



Black Art, Black Power: Responses to *Soul of a Nation*

Friday 13 October 2017

Starr Cinema, Tate Modern

Programme

10.30 Welcome: Richard Martin (Tate)

Californian Scenes

10.40 Kellie Jones (Columbia University), 'South of Pico'

11.00 Sampada Aranke (School of the Art Institute of Chicago), 'Death's Futurity'

11.20 Discussion, chaired by Zoe Whitley (Tate)

11.50 Break; refreshments in Starr Foyer

From Chicago and Washington to Lagos

12.20 Margo Natalie Crawford (University of Pennsylvania), 'Black Public Interiority, Chicago-Style'

12.40 Tuliza Fleming (National Museum of African American History and Culture), 'Jeff Donaldson, FESTAC, and the Washington, D.C., Delegation'

13.00 Discussion, chaired by Daniel Matlin (King's College London)

13.30 Lunch

New York Photography

14.30 Sherry Turner DeCarava (art historian) and Mark Godfrey (Tate)

British Contexts: The Black Arts Movement and Beyond

15.10 Lubaina Himid (artist) and Marlene Smith (artist and curator), chaired by Melanie Keen (Iniva)

16.20 Break; refreshments in Starr Foyer

Art in the Age of Black Lives Matter

16.50 Introduction: Mark Godfrey and Zoe Whitley

17.00 Barby Asante (artist), Kevin Beasley (artist) and Luke Willis Thompson (artist), chaired by Elvira Dyangani Ose (Creative Time and Goldsmiths, University of London)

18.00 Close; reception in Starr Foyer



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Biographies

Sampada Aranke (PhD, Performance Studies) is an Assistant Professor in the Art History, Theory, and Criticism Department at the School of the Art Institute of Chicago. Her research interests include performance theories of embodiment, visual culture, and black cultural and aesthetic theory. Her work has been published in *e-flux*, *Artforum*, *Art Journal*, *Ecquid Novi: African Journalism Studies*, and *Trans-Scripts: An Interdisciplinary Online Journal in the Humanities and Social Sciences* at UC Irvine. She has written catalogue essays for Sadie Barnette, Kambui Olujimi, and Zachary Fabri. She's currently working on her book manuscript entitled *Death's Futurity: The Visual Culture of Death in Black Radical Politics*.

Barby Asante is a London based artist, curator, educator and cultural activist, creating situations and spaces for dialogue, collective thinking, ritual and re-enactment. Using archival material in the broadest sense, she is interested in breaking down the language of archive, not to insert or present alternatives to dominant narratives but to interrupt, interrogate and explore the effects and possibilities of the unheard and the missing. Asante's recent projects include; *The South London Black Music Archive* (Peckham Platform/Tate Modern 2012), a collecting project mapping black music and memories in South London, through an invitation to audiences and local people to create that archive together; *Baldwin's Nigger RELOADED* (Iniva, Nottingham Contemporary, Framer Framed/ Art Rotterdam 2014/16) with the London-based collective sorryyoufeeluncomfortable, using Horace Ove's 1968 film *Baldwin's Nigger* as a start for a contemporary reading of James Baldwin's provocation, through a reflective re-enactment ritual of transcribing, rewriting and re-staging the original event. Her current artistic research *As Always a Painful Declaration of Independence: For Ama. For Aba. For Charlotte and Adjoa*, is being realised in a series of project episodes, the first iteration being *Intimacy and Distance* at the ICF Diaspora Pavilion in Venice. Beginning with a poem of the same name by Ama Ata Aidoo, the project explores the social, cultural and political agency of women of colour, as they navigate historic legacies of colonialism, independence, migration and the contemporary global socio political climate, through performative actions that engage with historic spaces, archives and collections. She is also co-director of collaborative agency for agency working with contemporary artists and institutions using intersectional socio-political methodologies. She is also on the board of the Women's Art Library and Associate Curator at 198 Contemporary Arts and Learning.

Kevin Beasley (b.1985, Lynchburg, VA) lives and works in New York. Beasley's practice traverses sculpture, photography, sound and performance. Through the material transformation of a synthesis of objects, ranging from clothing to studio happenings, Beasley reimagines both personal and wider cultural realities, eliciting new meaning within our shared histories. Recent exhibitions include Hammer Projects, Los Angeles (2017) (solo); inHarlem, The Studio Museum in Harlem, Morningside Park, New York (2016-17) (solo); The Renaissance Society at the University of Chicago (2016); The San Francisco Museum of Modern Art, San Francisco (2016); White Columns, New York (2016); The Solomon R. Guggenheim Museum, New York (2015); MoMA PS1, Long Island City (2015); The Glass House, New Canaan, CT (2015); The Art Gallery of Ontario, Toronto (2015); The 2014 Whitney Biennial, Whitney Museum of American Art, New York (2014); The Seoul Museum of Art, Seoul (2014); The Museum of Modern Art, New York (2014); and The Studio Museum in Harlem, New York (2014). In April of 2017, Beasley presented a site-specific installation and performance as part of CounterCurrent17, in collaboration with Project Row Houses and Cynthia Woods Mitchell Center for the Arts, University of Houston, TX, and has recently performed at venues including The Art Gallery of Ontario, Toronto (2016); Lincoln Center, New York (2016); The Dallas Museum of Art (2015); The

Solomon R. Guggenheim Museum, New York (2015); The Museum of Contemporary Art, Cleveland (2014); The Walker Art Center, Minneapolis (2014); Queens Museum of Art, New York (2014); and The Museum of Modern Art, New York (2012). His work is held in the permanent collections of The Albright-Knox Art Gallery, Buffalo; The Art Gallery of Ontario, Toronto; The Hammer Museum, Los Angeles; The Museum of Modern Art, New York; The Solomon R. Guggenheim Museum, New York; The San Francisco Museum of Modern Art, San Francisco; The Studio Museum in Harlem, New York; and Tate Modern, London.

Margo Natalie Crawford is the author of *Black Post-Blackness: the Black Arts Movement and Twenty-First-Century Aesthetics* (2017), *Dilution Anxiety* (2008), and the co-editor of *New Thoughts on the Black Arts Movement* (2006). Crossing boundaries between literature, visual art, and cultural movements, her scholarship opens up new ways of understanding black radical imaginations. She is a professor of African American literature and visual culture and global black studies in the Department of English at University of Pennsylvania. Her essays appear in a wide range of books and journals, including *The Psychic Hold of Slavery*, *The Trouble With Post-Blackness*, *Want to Start a Revolution?*, *The Modernist Party*, *The Cambridge Companion to American Poetry Post-1945*, *Callaloo*, *American Literature*, *Black Renaissance Noire*, *Black Camera*, *Publishing Blackness*, and the exhibition catalogue for the 2013 AfriCOBRA exhibit at the DuSable Museum.

Elvira Dyangani Ose is Lecturer in Visual Cultures at Goldsmiths, University of London, and Senior Curator at Creative Time.

Tuliza Fleming is a curator specializing in American art at the National Museum of African American History and Culture. During her tenure, she was instrumental in building museum's American art collection, served as the lead curator for the exhibition *Visual Art and the American Experience*, and co-curated *Ain't Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment*. Her publications include, "Visual Art and the American Experience: Creating an Art Gallery in a History and Culture Museum," *Art and Public History: Approaches, Opportunities, and Challenges*; "Cover Stories: The Fusion of Art and Literature During the Harlem Renaissance," *Dream a World Anew: The African American Experience and The Shaping of America*; "The Convergence of Aesthetics, Politics and Culture: Jeff Donaldson's *Wives of Shango*," *AfriCOBRA: Philosophy*; "The 'Museum Baby' Grows Up: Being a Curator of Color in a Monochromatic Art Museum World," *Museum News*; and, *Breaking Racial Barriers: African American Portraits in the Harmon Foundation Collection*.

Mark Godfrey is Senior Curator, International Art, Tate, and the co-curator of the exhibition *Soul of a Nation: Art in the Age of Black Power*.

Lubaina Himid was born in 1954 in Zanzibar, Tanzania. She studied Theatre Design at Wimbledon College of Art and an MA in Cultural History at the Royal College of Art. She is Professor of Contemporary Art at the University of Central Lancashire. Recent solo exhibitions include *Navigation Charts*, Spike Island, Bristol, UK and *Invisible Strategies*, Modern Art Oxford, Oxford, UK (both 2017). Recent group exhibitions include *The Place is Here*, Nottingham Contemporary, Nottingham, UK (2017); *The 1980s Today's Beginnings?*, Van Abbe Museum, Eindhoven, Netherlands (2016); *Keywords*, Tate Liverpool, UK (2014); and *Burning Down the House*, Gwangju Biennale, South Korea (2014). From 1986–1990 Himid was director of the Elbow Room and has curated exhibitions including *Carte de Visite*, *Hollybush Gardens*, London, UK (2015); *The Thin Black Line*, ICA, London, UK (1986); and *Critical*, *Donald Rodney*, Rochdale Art Gallery, Rochdale, UK (1989). She lives and works in Preston.

Kellie Jones is Associate Professor in Art History and Archaeology and a Faculty Fellow with the Institute for Research in African American Studies (IRAAS) at Columbia University. Her research interests include African American and African Diaspora artists, Latinx and Latin American Artists, and issues in contemporary art and museum theory. Dr. Jones has received numerous awards for her work from the Hutchins Center for African and African American Research, Harvard University; Creative Capital | Warhol Foundation Arts Writers Grant, and a term as Scholar-in-Residence at the Terra Foundation for American Art in Giverny, France. In 2016 she was named a MacArthur Foundation Fellow. Dr. Jones's writings have appeared in exhibition catalogues and such journals as *NKA*, *Artforum*, *Flash Art*, *Atlantica*, and *Third Text*. She is the author of two books published by Duke University Press, *EyeMinded: Living and Writing Contemporary Art* (2011), and *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (2017). Dr. Jones has also worked as a curator for over three decades and has numerous major national and international exhibitions to her credit. Her exhibition *Now Dig This! Art and Black Los Angeles, 1960–1980*, at the Hammer Museum, Los Angeles, was named one of the best exhibitions of 2011 and 2012 by *Artforum*, and best thematic show nationally by the International Association of Art Critics (AICA). She was co-curator of *Witness: Art and Civil Rights in the 1960s* (Brooklyn Museum), named one of the best exhibitions of 2014 by *Artforum*.

Melanie Keen is Director of Iniva (Institute of International Visual Arts), a visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalisation. With the Stuart Hall Library acting as a critical and creative hub for Iniva's work, collaborations with artists, curators, researchers and cultural producers aim to challenge conventional notions of diversity and difference. Melanie has worked as an independent curator and consultant for over twenty years. She was a curator at Iniva from 1997 to 2003 and projects include Yinka Shonibare's *Diary of a Victorian Dandy* and Simon Tegala's *Anabiosis*. More recently, she has participated in conferences including the March Meeting 2016, Sharjah Foundation; and Curating the International Diaspora, Asia Culture Centre and ICF, Gwangju, South Korea. She co-curated *Unearthing the Banker's Bones*, an exhibition of new work by Keith Piper in collaboration with Bluecoat, Liverpool in 2016/17.

Richard Martin is Curator, Public Programmes, Tate.

Daniel Matlin is Senior Lecturer in U.S. History at King's College London and specialises in 20th-century African American history. His book *On the Corner: African American Intellectuals and the Urban Crisis* (Harvard University Press, 2013) explores the public role of black intellectuals in the U.S. at the time of the black power movement and urban uprisings of the 1960s. He has written for *The Guardian*, *Literary Review* and *Times Higher Education* and has appeared at public events at the National Theatre, the Royal Academy and Black Cultural Archives.

Marlene Smith is an artist who curates. She is currently Executive Director of Peckham Platform, London and UK Research Manager for the AHRC-funded Black Artists & Modernism project at the University of the Arts, London where she is a PhD candidate researching the exhibition history of women during the UK Black Arts Movement. During the 80s she was a member of the Blk Art Group and active in making and showing work. She has held various posts including Director of Black Art Gallery London 91-94 and CEO of The Public Gallery Ltd, West Midlands 2001-2009. In 2011 she co-founded the Blk Art Group Research Project with artists Keith Piper and Claudette Johnson, convening the 2012 *Reframing The Moment* conference. In 2013 she created *The Room Next To Mine* as a vehicle for her projects which include *Watchers Seekers & Keepers* Vanley Burke, Toronto Photography Festival 2015 and *21st Century Hysteria: Maud Sulter*, Liverpool 2018.

Luke Willis Thompson (b.1988, Auckland) lives in London. He is a graduate of both the Städelschule Staatliche Hochschule für Bildende Künste, Frankfurt am Main and the Elam school of Fine Arts University of Auckland MFA program. Recent solo exhibitions include; *autoportrait* (Chisenhale Gallery, London, 2017), *Cemetery of Uniforms and Liveries* (Galerie Nagel Draxler, Berlin, 2016), and *Sucu Mate / Born Dead* (Hopkinson Mossman Auckland, 2016). Selected recent group exhibitions include *Live Uncertainty* (32nd Bienal de São Paulo), and *Le Grand Balcon* (Montreal Biennale), both 2016, and *Surround Audience* (New Museum Triennial, New York, 2015). He was awarded the 2014 Walters Prize.

Sherry Turner DeCarava is an American independent scholar, art historian and author in the fields of African art and contemporary American photography. She has taught and lectured extensively at universities and museums, including the City University of New York, Hunter College and Rockefeller University. The principle focus of her professional career has been the development of the Roy and Sherry DeCarava Foundation for the visual and performing arts which supports arts education and research projects. She is the author of two definitive texts on DeCarava's work, the comprehensive essay for the 1996 exhibition catalogue published by the Museum of Modern Art, New York, as well as the classic monograph published by the Friends of Photography/Ansel Adams. Awarded the Prix de la Photographie by the Arles Center for Culture in its annual survey of international photography, her text was lauded as the best photo/text collaborative publication of the year. Current projects include the development of a catalogue raisonné, the permanent housing of the Roy DeCarava Collection and fostering scholarly activity. She continues to write, research and curate, bringing new perspectives and audiences to DeCarava's philosophy on the practices of art, with exhibitions and publications planned for the artist's centennial.

Zoe Whitley is Curator, International Art, Tate, and the co-curator of the exhibition *Soul of a Nation: Art in the Age of Black Power*.