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Outside

Gerald Lovell
Taylor Simmons
Jurell Cayetano

2865 Old Hapeville rd, Atlanta, GA, 30354
Hawkinsheadquarters.com

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Press Release:

Outside

Gerald Lovell, Taylor Simmons, Jurell Cayentano

Curated by: Rosa Duffy

On view: September 24 – November 24

Opening Reception: Wednesday, September 24 from 6:00 - 9:00 PM.

Atlanta, Georgia – Hawkins Headquarters is pleased to present *Outside*, curated by archivist, artist and curator Rosa Duffy. *Outside* features important works by three artists with roots and ties that lead back to Atlanta: Gerald Lovell, Taylor Simmons, and Jurrell Cayetano. The exhibition explores the multifaceted concept of outside as both a physical and cultural space, examining the intersections of personal identity, memory, and community.

“Outside” signifies presence, visibility, and participation, an assertion of one’s place in the world, especially in spaces where visibility is often denied. The term can be used to describe not only the literal placement of one’s person but also the sovereignty and beatitude of this placement. Being “Outside” serves as an act of resistance during a time when Black folks face the counteract of being pushed underground. To be outside is to refuse erasure, and to claim one’s right to exist in public, in community, and on one’s own terms.

Through the works of Taylor Simmons, Gerald Lovell, and Jurrell Cayetano, outside takes on a multitude of meanings, with Simmons using his practice to transform intimate, personal experiences into broader cultural narratives. His work blends the remixing of “if you know, you know” moments with textured surroundings found while exploring the streets of New York. By using “weathering patinas as signs of the battle of humanity’s assertion in the world and nature’s attempt to reclaim,” Simmons is speaking to a critical act of refusal.

Gerald Lovell’s work adds a unique layer to the meaning of outside, shifting the focus to the importance of an intimate identity. Lovell is speaking on outsidership as an exploration of otherness by rejecting the questions often asked of Black artists. Questions that persistently redact and dilute Black works to fit solely into trauma related narratives resulting in “marginalizing Black expression in a way that says the only right to exist in said canon is with historic reference to the transatlantic slave trade.”

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Lovell's portraits are acts of love and reverence for the people and communities he knows. By combining flat, impressionistic techniques with thick impasto, Lovell's work fosters a sense of individuality and agency, placing his subjects in spaces of emotional intimacy, free from the confines of political representation. Through his practice, Lovell offers alternative community narratives, preserving the humanity of his subjects while also inviting the viewer into a deeper understanding of their personal histories.

Jurrell Cayetano's exploration of outside turns toward the shifting landscape of Atlanta, capturing bars, cemeteries, and other spaces shaped by time, memory, and lived experience. These are spaces filled with both solitude and togetherness. Through Cayetano's lens, *Outside* becomes a record. A mapping of where people have gathered, celebrated, and mourned. He is memorializing an insidious extraction of memory and soil and offering a quiet tribute to the moments shared on the land.

Outside emerges as a space of complexity. It is both public and private, open and vulnerable. It speaks not only to the act of being in the world, but also to existing outside of dominant narratives, within communities that resist erasure, reclaim memory, and define their own terms. Through the works of Simmons, Lovell, and Cayetano, *Outside* becomes a site of cultural assertion and its boundlessness.

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Gerald Lovell
Lunatico, 2025
Oil on panel.
48 x 60 in.

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Gerald Lovell
The Broadway, 2025
Oil on panel.
48 x 60 in.

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Gerald Lovell
Boots (94' Bronco), 2025
Oil on panel.
60 x 48 in.

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Gerald Lovell
Mr. Gotitall Keeps it on him, 2025
Oil on panel.
18 x 20 in.

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Taylor Simmons

Shortstop in Red Clay, 2025

Oil, acrylic, cast iron powder, canvas on panel.

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Taylor Simmons
Frontin, 2025
Oil, spray paint on canvas
20 x 20 in.

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Taylor Simmons
World Round Me, 2025
Oil, spray paint on canvas
24 x 36 in.

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Taylor Simmons
Last Time I Checked, 2025
Oil and spray paint on canvas
35 x 28 in.

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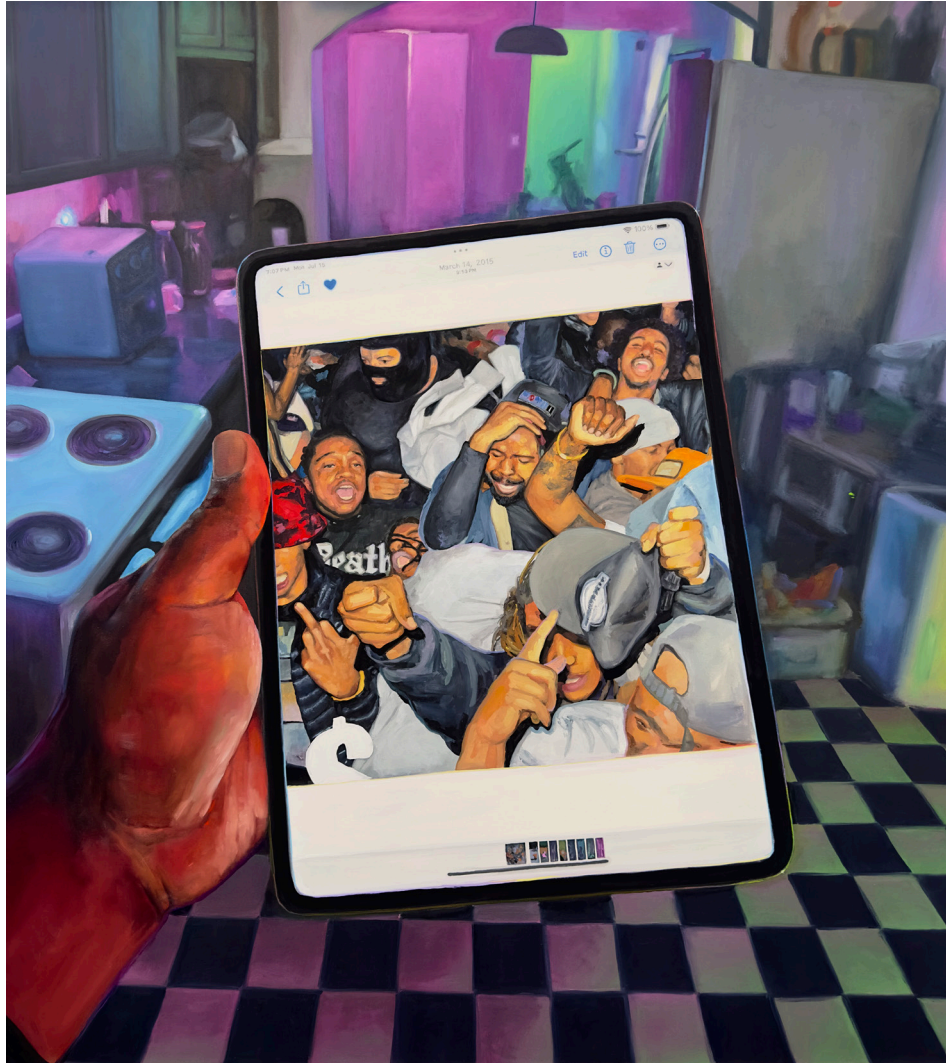
Jurell Cayetano

Forces, 2025

Oil, on paper mounted on canvas.

48 x 60 in.

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Jurell Cayetano

What Was I Doing Here?, 2025

Oil and gouache on paper mounted on canvas.

36 x 40 in.

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Jurell Cayetano
Backseat Driving, 2025
Oil, on paper mounted on canvas.
30 x 50 in.

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Jurell Cayetano

No Love Deep Web, 2025

Oil and gouache on paper mounted on canvas.

42 x 44 in.

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Jurell Cayetano

Sound Table, 2025

Oil and gouache on paper mounted on canvas.

42 x 54 in.