

FOR IMMEDIATE RELEASE
July 27, 2026

***JAMEA RICHMOND EDWARDS: ANOTHER WORLD AND YET THE SAME*
WILL TRAVEL TO THE
CALIFORNIA AFRICAN AMERICAN MUSEUM (CAAM) IN LOS ANGELES**



From the opening reception of *Jamea Richmond-Edwards: Another World and Yet the Same* at the Wellin Museum of Art at Hamilton College, September 2025. Painting to right: *The Mothership Has Arrived!*, from the series *Another World and Yet the Same*, 2025. Image courtesy of the Ruth and Elmer Wellin Museum of Art, Hamilton College. Photograph by Janelle Rodriguez.

Clinton, NY—The Wellin Museum of Art at Hamilton College announces that the exhibition [*Jamea Richmond-Edwards: Another World and Yet the Same*](#), organized by the Wellin Museum of Art will travel to the [California African American Museum \(CAAM\)](#) in Los Angeles, where it will be on view from November 17, 2026 through April 4, 2027. The [exhibition publication](#), co-published by the Wellin Museum and D.A.P., will be available this fall.

The exhibition features a large body of newly created work in various mediums alongside a selection of collage-based paintings from the last seven years examining issues of race, class, and identity. Themes close to the artist's heart—notably her hometown of Detroit and the music associated with it, including jazz, soul, Motown, techno, and hip hop—are a strong undercurrent in her work, which is infused with a rhythm and energy evocative of the music that inspired it.

Richmond-Edwards outfits the subjects of her portraits, typically herself as well as family and friends, in elaborate, colorful attire, setting them against equally decorative backgrounds. Non-traditional materials such as neon shoelaces, sparkling pendants, and soft sculpture are often incorporated, adding dimensionality and a quality of limitlessness to her canvases. Additionally, the regalia, music, and movement of school marching bands are referenced both overtly and subtly, reflecting Richmond-Edwards's personal history as a French horn player in ensembles throughout her formative and college years. These elements culminate in vibrant compositions that convey a sense of the personal style of the people the artist depicts, the communities she has been a part of, and the central role that fashion plays for many Detroiters.

With a new series of works debuting in this exhibition, Richmond-Edwards sets out to explore a world beyond the known universe. The exhibition title *Another World and Yet the Same* is borrowed from a seventeenth-century dystopian literary work of the same name, *Mundus alter et idem* (c. 1605). Written by Joseph Hall (1574–1656), the novel is an imaginary account of a voyage to the oceans south of Africa and stood as a satirical indictment of the power structures of England at that time.

Richmond-Edwards has adapted this narrative via a character of her own making, Iceberg, who appeals to family and friends to embark on an oceanic caravan to Antarctica, where they might establish a new, egalitarian society. This fictionalization presents the inherent challenges of creating a utopian state on a rapidly shrinking continent and mirrors the contemporary crises of nations that are under threat from rising sea levels or are experiencing the promises and pitfalls of self-determination and independence. With their grand scale and multilayered meanings, these works take the fantastical, otherworldly elements of Richmond-Edwards's previous series to new, epic heights.

Organization

Jamea Richmond-Edwards: Another World and Yet the Same was curated by Alexander Jarman, Associate Curator of Exhibitions and Academic Outreach, Wellin Museum of Art at Hamilton College.

Publication

A fully illustrated exhibition catalogue co-published by the Wellin Museum and D.A.P., will be available in fall 2026, edited by Tracy L. Adler, Johnson-Pote Director of the Wellin Museum of Art, with contributions by Alexander Jarman, Assistant Curator of Exhibitions and Academic Outreach at the Wellin Museum of Art; Melanee C. Harvey-Fryar, Associate Professor and Coordinator of Art History at Howard University; and Juana Williams, independent art curator and writer based in Detroit, Michigan.

About the Artist

Jamea Richmond-Edwards (b. 1982, Detroit) earned a BA from Jackson State University (2004) and an MFA from Howard University (2012). Her work has been included in exhibitions at the Brooklyn Museum, California African American Museum (Los Angeles), Charles Wright Museum (Detroit), Delaware Art Museum (Wilmington), Frist Art Museum (Nashville), Museum of Contemporary Art North Miami, Museum of Fine Arts Houston, and the Phillips Collection (Washington, DC). She is a 2018 recipient of the Joan Mitchell Foundation Painters & Sculptors Grant, and her works are included in the collections of the Rubell Family Collection, the Studio Museum in Harlem, the US Department of State's Art in Embassies program, and the Wellin Museum of Art at Hamilton College.

Support

The Ruth and Elmer Wellin Museum of Art's programs are made possible, in part, with funds from the Daniel W. Dietrich '64 Arts Museum Programming Fund; the Johnson-Pote Museum Director Fund; the John B. Root '44 Exhibition Fund; the Edward W. and Grace C. Root Endowment Fund; and the William G. Roehrick '34 Lecture Fund.

About the Ruth and Elmer Wellin Museum of Art

A teaching museum on the campus of Hamilton College in Central New York, the Wellin Museum invites visitors to discover the arts and form unexpected connections through groundbreaking exhibitions, a globally representative collection, visiting artists, and public events. Artists whose work has been featured in solo exhibitions include Jeffrey Gibson, Yun-Fei Ji, Sarah Oppenheimer, Michael Rakowitz, Elias Sime, and Renée Stout. Through its programs, the Wellin Museum sparks dialogues across disciplines, inspires experimentation, and fosters creative inquiry.

Designed by Machado Silvetti Associates, the Wellin Museum opened in 2012 under the leadership of Tracy L. Adler, the inaugural and current Johnson-Pote Director. The distinctive character of the facility turns the concept of a museum inside out, with glass walls that reveal the inner workings of the museum. Art storage, conservation workshops, administrative offices, and teaching spaces are all visible to museum visitors. The Wellin's soaring 27-foot visible archive features rotating highlights from the collection, its open-plan exhibition gallery presents temporary shows, and its dedicated seminar rooms are customized for class visits.

Website

hamilton.edu/wellin

Social Media

Join the conversation on social media. Tag @wellinmuseum and use #WellinMuseum and #AnotherWorldWellin and #RichmondEdwardsWellin when posting. For CAAM, tag @caaminla

Media Contact

Meg Blackburn, meg@blackburncreative.com