



LARONZ MURRAY

The Photograph Behind the Silence

One image. One red velour garment. Twenty-five years of publication, performance, and cultural memory.

The image became an archive.

“I was on the cover before I was in the story.”

In 2000, photographer Jamel Shabazz photographed LaRonz Murray and Noémie Lenoir for *Jalouse* magazine. The photograph appeared as a full page that year. It returned in 2009 in Dr. Deborah Willis’s *Posing Beauty in African American Culture*, and in 2025 it became the cover of Shabazz’s *Drama & Flava*.

That sequence is the center of this story: an editorial photograph becoming a durable cultural record. Inside *Drama & Flava*, Murray appears in 24 additional photographs. The book later entered the research conversation around The Metropolitan Museum of Art’s 2025 exhibition *Superfine: Tailoring Black Style*.

The strongest story is not a claim of influence. It is the documented journey of an image, a garment, and a recurring subject through fashion history.

01 The image became an archive

02 The garment is the connective object

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04 The practice extends beyond the frame

05 The future is part of the archive

The photograph moved across three eras.

2000 Editorial origin

Shabazz photographs Murray and Noémie Lenoir for *Jalouse*. Murray appears in a self-directed red velour outfit.

2009 Historical reframing

The image is published in *Posing Beauty in African American Culture* and appears in the book's national touring exhibition.

2025 Cover status

Twenty-five years after the photograph was made, it becomes the cover of *Drama & Flava*, published by powerHouse Books.

“For 26 years, one photograph has followed me —
but I’ve never told the story behind it.”

The power of the sequence lies in continuity. The same image shifts from contemporary fashion editorial, to a scholarly and curatorial frame, to the public face of a photographer’s retrospective book.



The red velour design is the connective object.



The red velour garment displayed beside the *Drama & Flava* cover installation.

In the original 2000 photograph, Murray styled himself in a red velour outfit. The garment did not remain a relic of the shoot: the press record states that its shirt resurfaced in a Spring 2024 *Harper's Bazaar France* spread with supermodel Yasmine Warsame, again self-styled by Murray.

24

years between the two reported fashion-editorial appearances

1

garment connecting the original photograph to a later editorial era

“The design didn’t stay in 2000. It walked back into a major fashion magazine twenty-four years later — styled by the same hand.”

Editorial priority: A final public edition should place the licensed 2000 *Jalouse* image beside the licensed 2024 *Harper's Bazaar France* image. That comparison is the central visual proof and should replace any “image forthcoming” language.

Institutions make the story legible.

The most persuasive evidence is specific, dated, and modest about what it proves.

National Gallery of Art

In a December 2025 documentary on Jamel Shabazz, an on-screen credit at 6:29 names “LaRonz Murray — Model & Artist.”

Museum of Modern Art

The press record reports Murray credited in the closing titles of *Going Underground with Jamel Shabazz* in November 2024.

The Metropolitan Museum of Art

The Costume Institute’s Watson Library named *Drama & Flava* among resources informing *Superfine: Tailoring Black Style*.

WorldCat

The press site reports approximately 900 combined library holdings for *Drama & Flava* and *Posing Beauty*, while correctly describing this as distribution rather than special recognition.



“You can taste and feel the fabric and the atmosphere in the photographs, and now we see it brought to life.”

— Daniel Power, founder of powerHouse Books

The installation turns a published image into a physical encounter: book, garment, enlarged cover, and living subject share the same space.

A LIVING WITNESS

Dapper Dan placed the cover in public conversation.



“This is a book about dreams being fulfilled... This is the man photographed on the cover.”

The full on-camera statement, recorded outside the Apollo Theater in April 2025 at Dapper Dan’s suggestion, is preserved on the press page. The concise pull quote carries the point; the full transcript and video should remain available for verification.

Murray's practice includes curating and cultural organizing.



Murray with exhibited paintings at the 2014 presentation.

42nd Times Sq. Show REMIXED — 80s Revisited positioned Murray not only as a subject within another artist's archive, but as a creator, curator, exhibitor, and organizer.

The multicultural group exhibition, presented with ArtistsFusionTV & Movement in association with James Top Productions, opened in Times Square in October 2014. The program paid homage to the original 1980 Times Square Show and old-school hip-hop figures.

Created and curated

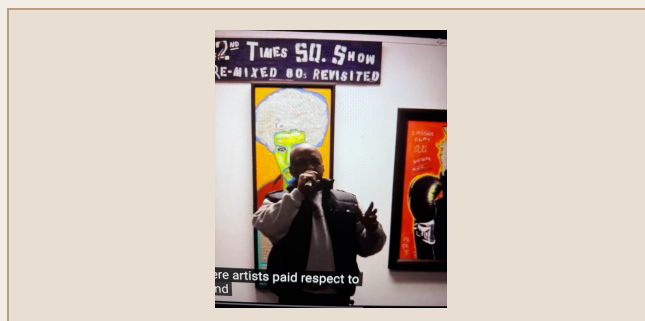
LaRonZ Murray developed the concept and exhibited original work.

Community-facing

The program included an opening reception, an artists panel, featured performers, and participating visual artists.

Documented

The press record lists third-party coverage by Swagga Music and ADDMAG.



NYFW 2126 makes the future part of the archive.

One hundred years forward, the photograph becomes the floor the future walks on.

NYFW 2126 is Murray's seven-part visual concept responding to the cultural silence around the release of *Drama & Flava*. It projects Shabazz's visual legacy into 2126 rather than treating the archive as finished.

In Murray's concept, the original photograph becomes the runway foundation. Matte-black LM 2.0 mannequins, dressed in the red velour aesthetic, flank the runway. A central figure reinterprets Shabazz's iconic *Rude Boy* image, with Shabazz explicitly credited as inspiration.

The title benefits from one clarifying line wherever it first appears: "NYFW 2126 — one hundred years forward." That prevents readers from mistaking the year for a typo.

CONCEPT: LARONZ MURRAY

INSPIRED BY JAMEL SHABAZZ

DRAMA & FLAVA, 2025



The record is strongest when it does not overreach.

Is LaRonz Murray a missing link between Dapper Dan's logo mania and the rise of street style within luxury fashion?

The available record does not prove direct causation, and this ebook does not claim it. What can be stated plainly is more durable:

Presence

Murray is a primary, recurring, named subject within a specific body of Jamel Shabazz's photography.

Authorship

The red velour design and self-styling connect Murray's role as image subject to his own creative practice.

Continuity

The photograph and garment move across decades, publications, exhibitions, and physical installations.

Institutional visibility

Named credits and documented research citations place the work within museum and publishing records.

The reader can weigh what that proximity means. The evidence should lead; interpretation should follow.

SELECTED RECORD

A concise press pathway.

Editorial

The Source

VIBE

Black Book

XXL

FADER

Jalouse

Amsterdam News

The New York Times

Harper's Bazaar France, Spring 2024

Books & exhibitions

Drama & Flava — cover plus 24 interior appearances

Posing Beauty in African American Culture

Seconds of My Life

Hip Hop Immortals — The Remix

Fashion Week NYC — Franklin Rowe

42nd Times Sq. Show REMIXED — 80s Revisited

Available for

Long-form print interviews, podcast conversations, academic lectures, panel discussions, and museum programming.

Press and media inquiries: laronzmurray@gmail.com

This selected record is drawn from LaRonz Murray's public press page. Publication names are presented as listed there; journalists should request the full provenance document and high-resolution licensed materials before publication.

SOURCE TRAIL

Read the record directly.

- [LaRonz Murray — Press & Media](#). Primary source for the narrative, quotations, credits, chronology, image captions, and press contact.
- [National Gallery of Art — “The Legend Who Shaped Brooklyn Street Photography.”](#) The press page identifies the Murray on-screen credit at 6:29.
- [WorldCat — *Drama & Flava*](#).
- [WorldCat — *Posing Beauty in African American Culture*](#).
- [The Murray Records](#). Institutional and provenance documentation referenced by the press page.

The conversation starts with the photograph. The archive begins when its story is told with precision.

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