baltimore, MD. Wallace utilizes a range of mediums to weave narratives and imagine new stories. Rooted in image-making techniques such as photography, film, and collage, as well as in situ installations, these mediums serve as the foundation of her artistic practice.

She has exhibited work internationally in galleries and museums, including The Baltimore Museum of Art, The Annenberg Space for Photography in Los Angeles, CA, Elsewhere Museum in Greensboro, NC, The New Gallery of Modern Art in Charlotte, NC, Maryland's Reginald F. Lewis Museum, The Contemporary Museum in Baltimore, Gavlak Gallery Los Angeles, The National Museum of Women in the Arts in Washington D.C., August Wilson Center in Pittsburgh, Mehari Sequar Gallery in Washington D.C., The Museum of Contemporary African Diaspora Arts in New York, Virginia Museum of Contemporary Art, Flxst Contemporary in Chicago, IL, Prince George's African American Museum, The Peale Center in Baltimore, MD, and NXTHVN in New Haven, CT,.

Her work is held in both public and private collections across the U.S., including The Baltimore Museum of Art, The Mint Museum, The Whitney Museum, and Johns Hopkins University, as well as various private collections.

SHAN lives and works in many spaces between Brooklyn, New York and Baltimore, MD.

Select publications and clients: The New York Times, Apple, Google, Essence, Vanity Fair, Calvin Klein, Vogue, Hypebeast, The Washington Post, Charlotte Observer, Trace Media, The Cut True Laurels, Baltimore Magazine, Huck Magazine, the Baltimore Beat, Vogue Italia, The Baltimore Banner, MotherJones, ItsNiceThat, V Magazine, Paper Magazine, Photograph Mag, CNN, The Architect's Newspaper, The Charlotte Post, and Dazed Magazine.

Current Space is an artist-run gallery, studio, and outdoor performance space, nourishing an ongoing dialogue between artists, activists, performers, designers, curators, and thinkers. Operating since November 2004, we are committed to showcasing, developing, and broadening the reach of artists locally and internationally.

Thank You

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