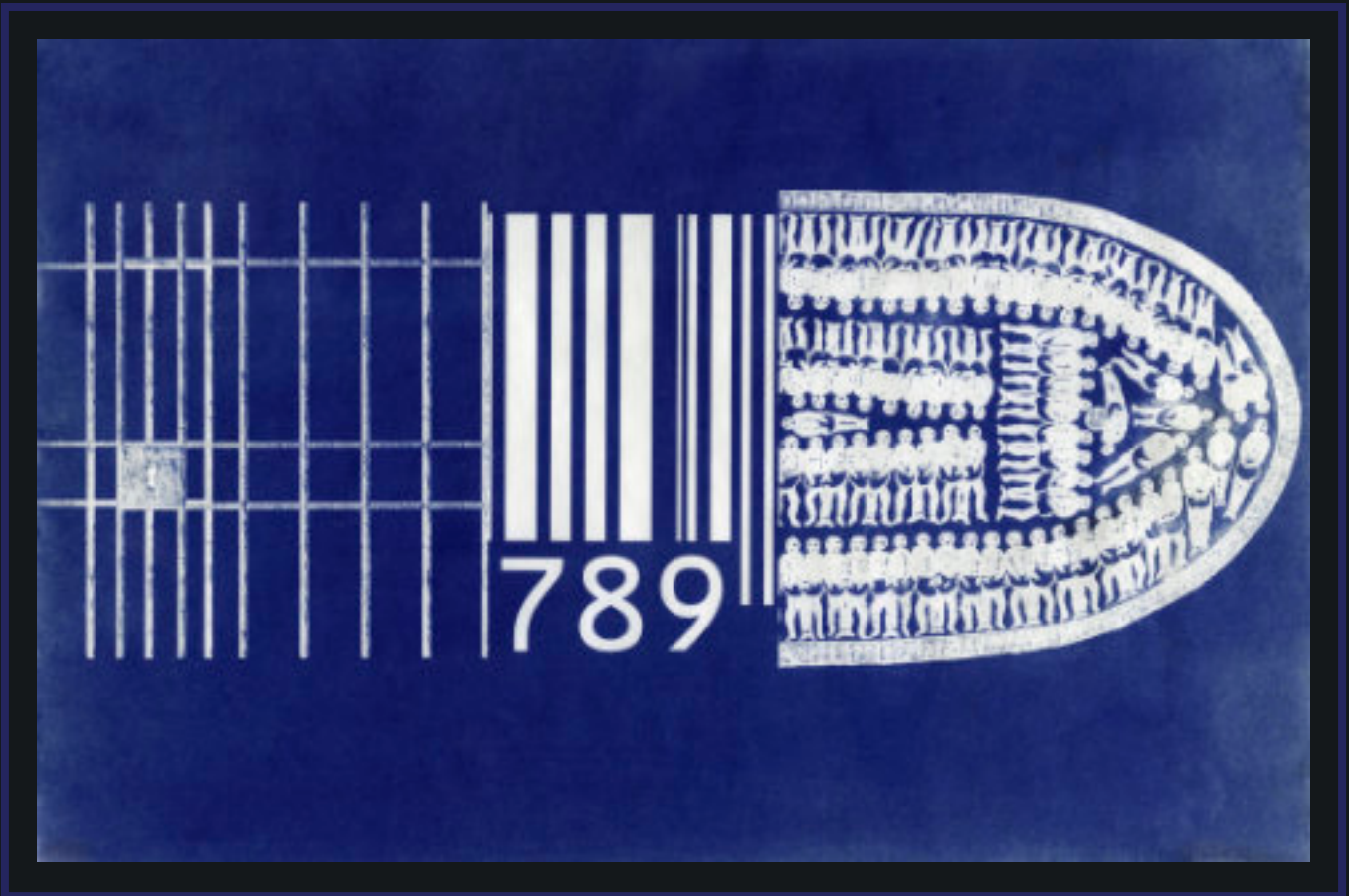


BLACK PORTRAITURE[S] V

Memory and the Archive Past. Present. Future.



TERRY BODDIE, PRISON INDUSTRIAL, 2018

October 17–19, 2019



NEW YORK UNIVERSITY



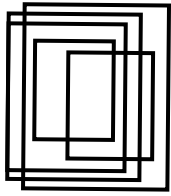
- 1 **Kimmel Center for University Life (D-2)**
80 Washington Square South
- 2 **Robert Library (D-2)**
70 Washington Square South

- 3 **Grey Art Gallery (D-2)**
100 Washington Square East
- 4 **Tisch School of the Arts (D-2)**
727 Broadway

Directions to NYU Washington Square Campus
Public Transit
Take the or to the West 4th Street Washington Square Station. Walk east on West 4th Street until you reach Washington Square.
Take the to 101 Street Station. At Broadway and South 4th Street/Place, walk westward on Avenue Place until you reach Washington Square.

NEW YORK UNIVERSITY





BLACK PORTRAITURE[S] V

Memory and the Archive Past. Present. Future.

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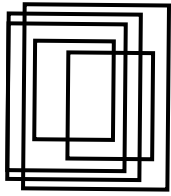
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ACKNOWLEDGEMENTS

The organizers of this event would like to extend our very special thanks to the NYU; Office of the President, Global Inclusion, Diversity, and Strategic Innovation; Office of University Relations and Public Affairs/Brooklyn; Office of the Provost; Office of the Dean - Tisch School of the Arts; Department of Photography & Imaging; NYU Institute of African American Affairs & Center for Black Visual Culture; NYU Center for the Humanities; NYU Africa House; Clive Davis Institute of Recorded Music; Interactive Telecommunications Program; Center for the Study of Africa and the African Diaspora at NYU; Harvard; Hutchins Center for African and African American Research; Bob Holmes; Columbia University Department African American African Diaspora Studies; and Studio Museum in Harlem.

Additionally, we express much gratitude to the following people for their advice and assistance in making this program book and conference possible: Michael Anthony Bernard, Isolde Brielmaier, Mecca Brooks, Edgar Castillo, Sonia Louise Davis, Steven Fullwood, Michael Gillespie, Jhanele Tiffany Green, Dell M. Hamilton, Bob Holmes, Jessica Ingram, Niki Kekos, Patricia McKelvin, Kalia Brooks Nelson, Mary Notari, Jaira Placide, Adam Ryder, Caleb Savage, Liz Terry, and Abby Wolf.

Program design by Frances Pollitt Sarver, www.precisemodern.com.



BLACK PORTRAITURE[S] V

Memory and the Archive Past. Present. Future.

What is called the imagination (from image, magi, magic, magician, etc.) is a practical vector from the soul. It stores all data, and can be called on to solve all our “problems.” The imagination is the projection of ourselves past our sense of ourselves as “things.” Imagination (image) is all possibility, because from the image, the initial circumscribed energy, any use (idea) is possible. And so begins that image’s use in the world. Possibility is what moves us.

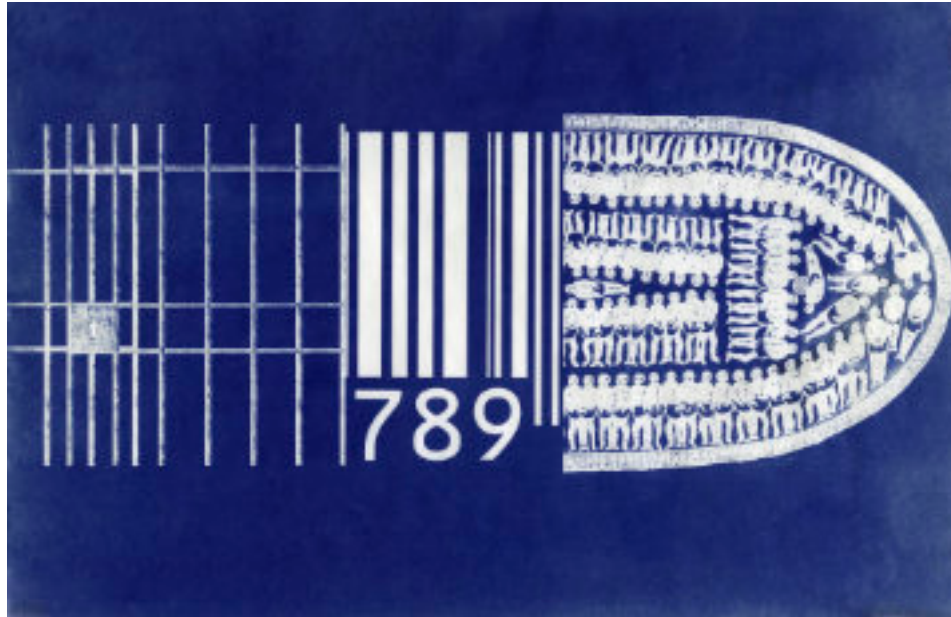
—Amiri Baraka, “The Revolutionary Theatre”, *Liberator*, July 1965

We begin this welcome with the words of the profound poet-activist, Amiri Baraka as we believe these words set the tone of this conference: *imagination* and *possibility*. Through a series of conversations over the past few years we have explored the meaning of a portrait and by doing so reimagined how portraits have been conceived and received. We are delighted to welcome you to *Black Portraiture[s] V: Memory and the Archive, Past/ Present/Future*, the fifth iteration of a longstanding intellectual partnership between New York University, Harvard University, Cornell University, scholars, artists, writers, colleagues, students and friends. This 400th anniversary year, marking the first documented landing of enslaved Africans on North American shores, gives us cause for reflection and poses a fount of open ended, yet demanding questions, scholarly and otherwise: how do we begin to commemorate such a fraught anniversary? How has the archival record documented this centuries long journey? What are the visual, textual, aural, oral and performance-based sources that recall the past yet feed the vibrant moment in which we live and thrive? How can our labor and creativity as artists, scholars, students and change agents dismantle the yoke of structural racism that was ushered in with the transatlantic slave trade and the historic Jamestown, Virginia landing? These questions, bounded in history and the present, call for a brighter, more just and equitable future.

Let us take a moment to consider the work of art by Terry Boddie on our homepage and the cover of our program. *Prison Industrial* encapsulates an artistic practice that Cheryl Finley describes as mnemonic aesthetics and illustrates how the visual archive of

slavery and its aftermath remains a strategic element of contemporary art’s transformative power. In this Afrofuturistic work, Boddie takes on the history of the transatlantic slave trade and the persistence of the prison industrial complex, riffing on the eighteenth century graphics of the British abolitionist icon, the monotony of prison time, and the minimalism of the twentieth century Universal Product Code, or barcode, commonly used to represent data in a visually readable form for optical scanners. Layering metaphors and meaning, technology and tragedy, Boddie’s cleverly placed prison door lock disrupts the collaged images of “big data,” illustrating how artistic images might encode memory, violence and futurity. Boddie’s *Prison Industrial* gives us reason to examine how technology and innovation are reshaping the very nature of archives and the kind of research that scholars, artists and activists might glean from them to change the world in which we and our children live – to design better schools, provide more equitable housing, ensure safer neighborhoods, score yet unheard melodies, beautify our parks, choreograph different movements for our bodies, trace our genealogical lineage, provide clean drinking water, reverse unjust prison sentences, write more poetry, create new models for theater and performance, inspire visual artists and public historians? These questions suggest that there is still much work to be done and offer a framework for how we might embark upon projects of transformation and renewal inspired by this notable anniversary.

Black Portraiture[s] V: Memory and the Archive: Past/Present/Future takes place at New York University with 50 concurrent panel discussions and interventions over three days, from October 17th



TERRY BODDIE, *PRISON INDUSTRIAL*, 2018

through October 19th, 2019. We also take this opportunity to celebrate the 50th anniversary of the Institute of African American Affairs at New York University, noting the founding directors, Dr. Roscoe C. Brown (1969-1977), Earl S. Davis, MSW (1979-1994), Dr. Manthia Diawara (1994-2018), and current director Dr. Deborah Willis (2018-), and the now legendary conferences, programs and publications that IAAA has produced, including *Brownstone*, the journal *Revue Noire*, the international conference *Yari Yari! Black Women Writers and the Future* in 1997, *Black Genius: African-American Solutions to African-American Problems* and many more.

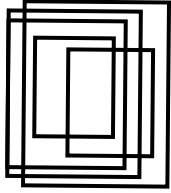
Anniversaries are always cause for reflection. But not necessarily celebration, or even commemoration. To remember an anniversary notes its place in the historical record, but it also provides opportunities for comparing the past to the present, to ask, how far have we come, or put another way, how did we arrive here, and where are we going? What might our future hold? The multidisciplinary panels of *Black Portraiture[s] V: Memory and the Archive* take the occasion of this 400th anniversary year to consider how art, history and culture shape the past, present and future. Panels highlight a range of artistic media and pressing theoretical and historical topics across a range of geographic points in African America and the diaspora. Featured panel topics include: forced and voluntary migrations (the *STAYED* & the *STOLEN*); feminist perspectives (Black Feminisms: Afrosurrealism to “the Wake”); curatorial interventions (Re-reading the Archive: the Evolving Role of Curating Exhibitions); icons of history (Icons, Iconicity); sustainability (Diasporic Depository: Convergences of Land, Water,

Space and Identity); power and social change (Creating States of Being: Independence, Agency, Criticality – A Creating Interference Project CIP); archival integrity (Subject to Scrutiny: Female Subjectivities, Blackness and Visual Archives); art and literature (Call and Response: Artist-Writers on the Archive); sonic imaginaries (The Sonic 15th Century to Today: Music and Influences), and student panels.

The theme of this interdisciplinary conference expands the notion of the portraiture and addresses the black body in photography, print, video, film and exhibition spaces. The practice of black visual studies entails the critical evaluation of images in multiple realms of culture and we hope that the exchanges over the next three days will enhance our understanding of personal memory and public archives. We dedicate this conference to the memory of noted curator Okwui Enwezor (1963-2019) and Deb's sister Yvonne Willis Brooks (1946-2019). Both dedicated their lives to arts and education.

Awam Amkpa, Manthia Diawara, Cheryl Finley, Elyn Toscano and Deborah Willis

Welcome



**BLACK
PORTRAITURE[S] V**

Memory and the Archive Past. Present. Future.

Welcome! It is our great honor to host this year's Black Portraiture[s] V conference on the NYU campuses in Manhattan and Brooklyn. I am filled with gratitude for the founders of Black Portraiture[s]. We have learned so much from each presentation and conversation as this gathering has traveled around the world from Cambridge to New York, Baltimore, Florence, Paris, and Johannesburg. Now more than ever, we need to convene and to share our research and stories with each other.

Four hundred years ago, the first enslaved Africans arrived on American soil. While we grapple with indescribable cruelty and honor the perseverance of generations, we also recognize that we are in the midst of a technological revolution that is reshaping our world. Our visual archives play an important role in recording our stories to imagine and invest in a brighter future. We must bring our memories forward to shape what is essential in this vision.

Over the course of three days, this conference will draw our collective attention to a number of critical issues within the African diaspora. We will investigate the narratives and memories that our visual archives reveal, and consider the importance of future archives for reflecting social change and artistic innovation.

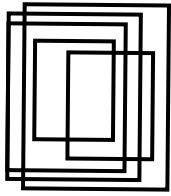
My greatest thanks and admiration to Dr. Deborah Willis, University Professor and chair of the Department of Photography and Imaging at NYU Tisch School of the Arts and director of the Institute of African American Affairs; Henry Louis Gates, Jr., University Professor and director of the Hutchins Center for African American Research at Harvard University; and to the countless others who have so brilliantly organized this important conference over the years.

We are thrilled to welcome all of you. We look forward to the new conversations, connections, and memories shared that will continue to inform our understanding and aspirations for Black Portraiture[s] and for our world.

Allyson Green

Dean

NYU Tisch School of the Arts



BLACK PORTRAITURE[S] V

Memory and the Archive Past. Present. Future.

This year, we mark the 400th anniversary of the arrival of the first enslaved Africans in British North America. Anniversaries are important, though they don't tell the whole story. In this case, it must be noted that the transatlantic slave trade had commenced at least as early as the sixteenth century. However, the documented story of Africans in the British colonies in North America begins in 1619 in Jamestown, Virginia, where John Rolfe recorded the following: "About the latter end of August, a Dutch man of Warr of the burden of a 160 tunes arrived at Point-Comfort, the Comandors name Capt Jope, his Pilott for the West Indies one Mr Marmaduke an Englishman. ... He brought not any thing but 20. and odd Negroes, w[hich] the Governo[r] and Cape Merchant bought for victuall[s]."

These are words, not images, but who reading them does not visualize the human beings disgorged from this ship on to a shore that welcomed them not as fellow travelers but as chattel, as goods, as slaves? Perhaps, then, the visual archive of African American life in the thirteen colonies that would become the United States of America begins here in this verbal observation, the connotations of which are as brutally graphic as any intentionally visual image could be.

Black Portraiture[s] V: Memory and the Archive, Past. Present. Future. marks our fifth collaboration with NYU and Deborah Willis, historian, photographer, curator, teacher, and most brilliant explicator of how visual culture tells the story—the countless stories—of African American history, culture, and life. We've been around the world with this series, and at each stop we've made—Paris, Florence, Johannesburg, Cambridge, Palermo, and now New York—we've pushed the boundaries of art, art history, and history itself, bringing together thinkers about art and makers of art to explore how black identities have been defined by the visual and how, more and more, they are defining themselves through vocabularies both traditional and inventive, steeped in history but reshaping that history.

Now we turn to the visual archive, that repository of historical knowledge and memory that we plumb not as a literal record of facts but as a collection of, for lack of a better word, drives: What are the stories that have been told? What are the stories that we want to tell? Who tells these stories? This is not to say that there isn't hard and fast truth in the visual archive, of course, but it's our task to understand the choices that inform that truth.

The Hutchins Center for African & African American Research is dedicated to the rigorous examination of this history, and we are honored to continue this work with Deb Willis and New York University in the presentation of *Black Portraiture[s] V*.

Henry Louis Gates, Jr.

University Professor

Director, Hutchins Center for African American Research at Harvard University

Kimmel Center for University Life • 60 Washington Square South, New York, NY 10003

ROSENTHAL PAVILION 10TH FLOOR		ROOM 914	ROOM 912	ROOM 909
REGISTRATION				
8:00AM - 5:00PM				
8:30AM - 9:00AM	Welcome			
9:00AM - 10:30AM	Shadow Archives: Hidden Photographic Histories in the Caribbean	Someone to Watch Over Me: Working with Documents, Films, and Stones in the Preservation of African-American History	Call and Response: Poetics, Visuality and Artist-Writers on the Archive	
10:45AM - 12:15PM	Entanglements of Black Visual Culture: Blackness, Archives, and Performativities	Contemporary Art - SA	Where We Gon Guh Burn?: Visualizing Resistance Narratives in the US Virgin Islands	Race and Re-membering South America Brazil
12:15PM - 1:00PM	LUNCH			
1:00PM - 2:30PM	the STAYED & the STOLEN	Performing the Archive: Archives as Resistance, Activism	Representation Matters - The Evolving Black LGBTQ Archive	Black Feminisms: from Afrosurrealism to "the Wake"
2:45PM - 4:15PM		Creating States of Being: Independence, Agency, Criticality (A Creating Interference Project (CIP))	Contemporary Art - Caribbean and South America	Iconicity, Icons
4:30PM - 6:00PM		Women, Femme, Feminisms, Girlhood & Intersectionality - PORTRAITURE	Contemporary Art - US	Portraiture: Painting, Watercolor, Prints
6:00PM - 6:15PM	BPV Welcome			
6:15PM - 6:45PM	IAAA 50th Anniversary Celebration			
6:45PM - 7:30PM	Black Feminist Histories: Farah Jasmine Griffin in Conversation with Angela Davis and Gina Dent			
8:00PM - 10PM	Reception			

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	ESNER & LUBIN AUDITORIUM 4TH FLOOR	ROSENTHAL PAVILION 10TH FLOOR	ROOM 914	ROOM 912	ROOM 909
8:00AM - 5:00PM	REGISTRATION				
9:00AM - 10:30AM	Race and Re-membering in the United States (Monuments and Museums)	Slavery to the Present: Black Performance Art and The Archive	Slavery and Art 1619	Women and New Biographies	Race and Re-membering in Canada
10:45AM - 12:15PM	Choice and the Archive: Photography of Africa and the African Diaspora	Portraits: Photography and History	Race and Re-membering UK, Europe and the Caribbean	Gaze and its Return	Photography, Publishing and the Archive
12:15PM - 1:00PM	LUNCH				
1:00PM - 2:30PM	Organized Crime in US Visual Culture	Black Sugar/Azúcar Negra: Thinking Blackness, Latinidad, and Afropessimism(s) Through Diasporic Queer and Feminist Art	#ForBlackHealing: Laughter, Sharing, & Black Secrecy	Diasporic Depository: Convergences of Land, Water, Space, and Identity	On Black Death
2:45PM - 4:15PM	Making Themselves The Subjects of History': Picturing Black Girlhood, 1800 to 2019	The Sonic 15th Century to Today: Music and Influences	Archipelagic Diaspora: An Archive of Ten Years of Afro-Mediterranean Mobility	Storytelling, Ghosting, and Spirits: From Whiskey to Religion to Food	Mediating Identities
4:30PM - 6:00PM	Slave Trade Narratives	The Afterlife of Slavery: Visual, Textual, Sonic Arts and the Archives of Catastrophic Memory	Re-reading the Archive: The Evolving Role of Curating	Theater and the Archive	Art Movements, Africana Studies, Fests and Exhibitions: Africa, Europe, US

370 JAY ROOM 1201		AUDITORIUM, ROOM 210	
9:00AM - 2:00PM	COFFEE/TEA/REGISTRATION		
10:45AM - 12:15PM	Archival Noise: Black Women, Sonic Remains, and Afterlives in Transatlantic Slavery Archives	Our Archives: Love through the Mirror	
12:15PM - 1:00PM	LUNCH		
1:00PM - 2:30PM	New Media, Techno, Archive, and Art	Subject to Scrutiny: Female Subjectivities, Blackness, and Visual Archives	
2:45PM - 4:15PM	(Im)Material Beings: New Approaches in the Study of Portraits of the Unknown and Unnamed Black Subject	Queer Discourse and the Archive	

Thursday, October 17

9:00 AM—7:00 PM

Registration

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ LOBBY

9:00 AM—10:30 AM

Call and Response: Poetics, Visuality and Artist-Writers on the Archive

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 912

SPEAKERS ▸ **Helina Metaferia, Natasha Oladokun, Lauren Russell, Sarah Stefana Smith**

MODERATOR ▸ **Sarah Stefana Smith**

Shadow Archives: Hidden Photographic Histories in the Caribbean

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ ROSENTHAL PAVILION, 10TH FLOOR

SPEAKERS ▸ **Faith Smith, Deborah Thomas, Krista Thompson, Leniqueca Welcome**

MODERATORS ▸ **Deborah Thomas, Krista Thompson**

Someone to Watch Over Me: Working with Documents, Films, and Stones in the Preservation of African-American History

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 914

SPEAKERS ▸ **Ina Archer, Terri Francis, Charlene Register**

10:45 AM—12:15 PM

Contemporary Art – SA

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 914

SPEAKERS ▸ **Nocebo Bucibo, Lebohang Kganye, Sihle Motsa, Tebogo Radebe, Pfunzo Sidogi, Sue Williamson**

MODERATOR ▸ **Kellie Jones**

Entanglements of Black Visual Culture: Blackness, Archives, and Performativities

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ ROSENTHAL PAVILION, 10TH FLOOR

SPEAKERS ▸ **Tiffany Barber, Racquel Gates, Michael Gillespie, Oluremi Onabanjo, Samantha Sheppard**

MODERATOR ▸ **Michael Gillespie**

Race and Re-membering South America Brazil

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 909

SPEAKERS ▸ **Jairo Araujo, Eneida Sanches, Sofia Lima, Alexandre Bispo, Isaque Santos Pinheiro, Alinta Sara**

MODERATOR ▸ **Ulrich Baer**

Where We Gon Guh Burn?: Visualizing Resistance Narratives in the US Virgin Islands

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 912

SPEAKERS ▸ **La Vaughn Belle, Tami Navarro, Hadiya Sewer Gibney, Tiphonie Yanique**

MODERATOR ▸ **Cynthia Oliver**

1:00 PM—2:30 PM

Black Feminisms: from Afrosurrealism to “the Wake”

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 909

SPEAKERS ▸ **Marthia Fuller, Delande Justinvil, Dell M. Hamilton, Carmel Ohman**

MODERATOR ▸ **Layla West**

Performing the Archive: Archives as Resistance, Activism

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 914

SPEAKERS ▸ **Rachel DeLauder, Ivan Forde, Erin Gray, Carolyn Grimstead, Justin Randolph Thompson**

MODERATOR ▸ **Antonia Lant**

Representation Matters – The Evolving Black LGBTQ Archive

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 912

SPEAKERS ▸ **Jennifer Brody, Steven G. Fullwood, Thomas Allen Harris, Katina Parker**

MODERATOR ▸ **Katina Parker**

the STAYED & the STOLEN

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ ROSENTHAL PAVILION, 10TH FLOOR

SPEAKERS ▸ **Esther Armah, Pearl Korkor Darkey, Treva B. Lindsey, Joan Morgan**

MODERATOR ▸ **Esther Armah**

2:45 PM—4:15 PM

Contemporary Art – Caribbean and South America

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 912

SPEAKERS ▸ **Terry Boddie, Deborah Jack, Marci Kwon, Bianca Moran, Zenzii Michelle Serieux**

MODERATOR ▸ **Grace Aneiza Ali**

Creating States of Being: Independence, Agency, Criticality (A Creating Interference Project (CIP))

▸ KIMMEL CENTER FOR UNIVERSITY LIFE
▸ RM 914

SPEAKERS ▸ **Amal Alhaag, Barby Asante, Hannah Jones, Roshini Kempadoo**

MODERATOR ▸ **Roshini Kempadoo**

Iconicity, Icons

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 909

SPEAKERS › **Liz Andrews, Simone Austin, Sarah Khan, Sarah Richter, Gail Shaw-Clemons**

MODERATOR › **Lewis Watts**

4:30 PM—6:00 PM

Contemporary Art – US

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 912

SPEAKERS › **Noel W Anderson, Malcolm Lizzappi, Gabrielle Moser, Anni Pullagura**

MODERATOR › **Christa Clarke**

Portraiture: Painting, Watercolor, Prints

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 909

SPEAKERS › **Joy Davis, Madeleine Hunt-Ehrlich, Kristina Huang, Rachel Newman**

MODERATOR › **Ellyn Toscano**

Women, Femme, Feminisms, Girlhood & Intersectionality – PORTRAITURE

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 914
› 4:30 PM—6:00 PM

SPEAKERS › **Anne Cross, Chantaneice Kitt, Lo Smith, Claudine Taaffe,**

MODERATOR › **Jamaica Gilmer**

6:00 PM—10:00 PM

BPV Welcome

› KIMMEL CENTER FOR UNIVERSITY LIFE
› ROSENTHAL PAVILION, 10TH FLOOR
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

IAAA 50th Anniversary Celebration

› KIMMEL CENTER FOR UNIVERSITY LIFE
› ROSENTHAL PAVILION, 10TH FLOOR
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

Black Feminist Histories: Farah Jasmine Griffin in Conversation with Angela Davis and Gina Dent

› KIMMEL CENTER FOR UNIVERSITY LIFE
› ROSENTHAL PAVILION, 10TH FLOOR
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

Reception

› KIMMEL CENTER FOR UNIVERSITY LIFE
› ROSENTHAL PAVILION, 10TH FLOOR
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

Friday, October 18

Registration

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ LOBBY

9:00 AM—10:30 AM

Race and Re-membering in Canada

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 909

SPEAKERS ▶ **Natasha Henry, Lynn Jones, Rachel Lobo, Raven Spiratos, Syrus Marcus Ware**

MODERATOR ▶ **Rosie Gordon-Wallace**

Race and Re-membering in the United States (Monuments and Museums)

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ EISNER & LUBIN AUDITORIUM, 4TH FLOOR

SPEAKERS ▶ **LeRonn P. Brooks, Erin Gilbert, Jordan Mayfield, Masud Olufani, Mercy Romero, Robert Rooks**

MODERATOR ▶ **Courtney Reid-Eaton**

Slavery and Art 1619

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

SPEAKERS ▶ **Holly Brewer, Gloria Browne-Marshall, Adiva Lawrence, Kamau Ware**

MODERATOR ▶ **Cheryl Finley**

Slavery to the Present: Black Performance Art and The Archive

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ ROSENTHAL PAVILLION, 10TH FLOOR

SPEAKERS ▶ **Dominique Duroseau, Ayana Evans, Tsedaye Makonnen, Uri McMillan, Nyugen Smith, Jeremy Toussaint-Baptiste**

MODERATOR: **Uri McMillan**

Women and New Biographies

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 912

SPEAKERS ▶ **Mia L. Bagneris, Sarah Blackwood, Aston Gonzalez, Khaliah Mangrum, Jennifer Williams**

MODERATOR: **Aston Gonzalez**

10:45 AM—12:15 PM

Choice and the Archive: Photography of Africa and the African Diaspora

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ EISNER & LUBIN AUDITORIUM, 4TH FLOOR

SPEAKERS ▶ **Emilie Boone, Giulia Paoletti, Drew Thompson, Emma Wolukau-Wanambwa**

MODERATOR: **Alexa Dilworth**

Gaze and its Return

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 912

SPEAKERS ▶ **Brittney Michelle Edmonds, Catherine McKinley, Spring Ulmer, Dionne Walker**

MODERATOR ▶ **fayemi shakur**

Photography, Publishing and the Archive

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 909

SPEAKERS ▶ **Anna Arabindan-Kesson, Romi Crawford, Amy Mooney, Sirpa Salenius, Valentine Umansky**

MODERATOR: **Lorie Novak**

Portraiture: Photography and History

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ ROSENTHAL PAVILLION, 10TH FLOOR

SPEAKERS ▶ **Nomvuyo Horwitz, Jovonna Jones, Hannah-Rose Murray, Adreinne Waheed, Kimberly Wallace-Sanders, Paulette Young**

MODERATOR ▶ **Amanda Boston**

Race and Re-membering UK, Europe and the Caribbean

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

SPEAKERS ▶ **Cecile Bishop, Artwell Cain, Dowoti Desir-Hounon Houna II, Isaac Ginsberg Miller, Nicola Andrea Lo Calzo**

MODERATOR ▶ **Trica Keaton**

1:00 PM—2:30 PM

#ForBlackHealing: Laughter, Sharing, & Black Secrecy

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

SPEAKERS ▶ **Sean Henry-Smith, Pastiche Lumumba, Sean-Kierre Lyons, Rafia Santana**

MODERATOR ▶ **Rafia Santana**

Black Sugar/Azúcar Negra: Thinking Blackness, Latinidad, and Afropessimism(s) Through Diasporic Queer and Feminist Art

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ ROSENTHAL PAVILLION, 10TH FLOOR

SPEAKERS ▶ **Jillian Hernandez, Ana-Maurine Lara, Courtney Desiree Morris, Anya Wallace**

MODERATOR ▶ **Anya Wallace**

Diasporic Depository: Convergences of Land, Water, Space, and Identity

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 912

SPEAKERS ▶ **Danielle Abrams, Kimberly Juanita Brown, Robin McDowell, Marla McLeod**

MODERATOR ▶ **Lisa Lowe**

On Black Death

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 909

SPEAKERS › **Anna-Lisa Cox, De Angela L. Duff, Chiyuma Elliott, Kia Melchor Hall, Nataleah Hunter-Young, Michele Prettyman**

MODERATOR › **Rikki Byrd**

Organized Crime in US Visual Culture

› KIMMEL CENTER FOR UNIVERSITY LIFE
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

SPEAKERS › **Elizabeth Hinton, Michael Ralph, Maya Singhal, Leah Wright Rigueur**

2:45 PM—4:15 PM

Archipelagic Diaspora: An Archive of Ten Years of Afro-Mediterranean Mobility

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 914

SPEAKERS › **Scott Alves Barton, Sarah DeMott, Maurice Eriaremhien, Michele Thorpe**

MODERATOR › **Michelle Stephens**

Making Themselves The Subjects of History: Picturing Black Girlhood, 1800 to 2019

› KIMMEL CENTER FOR UNIVERSITY LIFE
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

SPEAKERS › **Nydia Blas, Zoraida Lopez, Nazera Sadiq Wright, Scheherazade Tillet**

MODERATOR › **Kanyinsola Anifowoshe**

Mediating Identities

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 909

SPEAKERS › **Genel Ambrose, Paul Cato and Summer Sloane-Britt, Bill Gaskins, Christopher Harris, Zun Lee, Jess Saldaña**

MODERATOR › **Leslie Willis-Lowry**

Storytelling, Ghosting, and Spirits: From Whiskey to Religion to Food

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 912

SPEAKERS › **Jean Paul Colleyn, Marcia Michael, Michelle Renee Perkins, Jennifer Van Horn**

MODERATOR › **Kalia Brooks Nelson**

The Sonic 15th Century to Today: Music and Influences

› KIMMEL CENTER FOR UNIVERSITY LIFE
› ROSENTHAL PAVILION, 10TH FLOOR

SPEAKERS › **Melay Araya, Michael Dinwiddie, De Angela L. Duff, Robert Holmes, Brennan Williams, Dyana Williams**

MODERATOR › **Michael Dinwiddie**

Art Movements, Africana Studies, Fests and Exhibitions: Africa, Europe, US

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 909

SPEAKERS › **Michal Raz-Russo, Sahar D. Sattarzadeh, Joseph Underwood**

MODERATOR › **Renée Blake**

4:30 PM—6:00 PM

Re-reading the Archive: The Evolving Role of Curating Exhibitions

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 914

SPEAKERS › **Nana Adusei-Poku, Claudi Carreras Guillén, Angelica Dass, Steed Vernyl Davidson and Leah Gipson, Alessandra Di Maio**

MODERATOR › **Shelley Rice**

Slave Trade Narratives

› KIMMEL CENTER FOR UNIVERSITY LIFE
› EISNER & LUBIN AUDITORIUM, 4TH FLOOR

SPEAKERS › **Dionti Davis, Rachel Engmann, Danielle Lee, Cheryl Sterling**

MODERATOR › **Jennifer Morgan**

The Afterlife of Slavery: Visual, Textual, Sonic Arts and Archives of Catastrophic Memory

› KIMMEL CENTER FOR UNIVERSITY LIFE
› ROSENTHAL PAVILLION

SPEAKERS › **Cheryl Clarke, Alexis De Veaux, Jenna Wortham**

MODERATOR › **Alexis De Veaux**

Theater and the Archive

› KIMMEL CENTER FOR UNIVERSITY LIFE
› RM 912

SPEAKERS › **Kupenda Auset, Amalia Mallard, Camille Owens, Emily Wilbourne, Noelle Lorraine Williams**

MODERATOR › **Matthew Morrison**

Saturday, October 19

9:00 AM—12:00 PM

Registration

▸ 370 JAY STREET, BROOKLYN
▸ 12TH FLOOR

10:45 AM—12:15 PM

Archival Noise: Black Women, Sonic Remains, and Afterlives in Transatlantic Slavery Archives

▸ 370 JAY STREET, BROOKLYN
▸ RM 210

SPEAKERS ▸ **I. Augustus Durham, Janée Moses, Sasha Panaram, Petal Samuel**

MODERATOR ▸ **Sasha Panaram**

Our Archives: Love through the Mirror

▸ 370 JAY STREET, BROOKLYN
▸ RM 1201

SPEAKERS ▸ **Lauryn Darden, Eric Hart, Jalexis James, Mai Mageed, Anthony Rivera**

MODERATOR ▸ **Eric Hart**

1:00 PM—2:30 PM

New Media, Techno, Archive, and Art

▸ 370 JAY STREET, BROOKLYN
▸ RM 210

SPEAKERS ▸ **Jennifer Bajorek, Dorothy Berry, Neta Bomani, Nicola Brandt, Ari Melenciano**

MODERATOR ▸ **Darnell-Jamal Lisby**

Subject to Scrutiny: Female Subjectivities, Blackness, and Visual Archives

▸ 370 JAY STREET, BROOKLYN
▸ RM 1201

SPEAKERS ▸ **Kéla Jackson, Gunja SenGupta, Anne Collins Smith, Holly Smith, Bernida Webb-Binder**

MODERATOR ▸ **Bernida Webb-Binder**

2:45 PM—4:15 PM

(Im)Material Beings: New Approaches in the Study of Portraits of the Unknown and Unnamed Black Subject

▸ 370 JAY STREET, BROOKLYN
▸ RM 210

SPEAKERS ▸ **Mora Beauchamp-Byrd, Jacqueline Bishop, Erica Moiah James, Patricia Joan Saunders**

MODERATOR ▸ **Erica Moiah James**

Queer Discourse and the Archive

▸ 370 JAY STREET, BROOKLYN
▸ ROOM 1201

SPEAKERS ▸ **Sarin Drew, Greg Foster-Rice, Steven G. Fullwood, Raimi Gbadamosi, Hillary Spencer**

MODERATOR ▸ **Steven G. Fullwood**

► THURSDAY, OCTOBER 17, 2019 ► 9:00 AM—10:30 AM

Shadow Archives: Hidden Photographic Histories in the Caribbean

Krista Thompson, Deborah Thomas, Faith Smith, Leniqueca Welcome

► KIMMEL CENTER FOR UNIVERSITY LIFE
► ROSENTHAL PAVILION, 10TH FLOOR

Krista Thompson, Northwestern University
Paul Bogle and Photographic Fugitivity: On Outrunning Colonial and National Capture in Jamaica

This presentation examines the history, stories, and controversies surrounding the photograph often identified as Paul Bogle, one of the leaders of what later became known as the Morant Bay Rebellion in Jamaica in 1865. The image, in a curious case of photographic disappearance, was first publicly identified as a representation of Bogle in 1959, almost a century after his death. Bogle's likeness—unlike Bogle who was captured and killed by colonial authorities—evinces what I call photographic fugitivity. The term describes an in-between photographic state, the perpetual condition of outrunning forms of captivity, literally and figuratively, whether from colonial authorities, the state or the keepers of history. It is also about jettisoning expectations surrounding photography and historical authority, indexicality, authenticity, ownership, and originality and about escaping understandings and expectations surrounding race, blackness, and its surface legibility.

Deborah Thomas, University of Pennsylvania
Sight and Affect: Visual Registers of Recognition

In this paper, I will argue that our orientation toward seeing changes based on the visual archive being viewed. I will draw from my work on a collaborative multi-modal project (film and museum installation) regarding the 2010 state of emergency in Kingston, Jamaica to think through the ways different kinds of footage produce different enactments of relation (or lack thereof). Specifically, I will explore the ways our archives – which include drone footage, archival footage, contemporary landscape footage, and still and video portraiture – bring into being a range of affective spheres, themselves differently apprehended based on one's location (politically, structurally, nationally, and psychologically). Ultimately, I am interested in the forms of recognition that might be possible across these various locations, and in the extent to which visual archives might either generate them or make them unrealizable.

Faith Smith, Brandeis University
Seeing Slavery in a New Imperial Age: The Caribbean and the US South, Circa 1900

Concentrating on early-twentieth-century photography, early-twentieth-century fiction about photography, and recent fiction about early-twentieth-century photography, this paper asks when it is useful to look for the presence of “slavery” in photographs of the Caribbean and the US south in the early twentieth century. Camera-wielding New Women, the St. Louis World's Fair, lynching postcards, and images of students at Tuskegee and Hampton, are just some of the archival sources and developments of this era of the United States' first explicit imperial incursion into the Caribbean and Latin America. The black subject in particular is made to stand for both the “modern” and the

“not-yet-modern” in the visual registers of this historical moment. Resisting the impulse to “retrieve” or “redeem,” however, we want to attend to the ways in which memory is activated—to see what “pasts” are mobilized (then and now) by early twentieth-century visuality.

Leniqueca Welcome, University of Pennsylvania
Seeing Some-body: Death Archives and the Production of (Un)grieveable life

Since the beginning of the 21st century Trinidad and Tobago has seen an exponential rise in the national murder rate, where the country now ranks among the top 20 “most homicidal countries” globally according to per-capita rates. The Trinidad and Tobago State, the US Department of State, and supra-state organizations credit this rise in gun-related murders largely to the increased presence of illegal ammunition within the nation's borders, as well as the expansion of gang networks and conflict in urban areas racialized as black and classed as low-income. The rise in murder rate (now categorized as a crisis) has spawned a national fixation with crime, a rise in extrajudicial police killings, and the peculiar circulation of images of death throughout the Trinidadian mediascape i.e. images depicting murdered/mutilated bodies and acts of mourning by those left behind. This paper interrogates the production and consumption of this growing macabre visual archive of black death together with the counter-archives of black life that challenge it. I look at the affects produced, the relations made and foreclosed, and the violent present-pasts revealed as these images are shared in the national space. In doing so I explore the work of the visual in the making and un-making of grievable and ungrieveable life.

Someone to Watch Over Me: Working with Documents, Films, and Stones in the Preservation of African-American History

Charlene Regester, Terri Francis, and Ina Archer

► KIMMEL CENTER FOR UNIVERSITY LIFE
► RM 914

Charlene Regester, University of North Carolina Chapel Hill
Emerging from the Shadows: Utilizing Historical and Primary Documents to Reconstruct African American Filmmaker Alice Micheaux

Utilizing a number of historical documents such as census reports, marriage certificates, death certificates, newspaper articles, obituaries, this paper attempts to reposition Alice Micheaux as an African American filmmaker who worked for the Micheaux Film Company in the 1930s and who deserves to be inaugurated into the class of black women filmmakers at the turn of the twentieth-century. This paper examines Alice Micheaux in some three phases of her life and career: 1) The first phase investigates Robert Russell (Alice's father), newspaper editor, publisher, and North Carolina politician to demonstrate how she embodied his conservative yet activist views; 2) The second phase explores how Alice and her family reconstituted themselves to become members of Montclair's (New Jersey) black middle-class influencing her development and appropriation of a black respectability politics; and 3) The third phase examines Alice's specific contributions as an actress through the personification of her matriarchal roles in films such as *Ten Minutes to Live* (1938) and *God's Stepchildren* (1938). It is through these material sources that we can resurrect this black

woman filmmaker to demonstrate the significance of the archive in not only preserving, formulating, and documenting history but in constructing history so that the past becomes the present.

Terri Francis, Black Film Center/Archive

For the Illustrious Negro Dead: Practices of Remembrance and Claiming Public Space

This paper examines the author's own efforts to place a headstone at the unmarked grave of Alice B. Russell Micheaux, the under-recognized creative partner of her better-known spouse film director Oscar Micheaux. Mrs. Micheaux was a pioneering film actress and film producer and both she and her husband were active during the silent era through the 1940s. Yet unfortunately, Mrs. Micheaux was buried in 1985 in an unmarked pauper's grave at the Greenwood Union Cemetery in Rye, New York, which incidentally borders the Civil War-era African Cemetery which has recently undergone restoration. Our efforts resonated with a much earlier call by author Zora Neale Hurston to build a cemetery for the "illustrious negro dead." That such a space was never built provides a window into the under-documentation of African Americans, even celebrities, who died with few means as often as not, due to the long aftermath of social inequity that is legacy of transatlantic slavery in the United States. Ultimately, the paper discusses the headstone as a reparative record and individual monument that speaks to the larger urgency to marking the presence and passing of African American lives and claiming public space for collective remembrance.

Ina Archer, Smithsonian National Museum of African American History & Culture

Black Looks: Moving Image Portraits of African American Quotidian Life

Artist, writer, and media conservator, Ina Archer will present cinematic montages reflecting on the "gaze" through images she extracted from the moving image collections of Cab Calloway, Solomon Sir Jones, Elder Lightfoot Solomon Michaux and the Church of God, Home Movies from the Town of Highland Beach, MD and others. These archival works, watched over by the National Museum of African American History and Culture, collected by the Center For African American Media Arts and digitized by the Great Migration Home Movie Project, display attentiveness to self-representation on both sides of the camera—of those being "looked at", how they are being looked at, and by whom—all signifying an intentional Black Gaze.

Call and Response: Poetics, Visuality and Artist-Writers on the Archive **Helina Metaferia, Lauren Russell, Natasha Oladokun, Sarah Stefana Smith**

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 912

Black writers and artists have long since collaborated as method and practice. Recently, painter Torkwase Dyson and scholar-writer Christina Sharpe have thought together on Black life in the wake as an environmental issue, centering Black feminist traditions of aesthetics. This panel, centers the individual practices of two poets and two artists and the ways these writer-artists respond, think and collaborate together. The roundtable contemplates, how do artists and writ-

ers respond to the archive, memory and personhood in Black Diaspora production through methodologies of call and response?

All the panelists participated in **Helina Metaferia's** three-channel video installation, entitled *(Middle) Passage for Dreams (2016-2018)*, a project that locates Black artists of various genres in serene environments while speaking about what it means to be Black in America at this time. Metaferia's other work also mines the written archive as source material — *Refiguring the Canon* inserts the performative Black female body into art history via vintage art periodicals, and *By Way of Revolution* utilizes periodicals from radical collection archives, combining historical and present activism to imagine a sustainable collective future.

Artist **Sarah Stefana Smith's** work *A/mends* uses sculpture and installation with bird/deer netting to comment on lines of demarcation around race, gender and sexuality, and how modes of difference are used to constitute belonging. Poet **Lauren Russell** and Smith venture to collaborate on an installation drawing on Russell's cross-genre manuscript *Descent*. In 2013, Russell acquired a copy of the diary of her great-great-grandfather, a Captain in the Confederate Army. After his return from the Civil War, he fathered twenty children by three of his former slaves including Russell's great-great-grandmother. *Descent* is a hybrid work of verse, prose, photographs and documents in which Russell writes into the space of what is missing. The installation will use visual, spatial and textual components to speak into archival gaps and allow viewers to experience time as blurred, not a linear progression from the nineteenth century to the present but a space we wander across and through.

Natasha Oladokun is working on her first book of poems, currently untitled. Most of the poems take place in the South, particularly rural Virginia, where she lived and worked for much of her life. The poems interrogate what it means to be a contemporary Black woman grappling with America's historic and present violence, particularly the violence of doing so in the midst of geographic, sexual, and spiritual loneliness in a hostile landscape. Some of the poems are ekphrastics in response to Kerry James Marshall paintings set in intimate scenes foregrounding Black figures. These poems ask how tenderness and intimacy between Black bodies may appear as an antithesis to the violence of the outside world, both as acts of interior discovery and political resistance.

Race and Re-remembering South America Brazil

Jairo Araujo, Eneida Sanches, Sofia Lima, Alexandre Bispo, Isaque Santos Pinheiro, Alinta Sara, mod: Ulrich Baer

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 909

Jairo Araujo, Bokantaj

A construction of imagery about a baianit

Today's Salvador is recognized nationally and internationally for its historical beauties, festivals and traditions that annually attract thousands of tourists curious and interested in knowing "what does Bahia have." The construction of this imagery comes from the middle of the twentieth century, from the moment when intellectuals, mostly whites,

begin to export a vision about what is Salvador having their own as a reference, thus building the concept that comes to call itself the present day "baianity". Among the many painters, writers, photographers, musicians and anthropologists who have passed through are: Mário Cravo, Carybé, Jorge Amado, Dorival Caymmi, Eunice Catuna and Alice Brill, Pierre Verger, Henrique Oswald, Floriano Teixeira, Alexandre Robatto, among others that "began to frequent and investigate environments such as the Termas de Candomblé, popular fairs, festivals, etc., hitherto distant from these Bahians and foreigners, mostly whites and middle class ..." (MACIEL, Neila. .211.2016). It turns out that this vision places the black population that lived here as another beauty as the others mentioned above, the black presence in the city according to these artists is posited not as a form of resistance and as belonging to that urban context but rather as an exotic product which here can be seen and lived through the wheels of capoeiras, the candomblé terreiros, fiestas de grangos and the baianas. In this context, what happened in this process was the appropriation of manifestations of black culture at the time and re-signification making them export products through books, paintings and photographic records, causing in the readers a kind of fascination / enchantment, in a as I mentioned earlier, had the same idea as "of the sailors, the sailors, the fishermen, the centenary churches, the baroque, the mixture of the profane with the sacred ... spaces between the Lower City and the Upper City, Pelourinho, and central region "(MACIEL, Neila.p.212.2016), thus implying that the Bahian society carried with it the various traits of the peoples in a harmonic and free way. This vision was gaining strength throughout the year, today Salvador received a thousand tourists in search of the world-known axé, interested in rites and popular festivals repeating what the researchers have done in the past. From this context, the research to be presented in this article - the research "Narratives and cartographies of the black presence in the city of Salvador between the mid-19th century and the beginning of the 20th century", Architecture and Urbanism, linked to the Institutional Program of Technological Initiation Scholarships. Through the rescue of historical records and construction of new cartographies, the aim is to demonstrate the strength that has and had the black presence for the construction of the urban context.

Eneida Sanches, Artist

Trance : Feminism in Candomble Metalsmithing

This paper approaches two dimensions: metalsmithing of ceremonial tools and ornaments in the Yoruba Candomble of Bahia, Brazil, an area restricted to male artists until 1992. It also points out and the connection of trance and the art processes. Until 1992, there was no record of women in the metalsmithing activity for ritual purposes, a knowledge taught from master to their sons or male apprentices. As I started to research about the objects for orishas and started manufacture them, I have curiously found that many of them, like candomble itself, were recreated as part of the survival strategies carried out by enslaved peoples in Diaspora, syncretism being one of them. Despite of this strategy, african identity was visible through the symbols marked on the metal objects used in rituals. Stories, called Itans, appear in the form of symbols on these surfaces as means to invoke the presence of the orishas, along with the food, chants, colors, materials and rhythms. Symbols being the concentration of ideas, of the philosophical stands ruling lorubaland culture. The means of embodying these elements, gods and goddesses is via trance thus becoming the source of interest of my poetic research. Parallels were then drawn between artistic ideas and orishas in one side, and the artist and orisha follower at the

other. The presentation will talk about how this process has taken place from 2000 to 2018 with the projection of 25 images.

Sofia Lima, UFBA-Universidade Federal da Bahia

Narratives and cartographies of black women in Salvador-Bahia

Salvador-Ba, the city that I born, it's the place where black people memory resists until today, even in the country where we had the erasure of black people history until now. As the afrofuturism advocates, the way to bring back our history it is creating our present and future through art. This research had as a base the literary narrative to understand production of the city, from the black woman perspective. This research is a deployment from "Narratives and cartographies of black presence in Salvador-Bahia" and we use "Um defeito de cor" by Ana Maria Gonçalves, as reference. It's the historiographical fiction about memories, about custom, about black people. It's the story of Kehinde's daily life, the woman who is known by Luisa Mahin, the lost mother of Luiz Gama (an important lawyer that fight for the end of slavery). Make maps with the book informations and my perceptions about the history/story is a kind of way to talk about memory, to use other references about the construction of the city, using old maps of Salvador to create another way to see our city and to create another memories about us, the blackest city out of África.

Alexandre Bispo, University of Sao Paulo, PhD Candidate

A mnemonic box for the study of modern Brazilian black women:

Nery Rezende's personal archives (1948-1967)

In my doctoral research, I turn to the theme of black people social integration in Brazil, regarding it as a potent expression for an anthropological analysis of the documentation accumulated in Nery Rezende's personal files, a black woman of popular extraction, who was "raised", "made" and a "maid" in a white family, a worker in the textile industry, and a sales clerk, left a documental collection of more than 18,000 items. Rezende "archived her own life" and, by means of her minuscule custodian practices, she gathered evidence of the places she has been to, her taste, testimony of her daily consumption and her interest in photography – the pictures she took herself with the cameras she had and bought. I suggest that, beyond documenting a pregress social experience, her files, now kept in my own home, project a desire of social integration of her personal history in the memory of the city of São Paulo. The existence of these files allows us to scan how black people, stimulated by the urban culture of consuming things diverse, made their own memories and collections.

Isaque Santos Pinheiro, Federal University of Bahia

Black Faces in Architecture and Urbanism

To question white hegemony as a reference of architectural projects done by students mainly Brazilian, aiming to contribute to the creation of other narratives about blackness in architecture and urbanism that lead people to a path farther away from a single history. In this sense, the platform "Black Architects and Blacks Around the World: Mapping Black Presence in the Field of Architecture, Urbanism and Urban Planning" (PPGAU FAUFBA, Salvador-BA) ¹ This project is part of the project "Black Presence in the course of Architecture and Urbanism ", conducted by the Research Line" Black Presence in the production of the City ". The aim is to bring to the debate and to the Internet an easy and initial access to black architects and their productions in architecture, urbanism, urban planning, academic production or art and design. The search for representativeness intends the place that the black occupies in the labor market, the invisibility of the production and exis-

tence of black architects in the media and in the academy. Potentialize the size of memory already existing on these architects in view of its history and production. Using as a means of investigation files, magazines, internet and others, as speaking of memory is to make mention of the future and of representativeness. History bears within itself the dimension of possibilities and conflicts faced, when this reality reaches the eyes of others feeds strength and identification with the place that previously was unknown the possibility of being occupied. It is possible to identify dimensions such as origin, genre, place of formation, area of activity, main projects, references, publications, among other information. It makes possible the knowledge of the plurality of productions made by black architects in addition to stereotypes, echoes and dissonance that can generate other black bodies and whiteness. Beyond the common sense of misery and scarcity, blacks are often associated in Brazilian Society. The publication of this information in a more systematic way, it is intended to share this mapping, to enable students of the area to use this site as a source of initial research, expanding the universe of references that in general does not include blacks architects, commonly invisible both from the academic literature and from commercial publications.

¹Postgraduate Program of the Federal University of Bahia

Alinta Sara, Bokantaj

Afro-Brazilian architectural heritage in Nigeria and the Republic of Benin

This presentation is based on a research paper from 2012. It endeavours to investigate the link between architecture, heritage and memory by questioning to what extent the Afro-Brazilian architecture constitutes a cultural heritage in Nigeria and the Republic of Benin. It is estimated that about 5,100,100 slaves were deported from the Bight of Benin to Brazil between 1500 and 1850 (Araujo: 2010:2). Amongst them were the manumitted slaves that, following the last slave rebellion in Bahia in 1835, returned to West Africa. The majority of these settled in the coast. This movement of return invites us to consider the interdependence between Africa and the Diaspora. The Trans-Atlantic world has been the subject of various studies; typically the focus of such studies has been on African legacy in the Americas. The Afro-Brazilian return movement to West Africa is part of this transnational dimension. In West Africa, the Afro-Brazilian returnees were known as the Agudas or Tabom in Ghana. There they built a new identity by asserting their Brazilian heritage. From 1835 to 1950, Afro-Brazilian architecture was a popular genre (Vlach: 1985; Kowalski: 2001; Sinou: 2011). However, decolonisation and the subsequent adoption of new modern architectural styles generated a continued decline in Afro-Brazilian houses. As a result, today many of these houses are in a state of disrepair. However, one can observe that there is little political heritage regarding Afro-Brazilian buildings. This paper will therefore explore the relationship between architecture, heritage, and memory through questioning whether Afro-Brazilian architecture constitutes a cultural heritage in Nigeria and the Republic of Benin.

► THURSDAY, OCTOBER 17, 2019 ► 10:45 AM—12:15 PM

Entanglements of Black Visual Culture: Blackness, Archives, and Performativities

Tiffany E. Barber, Racquel Gates, Samantha N. Sheppard, Oluremi Onabanjo, mod: Michael Gillespie

► KIMMEL CENTER FOR UNIVERSITY LIFE

► ROSENTHAL PAVILION, 10TH FLOOR

Racquel Gates, College of Staten Island, CUNY

Archives, Canons, and Bootlegs: Problematizing the Concept of "Quality" in Black Film and Media

This paper begins with the premise that discourse around black film and media operates from a state of woundedness, the result of early representational trauma surrounding films like *The Birth of a Nation* (D.W. Griffith) and a century of debates related to representational politics. It then goes on to argue that these questions of quality, of "newness," of exceptionalism - most recently seen in the discourse surrounding *Get Out*, *Black Panther*, and *Sorry to Bother You* - are deeply connected to the politics of the archive and of the idea of a "canon." Yet we must challenge how the politics of the archive maintain hierarchies of power that structure our engagement with black film and media. While the material problems of the archive are well-known by film and media scholars (preservation, accessibility, etc.), less often discussed is the concept of archive as an ideology, as a critical framing of what texts are significant and which ones are not. By contrast, I offer the colloquial idea of "the bootleg" — an illegally obtained copy of a film marked by its poor quality — to interrogate the critical and scholarly attachment to notions of quality and significance.

Samantha Sheppard, Cornell University

Sporting Blackness and Critical Muscle Memory on Screen

This paper addresses how race shapes sports film representations in terms of "sporting blackness" and the critical potential of muscle memory as a descriptor and analytic for theorizing race and embodiment in sports films. I look closely at examples of sporting blackness in a range of films and videos. As such, I draw on the history of the cinematic Black body's surplus expressivity and sports films historicity to read how sports cinema shapes Black sporting bodies into what Stuart Hall calls canvases of representation with "critical muscle memory," a concept I define explicitly in terms of embodiment, kinesis, history, critical memory, and cinematic processes.

Tiffany E. Barber, University of Delaware

Narcissister's Kinky Selves

This paper will explore what Barber calls "the kinky practice of self-portraiture" in the art of Narcissister who combines self-loving absorption with the idea of "sisterhood, especially among women of color." Barber will consider how the artist plays with the polysemy of the word 'sister' at the site of her black dancing body, exercising the language of kinship and self-love to redefine notions of community and solidarity across racial, gender, and sexual lines in the early twenty-first century.

Oluremi Onabanjo, Columbia University

The Last Day in Lagos: Encountering Marilyn Nance's FESTAC '77 Photographic Archive

From 15 January through 12 February 1977, more than 15,000 artists, intellectuals, and performers from 55 nations worldwide gathered in Lagos, Nigeria. Formally titled the Second World Black and African Festival of Arts and Culture, FESTAC drew on the Négritude foundations of Senegal's 1966 World Festival of Negro Arts and emphasized themes of Pan-Africanism and global black liberation. Visual artist Marilyn Nance served as the official photographer for the USA contingent of the North American delegation to FESTAC. This paper stages an in-depth encounter with Nance's FESTAC '77 photographic archive. With a sensitivity to recurring formal and conceptual themes, it contends with the scope of the archive's 1,500 images of the festival and its adjacent events. Locating Nance's perspective within the context of geopolitical, historical, and aesthetic discourses of the Black Atlantic, postcolonial Nigeria, and the Black Arts Movement in the United States, the paper provides a series of entry-points through which to consider the construction, circulation, and maintenance of photographic archives that render black liberation and celebration.

Michael Gillespie, The City College of New York

Entanglements of Black Visual Culture: Blackness, Archives, and Performativities

The panel draws together four scholars with distinct investments in black visual culture and features work on film and video, performance art, and painting. Collectively, the panel's engagement with blackness and visibility focuses on questions of culture, performativity, resistance, historiography, and aesthetics. Each paper poses a discrete entanglement of art and the idea of race. Racquel Gates poses a challenge how the politics of the archive maintain hierarchies of power that structure our engagement with black film and media. She argues against the ways that black film and media is often considered as swinging between the two extremes of a dearth of representation on the one hand, and politically regressive presence on the other. She argues that this perpetual state of representational urgency obscures the more nuanced questions of how representation functions, what it means, and how it resonates. Tiffany Barber will explore what she calls "the kinky practice of self-portraiture" in the work of the artist Narcissister. Narcissister combines self-loving absorption with the idea of "sisterhood, especially among women of color." The artist plays with the polysemy of the word 'sister' at the site of her black dancing body, exercising the language of kinship and self-love used within civil rights and feminist discourses to define community and solidarity across racial, gender, and sexual lines. Working with the idea of "sporting blackness" and the critical potential of muscle memory, Samantha Sheppard focuses on the history of the cinematic black body's surplus expressivity and sports films historicity to read how sports cinema shapes black sporting bodies as a descriptor and analytic for theorizing race and embodiment in sports films. Together, the work of the panel enacts new methodological priorities focused on how blackness is rendered, performed, and remembered.

Contemporary Art - SA

Sue Williamson, Nocebo Bucibo, Lebohlang Kganye, Sihle Motsa, Tebogo Radebe, Pfunzo Sidogi, mod: Kellie Jones

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 914

Sue Williamson

History is in the detail: the fragility of a name

I live in Cape Town, a city which began its existence as a colonial outpost of the Dutch East India Company. As part of the vast network of commercial enterprises which gave rise to the Golden Age in the Netherlands, the DEIC traded in enslaved people. Detailed lists of these recorded transactions informed the installation *Messages from the Moat* (1997). The archives give the age, sex, country of birth, seller, buyer and price of each person sold - but the name is not his/her birth name, but one pronounceable by the new Dutch owner. The information given was engraved into almost 1500 bottles, and suspended in a net, dripping water into a 'moat' below. *Messages from the Atlantic Passage* (2017) addresses the removal of 12,500,000 people from West Africa to the Americas, focussing on five specific voyages. It was most recently on view at the Kochi-Muziris Biennale. In Kochi, I also presented *One Hundred and Nineteen Deeds of Sale*, which records on workers' shirts and cotton wraps the details of people enslaved in India and shipped by the DEIC to work for the Company in Cape Town. My presentation will include images and videos of these and other works.

Nocebo Bucibo, Wits University

The Photographic Representation of Hostels in South Africa

For the conference I intend on presenting a chapter of my MA thesis entitled, *The Photographic Representation of Hostels in South Africa*. This considers how hostels have been photographically represented, and how these photographs are linked to the political climate of South Africa over the past century. Achille Mbembe, defines the relationship between the state and the archive as 'Paradox', he states that "On the one hand, there is no state without archives - without its archives. On the other hand, the very existence of the archive constitutes a constant threat to the state (Hamilton et al 2002: 23). I argue the archive is a 'Paradox' because of its three dimensional status. Its first dimension is the ability to provide information through description, which leads to the second dimension, the act of exposing the past and inform the present and potential future. The last dimension is it's openness to subjective interpretation. Over time, the rationales for photographing the hostels have been for ethnographic documentary, corporate promotion and information, social and/or struggle photography, and finally, more expressive modes of capturing the hostels in various artistic modes of practice. I unpack the above rationales in order to indicate the role of intentionality within the archive. I argue that the multiple gazes over time and the various South African political shifts, have enabled a more holistic vision of the hostels. The photographers and institutions I look at here include Alfred Duggan-Cronin (1874 - 1954), Ernest Cole *House of Bondage* (1967) and *The Bang-Bang Club* (2000), Sabelo Mlangeni, *Men Only* series (2009) and Nocebo Bucibo, *iHostela Ngeliny'iKhaya: Regarding Photography as a Just Image* (2012-2017).

Lebohang Kganye, Photographer

The act of remembering and commemorating through a (re) imagined personal archive

Many museum exhibitions are now said to be working towards becoming places inclusive of cultural diversity, in an open desire to move away from their colonial roots and to act as promoters of social justice with a healing potential. In this context, archives and their interpretative methodologies are being redefined, leading to re-readings of historical narratives and to the normalisation of curatorial settings appealing to emotions, which often make use of artistic methodologies. Curatorial projects often become the sites of formation of utopian narratives in which knowledge of the past can be used to shape the future and negotiate identities, and where art is seen as having a transformative potential. I will try to understand what the adoption of these textual and visual languages and archival methodologies might mean and produce in the different contexts, in relation to the complex local conceptions of black history. Focusing on examples drawn from Guadeloupe (and France), the Netherlands, as well as the United States and England, this paper will reflect on the curatorial and rhetorical strategies which are being deployed in exhibitions about the history of the transatlantic slave trade and slavery. I wish to reflect on the potential and effectiveness of the format of the exhibition and the practice of contemporary curating as instruments used to work through collective memories, and to archive non traditional versions of the past. I will examine how the memory of slavery is explored through those, and how collecting and curating may be understood to function as political tools. The permanent displays at the Mémorial Acte Museum and at the "Afterlives of Slavery" exhibition at the Tropenmuseum in Amsterdam will be used as primary case studies, in light of the comparative examples of the National Museum of African American History and Culture of Washington and the International Slavery Museum of Liverpool. The Guadeloupe and Amsterdam museums make use of innovative curatorial methodologies, and are conceived hand in hand with local artists of African descent. I will thus also look at the kind of images that are being deployed in these exhibitions, trying to understand how they contribute to giving shape to new "archaeologies of black memory" (David Scott), archiving a distinctive diasporic imagery and historicity in the contemporary world, through their mnemonic and artistic appropriations of the legacies of slavery.

Sihle Motsa, University of the Witwatersrand

Collective Amnesia: Disremembering Slavery

The history of slavery is an oft articulated subject within the works of African-American artist's and other artists of the African Diaspora. The works of Kara walker are an extensive and resounding ode, dedicated to making sense of slavery. Grada Kilombo another artist from the diaspora addresses the impossibility of speaking from the position of the enslaved. An archive that registers the complexities and inconsistencies of slavery. Barthélémy Togou in his exhibition titled 'Strange Fruit', uses the notion of Lynching associated with slavery and Jim Crow laws to illuminate racial tensions in the global south. 'Home Going' by Yaa Gyasi paints a nuanced picture of slavery, drawing Africa into the narrative in complex and previously unarticulated ways. Armed and unarmed conflict, early capitalism and cross Atlantic trade, colonialism and more importantly it eloquent articulates the feelings of irretrievable loss that characterised the experiences of Africans on both sides of the divide. Now I am interested in the complimentary accounts of slavery. How do African visual artists begin to construct archives that account for the ruptures created by slavery? How do contemporary discourses around

race in the global south gloss over the fraught histories of slavery and how can contemporary art practice begin to complicate the meta-narratives that encourage Africans to dis-remember slavery?

Tebogo Radebe, Historical Trauma and Transformation Studies PHD

Exploring the use Of Process Drama in Dialogues on Race And Memory Among Black Born Frees of South Africa

This research project examines the use of Process Drama in creating dialogue about race and memory among Black Born Frees in South Africa. Process Drama was used as a dialogue facilitation tool, which involved both participants and a facilitator in role. The study further unpacks how process drama impacted participants' attitudes on race and memory. Reflective practice is employed to interrogate how Process Drama creates empathy, to enable reflection on lived experiences, to lead to an examination of stereotypes around race and memory through constructive dialogue. The research focuses on the facilitation of improvised, episodic scenes and creation of images structured around themes of race and memory.

Pfunzo Sidogi, Tshwane University of Technology

Black art criticism in 'The Bantu World' newspaper from 1932-1945

The history of black art criticism in South Africa is a grossly under researched phenomenon. Contrary to prevailing opinion, art criticism by black intellectuals has a rich heritage that extends to the early twentieth century during the founding of black-run publications such as 'Ilanga Lase Natal' (est. 1900s), 'Umteteli wa Bantu' (est. 1920s) and 'The Bantu World' (est. 1930s). These periodicals published articles written by black journalists debating the nature and purpose of black art, and also appraising the creative exploits of the formative black modern artists. Throughout the twentieth century, art criticism by black intellectuals has underwent a series of paradigm shifts that mimicked the broader socio-political storms of South Africa. In this paper I chronicle the initial manifestations of black art criticism printed in 'The Bantu World' newspaper between 1932 and 1945. By transcending the 'serious' versus 'popular' art criticism binary, I present what can be termed as formative black public intellectualism about black art during the twentieth century – or more crudely, black on black art criticism.

Where We Gon Guh Burn?: Visualizing Resistance Narratives in the US Virgin Islands

La Vaughn Belle, Tami Navarro, Hadiya Sewer Gibney, Tiphonie Yanique, mod: Cynthia Oliver

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 912

La Vaughn Belle, Barnard College, Columbia University

The Recuperated Body in I Am Queen Mary

This paper will explore how the collaborative public art project gives form to narratives of resistance often absent in the Danish colonial archives. "I Am Queen Mary" created by La Vaughn Belle (Virgin Islands) and Jeannette Ehlers (Denmark) was inaugurated in Copenhagen on the tail end of the centennial anniversary of the sale and transfer of the US Virgin Islands from Denmark to the United States. Belle will outline the history and background of the monument, discuss how the location intervenes in the visual archive of the

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city of Copenhagen as the first monument to a black woman in Denmark and the first monument to commemorate the narratives of the Africans sold during transatlantic slave trade and those who fought against Danish colonialism in the Caribbean. Additionally Belle will discuss how the monument pushes the imaginary of the rebel Queens in the Virgin Islands through the first ever representation of her in a seated position and with her interiority on display. The paper will also examine how the monument creates an archive by recapturing the coral stones that were originally cut by enslaved Africans and used as foundations and building materials, how transporting them across the Atlantic to Copenhagen embodied narratives of resistance and survival in a new visual archive of the labor and hands that built these colonial empires.

Tami Navarro, Barnard College

Public Memory and Public Art: Fireburn and the History of Slavery in the United States Virgin Islands

This paper is an engagement with an oil painting. Hanging prominently in a US post office on St. Croix, part of a US territory in the Caribbean that has been under American rule since 1917, is a large oil painting depicting the events of an uprising of formerly-enslaved Africans on that island. Fireburn, as the 1878 labor uprising by nominally free black people on St. Croix was called, resulted in huge swaths of the island being set ablaze. The Fireburn revolt was led by several women, known as the 'Queens' of Fireburn—'Queen Mary' being the most renowned of these. 'Queen' Mary Thomas, of St. Croix, is noted in the history of St. Croix as one of the great advocates of parity for Black residents. My paper looks at the location of this painting, a federal office—an American post office, a space that is perhaps the epitome of St. Croix's existence as an American possession. This paper examines the cultural, political, and economic histories depicted in this painting of Fireburn and interrogates the logic of its prominent display, arguing that placing this depiction of rebellion—of reclamation—in a space that is administered by the US federal government is an act of resistance in and of itself.

Hadiya Sewer Gibney, Center for the Study of Slavery and Justice, Brown University

Embodying Archives of Coloniality and Resistance in St. John, U.S. Virgin Islands

This paper provides a phenomenological analysis of performance art as a living archive and site of historical inquiry. Specifically, this paper explores the annual 1733 Pilgrimage that takes place in St. John, U.S. Virgin Islands (formerly Danish West Indies) and the Emancipation Day Play of July 3rd, 2017. Both events commemorate and re-enact key moments of resistance against slavery in the Danish West Indies—the 1733 insurrection in St. John and the 1848 uprising in St. Croix. The 1733 Uprising is an often overlooked though pivotal African insurrection in the Western Hemisphere, one that led to Afro Caribbean autonomy over the island of St. John which lasted for several months. The 1848 uprising on St. Croix catalyzed emancipation in the Danish West Indies. The public performances that take place on island in honor of these key moments and the revolutionary figures in this history challenge static conceptions of the archive and present individual and collective Caribbean bodies as living archives. These performances disrupt the prevailing order in a contemporary American colony where the iconography of the dominant tourism industry centers an idea of paradise that reveres sun, sea, sugar, rum, and the surviving architecture of the plantation era.

Tiphonie Yanique, Emory University

Queen Mary Monologue from "Into the Dark"

Tiphonie Yanique's presentation will take the form of a literary reading. Prof. Yanique will read from her original Queen Mary dramatic monologue, commissioned as part of the play "Into the Dark" by Jeannette Ehlers. The play was staged in Denmark in 2017 and dramatizes racial and gendered legacy of slavery between Denmark and the Virgin Islands. Prof. Yanique will frame her reading by discussing her research and methodology.

Moderator ▶ Cynthia Oliver, University of Illinois, Urbana-Champaign

Where We Gon Guh Burn?: Visualizing Resistance Narratives in the US Virgin Islands

Where you gon go burn? is a rallying cry that almost every Virgin Islander learns perhaps even before they learn to read. These words from a popular folk song about Queen Mary and the 1878 labor revolt known as the Fireburn, harken the Afro-Caribbean tradition of queenhood bestowed upon women who were fierce leaders. The refrain is a cry of defiance that forms a significant part of Virgin Islands' collective memory and identity and has manifested in various forms that stand in sharp contrast to the Danish colonial archives. Although the Danes boast some of the most expansive archival records of the transatlantic slave trade, their removal of them in 1917 when they sold the Danish West Indies to the United States meant that the newly named US Virgin Islands would be a community that would have to form collective memory without their records. This panel presents different perspectives—on a painting, a monument, a performance and reenactments—as examples of the alternative archival systems and ways of remembering that have developed in the Virgin Islands. Unlike the colonial archives, these alternative memory systems center the agency and subjectivity of Virgin Islanders in their still ongoing quest for self-determination. In addition to the four founding members of VISCO (the Virgin Islands Studies Collective) the panel will be moderated by Dr. Cynthia Oliver, also a Virgin Islander and author of "Queen of the Virgins: Pageantry and Black Womanhood in the Caribbean".

▶ THURSDAY, OCTOBER 17, 2019 ▶ 1:00 PM—2:30 PM

the STAYED & the STOLEN

**Joan Morgan, Treva B. Lindsey, Pearl Darkey, mod:
Esther Armah**

▶ KIMMEL CENTER FOR UNIVERSITY LIFE

▶ ROSENTHAL PAVILION, 10TH FLOOR

This panel will be a visual conversation. It features discussion, dramatized reading, drums, dance and fashion. It is about the fusion of contemporary connection and ancestral memories to explore a process and practice of healing between global Black folk and our breaking with Africa due to enslavement. It explores rupture and return. In the spirit of global Blackness, the panel features Ghana, US and Jamaica. The panel focus explores what remained of culture and kin for those who were 'enslaved' and stolen to the Americas and the Caribbean; and it asks what was stolen from those whose bodies were not enslaved, but whose families suffered ruptures due to fractured family. We cannot rebuild what was physically taken, but can we create contemporary connection, can we seek the beauty through that connection?

tion to lessen the burden of the broken, ease the trauma of buried bodies and recognize how healing can be glorious? Our panelists feature two Black women living in the States, both of whom made their first trip to Ghana in 2018. Both returned to the sites of capture, torture and becoming the stolen. Joan Morgan's written piece will be a dramatized reading, Dr. Treva Lindsey will explore feeling familiar and strange within a strange and familiar land – and specifically her relationship to water pre and post a trip to Elmina. Fashion worn by the panelists will tell the story of ancestral tradition and contemporary connection. The traditional fabric of white and blue will be sourced by panel moderator and curator Esther Armah in Ghana's Makola Market, but the contemporary connection will be created by having the fabric made into contemporary designs using local Ghanaian artisan and Ivorian tailors' all based in Accra. What does it mean to visualize our healing? What if our healing can be glorious even as we navigate troubled waters and reimagine return with contemporary connections?

Performing the Archive: Archives as Resistance, Activism

Justin Randolph Thompson, Rachel DeLauder, Erin Gray, Carolyn Grimstead, Ivan Forde, mod: Antonia Lant

► KIMMEL CENTER FOR UNIVERSITY LIFE
► RM 914

Justin Randolph Thompson, New York University Florence Preparing a Recovery Plan: Black Archive Alliance Volume I

Florence is a site where the amount of scholarship and historical documentation is so overwhelming that art-historians, sociologists, archeologists and scholars of all kinds from every distant reach of the world actively pursue the depths of hidden knowledge embedded in the dark corners of its archives. With photographic archives as profound as the Archivio Storico Fratelli Alinari and holdings as far reaching as the Biblioteca Medicea Laurenziana, there is no shortage of uncharted paths along the deeply worn trails of the Florentine past. This is true of the research around even the most noteworthy of artists and rulers of Florentine origins firmly grounded within the "Western Canon" of historic relevance. What then of the innumerable marginalized or wholly unwritten histories within these very archives? One crucial step in the generation and conservation of an archive is the preparation of a recovery plan. This step is about reducing the risk and discerning a strategy for safeguarding against the loss or damage of the documents within. There is a way in which the lens of "Western" history can seem to nearly guarantee the loss and or damage of the archival existence of Blackness within its cultural framework. This is said taking for granted that such documentation or annotations that attest to these histories intersections and integrations in the "western" world have been made (written, documented or photographed) in the first place which is clearly not always the case. In November 2018 the first volume of the project Black Archive Alliance was compiled by Villa Romana in collaboration with Black History Month Florence. The group of texts and documents that this project excavates is about hinting towards a presence. This presence is at times in plain sight but too often deemed irrelevant to the cultural context in which we are situated. The contemporary moment suggests to us that we need to recognize the interconnectivity of time and the antiquity of human mobility in order to not fall for the blockish, notional accumulation of peoples and histories into shallow stereotypes. Within the Italian context specifically we

need to be weary and conscious of what Pape Diaw calls the "folklore of migration"¹. The documents that make up this project demonstrate to us the longstanding and ongoing dialogue between the African continent, its diaspora and Florence.

¹ Pape Diaw from his intervention at Atavistic Fear of the Other: Between Reality and Propaganda organized by New York University's La Pietra dialogues Moderated by Suzanne Menghraj and journalist Imma Vitelli September 13, 2018 at the Spazio Alfieri

Rachel DeLauder, University of Delaware Why Can't Peace Be Still?: The Legacy Continue

Black women, Black nonconforming, Black LGBTQ+ and Black women with disabilities remain disproportionately targets for abuse, violence and marginalization within the criminal justice system. Black women and Black nonconforming of the diaspora are left with incomplete narratives, unsung, exploited, and reduced to hashtags, without justice being served. As the number of lives killed, abused and incarcerated by law enforcement continues to rise; scholar artists from the University of Delaware used dance to serve as a platform for the resurgent of social justice movements. Dance scholars bring attention to lethal exploitation and caste oppression of Black women's lives. The Scholars embodied learned experiences, policies and historical contexts to articulate a meaningful future where Black women of all intersections are enfranchised. My research entitled: "The Black Female Voice of Black Nationalism: The Perspectives of Mary Ann Shadd Cary and Angela Davis for Liberation and Abolition", transformed my research into a dance and dramatic performance, as a part of the Women of Consequence project. This paper seeks to expand the artistic, academic and activist sphere of addressing structural marginality of Black women and cultivate discussions that challenge existing policies and systemic realities that continue to criminalize Black women, for the commitment of justice.

Erin Gray, University of California, Davis SoundCrowds Gather: Constellating Okemah, Harlem, and Oakland in the Afterlife of Lynching

How are Black artists mobilizing research and working across media to innovate archival politics and historical memory? How does abstraction trouble the quantitative hermeneutics driving public discourse on racial violence? In "SoundCrowds Gather: Constellating Okemah, Harlem, and Oakland in the Afterlife of Lynching," Erin Gray asks after the relationship between photography, sound, and performance in the development of a critical counter-archive of U.S lynching culture. Meditating upon her experience as a blind witness to artist Kara Lynch's 2013 experimental (im)memorial to Laura and L.D. Nelson on the Harlem River Park Bridge and to the ghostly presence of Laura Nelson at the 2014 Millions March in the Bay Area, Gray focuses on the vexed exchange between phonic abstraction and spectacular non-presence in lynching's reenactment of enslaved motherhood. In conversation with theories of nonperformance, refusal, opacity, and disfigurement, Gray considers how Lynch's mobilization of field recording and abstract sound performance pressures the sovereign optics of the archive through non/representational innovations on historical memory.

Carolyn Grimstead, Long Island University Post Campus Domestic Terrorism in Gates County

Public narratives within agrarian rural Gates County, North Carolina erase Black portraits of agency and documented Maroonage in the Great Dismal Swamp (GDS). Across the nation in the 1920s, Klan resurgence and white supremacy were the natural order in North Carolina too. In the 21st century, online structures of public memory ele-

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vate honorific references to a 1925 deputy sheriff, allegedly a Klan member. To counter this distortion of the historical record, Maroonage in the GDS and the 1925 Ballard oral family saga of defiance are honored. This is in keeping with the National Memorial to Peace and Justice which presents a message against domestic terrorism. In Gates County lived my grandparents John P. and Inez plus his 11 brothers and their families. African American subsistence farmers, they farmed in Ballard's Grove and kept to themselves. The 1898 murder of black people and the hijacking of municipal and state governments in Wilmington, North Carolina was one refrain with which they were familiar. A different refrain was the power of the Maroons – an active defiance to white supremacy. Each response to white supremacy was never far from their thoughts. Great-Uncle Jim's decisive act was to defend himself, his family, and his home against a deputy sheriff in Klan regalia whom Jim shot dead in self-defense. And at his trial to plead not guilty to premeditated murder.

Ivan Forde, Artist

"What Does it mean to fu*k with history? To Run through centuries for centuries in search of the self, the living, the dead, and their movements. Gradually we become History. Bullets into tomorrow." – from Amiri Baraka's *Wise, Whys, Y's* | My practice encompasses research, photography, printmaking and sound performance at the intersection of Blackness and epic poetry. I work with cyanotype to make blue-prints often laying on light-sensitive paper/fabric outside under the sun. I use my body as the matrix for image making, as a measure for all figures in my pictures. I've produced photomontage, and sound installations illuminating poems such as *Paradise Lost* and *The Epic of Gilgamesh* to deeply engage stories that contemplate sources of human origin and culture. My current research project aims to visualize the Invocation to a story of communal resistance, retelling the origins of the village my grandmother is from named "Buxton" from the archives of village activists, historians, educators, and poets.

Representation Matters - The Evolving Black LGBTQ Archive **Steven Fullwood, Jennifer Brody, Thomas Allen Harris,** **mod: Katina Parker**

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 912

Katina Parker, Independent Artist

Representation Matters - The Evolving Black LGBTQ Archive

For most of American history, images of Black LGBTQ people have existed in our personal and family archives, and have often gone undetected due to the denial, erasure, and dysmorphia that are endemic to the Christian fundamentalism and widespread homophobia that have defined, fragmented and restricted post-colonial culture. The dearth of popular images documenting and articulating Black LGBTQ life compounded with the unexplored ancestral trauma of buck breaking and other sexual traumas that were committed against enslaved Africans has often led Black families to surmise that being gay is "a White thing," causing them to reject loved ones who are LGBTQ. This panel offers an in-depth dialogue about the evolving Black Queer archive, beginning with rare 19th century photos of same-gender loving African-Americans and touching on the narratives that Black LGBTQ people have shared about themselves through images they created or

posed for during Reconstruction, the Harlem Renaissance, Black Power Movement, the disco era, the early days of hip hop, and the Movement for Black Lives. Each panelist has developed their own personal archive, focusing on Black LGBTQ life and each panelist offers a wealth of knowledge about the social practices that have shaped the expression of Black identity and sexuality through America's many iterations of oppression and protest, suppression and vocal declarations of existence. Panelists will share images from their respective archives and outline present-day opportunities for unearthing, defining, protecting, and expanding the Black LGBTQ archive.

Steven G Fullwood, Nomadic Archivists Project

Notes on Archival Visual Representations of Black LGBTQ Life

Jewel Box Review legend and Stonewall riot pioneer, Stormé De-Larverie visibly led a life as a masculine lesbian and in her professional life as a male impersonator. Long after Stonewall, Stormé was a familiar presence in the West Village and worked as a bouncer until the age of 85. When she was evicted from her home at the Chelsea hotel, and her possessions were being tossed into the street, friends rescued what they could of her archives. Black gay editor and activist Joseph Beam devoted his short life to helping to make black LGBTQ people, particularly black gay men, visible. After Joe's death in December 1988, his grieving mother Dorothy was told by friends to throw away her son's papers, and just be done with it. In essence, render Joe invisible. Instead she helped poet Essex Hemphill finish Joe's second book and donated his archives to the Schomburg Center for Research in Black Culture. Founder of the African American Wax and History Museum in Harlem, Raven Chanticleer was 6'1", flamboyant and forever adorned in West African clothing. He was always the tallest man in the room. Raven's museum was a visual testament to black pioneers such as Martin Luther King, Jr., Harriet Tubman and Malcolm X. In 2002, he died without a will. Raven's museum and wax figures, including one he made of himself, disappeared with him. Traces of the lives of Stormé, Joe and Raven are housed at the Schomburg Center. Each paper and photograph collection offers a unique, private and elusive look at these black queer figures and their accomplishments. If it were not for the interventions of friends, family and strangers, these photographs would likely have been trashed. This talk offers some insights into how these three collections arrived at the Schomburg and the overall precarious nature of early black LGBTQ visual culture.

Jennifer Brody, Stanford University

Digging the Archive

As a panelist I will curate a personal archive, focusing on Black LGBTQ life and offer analysis about the social practices that have shaped the expression of Black identities and sexualities. I will share images and discuss present-day opportunities for unearthing, defining, protecting, and expanding the Black LGBTQ archive.

Thomas Allen Harris, Family Pictures USA

Re-imagining an Inclusive Family Album

This presentation will discuss the evolution of my work with the Family Photo Album as a central trope as well as a tool for community storytelling over the past 25+ years. The talk will examine the interplay between family narratives and cultural shifts within the interweaving of disparate family archives within my films and most recently in the new PBS series, *FAMILY PICTURES USA*. This talk will discuss the possibilities of new narratives emerging from reconstructing the family photographic album.

Black Feminisms: From Afrosurrealism to “the Wake”

Marthia Fuller, Carmel Ohman, Delande Justinvil, Dell M. Hamilton, mod: Layla West

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 909

Marthia Fuller, University of New Mexico

Totally Crossed Out: Black Women and the Un-dead in the Post Apocalypse

This paper explores the white male content creator’s deployment of black womanhood in comics, primarily focusing on Garth Ennis’ *Crossed*. *Crossed* is a post-apocalyptic, horror graphic novel that follows a group of survivors, post-global pandemic. This paper focuses on the rendering of black female characters by white male content creators and how this is reflected in his speculative future. Linking the speculative black woman to the enslaved black woman, I suggest that Ennis assumes a space of white ownership and uses this ownership to erase and violate black women within his text. The violence enacted on black woman in this comic reflect what Angela Davis describes as the counter insurgency of black women at the hands of white slave owners. I suggest that black women in this graphic novel act as another example of the continued attempted silencing of black women. By not offering counters to his portrayal of black women as infected or dead, Ennis subsequently marks black women as only deviant and disposable. With this paper I seek to answer the following: how does humanity and ‘otherness’ work to further marginalize black women in the post-apocalypse? What does the projected erasure of black women in the future say about black women in the present?

Carmel Ohman, University of Oregon

The Afrofeminist Surreal in Terence Nance’s *Random Acts of Flyness*

Afrosurrealist visual culture – what Terri Francis describes as an “electric mash-up of folklore, history, (sub)consciousness and location” (“Close-Up” 209) – has long offered ways of creatively denaturalizing the violences and beauty of the everyday from African Diasporic perspectives. With Afrosurrealism’s contemporary popularization (Boots Riley’s *Sorry to Bother You*, Donald Glover’s *Atlanta*) comes a pressing need to interpret Afrosurrealist texts through the lenses of Black feminist and Black queer critique. Here I turn to an as yet overlooked visual text whose attentiveness to the inextricability of gender, sexuality, and race in American discourse visually enacts Afrosurrealism’s promised commitment to freedom from interlocking oppressions: Terence Nance’s collaborative sketch T.V. show *Random Acts of Flyness*. Undertaking a Black feminist queer analysis of key sketches including “Black Face” and “Sexual Proclivities of the Black Community,” I argue that *Random Acts* evinces an Afrofeminist surreal aesthetic in its construction of a visual present that encodes historical and ongoing violences while bringing ecstatic pleasures into relief.

Delande Justinvil, American University, Anthropology Department

Caribbean Casualties: Recovery, Wake Work, and New York’s African Burial Ground

This paper seeks to interrogate the in/visibility of the Caribbean through the rifts in and shortfalls of ancestral analyses. I employ a

collaboration of theoretical frameworks from Michel-Rolph Trouillot, Stuart Hall, and Alondra Nelson, amongst others, to further expand on Christina Sharpe’s complicating “the familiar language of monuments and memorials” and push the bounds of the archival data to (re)position how we see the Caribbean within spatial and temporal contexts of diaspora.

▶ THURSDAY, OCTOBER 17, 2019 ▶ 2:45 PM—4:15 PM

Creating States of Being: Independence, Agency, Criticality (A Creating Interference Project (CIP))

Amal Alhaag, Barby Asante, Hannah C. Jones and Roshini Kempadoo

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

Amal Alhaag, Research Center for Material Culture Technologies of Certain Bodies

For this panel, I will offer a sonic notes that departs from the longterm research project *Technologies of Certain Bodies*. This proposition attempts to bring forth modes of (un)thinking, literature, archives, and cultural production that trace the complex genealogies—sets of relations, histories, and politics—that inform the engineering and conceptualization of the body in the afterlives of slavery and colonialism. *Technologies of Certain Bodies*, commences from the historical and architectural function (meaning the politics and poetics) of the *Doors of no Return* at Fort Elmina, Cape Coast, and the Island of Gorée in West Africa, taking these as sites of the engineered, racialized body that represents the genealogy of violence that precipitated the forced movements of the enslaved, and those still unfolding of the black migrant and refugee. To question the processes and technologies that reduce enslaved, racialized and gendered people to bodies is to vigilantly interrogate first the engineering of the enslaved Africans as historical sites for the technological innovation of work, body, and leisure. In what ways do these specific beings redefine and refuse the dominant hegemonic understandings of technology, space, memory, and the body itself?

Barby Asante, CREAM University of Westminster, London, United Kingdom

Declarations of Independence: Go Back and Get it! Sankofa, Archives and Possible Futures in Social and Performative Artistic Practice

This presentation considers the potential of the philosophical, and practical, application of the Akan Adinkra principle of Sankofa as a way to bring other readings to practices of remembering and memory excavation. Represented by a pictograph of a bird with its head turned backwards, to take an egg from its back, Sankofa has been defined as “get up and go get it” or “go back and get it,” in African Diaspora cultural and memorial practices, to think about how to reconstruct a “fragmented past” (Temple 2010: 127). What happens when the memory of you and your presence, is reduced to particular types of documentation? In a time when different forms of remembering are being explored through artistic intervention, given narratives of history are being contested. I consider the potential of Sankofa to develop methodologies for collective story telling, drawing from my current

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performance work Declaration of Independence. Re-calling Ama Ata Aidoo's 1993 poem *As Always a Painful Declaration of Independence*, Declaration of Independence is a performative forum that brings together groups of womxn of colour to reflect on how the political affects the personal and how the social, cultural implications of historic declarations, policies and legislations impact on our lives.

Hannah C. Jones, University of Oxford

The Oweds

For the panel I will perform a new Owed. The Oweds are an ongoing body of work of audio-visual sonic rituals (both improvised and composed) using fragmented and layered video footage accompanied by live soundtrack performed using theremin, synthesizer, voice (my "operatic" voice predominantly singing in Zulu, multiplied by live-recorded looping), viola, and any other appropriate instruments to deliver the intended emotional effect and affect upon the audience(s).

Roshini Kempadoo, University of Westminster

Like Gold Dust

I will present the artwork *Like Gold Dust* which aims to evoke gendered narratives about everyday survival, economics, and special powers needed for the 21st century. Comprised of hybrid and staged photographs created from two landscapes, Guyana and Texas, USA the artwork takes its starting point as fictional women narratives inspired from their histories and memories to explore and trace the relationship between landscapes, environments and present day life. It explores 'origin' stories for women of colour in order to conceive of a different present and future.

Contemporary Art - Caribbean and South America

Deborah Jack, Marci Kwon, Bianca Moran, Terry Boddie, Zenzii Michelle Serieux, mod: Grace Ali

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 912

Deborah Jack, New Jersey City University

Saltwater Requiems: Sometimes the Aftermath is the Storm

The act of cutting and pasting is a remix of an archive of images from St. Maarten that confronts the lesser known colonizers in the Caribbean region, like the Dutch, their lingering presence and the changing dynamic in current Anthropogenic period. Climate change and its effects on the rising sea levels and coastal erosion make this interplay even more important. It calls on us to examine our relationship to the sea due to our increasing vulnerability, and our dependency on the Dutch colonizer, along with their increasing vulnerability to rising sea levels. It is in that vulnerable space that I attempt articulate historical and cultural injury in a manner that seduces the eye with scenic aspects of landscape, and obscures the potential for the betrayal that can come from a closer examination of these seemingly innocent and untouched places/ bodies. I want visualize the resonance of traumatic historical events, their effect on Nature, and in doing so create my own counter-archives and counter-narratives. I engage with a variety of visual and aural strategies for mining sites of cultural memory, pertaining to the Black Atlantic, Caribbean Sea and the island St. Maarten.

Marci Kwon, Stanford University

Mystic Archives

In 1979, photographer Albert Chong (b. Kingston, Jamaica, W.I., 1958) began a series of self-portraits titled *I-traits*. Photographed in black and white against a textured backdrop, Chong's *I-traits* picture the artist's oft-nude body as ghostly trace, layered upon makeshift altars of fruit, skulls, and cowrie shells, or superimposed upon historical documents such as Marcus Garvey's prison docket. Chong described these photographs as "attempts to create a new mystical and spiritual system that was trying to reconnect to my Afro-Asian Ancestry." This paper considers Chong's *I-Traits*, *Thrones*, and *Color Still Lives* series to consider the relationship between mysticism, photography, and the archive. My talk will consider Chong's refiguring of Rastafarian, Yorùbá, Obeah, Catholic, and Santería motifs systems of belief and in relation to the history of syncretic religions in Jamaica and the Caribbean, as well as the longstanding historical associations between photography and mysticism. Photography and the archive share associations with the positivist rationalism of Western Enlightenment philosophy. I position Chong's investment in mysticism in relation to the work of scholars who have encouraged attention to moments of rumor, silence, irrationality, or contradiction in archives of slavery and colonialism. Within this context, Chong's mystic photographs emerge as attempts to create new structures of meaning, connection, and truth to counter the epistemological violence of colonial history.

Bianca Moran, University of Southern California

An Archaeology of Radicality: Victoria Santa Cruz and the search for Afro-Latina artists in Radical Women

This paper looks to explore and reconstitute contemporary notions of "Latinidad" as constructed through both art history and cultural histories of the Americas and the Caribbean. This paper suggests that through an examination and interrogation the colonial constructions of race, what emerges is the implementation of an imagined history of Latin America that erases African bodies of the diaspora that are simultaneously excluded from the canon of art history and contemporary notions of "Latinidad". This paper will explore the recent exhibition *Radical Women: Latin American Art 1960-1985* at the Hammer Museum in Los Angeles to argue that arts institutions and this exhibition particular are reiterating hegemonic and Eurocentric notions of Latinidad which ultimately inscribe anti-blackness through the structural mechanisms of the museum. What emerges from the Hammer exhibition is a misrepresentation of history that propels forward a false narrative about art and art makers in addition to problematic notions of Latinidad that are inherently anti-black. Using the *Radical Women* exhibition that originated at the Hammer Museum this paper will call into question both the content and the form of the show as well as delve deeply into the rhetorical and historical formulation of Latinidad that shaped this particular exhibition.

Terry Boddie, New York University

Blueprint

The 19th century process cyanotype, originally used to reproduce architectural blueprints is used to signify the systematic ways in which institutions such as chattel slavery and the thirteenth amendment to the US constitution impact on prison incarcerations. These systems are far from static but mutate and evolve into contemporary forms. They continue this practice of controlling Black bodies into the present. The use of this photographic process is central to the idea behind this body of

work. It was used in the 19th century as a way to duplicate mechanical drawings. When I use the cyanotype process in my work it is intentional. It is to highlight the history this mechanical reproductive process as a tool of industry and capital. It also highlights the twin institutions of chattel slavery and mass incarceration of predominantly Black bodies as systems that are intentionally planned and implemented. To make the images from this body of work I mine archives that are the repositories of these histories. This process of mining then recontextualizing this research as visual objects offers the opportunity to see these systems for what they are modes of oppression that are linked in their intention to commodify the black body. I would like to talk about my process of historical research and present a series of images that emerged from this process of investigation.

Zenzii Michelle Serieux, Imagine Caribbean - Independent Filmmaker/Artist

Building the D.R.E.A.M.

For the past decade social justice protests have been ongoing in the Caribbean as citizens, primarily descendants of those who survived the great African Holocaust, seek to carve out space for themselves in territories where colonial rule and ideology still govern, even in the law. The Digital Republic of Emancipated Afri-Caribbean Media (the DREAM) is a holding space and repository for these stories and an archive to the resilience of those who have inherited the "new world" built on the backs of their ancestors. The films in this archive have all been shot using a form of cinema called Undie Cinema, a term first coined by film theorist Clyde R Taylor, but which the author has expanded into Open Undie Cinema, a new form of emancipated cinema, a rebellion of form, structure and style which rejects the canons of Eurocentric production and celebrates the underdeveloped, underdog and underground spirit of resilience born from rebellion.

Iconicity, Icons

Liz Andrews, Simone Austin, Sarah Khan, Sarah Richter, Gail Shaw-Clemons, mod: Lewis Watts

▶ KIMMEL CENTER FOR UNIVERSITY LIFE

▶ RM 909

Liz Andrews, LACMA

Envisioning America's Presidents

This paper is a history of U.S. presidential portraiture rooted in a methodology of double consciousness. Inspired by W.E.B. DuBois' concept of a second sight, this author enacts two forms of vision. First, I see the United States in the way it sees itself by looking at an official visual narrative of the nation. Secondly, I see and critique this narrative through a lens focused on black figures and histories. I include works spanning two and a half centuries of American visual culture, focusing on the America's Presidents permanent exhibition at the National Portrait Gallery in Washington, DC. The paper takes as a premise that the Portrait Gallery is an institution of knowledge production - through collecting and exhibiting portraits, the museum builds and promotes official visual narratives of the country. I argue that presidential portraits have served to convey ideas about leadership and the ideal citizen since the founding of the nation. To reveal the reified assumptions of presidential portraiture, I view these works alongside and in conversation with works by contemporary artist Titus Kaphar. Kaphar's layered artworks engage the founding father portrait as a genre, literally peeling back layers of canvas to reveal

black legacies. I then look at early photographic images of President Abraham Lincoln, the first President to campaign for office with photographs. I view Lincoln alongside portraits of his contemporary Frederick Douglass, one of the most photographed figures of his time. Douglass' commitment to abolition was coupled with a belief in the power of the photography for self-determination and social change. The paper concludes by highlighting the visual and cultural significance of the most recent presidential portrait. Kehinde Wiley's 2018 painting of President Barack Obama was both styled within conventions of presidential portraiture and a departure in visual tradition. The colors of the painting stand out among the presidential portraits - both with the color of Obama's skin as well as the bright background. President Obama's decision to be depicted by a black artist with an African and American connection like himself was a powerful symbolic gesture. The painting marks the first time a president was envisioned within the official national archive of the National Portrait Gallery through a black lens. This paper contributes to intellectual discourse in American Studies, African American Studies, Art History, and Visual Culture.

Simone Austin, Walker Art Center

Marked In Flesh: Adinkra, Tattoos, and Identity

In what ways do Adinkra symbols add to the visual archive of the trans-Atlantic slave trade? By locating these symbols across geographic and bodily landscapes, several narratives arise. These narratives grapple with group belonging and sexuality. In the United States, the earliest documentation of the Sankofa symbol carved into a coffin rediscovered in the African Burial Ground in New York. In early Black American tattoo culture, prison gangs, and Black Power Movement collide, tattoos acknowledging Black pride and racial identity emerged. A watershed moment for the popularization of Adinkra symbols occurred when Janet Jackson released her 1997 album, "The Velvet Rope" and its subsequent tour. This accession into the archive brings forth discussion around sexual identities. Tattoo collectors also use Adinkra to encode memories of how they envision themselves their community and their connection to the African continent. Tattooing one's body in such a way that is permanent and transformative as the flesh is no longer just flesh, but now a living archive. Ultimately, Adinkra symbols allow for further mining iconic imagery linking to the archive of slavery.

Sarah Khan, Visiting Scholar, Asian/American/Pacific Institute, NYU

To Serve and To Service in The Book of Delights (Ni'matnama) in the City of Joy (Shadiabad): A Fifteenth Century Central Indian Cookbook

Enslaved Africans and Turks appear in Sultanate South Asian miniature paintings. I focus on the Ni'matnāma, The Book of Delights—deemed a beautifully written and illustrated cookbook. Created in the Central Indian city of Mandu (City of Joy), commissioned by Sultan Ghiyas (r.1469-1500) and completed by his son, the manuscript represents more than mere recipes. This archive, in the form of a manuscript with miniature paintings, requires re-analysis. Little research explores the enslaved women's lives. They worked, created, served food, and most likely serviced the Shah. But what was their social history, where did they come from, and what were their nuanced narratives? Did they consider the work a "delight," and would they define the city as one of "joy"? Within my growing body of research, I use the Book of Delights to shift the gaze away from the "benevolent" patriarch Sultan. In the

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process of recreating aspects of the miniatures, I aim to amplify and explore the women who served, giving them layered complexity, re-imagining their agency, and re-inscribing their lost narratives into visual culture and history.

Sarah Richter, University of Illinois at Urbana Champaign
In Memory of the Unknown Enslaved Women: A Discussion of Portraiture Projects by Carrie Mae Weems and Adama Delphine Fawandu

The figure of the enslaved black woman is one of the most traumatic, under-represented, and silenced figures in history. Enslaved women who survived the middle passage were subjected to an existence predicated on racist othering, trauma, sexual violence, and ancestral severing. Much of the archival history of the trans-Atlantic slave trade reduces black bodies to anonymous numbers denying any traceable history. These unrecorded existences render enslaved peoples as speechless, absent and non-existent, which have resulted in a haunted existence for the ancestors of the enslaved. Focusing on the visual engagement with this history, this paper will focus on two portrait series, Carrie Mae Weems Louisiana Project and Adama Delphine Fawandu's A Mende Woman on Nat Turner's Plantation. Using their own bodies, Weems and Fawandu position themselves in the role of an unidentified, spectral presence of an enslaved woman. Representing this haunting presence differently, Fawandu stares directly into the camera, Weems keeps her back to the viewer. Utilizing the trauma and history of slavery as an entry point into the pasts continued haunting of the present, their use of antebellum imagery illustrates that memory and healing are collective, multi-generational and non-linear experiences. By placing their own bodies in these spaces, they are creating a conversation between the past and the present, space and the body, as well as the necessity for remembering that permeates both.

Gail Shaw-Clemons, Bowie State University
Old Money

My journey started with a friend, Grace Williams a New York artist who wanted to put some artist together to explore their relationship with money. It was a fascinating idea to me, being a printmaker, needless; to say we were the only two who continue the challenge. My work speaks to my quest to unravel the enigma of the term "Old Money", as a child it was a term that represented a privileged untouchable class of people that had nothing to do with me. After years of deciphering through misinformation and hidden truths, it was revealed that the contributions of my ancestors had a direct part in creating the first millionaires in America and Europe. Even more, offensive, African Americans were actually depicted on confederate money symbolizing that slavery was not just a sideshow, it was the THE MAIN EVENT. This series of work was in direct response to my research that revealed after many generations money from slavery appeared to look clean and proper, but through closer investigation profits continued in perpetuity. My major inspiration is the strength and resilience of the African American spirit against all odds. This knowledge gives me the courage and freedom to be creative.

▶ THURSDAY, OCTOBER 17, 2019 ▶ 4:30 PM—6:00 PM

Women, Femme, Feminisms, Girlhood & Intersectionality - PORTRAITURE
Anne Cross, Chantaneice Kitt, Lo Smith, Claudine Taaffe, mod: Jamaica Gilmer

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

Anne Cross, The University of Delaware

"A Cruel Punishment": Harper's Weekly Illustrated Newspaper and the Photographic Archive of Black Female Subjugation

On July 28, 1866, Harper's Weekly illustrated newspaper published an article that sought to alert its readers to the violence being enacted against African American men and women in the former Confederacy. Entitled, "A Cruel Punishment," the article featured an illustration of a young African American woman who bore the marks of abuse from her former enslaver. Presented in a three-quarter pose, with her exposed back displaying the evidence of her torture, the illustration of the woman now identified as Martha Ann Banks echoes the composition of the infamous photograph known as "The Scourged Back." However, unlike Gordon, the male subject of "The Scourged Back," Martha Ann remains unknown to many scholars. This paper will look closely at the case of Martha Ann Banks and, by sharing her story, will explore the role of the archive in the history of black female subjugation in the immediate post-Emancipation period. Tracing the history of Martha Ann's image, from medical record, to newspaper illustration, to the work of contemporary artist Emily Carris, this paper will also explore how the archive can be activated today.

Chantaneice Kitt, UT-Austin

Archives of Flesh: Tattoos as African Diasporic Self-Making

Despite the cultural shift towards a popular acceptance of tattoo culture in the 21st century, Black and Black queer women who are drawn to adorn their flesh, are faced with rampant anti-Black, anti-femme, anti-dark skin violence—before, during, and after the tattoo has been done—that attempt to render their bodies un/desirable, spectacle, and deviant. This paper will explore the possibilities that emerge when examining Black tattooed flesh as sights/sites to read and view visual codes that communicate social, political, and cultural meaning for Black folks, particularly Black and Black queer women. I ask: How do Black and Black queer women conceptualize, embody, and make use of their flesh in spite of the structures that aim to surveil, control, and violate this flesh? I outline the ways Black and queer women are recuperating decolonized body art practices and using their flesh as both canvas and archive through a process I term flesh rendering. Utilizing the written narratives and photography of everyday Black and queer women who are invested in tattooing their flesh, and by close reading tattooed flesh as textual surface that records, communicates, and performs, this paper asserts that tattoo artists, tattoo clients, and the tattoos as objects, together have the ability to render painfully pleasurable recovery of wounded flesh through the tattoos self-making process.

Lo Smith, Independent

Leaky Histories and DIY Futures : Artist Intervention in Black Women's Medical Narratives

"In 1845 a man in Montgomery, Alabama sewed into 12 enslaved black women's vaginas with jewelry wire, without anesthesia. This man, J. Marion Sims, founded the field of gynecology, but at what cost to those women? What does a future look like that remembers black women who have been sacrificed in the name of science and "progress"? How can I revise the collective American memory that exploits and disposes of black bodies like mine without re-traumatizing myself and my communities?" This artist talk will discuss Lo Smith's creation of two visual archives in attempts to recognize and disrupt the consistent exploitation of black women's bodies as a means to create "technology of the future". These projects unpack the exploitation of these bodies by manipulating their assumed positions in medical narratives.

Claudine Taaffe, Vanderbilt University

Diasporic Black Girl: A Visual (Re)membering of Black Girlhood as a Global Act of Resistance

In individual and collective, public and private spaces, Black girls are negotiating, resisting and (re)constructing narratives for the dual purpose of survival and integrity. Embedded within these acts of resisting stereotypes, Black girls create new and necessary diasporic locations for (re)membering, creating knowledge and art, and speaking back. The counter-narratives Black girls create with photography are imperative to counter-act the visible disappearing of their lives. The use of photography is a crucial labor Black people have historically employed for making sense of the world and to deconstruct myths and stereotypes. In this work, Black girls share their life stories, using a camera as a tool for interrogating notions of power, voice and representation as articulated within the stereotypes of Black girls. The encounter of the project images by the observer compels an examination of the extent of dialogical transformation that occurs when Black girl-centered art is included in both physical and ethereal spaces for the purpose of crafting counter-stories to the dangerous stereotypes about Black girls. This work is a call to action for the lives of Black girls to be freed from the imperial gazes that do not allow for their full selves to perfectly and imperfectly exist.

Portraiture: Painting, Watercolor, Prints

Joy Davis, Kristina Huang, Madeleine Hunt-Ehrlich, Rachel Newman, mod: Elly Toscano

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 909

Joy Davis, Waller Gallery

Where Class, Race, and Fashion Collide: A Case Study of Eighteenth Century Dress in Casta Paintings

Casta paintings were to Colonial Spain as the landscape and portrait painting was structurally interwoven into the culture of Western Europe. Casta is defined as race, breed, or lineage in Spanish. Casta paintings are a series of paintings each illustrating a nuclear family and racial mixing. Each painting is a visual map of the material cultures of the wearer. The fashion illustrated by painters such as Francisco Clapera, Miguel Cabrera, José de Ibarra, and Juan Patricio Morlete Ruiz

translate a rich understanding of the changing trends in the Spanish colonies as well as trade with countries like the Philippines. While much has been written by great scholars such as Ilona Katzew, on casta paintings, the discussion and analysis of dress has been absent. Using a few examples of castas will help grow the narratives of the people living in Mexico City in the late eighteenth century. This study is a gateway into creating a visual language, from a western perspective, to insure that the histories of the multiracial and cultural landscape of Colonial Spain is not undervalued or forgotten.

Kristina Huang, University of Wisconsin-Madison

Acts of Remembrance: Performing Politics of Eighteenth-Century Black Portraiture in the Present

In this paper, I focus on Paterson Joseph's "Sancho: An Act of Remembrance" (2011), a one-man play inspired by the life of eighteenth-century Black artist and London-based grocer, Ignatius Sancho. Sancho became well known among his contemporaries as a free Black Londoner and writer of belles-lettres. The artist was painted by Thomas Gainsborough, whose 1768 portrait serves as a site of departure for Joseph's play. Joseph wrote the play as a way to spotlight a life that has been overshadowed by U.S. paradigms for envisioning Black life in the wake and rise of the transatlantic slave trade. I argue that "Sancho: An Act of Remembrance" highlights how performance genres flesh out eighteenth-century portraits of Black life while bringing to the present challenges to representational politics circulating between the U.S. and U.K., politics that bear the residues of their eighteenth-century entanglements in the transatlantic slave trade.

Madeleine Hunt-Ehrlich, Queens College - CUNY

Archiving the History of the United Order of Tents: J.R. Giddings and Joliffee Union

This paper rethinks archival and creative praxis in the context of representing the private worlds of black women, informed by working with a small group of black women scholars and artists whom, prompted by artist Simone Leigh, worked with the African American women's organization the United Order of Tents of J.R. Giddings and Joliffee Union Southern District Number 1 to preserve their secret history. This inquiry manifested in experiments in representation both through archive world building, as well as in visual storytelling, working in the mediums of photography and film. This paper will respond to texts that informed this process as well as present lived challenges and surprises.

Rachel Newman, A.W. Mellon Postdoctoral Fellow, CASVA, National Gallery of Art / Assistant Professor, Temple University

For Jemie

In 1808, Berryman, a young watercolorist and woodblock printmaker from London, escorted his sister to Jamaica to wed a plantation doctor. He remained on the island for eight years, returning to London in 1816. During his time in Jamaica, he made over three hundred drawings and watercolors. Created at a pivotal moment in history – the years after the abolition of the slave trade – these images are singular documents. In many, Berryman focused on peripheral realms of the plantation, including the homes and provision grounds of enslaved people. Importantly, his archive includes several rare sketches of enslaved people and free people of color. This paper focuses on Berryman's portraits of enslaved and free women. Among these images, we see women working as field hands and nurses on sugar plantations, salt works, and cotton plantations, as independent farmers, seam-

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stressors, washerwomen, and higglers. Most precious among these are unique portraits of specific women. Their names – Lovely Hagar, La Duchesse, Jemie, and Margaret – are etched across the pages next to their carefully rendered likenesses. In a historical archive that has erased the lives of so many enslaved women and free women of color, these images grant us access into the complexity of their lives.

Contemporary Art - US

Noel Anderson, Malcolm Lizzappi, Gabrielle Moser, Anni Pullagura, mod: Christa Clarke

► KIMMEL CENTER FOR UNIVERSITY LIFE
► RM 912

Noel Anderson, NYU, Steinhardt, Art and Art Professions *Primary Geometries: In Pursuit of the Black Maternal Line*

Katherine McKittrick's article, "Mathematics of Black Life," forces a re-direction of how we should read the colonial archive. As modernism defined black subjects through data, information, and numbers, it continues to use the oppressor's storehouse to constitute violence towards brown and black bodies. Any method at defining our subjectivities through the colonizer's archive stands to merely reproduce the violence; replicate the calculation. Informed by McKittrick's repositioned reading, and aligned with archival materials, which advocate black masculinity's need to recover the mother within, this sermon seeks to make a case for the black mother as initial archive. In this sense, the black mother is an original archive attended by an original geometry. Significant to this presentation is a comprehension of the maternal line – provided us by slavery – as the foundational unit, for what we will develop through this sermon as, a "geometry of resistance": The use of conventional and unconventional notions of geometry to combat the oppressor's logic. Aligned with a basic understanding of mathematics, this address anticipates how contemporary artists, who are African American, explicitly and implicitly deploy modes of geometry to redress the multiplicity of corrupted representations of blackness established by the colonial storehouse.

Malcolm Lizzappi, Stanford University

Blackness in a Darkroom

The Archives are themselves constructed through and dominated by restrictive ways of knowing Blackness. Must we consistently refigure the archive to suit our needs of circuitous, rich, and nonlinear ways of knowing Blackness? In examining "From Here I Saw What Happened And I Cried" by Carrie Mae Weems, I suggest broader limitations to uses of the archive in grafting healing, emancipatory, and paraontological Blackness. Acknowledging these dilemmas, I then resort to Michelle Wright's theoretical work in *Physics of Blackness* to imagine a way out of the epistemological trap of the archive. This curiosity then serves as the fuel for my own conceptual photographic practice. In experimenting with her ideas of time, I offer that we can leverage the multidimensional time space of complete darkness to access these alternative epistemologies of Blackness. Each photo in my series, *Blackness in a Darkroom*, leverages uncertain moments —because in absolute darkness there is no visual information — towards a more horizontal relationship between both photographer and photo subject. The layering of moments, or "exposures", obfuscates an origin, progress, and end goal. The negatives themselves exist as documents fashioned in no direct relation the archives, yet the process of self-making in each photo speaks

to the process of conceptualizing Blackness with a very different relationship to the archives that have shaped our (as in Black) history.

Gabrielle Moser, OCAD University

Surviving the End of the World: Colonialism and Climate Change in the work of Christina Battle and David Hartt

While we are now accustomed to thinking of the current epoch as the Anthropocene, the term's focus on an abstract, universal human subject and its obsession with the present obscures the ways colonialism has shaped conditions over the last 400 years. This paper analyzes the strategies Black artists have used to visualize the links between colonialism and climate change by building image archives that blur past, present and future narratives. In Christina Battle's series of billboards collaged from found photographs, "Today in the news more black and brown bodies traumatized the soil is toxic the air is poison" (2018), and in David Hartt's installation, "in the forest" (2017-18), incorporating film, photography and sculpture to study an unrealized architecture project in Puerto Rico, the artists ask viewers to stretch our thinking about the timescale of colonialism's impact on the planet, but also challenge us to imagine the past as unfinished. Such trans-historical thinking illuminates the possibilities for trans-national alliances between Indigenous, Black and diasporic subjects, who have survived and resisted the world-ending conditions of colonialism, transatlantic slavery and global capitalism since 1610.

Anni Pullagura, Brown University

Sundown: Xaviera Simmons and the Remnant

How do those visual archives that negotiate perceived boundaries between text, image, and memory shape the contours of an archivable life? For Xaviera Simmons, such art practices "engage with in-between spaces, with nonlinear narratives, with narratives that drop off and then continue, with shifting landscapes and shifting narratives, shifting characters and shifting histories." Developing on Simmons' most recent photographic and archival art series *Sundown* (2018), I consider how artists employ strategies of visual distortion, evasion, and manipulation to question processes of memory and the archive. *Sundown* includes both photographic works and "text paintings," conflating the poetic with the violent, and placing Simmons's work in conversation with what Saidiya Hartman has described as both the fiction and romance of history. Hartman has asked us to consider how, in the narration of histories of enslavement, fugitivity, and freedom, it is possible to tell impossible stories; I turn to Simmons to ask how one sees the impossible, of what it means to see across temporal frames and archival limitations.

► FRIDAY, OCTOBER 18, 2019 ► 9:00 AM—10:30 AM

Race and Re-membering in the United States (Monuments and Museums)

LeRonn Brooks, Erin Gilbert, Jordan Mayfield, Masud Olufani, Mercy Romero, Robert Rooks, mod: Courtney Reid-Eaton

► KIMMEL CENTER FOR UNIVERSITY LIFE
► EISNER & LUBIN AUDITORIUM, 4TH FLOOR

LeRonn P. Brooks, Getty Research Institute **The Heart of the Archive**

Archives are by definition personal. Although they are all different, artists' archives share distinctive features. The acquisition of an archive can be a very complex and "human" endeavor—part research, part heart. Archives are also the most significant raw materials for research in art history, providing contemporary information and context from the artists' perspectives. For this presentation, I will cover these subjects by focusing on two recent acquisitions for which I am the receiving curator at the Getty Research Institute.

Erin Gilbert, Smithsonian Archives of American Art **Examining the Black Female Body in the Archive**

This talk will focus on the Black Female bodies and evidence thereof in the papers of select artists including Senga Nengudi, Maren Hassinger, Beverly Buchanan, Betty Blayton Taylor and Alma Thomas.

Jordan Mayfield, Columbia University Graduate School of Arts & Sciences

Saltwater Reflections: Trans-Atlantic Memory in Simone Leigh's Mami Wata

In this paper I will analyze Leigh's invocation of the Afro-Atlantic deity Mami Wata to both embody Black womanhood and to record the legacies left on the Black female body by the history of the trans-Atlantic slave trade. Leigh's 2001 installation Mami Wata conceptually charts the history of enslaved women of African descent during the trans-Atlantic slave trade. The boat-like form of the installation simultaneously signifies the Middle Passage and the history of reproductive labor forced onto enslaved Black women. As a deity associated with seduction and economic prosperity, Mami Wata's identity also speaks to the commodification and objectification of the Black female body in the institution of slavery in the Americas. However, Mami Wata's hybrid identity also represents the undefinable nature of Black female sexuality. To view Mami Wata is to view Black womanhood through a looking glass, or a boundary of a watery mirror. Mami Wata's identity is deeply connected to the fates of enslaved Black women and their descendants throughout the African diaspora. By titling the installation as Mami Wata, Leigh imbues the work the potency of Black womanhood and the infinite scope of Black female sexuality.

Masud Olufani, Spelman College, The Atlanta Contemporary Art Center

Blocked: A Global Healing Project

Blocked: A Global Healing Project, is a multidisciplinary presentation inspired by the forgotten souls who passed from auction block to plantation via Atlanta's Crawford Frazier Negro Brokerage House (refer to image). Through live performance, audio and visual media sourced from

sites with historical links to the slave trade, the artist attempts to arrest America's predisposition to pave over its painful past, by drawing attention to slavery's proximity to our present. The demands required of silence, avoidance and suppression, have deprived the nation of the difficult but restorative work necessary for healing, and necessary for justice. This paper will focus on the conceptual framework of the project, which is a humble attempt to peel back the veil of historical deception, and expose an indifferent society to the cleansing light of truth.

Mercy Romero, Sonoma State University

"There are no paths in water. No signposts": Camden's Waterfront Memorials

In November 2017 the first of three markers was installed along Camden, New Jersey's waterfront. Imagined as public monument in the state's reckoning with its 18th Century slave past, the unveiling featured speeches and ceremony. Media reports diverged at the representation of the purpose or meanings of the markers, their commemoration of 18th century slavery and the captured and enslaved African people who were made to disembark in Camden. Camden's waterfront is a landscape where fictions of self and community are staged and gathered, a site in the struggle against a revitalization that threatens the continuity of Black life in Camden. This paper thinks about the publicity and the archives of slavery and Black life in Camden, as it intersects with a monumentalized and memorialized landscape. As information and medium, the cast iron plaque claims history and the African slaves who will remain unknown by virtue of the terrors of slavery, its documents, and historical archives. Yet the waterfront marker is also signpost, a plaque set high on a pole that ferries the point of disembarkation, the landing, signals what continues to unfold in Camden, lifetimes of Black memory, passage, and insurgence.

Robert Rooks, Clark Atlanta University

The Sacred and the Profane: Southern Gothic Influence on African American Narratives and Confederate Monuments

In the American South, symbols from slavery dominate the landscape, shaping African American narratives. Southern Gothic concepts suggest that having never resolved the social and internal contradictions of chattel slavery and Christianity, and genteel Southern values and social taboos that were boldly disregarded through sex, the Southern individual and society grows more grotesque having to constantly wrestle with and contort around these deeply embedded conflicts. African Americans in the South are forced to see the aesthetics of the Southern Gothic as displays of textual narratives through confederate monuments that communicate subjugation, show confederates as worthy of public accolades, and suggest the rightful place of African Americans is under the gaze of these figures as a perpetual underclass. In celebrating and perpetuating the grotesqueness of Southern culture, the South—the nations bible belt—fosters an environment where the sacred and the profane all occupy the same space. This paper will explore Southern Gothic influences in displays and narratives of confederate monuments, and how it shapes the narratives of African Americans through the experience of slavery and Jim Crow using multimedia.

Slavery and Art 1619

Kamau Ware, Holly Brewer, Gloria Browne-Marshall, Adiva Lawrence, mod: Cheryl Finley

► KIMMEL CENTER FOR UNIVERSITY LIFE
 ► RM 914

Kamau Ware, Black Gotham Experience Land of The Blacks

This paper celebrates the life of New Netherland's former West India Dutch Company Slaves who negotiated their freedom beginning in 1643, while highlighting reasons for their absence in public memory. The first eleven out of twenty-eight Black farmers who earn land grants from the West India Dutch Company are the focus of a graphic novel project I am working on titled "Other Side of Wall Street" that investigates their lives lived in transition from West Africa, across the Atlantic, and in the outpost of New Amsterdam during the final chapters of the 80s Year. Ironically, many of their final resting places are beneath the campus of New York University. This work highlights one of New York's first ethnic enclaves, New York's first Black neighborhood, and the successful erasure of their memory in the public square and collective consciousness of the United States of America. Conversations of people arriving on the island of Manhattan and making a home and community for themselves has overlooked this chapter in New York City but their lives are not completely unknown. In 2010, I started giving walking tours that have highlighted their stories and a critical mass are aligned with my interest in using art, scholarship, and the public square to erase their erasure. The visual culture of slavery in archives tells a story of plantation life in the south during the early years of the United States but almost completely misses the lives of Black people who helped pave roads such as Broadway and Wall Street before New York ever existed. Land of the Blacks argues that the non-existent markers of the 28 Black farmers whose property would stretch from West to East Village is the continuation of the legacy of slavery that aims to call in question the humanity of people of African descent. The public should not be ignorant to the existence and location of the farms of Catalina, Manuel, and Domingo on their way to class to talk about slavery, or on their way to get a cappuccino before going to work, or buying a soft cotton fleece as a gift for the Holidays. New York City is the theater for monumental shifts in the human story of the past five centuries and Black people like the residents of The Land of the Blacks are central characters. Images need to be created for their stories. The written word needs to elevate their presence into conversations so we can better understand and appreciate the history of New York City and the world beneath her surface.

Holly Brewer, University of Maryland Creating a Fashion for Slavery in the Stuart Court(s)

Charles II and his brother James took many steps to legitimize slavery after 1660, both through the courts of law—where we usually think about legitimacy—but also through display in his royal palace, where he held his entertainments and his meetings. As background I show how Charles obtained promoted slavery via the Royal African Company, royal proclamations, and appointing judges to England's high courts, and briefly show why these policies mattered across the empire, and why he did so in terms of both ideology and crown revenue. The focus of the paper is on how he then used fashion to make slavery more acceptable to officials and elites in England itself. It contends that the rise and fall of the royal fashion for black boys in silver collars of

bondage – a fashion glimpsed through paintings, engravings, and the objects themselves—reveals the role the English monarchy played in making slavery morally acceptable. I trace the origin of the fashion through a series of paintings involving Charles II's mistresses and children, a fashion that spread outward among the gentry, to colonies, and across Europe, a weapon then challenged in later political prints amidst debates over the Asiento.

Gloria Browne-Marshall, John Jay College (CUNY) Who Were They Under Law?: The Debate Over the Status of those "20 and Odd Negroes"

What was the status of the first Africans? Slave laws did not exist in the Virginia Colony in 1619. Were the first Africans treated as slaves, servants or indentured servants? This paper will discuss the debate surrounding the status of the early Africans in Virginia by examining the lives of these Africans in the Colony and its historical implications. In 1619, John Rolfe noted in his journal that there was an arrival of "20 and odd Negroes" into the Virginia Colony. By fate, in August of 1619, Africans intended for slave ports disembarked on the shores of the James Rivers in Virginia. These African hostages had survived attacks on their homes, kidnapping, a battle at sea, hunger, and the Middle Passage. Their crippled ship arrived in Virginia. George Yeardley, the Governor of colony, traded provisions needed by the ship's captain for these newly arrived Africans. The Virginia Colony held Europeans under a legal system whereby laborers were held under contract, working without payment, for a specific number of years, usually seven. The indentured were poor and without the means to pay for the voyage or their necessities. Labor was given in exchange for food and shelter. Of the twenty or so Africans, as noted by John Rolfe, the difference in status is evident in these examples. Anthony and Isabella (Isabell) were among the first Africans who landed in Point Comfort, now known as Fort Monroe, in the Virginia Colony. Angelo (or Angela) was a woman who is the only named African from the ship Treasurer that arrived in Virginia in 1619. Listed in the census in 1624, she was recorded as a servant in the household of Captain William Pierce along with three European servants. In 1621, Anthony Johnson was brought to Virginia. He was indentured to a planter named Bennet who owned a tobacco farm. In 1623, it is documented that "Mary, a Negro" arrived aboard the ship Margaret. (Their real names were lost). Mary was a servant on the Bennet plantation. Anthony and Mary were allowed to marry and gain their freedom from indenture. The Johnsons owned land and had European and African servants. With land likely came the right to participate in the government of the Colony. Elizabeth Keye was a mulatto who fought to establish her status as a free woman as the colony instituted slave laws. Religious conversion, paternity, indentured servitude and possession of land were possible measures leading to full participation in the colony as free residents. This would allow Africans to compete with Europeans. The English would enact laws taking freedom from indentured African servants, casting out any free Africans and creating a diabolical form of perpetual labor known as chattel slavery. Had they only codified the conditions that already existed? Or, was there a time in early colonial history in which Africans had near equal status?

Adiva Lawrence, Wilberforce Institute for the Study of Slavery and Emancipation, University of Hull Curating the Archive of Transatlantic Slavery

Many museum exhibitions are now said to be working towards becoming places inclusive of cultural diversity, in an open desire to move away from their colonial roots and to act as promoters of social

justice, with a healing potential. Curatorial projects often become the sites of formation of utopian narratives in which knowledge of the past can be used to shape the future and negotiate identities, and where art is seen as having a transformative potential. I will seek to understand what the adoption of these textual and visual languages and archival methodologies might mean and produce in the different contexts, in relation to the complex local conceptions of black history. Focusing on examples drawn from Guadeloupe (and France), the Netherlands, and England, this paper will reflect on the curatorial and rhetorical strategies which are being deployed in exhibitions about the history of the transatlantic slave trade and slavery. I will reflect on the potential and effectiveness of the format of the exhibition and the practice of contemporary curating as instruments used to work through collective memories, in an attempt to dig out non traditional versions of the past. I will examine how the memory of slavery is explored through those.

Women and New Biographies **Jennifer Williams, Aston Gonzalez, Mia L. Bagneris, Sarah Blackwood, Khaliah Mangrum**

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 912

Jennifer Williams, Loyola Marymount University ***Dynamic Truth vs the legion of Trauma Porn: Futuristic Frock Consciousness as a response to the consumption of Black pain in the 19th century***

Sojourner Truth's portraits are one of the most well-known and reproduced images of a formerly enslaved individual. Her stereotyping exists today because she meticulously managed her identity performance to make "Sojourner Truth" into an icon. Her subversion of white middle-class respectability was in direct response to the 'pornographic' imagery promoted by white abolitionists. Their distribution of naked Black female bodies was a visual strategy to make enslavement offensive to northerners. The presentation of beaten and abused feminine black flesh became a digestible language of anti-enslavement for white audiences. While the intention was to shame southern acts, this imagery continued to normalize the consumption of violence upon black female bodies. Truth is one of the earliest examples of public black figure transgressing the white slave-owner gaze, and producing an iconography of Black woman humanity. Truth maintains a 'futuristic frock consciousness' which I argue aimed to engender new social relationships through her fashionable imagery, and to reshape the post-Civil War ideology around Black humanity. Truth's purposefully stylish clothed body, in contrast with the abolitionist's naked black female bodies, is a futurist imperative that inspires a visibility of black women's claims of self definition, and ownership of the historical (and future) narratives of Black liberation.

Aston Gonzalez, Salisbury University ***Producing and Preserving the Self in the Religious Lives of Jarena Lee and Juliann Tillman***

This paper analyzes the vexed archival questions behind the portraits of two black women preachers – Jarena Lee and Juliann Tillman – in the early African Methodist Episcopal Church. Lee's self-published autobiographies (one of which included a self-portrait) and Tillman's portrait demonstrated how these women crafted and preserved their religious

leadership during the 1840s when male AME figures vociferously denounced their claims to preach. The visual and textual documents they created are essential elements of the historical record that preserve their lives. This paper further analyzes how such a slim archive can be used to shape the historical memory of these women leaders.

Mia L. Bagneris, Tulane University ***Miscegenation in Marble, or the Greek Slave's Dusky Daughter: John Bell's Octoroon and the Enslaved Mixed-Race Beauty in British Victorian Culture***

In 1868, three years after the end of the American Civil War and the abolition of U.S. slavery, fashionable British sculptor John Bell debuted his work *The Octoroon* at the Royal Academy exhibition in London. An unclothed, white marble beauty with dainty wrists bound in chains, Bell's sculpture represented a mixed-race slave girl from Louisiana. Like previous marble nudes of beautiful female captives, most famously Hiram Powers's *Greek Slave*, *The Octoroon* ostensibly aimed to inspire viewers beyond their erotic impulses to the highest echelons of moral and aesthetic contemplation. However, in this case, racial difference made all the difference, and the "exotic" racial identity of Bell's sculpture might prompt viewers to read her cold, white marble as hot, sensuous flesh! Using *The Octoroon* as a case study and highlighting echoes between British representations of such figures and concurrent expressions of European Orientalism, this talk explores Victorian Britain's faddish fascination with beautiful, mixed-race slave girls, especially after Emancipation rendered the political mobilization of such figures redundant. Finally, the talk will also consider the implications of sculpture's ultimate purchase, in 1876, by the people of Blackburn, an English cotton town whose entire economy had depended on the stolen labour of enslaved African Americans.

Sarah Blackwood, Pace University ***Harriet Jacobs and Hannah Crafts in the Portrait Gallery of American Literature***

Both Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861) and Hannah Crafts's *The Bondwoman's Narrative* (c. 1853-1861) stage the portrait gallery as a place of creative license for black women. In the former text, one of the first places Linda Brent visits in the North is a portrait gallery hung with painted images of Black Americans. In the latter, Hannah Crafts experiences an aesthetic awakening while standing in a portrait gallery hung with images of the abusive family that has enslaved her. In this presentation, I will contextualize and theorize how the central black female consciousness in each of these texts draws insight from and remakes the boundaries of self-(mis)representation by meditating on the cultural, social, and gender work performed by portraiture. These texts capture the tensions between the portrait as magical and disciplinary, both capable and incapable of capturing the fullness of human selfhood. Their insights into the relationship between selfhood and its aesthetic representation are a major contribution to visual theory that continue to have relevance today, in the age of the selfie.

Khaliah Mangrum, Westmont College ***Baby's Picture: Black Women's Visual Slave Narratives***

A precursor to the neo-slave narratives of the 1960s, Pauline Hopkin's magazine, *The Colored American* (1900-1909) used photographically illustrated biographies, stories, and advertisements to represent slavery a generation after its abolition. Dependent on the collaborative work of Black women readers, Hopkin's postbellum

narratives of slavery and freedom centered the experiences of formerly enslaved women.

Race and Re-membering in Canada

Rachel Lobo, Raven Spiratos, Natasha Henry, Syrus Marcus Ware, Lynn Jones, mod: Rosie Gordon-Wallace

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 909

Rachel Lobo, York University

Counterarchives and Afterimages: Inside the Alvin D. McCurdy Fonds

In the nineteenth century the disciplinary formation of anthropological fields, and biologicistic notions of race codified a set of visual tropes that were then mapped on the racialized body and persisted in subsequent eras. Kimberly Juanita Brown's (2015) work has conceptualized this as the "photographic afterimage"—here representations of the body are infused with layers of meaning or "ocular residues" that can direct the trajectory of discourse. Looking at nineteenth century daguerreotype and tintype portraits of Afrodiasporic communities in Ontario, this paper traces the genealogy of such representational paradigms within the Canadian context and examines the recuperative role that photographic archives play in mapping the development of diasporic identities and contesting racialized regimes of representation. Specifically, I investigate the cultural mechanics of visual hegemony and position portraiture and vernacular representations as a possible site of subject-formation. The main location of this investigation is the Alvin D. McCurdy fonds at the Archives of Ontario, a collection of historical photographs of communities in Amherstburg, Ontario—a major terminus of the Underground Railroad.

Raven Spiratos, McGill University

Ranaway "Big with Child:" Uncovering Bett from the Quebec Fugitive Slave Advertisements Archive

This paper traces the life of an enslaved woman of African heritage named Bett who absconds from the forced service of two Quebec merchants in late eighteenth-century Canada. As the only documented winter escape of this region, the harrowing tale of Bett is further heart-wrenching when it is discovered that she was running away during her third trimester of pregnancy. Her child does not survive the escape and when Bett is apprehended, she is tried and found not guilty of infanticide. Found in the fugitive slave and for sale advertisements, Bett's resistance and resilience to slavery are revealed when reading them against the grain. In this talk, Spiratos endeavours to recuperate as much of a portrait of the indelible Bett as possible through a phenomenological consideration of the compounded symptoms of malnutrition, a characteristic of the enslaved condition, and pregnancy. Additionally, she posits that the winter aspect of Bett's escape is a central feature of her plan rather than a mere sign of desperation and/or delinquency. This talk seeks to supplement the barren state of black portraiture in colonial Canada by demonstrating the presence of self-affirming black Canadians throughout its history.

Natasha Henry, York University

We Are Still Here: Memorializing Enslaved Africans in Upper Canada Through Digital Archiving

After the British loss of the American Revolution, the Loyalist relocation from New York to what is now Canada, resulted in the dramatic

increase of enslaved Africans, many of whom were brought to Upper Canada (present-day Ontario). What developed was a regionalized form of domestic slavery that was sustained for over a century. It is estimated that approximately 500 Africans were enslaved in Upper Canada, which has been quoted by several historical works over the past one hundred years as statistical fact. However, no historian has yet to test the veracity of this estimation. This paper will examine the correlation between the establishment of the Canada-US border and the increase in the population of enslaved Blacks in Canada and will outline the ways Canada was implicated in the Transatlantic Slave Trade. Employing Trouillot's theoretical framework of silencing the past, this paper examines the relationship between power and the production of historical knowledge, particularly on slavery in Canada. Lastly, this paper will detail my doctoral research, which is the first major effort to assess the number of Blacks enslaved in Ontario, and explain how this project will excavate, catalogue, curate, and digitally preserve the visual culture of slavery in Upper Canada.

Syrus Marcus Ware, Black Lives Matter - Toronto; York University

Black Arts Matters: an exploration of black arts practices in Toronto during the movement for black lives

This paper explores the timeline and trajectory of Black arts and aesthetic practices growing out of the Black Lives Matter movement in Toronto. The groundbreaking black liberation movement Black Lives Matter began in 2012 after Trayvon Martin's murderer George Zimmerman was acquitted of his crimes. In many ways, Trayvon was posthumously placed on trial for his own murder (Graeff, Stempeck, and Zuckerman, 2014). Three words penned at the end of an open letter by three Black women: Patrisse Cullors, Opal Tometi, and Alicia Garza, has transformed into an international organization, with over 40 active chapters and hundreds of Black communities fighting for liberation. Black Lives Matter- Toronto formed in 2014 as a launching platform for black communities across Toronto to dismantle all forms of anti-black racism, to liberate blackness, to support black healing, to affirm black existence, and to create freedom to love and self-determine. Black Lives matter- Toronto aims to forge critical connections and to work in solidarity with black communities, black-centric networks, solidarity movements, and allies in order to to dismantle all forms of state-sanctioned oppression, violence, and brutality committed against African, Caribbean, and Black cis, queer, trans, and disabled populations in Toronto. In this paper, I focus on the artistic output of Toronto's movement building such as the Black Lives Matter- Toronto 2016 and 2017 Pride Toronto performative interventions and the widely renowned action/ durational performance installation Tent City (2016). Additionally, I explore the work of artists associated with the movement, considering the work of artists whose practices are informed by or that overlap with the movement for black lives. Specifically, I explore my Activist Portrait Series, a series of super-realism portraiture exploring black activist culture, the work of CJ Cromwell and Paige Gallette whose photography has shaped the movement and the dance/movement practices of Ravyn Wngz and Rodney Diverlus whose politichoreography brings activism and dance together magically. I argue that the creative practices of these artists and the creative outputs of the movement are essential to the fight for black liberation and self determination. In exploring these aesthetic maneuvers, I help to better understand the role of the arts in shaping a sustainable movement. References Graeff, Erhardt, Matt Stempeck, and Ethan Zuckerman. "The battle for 'Trayvon Martin': Mapping a media controversy online

and off-line." *First Monday* 19, no. 2 (2014). Lee, Cynthia. "Making race salient: Trayvon Martin and implicit bias in a not yet post-racial society." *NCL Rev.* 91 (2012): 1555.

Lynn Jones

Lynn Jones will present about "The Lynn Jones African Canadian and Diaspora Heritage Collection," over 50 years of materials she personally collected on the history of Black People in her family, her community and locally, nationally and internationally. The collection is now housed at St Mary's University and is utilized by scholars, students and community from near and far. Lynn will also speak about her work as Chair of the Global African Congress (Nova Scotia Chapter), which seeks reparations for the Trans Atlantic Slave Trade and other injustices and whose organization published the ground breaking book authored by children they engaged called "R is for Reparations."

► FRIDAY, OCTOBER 18, 2019 ► 10:45 AM—12:15 PM

Choice and the Archive: Photography of Africa and the African Diaspora

Emilie Boone, Drew Thompson, Giulia Paoletti, Emma Wolukau-Wanambwa mod: Alexa Dilworth

► KIMMEL CENTER FOR UNIVERSITY LIFE
► EISNER & LUBIN AUDITORIUM, 4TH FLOOR

Emilie Boone, Metropolitan Museum of Art/CUNY New York City College of Technology

There Must Be More, Many More: Reconsidering the Archive around James Van Der Zee

Scholars have long positioned Van Der Zee as a singular phenomenon. In this paper presentation, I contend that Van Der Zee's photographs were able to function to the extent that they did specifically because Van Der Zee was not the lone photographer in Harlem, as existing scholarship has implied. This paper brings attention to an expanded archive of a surprisingly large number of photography studios within a very small geographic area. I insist that by reconsidering understudied aspects of this archive we learn that photography studios proliferated in Harlem and in turn impacted Van Der Zee's ability to emerge and engage with Harlem as a photographer to an extent that has never been recognized before. This shift in understanding is significant because it allows for Van Der Zee's photographs to function in relationship to a social and cultural context intrinsically imbedded with photography as a generative force. In addition, instead of thinking of Van Der Zee's work as a collaboration between the sitter and the photographer standing behind the camera, a larger field and network of often hidden considerations within the existing archive come into view.

Drew Thompson, Bard College

The Commercialization of Archiving and the Development of Color Photography through Instant Polaroids

Polaroid prints were one of a kind. The Polaroid Corporation forever changed the archiving of photographs. As instant cameras, polaroids removed the need for commercial darkrooms. In 1971, the black workers at the Polaroid Corporations questioned the company's dealings in South Africa, a nation governed by white minority rule. Black workers formed the Polaroid Revolutionary Workers Movement (PRWM), and uncovered that the Polaroid Corporation manufactured its color pho-

tography products alongside surveillance equipment. The Polaroid Corporation ended its business in South Africa in 1978 in response to the PRWM. At the same time, U.S. prisons increasingly used polaroids. For reasons explored in this paper, polaroids are the only images that some inmates in U.S. prisons can keep. First, I chart the development of color photography in relation to the commercialization of photographic archiving technologies associated with polaroids. This paper foregrounds the experiences of Polaroid's black employees and U.S. prisoners, and it traces how the PRWM protests corresponded to the use of polaroids in U.S. prisons. By contextualizing the commercialization of photographic archiving within the story of the PRWM, this paper highlights the transnational activist networks that developed around polaroids and the governmental and popular archiving of photographs that polaroids permitted.

Giulia Paoletti, University of Virginia

By Choice and Chance: Amateur Photographic Practices in Interwar Senegal

This paper focuses on two series produced between the 1910s and 1940s by two unidentified amateur photographers from Saint Louis, the historical capital of French West Africa in today's Senegal. One was métis, that is, descendant of a mixed European and Senegalese ancestry; the other was Wolof, the dominant ethnic group in Senegal. Unlike earlier photographers, these two amateurs took pictures during their leisure time. They did not work within the formalized space of the studio. They did not frame their sitters against signature backdrops. Rather, they walked with their cameras in and out of their homes, through the cityscape, using these fortuitous locations as their backdrops. In the blurred quality and serial modality of these images displayed in homes and albums, we see the choices and chances that created these invaluable archives sanctioning the birth of a new modern subjectivity, one that neither mimicked the customs of the French colonizer, nor neatly conformed to Wolof cultures. Based on two years of research in Senegal, this paper expands our understanding of photography in Africa by tracing these amateurs' movements back and forth from public to private space, from the cityscape to intimate interiors—two fields whose boundaries are porous and yet delineate the contours of the modern subject.

Emma Wolukau-Wanambwa, University of Bergen / Another Roadmap School

Nice Time

In this presentation I will recount how my attempt to discover something of the origins of a strange collection of photographs taken in prisons in the Uganda Protectorate in the 1950s resulted in a deeper understanding of how the "inarticulability" of British colonialism was deliberately engineered by the destruction of words and the instrumentalisation of images.

Portraitures: Photography and History

Jovonna Jones, Kimberly Wallace-Sanders, Paulette Young, Adreinne Waheed, Nomvuyo Horwitz, Hannah-Rose Murray, mod: Amanda Boston

► KIMMEL CENTER FOR UNIVERSITY LIFE
ROSENTHAL PAVILION, 10TH FLOOR

Jovonna Jones, Department of African & African American Studies, Harvard University **Staging a Breach: Private Holdings, Digital Auctions, and the Anxious Economies of the Black Visual Archive**

In this paper, I sit with an ambrotype of a vexed black girl posing with a sleeping white baby, listed in a recent Ebay auction at hundreds of dollars more than the seller's ambrotypes of white subjects. Through black feminist theory and the history of photography, I problematize the attenuated value of a black girl's visible pain, and think through my own desire to recuperate and narrate differently. I compare the ambrotype with a collage of 19th century studio portraits of black women and girls as the forced caretakers and playmates of white children. I interpret the digital auction alongside artist Carrie Mae Weems's breach of contract with Harvard through her unauthorized reproduction of "their" slave daguerreotypes. I contemplate the sightlines of possession at work when trying to unsettle the fraught spaces of the 19th century studio, the 20th century university archive, and the 21st century digital auction at once. What kinds of visual ethics are even possible when black materiality is currency, black suffering is rendered desirable, and preservation is power? I pursue a concept of the "breach" to theorize the multivalent registers of refusal in a black aesthetic and archival practice.

Kimberly Wallace-Sanders, Emory University **Mammy Memories: Portraits of Black Women with white children in U.S and Latin American Archives**

My paper engages one of questions posed in the conference description: "What icons dominate the visual culture of slavery and its archives?" One of the most complex and controversial icons that dominates the visual culture of slavery is that of the "Black Mammy" figure, enslaved African American women serving as wet nurses, childcare workers and domestics from Southern plantations to Northern cities. The vast majority of portraits of black women with white children are "orphan photographs" lacking historic or biographic information. But a small number of portraits included significant data on the verso or in the archival documents. In this paper, I explore a select group of mammy portraits from a wide variety of US and international archives, including one dated 1839 of an enslaved women named Lucy on the Monticello Plantation owned by Thomas Jefferson.

Paulette Young, Young Robertson Gallery **Fashioning African-American Female Identity through the Lens of Studio Portrait Photography, 1940's – 1950's**

This paper considers the role of studio portraiture photography in the mid-twentieth century (circa 1940's – 1950's), to the development of female identity in African Diaspora Culture. It centers on a collection of portrait prints from photography studios located in urban centers across the US and the Diaspora. Many of the sitters were factory and domestic workers, students, entrepreneurs and entertainers, who mi-

grated from rural communities to form new lives and identities. They used these photographs to document their odyssey, often inscribing intimate messages and memories on the verso. Dress and fashion selection was central to their portrait expressions. During the nineteenth and early twentieth century, people of African descent understood and fully embraced the power of the photograph to influence public perceptions concerning race and class and adopted this new medium in their struggle for social, economic and political justice. In the US, African American intellectuals like Frederick Douglass and Sojourner Truth, among others believed that the photographic image had the potential to communicate ideals beyond words from a first person perspective and promote social, political and cultural progress for Blacks and Americans in general. This paper examines the ways that African peoples called upon the medium of photography to document their lives and to share their success with family members left behind as they built lives in the urban centers in the American diaspora during this period of great progress and change. These collective self-portraits document the African American experience during a time of great political, economic, and class growth and poignant cultural change.

Adreinne Waheed, Waheed Photo Archive **The Mugshot: A tool of white supremacy**

When we see a mugshot, the first thing we think is criminal – this person broke the law. However, we must ask ourselves who makes the laws. In 1940's Georgia, it was illegal for a black person to walk through a white-designated park. Today racial profiling is still prevalent in neighborhoods of color. If we look at arrests and the subsequent mugshot through the scope of white supremacy, we gain a different perspective. In this context, the arrest and subsequent mugshot are acts of violence and a violation of human rights. Think of all that accompanies an arrest – being handcuffed, strip-searched and worse. Black and Brown people are assumed guilty until we prove our innocence. We are especially vulnerable in a system that allows racial bias to permeate throughout. My paper will examine the mugshot and discuss its implications and the ways in which it has weaponized photography and is used to perpetuate negative stereotypes of people of color. It will also offer a counter-narrative by showing family portraits taken in prisons and sharing stories that aim to restore humanity within an inhumane system. The paper will be accompanied by images from my collection of found photos, the Waheed Photo Archive.

Nomvuyo Horwitz, University of Johannesburg **Being 'Luba': dynamics of performance and representation in the photographs of W.F.P. Burton**

The Wits Art Museum holds an archive of artefacts, photographs and sketches collected and made by the missionary William F.P. Burton, who was stationed at Mwanza, in today's Democratic Republic of Congo, from 1917 to 1954. Burton compiled the collection, originally housed in the Wits Ethnological Museum, as part of a project guided and encouraged by Winifred Hoernlé and Audrey Richards. The photographs from the collection, in particular, quickly became a resource for various museums and authors, most often used as illustrations of Luba art and life in the (then) Belgian Congo. The shadow of ethnographic history is cast over this entire collection of photographs, and it lingers over contemporary curating and viewing practices. In this paper I investigate a selection of portraits in the collection; as sites of performance, and ambivalence, and as sites for the promotion of agency. How can these photographs be curated in ways that open a space for reading

subjective agency – indeed, self-portrayal – on the part of the sitters? How is ‘a Luba identity’ constructed in that nexus of Burton’s representation, and the Luba sitters’ self-representation? I argue that by turning attention from the gaze directed at the photograph, to the gaze projected from it, the anti-colonial potential of these photographs can be unlocked. In doing so, I aim to elucidate a new strategy for re-engaging colonial-generated archives, in ways that de-stabilise the subjugating tropes that have led to various erasures and other forms of violence.

Hannah-Rose Murray, University of Nottingham
“Daguerreotyped on my Heart”: Transatlantic African American Visual Resistance in the British Isles

Formerly enslaved individuals were denied access to political or traditional routes of public expression in the transatlantic sphere, and as a result they resorted to a multitude of mediums through which to express their radical self-representational strategies. Scholars must therefore be flexible and use various means of approaching the fractured archives of slavery and abolition: one way to do this is to explore the myriad visual mediums employed by African Americans, which included paintings, photography, and the visual arts. Another way to combat this fractured archive is to use digital humanities techniques. Throughout the nineteenth century, formerly enslaved African Americans travelled to the British Isles and lectured about U.S. slavery. By mapping their lecturing tours, the digital humanities can provide us with an alternate approach and offer new insight into how African Americans exploited visual culture, and their radical interventions into the transatlantic landscape. This paper will discuss how black women and men radically altered the transatlantic landscape by bearing witness to slavery via their literary, visual and textual expressions.

Race and Re-memembering UK, Europe and the Caribbean

Cecile Bishop, Artwell Cain, Dowoti Desir, Nicola Lo Calzo, Isaac Ginsberg Miller, mod: Trica Keaton

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

Cecile Bishop, NYU
Redefining Blackness in French Caribbean Photography

170 years after slavery was abolished in the French colonies, French debates on race still revolve around in the same dilemma. On the one hand, the ‘color-blind’ universalism that defines the French republic rejects the concept of race on the grounds that it perpetuates racism. On the other hand, a growing number of anti-racist scholars and activists, often inspired by US categories, invoke race as a necessary notion to fight discrimination. Against a debate that pits against each other the idealistic ‘invisibility’ of racial difference in French universalist discourse and the demands for more ‘visibility’ of racialized minorities in the media, this paper explores how contemporary artists from the French Caribbean islands of Martinique and Guadeloupe are using photography to challenge these oppositions. Focusing on artists such as Shirley Rufin and Robert Charlotte, I show how these works propose a vision of the relationship between blackness and the body that subverts Pierce’s classic distinction between icon and index. In Charlotte’s portraits, this is achieved through the production of a deliberately artificial blackness that is imposed onto various subjects regardless of their color or identity. Rufin, by contrast, relies on various

photo-chemical experiments that turn racial blackness into a multicolored, unrecognizable surface. In their work, I suggest, blackness is not simply a signifier referring to entrenched social and political identities, but a powerful aesthetic agent in its own right, capable of generating new concepts of identity. The result is a vision of the racialized body that makes blackness highly visible while unsettling its connection to racial concepts, thereby undermining the dominant visualization of race in both French and US racial discourse.

Artwell Cain, University of Aruba
Managing Dutch Caribbean slavery heritage in private and public spaces

In recent years it is becoming almost common to be able to listen to more lectures and songs, see more plays and movies and have multiple conversations pertaining to the Dutch slavery past in the Caribbean and its indelible heritage. The enslaved were held in Suriname in South America and on the formerly Dutch Antilles and Aruba. These were quite different spaces, in terms of geography but also in terms of viewing other races and colours of the skin. This was and still is a reality of those who were/are visible and others being compartmentalized as invisible. These were parallel worlds (Europe and the Caribbean) intertwined in the context of modernity/coloniality. However in the private and public spaces in the Netherlands denial of the ravages and other effects of slavery was an established norm, in the Caribbean it was and continue to be a living reality tantamount to the biblical hell. In my presentation I will look at the short period 2009 - 2012 when I was employed at the Dutch National Institute of Dutch slavery and its heritage (NiNsee) in Amsterdam. I will try to make those present, witnesses of a national narrative which was supposed to be devoid of racism. I will also illustrate why I believe NiNsee was actually setup to fail in 2001. It is at the same time in resistance to failure that much activities and projects were hatched and live on in memory and in some cases in reality.

Dowoti Desir-Hounon Houna II, The AfroAtlantic Theologies & Treaties Institute
Conjuring Memory, Space and Spirit

The paper traces 15 years of documenting monuments, memorials and historic sites of enslavement in Africa, Europe, and the Americas. The travail, reclamation, and liberation of spaces: personal, social and geographic during the 400 years of trafficking Africans lives has sustained impact in the 21st century with policies of containment; incarceration; educational disparities and chronic unemployment. Through my photographs the legacy of the victims of historic slavery redirect our gaze towards their visibility, to encourage the contemporary person to be more vigilant against injustice. Archiving photos serve to document the nature of that visibility and capture if and how justice has been met in the built and natural environments. The photographs link spaces to one another as serial sites, allowing for a more complete narrative to be told about the dynamics and “truths” of chattel slavery, as well as, the role of African agency. The work is inspired by traditional African based faiths, and provides perspective on spatial memory often undermined in the academy, through its theological and spiritual lens.

Nicola Andrea Lo Calzo, Photographer/Artist
CHAM, Memory of Colonial Slavery: a Photographic Investigation 2010-2019

Nicola A. Lo Calzo will present a panorama about his ongoing project Cham that documents the multiple memories of colonial slavery, of the

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resistances to it, of its abolitions. To date, Lo Calzo's quest has brought him to West African coasts (Senegal, Ghana, Benin, Togo), the outskirts of Port au Prince (Haiti), through the Mornes of Guadeloupe, the forgotten neighborhoods of New Orleans, Natchez and Syracuse (USA), the periphery of Santiago de Cuba, the banks of the Maroni River (Suriname and French Guyana), the outskirts of Palermo (Sicily). Cham is not a systematic inventory of all existing memories. Cham is above all a photographic journey through a new geography of memory and world, that wants to "move the center" and raise awareness about knowledges and practices at the margin, their custodial peoples and their incessant circulation beyond Atlantic. Nicola A. Lo Calzo will show and discuss a selection of photographs from the series "Bundles of Wood" on the Underground Railroad legacy in New York State, realized as part of the LightWork artist-in-residence program at Syracuse University. How the memoirs of the UGRR live nowadays in the territory and how their reappropriation can deal with new marketing and consumption logics? The photographs tell the memories of the UGRR through this dual perspective, the abolitionists on the one hand and the fugitives on the other, showing for the first time some unique items, such as the faces carved into the rock by fugitive slaves in the base of Wesleyan Church in Syracuse, or the hands carved by a fugitive slave as a tribute to his liberator, as part of the Madison county Historical Society collection.

Isaac Ginsberg Miller, Northwestern University

Robin Coste Lewis' Voyage of the Sable Venus and the Visual Archives of Slavery

Robin Coste Lewis' 2015 National Book Award-winning poetry collection *Voyage of the Sable Venus* is a pathbreaking meditation on the relationship between visibility and text in the archives of transatlantic slavery. The book's cover features a photograph of a Black woman gazing into a storefront window, presumably viewing both her own reflection and a site of commodity exchange. This photograph sits alongside the images that Lewis traces in her 82-page long poem "Voyage of the Sable Venus," which she describes as "a narrative poem comprised solely and entirely of the titles, catalog entries, or exhibit descriptions of Western art objects in which a black female figure is present, dating from 38,000 BCE to the present." Interrogating works of art from many of the world's most famous museums, Lewis delineates the simultaneous hypervisibility and erasure of Black women in the racialized-gendered terms of beauty and value forged through transatlantic slavery. In this paper I consider the connections that Lewis traces between the visual archives of slavery and the present, and the role of the visual in the structural, interpersonal, and epistemic violence of the white gaze.

Gaze and its Return

Spring Ulmer, Dionne Walker, Brittany Edmonds, Catherine McKinley, mod: fayemi shakur

▶ KIMMEL CENTER FOR UNIVERSITY LIFE

▶ RM 912

Spring Ulmer, Middlebury College

Returning the Gaze: Contemporary Black African Photographic Self-Portraiture

How do Blacks see themselves and what does this search for autonomy look like, inquires Achille Mbembe. Enter contemporary self-portraiture of Black African photographers Iké Udé, Omar Victor Diop,

Samuel Fosso, Yinka Shonibare, Zanele Muholi, Nomusa Makhubu, and Mohau Modisakeng. Whether photographing personae across geographies, cultures, and time periods, and thereby interrogating identity as that which is constructed and performed (as Udé, Diop, Fosso, and Shonibare showcase in their respective series *Cover Girl*, *Project Diaspora*, *Self-Portraits as Mao Zedong*, and *Diary of a Victorian Dandy*), or employing the photographic self-portrait to enact historical revisionist narratives to better enable the Black body to truly be seen (as Muholi in her *Somnyama Ngonyama*, *Hail the Dark Lioness* series and Makhubu in her *Self-Portrait* series attempt), or transforming the black body into a marker of collective history that almost entirely eclipses the self (as Modisakeng perfects in his *Endabeni* and *Ga Etsho* series), these photographers collectively comment upon historical representations (and the lack thereof) of the Black body, exposing scars while simultaneously imagining the freeing of self from the burden of race.

Dionne Walker, University Arts London

Returning Gaze

For this presentation Maxine Waters image that has been posted to many social media platforms will be examined as returning the gaze that reaches into your memory and produce a stare that is empty of any form of colonization, meaning there is a confidence that represent layers of understanding and unmistakable empowerment of the female. The presentation footage and photography will examine the response to memories of the transatlantic double consciousness, along the coast and in urban cities, from Kingston to London, Paris to Lagos, Copenhagen to Toronto, and those cities in between how do we process our archives of disjunctures. What is produced when we put ourselves through it? From disempowerment to empowerment. This piece draws on ordinary individuals, from social and professional networks, those who are re-negotiating gaze, alongside those shoulders we stand on, work by artists, writers, curators at large, activists, academics, journalists, filmmakers and creators across the black diaspora and into the world.

Brittney Michelle Edmonds, University of Wisconsin-Madison

"With the Right White Man, We Can Do Anything": Desire and Image in Spike Lee's *Blackkklansman*

In this essay, I place Spike Lee's most recent film *Blackkklansman* (2018) in the context of the paradigm-shifting cultural production by black post-soul visual artists—Kara Walker, Mickalene Thomas, Kehinde Wiley, and Michael Ray Charles, who served as a consultant on Lee's *Bamboozled* (2000)—to trace his strategic use of humor as a way to both make visible the boundlessness of white desire for fantasized images of blackness and to counter those desires by inserting a break space, a hold, for the very dimension of black experience that is most suppressed by the circulation of such images: black feeling. By rehearsing and redeploying moments of the United States' long racist filmic history—Lee invokes *The Birth of a Nation*, *Gone With the Wind*, and a whole library of blaxploitation films—Lee both shows the historical bounds of black presence in film while exceeding them through the fugitive reanimation of the very figures that should damn.

Catherine McKinley, NYU Gallatin Graduate alum '16

Black Women Archivists/African Activations

The McKinley Collection is a 20 year old Black female owned archive, including more than 1,000 rare and original photo images. What is the act of collecting? What are the intentions and struggles of stewards and owners of independent archives, and their relationship to a larger

world of American, European, and African institutional archives. This takes up the question of what it means as a Diaspora Black women to hold African woman's images in the West, and what it means to make alliances with African conservators, researchers, and museums--and most importantly artists and regular citizens--in the service of activating the material and the memory it holds.

Photography, Publishing and the Archive

Valentine Umansky, Amy Mooney, Romi Crawford, Anna Arabindan-Kesson, Sirpa Salenius, mod: Lorie Novak

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 909

Valentine Umansky, Contemporary Arts Center, Cincinnati **Where are Nigeria's audio-visual archives located?**

In 2012, British-Nigerian artist Karl Ohiri initiated a project he now refers to as the Lagos Studio Archives. Interested in the visual iconography of Nigeria, and more specifically that of the Biafran War (1967-70), Ohiri typed a couple of key words in his browser, hoping that fragments of history would resurface on his computer screen. To his bewilderment, and while the country gained independence from the UK in 1960, visual representations from that time are quasi non-existent online. This prompted Ohiri to seek out photographers who had run studios in the 1970s-80s and later prompted broader conversations about the country's archives in an age when the return of unduly acquired artworks and contents' digitization should offer easier access to art, history, memories and archives. Discussing the effects of displacing a country's audiovisual archives and the correlation between archives' locality and the way (art) historical narratives are being written, this paper is a continuation of the conversations initiated with Curator Valentine Umansky during the last LagosPhoto Festival. It takes the form of an open-ended conversation with Professors Abosede George and Patrick Enaholo (Columbia University, New York and Pan-Atlantic University, Lagos), Curator Iheanyi Onwuegbucha (CCA Lagos) and Nigerian artist Abraham Oghobase.

Amy Mooney, Columbia College Chicago

"Say It with Pictures" Then and Now: Chicago's African American photographers 1890-1930

In collaboration with Dr. Deborah Willis, this paper presents the framework for scholars and artists participating in a digital humanities project called "Say It with Pictures" Then and Now: Chicago's African American photographers 1890-1930. Relying on the deep archival holdings of institutions and community stakeholders associated with the Black Metropolis Research Consortium, this project investigates the work of more than 65 photographic studios that were owned and operated by African Americans. Despite their prolific production and broad publication, the efforts of these innovative entrepreneurs are virtually unknown today. The photographers do not have archives of their own; rather their work is integrated into the archives of their patrons thus requiring approaches that consider the structural relationships of archival practices. We seek to recover the ways that black subjectivity was visualized during the 1890s through the 1930s by African American photographers in Chicago and to critically address this historic lacuna. The efforts of these silenced studios speak to the

ways that both subjects and creators sought to refute the negation of black life and the effacement of civil rights. In these largely forgotten photographs, there is evidence of black achievement, entrepreneurship and technological advancements that will deeply impact our larger understanding of photographic history. The project's title draws from a 1933 photographically rich text that aimed "to inspire other members of the race to strive to emulate those who...having done something that can be shown in pictures," thus calling out the era's germinal expectations of photography. Working for the Associated Negro Press, photographers such as Charlotte Paige Carroll and William E. Woodard approached their photojournalist assignments with the artistic intentionality of portraiture. As patrons' likenesses were reproduced in the pages of newspapers such as Amsterdam News and the Afro-American, as well as magazines such as Abbott's Monthly and the Crisis, these portraits shifted from serving as representations of individuals to desired imaginings of a collective black consciousness. Evoking Leigh Raiford's conception of "critical black memory," we outline how these studio portraits worked to generate a historic interpretation and to view photography as a social process. Further, we present the ways in which the studio utilized the portrait's unique capacity of supporting intervention in the classification and subjugation of black life.

Romi Crawford, School of the Art Institute of Chicago

Losing the Look: Black Photographers Moving Beyond the Studio and Into the World

This paper explores important breaks in the formal logic of portrait photography made by Chicago's black commercial photographers working in the period from 1925-1945. It addresses strategies that interrupt the traditional portrait form by occasioning wider scenes, including those that include dynamic action, larger groups, exteriors, the city etc. What do these revised tactics reveal about an exhaustion with the "look" produced in black portraiture? How do the tactics upend the very archive that houses them? Do they reveal the commercial studio as an enervated space for portrait making? Part of the claim is that this loosening of the black studio portrait look points to an evolving sense of temporal-historical, geographic, and social potential for the black subject, cueing interest in a wider (less local, less domesticated) frame. It also portends the emergence of a genre of photographic portraiture by black photographers in the 40s-present that abandons the studio altogether and locates in the street and the world at large.

Anna Arabindan-Kesson, Princeton University

Excavations of Time and Place: Ingrid Pollard's Photographic Memory

My paper focuses on Ingrid Pollard's practice and its relationship to histories of British landscape representation, colonialism and photography. Since the early eighties she has been exploring the relationship between historical imaginaries and the representation of place, the ecological effects of land use and experiences of living and working in the British countryside. Focusing on her series Regarding the Frame I will focus on the relationship between ecology and archive in Pollard's practice and her construction of what geographer Katherine McKittrick calls the "sites of memory as the sight of memory."

Sirpa Salenius, University of Eastern Finland

Rewriting History, Reshaping Memory

My work has focused on recovering women's experiences interred in the archives, often concerning the lives of the socially marginalized. These include First Lady Rose Elizabeth Cleveland, who lived in a

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same-gender relationship with Evangeline Whipple during the last years of her life in Italy; and nineteenth-century African American travelers in Europe, mainly Edmonia Lewis, Sarah Parker Remond as well as her sister and nephew. These figures are prominent models for alternative ways of living, promoting acceptance of non-heterosexuality and equality between white and black. The aim of my research is not only to foster engagement by sharing stories recovered from various archival sources but also to generate awareness of the ways in which images of the marginalized, many of them women, may remain overshadowed by narratives of collective history. Moreover, the archival documents, often stored in places that are hard to access, should be shared among scholars, to render them accessible also to others who wish to continue the work on neglected pioneers, rewriting their inspirational stories back into the history that erased them.

► FRIDAY, OCTOBER 18, 2019 ► 1:00 PM—2:30 PM

Organized Crime in US Visual Culture **Elizabeth Hinton, Michael Ralph, Maya Singhal, Leah Wright Rigueur**

► KIMMEL CENTER FOR UNIVERSITY LIFE
EISNER & LUBIN AUDITORIUM, 4TH FLOOR

Elizabeth Hinton, Harvard University **Broken Windows Rebellions**

This paper discusses thousands of disturbances that took place in Midwestern cities following the assassination of Martin Luther King, Jr. in 1968, in which people threw rocks and smashed windows in response to police repression. In the process, "Broken Windows Rebellions" revises a historiography that has reduced violent political resistance to petty crime.

Michael Ralph, New York University **Lose Your Father**

Organized crime is usually depicted in scholarship, journalism, and film as a domain of brute force dominated by men who revere patriarchal figures and protect their kin while reducing all other women to the status of commodities and vehicles for sexual satisfaction. This paradigm neglects the pivotal role of expertise that Afrodiasporic women have pioneered in the intergenerational transmission of business acumen and political savvy essential to commercial organization. "Lose Your Father" puts 90s mobster movies in conversation with crucial but neglected archival sources to tease out the intergenerational transmission of expertise and forensic knowledge that ties Martiniquean-American madame and mafia boss, Stephanie St. Claire, to her successor, the legendary Harlem gangster, Bumpy Johnson, and his protégé, the notorious drug dealer, Frank Lucas, whose life is the subject of Jay Z's 2007 album *American Gangster*, "inspired" by Ridley Scott's movie by the same name.

Maya Singhal, Harvard University **Still Kung Fu Fighting**

"Stir Fry" by the hip hop trio Migos turns an oblique reference to cooking crack into an extended parable on Chinese cuisine. Migos builds on this metaphor through the song's music video inspired by blaxploitation martial arts films, which take their cues from the Hong Kong kung fu films popularized in the US by Bruce Lee. Scholars often attribute

African American interest in kung fu films to the appeal of third world solidarity and the films' "righteous underdog" protagonists. They have also noted that the historic appeal of kung fu and karate in African American communities derived from the fact their practices are inexpensive and meritocratic. In the 1960s and 70s, black dojos opened across the US as ways to keep young people away from drugs by offering them free training.

Yet, as I explore in my paper, Migos's "Stir Fry" music video also builds on the connections between kung fu films, drugs, and organized crime. In the 1980s, extras in several Hong Kong kung fu films were members of Chinese mafias ("triads"). Meanwhile, the US was experiencing increased Chinese involvement in criminal activity previously controlled by the Italian mafia, most importantly the trade of Southeast Asian heroin or "China white." In this paper, I argue that Migos's "Stir Fry" video presents more than just a nostalgic vision of a black kung fu tradition that is a staple in hip hop: "Stir Fry" also references connections between black and yellow power solidarity movements and illicit economic activity involving African American and Chinese organized crime in the US.

Leah Wright Rigueur, Harvard University **Mourning in America**

By 1998, the Justice Department had convicted sixteen people of criminal offenses connected to the misappropriation of \$4-\$8 billion in funding meant for the Section-8 low-income housing program. Their lot included real-estate developers, two HUD Assistant Secretaries, Reagan's Interior Secretary, the U.S. Treasurer, and Al Gore's cousin (who was also the stepdaughter of John Mitchell, of Watergate infamy).

"Mourning in America" contextualizes disturbing photos of dilapidated Housing and Urban Development (HUD) housing projects that testify to a multi-billion dollar Reagan-era corruption scandal involving Republican operatives (like Paul Manafort) and African American cabinet members (like Samuel R. Pierce) that paved the way for patterns of political malfeasance that have continued into the presidency of Donald J. Trump.

Black Sugar/Azúcar Negra: Thinking Blackness, Latinidad, and Afropessimism(s) Through Diasporic Queer and Feminist Art **Anya Wallace, Jillian Hernandez; Courtney Desiree Morris, Ana-Maurine Lara**

► KIMMEL CENTER FOR UNIVERSITY LIFE
► ROSENTHAL PAVILION, 10TH FLOOR

Anya Wallace, Penn State University

Black Sugar/Azúcar Negra: Thinking Blackness, Latinidad, and Afropessimism(s) Through Diasporic Queer and Feminist Art

It started with dancing the bending down of my hips

It started with music

the beat, mine.

Sharpening my understanding of rhythms

"That must be the thing they name Tumbao." The one Celia sings us:
"La Negra tiene Tumbao."

not quite ritmo,
But Tumbao.

This roundtable [panel] brings together scholar/artists working across a range of fields, (Women's, Gender, and Ethnic Studies, Art Education, Anthropology, Latinx Studies), to discuss how engaging with diasporic queer Black feminist cultural production offers unique and important modes of imagining the crossings and contestations of gendered Blackness and Latinidad. A central topic of exploration is Latinx Anti-Blackness, explored through the lens of Afropessimism (Afrofuturism)—a mode of understanding meant to enhance potential solidarities among diasporic women and queer-of-color futurists. Roundtable participants will share how their scholarship and archival praxis is moved by the work of artists such as Ana Mendieta, Zahira Kelly, M. Tony Peralta, Rita Indiana, Ferelei Baez, and Kara Walker. This roundtable is inspired by the cultural production of figures such as Celia Cruz whose iconography is shaped by the rhythmic and aesthetic notions of Africa and the Afrofuture(s). One of the goals of the roundtable is to think about how such cultural production of Afro-descendants expands the Black archive, in addition to engaging concurrent conversations around the continued and interlocked oppression of Afro-descendant peoples in the United States, Latin America, and the Caribbean. We situate this dialogue within the context of Black Lives Matter, the displacement of Haitians and Afro-Dominicans in the Dominican Republic, and the aftermath and historical legacy of Hurricane Maria in Puerto Rico, amid a web of other colonial violences making space for the Afrofuturist portals of music and artmaking. By bringing together this group of scholar-creators we hope to engage those present in thinking that responds to and is moved by visual and performance art as popular cultural consumption. We want to collectively explore the potential Black diasporic arts hold for activism, scholarship, feminist and queer of color place making, and healing, and its value as archival matter for imaginative futures.

Jillian Hernandez, University of Florida, Center for Gender, Sexualities, and Women's Studies Research

Spectacular Cimmarones: Thinking Black and Latina Aesthetics through a Miami Lens

This paper engages Miami, Florida, as a productive site for examining the visual politics of aesthetics of excess, those visual and corporeal practices that mark Black and Latina bodies through spectacular ornamentality. The 2010 census reported that 64 percent of Miami's population of 2.5 million residents are Latinx, and 18 percent are African American, thus making it unique among other regions in the U.S. in terms of racial and ethnic profile, as people of color in Miami comprise an overwhelming majority. Miami markets its large population of folks of color as exemplary of diversity, a "global city" (Yúdice 2003); yet, racial and ethnic groups are highly segregated. Understanding Miami as a transcolonial site (Johnson 2010), this paper engages diasporic visual production that reflects the ethno-racial tensions among Black and Latina women to argue for a politics that embraces aesthetics of excess as a praxis that potentializes solidarity.

Courtney Desiree Morris, University of California Berkeley
Art, Ethnography, and Talking to the Dead

This essay examines the role of ritual, performance, and spiritual memory in the work of Maria Magdalena Campos Pons.

Ana-Maurine Lara, University of Oregon
Reimagining the Black Queer Real: The Photographic Work of Carlos Rodriguez

In this presentation, I will discuss black queer realness in the context of a range of photographs from Carlos Rodriguez's opus. Carlos, a queer friend and visionary, has made it his life's work to photograph, film, document, and fashion representations of queer Dominicans. Central to his work is an interrogation of black queer aesthetics, questions about the limits and possibilities of queer life, the joy and beauty of queer life, the struggle of queer life. Carlos has documented Dominican Gay Pride for magazines like the Advocate; his film *Trans*It* has shown in international film festivals throughout the Caribbean, Latin America, Asia and Europe; he has worked as a cinematographer on queer films like *Sand Dollars* (dir. Laura Amilia Gúzman, Israel Cárdenas) and as a fashion photographer for international magazines; since 2014 he has been the organizer and host for *Drag.uealo* – a drag phenomenon in the Dominican Republic, and has avidly documented the brilliant drag and queer performances of Caribbean "kids." Carlos re-imagines the Black Queer Real by centering *Trans**, Drag, and Queer bodies and stories and pushing the boundaries of representation.

#ForBlackHealing: Laughter, Sharing, & Black Secrecy

Sean D. Henry-Smith, Pastiche Lumumba, and Sean-Kierre Lyons,
mod: RAFiA Santana

► KIMMEL CENTER FOR UNIVERSITY LIFE
► RM 914

#ForBlackHealing: Laughter, Sharing, & Black Secrecy

Discussion will cover memes, online "re-segregation", and #PAYBLACKTIME, the movement to redistribute white wealth amongst Black people as reparations proper is long overdue.

Diasporic Depository: Convergences of Land, Water, Space, and Identity
Danielle Abrams, Robin McDowell, Marla McLeod,
Kimberly Juanita Brown, mod: Lisa Lowe

► KIMMEL CENTER FOR UNIVERSITY LIFE
► RM 912

Danielle Abrams, Tufts University
Lincoln Beach, New Orleans

Lincoln Beach in New Orleans was an aquatic respite from the summer heat, and is fondly recalled as an exuberant site for black entertainment and community gatherings. Lincoln Beach was also a segregated recreation area from 1954-1963. Despite its sparkling appearance, the beach did not compare with the whites only recreation area, which was more vast and an easier commute from the center of town. With the passage of the Civil Rights Act and desegregation, many African-Americans began to visit the better-equipped amusement park. Lincoln Beach entered a period of decay and faded from the memories of younger generations. Today Lincoln Beach is feral, overgrown, with no more than a few remnants on unacknowledged land. However, in interviews and art workshops, former beach patrons share their memories and express their visions for the beach's future.

Robin McDowell, Harvard University, Department of African and African American Studies

“The Right to Exist”: The Struggle for Commemoration of African American Cemeteries In The Bonnet Carré Spillway

In St. Charles Parish, Louisiana, two towns on the sites of former sugar plantations were razed in 1928 by the U.S. Army Corps of Engineers (USACE) to construct the Bonnet Carré Spillway, a concrete weir over a mile in length that protects the city of New Orleans and surrounding parishes. In the process, two African and African American cemeteries were demolished. Despite knowledge of the cemeteries, the USACE has suppressed wider public knowledge or commemoration of these sites.

In addition to documenting this institutional repression of African and African American history in an engineered landscape, this work also elevates and documents the struggle of two groups who “seek to recover [their] stories”—Concerned Citizens for Ancestors’ Lineages (CCAL) and the Louisiana Museum of African American History (LMAAH).

Marla McLeod, School of the Museum of Fine Arts, Tufts University

A Memorial of Engraved Bullets

Marla L. McLeod’s paintings and multimedia sculptures are large scale depictions of African-American women and men. She will present her work which reassembles the archive of 20th century black history. Her subjects include the “Anonymous Black Woman,” “Baldwin,” and her painted portraits of black women and men seeking to escape the limitations of racial stereotypes.

Kimberly Juanita Brown, Mount Holyoke College

Trauma in the Archive of White Joy: Plantation Weddings and the Refusal of Redress

Plantations wedding venues, particularly in the U.S. South, spatially reconstruct antebellum slave mansions as serene sites of familial joy. Often, black women’s disembodied voices are utilized (via plantation websites) to aid in the fantasy of slavery’s post-abolition extensions. The archive of spatial memorials to slavery and the enslaved women interpolated there produce a doubly-vexed arena of representation that refuses the centrality of black trauma. “The archive of slavery,” writes Saidiya Hartman, “rests upon a founding violence.” This paper will examine the “founding violence” of the plantation site, where couples embrace white supremacy as a wedding ritual.

On Black Death

Anna-Lisa Cox, De Angela Duff, Chiyuma Elliott, K. Melchor Hall, Nataleah Hunter-Young, Michele Prettyman Beverly, mod: Rikki Byrd

▶ KIMMEL CENTER FOR UNIVERSITY LIFE

▶ RM 909

Anna-Lisa Cox, Hutchins Center for African and African American Research, Harvard University

The Archive as Graveyard: Antebellum Portraits of Successful African American Pioneers and the Denial of Histories

When Nancy Perry died in Indiana in 1862 a gravestone costing \$100 was placed on her grave. It read: “I was a slave, freed by a lawsuit prosecuted by David White, the Quaker. May God bless his name! My

husband’s freedom was bought for \$675. He made the money on rented land. Who of you that tauntingly say of my race, “They can’t take care of themselves,” have done better?” Nancy Perry still lies buried in Indiana, but despite her efforts her story has also stayed buried, along with the history of the diaspora of tens of thousands of successful African descended people from the Eastern United States and Caribbean who scattered across the Old Northwest Territory frontier starting in the 1790s. These pioneers were early utilizers of photographic portraiture in this territory that was created in 1787 to be free of slavery and had equal voting rights for all men. Today, these antebellum portraits remain largely unknown, and when locally acknowledged are touted as anomalies rather than as part of a larger population of successful settlers. This paper will explore the tropes and myths that have kept the powerful images of these wealthy Black pioneers buried for so long.

De Angela Duff, New York University

The Evolution of African-American Funeral Programs in Greene County, Alabama

My grandmother, Rhinnie Mae Oliver, religiously collected funeral programs of her family and friends. Over the years, she amassed quite a collection. Upon my grandmother’s passing in 2014, I inherited this collection. While many are using DNA today to discover their family tree, I can piece together a sizable portion of my family tree through these funeral programs. However, funeral programs often do not reveal the complete truth particularly when describing complicated, southern, African-American narratives. In this talk, I will discuss the evolution of the visual design of the funeral program in Greene County, Alabama, while also revealing stories, connections, and omissions about and from my family’s narrative.

Chiyuma Elliott, African American Studies, U. C. Berkeley

Rachel Eliza Griffiths’s Callie Project and the Visual Legacies of Slavery

In 2013, the Brooklyn-based author and photographer Rachel Eliza Griffiths wrote a series of poems responding to William Faulkner. Griffiths’s poems (and the photographs which followed them) pivoted off the inscription Faulkner had carved on his African American housekeeper’s tombstone in 1940: “her white children bless her.” For Griffiths, the ex-slave Mammy Caroline (Callie) Barr Clark’s life story and epitaphs were touchstones; her “Callie poems” and photographs are meditations on the interconnections of race, gender, American literary history, and the visual legacies of slavery. For two summers, Griffiths photographed in and around the dilapidated Clark cottage at the William Faulkner house museum in Oxford, Mississippi as part of an exploration of women, body, landscape, and memory. The shoots generated over 4,000 images—many of them portraits of African American women. Griffiths overtly evokes chattel slavery and anti-black violence in her work, with the aim of restoring wholeness to black bodies. Her Callie Project photographs set about this task by adapting poetic techniques such as ekphrasis to thematically explore marginalization, fragmentation, and dehumanization.

Kia Melchor Hall, Fielding Graduate University
Revolutionary Mothering in the Face of Ongoing Violence, Memory Erasure and Partitioned Archives

This autobiographic and reflexive essay considers the path forward for “revolutionary mothering” in a context of state violence, memory era-

sure, and partitioned archives. First, I intend to outline the connection between a history of enslavement, an erasure of memory and the partitioning of (physical and visual) archives. Second, as the mother to a child who is a ward of the state, I intend to comment on African American children who are held captive by the state. Pre-adoptive parents in my state cannot post public photos with their children until the adoption is complete. Thus, my second point is related to state manipulations of the Black family archive(s), understood as partitioned and interrupted by multiple forms of state violence. Finally, I intend to say something about radical reproductive justice, as a framework broad enough to include the politics of adoption. Embracing an embodied praxis of “revolutionary mothering,” I ask, “How can we collectively do revolutionary mothering in the context of partitioned archives, erasures of memory, and ongoing state violence?”

Nataleah Hunter-Young, Ryerson University and York University

Considering Future Archives of Digital Black Death

The archive of lynching photography has offered many critical teachings on the legacy—and afterlife—of racial terrorism in the US. From it, both artists and scholars have generated a profound opportunity to excavate latent narratives and collective memories, all while reading against inherently fictional discourses of nationhood through bringing whiteness into confrontation with its own violent image. But what, in particular, is there to learn from how the lynching archive has been used? And, how might that knowledge serve us in the immediate moment, characterized most vividly by the unrelenting circulation of videos documenting the state murder and brutalization of Black peoples? In this paper, I consider past engagements with the archive of lynching photography to anticipate how contemporary social media videos depicting anti-Black state violence may be cached and re-opened for future use. Furthermore, I consider how today’s traumatic social media videos are already being reanimated by both gallery-based and pop culture artists asking what knowledge we may extend from that in order to forecast forthcoming engagements with the growing contemporary archive, as well as what we might now seek to interrupt.

Michele Prettyman, Assistant Professor-Mercer University
Sacred Bodies, Holy Ground: The (Spiritual) After-lives of the Lynching Archive at The Legacy Museum and the National Memorial for Peace and Justice

In April of 2018 Bryan Stevenson and the Equal Justice Initiative unveiled the The Legacy Museum: From Enslavement to Incarceration and the National Memorial for Peace and Justice. These entities represent an almost unimaginable feat—the creation of two separate spaces in Montgomery, AL, a city with a very specific history of racial injustice and violence, designated for remembrance and commemoration, but also for redress and justice. The museum/memorials’ website describes the sites as “a sacred space for truth-telling and reflection” and, building upon this perspective, I affirm, not only the sacredness of the sites and the lives they commemorate, but provide some analysis of how the space provides a kind of spiritual portraiture that captures the energy and life-force of the dead, not simply to reconstitute their bodies and traumas, but to allow us to reimagine black life and presence. Using architectural design, archival research, digital technology, and geological tools, the sites reimagine black life and death in a variety of ways which can be excavated, touched, captured, and felt in powerful and lasting ways.

► FRIDAY, OCTOBER 18, 2019 ► 2:45 PM—4:15 PM

‘Making Themselves The Subjects of History’: Picturing Black Girlhood, 1800 to 2019

Zoraida Lopez, Nazera Sadiq Wright, Scheherazade Tillet, Nydia Blas, mod: Kanyinsola Anifowoshe

► KIMMEL CENTER FOR UNIVERSITY LIFE
► EISNER & LUBIN AUDITORIUM, 4TH FLOOR

‘Making Themselves The Subjects of History’: Picturing Black Girlhood, 1800 to 2019

Reflecting on Toni Morrison’s debut novel “The Bluest Eye,” critic bell hooks wrote “ she gave us black girls who were critical thinkers, theorizing their lives, telling the story, and by doing so making themselves subjects of history.” Through examining the long history of black girls as visual subjects and image makers, this panel explores how black girls engage photographic archives as sites of appropriation, confrontation, and resistance. Nazeera Wright, author of *Black Girlhood in the Nineteenth Century*, will discuss how the figure of the black girl in the 1800s served as a powerful avenue for exploring issues like domesticity, femininity, and proper conduct; while conceptual artists Nydia Blas will present from her *Whatever You Like* exhibition which explored the ways in which Black girls learn to reclaim themselves for their own pleasure and see themselves through their own eyes and not the gaze of others. Zoraida Lopez will discuss how in co-curating alongside with Scheherazade Tillet, *The Picturing Black Girlhood* show in 2016, she had develop new critical vocabularies and discourses to surmount the public’s ambivalence about keeping black girls as the center of visual narratives. Tillet, on the other hand will discuss the “politics of collaboration” in her own image-making process with black girls and young women in her series, “The Prom Send-Off” and “. . .In the Wicker Chair” as well as her teaching black girl photographers in the non-profit, *A Long Walk Home*.

Storytelling, Ghosting, and Spirits: From Whiskey to Religion to Food
Jennifer Van Horn, Marcia Michael, Michelle Perkins, Jean Paul Colleyn, mod: Kalia Brooks Nelson

► KIMMEL CENTER FOR UNIVERSITY LIFE
► RM 912

Jennifer Van Horn, University of Delaware
The Ghost Value of Southern Portraits

Portraits commissioned by antebellum planters in the Cotton South form a racialized visual archive; white enslavers had access to portraiture and enslaved people did not. Yet, a handful of depictions of enslaved sitters produced in the 1850s around Natchez, Mississippi, refute this claim. Delia and Frederick Cole, for example, had individual oil portraits painted of them which their enslavers then likely displayed in their own parlors. These images are understudied, in part because they offer a complex tale of coercion and constrained subjectivity that troubles notions of autonomy and resistance. Using historian Daina Ramey Berry’s notion of ghost value, this paper asks how painted can-

vases related to other technologies through which enslaved people were represented and valued, in account books, auction records, and probate inventories. Unlike assessment values that rose and fell, the ghost value in a portrait froze evaluation in place and transcended the legal condition of slavery. Decades after a person could no longer be sold, viewers continued to apprehend his or her value in a painting. These depictions spur us to ask whether such ghosts in the visual archive—paintings made without a person's consent that trafficked their personhood—can ever be redeemed.

Marcia Michael, University of The Arts London (UAL)

Finding Her Voice And My Own

Through the body and voice of my mother, I have constructed a fragment of a reimagined archive of my matrilineal history. This archive which is limited by the narrative structures of my mother's memories and her ageing body is the closest source available from which my maternal ancestral history can be recovered. Utilising Kritseva's Semiotic Chora theory (1974), and Toni Morrison's exploration of matrilineage as realised in *Beloved* (1994), my mother's body in this exploration became the vessel through which past existence becomes authenticated by becoming accessible. I as her daughter, biographer and photographer, and witness, return to her body as a resource for re-negotiating the process of 'rememory' (Morrison, 1984), and in bringing the past to life. The familiarity of our interaction and the process of recovery which I transform into an archive of historicised memories, are remembered visually, sonically and tangibly as photographs, objects, writings and sound recording. This strengthens my ability to present a renegotiated version of my ancestors history and allow them, to tell their story through me - they are no longer silent.

Michelle Renee Perkins, Institute for Doctoral Studies in the Visual Arts

Erzulie and Three Proud Mary's: Mary Turner, Mary Thomas, and Mary Thomas

What comes to mind when considering the name Mary? Mary, the Mother of God, the Blessed Lady of Guadalupe, or Black Madonna's. Alternatively, the Egyptian goddess Isis, Tina Turner's Proud Mary, or Mary Magdalene the sinner turned saint, blesses Mary with the Haitian goddess Erzulie's soulfulness. Although, Erzulie's complexities are analogs to perceptions of Mary, the continued reconciliation of Erzulie's spirit through black art and the narrative posits relatable historical accounts into the visual archives of new black mythology. The Haitian Vodoun Parthenon syncretizes the Virgin Mary with Erzulie Freda, the embodiment of a caring and adoring mother. Similarly, Proud Mary's embody black women as rebellious, survivors, and creators. The Death of Cleopatra by Mary Edmonia Lewis, Meta Vaux Warrick Fuller's 1919 Mary Turner, along with Jeannette Ehlers and La Vaughn Belle's 2018 tribute Mary Thomas' participation in St Croix's "Fireburn" Rebellion of 1878, will serve as guides. Revealing how each of these proud Mary/Erzulie's reflects the enduring influence of the historical narrative as a significant facet of public and cultural memory witnessed in visual art.

Jean Paul Colley, Professor at EHESS

Small talks and gossip; what escapes archives

Since the beginning, ethnographers in Africa have paid interest to oral messages, but their focused on the « noble » genres: myths, tales, epics, praise. The griots heritage, as the griots are the traditional verbal specialists, has erased less prestigious speech production, even if pioneers like Radin, Malinowski or Herskovits had stressed the impor-

ance of gossip. Each year during more than thirty years, Mingoro Sanogo, a professional diviner in a rural village, and Colley have collected in Mali, besides their main research subjects like religious practices and art, all sorts of oral productions that were not supposed to deserve archives: blablabla, bush telegraph, gossip, babble and the talk, hearsay, rumors, backbiting, village news, and so forth. Those small talks inform of meaning, values, ethos, civil consciousness, politics, power, gender, sexuality, family, birth and death. The speech – this wonderful but sometimes-harmful faculty – is per se a symbolic practice: it gives form to thoughts and offers a representation of the social and natural world. Although gossip is the oldest media in the world, may be the postmodern Western countries function the same way, despite the claim for truth in a robotic "post-verite" regime

Archipelagic Diaspora: An Archive of Ten Years of Mediterranean Mobility

Scott Barton, Sarah DeMott, Maurice Eriemhien, Michele Thorpe, mod: Michelle Stephens

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 914

In 2010, members of this panel initiated a collaborative oral history project with eight African men who migrated across the Mediterranean and were residing in a refugee camp in Sicily. The men volunteered to create photo essays and video recorded oral histories in which they detailed their migration journeys. Over the past decade, through social media, text messages, phone calls, and occasional visits, we maintained communication. In 2019, we reunited in Italy, revisited the project, screened the original materials, and conducted a subsequent series of follow-up interviews. With permission from the participants, we digitized the collection, transcribed the interviews, and distributed copies of the archival material to selected open-access repositories. In this panel, artists, poets, and scholars have integrated the collection of Afro-Mediterranean archival materials into chronological readings of a wider, longer, collective black diaspora. We are using archipelago theory to stage a collaborative performance piece of Afro-Mediterranean mobility to create a portrait of the black diaspora as archipelago.

Maurice Eriemhien, Università della Calabria

Living Archives: Keepers of the Collections

On behalf of my colleagues and brothers, I will represent the aims of the Afro-Mediterranean migration project, present the archival collection, and introduce the project participants to the conference audience of Black Portraiture V. From initial visits to the camp of Badia Grande (Trapani, Sicily) to the current collaboration with the Archive of Migrant Memories (Rome, Italy,) I have been advising and participating in the Afro-Med Oral History Project. The project's aim is to record the lived migration experiences of Africans in Italy. During the summer of 2010, Sarah DeMott and I met in Trapani, Sicily and discussed creating a project to document the lives of people who underwent of Mediterranean migration from Africa to Italy. While in the Badia Grande refugee asylum camp, we worked together to record the migration journeys of eight men residing in the camp. Over the next ten years, we stayed connected with our core group of Nigerian brothers that participated in the project. This winter we coordinated a reunion with the eight men and agreed to contribute a second round of interviews

to the project. Most recently, we have begun working with the Archive of Migrant Memories in Rome to talk about ways that African migrants are contributing to life in Italy and to bring together our personal narratives for the promotion of tolerance and justice for immigrants.

Sarah DeMott, Harvard University

Archipelagic Cosmology of Afro-Mediterranean Mobility

Archival recordings of the Afro-Mediterranean Oral History Project are records of the intimate lives of African migrants' relationship with the Mediterranean Sea. Like maps of the night sky, lines of African mobility portray constellations, cosmos, and galaxies as organic documents that change in shape and direction with the subject's position, yet they are identifiable as living webs of maritime mobility. The archipelagic, as defined by Michelle A. Stephens and Yolanda Martínez-San Miguel, lends itself to fluid cartographies of literal and metaphorical connectivity. The archipelagic unites islands and stars in their holistic isolation, thus forming a cosmology of intimacy. As our larger panel explicates, the migratory journeys of these men are individual quests that are simultaneously unique and recognizable in a deeper pantheon of African diasporic narratives: linked through the violence of crossings, reunited through media and technologies of communication, and shared through narratives of place, displacement and memory. Literally, this paper traces the ways in which Afro-Mediterranean mobility is an identifiable archipelago across the night sky and the sea floor; and figuratively, the Afro-Mediterranean archipelagic portrait connects distant space, deep time, and future trajectories to gesture to a cosmic portrait of an archipelagic black diaspora.

Scott Barton, New York University

Conversations in Absentia & Diasporic Mutability: A Poetics of Relation

"If your belly is full, it's easy to be good" –Grandma Jackson | August 20, 1619 | The British warship, White Lion, "brought not any thing but 20 and odd Africans" captured from a slave ship, San Juan Bautista, bound for Spanish colonies depositing them onto the mordaciously named "'Point Comfort' in the Jamestown Island colony, Virginia Commonwealth. Men and women without papers, possessions, full bellies, or good health. Exchanged for food. Offloaded as indenture, they were not the first Africans to arrive in the Americas. Others had previously come in the 16th century to St. Augustine or enslaved alongside of Taino or Tupi-Guarani. | 1756/2009 | A similar dialectic, a tragic poetics of relation exists between these 20, and folks like Olaudah Equiano in the West Indies and the 8 Nigerians landing as 'refugees' in Sicily in 2009. Barefoot in rafts, carrying vivid memories, fictive identities and no papers; a 21st century Maafa. Holding onto melancholia without respite. Food, essential to both parties, from then on would often be fleeting to the enslaved 'Negroes' | September 2019 | This project proposes to create a performative dialogue between primary sources and archives steeped in saudade; between times, and place, and people. A series of (virtual) conversations shared in absentia. An Afro-futurist discourse of imagined archipelagos linking the Black Mediterranean and the Black Atlantic, connecting voices and lives from 1619 to 2009, and 2019.

Michele Thorpe, New York University

Black Diaspora as Archipelagic Networks of Social Media and Technology

This presentation considers black portraiture through the use of social media, cellphones, and digital technology. Through an archive of me-

dia-scapes, we listen for moments in which the eight men in this archive engage with technology to identify and interact with their world as migrants of the African diaspora. We present a collage of their voices and experiences to suggest some ways in which technology provides a metaphor for their sense of self and their role in community. For example, Louis uses his Facebook account to legitimize his marriage to an Italian citizen, Noah talks of sharing his cellphone minutes with the other sixty residents in the camp, while Godspower speaks about literally using his cellphone to bait fishermen into calling for a rescue boat while at Sea. A portrait of blackness emerges from their words and our observation of how and why the men use these forms of media. Social media is mapped onto cartographies of connectivity across the black diaspora, thereby not only generating locations of satellite towers and internet nodes but also a collective portrait of diaspora as a category of identity. Tracing the implementation of technology and social media networks creates an archipelagic portrait of a black diaspora

Mediating Identities

Bill Gaskins, Genel Ambrose, Christopher Harris, Zun Lee, Jess Saldana, Summer Sloane-Britt and Paul Cato, mod: Leslie Willis Lowry

► KIMMEL CENTER FOR UNIVERSITY LIFE

► RM 909

Bill Gaskins, Maryland Institute College of Art

Black Mystery Month

I conducted a research project for the last five years through a simple in-class student survey I distributed at Cornell University. The study led to revealing and unexpected views on the scholarly literacy of this random sample of students at the intersection of race and scholarship. The survey results also informed and inspired a dynamic group of photographic portraits I am producing. Each photograph reveals the degree of viewer comprehension and acknowledgment of African American people as a social, intellectual, and historical presence in the United States. These photographs offer a visual, cerebral, and communal visual experience that defies casual dismissal. My presentation will share the central research question I posed, the response to that question, and the concept, content, and form of this interactive and interdisciplinary photographic archive for the twenty-first century, that combines meaning, history, mystery—and mischief. Black Mystery Month.

Genel Ambrose

Good Mirrors Aren't Cheap

How does society's reluctance to acknowledge black women – our stories, our contributions, and positive images – impact our self preservation and the public memory of who we are and who we can become? How can we employ technology and media to collect and archive an unbiased memory of black narratives and images? This discussion will focus on technology and media's impact on black women's understanding of their identities. We will suggest methods that attempt to decalcify the limited notions of black women's relevance and impact on American history and history-in-the-making.

Christopher Harris, Northwestern University

Black Citations: The Radical (Re)Memory Work of The Very Black Project

With over 9,000 pictures, videos, screenshots and memes, Andre Singleton and Justin Fulton's digital space, "The Very Black Project" (Very Black), curates an online "kitchen table" for Black people to congregate, consider, celebrate, and reimagine Blackness in the digitally directed age of #BlackLivesMatter. In doing so, the project echoes and advances the larger movement's call to honor "all Black life," and serves as a critical reminder of the importance of Black citational and counter-archival practices. These practices represent more than just correctives to the ledger of violence that fills the archives of slavery and its afterlife. They are mandates that demand we make visible, and (learn to) embody the radical potential of Blackness as the basis upon which we build liberated futures. In this paper, I read and theorize from posts found on Very Black's Instagram page to make a broader argument about the current moment in Black social movement. The power and promise of this moment is less about campaign wins or mobilizing people in the streets. Instead it is the community of mind the movement facilitates. Central to this community of mind is an ethic of care, which is evidenced in and moves through Very Black.

Zun Lee

Fade Resistance - Reframing the Black Archive as a Site and Practice of Care

Fade Resistance is a project that seeks to expand the narrative impact of an archive of over 3,500 found African American vernacular Polaroid photographs. Few found photography projects have centered the African American family album to unpack the politics of memory, nostalgia, loss of meaning and cultural appropriation. Much of the practice surrounding found photography centers the materiality of the images as witnesses of loss, as "objects of protection and salvage." Beyond such notions, I argue that Fade Resistance provides many visual and sociocultural cues that illustrate – and complicate – the larger question of how photography and Black identity have shaped each other over time. I encourage a space to engage with the images in the archive as relational, haptic, and affective prompts with their own potential for reimagined meaning-making. Specifically, I am interested in exploring the role of hapticity and care on our experiences and understanding of photographs to speak to broader issues of codification and representation of quotidian Black life. Invoking other affective registers beyond the visual, the paper posits that a deeper understanding of the meaning of such archives requires an engagement not just with "the seeing" but "the doing and feeling" of family photography - individual and communal practices of care and their potential for the construction of new possibilities for visual meaning. Invoking perspectives of "touch" and "care" may allow us to reimagine the complex relationship among agency, power, and subjectivity in understanding Black identity and representation in today's world.

Jess Saldaña, Parsons/New School MFA 2020 & NYU Performance Studies MA 2019

The Archive and Embodiment at the Trans-Edge; Portrait of the Mythic Being

Moving through public spaces in the piece Mythic Being, Adrian Piper seeks to embody the spectacle of a masculine self. She describes multiple shifts during the cycle of the performance, "My sexual attraction to women flows more freely..." she writes. When dressed in the persona, Piper feels attraction towards women as more available

to her. She has a sense of feeling less bound to normative behaviors upheld by the discourse of her embodiment as a "female" subject. Passing in public, she experiences a newly found kinship among various social spheres, opening other horizons. A kind of trans/materiality takes place when carrying out the persona, accommodating her, "protruding genitalia" she brushes up against what Griffin Hansbury would name the "transgender edge" within what Tavia Nyong'o would call the space of "Afro-fabulation."

Summer Sloane-Britt, New York University and Paul Cato, University of Chicago

Sites of Testimony: Kerry James Marshall's Elusive Archival Interventions

For decades Kerry James Marshall has unpacked the legacies of trans-Atlantic slavery by bringing aesthetic considerations into slavery's predominantly socio-historical narratives. Marshall's visual corpus has actively engaged with these complexities from a place of personal investment particularly in its invocation of "testimony" – a mode of expression whereby presentation of an individual's concrete experiences reveals greater social and philosophical truths. Marshall's corpus serves as a "testimonial archive" on the ways the legacy of slavery is lived and experienced centuries after its start. Although the parameters of Marshall's testimonial archive remain elusive, the writings of James Baldwin offer a set of terms through which they can be understood. Borrowing concepts such as "inheritance," "birthright," and "wrassling" from Baldwin's writings, we map the testimonial elements of Marshall's visual corpus and its dealings with slavery's complex legacy. We find that Marshall's testimonial representations of slavery operate on two levels: firstly, by highlighting the suppression of the black subject amidst bondage and, secondly, by giving voice to that subject despite the suppression of their freedom. Finally, by considering Kerry James Marshall's art as a testimonial archive, we can complicate conceptions of "visual archives" themselves, simultaneously interrogating gaps, erasures, and concealments.

The Sonic 15th Century to Today: Music and Influences

Dyana Williams and Brennan Williams, De Angela L. Duff, Robert Holmes, mod: Michael Dinwiddie

▶ KIMMEL CENTER FOR UNIVERSITY LIFE

▶ ROSENTHAL PAVILION, 10TH FLOOR

Dyana Williams and Brennan Williams, CEO, Influence Entertainment

Bountiful Beyonce

With auditory and visually rich homages, through her artistic visions, Beyonce' Knowles Carter and her collaborators, illuminate and inspire. Powerful cultural retention references acknowledging our ancestors, the African continent, Black folks in all their majesty - throughout the diaspora, her/our American southern roots, injustices, the struggle for liberation, love's lyricism in all the places it lives. The video presentation of Bountiful Beyonce' narrated by Dyana Williams and directed by Brennan Williams, articulates the joy and pain, the ugliness and beauty of life for people of color on Planet Earth.

De Angela L. Duff, New York University

Denise Matthews: More Than a Nasty Girl

Denise Matthews was photographed profusely over her lifetime as a beauty queen, model, actress, and singer. However, after Prince rechristened Denise as Vanity, her image as a “Nasty Girl” transformed her identity and narrative. She will be forever known and seen as Vanity, despite being more than a “nasty girl.” In this talk, the evolution of Denise/Vanity will be revealed and deconstructed by showing how the photographic gaze shifted her narrative for better or for worse.

Robert Holmes

What You Probably Don't Know About Motown

Motown Records is, without doubt, the most iconic record company in the history of the music business. Its remarkable, unparalleled success spread out from Detroit, Michigan by, at that time, a small, family-owned company and traveled with the speed and style of a Mustang convertible throughout the world. It brought the world's population to its feet in celebration of the joyous music produced in Motown's studios at Hitsville, USA, which came to be known universally as the “Motown sound” and the “sound of young America”. After conquering the international music world, Motown took its nameplate into other entertainment ventures such as television, motion pictures and Broadway stage plays with its landmark stylish productions and verve. It is widely agreed that no other record company has impacted social integration and broken down racial barriers as has this company founded by Berry Gordy Jr. in 1959. And while ancillary projects continue to emanate from capitols throughout the world, “Motown” rides the wave of new technologies boldly into the future, assuring that its name will never be forgotten.

Michael Dinwiddie, New York University

Hidden Legacy: Motown's Black Forum Label (1970-1973)

In the 1960s such Motown groups as the Supremes, the Miracles, the Temptations, Martha and the Vandellas, and the Velvettes—to name a few—dominated the pop charts. Capitalizing on the motto “The Sound of Young America,” Motown CEO/Founder Berry Gordy was successful in reaching a wide international, multiracial audience. But in 1970, producers Junius Griffin and Ewart Abner convinced Gordy to create the Black Forum Label, which would feature spoken word artists, poets, musicians, soldiers, actors and civil rights leaders. Tracing a radical and revolutionary trajectory, this version of “The Motown Sound” provided a sonic space for expressions of liberation theorists and activist artists. In the 21st century, The Black Forum Label provides a “hidden legacy” that deserves to be revisited.

Melay Araya, The Town Hall

I Long to Hear This Photo: G. Marshall Wilson and the Ebony archive

A black genius draped in white. The future/former Fred Sanford/Chicago Red in a suit. Side-by-side, they float through the innernet, tagged, reposted, liked, rarely cited. The Ebony Archive solves a mystery and uncovers an aching silence: Nina Simone at The Town Hall in 1959.

► FRIDAY, OCTOBER 18, 2019 ► 4:30 PM—6:00 PM

The Afterlife of Slavery: Visual, Textual, Sonic Arts and the Archives of Catastrophic Memory

Alexis De Veaux, Cheryl Clarke, Jenna Wortham

► KIMMEL CENTER FOR UNIVERSITY LIFE

► ROSENTHAL PAVILLION

Jenna Wortham, The New York Times Magazine
Memory and the Archive 1619-2019 Past/Present/ Future

The panel, “‘The Afterlife of Slavery:’ Visual, Textual, Sonic Arts and Archives of Catastrophic Memory” is set against the backdrop of Saidiya Hartman's articulation of “the afterlife of slavery” as the enduring calculus imperiling present day black life. This focus is nourished by Kara Walker's visual and sonic reading of domestic slavery in the United States as indicative of “a Catastrophe for millions.” Thus the panel forwards critical discussions of visual, textual, and sonic works by black artists engaged, across time, with the practice of re-rendering and re-imagining the impact of transatlantic enslavement as a catastrophic archive of persistent black memory. Cheryl Clarke will explore the poetry of Natasha Tretheway as Tretheway's work memorializes slavery by historicizing its “everlasting” effects on black culture and subjectivity. Alexis De Veaux will offer a critical reading of visual artist Valerie Maynard's “un-named” spectral series of visual renderings of the Middle Passage as a “lost” archive of both catastrophic memory and catastrophic belonging. DJ Lynnee Denise will consider the sonic archive of yelling, screaming and moaning in black music as subversive arenas of black memory within which to archive resistance strategies. Jenna Wortham will make a case for examining the processes inherent to black archives primarily as opportunities to resist the ephemerality of social media and digital transactions, in order to preserve and create a blueprint for engaging the black “present” in a “future” situated in the black “past.”

Alexis De Veaux, Professor Emerita/ Independent Scholar
The Lost Found: Catastrophe and Memory in the Work of Valerie Maynard

This paper offers a critical reading of the iconic visual artist Valerie Maynard's “un-named” spectral series of visual renderings of the Middle Passage as a “lost” archive of both catastrophic memory and catastrophic belonging.

Cheryl Clarke
“there to here”

Natasha Tretheway's poem, “Theories of Time and Space,” from her celebrated *Native Guard* (2006), exposes the poet's approach to poeticizing historical portraits and paintings (ekphrastic) of black people, specifically mixed race black women, in captivity or various forms of oppressive servitude, including prostitution. In Bellocc's *Ophelia* (2002) and Thrall (2012), Tretheway's getting from “here” (author stance) to “there” (subject/ “Participant”) is historical and personal distance, i.e.; it is the interstices of space, “the space of space.” The cover art of both works utilize reproductions of photographs and “Casta” paintings; and images of prostitutes, metizos, and mulattoes, pose themselves (and us) for her narrative portraiture. Tretheway sees the camera, photography, and portraiture as one of history's

tricks, with its pandering to our willingness to be fooled, its fixing of the past in the present, and its fragility. "This past week I splurged, spent a little of my savings on a Kodak . . ." (Bellocq's Ophelia, 28), says the speaker, Ophelia, marking the democratization of the archive. This paper hopes to travel the poet's distance from "there to here" in the space of slavery's afterlife.

Slave Trade Narratives

Rachel Ama Asaa Engmann, Danielle Lee, Cheryl Sterling, Dionti Davis, mod: Jennifer Morgan

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ EISNER & LUBIN AUDITORIUM, 4TH FLOOR

Rachel Ama Asaa Engmann, *Critical Social Inquiry*, Hampshire College

The Problem of Mutual Heritage Discourse: Christiansborg Castle and The Danish Transatlantic Slave Trade

Pervasive throughout scholarly, popular and museological imaginaries, Denmark's role in the transatlantic slave trade is insufficiently interrogated, seen as distant, romanticized episodes in Danish historical consciousness and collective memory. Yet despite Denmark's position as a small nation, short engagement and low statistics, its role as slaving nation is significant. My paper inserts the rich evocative archival, archaeological, oral and ethnographic materials from Christiansborg Castle in Ghana, crafting an in-depth understanding of the history and legacies of the Danish transatlantic slave trade. I explore relations between sites, monuments, material culture and materialities, and the meta- and micro-narratives of remembering, disremembering and forgetting. I discuss how 'negative heritage', 'dissonant heritage' and 'dark heritage' tempered by the politics and poetics of the newly emerging 'Mutual Heritage Discourse' have recently gained considerable attention. More specifically, I argue that this discourse overlooks and silences the violence and subjectivities that were central to the transatlantic slave trade, and in so doing, hinders productive and critical engagement with the past and present. I also argue that archaeologists need to engage in reflexive, self-conscious and explicit challenges to this discourse in order to facilitate meaningful post- and/or de-colonial archaeological heritage work.

Danielle Lee, SUNY College at Old Westbury

Seeing the African: Reading the Early Modern African as a Culturally Mythologized Text

Early modern travel narratives reporting on African native culture offered the African body as a partner site of the fantastic; fantastic land, fantastic occupants, thus setting up the interchangeability of African land and body. As Kim Hall states, "fantasized physical difference is only a more extreme embodied sign of an entire set of actual differences by which Europeans constructed a vision of Africa" (26). This paper suggests precolonial travel literature about Africa is the inception of a Eurocentric gaze that created othering, corporeal presentations, of race and blackness on the Elizabethan stage, thereby solidifying the image of the African as monstrous, hedonistic, uncanny, and primitive and control the precolonial African historical narrative.

Cheryl Sterling, The Pennsylvania State University

Memory, Memorializing, and Visualizing Slavery

Memory is never neutral or value free and while memorials and monuments become a strategy for political and historical representation

they also generate an "emotional epistemology," in how they shape public feelings, ideals of citizenship, and understandings of self and national identity (Elliot 230). Issues of representation play on the tension between what Aimé Césaire's calls a psychic re-memberment and Wilson Harris calls a zone of inarticulacy, where object and phenomena are drawn quite differently from the prevailing picture of the world. There lies the question I explore between memory and the archive. This presentation focuses on two sites of self-representation, two museums, the Museu do Afro-Brasil, in São Paulo, Brasil and Musée du Panthéon National Haïtien (The MUPANAH), in Port-au-Prince, Haiti, and their representations of slavery and its aftermath. Then, it extends to Lisbon and sites in the city that were centers of slave importation and Black life, but are relatively unmarked. So this work further explores the tension between deliberate remembrance and recreation of history and deliberate erasure, for few know that Lisbon was the first site of importation of African slaves to the Western world, and slavery built the Portuguese economy, which the Portuguese have conveniently forgotten.

Dionti Davis, Director of Education, The HistoryMakers

The HistoryMakers: Capturing the Face of Black America, One Story At a Time

All too often in the archives and repositories of colleges, universities, and libraries across the nation, the voice and perspective of African Americans and people of color are noticeably absent. Whether a lack of documentation of the achievements of black and brown men and women, or an overabundance of materials ABOUT the community without its input, breaking down the barriers of physical and digital archives are an imperative for future scholarship and research. Since 1999, The HistoryMakers has been on the forefront of this struggle, building what has become the nation's largest African American video oral history archive – with over 10,000 hours of first person video testimony from African Americans of all walks of life. Society as a whole is rapidly becoming a visual culture, and an archive like The HistoryMakers Digital Archive is committed to being the digital repository for African Americans in an increasingly digital age. Join The HistoryMakers for an in depth look at the structure and development of this one-of-a-kind archive, as well as a demonstration of how the current tool's powerful search capabilities, HD-quality video, and dynamic transcripts can become an important facet of your ongoing research and teaching.

Re-reading the Archive: The Evolving Role of Curating Exhibitions

Leah Gipson and Steed Davidson, Alessandra Di Maio, Nana Adusei-Poku, Claudi Carreras and Angelica Dass, mod: Shelley Rice

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 914

Leah Gipson, School of the Art Institute of Chicago, and Steed Vernyl Davidson, McCormick Theological Seminary

Darkening and Visualizing Hagar in the Archive

This paper describes an interdisciplinary critical visual interpretation course with blackness as a focus. By situating the disciplines of Biblical Studies, literary criticism, and art, we show how omissions of black women's subjectivity in constructed archives create gaps in public memory of black liberation. The overrepresentation of male figures

eclipses the work of women so that prominent women like Harriet Tubman becomes visualized in the guise of men. Yet a figure like Hagar the Egyptian hovers in the background as a symbol of enslavement but depicted mostly as phenotypically white. Given that Hagar functions as a useful figure to draw attention to slavery but not blackness, the work of Edmonia Lewis complicates the equating of blackness and slavery and serves as an intervention in the emergence of black women's subjectivity. Hagar as raises discussions around the economics of slavery in relation to the use of women's bodies for the physical and cultural reproductions needed to sustain slave populations. These economic productions, often sexually coercive and targeted at marginalized women, exist in one form during periods of legalized slavery but persist in others contemporary forms. We show how representations of Hagar as a black figure in visual and literary work from the period and into the 20th century have the capacity to resituate the players in the struggle for black freedom. Our experience also indicates the gaps in the public memory caused by the absence of black women in constructed archives invite imagining a different set of futures of black freedom.

Alessandra Di Maio, University of Palermo, Italy

Framing Migrant Memory: Lampedusa's Fragmented Archives

Lampedusa offers a special observatory on the contemporary trans-Mediterranean odyssey of African migrants. Men, women and children arriving from the African shores have been forced to leave behind the material memories that accompanied them during the journey, as the vessels and personal belongings are impounded upon landing, eventually ending up in the small island 'boat cemetery'. The volunteers of Lampedusa's association Askavusa have rescued some of these objects, establishing of a small archival museum. Photographer Mario Badagliacca has portrayed a selection of them in his work *Fragments* (2013). They are fragments of an open-ended story that need to be framed and told. What do they tell us about the people who cling to them while crossing the desert and the sea, and how do their personal experiences inflect the shared practice of migration? What historical narrative do they imply and how does it add to the archives of the African diaspora? Finally, how to fill the gaps of what remains untold? A group of writers from Africa and Italy, including Maaza Mengiste and Cristina Ali Farah, have tried to redress what is missing in the Lampedusa 'Fragments' by offering their own creative interpretations, showing how the force of imagination can provide meaning, solidarity, and survival.

Nana Adusei-Poku, Bard College

Re-Imagining the Sanctuary of Industry and Dreams- The Challenge of Curating Loss

This interdisciplinary talk speculatively utilizes the life, work and aspirations of New York Sculptress Augusta Savage in order to engage with the question of loss. How can we curate and engage with the works and legacies of artists, whose work and life is intrinsically bound to the systemic violence that shaped their lives? In which way is it possible to convey absence as tool for the contemporary and how can we be involved with care and convey what I argue is deeply embedded in Black Cultures- the notion of an actualization that has yet to come into being.

Angélica Dass, Independent Photographer/Educator

Humanæ is a photographic work in progress by artist Angélica Dass, an unusually direct reflection on the color of the skin, attempting to document humanity's true colors rather than the untrue labels "white",

"red", "black" and "yellow" associated with race. It's a project in constant evolution seeking to demonstrate that what defines the human being is its inescapably uniqueness and, therefore, its diversity. The background for each portrait is tinted with a color tone identical to a sample of 11 x 11 pixels taken from the nose of the subject and matched with the industrial pallet Pantone®. The project there are over 4,000 volunteers, portrayed in 18 different countries and 31 different cities around the world. The direct and personal dialogue with the public and the absolute spontaneity of participation are fundamental values of the project and connote it with a strong vein of activism. From someone included in the Forbes list, to refugees who crossed the Mediterranean Sea by boat, or students both in Switzerland and the favelas in Rio de Janeiro. At the UNESCO Headquarters, or at a shelter. All kinds of beliefs, gender identities or physical impairments, a newborn or terminally ill, all together build *Humanæ*.

Claudi Carreras Guillén, Independent Curator

Africamericanos is a review and selection of historical images of the main archives, libraries and newspaper archives, as well as artistic and documentary projects carried out by members of the community and on the Afro-descendant realities, and the African presence in the countries of the region. In congruence with the International Decade of Afro-Descendants, declared by the UN. An investigation and curator by Claudi Carreras consisting of close to 400 photographs from more than 15 countries in Latin America. Stories, images and silences mingle around the fire. Realities that seemed set in stone disappear, and fictions emerge that endure over the years. The story of people of African descent in Latin America and the Caribbean is one of many that we have yet to understand and acknowledge.

Historically, in practically every Latin American country, images of people of African descent have been made invisible, dismissed, suppressed and deconstructed; thus, it is essential to reveal and reconstruct the visual map of the African diaspora in this region and to reexamine the stereotypes that encumber this identity. *Africamericanos* is a survey of historical images from important photography archives combined with contemporary photographs by celebrated artists residing in Latin America; it further features a selection of projects commissioned and conceived specifically for this exhibition.

We have not tried to limit or set bounds to the approaches of participating artists—on the contrary, we propose to examine and question all the assumptions made about people of African descent until now. In this way, we hope to contribute to processes that acknowledge and lend visibility to the various communities that make up our society. Many of the pieces presented here were discussed and conceived in their place of origin, enveloped in the heady smoke of a burning fire and the sound of crackling flames. Thus, out of the fire, we witness the emergence of narratives and visual representations of black communities.

Theater and The Archive

Noelle Lorraine Williams, Emily Wilbourne, Amalia Mallard, Camille Owens, Kupenda Auset, mod: Matthew Morrison

► KIMMEL CENTER FOR UNIVERSITY LIFE
 ► RM 912

Noelle Lorraine Williams, Rutgers Newark *Cannibalistic Things and Funny Niggers: Who Owns Black Music's Spirit?*

In 1927 in the New York newspaper *The Sun*, Gilbert Gabriel explained the violent nature of the “father of American music” Irving Berlin’s Billboard chart topper “Shake All Over God’s Heaven,” a comedic interpretation of a Negro spiritual stating: the song “does cannibalistic things with the loveliest of Negro spirituals.” Even before Irving Berlin’s 1927 parody sampling of a Negro spiritual titled “Shaking the Blues Away,” based on the original spiritual “Shout All Over God’s Heaven,” whites utilizing Black music styles purposefully overlook, and sometimes “makes fun”, or ridiculed the sacred roots and the culture of resistance that informed these styles. By the 1970s even Twiggy would sing and dance to a remixed Berlin version. But what was the history of this song? Why did it serve as such an entertaining portrait of African American life? And the ultimate question are African American spirituals really sacred songs?

One leading African American cultural worker doesn’t think they are sacred. Positing that since spiritual songs were sung in all contexts not just ritual they were popular songs. This paper examines Irving Berlin’s poster for “Shake All Over God’s Heaven,” and other performances of the song by both African Americans and white artists to form a deeper inquiry into whether spirituals are really portraits of our souls and are they just feed for consumption.

Emily Wilbourne, Queens College and the Graduate Center, CUNY

Looking for Giovannino: Finding the Black Singer in Medicean Florence

On the 14th of October, 1662, the opera impresario Vettor Grimani Calergi wrote from Venice to Prince Mattias de’ Medici in Florence to discuss the singers for the upcoming opera season. He put in a particular plea in order that the Medici Cardinal’s black slave could participate. Above and beyond the Moor’s “esteemed virtue” as a singer, Grimani professed interest in the novelty of his character, explaining that what perhaps in Florence had become “ordinary,” would be “new, and never before seen” on the Venetian stage. This singer is identifiable as Giovannino Buonaccorsi, and his presence in Florence can be traced through a surprisingly rich archive of payment records, libretti, scores, descriptions, letters, costume designs, poetry, as well as a remarkable double portrait: Baldassarre Franceschini’s *Ritratto di suanatore di liuto con cantore moro* (ca. 1662). In this paper I read this painting closely, placing it alongside new archival documents to think about the ways in which black performance was normalized in mid-century Florence and the means by which blackness signified in relation to slavery and servitude, shaping Giovannino’s access to performance opportunities on and offstage.

Amalia Mallard, The Laughing Archive

Jim Crow’s Ha! Black Music Laughs Back

Rose Mae Moore’s “Ha Ha Blues.” Howling Wolf’s “hee hee.” James Brown’s “Hah!” Even Freddie Keppard’s laughing cornet solos. Each harken back to the first African American commercial recording artist, George W. Johnson, and his “Negro Laughing Song” recorded in 1890. They are among the many crucial representations of black laughter in recorded music — radical acts that reveal an unwritten history. These sounds were not random; they were strategic and politically subversive, showcasing black performers making space to freely laugh during the “Jim Crow” era. Blackface minstrelsy mocked Negroes but, by the 1890s, with the newly invented audio recording technology, we begin to hear black artists laugh back. The laughter itself was profound: Jim Crow etiquette proscribed that black folks “never laugh derisively at a white person.” Moreover, the African American parable of the “laughing barrel” makes clear that defining “derisive” was entirely subjective. The fear that the sound of black laughter could be interpreted as perplexing, irrational and threatening was prevalent. Ralph Ellison explained in “An Extravagance of Laughter” (1985) that “laughing barrels” revealed the mysteriousness of, and white obsession with, the sound of black laughter. Zora Neale Hurston revealed in *Mules and Men* (1935) that Negro laughter was a defensive strategy, “a feather bed resistance” designed to diffuse, de-escalate, and/or block further intrusion and inspection. The non-verbal quality of laughter in recorded music is an act of signifyin’, signaling a hidden narrative; it is an expressive form with multiple meanings and a crucial feature of oral/aural literature – in short, laughing is a “wordless intensifier.” With this presentation I intend to ask the audience to reframe this music as an essential listening exercise to further understand black expression.

Camille Owens, Yale University, African American Studies and American Studies

The ‘Bright’ Remains of Oscar Moore

In 1888 a two-year-old black child known as “Bright” Oscar Moore began touring the U.S. as a prodigy, “infant encyclopedia,” and “wonder.” Entangled in the schemes of white men who exploited him, Moore’s story poses crucial questions about black captivity, spectacle, and white enjoyment of black childhoods in slavery’s afterlife. These questions have been muted, however, by acts of erasure. In this paper, I pursue Moore’s dispersed ephemera in the records of his captors. In doing so I enunciate the violences that accrue in black recovery projects, but I also argue that Moore’s brightness—his spectacular performance effect and cognitive alterity—acts as an opaque insurgency, resistant to archival grasp.

Kupenda Auset, Independent Scholar

Through historical archives and new investigation, this visual presentation tells the story of Adrienne McNeil Herndon, an African American woman educator and dramatic artist who lived at the turn-of-the-century. As the first Head of Drama and Elocution at Atlanta University, she staged elaborate theatrical productions that made Atlanta University a regional center for the dramatic arts during her tenure. Herndon was also the first wife of Alonzo F. Herndon, Atlanta’s first black millionaire. Adrienne Herndon used her talents, leadership, and philanthropy for the upliftment of blacks in the South. Her life left visible clues that show us who she was and how she navigated the early day of Jim Crow. With Herndon as ancestral guide, a modern-day seeker is led on a quest to more fully uncover the details and implications of her existence.

Art Movements, Africana Studies, Fests and Exhibitions: Africa, Europe, US

Joseph Underwood, Michal Raz-Russo, Sahar D.Sattarzadeh, mod: Renee Blake

▶ KIMMEL CENTER FOR UNIVERSITY LIFE
▶ RM 909

Joseph Underwood, Kent State University

Finding Americas: Contemporary Art of Senegal in Canada, Mexico, Brazil, and the U.S.

Having hosted the First World Festival of Negro Art in 1966--and built key relationships with Afro-Diaspora people in the Americas--Senegal claimed the title of cultural capital for all of West Africa by its resplendent exhibitions of traditional and modern African art. Art Sénégalais d'Aujourd'hui (later renamed Contemporary Art of Senegal) began in 1974 as a new model of exhibition wherein the government toured a collection of paintings, tapestries, and sculptures until 1984. Beginning in Paris and traveling to 24 cities, this itinerant project inspired a generation of artistic exchange. Though the exhibition has previously been written off, my forthcoming book reevaluates every connection between Senegal and its host cities to determine the aftereffects of this exhibition. Through travel and exhibition, the artists created new connections to local art agents and became important figures in the Senegalese Diaspora. Through this case study of how this traveling exhibition of the 70s/80s interacted with different concepts of "the Americas", I offer a methodology of constructing historical Diasporas and transnational linkages through retracing this significant exhibition.

Michal Raz-Russo, The Art Institute of Chicago

Never a Lovely So Real: Photography and the Black Arts Movement in Chicago

As the Black Arts Movement was gaining momentum in Chicago in the mid-1960s, an informal network of street photographers and independent photojournalists formed in the city's South and West Sides. Through intimate images of their communities they explored ideas about black identity, aesthetics, and visibility. Approximately 100 of these photographs, many never before exhibited, were the focus of the 2018 Art Institute of Chicago exhibition *Never a Lovely So Real: Photography and Film in Chicago, 1950-80*. The exhibition aimed to expand and more importantly, decenter, an established history of photography in Chicago, and frame it within the history of African American photography. It included, for example, works by Darryl Cowherd, Bob Crawford, Roy Lewis, and Robert A. Sengstacke produced in connection with *Wall of Respect* (1967-71), a revolutionary outdoor mural; and projects such as Mikki Ferrill's decade-long documentation of an improvised South Side club, *The Garage* (1970/80). This presentation will examine the work of this network, whose understudied and overlooked history had far reaching influence and implications. It will investigate how and where these images circulated, and for whom they were intended. Importantly, it will critically examine how such archives are (re)constructed and contextualized through an institutional lens.

Sahar D. Sattarzadeh, Chair for Critical Studies in Higher Education Transformation, Nelson Mandela University ***Translating the Transatlantic Slave Trade: African(a) Studies in the "Global North"/"South"***

This critical comparative global study maps whether and how African studies and African diaspora studies (heretofore referred to as "Africa(na) studies") in the U.S. are reproduced and/or invisibilized on the African continent and other parts of the globe, revealing complicities with and resistances to how Euro-American, colonial, heteropatriarchal epistemic knowledges of Afro-descendants are dealt with in various national epistemological contexts, particularly as it relates to readings of the transatlantic slave trade. Through a combination of critical discourse and media analysis and cyberthnography, this study is framed by various critical perspectives from the "Global North" and "Global South" relevant to African(a) studies.

▶ SATURDAY, OCTOBER 19, 2019 ▶ 10:45 AM—12:15 PM

Archival Noise: Black Women, Sonic Remains, and Afterlives in Transatlantic Slavery Archives

Sasha Panaram, Janée A. Moses, Petal Samuel, and I. Augustus Durham, mod: Sasha Panaram

▶ 370 JAY STREET
▶ RM 210

Sasha Panaram, Duke University

Ventus | Venus: Black Women, Breath, and Performances of Zong!

"Ventus | Venus: Black Women, Breath, and Performances of Zong!" analyzes how the poet M. NourbeSe Philip activates the archive through her performance of *Zong!* at the Royal Ontario Museum (ROM) in April 2018. Although water is typically cited as the cause of the 1781 *Zong* massacre, *Gregson v. Gilbert* – the source-text for *Zong!* – reveals that it is really water and wind that results in the jettisoning of 132 enslaved Africans into the ocean. Turning our attention to the "contrary winds and currents" in the legal case, Panaram performs a close reading of and close listening to the section, "Ventus" – Latin for "wind" – to illustrate how Black women's breath foregrounds "afrosporic intimacies" or imagined and real exchanges of breath facilitated by Black women that interrupt atmospheric conditions and reinforce collective assembly. Drawing on scholarship by Ashon Crawley, Lindon Barrett, and Christina Sharpe, Panaram treats *Zong!* and "Ventus" as a black feminist performance tool that teaches people to listen for Black women and follow their call to cry out collectively. By focusing on the use of African artifacts in the performance, the role of co-performers, and circulation of breath, Panaram examines how Philip's performance at the ROM produces afrosporic intimacies.

Janée A. Moses, University of Michigan, Ann Arbor

"We Are The Girls Who Don't Take No Stuff": A Meditation on Black Girlhood and the Archive

Elaine Brown, former Chairwoman of the Black Panther Party, begins her 1992 memoir, *A Taste of Power: A Black Woman's Story*, with an introduction that reads: "This is the chronicle of the life of a black woman-child in America." Consider, however, that Brown did not initially mark her subjectivity in this way. In her original manuscript, the introduction reads: "This is the chronicle of the life of a Black girl in

America.” Her editor, Linda Healey, drew a line through the word girl and effectively removed it from the text. The growing field of Black Girlhood Studies has been forced to work with silences in the archive as a result of absent black girls or misinterpreted experiences which relegates their childhood and adolescence to an in-between moment after birth and before womanhood that is not easily labeled as girlhood. Fortunately, Brown’s manuscript evidences that she was fully aware of the potential to theorize her black girlhood in Philadelphia in the 1950s. Utilizing her manuscript, this paper re-inserts Brown’s chapter, “We Are The Girls Who Don’t Take No Stuff”, to excavate a vocalicity of urban, working-class, black girlhood in post-war America.

I. Augustus Durham, University of Maryland, College Park
I Love “Lucy”, I Think?: The Makings of Kendrick Dinkinesh

Kendrick Lamar’s *To Pimp a Butterfly* explores blackness and gender in alignment with one of the chief elements of the Black Arts Movement (BAM): black monolithic refusal. In a section of the album I call the “Middle Passage”, the titles of four successive tracks read together—“u,” “Alright” “For Sale (Interlude),” and “Momma”—appear as a cypher in-somuch as the phrasing signals the feminine, just as the project renders an overt masculinism at the level of its visuals and features. Nonetheless, such a feminist gesture most pronounces itself when Lamar queers his voice while describing a persona called “Lucy”. In this paper, I interrogate whether “Lucy” is not simply the generally understood “Lucifer”, but also Lamar searching for the originary foremother excavated in Ethiopia in 1974. Playing upon what Hortense J. Spillers theorizes as claiming the monstrous, that being the mother (1987), Lamar’s vocalization runs in tandem with Margo Natalie Crawford’s assertion of the BAM utilizing abstraction as a “black post-black” sensibility (2017). Therefore, while the album seeks to exceed previous constructions of blackness by suggesting that all black lives matter in ways they have not in the past, such counterintuition equally elicits the extant potential of a butterfly pimped.

Petal Samuel, University of North Carolina Chapel Hill
Disrupting the Colonial Sensorium: Afro-Caribbean Women Writers and the Unsettling of Technological Modernity

In this paper, I examine how Erna Brodber’s *Louisiana* offers a counter-narrative to late colonial discourse framing Afro-Caribbean peoples as technologically dysfunctional and unsuited to technological modernity. In 1930s colonial correspondences bemoaning the growing scourge of “noise” in Kingston, British colonial authorities condemned as unruly Jamaicans’ uses of new sound reproduction technologies (such as the gramophone) in bars, dancehalls, and other black social spaces. At a time of heightened anxiety in the British colonies around Afro-Caribbean mass mobilization in the labor riots of the period, colonial authorities urged that stricter legislation be passed to suppress the noise resulting from “misuses” of sound reproduction technologies in black social settings—what I argue was a thinly veiled attempt to suppress the political solidarities cultivated in those spaces. While many scholars of Louisiana have productively highlighted how Ella’s unconventional interfacing with the tape recorder is a psychic route to accessing the memory of slavery in the U.S. South, I point to the ways Ella’s alter-functioning tape recorder simultaneously invokes another afterlife of slavery in the Caribbean: the colonial management of the soundscape and the policing of technological modernity as strategies for interrupting anticolonial black mass mobilization.

Our Archives: Love Through the Mirror

Eric Hart, Mai Mageed, Lauryn Darden, Anthony Rivera, alexis James

▶ 370 JAY STREET
▶ RM 1201

Undeniably as artists what we consume plays a major role in what we create. Our personal archives manifest over time by continuous observation and analysis of what surrounds us. During the process of creating Love Hart’s visual album *hart.fm*, an album that strictly focuses on romantic love, I asked numerous young adults of color questions surrounding love. During this process one major discovery that presented itself to me was the shared view that many young adults of color have on love. Many young adults of color seem to shape their ideas surrounding romantic love on negative representations presented to them throughout the years. Many young Black people credited this negative outlook to how their parents represented love to each other. Many of the stories shared surrounding Black families’ ideas of love were rooted in pain, trauma, and inconsistencies. Listening to the answers given by Black individuals when asked numerous questions about love, it becomes clear that this negative impact still influences many aspects of their lives. From how they view relationships to how they view themselves, these negative outlooks become consciously crucial in the present day. The medium of art builds onto these ideas that start within our homes and ultimately influences a great deal of who we are as artist and the archives we will eventually create. There is something to be said about the reflections and representations we see of Black love through art. In major Black pop culture pieces a lot of the messages may stem from pain or trauma surrounding love. I think about *The Miseducation of Lauryn Hill* and the messages that were presented in that work or *Lemonade* and the way in which Beyoncé presents generational trauma of the dynamics of a Black heterosexual relationship. Even in the picture perfect Black artworks it seems as though many of the symbols and stories become tainted as well. For example with *The Cosby Show*, although there is a big debate in separating the art from the artist, there is still something there that ruins the ideology of Black love when examining the show now. How does this negative outlook on love influence the Black artist and his/her/their art? Is this trauma surrounding love something that is shared among the majority of Black people? If so, what is the root? As artists are we working to shift this generational pattern? How did Black art influence these ideas of love? Can the representations we see of Black love in art be equated to a fantasy? It is my plan with this panel to examine the traumas we face surrounding love, the reflections we see of love, and how that impacts our art work.

▶ SATURDAY, OCTOBER 19 ▶ 1:00 PM—2:30 PM

New Media, Techno, Archive, and Art **Ari Melenciano, Jennifer Bajorek, Dorothy Berry, Neta Bomani, Nicola Brandt, mod: Darnell-Jamal Lisby**

▶ 370 JAY STREET
▶ RM 210

Ari Melenciano, New York University **Radical Technoculture for Racial Equity**

Technology is growing faster than policy and the general public can fully understand. Through the great conveniences these technologies offer, including ordering and receiving items within the hour or using a fingerprint or facial recognition to unlock your device, there are substantial costs for all and especially for the most marginalized and vulnerable communities. This paper explores the current reality and future of Big Data, AI, and public facing infrastructures powered by algorithms, how racist and discriminatory societal norms have operated historically, and the connections between the two. We are moving closer to a future powered by algorithms, with bias embedded within their operational procedures. There is currently a false sense of dichotomy between technology and the humanities, while technology is simultaneously becoming the pulse to the everyday person's lifeline. This requires us to explore how can we embed inclusive and equitable standards within the technoculture of today, and the future.

Jennifer Bajorek, Hampshire College **Atlantic archives and non-linear temporality in contemporary new media art**

The proposed paper explores approaches to Atlantic archives in the new media work of contemporary artists. New media artist Tabita Rezaire describes her recent project, *Exotic Trade*, as a form of "digital healing activism" that allows Black women in the diaspora to reconnect to ancestral knowledge. Sondra Perry locates her 2018 new media installation, *Typhoon Coming On* in a longer exploration of images of Black death, exploring the contribution of digital technologies to the representation of Blackness across a longer arc. In her recent multimedia installation, *Deep Blue Wells* (commissioned by The Davis Museum in 2018-19) Fatimah Tuggar uses AR to explore the history of indigo dyeing in Northern Nigeria and to chronicle its transit across the Atlantic along with enslaved Africans to the Americas. Setting out from images and descriptions of the artists' work, the paper will raise a series of speculative hypotheses about their use of Atlantic imagery, economies, and materialities with a focus on their different constructions of, and conceptions of, non-linear time. Among the specific questions to be explored are the relationships between non-linear temporality, technology, and healing and the role of digital technologies in the ongoing global dissemination of Black technological and cultural knowledge.

Dorothy Berry, Houghton Library, Harvard University **Archives in the Age of Digital Reproduction: Towards Discoverable Blackness**

The physical institutions of libraries, museums, and archives have been caught up in a whirlwind of digitization in the hopes of expanding access by putting as much material online as possible. Interest has increasingly focused on the visual archives of African American

materials, with thousands of photographs, films, and ephemera added to digital collections at institutions across the nation. This focus has made visible collecting and descriptive practices that demand further investigation. This paper will explore the current state of digitizing Black visual materials and theorize a practice that better serves both the historical subjects and the contemporary users. Focusing less on the conceptual archive of memory, and instead on the application of professional standards that lead to the galleries of unnamed, unidentified, and under described African American subjects in digital collections. The workflows and standards that go into the creation of digital archives are often under-examined when the academic discussion of content is forefronted, but the exploration of how and why African American materials are accessible in the ways that they are opens up a new understanding of how material history is stewarded and represented. By surveying the current practices around describing and providing access to African American visual materials in digital collections, and interrogating the results, we can begin to move towards a descriptive and access based practice that not only honors African Americans in the archive, but provides those searching the archive with a representation of the past that honors them as descendants.

Neta Bomani, Stephanie Dinkins Studio, The School for Poetic Computation

Dark Matter objects

Published in 1788, the Brookes slave ship model was designed to stow a maximum of 454 slaves. By its second journey, the ship carried at least 744 black people across the middle passage. Memory for a stateless person (M4SP) is an installation accompanied by a paper which discusses the prototypical nature of dark matter objects, a referential term to the book *Dark Matters* by Simone Browne which served as one of the primary works cited. In its first iteration, M4SP is a described in short as a dark matter object which holds memory. As an installation, M4SP is also circuit based off Brookes, comprised of 394 axial lead resistors to represent the black people on a single deck of the ship who were subjected to the atrocities including, but not limited to racialized surveillance and captivity. By touching a wire to the metal on the resistors, people interacting with the circuit can trigger a projection of archival media pertaining to the movement for Black lives scraped from the Library of Congress, the Internet Archive and the curated archive of the circuit programmer. In "Blackness and Nothingness," Fred Moten described Blackness as an "unsettled" and uncoded way of being or rather, the "unmappable zone of paraontological consent." As a paper, M4SP is a study or thought experiment on how to map the unmappable within the context of the American archive through artifacts such as the Brookes slave ship, the Panopticon, the Glomar Response and the records of many Black artists, intellectuals and organizers on file with the FBI. M4SP asks the following questions: How do we keep history? How do we as black people see ourselves? How do tools of power, coercion, extraction and surveillance impact the way we understand ourselves? What affect does this phenomenon have on our memory? Can we organize better archives? Can we trust ourselves to remember?

Nicola Brandt, Independent scholar and artist **The Cruel Radiance of the Colonial Archive**

The Namibian artist Nicola Brandt reflects on the current zeitgeist that contends with persistent patriarchy, issues of representation and radical calls to decolonize museums in Europe. She employs the idea of 'embodied place' in relationship to a German colonial archive

housed in the MARKK, the former ethnographic museum of Hamburg. As described by the museum's curator, this late 19th and early 20th century photographic inventory depicts 'landscapes, colonial cities and infrastructures; portraits and ethnographic photographs of colonized individuals and groups, as well as private snapshots of white colonial agents at leisure. The latter are starkly contrasted by images of forced labor and the genocide of the Herero, Nama, San and Damara people during the German-Namibian War of 1904 to 1908.' For the artist, the archive acts as a departure point to reflect on political and aesthetic strategies that might encourage a multidimensional relationship with landscapes and memories that are inescapably marked by the traumatic historical events of German colonialism and WWII eras. They reflect how forgotten or denied histories play into the present, or how individuals and states, in this case Namibia and Germany, choose to recall and commemorate traumatic histories.

Subject to Scrutiny: Female Subjectivities, Blackness, and Visual Archives

Berinda Webb-Binder, Anne Collins Smith, Holly Smith, Kéla Jackson, Gunja Sengupta

▶ 370 JAY STREET

▶ RM 1201

Berinda Webb-Binder, Spelman College, Art and Visual Culture

The Song of Black Pearl: Intersections of Blackness in Oceania and the United States

This paper presents the case study of New Zealander Lonnie Hutchinson to exemplify ways to define, locate, and interpret the Black Pacific archive. This paper presents the dialogue that arises from a side-by-side examination of Hutchinson's visual art with that of Faith Ringgold, the renowned African American artist known for her story-quilt paintings. Artist Lonnie Hutchinson lives and works in Aotearoa/New Zealand and traces her ancestry to Māori and Samoan genealogies. This web of influences results in intricately layered visual creations in multiple forms of media. Active as an artist from the late 1990s, Hutchinson has become known for cut-outs wrested from black builder's paper with the evocative titles of Black Ladies or Black Lace. In her depictions of women's bodies in her early works, she presents art that can speak to the black experience within and without Aotearoa/New Zealand. Utilizing archival findings, this paper compares two portraits—Hutchinson's Black Pearl animated video to Ringgold's Slave Rape Series from the 1970s to determine how the legacy of blackbirding, or the forced labor of Melanesians and aboriginal Australians during the nineteenth century still resonates today as well as parallels the physical horrors of slavery for the African diaspora.

Anne Collins Smith, Spelman College Museum of Fine Art Without Apology: The Framework for a Unique Arts Institution

In 1976 Spelman College students staged a two-day lock-in of the Board of Trustees to demand the appointment of a Black woman president. Donald Stewart, who would be soon be named as the College's six president, was fully dedicated to Spelman's mission to educate and matriculate well-rounded Black women who were exposed to variety of world cultures. He recognized that students deserve access to important works of art. Stewart also made it a priority to uplift

Black women's talents and capabilities in a variety of fields and facilitated the acquisition of works by Black women artists for the College's permanent holdings. In 1983, he raised funds to purchase several contemporary works by Black women artists and positioned the College as an institution where objects by and about women of Africa and the Diaspora would be accessible, exhibited, and regularly discussed. It became clear that the College had demonstrated consistent steadfastness by foregrounding Black women in education, leadership, and the arts. In 1996, the Spelman College Museum of Fine Art was established and prioritized highlighting the works of black women artists. This presentation will now explore the framework in how the Museum has grounded itself as a first thought first destination and world-class institutions for black women artists.

Holly Smith, Spelman College

Documenting Ourselves: Black Women & Memory Work in the Spelman Archives

I will examine Spelman Archives visual and textual collections as a "counter archive" or counternarrative to traditional, predominantly white repositories. Black women and other historically marginalized communities have been omitted from the archives by intentional erasure at worst, benign neglect at least. The Spelman Archives was founded the intent to document not only the school but its black women attendees, and have a meticulous collections stemming back to the 1880s. The Archives centers the diverse experience of black women and still seek to tell the various, complex stories of our existence.

Kéla Jackson, Harvard University/Spelman College

Locating the Self: Diaspora, Memory, and Altars in the work of María Magdalena Campos-Pons

"A space can bear the imprint of its inhabitants even in their absence. An object can personify an individual even more than his or her portrait." -María Magdalena Campos-Pons
Spoken Softly with Mama was the second work in María Magdalena Campos-Pons' series History of People Who Were Not Heroes which began in 1994. Campos-Pons crafts an abstract iteration of the domestic interior through her symbolic use of ironing boards, irons and linen. I read Campos-Pons work with consideration to her diasporic aesthetic which melds elements of spiritual practice, memory, and history to elucidate her complex practice of making home. It is through an examination of Campos-Pons' visioning of home that I grapple with her practice of archive making that mends fragmentation of memory, place, and spirit. Ultimately, I analyze how Campos-Pons conceptualizes memory through space in a manner that is both question and answer, past and present.

Gunja SenGupta, Brooklyn College and the Graduate Center-City University of New York

Through Women's Bodies, Through Women's Voices: Cinema as an Archive of Black Atlantic History and Memory

Atlantic slavery forged structures of power and knowledge that reconfigured the identities of women of African descent, not simply through the apparatuses of political economy and nation building, but also through new technologies of representation. Word and visuals, architecture and rituals, and sound and motion, offered media for inventing, negotiating, and contesting gender identities that underpinned power relations in the Americas. In this context of identity formation through representation, history emerged as a major tool of both mastery and resistance. The proposed paper will explore the role of Afro-Atlantic

women as architects and actors in the construction of a gendered Black Atlantic aesthetic of history-telling through film. Drawing upon cinemas that portray horrific histories of slavery spanning the Atlantic world from Africa through the Americas, it will ask: in what ways might these cultural productions serve as what the French scholar Pierre Nora famously called lieux de mémoire (formal sites of remembrance), for women of the Black Atlantic? In what ways do they constitute an archive of raw materials for exploring the mutual workings of history and memory in the construction of diasporic identities and visions of subjectivity?

▶ SATURDAY, OCTOBER 19 ▶ 2:45 PM—4:15 PM

(Im)Material Beings: New Approaches in the Study of Portraits of the Unknown and Unnamed Black Subject *Erica Moiah James, Mora Beauchamp Byrd, Jacqueline Bishop, Patricia J. Saunders*

▶ 370 JAY STREET
▶ RM 210

Erica Moiah James, University of Miami

Discursive Ties: The Portrait of an Eighteenth Century Black Woman as Art and Archive

In the St Louis Art Museum, a stunning late eighteenth century portrait of an unnamed and unknown, young, black woman graces the collection. How she came to reside in St Louis is somewhat clear, but who created the portrait and the identity of the sitter remain a mystery. Several years ago, the producers of the British film *Belle* travelled to the museum hoping to establish the work as a portrait of Dido Elizabeth Belle, mixed race daughter of Sir John Lindsay and Maria Belle, an enslaved African woman, born in the West Indies. Brought to England by her father as a toddler, Dido lived most of her childhood at Kenwood House, the home of her father's uncle, Sir William Murray, Earl of Mansfield, a man made famous because of his involvement in the insurance case of the slave ship *Zong*. Though compelling, this connection was later scuttled. However, this paper takes a second look at the portrait. Through careful study of the material archive her dress, jewelry and cotton head-tie provide, it establishes the sitter as a black Caribbean creole and determines her island of birth, clearing a path toward the young woman's full recognition.

Mora Beauchamp Byrd, Oklahoma State University ***"Brides of Christ": Arthur Bedou and Doris Ulmann's 1930s Portraits of the Sisters of the Holy Family in New Orleans***

In 1934, New Orleans-born photographer Arthur P. Bedou (1882-1966) produced an ethereal, meticulously-crafted wedding portrait of Marcelle Rousseve. A "Bride of Christ" image, it documented the ceremony whereby Rousseve became bound to the sacred vows of religious life. On its decorative mat, Bedou included his own signature but also inscribed Rousseve's birth name as well as her chosen name, Sister Theresa Vincent, after the taking of her vows. Bedou, best known for celebrated portraits of Booker T. Washington, the renowned African American educator and activist, also documented the Sisters of the Holy Family (SSF), an influential and progressive institution organized by free women of color in early 19th-century New Orleans. The Sisters were also photographed by the well-known American photog-

rapher Doris Ulmann (1882-1934), and her 1931 portrait of Sister Mary Paul Lewis has been widely reproduced with a title that merely identifies her as a member of the SSF. This lecture will compare a series of SSF portraits by Bedou and Ulmann, paying particular attention to each artist's strategies for naming, and/or failing to identify, the subjects of these works based on their own strategic aims. Above all, it asks: What was at stake in documenting, naming and/or not naming, these powerful, self-possessed women of African descent in Depression-era New Orleans?

Jacqueline Bishop, Kingston University London & New York University

The Woman Whose Face I Cannot See

In the early 1980s Jamaican fiber artist Dotlyn Sudlow-Thomas began making an elaborate embroidery piece, which she believed would be "fit for a queen." The piece was supposedly presented to Queen Elizabeth on her visit to the island in 1983, and that, in fact, was the last that was heard of this truly sumptuous work. For this presentation, I want to examine both certain kinds of works, in this case vernacular embroidery and applique practices, and certain kinds of makers that are masked or hidden in art ecologies both on the island of Jamaica and elsewhere. I want to look specifically at the strategies that makers of these works have deployed to create portraits of themselves through their works, and how they work to get the art and in turn themselves to seen; and how time and time and again these efforts have been frustrated, resulting in a phenomenon I now call "The Woman Whose Face I Cannot See."

Patricia Joan Saunders, University of Miami

"Must They Die to be Visible?" Ebony Patterson's Three King's Weep (2018)

Ebony G. Patterson's exhibition, *While the Dew is Still on the Roses*, is opulent in its lushness, color and texture. But her vividly colored flower beds, comprised largely of poisonous flowers, obscure a sinister and painful reality than we may not want to consider in the presence of such beauty: the human remains rendered in frosted glass, nestled in the boughs that frame a pathway to the video installation *Three Kings Weep*. This eight-minute installation features three young black men staring intently beyond the camera and into the audience. Tears fall from their eyes while they disrobe, first removing their finery: gold watches, necklaces, floral patterned jackets and shirts, sunglasses, head-dressing, until they are naked from the waist up. While the video plays, the voice of a young boy recites Claude McKay's 1919 poem, "If We Must Die." But who are these three young black men? Should it matter who they are? Is it enough that they just are? I argue that, for Patterson, the question of who they are is not relevant. The fact that they (are) is what is most important and, by extension, that their being and humanity only become visible once they are "undone" and laid bare for us to gaze upon them.

Queer Discourse and the Archive

Greg Foster-Rice, Steven Fullwood, Raimi Gbadamosi, Hillary Spencer, Sarin Drew

▶ 370 JAY STREET

▶ ROOM 1201, BROOKLYN, NEW YORK 11201

Greg Foster-Rice, Columbia College Chicago

The Many Hats of Ralph Arnold: Life at the Intersections

During the tumultuous 1960s and 70s, the prolific and prominent Chicago artist Ralph Arnold made photographic collages that appropriated and commented upon mass media portrayals of gender, sexuality, race, and politics. These complex visual arrangements of photographs, abstraction, and declarative text serve as an exploration and assertion of Arnold's multilayered identity as a Black, gay veteran. My paper will introduce Arnold to audiences who may be unfamiliar with him through *The Many Hats of Ralph Arnold* (1975), a photographic assemblage of self-portraits operating at the intersections of the artist's race, gender, and sexuality. My paper then focuses on two of Arnold's pieces that appeared in prominent exhibitions of African American art in 1971 and that serve as indirect, metaphoric portraits of Arnold. The figurative box assemblage *Soul Box* (1969) was featured in *Black American Artists/71*, a major retrospective held in Chicago, while the entirely abstract *Celebration* was featured in the Whitney Museum of American Art's controversial *Contemporary Black Artists in America* exhibition. Together these literal and metaphoric portraits help to locate the very real struggles about representation that were central to the debates about Black art in the late 60s and early 70s.

Steven G Fullwood, Nomadic Archivists Project

On Rescuing the Legacies of Black Queer Outliers

This presentation looks at black gay and lesbian pioneers, Joseph Beam, Raven Chanticleer and Storme Delaverie, and how these self-starting outlier's collections came to be housed at the Schomburg Center. Beam (1954-1988) was the editor of "In the Life: A Black Gay Anthology" (1986). Two years later, he was found dead in his home. His mother, Dorothy Beam, who was told to trash her son's work, vowed instead to keep his legacy alive. Chanticleer was a man of many talents and guises: fashion designer, journalist, philanthropist, a true bon vivant. His best-known accomplishment was the creation of the African-American Wax and History Museum in Harlem in 1998. For a man concerned with history, Chanticleer's own legacy was almost completely lost. DeLarverie was the MC of the Jewel Box Revue, a traveling revue of racially-inclusive gender impersonators. On June 28, 1969, DeLarverie threw the first punch against a policeman as they raided the Stonewall Inn, sparking a riot and igniting the modern LGBT rights movement. In the mid 2000s, DeLarverie was evicted from her apartment and placed into a nursing home. When her apartment was being cleaned out, two friends of DeLarverie, rescued what became her collection.

Raimi Gbadamosi, WiSER, University of the

Witswatersrand

Sluggish Archaeologists in Search of Truth

The transformation of seats of archival power - from libraries to museums, newspapers to national data storage facilities - that appear determined to reinvent themselves by letting those formally excluded from their hallowed halls in to 'query' and 'trouble' the archive, needs to be scrutinised as part of what I will call an obsession with the

'archival turn', to follow the other 'turns' that seem to define recent contemporary cultural practices. I would like to argue that to rely on the previously empowered archive as part of validation for the current self might not provide the reassurances for a healthy identity that is hoped for. The necessity to know where one coming from will always remain in place, but questions remain about the types of stories, of the ascendants, available archives meant to, and continue to tell, and by extension its impact on their descendants - the trawlers of the archive. The terms under which one enters the archive matters, and continues to. And where public infrastructure implicitly and explicitly comes together to deny all histories apart from acts the powerful wanted told, and purposefully enduring hegemonic narrative, the archive becomes hostile territory.

Hillary Spencer, Brooklyn College

Queering the Archive: the photography of Sabelo Mlangeni and Zanele Muholi

Sabelo Mlangeni and Zanele Muholi are using portraiture to transform the historic photographic archive to include the black LGBTQ community. Specifically, their photographic portraits of lesbian, gay and transgender South Africans are expanding the definition of what it means to be South African in the post-apartheid era. Their 'queering of the archive' is not just a subversion of the historical racial hierarchies, but it is a repudiation of heteronormativity. Muholi and Mlangeni's depiction of the black queer body personifies the oppositional gaze by disrupting the historic power dynamic between subject and artist, between privileged and disadvantaged, between black and white, between queer and straight.

As Muholi and Mlangeni seek to visually redefine what it means to be black and African, they also recognize and reference the visual record that comes before them and are creating a distinct visual vocabulary that coincides with new social and political constructs. Xavier Livermon's argues in his essay "Queer(y)ing Freedom: Black Queer Visibilities in Postapartheid South Africa" that in contemporary South Africa, black queers forge possibilities for belonging, both socially and constitutionally, through deliberate destabilizations of heteronormative notions of black identity. This idea of belonging is intrinsic to the understanding of this new queer archive. By referencing the formal characteristics of the historic archive in their work, Muholi and Mlangeni are defining their subjects as African, while at the same time, subverting the traditional definitions of gender, sexuality and family. Muholi's uses her identity as a gay, black woman to inform her portraits of the LGBTQ community. She not only documents a previously ignored population, but she provides her subjects with autonomous identities that are not merely 'type'. Her work shares the intimate biographies of the individuals living in the space between the safety of the new Constitution and danger of historic social constructs. Mlangeni's portraits of the transgender women living in rural communities epitomizes this tension between the personal and political. His images reference archival imagery of domestic life but imbues them with a tension that reflects a larger crisis of identity, a crisis that the nation as a whole is experiencing.

Sarin Drew, University of Cape Town

The Afrofuturistic Queer Technopolis: Digitality and Decoloniality in Action

Following the call for decolonization and re-imaginings of new humanism from a subaltern location within the post colony (Ndlovu-Gatsheni, Grosfoguel); this qualitative study seeks to understand African Queer and Feminist discourses and how they contribute to decolonial theory. Decolonial theory describes an epistemic turn away from the epistemologies of the Global North towards the Global South during a period of rapid modernization (Grosfoguel). It is a move away from the visual representation of the slave to an idealization of the liberated techno human. What is of particular interest is the way Black Radical Queer Feminist from South Africa have immersed themselves into a digitality or the quality of being digital. This paper posits that cultural/media production coming from these “immersive queers” contribute to the process of an epistemicide of Western thought.

Danielle Abrams

Danielle Abrams' performances arise from the social currents that shape her mixed-race and queer identity. By juxtaposing ethnic clans and re-arranging time and space, she creates scenarios that are liberated from scripts of the past. Abrams has presented performances at ICA Boston, Detroit Institute of the Arts, Bronx Museum of the Arts, The Jewish Museum, Queens Museum and others. She has received awards from The New York Foundation of the Arts, Urban Arts Initiative, Franklin Furnace Performance Art Fund, and the 2018 Distinguished Artist Award from the St. Botolph Club Foundation in Boston. Abrams is a Professor of Practice at the School of the Museum of Fine Arts at Tufts University and a resident artist at A Studio in the Woods, a program of Tulane University, New Orleans, LA.

Nana Adusei-Poku

Nana Adusei-Poku, Ph.D., is Senior Academic Advisor and Luma Fellow at the Center for Curatorial Studies and Contemporary Art at Bard College. She was previously Visiting Professor in Art History of the African Diaspora at The Cooper Union in New York City. She held the position of Research Professor for Visual Cultures (2013-2017) at the Willem de Kooning Academy and was Guest Lecturer at the University of the Arts, Zurich from 2012-2018. Her articles have been published in *Nka-Journal of Contemporary African Art*, *eFlux*, *Kunstforum International*, *Flashart!*, *L'Internationale*, and *Darkmatter* a.o. She curated a.o. the event *Performances of No-thingness* at the Academy of Arts Berlin in 2018 and the program: *Longing on a Large Scale* in conjunction with Todd Gray's Exhibition *Eucledian Gris Gris* at Pomona College Museum of Art 2019-2020.

Amal Alhaag

Amal Alhaag is an Amsterdam based independent curator, cultural producer and researcher who develops ongoing experimental research practice, public programs and projects on current (global) social affairs, decoloniality, archives, counter-culture, oral histories and popular culture. Since 2004, her projects have infused music and art with current affairs, dialogic and everyday anecdotes to invite, stage or examine 'uncomfortable' issues, unknown stories and unwelcome audiences to write, share or compose narratives in impermanent settings. Her research project *Technologies of Certain Bodies* was exhibited as part of the Dutch Pavilion Work, *Body & Leisure* at the Venice Architecture Biennale 2018. Currently the sonic and visual culture project *Diasporic Self: Black Togetherness as Lingua Franca* initiated in collaboration with artist and curator Barby Asante is on show at 198 Contemporary Art & Learning in London and at *Framer Framed* in Amsterdam.

Genel Ambrose

Genel Ambrose is a creative producer, journalist and founder of *Good Mirrors Aren't Cheap*, an inter-generational conversation series centering POC narratives. She is an Alum of NYU's CAS where she majored in sociology and journalism and a graduate from The New School where she received her MFA, Creative Writing. Genel has written for *i-D Magazine*, *Vice.com* and *Garage Magazine* to name a few.

Awam Amkpa

Before coming to NYU Tisch School of the Arts' Department of Drama, Awam Amkpa was the Senior Lecturer of Drama and Television at King Alfred's University College in Winchester, England, and Assistant Professor of Theatre Arts at Mount Holyoke College. He is the author of *Theatre and Postcolonial Desires*, London: Routledge, 2003, and

Archetypes, Stereotypes and Polytypes: Theatres of the Black Atlantic. Additionally, he was the director of film documentaries including *Winds Against Our Souls*, *It's All About Downtown*, *National Images and Transnational Desires*, and feature film *Wazobia!*, as well as the author of several articles in books and journals on modernisms in theatre, postcolonial theatre, black Atlantic issues, and film studies.

Noel W Anderson

Noel W Anderson is a Clinical Assistant Professor in New York University's Art and Art Professions Department, and Area Head of Print-media. Originally from Louisville, KY, he holds a Bachelor of Fine Arts from Ohio Wesleyan University, a Master of Fine Arts from Indiana University in Printmaking, and a Master of Fine Arts from Yale University in Sculpture. Anderson has been awarded a NYFA Fellowship in visual art, a Jerome Prize and Camargo Residency. He completed a major residency at Dieu Donne Papermaking in Brooklyn, NY. His essay "Confederacies, Tensilities, Fugitivities: Those Eyes", co-authored with Andrew Weiner, was recently published in *October Journal*. His essay "Schien, Schein Negro Sun: Black Radical Radiance" will be published in *Effects Art Journal*. Anderson's works have been exhibited at The Studio Museum of Harlem, Tilton Gallery (NYC), Zidoun/Bossuyt (Luxembourg); and will be featured in 1-54 Contemporary African Art Fair Fall 2019 with Galerie Anne de Villepoix.

Liz Andrews

Liz Andrews is an artist, curator, and scholar. She received her PhD in Cultural Studies from George Mason University in May 2019 and her doctoral dissertation is entitled *An American Icon: Envisioning President Barack Obama*. In this project, she examines the spectacular ascendancy of Obama to the U.S. presidency through three visual archives. She looks at presidential portraiture, three contemporary photographic projects, and images from the social media platform of Twitter. She argues that there was an urgent need to construct a public image of a black man as presidential during the 2008 election. Liz has served as an arts administrator at the Los Angeles County Museum of Art (LACMA), the Tisch School of the Arts, NYU, and community arts organizations in her hometown of Denver, Colorado. Liz holds a BA in American Studies from Wesleyan University and an MA in Arts Politics from NYU.

Kanyinsola Anifowoshe

Kanyinsola Anifowoshe is an 18 year old Nigerian-American who is a freshman at Yale University pursuing majors in Art History and Sociology. As curator of *In Search of Our Mothers' Gardens*, she sought to honor the intergenerational and historically excluded creative legacies of Black women through workshops and exhibitions. She has served as editor-in-chief of *Wahala Zine*, a platform for the creative work of young people in the Nigerian diaspora, and host of *The Now* podcast where she interviews young creatives. As a co-organizer with *Fempowerment Chicago* and *Youth for Black Lives*, she used artistic expression as a tool for the political empowerment of young people. She is usually thinking and writing about the architecture of justice, radical hope, and building new art histories.

Grace Aneiza Ali

Guyanese-American Grace Aneiza Ali is an Assistant Professor and Faculty Fellow in the Department of Art & Public Policy, Tisch School of the Arts, NYU. As a curator, her curatorial research practice centers on socially engaged art practices, global contemporary art, and Carib-

bean Art with a focus on Guyana. She is the founder and editorial director of OF NOTE — an award-winning nonprofit magazine on the intersection of art and politics and global arts activism. She is the founder and editor of GuyanaModern.com featuring contemporary arts & culture of Guyana. Ali is a current NYU Provost Fellow and has received the following Fellowships for her work: Fulbright Fellowship, Andy Warhol Foundation for the Visual Arts Curatorial Fellowship, and NYU's Henry McCracken Fellowship. She has been named a World Economic Forum 'Global Shaper' and serves on the board of Images and Voices of Hope, which uses journalism to create meaningful, positive change.

Anna Arabindan-Kesson

Anna Arabindan-Kesson is an assistant professor of Black Diasporic art with an appointment in the Departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, and formerly a registered nurse, she lived and worked in Australia, NZ, West Africa and London before completing a PhD at Yale University in African American Studies and the History of Art. Her first book, under contract with Duke University Press is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World*.

Jairo Araujo

Jairo Santos Araujo, is graduating in Architecture and Urbanism from the Federal University of Bahia. During this period of formation, I sought to align my research thinking strands, seeking to articulate the field of architecture and urbanism with the field of the arts, exploring different languages and graphic and cartographic narratives, starting from the need for epistemological revision that encompasses the black experience in the process of production of the city. Soon in my first years of college, I joined the extension research "2 de Julho neighborhood plan" that sought through collective participation to create a defense instrument for one of Salvador's most traditional black neighborhoods. Even in the early years, I joined the Model Architecture and Urbanism Office – Curiar, whose purpose was to create an interlocution between the faculty and the low-income population that could not have access to an architectural professional. From the middle to the end of the course, I entered the research "Narratives and cartographies of the black presence in the city of Salvador between the middle of the nineteenth century and the beginning of the twentieth century", where I was able to deepen my understanding of the city, placing the Negro as the great urban development of the city, and through the construction of cartographies and deepening in readings the opportunity to write to present, so far, two articles in congresses, Salvador and His Colors and XCOPENE – X Brazilian Congress of Black Researchers.

Melay Araya

Melay Araya is a multimedia artist and serves as the Associate Artistic Director + Archivist at The Town Hall. She is currently curating programs, collections, and exhibitions for the historic landmark's centennial in 2021.

Ina Archer

Ina Diane Archer is a Media Conservation and Digitization Assistant at The Smithsonian National Museum of African American History & Culture. She is a filmmaker and visual artist whose multimedia works and films have been shown nationally. Ina was a Studio Artist in the Whitney Independent Study program, a NYFA multidisciplinary Fellow, a 2005 Creative Capital grantee in film and video, and she has been

awarded numerous residencies. Prior to joining NMAAHC, Ina was adjunct faculty at Parsons The New School for Design. She is the former co-chair of New York Women in Film and Television's Women's Film Preservation Fund. Ina earned a BFA in Film/Video from RISD and a Master's in Cinema Studies at NYU focusing on race, preservation, early sound cinema and technology and she studied Moving Image Archiving and Preservation at UCLA (MIAS) and NYU (MIAP). Finally, Ina is a regular contributor to Film Comment Magazine, and she participates on their podcasts and she is juggling at least three blogs!

Esther Armah

Esther Armah is an international award-winning journalist; she is a playwright, a Media Communications lecturer and a Radio Host. Armah coined the term 'Emotional Justice' and creates content exploring emotionality and the legacy of untreated trauma among global Black peoples. Armah is a daughter of the diaspora who currently lives in Ghana. There, she is a front-page columnist for *Business & Financial Times*, connecting global dots in Ghana and beyond between gender, policy & politics, leadership and emotionality. Armah wrote and directed her fifth play, *#safeCARGO* in Accra. She is Director of EAA Media Productions where she curates conversations on media and gender. Esther lived and worked in New York for eight years. She was a Radio Host on the daily morning show 'Wake Up Call' for New York's WBAI, for which she was named 'Most Valuable NY Radio Host' by The Nation's '2012 Progressive Honor Roll'. She is Host & Executive Producer of *The Spin: All Women Media Panel*, named by *Clutch* magazine as 1 of the Top 10 podcasts by Black women. Armah's essays on Emotional Justice have been published in *Gawker*, *AlterNet*, *Ebony.com*, *Salon.com*, *Essence.com*, *Global Grind*. They have been published in books: 'Charleston Syllabus: Readings on Race, Racism and Racial Violence'; *Love With Accountability and Black Cool*. Armah was a regular political commentator on MSNBC and appeared on 'All In With Chris Hayes', *The Melissa Harris Perry Show*, 'Up with Chris Hayes'. She also appeared on CNN and BET. She wrote four plays that were produced and performed in New York and Chicago: *SAVIOUR!*, 'Forgive Me?' Entitled! and 'Can I Be Me?'. As a speaker with her Emotional Justice work, Esther has appeared at Omega Women's Leadership Conference, Stanford. In 2016, Armah won the Community Award for her Emotional Justice work at the Washington DC 'Valuing Black Lives: Global Emotional Emancipation Conference'. Esther lived and worked in London for 10 years. She worked as a journalist with British Broadcasting Corporation (BBC) in radio and television. Her writing appeared in *The Guardian*, *The Weekly Journal* and *West Africa* magazine. As a journalist, Esther has worked in and travelled to Ghana, South Africa, Kenya, Lesotho, New York, Washington DC, Philadelphia and Chicago. Esther currently lives in Ghana.

Barby Asante

Barby Asante is an artist, writer and PhD researcher at CREAM University of Westminster working in London and Amsterdam. Her work creates situations and spaces for dialogue, collective thinking, ritual and reenactment. Over the last 20 years of artistic action she has created projects that have explored, liveness, performativity and sociability, to think about issues of memory, place, identity and belonging, critically reflecting on race and social justice, through institutional interventions, working with young people and thinking about ways to create/ occupy space. She is interested in breaking down the language of archive, to interrogate dominant narratives but to interrupt, interrogate and explore the effects and possibilities of the unheard and the missing. Recent projects and exhibitions include *Intimacy and Distance*

BIOGRAPHIES A–Z

for the Diaspora Pavilion in Venice (2017), *Starless Midnight*, BALTIC Centre for Contemporary Arts, Gateshead (2017) and collaborative curatorial project with Amal Alhaag, *Diasporic Self: Black Togetherness as Lingua Franca* at Framer Framed in Amsterdam and *198 Contemporary Art and Learning* (2018/19).

Kupenda Auset

Kupenda Auset (Joette Harland Crosby) Kupenda Auset is a writer, historian and researcher who is one of the only scholars whose work focuses specifically on turn-of-the-century dramatist and educator Adrienne McNeil Herndon. In 2016, Kupenda and Jene' Watson were recorded by StoryCorps in conversation about their respective adopted ancestors, Adrienne Herndon and Maud Cuney Hare. The conversation is filed at Folklore Division of Library of Congress. Kupenda formerly worked at National Black Arts Festival. She founded House of Life Dinner Theatre & Supper Club, presenting cultural events. She has served as an Atlanta Ambassador for Alvin Ailey American Dance Theater. Her research extends to over 200 years of her family genealogy in East Tennessee. Kupenda's forthcoming book documents her research on Adrienne Herndon across the last decade, including unprecedented findings. A graduate of Spelman College, Kupenda attended Clark Atlanta University for Master's studies. She resides in her hometown of Atlanta, GA.

Simone Austin

Simone Austin is the Interdisciplinary Fellow in Visual Arts at the Walker Art Center. She holds an MA in History with a certificate in Museum Studies. She is a storyteller and cultural historian in the making. She is interested in Black Material Culture, the African Diaspora, 20th century history and personal adornment.

Ulrich Baer

Ulrich Baer is Professor of German and Comparative Literature in the Faculty of Arts and Sciences. He received his BA from Harvard University and his PhD from Yale University before joining the faculty of NYU in 1995. He is a widely published author, editor, and translator, and an expert on modern poetry, contemporary photography, literary theory, and philosophy. Among his many publications are *Remnants of Song: Poetry and the Experience of Modernity in Charles Baudelaire and Paul Celan* (2000); *Spectral Evidence: The Photography of Trauma* (2002); *110 Stories: New York Writes After September 11* (2002); *Rainer Maria Rilke: Letters on Life* (editor and translator; 2005); *The Claims of Literature: The Shoshana Felman Reader* (co-editor with Emily Sun and Eyal Peretz; 2007); *The Rilke Alphabet* (2014), and *Beggar's Chicken: Stories from Shanghai* (2013). Uli has been awarded a Guggenheim Fellowship, a Getty Fellowship, an Alexander von Humboldt Fellowship, and twice been honored by the NYU Faculty of Arts and Science Golden Dozen teaching award. He writes regularly on photography as a critic and commentator.

Mia L. Bagneris

Mia L. Bagneris is Associate Professor in the Newcomb Art Department and affiliated faculty in the Africana Studies Program at Tulane University. Concentrating primarily on 18th- and 19th-century British and American art and visual culture, Dr. Bagneris's scholarship explores the representation of race in the Anglo-American world and the place of images in the histories of slavery, colonialism, empire, and the construction of national identities. Her first book *Colouring the Caribbean: race and the Art of Agostino Brunias* was published by Manchester

University Press in 2018. She is currently at work on *Imagining the Oriental South: The Enslaved Mixed-Race Beauty in British Art and Visual Culture, c. 1865-1880* and, with Anna Arabindan-Kesson, *Beyond Recovery: Reframing the Dialogues of Early African Diaspora Art History, c. 1700-1900*. Her scholarship has been supported by such institutions as the W.E.B. DuBois Institute, the Yale Center for British Art, the Paul Mellon Centre for Studies in British Art, and the A.C.L.S.

Jennifer Bajorek

Jennifer Bajorek is Associate Professor of Comparative Literature and Visual Studies at Hampshire College, USA, and Research Associate in the Research Centre in Visual Identities in Art and Design (VIAD) in the Faculty of Art, Design, and Architecture at the University of Johannesburg, South Africa. She writes and does research on literature, contemporary art, and photography. Her articles on photography, photographic archives, and contemporary institutions for photography in Africa have appeared in *Aperture Magazine*; *Autograph*; *Theory, Culture & Society*; *Third Text*; *Social Text*; *Africultures*; *Afriphoto*; *Fotota*, and the *Galerie du Jeu de Paume* blog, and her latest book, *Unfixed: Photography and Decolonial Imagination in West Africa*, is forthcoming from Duke University Press in fall 2019. She is currently writing about visual and discursive representations of migrants and migration in contemporary France.

Tiffany Barber

Tiffany E. Barber is a scholar, curator, and writer of twentieth and twenty-first century visual art, new media, and performance. Her work focuses on artists of the black diaspora working in the United States and the broader Atlantic world. Her writing has appeared in *InVisible Culture: An Electronic Journal for Visual Culture*, *TOPIA: Canadian Journal of Cultural Studies*, *Black Camera*, *ASAP/Journal*, *Dance Research Journal*, *Afterimage: The Journal of Media Arts and Cultural Criticism*, *Beautiful / Decay*, *Art Focus Oklahoma*, and various anthologies, exhibition catalogs, and online publications, including *Afrofuturism 2.0: The Rise of Astroblackness* (2016), *Prospect.3: Notes for Now* (2014), and *ASAP/J's "Black One Shot"* series. She is Assistant Professor of Africana Studies at the University of Delaware.

Scott Alves Barton

Scott Alves Barton has a PhD from the NYU Food Studies program. Scott has worked for more than twenty-five years as an Executive Chef, Restaurant and Product Development Consultant, and Culinary School Teacher. *Ebony Magazine* named Scott one of the top twenty-five African-American Chefs. Scott researches the intersection of secular and sacred cuisine in Northeastern Brazil, using documentary film and written text. Scott's doctoral work focused on the intersection of secular and sacred cuisine as a marker of ethnic and cultural identity in Northeastern Brazil, using documentary film and written text. Grant funding from the Council on Culture and Media, CLACS, Steinhart's Dean's Grant and the Doctoral Dissertation Fellowship, NY Culinary Historians, Julia Child Foundation, André and Simone Soltner Foundation, the American Philosophical Society and the Ruth Landes Foundation have financed Scott's research. Scott currently is an adjunct professor at NYU and a culinary instructor at the Institute for Culinary Education (ICE).

Mora Beauchamp-Byrd

Mora J. Beauchamp-Byrd, Ph.D. is a Visiting Assistant Professor of Art History at Oklahoma State University. She has also taught at Duke

University, Spelman College and Xavier University of Louisiana. An art historian, curator, and arts administrator, she specializes in the art of the African Diaspora; 18th-century British art (with an emphasis on William Hogarth's graphic narratives), and contemporary British art with a focus on the work of Lubaina Himid and other British artists of African, Asian and/or Caribbean descent; race and gender in American comics; and curatorial studies. She has organized numerous exhibitions including "Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966-1996" and the upcoming "Little Nemo's Progress: Animation and Contemporary Art." She is currently completing a manuscript that examines the photography of Arthur P. Bedou.

La Vaughn Belle

La Vaughn Belle is best known for working with the coloniality of the Virgin Islands, both in its past relationship to Denmark and its present one with the United States. She works in a variety of disciplines that include: painting, installation, photography, video and public interventions. Borrowing from elements of architecture, history and archeology Belle creates narratives that challenge colonial hierarchies and invisibility. She has exhibited her work in the Caribbean, the USA and Europe. Her work with colonial era pottery led to a commission with the renowned brand of porcelain products, the Royal Copenhagen. She is the co-creator of "I Am Queen Mary", the artist-led groundbreaking monument. Belle holds an MFA from the Instituto Superior de Arte in Havana, Cuba and an MA and a BA from Columbia University in NY. She is currently a Social Justice Institute Fellow at the Barnard Center for Research on Women.

Dorothy Berry

Dorothy Berry is the Digital Collections Program Manager at Houghton Library, Harvard University. Before coming to Houghton Library, Berry served as Metadata and Digitization Lead for Umbra Search African American History at University of Minnesota. She has both a Master of the Arts in Ethnomusicology, and a Master of Library Science from Indiana University, where her research focused on building historical ethnography using online databases. Her work has focused on the intersections of information science and African American history, with interests in 19th and early 20th century performances of Blackness in the archives, and in changing descriptive practices to make African American historical materials more authentically accessible.

Cecile Bishop

Cécile Bishop is Assistant Professor of French at New York University. Before joining NYU, she was a Junior Research Fellow at the University of Oxford and a lecturer at Royal Holloway, University of London. Her work focuses on francophone postcolonial literatures and visual culture. She is the author of *Postcolonial Criticism and Representations of African Dictatorship: The Aesthetics of Tyranny* (Oxford: Legenda 2014). Bishop's current book project, *Forms of Blackness*, explores the process of figuration and materialization of race through blackness in a selection of visual and textual works from the French-speaking world. Bishop has published articles on this topic in *Photographies*, *Word and Image*, *French Studies*, and *The International Journal of Francophone Studies*. She is also the co-editor of a special issue of *L'Esprit Créateur* on "Race and the Aesthetic", to be published in 2019.

Jacqueline Bishop

Jacqueline Bishop is a doctoral candidate in Visual and Material Cultures at Kingston University London. She is also an accomplished

writer and visual artist and is an Associate Professor in Liberal Studies at New York University.

Alexandre Bispo

Alexandre Araujo Bispo, 45, was born and resides in São Paulo. A doctoral student with a master's degree in Social Anthropology, and Licensed in Social Sciences at Universidade de São Paulo. Researcher of the Coletivo ASA – Artes, Saberes e Antropologia (USP/CNPq). Has done research on anthropology, biography, photography, memory practices, racial relations and urban culture. A member of the art critique group at the Exhibitions Program of the Centro Cultural São Paulo (2018/2020). Works in research, cultural production, curatorship, art critique and art education. Educational curator of the Brazilian Bienal Naifs (2018); Executive Curator of the exhibition: *Todo Poder ao povo: Emory Douglas e os Panteras Negras* (2017); Curator at the exhibitions: *SESC Bertioga: 70 anos à Beira Mar* (2018-2019); *Medo, fascínio e repressão na Missão de Pesquisas Folclóricas – 1938-2015* (2015-2016).

Sarah Blackwood

Sarah Blackwood is Associate Professor of English at Pace University and author of "The Portrait's Subject: Inventing Inner Life in the Nineteenth-Century United States" (UNC Press). Her essays and criticism have appeared in *American Literature* and *MELUS* as well as *The New Yorker*, *The New Republic*, *Slate*, and the *Los Angeles Review of Books*.

Renée Blake

Renée A. Blake is a second-generation Caribbean American by way of Trinidad and Venezuela. She is an Associate Professor in the Departments of Linguistics and Social & Cultural Analysis at New York University. She also serves as a Faculty Fellow in Residence at New York University. Blake received her Ph.D. in Linguistics from Stanford University in 1997, with a dissertation entitled, "All O' We is One? Race, class, and language in a Barbados community." Her research examines language contact, race, ethnicity and class with a focus on African-American English, Caribbean English Creoles and New York City English. She has two web-based linguistic sites: *Word. The Online Journal on African American English* and "Voices of New York." She is the recipient of several grants, including Fulbright, Rockefeller and National Science Foundation. In 2010, she was awarded the Martin Luther King Jr. Faculty Award at New York University.

Nydia Blas

Nydia Blas is a visual artist living in Ithaca, New York, with her two children. She currently serves as the executive director of Southside Community Center, a historically Black community center in downtown Ithaca. She uses photography, collage, video, and books to address matters of sexuality, intimacy, and her lived experience as a girl, woman, and mother.

Terry Boddie

Terry Boddie's work as a photographer and multi-disciplinary artist explores the historical and contemporary aspects of memory, migration and globalization. The images often blur the distinctions between photography, drawing and painting. Boddie received his BFA from NYU Tisch School of the Arts and an MFA from Hunter College. His work has been exhibited at the Parc La Villette in Paris, France, the Brooklyn Museum, the Smithsonian, The Studio Museum in Harlem, the Bronx Museum of the Arts, the Philadelphia Museum, and The Museum of

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the Americas. Awards and honors include the Studio Museum of Harlem Artist In Residence, Center for Photography at Woodstock Fellowship, the New York Foundation for the Arts Fellowship, The Center for Book Arts Artist in Residence, and Marie Sharpe Walsh Artist in Residence. Terry Boddie received a 2009 NJ print fellowship from the Brodsky Center, a 2009 Fellowship from the New Jersey State Council on the Arts and a 2011/2012 photography grant from the George and Helen Segal Foundation.

Neta Bomani

Neta Bomani is a Black, first generation American born, multicultural East African person of Tanzanian-Malawian lineage. Neta participates in an anti-art practice which invites participation from local communities. Neta seeks to reveal rather than conceal social precarity and inequality through the use of tangible, accessible media such as computational objects and abolitionist gestures of resistance like organizing and making archives, writings, prints, zines, maps and circuits.

Emilie C. Boone

Emilie C. Boone is an Assistant Professor of Art History at CUNY New York City College of Technology. As the 2018-2019 Chester Dale Fellow in the Department of Photographs at the Metropolitan Museum of Art, she is advancing her book project on the photographs of James Van Der Zee. Her research focuses on the art and photography of the African Diaspora, with particular interests in the photography of the United States and the Caribbean. Boone's appointment at CUNY New York City College of Technology followed a Mellon Postdoctoral Fellowship at the Williams College Museum of Art and the completion of her PhD in Northwestern University's Department of Art History and Master's in Art History from Washington University in St. Louis.

Amanda Boston

Amanda Boston is a Provost's Postdoctoral Fellow and an Assistant Professor/Faculty Fellow at the Marron Institute of Urban Management. She holds a Ph.D. and an M.A. in Africana Studies from Brown University, as well as an M.A. in Political Science and a B.A. in Political Science and African & African American Studies from Duke University. Her research, writing, and teaching focus on twentieth-century African American history, politics, and culture, with an emphasis on the politics and culture of race in the post-civil rights era. Amanda has received a Ford Foundation Dissertation Fellowship, as well as research and writing support from the Social Science Research Council, the Woodrow Wilson National Fellowship Foundation, and the Mellon Mays Undergraduate Fellowship program, among other sources.

Nicola Brandt

Nicola Brandt is an artist, writer, and filmmaker. Her work explores innovative documentary practices in relationship to the role of memory, narrative, and positionality. Brandt is currently publishing a book 'Landscapes Between Then and Now: Recent Histories in Southern African Photography, Video and Performance Art' with Bloomsbury Press. She has presented her work internationally, including at the MAXXI Museum in Rome, Iwalewahaus in Bayreuth, Yale University, and the Würth Museum in Germany.

Isolde Brielmaier

Scholar and curator Isolde Brielmaier is Assistant Professor of Critical Studies in the Department of Photography, Imaging and Emerging Media at Tisch School of the Arts at New York University. She holds a

Ph.D. from Columbia University. Her areas of scholarly interest include: global visual culture; race, gender, class studies; social media; technology (new and trans media); contemporary patronage and artistic practice, and the on-going dynamic between art, artists and the international art market as well as the public and private sectors.

Throughout her curatorial career, she has collaborated with noted contemporary artists including Ellen Gallagher, Carrie Mae Weems, Uta Barth, Leonardo Drew, Richard Mosse, Fred Wilson, and Bharti Kher, to name a few.

Holly Brewer

Holly Brewer is Burke Chair of American History and Associate Professor at the University of Maryland, College Park. She is writing a book on the ideological origins of slavery in early America and the British Empire, tentatively titled *Inheritable Blood: Slavery & Sovereignty in Early America and the British Empire*, which earned a Guggenheim fellowship in 2014. She published part as "Slavery, Sovereignty and 'Inheritable Blood': Reconsidering John Locke and the Origins of American Slavery" in the *American Historical Review* (October 2017) and "Slavery-Entangled Philosophy" *AEON*, September 12, 2018. Her work situates the impact of political ideas in context across England and its American empire. Her first book traced the origin and impact of "democratical" ideas across the empire by examining debates about who can consent in theory and legal practice: Her first book was *By Birth or Consent: Children, Law, and the Anglo-American Revolution in Authority* (Chapel Hill, 2005).

Jennifer Brody

Jennifer DeVere Brody teaches visual culture, theater and performance, sexuality studies and African American studies at Stanford University. She Directs their Center for Comparative Studies in Race and Ethnicity. She is the author of *Impossible Purities: Blackness, Femininity and Victorian Culture and Punctuation: Art, Politics and Play* (both published by Duke University Press). She co-edits the journal, *GLQ* and recently, with Nicholas Boggs, co-edited the new edition of *Little Man, Little Man* by James Baldwin.

LeRonn P. Brooks

Dr. LeRonn P. Brooks is the Associate Curator for Modern and Contemporary Collections (specializing in African American collections) at the Getty Research Institute. Prior to working at the Getty he was an Assistant Professor of Africana Studies at Lehman College and a curator for The Racial Imaginary Institute, founded by poet Claudia Rankine. His interviews, essays, and poetry have appeared in publications for *Bomb Magazine*, The Studio Museum in Harlem, *Socrates Sculpture Park*, The Spelman Museum of Art, *Callaloo Journal*, The *International Review of African American Art* as well as The *Aperture Foundation*, among others.

Kalia Brooks Nelson

Kalia Brooks Nelson, PhD, is a New York based independent curator and writer. Brooks Nelson is currently an Adjunct Professor in the Department of Photography and Imaging at New York University's Tisch School of the Arts. She holds a Ph.D. in Aesthetics and Art Theory from the Institute for Doctoral Studies in the Visual Arts, received her M.A. in Curatorial Practice from the California College of the Arts, and was a Helena Rubinstein Fellow in Critical Studies at the Whitney Independent Study Program. Her recent curatorial projects have taken place with The International Center of Photography, New York City's

Department of Cultural Affairs, Gracie Mansion Conservancy, Jamaica Center for Arts and Learning, and Philadelphia Photo Arts Center.

Kimberly Juanita Brown

Kimberly Juanita Brown is Associate Professor of English and Africana Studies and Chair of Gender Studies at Mount Holyoke College. Her research engages the site of the visual as a way to negotiate the parameters of race, gender, and belonging. Her book, *The Repeating Body: Slavery's Visual Resonance in the Contemporary* (Duke University Press) examines slavery's profound ocular construction, the presence and absence of seeing in relation to the plantation space and the women represented there. She is currently at work on her second book, tentatively titled "Mortevivum: Photography and the Politics of the Visual." This project examines images of the dead in *The New York Times* in 1994 from four overlapping geographies: South Africa, Rwanda, Sudan, and Haiti. Brown is the founder and convener of the Dark Room: Race and Visual Culture Studies Seminar. The Dark Room is a working group of women of color whose work gathers at the intersection of critical race theory and visual culture studies.

Gloria Browne-Marshall

Gloria J. Browne-Marshall is a Professor of Constitutional Law at John Jay College (CUNY). She is the author of many articles and books, including "Race, Law and American Society: 1607 to Present," "The African-American Woman: Perspectives on a 400 Year Journey," and "The Voting Rights War." She is a playwright and a legal correspondent covering the U.S. Supreme Court. Professor Browne-Marshall is Chair of the 400th Commemoration Committee for the Association for the Study of African American Life and History (ASALH) and a member of its Executive Council. The ASALH Commemoration website contains a National 400th Commemoration Calendar of events. See ASALH.org/400/. Gloria Browne-Marshall coined the phrase "400 Years of Perseverance." She speaks nationally and internationally about the African arrival in Virginia and its aftermath, from a prism of law and society.

Nocebo Bucibo

Nocebo Bucibo is a photographer based in Johannesburg. She is a Ph.D. candidate at Wits University and holds a Master's degree in Fine Arts, from the same institute (awarded with distinction). She has a national diploma and BTech in photography from the Vaal University of Technology. She has worked on a number of photographic projects such as the 2008/09 Market Photo Workshop Incubation program, the Wits Roodepoort project in conjunction with PARI and the VUT Sharpeville project. She was a 2009 Sasol signatures finalist and SABS young design achievers finalist in the same year. In 2018 she had a solo exhibition titled: *iHostela Ngeliny'iKhaya: Regarding Photography as a Just Image (2012-2017)*. Nocebo Bucibo is the recipient of the 2015 Tierney Fellowship at Wits University, a fellow at the WITS city institute 2016/2017 and a nominee for the 2018 Joop Swart Masterclass nominee.

Rikki Byrd

Rikki Byrd is a writer, educator and scholar, with research interests in Black studies, visual culture, fashion history and cultural studies. She received her Bachelor of Journalism from the University of Missouri - Columbia and her Master of Arts in Fashion Studies from Parsons School of Design. Her master's thesis, "Black, the Color We Wear: Representing Blackness in American Fashion," explored how black-

ness is centered in popular culture and offered a new approach to reimagining dialogue concerning the black body. As a faculty member at Washington University in St. Louis, she developed new courses on the intersections of fashion and race for the Sam Fox School of Design & Visual Arts and the African and African American Studies department. Rikki is currently a Ph.D. student in African American Studies at Northwestern University.

Artwell Cain

Artwell Cain PhD is founder/director of the Institute of Cultural Heritage & Knowledge. He attained his Master in cultural anthropology at University Utrecht and his PhD at University Tilburg, The Netherlands. He has held various research and management functions. From 2009 to 2012 he was director of NiNsee (National institute of Dutch Slavery Past and Legacy). At present he is senior researcher/lecturer at the University of Aruba and is a team member of the Traveling Caribbean Heritage (TCH). His research interest includes social mobility, identification and the politics of belonging, representation, modernity/coloniality, slavery and its heritage, managing diversity and civic education.

Nichelle Calhoun

Nichelle Calhoun is a researcher/podcaster with the Afro-American Historical Association of Fauquier County, Virginia, an area where her family has lived for over 200 years. Through her podcast *Perpetual Blackness*, whose pilot was developed by the Washington DC affiliate of NPR - WAMU, she shares and parallels the voices of the Washington, DC area's many layers of Blackness as she traces her own family story over 9 generations from enslavement in rural Virginia to contemporary life in one of the Blackest locales in the country, the Washington, DC area. Nichelle is the editor of *Songs of Yemaya*, an anthology hailing Black women's voices and is currently creating *Songs of Oshun*, an anthology of Black women's love stories. Nichelle Calhoun formerly lived in Miami, Florida where she did extensive community outreach promoting equity and access in early education.

Claudi Carreras Guillén

Claudi Carreras is a photography researcher, graduated and doctoral candidate in fine arts from the University of Barcelona. He has curated numerous solo and collective exhibitions which have been showed around more than 50 countries in 4 continents. In 2008 he directed the first meeting of Latin American Photographic Collectives in Sao Paulo, and in 2010 the E-CO, the first Encounter of Photo Collectives in Europe and Latin America. He was head curator of the Paraty em Foco Festival in Rio de Janeiro from 2011 to 2015; and curated and edited the LatinUS Project, a photographic review of Latin America in the USA for the Spain USA Foundation in collaboration with the National Portrait Gallery in Washington and the Smithsonian Latino Center. In 2018 he presented *Africanos in Mexico*, a project on the African heritage in Latin America that began to tour in 2019.

Paul Cato

A student of religious thought and intellectual history at the University of Chicago, Paul Cato is currently pursuing a PhD from the John U. Nef Committee on Social Thought. Deeply interested in theories of love and intersubjectivity, he is especially concerned with those that attend to the social and political realities of the world. His dissertation is an examination of "black active love" - a particular conceptualization of love found in the work of 20th century African American intellectuals. His interests in interrelatedness also extend into more practical fields of hu-

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man sociality such as race relations, disability studies, and social justice. In addition to his scholarly endeavors, Paul is heavily involved in the fights against racism and ableism and is a founding member of an international epilepsy awareness organization and an active alumnus of the Mellon Mays Undergraduate Fellowship and diversity program.

Cheryl Clarke

Cheryl Clarke's writing has appeared in numerous publications since 1979, including the iconic feminist collections *This Bridge Called My Back: Writing by Radical Women of Color* (1982) and *Home Girls: A Black Feminist Anthology* (1983). She is the author of five books of poetry, *Narratives: poems in the tradition of black women* (1982; digitized, 2014); *Living as a Lesbian* (1986, reprinted 2014), *Humid Pitch* (1989), *Experimental Love* (1993), and *By My Precise Haircut* (2016). In 2012, the Center for Lesbian and Gay Studies at the CUNY Graduate Center (N.Y.) presented her with the David Kessler Award for her contributions to LGBT communities. She retired in 2013 from Rutgers University, after 41 years. She is a founder and an-organizer of the annual Hobart (NY) Festival of Women Writers. Visit: www.cherylclarkepoet.com

Christa Clarke

Christa Clarke, Ph.D., is an independent curator/art historian and an affiliate of Harvard's Hutchins Center for African & African American Research. Previously, she was Senior Curator, Arts of Global Africa at the Newark Museum, where she pioneered Newark's collecting of modern and contemporary African art and organized numerous exhibitions over her sixteen-year tenure. Clarke has been a fellow at the Smithsonian, the Metropolitan Museum, the Hutchins Center, and the Clark Art Institute, and held teaching appointments at NYU Abu Dhabi, University of Pennsylvania, George Washington University, and Rutgers. Her publications include *Representing Africa in American Art Museums* (2010), *African Art at the Barnes Foundation* (2015), and *Arts of Global Africa: The Newark Museum Collection* (2018) as well as numerous essays and exhibition catalogues. A 2012 fellow at the Center for Curatorial Leadership, Clarke is committed to advancing equity in museums which she has furthered through her longtime involvement with the Association of Art Museum Curators (AAMC), most recently serving as its President (2017-2019) and now Trustee Emerita.

Lisa Coleman

Dr. Lisa M. Coleman is New York University's (NYU) inaugural Senior VP for Global Inclusion and Strategic Innovation. Reporting to the President, Dr. Coleman works with Senior Leaders, internal stakeholders, external partners, and constituents to advance, promote and build capacity for strategic global inclusion, diversity, equity, belonging and innovation initiatives across NYU globally and this includes New York, Shanghai and Abu Dhabi, and NYU's other thirteen sites, and numerous global centers. Prior to NYU, Dr. Coleman served as the first Chief Diversity Officer and Special Assistant to the President at Harvard University, 2010-2017, and during her tenure, she and her team developed some of the first initiatives focused on the intersections of technology and disability. Dr. Coleman's scholarly work was sparked by early professional and research work with the Association of American Medical Colleges, Merrill Lynch Inc., and working as an independent computer consultant with various for-profit organizations. Dr. Coleman has spent over 20 years working with numerous colleges and universities, for-profit, and non-profit organizations on leadership, global inclusion and diversity, innovation and technology. Prior to NYU

and Harvard, she directed the Africana program at Tufts University, and was later appointed to serve as that institution's first senior inclusion executive reporting to the President.

Jean Paul Colleyn

Jean Paul Colleyn is an Anthropologist (PhD) and filmmaker. Born in Belgium in 1949. He worked in television for several years as a journalist, director and Producer of documentary films. As an anthropologist, he made intensive fieldwork in Mali, Togo, and Ivory Coast. He was elected in 1990 as maître de conférences at Ecole des Hautes études en Sciences Sociales. He taught three years at New York University. He made around thirty documentary films, wrote fourteen books and many articles on anthropology, documentary films and art.

Anna-Lisa Cox

Dr. Anna-Lisa Cox is an award winning historian on the history of racism and race relations in nineteenth-century America. She is a non-resident Fellow at Harvard University's Hutchins Center for African and African American Research. She was a recent Research Associate at the Smithsonian's National Museum of African American History and Culture where her original research underpinned two historical exhibits. Dr. Cox has been the recipient of numerous awards for her research, including a Gilder Lehrman Foundation Fellowship and grants from the Spencer Foundation. Her published works include numerous essays and editorials as well as the books *A Stronger Kinship: One Town's Extraordinary Story of Hope and Faith* and *The Bone and Sinew of the Land: America's Forgotten Black Pioneers and the Struggle for Equality*, which was honored by *The Smithsonian Magazine* as one of their "Best History Books of 2018."

Romi Crawford

Romi Crawford is a Professor of Visual and Critical Studies at the School of the Art Institute of Chicago.

Anne Cross

Anne Cross is a Philadelphia-based art historian, writer, and curator. She is also a doctoral candidate in Art History at the University of Delaware, where her work focuses primarily on photography and print culture of the Civil War and Reconstruction eras. Her dissertation, currently in progress, explores the publication of photographic images of atrocity in Harper's Weekly illustrated newspaper. Anne received her Master's degree in 2013 from the Institute of Fine Arts at New York University, and her work has been supported by grants from the Center for the Advanced Study in the Visual Arts, and the Center for Material Culture at the University of Delaware. More recently, she was a 2019 recipient of the Joan and Stanford Alexander Award, sponsored by the Museum of Fine Arts, Houston.

Lauryn Darden

Lauryn Darden is currently studying Dramatic Writing for TV, Stage, and Film at New York University's Tisch School of the Arts. Her writings are primarily centered around the vastness of the Black experience -- including the intersections of race, class, and gender. Darden especially crusades for the empowerment of Black women and it is expressed immensely throughout her work. In fact, she has been recognized for her thought provoking essay "Combing Through the Naps of History," in which she received an award from the Elizabethan Club of Yale University. She has also been presented with an award from the National Association of Negro Business and Professional

Woman's Club for her academic, political, and artistic endeavors. Darden is an advocate for social justice, proper representation of Black people in entertainment, and women's empowerment. These beliefs are constantly reflected throughout her work.

Pearl Korkor Darkey

Pearl Korkor Darkey is a Ghanaian actress, dancer and choreographer. A graduate from the prestigious University of Ghana's School of Performing Arts. Darkey has featured in several major productions in Ghana, including Eve Ensler's 'The Vagina Monologues', Fathia in 'The 2nd Coming of Nkrumah', Abena in #safeCARGO, a play written and directed by Esther Armah, Queen Mother in Masking the King. She appeared in Okyeame Kwame's 'Versatile Show', Love Is Politics and 'Man in the Dark' with the '2 Idiots Productions'. Darkey is a multi-disciplinary artist. Her artistic career started with dance in 2002. She was featured in and choreographed dance numbers for award winning musicians including 'Daddy Lumba', 'Obrafour', 'Ofori Amponsah', 'Tic Tac', 'Tinny' and 'Becca'.

Angelica Dass

Angélica Dass is an award-winning photographer born in Brazil and currently based in Spain. Her practice combines photography with sociological research and public participation in global defense of human rights. She is the creator of the internationally acclaimed *Humanæ* project. Her work has traveled to over 30 countries around the world, from PhotoEspaña, to the World Economic Forum (Davos), UN Habitat III, London Migration Museum, The Hague Museon, Lausanne Musée de l'Elysée, Dublin Science Gallery; to the pages of National Geographic, Foreign Affairs and other relevant media. In 2018, her TED Talk exceeded two million views.

Steed Vernyl Davidson

Steed Vernyl Davidson is Associate Professor of Hebrew Bible/Old Testament at McCormick Theological Seminary, Chicago IL. He also serves as the Dean of the Faculty and Vice President of Academic Affairs. With research interests in critical interpretations of biblical texts, their cultural reception, and the legacies that attend such readings his work investigates the production and reading of texts through critical lenses such as postcolonial studies, gender and feminist studies, critical geography, and critical race theory. Davidson is the author of *Empire and Exile: Postcolonial Readings of Selected Texts of the Book of Jeremiah* (2012) and *Writing/Reading the Bible in Postcolonial Perspective* (2017), as well as several essays and journal articles. He is currently working on an anthology of essays focused on otherness in prophetic literature and is co-authoring the work *Postcolonial Biblical Criticism: A Guide for the Perplexed* both to be published by Bloomsbury.

Angela Davis

Through her activism and scholarship over many decades, Angela Davis has been deeply involved in movements for social justice around the world. Her work as an educator – both at the university level and in the larger public sphere – has always emphasized the importance of building communities of struggle for economic, racial, and gender justice. Professor Davis' teaching career has taken her to San Francisco State University, Mills College, and UC Berkeley. She also has taught at UCLA, Vassar, Syracuse University the Claremont Colleges, and Stanford University. Most recently she spent fifteen years at the University of California Santa Cruz where she is now Distinguished Professor Emerita of History of Consciousness – an interdis-

ciplinary Ph.D program – and of Feminist Studies. Angela Davis is the author of ten books and has lectured throughout the United States as well as in Europe, Africa, Asia, Australia, and South America. In recent years a persistent theme of her work has been the range of social problems associated with incarceration and the generalized criminalization of those communities that are most affected by poverty and racial discrimination. She draws upon her own experiences in the early seventies as a person who spent eighteen months in jail and on trial, after being placed on the FBI's "Ten Most Wanted List." She also has conducted extensive research on numerous issues related to race, gender and imprisonment. Her recent books include *Abolition Democracy* and *Are Prisons Obsolete?* about the abolition of the prison industrial complex, a new edition of *Narrative of the Life of Frederick Douglass*, and a collection of essays entitled *The Meaning of Freedom*. Her most recent book of essays, called *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, was published in February 2016.

Dionti Davis

Dionti Davis graduated from Carnegie Mellon University in 2014 with his B.A. degree in History, and a minor in African American Studies. He has worked for the last five years at The HistoryMakers, the nation's largest African American video oral history archive in a number of positions, ranging from researcher, writer, special assistant to the executive director, to his most recent position - director of education. During his time at The HistoryMakers, Dionti presented at academic and scholarly conferences nationwide, served as associate producer of an annual live-to-tape PBS-TV interview series, wrote a number of grant proposals and reports, and recruited and managed an advisory board of faculty and administrators from over 60 colleges, universities, and public libraries.

Earl Davis

Earl S. Davis had a 50-year career, which began and ended at New York University. He received an MSW in 1957 from the Graduate School of Public Administration and Social Service, and practiced social work in the field until 1972, when he joined the Silver School of Social Work (SSSW) staff as assistant dean for admissions, financial aid and student affairs. Davis directed NYU's Institute of African American Affairs from 1979 until 1994, and returned to the SSSW part time from 1995 to 2008 as a special recruiter with the mission of attracting Black students. During his time as director, the Institute initially functioned as an orienting and coordinating body for Black student organizations--supporting projects and presentations of student groups along with sensitizing the university and the Black community at large, regarding issues of general interest and concerns--e.g. housing trends, education, "Black Male Conference" (1982), "Black Theatre Conference" (also in 1982), and the "Future Impact of Minority Politics in NYC" (1986).

Joy Davis

Joy Davis is a scholar and curator. She is also the director of Waller Gallery and the co-producer of Unravel Podcast. She joined Unravel Podcast in 2016 and opened Waller Gallery in April of 2018. She writes about subject matter that is underdeveloped in academia and with the public. Her work transcends many fields of study which includes: fashion, history, art, media, and performance among people of color throughout history. Her current research focuses on fashion and race analysis in Spanish colonial paintings. She splits her time in the

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Baltimore/DMV area and New York City. She has spoken at Johns Hopkins University, LIM College, the Costume Society of America, and more. With Waller Gallery and Unravel Podcast she works to break down the institutions and disseminate information to the community.

Alexis De Veaux

Alexis De Veaux (Professor Emerita, University at Buffalo) is a distinguished writer, visualist and feminist scholar-activist. De Veaux's award winning works include *Warrior Poet*, *A Biography of Audre Lorde* (the Hurston-Wright Legacy Award Nonfiction 2005 and the Lambda Literary Award for Biography 2004) and the novel, *Yabo* (Lambda Literary Award for Lesbian Fiction 2015).

Rachel DeLauder

Rachel Mariah DeLauder is a recent honors graduate of the University of Delaware, with a B.S. Degree with Distinction in Exercise Science, with double minors in Theatre Performance and Dance. Ms. DeLauder will be attending Drexel University Dance/Movement Therapy & Counseling MA program for Fall 2019 and Trinity Laban Dance Conservatoire (MSC) Fall 2020. Ms. DeLauder's experience in the performing arts started at age four, studying violin, theatre and dance with dance and theatre companies, orchestra and performing arts schools and recently studied abroad in London with the Shakespeare Globe Acting Intensive. Ms. DeLauder conducted a senior thesis, entitled, "Dance and Posture: The Effects of the Alexander Technique on Alignment", and published in *Undergraduate Research in Dance: A Guide for Students*. Additionally, she is a part of (SOL) Sharing Our Legacy Dance Company, where she continues to embody and present her research on Mary Ann Shadd Cary, under the direction of Dr. Lynnette Overby. Ms. DeLauder enjoys exploring narratives, identity and complexities of the human condition through the performing arts and the community through embodied choreographic research framework.

Sarah DeMott

Sarah DeMott (Ph.D., New York University) is a Research Librarian specializing in Middle East Studies at Harvard University. DeMott's scholarship draws on connections across the Arab world from North Africa to Indo China. Her current manuscript project, *Tropical by Design: French Empire and Afro-Asian Circulations across the Tropical World, c. 1880-1980*, mines colonial archives of Tunisia, Algeria, and Vietnam to understand the relationships between empire, technology and the environment. Her research interests focus on defamiliarizing cartographies of power through networks of gender, migration, and mobility.

Gina Dent

Gina Dent (Ph.D., English & Comparative Literature, Columbia University) is Associate Professor of Feminist Studies, History of Consciousness, and Legal Studies at University of California, Santa Cruz, where she recently received the 2018-19 Dizikes Faculty Teaching Award in the Humanities. She previously held positions at Princeton University and Columbia University and was Director of the Institute for Advanced Feminist Research at UCSC, as well as Principal Investigator for the UC Multicampus Research Group on Transnationalizing Justice. She is the editor of *Black Popular Culture* ([1993] New York: The New Press, 1998) and author of articles on race, feminism, popular culture, and visual art. Her forthcoming book *Anchored to the Real: Black Literature in the Wake of Anthropology* (Duke University Press) is a study of the consequences—both disabling and productive—of social science's role in translating black writers into American literature. Her

current project grows out of her work as an advocate for human rights and prison abolition—*Prison as a Border and Other Essays*, on popular culture and the conditions of knowledge. She has offered courses in critical race studies, critical theory and postcolonialism, and black feminisms in Brazil (Universidade Federal da Bahia, Salvador and Universidade Federal Recôncavo da Bahia, Cachoeira), Colombia (Universidad Nacional de Colombia), and Sweden (Linköping University), as well as at the European Graduate School, and lectures widely on these and other subjects.

Dowoti Desir-Hounon Houna II

Dòwòti Désir is the Founder and President of the AfroAtlantic Theologies & Treaties Institute (ATI) www.ATI-global.org. She has traveled extensively documenting the historic sites, memorials and monuments of the Transatlantic Slave Trade in captive Africans: www.maafamemories.com. Désir has served as the designated UNESCO Desk Review Expert for the New Approaches and Interpretations to Slavery Museums and Sites International Conference; worked on the African Diaspora Heritage Trail, and as a Cultural Enterprise Specialist for the International Labour Office where she worked on national cultural policy and development in Zambia. A former Brooklyn College, CUNY professor, Désir was the ED of the Malcolm X & Dr. Betty Shabazz Center in NYC. She serves as the Ambassador-At-Large of the Grand Conseil du Vodun Hwendo Benin, and is also recognized as Her Majesty Queen Dòwòti Désir Hounon Houna II of Ouidah.

Alessandra Di Maio

Alessandra Di Maio teaches at the University of Palermo, Italy. She divides her time between Italy and the US, where she taught at several academic institutions (UCLA, CUNY Brooklyn College, Columbia, Smith College). Her area of specialization includes black, diasporic, migratory, and gender studies, with particular attention to the formation of transnational cultural identities. She has been the recipient of a Fulbright scholarship, a Mellon postdoctoral fellowship, and a MacArthur Research and Writing Grant. Among her publications are the volumes *Tutuola at the University. The Italian Voice of a Yoruba Ancestor* (2000), the collection *An African Renaissance* (2006), *Wor(!)ds in Progress. A Study of Contemporary Migrant Writings* (2008), and *Dedica a Wole Soyinka* (ed. 2012). She has translated into Italian several authors, including Nigerian Nobel laureate Wole Soyinka, whose autobiography *Sul far del giorno* (2016) she has edited in a special Italian edition, and with whom she has conceived the poetry/photo anthology *Migrazioni/Migrations. An Afro-Italian Night of the Poets*.

Manthia Diawara

Manthia Diawara is a writer, cultural theorist, film director, and scholar. He is Professor of Comparative Literature and Cinema Studies at New York University and is director emeritus of the Institute of African American Affairs. Born in Mali's capital Bamako, Manthia Diawara spent his youth in Guinea until 1964 when his family was expelled from the country by the regime of Ahmed Sékou Touré. While attending school in Bamako, Diawara became involved in a student group called "The Rockers" and began listening to music by James Brown, Wilson Pickett, Otis Redding, and Ike and Tina Turner. The group was opposed to the Vietnam War and apartheid and aligned itself with Black Power, the Black Panthers, and the Black Muslims. Diawara went on to study literature in France and subsequently moved to the United States, where he completed his doctorate at Indiana University in 1985. He then taught at the University of California at Santa Bar-

bara and the University of Pennsylvania, establishing the Africana Studies Program at NYU in 1992. In addition to founding the journal *Black Renaissance Noire*, Diawara has written extensively on the films and literature of the Black Diaspora. His essays on art, cinema and politics have appeared in *The New Times Magazine*, *LA Times*, *Libération*, *Mediapart* and *Artforum*. He is the author of *African Cinema: Politics and Culture*, *Black American Cinema: Aesthetics and Spectatorship*, *In Search of Africa, We Won't Budge: An African Exile in the World*, and *African Film: New Forms of Aesthetics and Politics*.

Alexa Dilworth

Alexa Dilworth is publishing director and senior editor at the Center for Documentary Studies (CDS) at Duke University, where she also directs the DocX lab and the awards program, which includes the CDS Documentary Essay Prize in Writing and Photography and the Dorothea Lange–Paul Taylor Prize. In 1995 she was hired by CDS to work on the editorial staff for *DoubleTake* magazine. She was also hired as editor of the CDS books program at that time and has coordinated the publishing efforts for every CDS book—among them, the forthcoming *Road Through Midnight: A Civil Rights Memorial* by Jessica Ingram (Feb 2020), and *Where We Find Ourselves: The Photographs of Hugh Mangum, 1897–1922*, edited by Margaret Sartor and Alex Harris; *Colors of Confinement: Rare Kodachrome Photographs of Japanese American Incarceration in World War II: Photographs* by Bill Manbo, edited by Eric L. Mueller; *Legendary: Inside the House Ballroom Scene: Photographs* by Gerard H. Gaskin; *Iraq | Perspectives: Photographs* by Ben Lowy; and *Literacy and Justice Through Photography: A Classroom Guide*. Dilworth has a B.A. and an M.A., both in English, from the University of Florida, and an M.F.A. in creative writing (poetry) from the Iowa Writers' Workshop at the University of Iowa.

Michael Dinwiddie

Michael Dinwiddie is a playwright and associate professor of dramatic writing at the Gallatin School of Individualized Study at New York University. In 2018 his play *Actuary* was produced in Louisville in the Black Lives Matter Festival, and in February 2020 his play *Invisible Life* will be part of the Genesis Festival at Crossroads Theatre. Michael's courses include *James Reese Europe and American Music*; *Poets in Protest: Footsteps to Hip Hop*; *Dramatizing History*; *Sissle, Blake & the Minstrel Tradition*, and *Motown Matrix: Issues of Gender, Identity and Sexuality in 'The Sound of Young America.'* A contributing editor to *Black Masks Magazine*, he has also written articles and reviews for *Crisis Magazine*, *Third World Press*, *Advertising Age*, and *Dance Research Journal*. Michael is a former board member of the Classical Theatre of Harlem, the Duke Ellington Center for the Arts, and the New Federal Theatre. His honors include an NEA Fellowship in Playwriting, a Walt Disney Fellowship at Touchstone Pictures, the National Black Theatre 2013 Spirit Award, NYU's Distinguished Teaching Medal, and an inductee into the College of Fellows of the American Theatre. Michael is a member of the Dramatists Guild, the Writers Guild of America, and the Association for Theatre in Higher Education.

Sarin Drew

Sarin Drew provides a unique perspective as a media/cultural activist, filmmaker and academic researcher. She is founder of The V Company, an artistic collective that hosts art spaces in Maboneng Precinct Johannesburg to give queer and alternative voices a platform to perform and articulate intersectional discourses. As a previous researcher for the United Nation Development Fund she has domestic and international

knowledge on the Global South and their role in bridging the gap between the North and the South. She is has also been vocal as a Fees Must Fall activist, Muslim Queer safe space facilitator and Muslim Queer Women researcher commissioned by Al-Fitrah in 2017.

De Angela L. Duff

De Angela L. Duff is an Industry Professor in Integrated Digital Media (IDM) at NYU Tandon. Her mission is to share her passion for music, photography & technology with others. In March 2019, she organized the Prince BATDANCE symposium at Spelman and in 2018 she also organized the EYE NO Prince Lovesexy & Betty Davis They Say I'm Different symposia at NYU. She is currently organizing her next Prince symposium for 2020, #DirtyMind40BK/#GraffitiBridge30BK, and producing & editing the Prince & Prince-related podcasts for Grown Folks Music. She has spoken at the Prince from MPLS symposium, Purple Reign Conference, EYEO Festival, Black Portraitures IV, III, II & I: Revisited, ALGA's Social Studies and Massaging Media 2 Conferences, and HOW's Annual Design Conference. De Angela holds an MFA in Studio Art (Photography) from MiCA, a BFA in Graphic Design from Georgia State University, and a BS in Textiles from Georgia Tech. You can see her past and present projects at <http://www.polishedsolid.com>.

I. Augustus Durham

I. Augustus Durham is the 2018-20 President's Postdoctoral Fellow in English at the University of Maryland, College Park. Having completed his PhD in English from Duke University, as well as Certificates in African & African American Studies, College Teaching, and Feminist Studies (2018), his work in black studies spans the nineteenth to the twenty-first century, interrogating how melancholy catalyzes performances of excellence, otherwise known as genius. Durham has published articles in *Black Camera: An International Film Journal*, *Palimpsest: A Journal on Women, Gender, and the Black International*, and *Journal of Religion and Health*.

Dominique Duroseau

Dominique Duroseau is an interdisciplinary artist. Her Haitian and Chicago heritage places her uniquely within the Diaspora. She deals with the pain and trauma of Black racism, and misogynoir head on while researching and visually representing memories (both real and imagined).

Brittney Michelle Edmonds

Brittney Michelle Edmonds is an Anna Julia Cooper Postdoctoral Fellow in the Department of Afro-American Studies at the University of Wisconsin, Madison. Her book manuscript "Who's Laughing Now?: Black Satire and the Millennial Blues of Black Masculinity" investigates the post-civil rights era's "satirical turn," and develops a theory of its gendered aesthetics in relation to the black radical tradition and theories of black masculinity. Her writing has appeared or is forthcoming in *MELUS: Multi-Ethnic Literature of the United States*, *South: A Scholarly Journal*, *The Journal of Feminist Scholarship*, *The Encyclopedia of African-American Culture*, and *Bearing Witness: Reading James Baldwin in the 21st Century*. With historian Jennifer D. Jones, she co-founded the Black Queer Sexuality Studies Collective at Princeton University. In Fall 2020, she will begin an appointment as an Assistant Professor at the University of Wisconsin, Madison.

Chiyuma Elliott

Chiyuma Elliott is an Assistant Professor of African American Studies at the University of California, Berkeley. A former Stegner Fellow,

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Chiyuma's poems have appeared in the *African American Review*, *Callaloo*, the *Notre Dame Review*, the *PN Review*, and other journals. She has received fellowships from the American Philosophical Society, Cave Canem, the James Irvine Foundation, and the Vermont Studio Center. Chiyuma is the author of two books: *California Winter League* (2015) and *Vigil* (2017). She is currently at work on a monograph about literary and visual representations of black rural life in the 1920s.

Rachel Engmann

Rachel Ama Assa Engmann is a scholar and practitioner of archaeological ethnography whose work combines sites, monuments, objects, texts, oral narratives and ethnography in search of revisionist historical and contemporary approaches to the study of Africa, with a focus on Ghana. She is also interested in engaged critical heritage work, collaborating with local and direct descendant communities as a decolonized approach to research and praxis.

Maurice Eriaremhien

Maurice Eriaremhien is currently majoring in Social Work at the Università della Calabria (Rende, Italy.) His course work specializes in intercultural mediation and social cohesion in Europe. He also holds a diploma in law from Nasarawa State Polytechnic, Lafia, Nigeria. In 2013, Eriaremhien was elected city council representative for migrants in the city of Trapani, Consulta Comunale del Rappresentati dei Cittadini Stranieri ed Apolidi; and in 2018 he served as city council member for Palermo/Trapani (CISL.) He currently is living in Rome, Italy where he works as a translator and cultural mediator with migrant communities seeking asylum. Eriaremhien speaks Ibo language and Hausa language as well as American English and Italian.

Ayana Evans

Ayana Evans is a NYC based artist. Evans earned her MFA in painting from the Tyler School of Art at Temple University and her BA in Visual Arts from Brown University. She also attended the Skowhegan School of Painting and Sculpture. In 2015 she received the Jerome Foundation's Theater and Travel & Study Grant for artistic research abroad. During 2016 Evans completed her residency at El Museo Del Barrio. Additionally, she's performed at: Newark Museum, Queens Museum, Bronx Museum, Barnes Foundation, Medium Tings Gallery, Cuchifritos Gallery + Project Space, FIAP Martinique, Movement Research Performance Festival 2016 & 2018, and Ghana's Chale Wote festival. Evans' 2018 fellowships include: the Studio Immersion Program at EFA's Robert Blackburn Printmaking Workshop, resident/grant recipient at Artists Alliance Inc., the Franklin Furnace Fund, and NYFA Fellowship for Interdisciplinary Arts. Her press includes *New York Magazine's* The Cut, *Hyperallergic*, the *Huffington Post*, *BBC* and *CNN*.

Cheryl Finley

Trained in the History of Art and African American Studies at Yale University, Cheryl Finley is Associate Professor and Director of Visual Studies in the Department of the History of Art at Cornell University. Her current project, *Re-Imagining the Grand Tour: Routes/Roots of Contemporary African Diaspora Art*, examines the global art economy, focusing upon artists, museums, pedagogy, biennials and tourism. A longtime scholar of travel, tourism and migration, Dr. Finley is also engaged in the collaborative project *Visualizing Travel, Gendering the African Diaspora* with Leigh Raiford (UC Berkeley) and Heike Raphael-Hernandez (U. Wurtzburg) funded by the American Council of Learned Societies. Dr. Finley's research has been supported by the

Hutchins Center for African and African American Research, the Ford Foundation, the Center for Advanced Study in the Visual Arts, and the American Academy of Arts and Sciences.

Ivan Forde

Born 1990 Georgetown, Guyana; based in Harlem, New York City. Ivan Forde works across printmaking, digital video, sound and installation. Ivan's training in English literature and epic poetry guides the themes he explores in his visual art practice. Fellowships and residencies include the Paul and Daisy Soros Fellowship for New Americans, Civitella Ranieri Fellowship, ACRE Projects, Vermont Studio Center, Pioneer Works, and the Lower East Side Printshop. Group exhibitions and performances include Steven Kasher Gallery, The Jewish Museum, MCA Chicago, The Whitney Museum, Visitor Welcome Center, Studio Museum Harlem Postcards, the International Print Center, Lagos Photo Festival 17, and a 2018 solo exhibition at The Baxter Street Camera Club of New York. Ivan graduated with an MFA in Printmaking from Columbia University.

Greg Foster-Rice

Greg Foster-Rice is an associate professor of the history of photography at Columbia College Chicago. Most recently, he curated *The Many Hats of Ralph Arnold: Art, Identity & Politics* at the Museum of Contemporary Photography (Fall 2018) and edited the accompanying scholarly catalogue, to which he also contributed an essay. Previously, he co-curated *The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980* at the Art Institute of Chicago (2014) and *Princeton University Art Museum* (2015) and co-authored the exhibition's catalogue which received the Philip Johnson Award from the Society of Architectural Historians. He also co-edited *Reframing the New Topographics* (2011) and contributed to the volumes *Romare Bearden in the Modernist Tradition* (2011) and *Black is Black Ain't* (2013) among other scholarly essays to books, catalogues, and journals. He has a BA from Rice University and a PhD in Art History from Northwestern University.

Terri Francis

Terri Francis directs the Black Film Center/Archive at Indiana University, Bloomington. Her interview with transformative lesbian filmmaker Cheryl Dunye appears in the 2018 issue of *Film Quarterly*. She guest edited a close-up on Afrosurrealism in film and video for the 2013 fall issue of *Black Camera: An International Film Journal*. In 2011, Francis published her path breaking study of Jamaican nontheatrical films in "Sounding the Nation: Martin Rennalls and the Jamaica Film Unit, 1951-1961" in *Film History*. Her book *The Cinematic Prism of Josephine Baker*, a study of how the entertainer used humor to master her precarity, is forthcoming from Indiana University Press. Francis's public commentary on matters of race and representation can be found on NPR and *The Guardian*.

Marthia Fuller

Marthia Fuller is a doctoral candidate in the American Studies Department at the University of New Mexico. She received her BA in African American Studies from Virginia Commonwealth University and her MA in Afro American Studies from UCLA. Marthia's primary areas of research interest are popular culture, black feminist theory, and visual culture. She is particularly interested in how race is informed/re-imagined in literary genres such as science fiction and post-apocalyptic/dystopian narratives and how, through these mediums, we become introduced to alternate meanings of blackness. Her research project fo-

cuses on the deployment of race, gender and sexuality in graphic novels and how racial codes, or the performance of what becomes marked as 'black', are (or are not) translated thru graphic novels. She is currently writing about black and brown girlhood; using a comparative approach to explore how girls of color form their identities within the Marvel universe.

Steven G. Fullwood

Steven G. Fullwood is an archivist, documentarian, and writer. He is the former associate curator of the Manuscripts, Archives & Rare Books Division at the Schomburg Center for Research in Black Culture. He founded the In the Life Archive in 1999 to aid in the preservation of materials produced by and about LGBTQ people of African descent.

In 2018, Fullwood co-founded The Nomadic Archivists Project, an initiative to establish, preserve, and enhance collections that explore the African Diasporic experience. His most recent publication "Black Gay Genius: Answering Joseph Beam's Call" (co-edited with Charles Stephens, 2014) is a community's response to the love and legacy of activist Joseph Beam.

Bill Gaskins

As an artist, Bill Gaskins explores the possibilities of portraiture through photography and cinema that include his body of arts and culture writing framed through American and African American Studies, journalism, and the history of art and photography. An important entry point for this work is his interest in representations of Black life in visual culture. The import and relevance of Bill Gaskins as a contemporary artist, writer, teacher, and thinker has garnered attention through residencies, commissions, lectures, panels, journals, books, catalogs and solo and group exhibitions at major venues including the Crocker Museum of Art, Brooklyn Museum of Art, Detroit Institute of Arts, The Smithsonian Institution, The New Yorker, and Artsy Magazine. This fall begins his tenure as the new Professor and Director of the Graduate Program in Photographic & Electronic Media at Maryland Institute College of Art.

Henry Louis Gates, Jr.

Henry Louis Gates, Jr. is the Alphonse Fletcher University Professor and Director of the Hutchins Center for African & African American Research at Harvard University. Emmy Award-winning filmmaker, literary scholar, journalist, cultural critic, and institution builder, Professor Gates has authored or co-authored twenty-four books and created twenty documentary films, including, *Wonders of the African World*, *African American Lives*, *Faces of America*, *Black in Latin America*, *Black America since MLK: And Still I Rise*, *Africa's Great Civilizations*, and *Finding Your Roots*, his groundbreaking genealogy series entering its sixth season on PBS. His six-part PBS documentary series, *The African Americans: Many Rivers to Cross* (2013), which he wrote, executive produced, and hosted, earned the Emmy Award for Outstanding Historical Program—Long Form, as well as the Peabody Award, Alfred I. duPont-Columbia University Award, and an NAACP Image Award. Professor Gates's latest project is the history series, *Reconstruction: America after the Civil War* (PBS, 2019), and the related books, *Dark Sky Rising: Reconstruction and the Dawn of Jim Crow*, with Tonya Bolden (Scholastic, 2019), and *Stony the Road: Reconstruction, White Supremacy, and the Rise of Jim Crow* (Penguin Random House, 2019).

Kyra Gaunt

Kyra Gaunt, Ph.D. is an ethnomusicologist, a social media researcher, and Assistant Professor in the Music Department at the University at Albany. Her multi-disciplinary approach to black music studies incorporates sociology, anthropology, political sociology, race/racism studies, gender and feminist studies, digital humanities, and new media studies. In 2007, her radical counter-history *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* published by New York University Press won the Alan Merriam Book Prize for most outstanding English-speaking monograph awarded by the Society for Ethnomusicology. Among other significant publications, her peer-reviewed articles appear in *Musical Quarterly*, *Parcours anthropologiques*, and *The Journal for Popular Music Studies*. One of the earliest professors to teach hip-hop who also helped define the emerging field of girlhood and black girlhood studies, Dr. Gaunt's scholarship has been funded by the Mellon Foundation, the National Endowment for the Humanities, and the Ford Foundation.

Racquel Gates

Racquel Gates is an Associate Professor of Cinema and Media Studies at the College of Staten Island, CUNY. She received her PhD from Northwestern University's department of Screen Cultures. She also holds an MA in Humanities from the University of Chicago and a BS in Foreign Service from Georgetown University.

Her research focuses on blackness and popular culture, with special attention to discourses of taste and quality. She is the author of *Double Negative: The Black Image and Popular Culture* (Duke, 2018), which argues that some of the most disreputable representations of black people in popular media can strategically pose questions about blackness, black culture, and American society in ways that more respectable ones cannot. Some of her work appears in the *Journal of Cinema and Media Studies*, *Film Quarterly*, *Television & New Media*, *The New York Times*, and *The Los Angeles Review of Books*, as well as other journals and collections.

Raimi Gbadamosi

Professor Raimi Gbadamosi is an artist, writer and curator. He is a member of the Interdisciplinary Research Group 'AfroEuropeans', University of Leon, Spain, and the 'Black Body' group, Goldsmiths College, London. He is on the Editorial board of the *Journal of African Studies*, *Open Arts Journal* and *SAVVY*, and on the boards of *Elastic Residence*, *London and Relational*, Bristol. He is currently a Research Associate at the Wits Institute for Social and Economic Research. Wits University, Johannesburg. Recent national and international shows and events include: *Aardklop*, *Potchefstroom 2018*; *Words Festival*, *NIROX 2017*, South Africa; *Romulus*, *Rebus*, *Priest Gallery*, Johannesburg 2017, *Cemetery*, Johannesburg Art Gallery, South Africa, 2014/2015; *Banquet*, South Hill Park Bracknell, United Kingdom, 2011; Publication contributions include: *African Futures*, Kerber 2016; *Representing Enslavement and Abolition on Museums*, Routledge 2011; *Black British Perspectives*, Sable, 2011. *Become a citizen at The Republic*. <http://www.the-republic.net>

Erin Gilbert

Erin J. Gilbert is a curator of Modern and Contemporary art, specializing in African and African American Art. She holds an M.A. in Contemporary Art from The University of Manchester and a B.A. in Political Science and a B.A. in African & African American Studies from The

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University of Michigan. She currently serves as the Curator of African American Manuscripts at the Smithsonian Archives of American Art. Gilbert is deeply concerned with issues of national identity, migration and immigration. Exploring the relationship between art, power and politics, she examines the physical and psychological connection to land, the trauma of displacement and the body as a contested terrain. Her curatorial practice is concerned with presenting work by artists whose contribution to the canon has been overlooked – particularly women artists from the “deep south” and the “global south”. The intersectionality of race, class and gender informs her work in both the museum and gallery space.

Michael Gillespie

Michael Boyce Gillespie is a film professor at The City College of New York (CUNY). Author of *Film Blackness: American Cinema and the Idea of Black Film* (2016), he is co-editor of *Dimensions in Black: Perspectives on Black Film and Media*, a special dossier for *Film Quarterly* (Winter 2017); and *Black One Shot*, an art criticism series devoted to black visual and expressive culture (Summer 2018).

Jamaica Gilmer

Jamaica Gilmer is a brilliant example of dreams realized, translated and carried out in real life. She is the Founder and Executive Director of The Beautiful Project (TBP), a collective of image makers that use photography, writing and reflective workshops to create and support spaces where black women and girls are the authority over their own narratives. Jamaica has a fifteen year background creating and implementing curricula. Her work as a storyteller and photographer allows her to capture realities that are often overlooked and misunderstood. Jamaica helms TBP's' curating and organizing efforts in partnership with families, organizations, and institutions. A graduate of Howard University's John H. Johnson School of Communications, she is a highly influential speaker sharing insight across the nation as a guest lecturer, keynote, and panelist. When she is not behind the camera or on the road engaging audiences, Jamaica takes every opportunity to enjoy her longtime sweetheart and their sweet baby boys. Jamaica is a passionate, bold, thought leader and one to watch as a champion for Black girls everywhere. www.thebeautifulproject.org

Isaac Ginsberg Miller

Isaac Ginsberg Miller is a PhD candidate in African American Studies at Northwestern University, where he is also a member of the Poetry and Poetics Graduate Cluster. His research focuses on contemporary Black literature and expressive culture and the relationship between artistic and political movements. His critical work appears in *Callaloo: A Journal of African Diaspora Arts and Letters*, *American Poetry Review*, *Chicago Review*, and *English Journal*. Isaac earned an MFA in poetry at NYU, where he was a Goldwater fellow. Additionally, he has received fellowships from the Blue Mountain Center, the Callaloo Creative Writing Workshop, and the Ragdale Foundation. His poetry appears in journals such as *Callaloo*, *Colorado Review*, *Propter Nos*, *The Shallow Ends*, *Tupelo Quarterly*, and *Vinyl*. His chapbook *Stopgap* won The Sow's Ear Poetry Review Chapbook Contest, and will be published in 2019.

Leah Gipson

Leah Gipson is an Assistant Professor in the art therapy department at the School of the Art Institute of Chicago (SAIC). She is a licensed clinical professional counselor, a registered and board certified art therapist,

and has a master's degree in theological studies. Her current research interests include womanism, black feminism, black church, and the use of cultural spaces to explore the politics of individual and social change. Gipson is a board member for A Long Walk Home, Inc., an organization that uses the arts to empower young people and end violence against women and girls, and a member of the Critical Pedagogy in the Arts Therapies Think Tank. Her recent and past projects include: *DIVISIVE*, a radio show that explores the intersections and interactivity between politics and cultural work, *The Rectory*, a neighborhood arts incubator space in Chicago; and *Care Sessions*, a partnership through the SAIC at Homan Square.

Aston Gonzalez

Aston Gonzalez is an Assistant Professor of History at Salisbury University. After graduating with his Ph.D. in History at the University of Michigan, he completed a Mellon Postdoctoral Fellowship through the Library Company of Philadelphia's Program in African American History. His book manuscript, *Visualizing Equality: African American Champions of Race, Rights, and Visual Culture*, is forthcoming from the University of North Carolina Press. His articles appear in *Slavery & Abolition*, *The Pennsylvania Magazine of History and Biography*, and *Social Dynamics: A Journal of African Studies*. Forthcoming chapters of his will appear in *Visions of Glory: The Civil War in Word and Image* (University of Georgia Press) and *African American Literature in Transition, 1750-2015: Volume 2, 1800-1830* (Cambridge University Press). He has won awards from Duke University, Emory University, the Woodrow Wilson National Fellowship Foundation, the Social Science Research Council, the Organization of American Historians, and the Maryland Historical Society.

Erin Gray

Dr. Erin Gray is a poet, political theorist, and educator from Toronto, Canada. She is Assistant Professor of Black Literary and Cultural Studies in the Department of English at the University of California, Davis. Erin writes and teaches at the intersections of black feminist studies, continental philosophy, visual and performance cultures, and experimental poetics to interrogate the production of racist and anti-racist epistemologies in a range of aesthetic practices from the nineteenth century to the present. Her current book project, *The Moving Image of Lynching: Law-Founding Violence and Liberal Terror in the Long American Century*, focuses on the co-emergence of legal lynching and racial liberalism to argue that lynching is an historically fungible form of violence that structures U.S. capitalist modernity. Erin holds a Ph.D. in History of Consciousness from the University of California, Santa Cruz, and an MA in Social and Political Thought from York University.

Allyson Green

Allyson Green is beginning her sixth year as dean of the Tisch School of the Arts. Dean Green is a choreographer, visual artist, curator and arts educator, and has been a passionate advocate of the arts throughout her career. Previously she was the Associate Dean of the Tisch Institute of Performing Arts, Art and Public Policy, and Open Arts; and the Tisch Global Dean leading opportunities for students to study in one of the 14 sites of the NYU global network. She ran the Department of Theater and Dance at UC San Diego, and was the artistic director of a multidisciplinary arts center in San Diego, curating multiple international festivals and performances. Dean Green led a critically acclaimed performance career in New York for sixteen years, and she has created over 100 dance theatre works and films that have

been presented in 21 countries. She is also a painter, an award-winning designer, and worked in public television in St Louis, San Francisco, and New York. She has extensive training in music, and has created original sound scores, set, costume, and projection designs for her work on stage and in film. Her site-specific collaborations with her husband, visual artist Peter Terezakis focus on bringing awareness to environmental issues.

Farah Jasmine Griffin

Farah Jasmine Griffin is inaugural Chair of the African American and African Diaspora Department at Columbia University. She is also the William B. Ransford Professor of English and comparative literature and African American Studies. In addition to editing several collections of letters and essays she is the author of *Who Set You Flowin': The African American Migration Narrative*, *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday* and *Clawing At the Limits of Cool: Miles Davis, John Coltrane, and the Greatest Jazz Collaboration Ever*. She is also the editor of *Beloved Sisters and Loving Friends: Letters from Addie Brown and Rebecca Primus*, and *Harlem Nocturne: Women Artists and Progressive Politics in New York During World War II*. Farah received her B.A. from Harvard, and Ph.D. from Yale. Professor Griffin's major fields of interest are American and African American literature, music, history and politics.

Carolyn Grimstead

Carolyn Grimstead teaches in the English and Theatre departments at the Long Island University Post Campus in Brookville, New York. Her scholarly interests include the study of nineteenth and twentieth-century African American performers. Her research interests in theatre history link to larger themes in American studies specifically the perceptions that accompany contemporary public history references – those persistent egregious omissions pertinent to people of color.

Rosie Gordon-Wallace

Rosie Gordon-Wallace's professional background belies her current passion; licensed medical microbiologist and former senior consultant for Searle Pharmaceuticals from 1981-1999 she is now the founder and senior curator of Diaspora Vibe Gallery and Diaspora Vibe Cultural Arts Incubator, one of the most talked about art incubator spaces in Miami. Rosie Gordon-Wallace has been awarded The African Heritage Cultural Arts Center 3rd Annual Calabash Amadlozi Visual Arts Award, International Businesswoman of the Year, One of South Florida's 50 Most Powerful Black Professionals of 2007, The Images and Voices of Hope: What works: From Inspiration to Action award; The Champion of the Arts Award; The Red Cross Spectrum Award for Culture; The Women in International Trade Businesswoman of the Year award, and the Miami Beach Black Advisory Board Award for Arts and Culture. A community activist, she is dedicated to women's issues and causes, and of course, the artists she mentors, supports and nurtures.

Kia Melchor Hall

K. Melchor Hall is transdisciplinary Black feminist. Currently, she is a faculty member in Fielding Graduate University's Human and Organizational Development doctoral programs. Outside the academy, she speaks out against racism in the food system as a member of the Soul Fire Farm Speakers Collective. Last, but not least, she is a proud member of The Dark Room faculty seminar on Race and Visual Studies, a Kimberly Juanita Brown creation.

Dell M. Hamilton

Dell Marie Hamilton is an interdisciplinary artist, writer and independent curator whose artist talks, solo performances and collaborative projects have been presented to a wide variety of audiences in New York at Five Myles Gallery, Panoply Performance Lab, and MOCADA, as well as in the New England area at MIT, Boston University, the Museum of Fine Arts/Boston, the ICA/Boston, and the RISD Art Museum. In 2019, Dell presented her first solo show "All Languages Welcomed HERE" at Salem State University (Massachusetts) and was also included in the "Intermittent Rivers" group exhibition curated by artist and educator Maria Magdalena Campos-Pons for the 13th Havana Biennial. Working across a variety of mediums including performance, video, painting and photography, Dell uses the body to investigate the social and geopolitical constructions of memory, gender, history and citizenship. With roots in Belize, Honduras and the Caribbean, she frequently draws upon the personal experiences of her family as well as the folkloric traditions and histories of the region. She has presented her scholarly work at the Black Portraiture[s]: The Black Body in the West conference held in 2013 at the Musée Quai Branly in Paris, and at *Black Portraitures II: Imaging the Black Body and Restaging Histories* conference held at New York University/Villa La Pietra in Florence in 2015. She currently works on a variety of projects at Harvard's Hutchins Center for African and African American Research where she previously served as the assistant director. She has a B.A. in journalism from Northeastern University (Massachusetts) and completed her MFA at the School of the Museum of Fine Arts at Tufts University (Massachusetts). Her curatorial project "Nine Moments for Now" was ranked by Hyperallergic.com as one of 2018's top 20 exhibitions in the U.S.

Christopher Harris

Christopher Paul Harris is a Post-Doctoral Fellow in the African American Studies Department at Northwestern University. His research interests include Black political thought, Black critical theory, Black culture, and Black aesthetics. Alongside his scholarship, Christopher is a member of the Black Youth Project 100, and a contributing editor at Public Seminar, an intellectual commons for analysis, critique, and debate. In addition to this, he is co-curator of a dedicated section on the Movement for Black Lives in the permanent exhibition "Activist New York" at the Museum of the City of New York, has written lesson plans on the movement for teachers in the NYC school system, and co-produced the award-winning documentary short *Acting Erratically* (a term often used euphemistically by police when confronting allegedly unruly suspects).

Thomas Allen Harris

Thomas Allen Harris is a filmmaker and artist whose work across film, video, photography, and performance illuminates the human condition and the search for identity, family, and spirituality. Graduate of Harvard College and the Whitney Independent Study Program, member of the Academy of Motion Pictures Arts and Sciences, and published writer/curator, Harris lectures widely on the use of media as a tool for social change. He lectures and teaches on media arts, visual literacy, and personal archiving at such institutions as Yale, Dartmouth, University of California, and many others. His deeply personal films – *VINTAGE-Families of Value* (1995), *É Minha Cara/That's My Face* (2001), and *The Twelve Disciples of Nelson Mandela* (2005), have received critical acclaim at international film festivals such as Sundance, Berlin, Toronto, FESPACO, Outfest, Flaherty, and Cape Town. His most recent feature film, *Through a Lens Darkly: Black Photographers and the Emergence of a People* (2014), which looks at the ways photographic representa-

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tions serve as tools of representation and self-representation through history, was nominated for both an Emmy and Peabody, and won over 7 international awards including the 2015 NAACP Image Award for Outstanding Documentary Film. Harris is the Director and Executive Producer of Family Pictures USA, a documentary-style magazine show, filmed before a live studio audience, that journeys through a rapidly changing landscape where the foundations of a familiar and idealized “AMERICA” are being transformed.

Eric Hart

Eric Hart Jr. is a Weir Scholar who is currently studying Photography & Imaging at New York University’s Tisch School of the Arts. He is the creator of the visual brand, Love Hart, a brand that utilizes photography, film, music, & writing to explore numerous topics surrounding love. Whether love of self, love of one’s community, or love of another being, his thought-provoking brand pushes to spark conversation on the journey towards understanding.

Natasha Henry

Natasha Henry is currently completing a PhD in History at York University, researching the enslavement of Africans in early Ontario. She is a 2018 Vanier Scholar. Natasha is the president of the Ontario Black History Society.

Sean Henry-Smith

Sean D. Henry-Smith (b. 1992, Brooklyn, NY) is an artist working primarily with photography and poetry. They received their BA in Studio Art from Hamilton College, and have been awarded fellowships and grants from Triple Canopy, Lotos Foundation, and The Conversation. Their words and images have appeared in *Apogee Journal*, *FACT*, *The Felt*, *The New York Times*, and elsewhere. *Wild Peach*, Sean’s first full length collection of photos and poems, is forthcoming on *Futurepoem* in 2019.

Jillian Hernandez

Jillian Hernandez is a transdisciplinary scholar interested in the stakes of embodiment, aesthetics, and performance for Black and Latinx women and girls, gender-nonconformers, and queers. She is currently completing her first book, tentatively titled, *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*, which is under contract at Duke University Press, and developing additional book-length projects on the radical politics of femme of color art and performance and Latinx creative erotics, ontologies, and relationalities. Hernandez received her Ph.D. in Women’s and Gender Studies at Rutgers University and teaches courses on racialized girlhoods, Latinx sexualities, theories of the body, social justice praxis, and cultural studies. Her scholarship is based on and inspired by over a decade of community arts work with Black and Latinx girls in Miami, Florida through the *Women on the Rise!* program she established at the Museum of Contemporary Art in North Miami in addition to her practice as an artist and curator.

Elizabeth Hinton

Elizabeth Hinton is John L. Loeb Associate Professor of the Social Sciences in the Department of History and the Department of African and African American Studies at Harvard University. Hinton’s research focuses on the persistence of poverty and racial inequality in the 20th century United States. She is the author of “From the War on Poverty

to the War on Crime: The Making of Mass Incarceration in America” (Harvard University Press, 2016).

Anna Maria Horsford

Anna Maria Horsford has provided an infinite amount to society and her community through her service, her diverse capabilities, and her talent. An Emmy-Nominated actress and member of the Director’s Guild of America, Horsford is best known for her roles as Thelma Frye on the NBC sitcom *Amen*, Dee Baxter on the WB sitcom *The Wayans Bros.* and as Vivienne Avant in the CBS soap opera *The Bold and the Beautiful*. Prior to coming to Hollywood, Horsford had a solid list of accomplishments on and off Broadway in performances including *For Colored Girls Who Have Considered Suicide When the Rainbow Is Unfurled*. Various guest spots include some of TV’s highest rated programs such as *Grey’s Anatomy*, *Entourage*, *Cold Case*, *Everybody Hates Chris*, and others. Movies include roles in the Friday series with Chris Tucker, Tyler Perry’s *A Madea Christmas*, *Our Family Wedding*, *Gridiron Gang*, *Minority Report*, *Along Came A Spider*, *Kiss the Girls, Set It Off*, *St. Elmo’s Fire* and others. Horsford has taught drama therapy at the College of New Rochelle, N.Y. She conducted an acting workshop for the City Volunteer Corp in Upstate, New York. In addition, Horsford assisted her mentor, Ellis Haizlip, at a creative writing workshop at Rikers Island through Hospital Audiences, Inc. and also hosted stand-up comedy festivals at several New Jersey prisons. Horsford has been honored for many awards including the Lifetime Achievement Award from the Department of Black Studies at the University of Nebraska at Omaha and the Salute to Women in Leadership 2015 Lifetime Achievement Award presented by the Urban League of Metropolitan St. Louis.

Robert Holmes

Robert E Holmes (“Bob”) joined Motown Records as its Associate Counsel in 1971 as Motown was relocating to Hollywood to enter the worlds of motion picture and television productions. He was recruited by the company to be its in-house Motion Picture and Television Counsel. Holmes spent the next seven years involved in all aspects of Motown’s endeavors before leaving the company in 1978 to join the Arista Music Publishing Group as its Vice President, and thereafter Columbia Pictures and Sony Pictures Entertainment as their Executive Vice President of their music groups and President of their worldwide music publishing companies. Holmes, who is a graduate of NYU’s Washington Square College and the NYU School of Law, served on the Undergraduate College’s Board of Overseers for the Faculty of Arts and Science for 12 years, and presently serves as an advisory board member of NYU’s Africa House. He has lectured widely on music, entertainment, law and business issues at colleges and universities throughout the United States.

Nomvuyo Horwitz

Nomvuyo Horwitz is Assistant Lecturer in History of Art at the University of Johannesburg, and is completing a Masters degree in the same subject at the University of the Witwatersrand. Her research is concerned with the impact of social and political change on the production of meaning and ‘value’ for art objects from across Africa. More specifically, she is focused on how archives of mission-generated collections of ‘art’ objects from today’s Democratic Republic of Congo can be re-figured in ways that decolonise Art History in Africa. In 2016/7 Horwitz undertook a predoctoral research fellowship as part of The Arts Of Africa And The Global South Programme at Rhodes University. She

completed a BA (Hons) in History of Art at the University of the Witwatersrand in 2015. Her research has been published in the journal *African Arts* (2017), and in a book, *Lifescapes* (2016), by the Wits University Press.

Kristina Huang

Dr. Kristina Huang is Assistant Professor of English at the University of Wisconsin-Madison. Her work has appeared or is forthcoming in *African and Black Diaspora: An International Journal*, *Restoration and Eighteenth-Century Theatre Research*, *Small Axe Salon*, and *Social Text Online*.

Madeleine Hunt-Ehrlich

Madeleine Hunt-Ehrlich is a filmmaker who lives and makes work in New York City. She is the recipient of a 2015 TFI ESPN Filmmaker Award and a 2014 Princess Grace Award. Her work has been recognized by the National Magazine (ELLIE) Awards and has received grants from Glassbreaker films, the Lower Manhattan Cultural Council, Black Public Media, Virginia Humanities Foundation, South Carolina Humanities Council and the Washington DC Council for the Arts. Her work has been distributed by *Essence Magazine*/ Time Inc, Tribeca Film Institute, PBS Newshour and Black Public Media. Madeleine has a degree in Film and Photography from Hampshire College and has an MFA in Film and Media Arts from Temple University. She is currently an Assistant Professor of practice at Queens College – CUNY.

Nataleah Hunter-Young

Nataleah Hunter-Young is a film programmer and PhD candidate in Communication and Culture at Ryerson and York Universities. She has supported festival programming for the Toronto International Film Festival, the Hot Docs Canadian International Documentary Festival, and the Durban International Film Festival in South Africa. With an educational background in social work, together with more than 10 years' experience as a local and international youth worker, Nataleah has always merged her passion for community development with her love of film and media arts. In 2019, Nataleah became a Pierre Elliott Trudeau Foundation Scholar which will support her ongoing doctoral research on late representations of mediated police brutality in contemporary art. She holds a Master's of Social Work from Ryerson University, and has recently written for *Xtra*, *Canadian Art Magazine*, the Gardiner Museum, and issue 58 of *PUBLIC: Arts | Culture | Ideas* for which she also served as co-editor. She was born and raised in community.

Deborah Jack

Deborah Jack (St. Maarten), is a multimedia artist. Her work has been exhibited in solo and group shows in the Caribbean, the United States, and Europe. Group exhibitions include the traveling exhibition, *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, at the Museum of Latin American Art in Los Angeles, the Sugar Hill Children's Museum of Art & Storytelling, the Frost Museum at FIU and Portland Museum in Maine. Her work will be featured in *The Other Side of Now* at the Perez Art Museum of Miami in 2019/2020. Other exhibitions include, the 2014 SITE Santa Fe Biennial, Brooklyn Museum, and the Jersey City Museum. Deborah has published two poetry collections, *The Rainy Season* and *skin*. Deborah Jack is an Associate Professor of Art at New Jersey City University.

Kéla Jackson

Kéla B. Jackson is a doctoral student studying art of the African Diaspora. Her research interests include the history of photography, curatorial methodology, memory and archives. Kéla was a member of the inaugural cohort of Spelman College Curatorial Studies fellows. Additionally, Kéla was a Mellon Undergraduate Curatorial Fellowship at the High Museum of Art where she curated the *Diasporic Connections* gallery which debuted in the High's large-scale reinstallation. Following the fellowship, Kéla worked as the Museum Assistant for the Spelman College Museum of Fine Art and the Graduate Assistant for the inaugural class of Art History and Curatorial Studies Early College Program at Spelman College. She holds a B.A. in Art with a concentration in Art History and a minor in African Diaspora Studies from Spelman College, where she wrote an honors thesis, "Cartographies of Memory: The Domestic Interior in the work of Genevieve Gagnard and María Magdalena Campos-Pons," which received the Intellectual Courage Award.

Erica Moiah James

Erica Moiah James is an Art Historian and Assistant Professor in the Department of Art and Art History at The University of Miami. Before arriving at Miami, she taught at Yale University and was the founding Director and Chief Curator of the National Art Gallery of The Bahamas. Her writing, research, teaching and curatorial work focuses on the modern and contemporary art of the Global Caribbean and African Diaspora, and she has published widely in her field. Forthcoming publications including the chapter "Prismatic Blackness", in the new volume *Image of the Black in Latin American And Caribbean Art* (Harvard UP, 2019) and *Decolonizing Time: Nineteenth Century Haitian Portraiture and the Critique of Anachronism in Caribbean Art* (NKA, May 2019). Her forthcoming book is entitled *After Caliban: Caribbean Art in the Global Imaginary*.

Jalexis James

Jalexis James is pursuing an education at Tisch School of the Arts majoring in Drama. She was born and raised in Atlanta, Georgia and it continuously impacts her artistry. She is learning to confront, combat, and create art that advocates for unheard voices. During her playwright exploration, Jalexis gives space to unpack and acknowledge difficult topics that she intends to shine a light on. She strives for growth in all aspects of her life and seeks ways to expand herself any way that she can. She fearlessly works hard every day to become the best version that she can possibly be. Jalexis is immensely grateful for those before her and hopes to continue to pave the way for others.

Hannah Jones

Hannah Catherine Jones (aka Foxy Moron) is a London-based artist, scholar, multi-instrumentalist, radio presenter (BBC Radio 3 – Late Junction, NTS – The Opera Show), composer, conductor and founder of Peckham Chamber Orchestra – a community project established in 2013. Jones is currently an AHRC DPhil scholar at Oxford University exploring decolonization through the methodology of sound and music transmission in both theory and practice with *The Oweds* – a temporal form of (self)-reparation, a method of connection with ancestry through sonic ritual using combinations of voice(s)/instruments and visuals. Jones has performed and lectured internationally, including at Oxford University, Trinity LABAN, Royal College of Art, Kingston, LCC, ECA, Liverpool Biennial (UK), NYU, Harvard (US), Umuzi (SA), Liquid Architecture (AUS), and has exhibited widely including at Serralves Museum of Contemporary Art (Porto) Wagner Museum (Bayreuth), Beirut Arts

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Centre, Modern Art Oxford, Tate Modern, Guest Projects, IMT, Almanac and Whitechapel galleries (London).

Jovonna Jones

Jovonna Jones is a PhD candidate in African & African American Studies at Harvard University. She studies black cultural history and theory in the U.S., with an emphasis on visibility, space, and place. Her research looks at the aesthetics and politics of black women's domestic interiors during the Interwar period. Jovonna has held research fellowships and curatorial internships at the Morgan Library & Museum, the Cleveland Museum of Art, and the Harvard Art Museums.

Lynn Jones

Dr. Gladys Lynn Jones (who goes by Lynn) is an African-Canadian woman born and raised in Truro, Nova Scotia, who moved to Halifax to pursue higher education. An active trade union member and advocate during her long career in the Federal Public of Canada, Lynn was the first Black person to join the executive ranks of the Canadian Labour Congress (CLC). She was also a National Vice-President of the Canadian Employment and Immigration Union (CEIU). As part of the CLC delegation, in 1994, Lynn traveled to South Africa as an election observer in the first free elections (which saw the election of Nelson Mandela). In 1993, Lynn became the first Canadian-born African Canadian woman to run in a Canadian Federal Election, as the New Democratic Party (NDP) candidate in the Halifax riding. Throughout her life, Lynn has been active in the pursuit of justice, working tirelessly for many causes and organizations that seek to eradicate racism, secure human rights, and achieve fair labour practices. She has been honoured with many awards including the Queen's Medal, the Congress of Black Women of Canada's Women of Excellence award, 100 Black women of Canada Award and the Nova Scotia Federation of Labour Human Rights Award. In 2016, she was recognized with an Honorary Doctorate from Acadia University.

Delande Justinvil

Delande Justinvil is a PhD student in Anthropology at American University. He holds a B.A. in Anthropology from Brandeis University. His research interests are situated at the intersection of sociocultural and bioarchaeological anthropology and black studies. Delande has conducted fieldwork in Central America and the Middle East, using comparative frameworks, critical theory, and bioarchaeological methods to explore race, ethnicity, culture, and belonging.

Trica Keaton

Trica Keaton, PhD, is an associate professor of Critical Race and African Diaspora Studies at Dartmouth College. Her research interests and courses focus on constructs and lived experiences of race, racialization, racism and their intersections as well as identity politics in France, continental Europe, and the U.S. Her work also explores the various ways that racialized people respond to those lived realities, particularly in everyday life. Her publications include *Muslim Girls and the Other France: Race, Identity Politics, and Social Exclusion* (Indiana, 2006); *Black Europe and the African Diaspora* (co-edited; Illinois, 2009); and *Black France-France Noire: The History and Politics of Blackness* (co-edited; Duke, 2012). Representative article publications include, "Race" in *Keywords for African American Studies* (NYU, 2018); "Au Nègre Joyeux: Everyday Anti-Blackness Guised as Public Art" (*Nka: Journal of Contemporary African Art*, 2016); "Racial Profiling and the French Exception" (*French Cultural Studies*, 2013); and "The Politics of Race-

blindness: (Anti)blackness and Category Blindness in Contemporary France" (*Du Bois Review: Social Science Research on Race*, 2010). Her awards range from the Rockefeller Foundation Bellagio Center Fellowship to the Ford Foundation to Columbia University's Institute for Scholars Fellowship at Reid Hall in Paris to the Chateaubriand Fellowship, offered by the Embassy of France.

Roshini Kempadoo

School of Arts, University of Westminster. Roshini's recent exhibition contributions, research projects and editorial work includes: the print series from *Ghosting* for the Fotofest 2018 Biennial, Houston curated by Sunil Gupta for the exhibition *India: Contemporary Photographic and New Media Art*; the artwork *Face Up*, for the exhibition *Ghosts: Keith Piper and Roshini Kempadoo* (2015), curated by Paul Goodwin at the Lethaby Gallery, London; contributing visual editor for *Small Axe: A Caribbean Journal of Criticism* (Duke University Press), *Small Axe Visualities* online platform (SXV) and member of the development team for *Visual Life of Social Affliction* (VLOSA) a *Small Axe* exhibition and publishing project; principle investigator for the research project *Creating Interference* investigating contemporary artworks as creative responses of memories and historical narratives, June 2018 in association with *CREAM* and *Iniva*; the monograph *Creole in the Archive: Imagery, Presence and Location of the Caribbean Figure* published in 2016.

Lebohlang Kganye

Lebohlang Kganye is an artist living and working in Johannesburg. Kganye received her introduction to photography at the Market Photo Workshop in Johannesburg in 2009 and completed the Advanced Photography Programme in 2011. She studied Fine Arts at the University of Johannesburg and is currently doing her Masters in Fine Arts at the Witwatersrand University. Kganye forms a new generation of contemporary South African photographers, although primarily a photographer, Kganye's photography often incorporates her interest in sculpture and performance.

Sarah Khan

Sarah K. Khan writes and creates content (prints, photography, films) about food, culture, women, and migrants. Her multimedia projects include: *South Asian women farmers* (with a brown supershero narrator), *Migrant Kitchens* (Queens, NY/Northeast USA), *The Cookbook of Gestures* (Fez, Morocco), and *The Book of Delights*. In 2014-15, she worked with *Siddi* (African Indians) women farmers/quilters. Exhibitions and publications include: *black and white photographs*, including *Siddi women farmers* (Kimmel NYU, 2017); Khan, SK. (2019). "To Sow and To Sew: Siddi Women Farmers (Quilters) in Uttara Kannada, Karnataka, India." Ed Vol., *Africans in South Asia*, KX. Robbins et al. Ahmedabad: Mapin Publishing; Faber-Cullen, M. (2016) "Siddi Quilt Makers: Kawandi: Quilts of Karnataka by Siddis, Indians of African Descent." *Uppercase Magazine*. Khan has degrees in Middle Eastern history (BA), public health and nutrition (MPH, MS), and plant sciences/ethnobotany (PhD). A two-time Fulbright scholar, Khan has received multiple grants and fellowships. www.sarahkhan.com

Chantaneice Kitt

Chantaneice received her Master of Arts from the African and African Diaspora Studies program at UT-Austin, where she is currently a PhD candidate. Her work engages with a wide-range of fields, including Black Feminisms, Critical Race Studies, Visual Culture Studies, (Auto)Ethnography, Performance Studies, and Critical Tattoo Studies in

order to elucidate synchronicities between historical and contemporary ideologies of race, class, gender, and sexuality that seek to contain and make deviant both the black body and the tattooed body. Her dissertation will explore demands that emerge when a critical black queer feminist lens is deployed to examine the act/process/practice of modern tattooing within a legacy of chattel slavery and Africa diasporic body art genealogies.

Marci Kwon

Marci Kwon is Assistant Professor of Art History at Stanford University. Her first book, *Enchantments: Joseph Cornell and American Modernism*, will be published in 2020 by Princeton University Press. This book tracks the changing status of metaphysical belief in American art from the perspective of a single artist. Additional articles address Isamu Noguchi, Appalachian Spring and Japanese internment; Japanese internment crafts Surrealism and folk art at the Museum of Modern Art; and Martin Wong and Orientalism. Her research has been supported by grants from the ACLS/Luce Foundation, the Getty Research Institute, the Smithsonian American Art Museum, the Mellon Foundation, and the Hellman Fellows Fund. She is currently a fellow at Yale's Center for the Study of Material & Visual Cultures of Religion. At Stanford, Kwon is a faculty affiliate of the Center for Comparative Studies in Race and Ethnicity, Asian American Studies, African and African American Studies, American Studies, and Modern Thought and Literature.

Antonia Lant

Antonia Lant works on problems of film style and interpretation, with special emphasis on women's work in filmmaking, theories of art history that developed in tandem with the arrival of cinema, and questions of racial signification. Her first book, *Blackout: Reinventing Women for Wartime British Cinema* (1991), studied the impact of wartime privations on the film screen, and particularly the role that womanhood played in representing the nation in crisis. *Red Velvet Seat: Women's Writings on the First Fifty Years of Cinema* (2007), edited and interpreted women's intercessions in film culture. Her article "Haptical Cinema" drew on late nineteenth century theories of art to understand the novel and intricate spatial properties of early cinema. She trained in Fine Arts at Leeds University, England, held a Junior Research Fellowship at Oxford University, and earned her PhD in History of Art at Yale University. She has taught at the Open University, Harvard University, and at the University of Vienna. Lant created NYU Cinema Studies' Department's Masters' degree in Moving Image Archiving and Preservation, and served as its Founding Director. She has been a member of the National Film Preservation Board since 2012.

Ana-Maurine Lara

Ana-Maurine Lara (PhD) is a scholar and a national award-winning novelist and poet. She is the author of: *Erzulie's Skirt* (RedBone Press, 2006), *When the Sun Once Again Sang to the People* (KRK Ediciones, 2011), *Watermarks and Tree Rings* (Tanama Press, 2011) *Kohnjehr Woman* (RedBone Press, 2017), *Cantos* (letterpress, limited edition 2015), and *Sum of Parts* (Tanama Press, 2019). Her academic books include: *Queer Freedom: Black Sovereignty* (SUNY Press, forthcoming 2020) and *Streetwalkers: LGBTQ Lives and Protest in the Dominican Republic* (Rutgers University Press, forthcoming 2020). Lara's work focuses on questions of black and indigenous people and freedom. She has been published in literary journals (*Sable LitMag*, *Transitions Literary Journal*), scholarly journals (*Small Axe*, *Bilingual Revue*, *Sargasso*, *Feminist Review*) and numerous anthologies, as a scholar and as a creative

writer. She is currently an Assistant Professor at the University of Oregon, in the Department of Women, Gender and Sexuality Studies.

Adiva Lawrence

Adiva Lawrence is a Heritage Research PhD candidate at the University of Hull (Wilberforce Institute for the Study of Slavery and Emancipation). I work on processes of memorialisation of slavery from a transnational perspective, with a focus on museums and contemporary art networks. My interests include: anthropological approaches to art, archive theory, the history of slavery. I wrote my MA dissertation on the treatment of archives in the 3rd Bahia Biennial in Salvador, Brazil. I will conduct fieldwork in Amsterdam in April and May 2019, and in Guadeloupe in June 2019 to collect data for my thesis.

Danielle Lee

Danielle Lee is a Visiting Assistant Professor of English at SUNY College at Old Westbury. Dr. Lee's specialization is in Global African Diaspora, Early Modern Studies, and Shakespeare. Her work focuses on early modern constructions of race in text and on the Elizabethan stage in order to track and interrogate representations of race that persist today.

Zun Lee

Dr. Zun Lee is a Black Canadian visual artist, physician and educator. He is a 2019 Andrew W. Mellon Practitioner in Residence, a 2018 Knight Foundation Grantee, 2017 Art Gallery of Ontario Artist in Residence, and a 2015 Magnum Foundation Fellow. Dr. Lee's practice of documenting Black family life encourages alternate ways of thinking about community and belonging. His explorations focus on how communities codify identity and self-representation, but also how the meaning of such code may shift as images circulate in the realm of cultural commodification and appropriation. Lee's projects have been published and exhibited widely and his works are held in numerous public and private collections. He has spoken publicly at many institutions including Portland Art Museum, University of Chicago, University of Toronto, Annenberg Space for Photography, International Center of Photography, New York University, Columbia University, and Duke University.

Sofia Lima

Sofia Lima is a Brazilian architecture student who started to work with maps and history in 2017. In 2016, she participated in research about the creation of Universidade da Bahia that nowadays is Universidade Federal da Bahia. Since 2017 she has worked with the group "Narratives and Cartographies of Black Presence" to understand how her city, Salvador, was created from Black peoples' perspective and how we can save these memories.

Treva B. Lindsey

Dr. Treva Lindsey is an Associate Professor and the Chair of Undergraduate Studies of Women's, Gender, and Sexuality Studies at The Ohio State University. Her research and teaching interests include African American women's history, black popular and expressive culture, black feminism(s), hip hop studies, critical race and gender theory, and sexual politics. Her first book, *Colored No More: Reinventing Black Womanhood in Washington D.C* is a Choice 2017 "Outstanding Academic Title." She has published in *The Journal of Pan-African Studies*, *Souls*, *African and Black Diaspora*, *the Journal of African American Studies*, *African American Review*, *The Journal of African American*

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History, Meridians: Feminism, Race, Transnationalism, Urban Education, The Black Scholar, Feminist Studies, and Signs. She was the inaugural Equity for Women and Girls of Color Fellow at Harvard University (2016-2017). She was also a 2017-2018 Du Bois Non-Residential Fellow at Harvard University and was the recipient of the 2018-2019 Ohio State University College of Arts and Sciences Diversity Enhancement Faculty Award. She is currently working on her next book project tentatively titled, *Hear The Screams: Black Women, Violence, and The Struggle for Justice*. She is the co-editor of a forthcoming collection on the future of Black Popular Culture Studies (NYU Press).

Darnell-Jamal Lisby

Darnell-Jamal Lisby is a fashion historian and project curatorial assistant for Cooper Hewitt, Smithsonian Design Museum, currently helping to organize the museum's 2020 exhibition, *Willi Smith: Street Couture*. He has contributed to various curatorial efforts at the Museum at FIT and the Metropolitan Museum of Art's Costume Institute. Published on platforms such as FIT's Fashion History Timeline, Fashion and Race Database, and Teen Vogue, his passion pertains to exploring the art historical context surrounding the juxtaposition between Blackness and the history of fashion.

Malcolm Lizzappi

Malcolm Chong Lizzappi is a visual artist, scientist, and organizer. His work includes documenting Black and Palestinian movements for justice and life. In 2015, Malcolm received an Institute for Diversity in the Arts Community Arts Fellowship to document critical moments in the movement for Black lives. His present photographic work aims to expand and explore the visual vocabulary of alternative epistemologies of Blackness, e.g. Michelle Wright's "Epiphenomenal Time." He recently received his B.A.H. in African and African-American Studies from Stanford University. Presently, he investigates *C. elegans* glial biology in the Laboratory of Developmental Genetics at The Rockefeller University. You can see his photography at @malcolmxposure on Instagram.

Nicola Andrea Lo Calzo

Nicola Andrea Lo Calzo is a photographer born in Torino in 1979, living and working between Paris, West Africa and Caribbean. Moving from his experience as LGBTI, his photographic practice and research are attentive to questions surrounding intersectionality, coloniality and identity. Nicola Lo Calzo's photographs show the ways in which minority groups interact with their environment, the ways in which they develop strategies of survival and resistance. For eight years, he has been engaged in a long-term photographic research project, *Cham*, on the memories of the slave trade and slavery. His photographs have been widely exhibited in museums, art centers and festivals. Kehrler has published three of Nicola Lo Calzo's books: *Regla* (2017), *Obia* (2015) and *Inside Niger* (2012). In 2018, Nicola A. Lo Calzo was recipient of the Cnap grant and was nominated for the Prix Elysee 2019-2020.

Rachel Lobo

Rachel Lobo is a fourth year doctoral student at York University's Faculty of Environmental Studies, supported by the Social Sciences and Humanities Research Council of Canada. Her research examines how archival practice can establish new signifying spaces that create historical agency. Specifically, she is interested in how photographic archives disrupt the production of hegemonic narratives, and construct racial knowledge and cultural identity. Rachel received her Masters in Photographic Preservation and Collections Management from Ryer-

son University, and has held curatorial and archival internships at the Royal Ontario Museum and the Ryerson Image Centre respectively.

Zoraida Lopez

Zoraida Lopez Diago is an artist, photographer, and served as the Picturing Black Girlhood assistant curator. Her images have been published in *Mfon: Women Photographers of the African Diaspora*, *OF NOTE Magazine*, *GOOD Magazine*, *World Policy Institute Journal*, *El Diario*, and *Democracy Now*. She has lectured at institutions including Columbia University, Harvard University, International Center for Photography, and MICA. She is also the co-founder of *Women Picturing Revolution*, an organization that explores how female visual journalists and lens-based artists translate social and political conditions that impact women and girls into potent and effective imagery. Through her work with *Women Picturing Revolution*, Zoraida is currently working on a book project titled, *Women Picturing Revolution: Representations of Black Motherhood in Contemporary Photography* (anticipated Spring 2020 publication). Zoraida studied political science at Trinity College and studio arts at CUNY-Hunter College.

Lisa Lowe

Lisa Lowe is Professor of American Studies and Ethnicity, Race, and Migration at Yale University. She is the author of books on race, immigration, colonialism and empire, the most recent of which is *The Intimacies of Four Continents* (Duke UP, 2015).

Pastiche Lumumba

Pastiche Lumumba is an artist whose multidisciplinary work examines the element of context and its effect on subjective experience. He has exhibited and memes internationally and on the internet. In 2013, Lumumba founded The LOW Museum in Atlanta and served as Executive Director for three years. In 2016 Lumumba was chosen as one of the inaugural MFU Studio + Teach Residents at the Bruce High Quality Foundation University. He currently lives and works in Brooklyn.

Sean-Kierre Lyons

Sean-Kierre Lyons, b. 1991, Salinas, Ca, works primarily in sculpture and installation, which are derivatives of black folklore and personal experiences. They live and work in Brooklyn.

Mai Mageed

Mai Mageed is a student at New York University. She is currently studying English and American Literature with a minor in Creative Writing. She hopes to use her education to pursue a career in screenwriting, striving to expand and emphasize literary and on-screen representation of the African American experience.

Tsedaye Makonnen

Tsedaye Makonnen is a multidisciplinary artist, mother and former doula who exhibits internationally on black femmehood and migration. She is currently one of the 2019 Smithsonian Artist Research Fellows, DC Public Library's Maker-in-Residence and recipient of the DC Oral History Collaborative grant. She just completed Art on the Vine's collaborative Savage-Lewis Artist Residency in Martha's Vineyard this summer with Ayana Evans. She has performed at the Venice Biennale, Art Basel Miami, Smithsonian National Museum of African Art, Smithsonian National Portrait Gallery, El Museo del Barrio, Pratt Film Institute, Queens Museum, Festival International d'Art Performance in Martinique, Chale Wote Street Art Festival in Ghana,

Fendika Cultural Center in Ethiopia and more. The summer of 2018 she completed a residency with her mentor El Anatsui at his studio in Nsukka, Nigeria. Tseydaye has a new sculpture titled [Aberash](#), a ten foot tall monument dedicated to black women and girls who have died at the hands of state sanctioned violence in the United States or along their journey to Europe that was recently exhibited at the National Gallery of Art and the August Wilson Center. She is currently taking part in speaking engagements across the country connecting migration and intersectional feminism.

Amalia Mallard

Amalia Mallard is an independent scholar and the founder of The Laughing Archive, a repository and critical analysis of laughter in recorded music. With degrees in Political Science and Africana Studies, her Master's thesis, "Locating and Retracing the Modern Black Aesthetic in Hip-Hop," explores the intergenerational commonalities between hip-hop, the Black Arts Movement and the Harlem Renaissance. She has worked for or done work at the Louis Armstrong House Museum in Queens, NY; Hudson County Community College; the Paul Robeson Galleries at Rutgers University – Newark; The Studio Museum in Harlem; Universal Music Enterprises; and The ARChive of Contemporary Music.

Khaliyah Mangrum

Kya Mangrum is an Assistant Professor at Westmont College in Santa Barbara, California. Mangrum earned her PhD in English from the University of Michigan, Ann Arbor in 2014. She is currently revising her book manuscript: *How Deep and Dark: Slavery, Photography, and the Limits of Narrative*.

Jordan Mayfield

Jordan Mason Mayfield is an Art History Ph.D. student at Columbia University. She is an alumna of Wellesley College and received her Bachelor's in Art History. Her research focuses on the intersections of spirituality, Black feminism, Queerness, and sexuality in contemporary Afro-Atlantic art. Jordan's senior undergraduate thesis, "Divine Reflections: Embodying Erzulie, Yemaya and Black Womanhood," examined the evocation of Afro-Atlantic female deities as archetypes of Black female identity in the works of Renee Stout and Maria Magdalena Campos-Pons.

Robin McDowell

Robin McDowell is Ph.D. Candidate in African and African American Studies at Harvard University. She holds an A.M in History from Harvard University, an M.F.A. in Design from the University of Texas at Austin, and a B.A. in Fine Arts from The University of Pennsylvania. She is a History Design Studio Fellow at the Hutchins Center for African American Research and a former Gerald Gill Fellow at Tufts University Center for the Study of Race and Democracy. Her dissertation focuses on environmental histories of race and industry in nineteenth-century Louisiana.

Catherine McKinley

Catherine E. McKinley is a collector, and curator. The author of several books, she writes frequently on African material culture, art and fashion, and is on the Creative Nonfiction Writing faculty at Columbia University. Her personal archive, The McKinley Collection, holds over 1,000 rare and original archival and contemporary African images. *Aunty! African Women in the Frame, 1870 to the Present*, featuring

selections from the collection, debuted at United Photo Industries in New York City in Winter 2019.

Marla McLeod

Marla L. McLeod is best known for her realistic figurative paintings featuring women and children from the African Diaspora. Her work typically tackles various aspects of social and cultural contentions found in modern America. She uses her background in photography to capture her subjects prior to painting and lends her affinity for realism and dramatic lighting to the influence of the Baroque painter Caravaggio. Marla was born in California and now lives and works in Boston, MA. She received her Bachelor of Science in Studio Art from Southern Connecticut State University in 2014. She is currently the Graduate Fellow for the Tufts University Art Galleries at the School of the Museum of Fine Arts, where she is attending the university in pursuit of her M.F.A. in Studio Art along with her Certificate in Museum Studies, expected in 2020.

Uri McMillan

Uri McMillan is an Associate Professor in English, African American Studies, and Gender Studies at UCLA. He is the author of the multiple award-winning *Embodied Avatars: Genealogies of Black Feminist Art and Performance* (NYU, 2015). His research and teaching interests include performance studies, queer theory, aesthetics, feminist theory, and art history.

Ari Melenciano

Ari Melenciano is a NYC-based artist, creative technologist, and researcher, passionate about exploring how various forms of design impact the human experience. Her research lies at the intersections of aesthetics, speculative design, creative applications of human-computer interactive technologies, digital activism and societal impacts of technology. Ari has an MPS from NYU's Interactive Telecommunications Program, where she spent a year after graduating as a research fellow. She is the founder of New Media Arts, Culture and Technology Festival, Afrotectopia.

Helina Metaferia

Helina Metaferia is an interdisciplinary artist working in performance, video, collage, and assemblage. Her work examines the role of the body as object and subject in art, as well as its relationships to the politics of space. Helina has exhibited her work at venues including Museum of African Diaspora (San Francisco), Museum of Contemporary Art Detroit (Detroit), Museum of Fine Arts (Boston), and New Museum (New York). Her work has been supported by organizations including Bemis Center for Contemporary Art, MacDowell Colony, Yaddo, and MASS MoCA. Helina completed her MFA in 2015 at Tufts University's School of the Museum of Fine Arts and attended the Skowhegan School of Painting and Sculpture. She has taught at San Francisco Art Institute, Michigan State University, and Parsons Fine Arts / The New School. Helina is currently an Andrew W. Mellon Fellow / Assistant Professor at Brown University. She lives and works in New York City.

Marcia Michael

Marcia Michael a multidisciplinary artist received her BA in Photography from Derby University. Michael gained her MA in photography at UAL and this is where she is currently researching as a PhD candidate. In her practice, Michael reconstructs and critiques an archive of black British life through the auspices of a black family album. In extending

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her photographic search for her matrilineal ancestry Michael turned to her mother's body as her archive and thus began a quest to reignite a tradition of black matrilineage. In 2016 as part of Autograph ABP partnership, Michael partook in a residency at Lightwork USA and in 2018 Autograph ABP exhibited a selection of works from 'The Object of My Gaze', Michael's current project, which introduces this concept of matrilineage. Michael's work has been shown internationally. She has won awards for her photographic work and has received numerable global honourable mentions.

Amy Mooney

Amy M. Mooney is an Associate Professor at Columbia College Chicago. Her publications include the monograph Archibald J. Motley, Jr. and contributions to anthologies and catalogues including *Beyond Face: New Perspectives in Portraiture* (2018), *Archibald Motley: Jazz Age Modernist* (2014), *Black Is Black Ain't* (2013). She has been awarded fellowships by the American Council of Learned Societies, the National Portrait Gallery, the Smithsonian American Art Museum and the Terra Foundation for American Art. With Dr. Deborah Willis, she recently launched a digital humanities project entitled "Say It with Pictures" that recovers and examines the work of Chicago's African American photographers from the 1890s into the 1930s. She is the 2019-2020 Terra Foundation Visiting Professor of American Art at the University of Oxford and is completing *Portraits of Noteworthy Character: Negotiating a Collective American Identity* (forthcoming with Duke University Press) which investigates the ways that individuals and institutions looked to the portrait as a means to effect social change.

Bianca Moran

Bianca Moran is an independent curator and educator based in Los Angeles. She is invested in developing a curatorial practice that is engaged with a culturally relevant and responsive pedagogy. She is invested in the deconstruction of anti-blackness within notions of "Latinidad" through interrogations of visual culture and historical narratives in both the U.S. and Latin America. Her research interests include decolonial futurity, race and ethnicity, identity politics, education and pedagogy, political theory, film and visual culture. She is interested in the reimagining of art history and the spaces where art resides. Bianca is currently pursuing an M.A. in Curatorial Practice in the Public Sphere at USC and holds an M.Ed. in Education from UCLA and a B.A. in Political Science from UC Berkeley. She was born in Los Angeles and raised between the Bay Area and LA. Bianca is also a single mother raising her daughter, Paloma.

Jennifer Morgan

Jennifer L. Morgan is Professor of History in the department of Social and Cultural Analysis at New York University where she also serves as Chair. She is the author of *Laboring Women: Gender and Reproduction in the Making of New World Slavery* (University of Pennsylvania Press, 2004) and the co-editor of *Connexions: Histories of Race and Sex in America* (University of Illinois Press, 2016). Her research examines the intersections of gender and race in the Black Atlantic world. She has recently published a piece on women in the trans-Atlantic Slave Trade entitled "Accounting for Excruciating Torment: Trans-Atlantic Passages" in *History of the Present* and "Archives and Histories of Racial Capitalism" in *Social Text*. She is currently at work on a project that considers colonial numeracy, racism and the rise of the trans-Atlantic Slave Trade tentatively entitled *Accounting for the Women in Slavery*.

Joan Morgan

Joan Morgan is an award-winning feminist author and a doctoral candidate at NYU's American Studies program. A pioneering hip hop journalist, Morgan coined the term "hip hop feminism" in 1999 when she published her book: "When Chickenheads Come Home to Roost." Her book has been used in college coursework across the country. Regarded internationally as an expert on the topics of hip-hop and gender, Morgan has made numerous television and radio appearances – among them MTV, BET, VH-1, CNN, WBAI's *The Spin: The All Women Media Panel*; and *The Melissa Harris Perry Show*. Morgan has been a Visiting Instructor at Duke University where she taught "The History of Hip-Hop Journalism," a Visiting Research Scholar at Vanderbilt University and Visiting Lecturer at Stanford University's Institute for the Diversity of the Arts where she was the recipient of the prestigious 2013 Dr. St. Clair Drake Teaching Award for her course "The Pleasure Principle: A Post Hip Hop Search for a Black Feminist Politics of Pleasure." She is the first Visiting Scholar ever to receive the award. She is also a Recipient of the 2015 Woodrow Wilson Women's Studies Dissertation Fellowship, the 2015 Penfield Fellowship and the 2016 American Fellowship Award. Morgan is currently working on her dissertation: "It's About Time We Got Off: Claiming a Pleasure Politic in Black Feminist Thought." Her latest book is the critically acclaimed "She Begat This: 20 Years of the Miseducation of Lauryn Hill," published in 2018.

Courtney Desiree Morris

Courtney Desiree Morris is a visual artist and assistant professor of Gender and Women's Studies at the University of California Berkeley. Dr. Morris received her PhD in Anthropology at the University of Texas at Austin. She is currently completing a book entitled *To Defend this Sunrise: Black Women's Activism and the Geography of Race in Nicaragua*, which examines how black women activists have resisted historical and contemporary patterns of racialized state violence, economic exclusion, territorial dispossession and political repression from the 19th century to the present. Her work has been published in *Astrix*, *American Anthropologist*, the *Bulletin of Latin American Research*, the *Journal of Women, Gender, and Families of Color*.

Matthew Morrison

Matthew D. Morrison, a native of Charlotte, North Carolina, is Assistant Professor in the Clive Davis Institute of Recorded Music at New York University's Tisch School of the Arts. He holds a Ph.D. in Musicology from Columbia University, an M.A. in Musicology from The Catholic University of America, and was a Presidential music scholar at Morehouse College, where he studied violin and conducting. Prior to his appointment, Matthew was a Postdoctoral Faculty Fellow through NYU's Office of the Provost, and served as adjunct faculty at Vassar College, as well as Dean of Faculty for the W. E. B. Du Bois Scholars Institute housed at Princeton University. Matthew has been as a research fellow with the Modern Moves research project at King's College, London, funded by the European Research Council Advanced Grant, and has held fellowships from the American Musicological Society, Mellon Foundation, the Library of Congress, and the Tanglewood Music Center. Matthew is also a consultant, contractor, and curator for diverse performances featuring musicians of color. His published work has appeared in publications such as the *Journal of the American Musicological Society*, *Women and Performance: A Journal of Feminist Theory*, the *Grove Dictionary of American Music*, and on Oxford University Press's online music blog. Matthew's current book project is titled, *Blacksound: Making Race and Identity in American Popular Music*.

Gabrielle Moser

Dr. Gabrielle Moser is Assistant Professor of Art History at OCAD University in Toronto, Canada. She is the author of the book, *Projecting Citizenship: photography and belonging in the British Empire* (Penn State UP, 2019). She holds a PhD from York University and has held fellowships at the Paul Mellon Centre for the Study of British Art, the Ryerson Image Centre, the University of British Columbia and the Fulbright Visiting Scholar program. Her writing appears in venues including *Artforum*, *Canadian Art*, *Journal of Visual Culture*, *Photography & Culture*, *photographies*, *Prefix Photo* and the edited volumes *Photography and the Optical Unconscious* (Duke University Press, 2017) and *Contemporary Citizenship, Art, and Visual Culture: Making and Being Made* (Routledge, 2017). She is currently working on a project investigating how contemporary artists visualize the colonial origins of climate change.

Janée Moses

Janée A. Moses is an oral historian and doctoral candidate at the University of Michigan in the Department of American Culture. Her dissertation, "A house to sing in: Extra/Ordinary Black Women's Narratives About Black Power" centers the interviews, life writing, and performances of Amina Baraka, Nina Simone, and Elaine Brown to consider the tensions that arise for black women during the Black Power era who identify as revolutionary because of and despite their participation in phallogocentric versions of black radicalism.

Sihle Motsa

Sihle Motsa is currently registered for a Master's in Art History at the University of the Witwatersrand in Johannesburg. Her research interests include gender, the articulation and representation of black female subjectivities in contemporary visual culture. Her foci include concepts of gender in the Global South and how the emergent perspectives of gender in visual culture may be used to destabilize the colonial archive. She is interested in the possibility of curating from an archival perspective. This feeling is very much informed by her own subject position as a black womxn whose feminist politics have allowed her to develop a language for expressing the many ways in which black womxn have been absented from art histories and a praxis that seeks to insert marginalised voices into the contemporary art canon. She has participated in student movements such as the #Feesmustfall campaign and is supportive of local feminist movements and engages issues of post-colonial subjectivity through her academic and intellectual work as well as in her non-fictional writing.

Hannah-Rose Murray

Dr. Hannah-Rose Murray researches formerly enslaved testimony in the Black Atlantic. During her PhD thesis, *It is Time for the Slaves to Speak: Transatlantic Abolitionism and African American Resistance* (contracted with Cambridge University Press), she theorized an interdisciplinary concept called 'adaptive resistance,' in which she argues that activists adapted to the climate and region they spoke in, and to the people they lectured to, in order to win support for abolition. Murray has developed a digital humanities project, www.frederickdouglassinbritain.com, where she has mapped the speaking locations of African American abolitionists in the British Isles. She has organised talks, exhibitions, community events and plays on both sides of the Atlantic.

Tami Navarro

Tami Navarro is the Associate Director of the Barnard Center for Research on Women (BCRW) and Editor of the journal *Scholar and Feminist Online*. She holds a Ph.D. in Cultural Anthropology from Duke University, and has held positions at Rutgers University, Columbia University, and Wesleyan University. Her work has been supported by the Mellon Foundation, the Wenner-Gren Foundation, the Social Science Research Council, the American Anthropological Association, and the Ford Foundation. Tami's work has been published in *Cultural Anthropology*, *American Anthropologist*, *Transforming Anthropology*, *Small Axe Salon*, *Social Text*, *The Caribbean Writer*, and *The Global South*. She is a member of the Editorial Committee of the journal, *Small Axe: A Caribbean Journal of Criticism*. She is currently completing a manuscript entitled *Virgin Capital: Financial Services as Development in the US Virgin Islands*.

Rachel Newman

Rachel Grace Newman is an art historian from Toronto, Canada with family roots in Jamaica. She specializes in art history of the colonial Caribbean and contemporary art practices of the Caribbean and African diasporas. In 2016, she received her Ph.D. from Stanford University, where her dissertation explored the depiction of Caribbean sugar plantations in the early nineteenth century. Her interest in colonial history has influenced her curatorial and art practice. In the spring of 2016, she curated a show at the Cantor Arts Center at Stanford University. Titled "Blood in the Sugar Bowl," the show used eighteenth-century sugar bowls as an entry point to examine the colonial sugar trade. In *Rapture*, an artistic collaboration with her brother, uses large-scale, styled portraits and narrative photography to examine ancestral connections to geographic sites in a world impacted by the forced and voluntary migrations that took place under colonialism. Rachel is currently the A.W. Mellon Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. She recently accepted a position as Assistant Professor of Art History at the Tyler School of Art at Temple University.

Lorie Novak

Lorie Novak is an artist and Professor of Photography & Imaging at NYU Tisch School of the Arts and Associate Faculty at the Hemispheric Institute of Performance and Politics. She uses various technologies of representation to explore issues of memory and transmission, identity and loss, presence and absence, shifting cultural meanings of photographs, and the relationship between the intimate and the public. Her Web project collectedvisions.net, 1996-present, exploring how family photographs shape our memory was one of the earliest interactive storytelling sites. Novak's photographs, installations, and internet projects have been in numerous exhibitions nationally and internationally. Novak received her MFA from The School of The Art Institute of Chicago and BA from Stanford University. She lives in Brooklyn, New York.

Carmel Ohman

Carmel Ohman is an English Ph.D. candidate at the University of Oregon working in African American literature and visual culture and sexuality studies. Her dissertation – titled *Sex, Power, and Embodied Performance in U.S. Black Feminist Novels and T.V., 1975-2018* – asks how Black feminist texts reimagine dominant ideas about sexual harm and freedom. Carmel is the recipient of awards and fellowships from the

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Center for the Study of Women in Society at the University of Oregon and the Social Sciences and Humanities Research Council of Canada.

Natasha Oladokun

Natasha Oladokun is a poet and essayist. She holds fellowships from Cave Canem, the Virginia Center for Creative Arts, and the Jackson Center for Creative Writing. Her work has appeared in the *American Poetry Review*, *Harvard Review Online*, *Pleiades*, *Kenyon Review Online*, *The Rumpus*, *The Adroit Journal*, *Image*, and elsewhere. She is Associate Poetry Editor at *story South*, and is the inaugural First Wave Poetry Fellow at the University of Wisconsin-Madison.

Cynthia Oliver

Cynthia Oliver is a St. Croix, Virgin Island reared dance maker and scholar. Her work incorporates textures of Caribbean performance with African and American aesthetic sensibilities. She has toured the globe as a featured dancer with numerous contemporary dance and theatre companies, including David Gordon Pick Up Co., Ronald K. Brown/EVIDENCE, and in works by Laurie Carlos, Ntozake Shange, and Deke Weaver. She earned a PhD in performance studies from New York University, is widely published, and has won numerous awards including a New York Dance and Performance (BESSIE) Award. At the University of Illinois, Urbana-Champaign, she is a professor in the dance department, affiliate in African American and Gender & Women's Studies and currently serves as Associate Vice Chancellor for Research in the Humanities, Arts and Related Fields. Her recent performance work, *Virago-Man Dem*, premiered at BAM's Next Wave Festival and toured the country.

Masud Olufani

Masud Ashley Olufani is an Atlanta based multidisciplinary artist with a studio practice rooted in the discipline of sculpture. He is a graduate of Arts High School in Newark, N.J., Morehouse College and The Savannah College of Art and Design where he earned an M.F.A. in sculpture in 2013. The artist has exhibited his work in group and solo shows nationally and internationally. He has completed residencies at The Vermont Studio Center; The Hambidge Center for Arts and Sciences in Rabun, GA.; and Creative Currents in Portobello, Panama. He is a 2017 Southern Arts Prize State Fellow for Georgia; a recipient of a 2018 and 2015 Idea Capital Grant; a Southwest Airlines Art and Social Engagement grant; and a recipient of 2015-16' MOCA GA Working Artist Project Grant.

Oluremi Onabanjo

Oluremi C. Onabanjo is a curator and scholar of photography and the arts of Africa. The former Director of Exhibitions and Collections of The Walther Collection, she has organized exhibitions in Africa, Europe, and North America. Onabanjo has contributed to catalogues and monographs published by 10x10 Photobooks, the American Federation of Arts, Aperture, Autograph ABP, The Museum of Modern Art, The Studio Museum in Harlem, and The Walther Collection, amongst others. A Ph.D. candidate in Art History at Columbia University, she holds an M.Sc. in Visual, Material, and Museum Anthropology from Oxford University and a B.A. in African Studies from Columbia University.

Camille Owens

Camille Owens is a PhD candidate in African American Studies and American Studies at Yale. Her research areas include nineteenth-cen-

tury racial science, performances of blackness and disability, visual culture, and the history of childhood.

Sasha Panaram

Sasha Panaram is a doctoral candidate at Duke University in the Department of English where she also pursues certificates in African & African American Studies and Women's Studies. Her dissertation, "The Space in Between: Black Women and Ecologies of Middle Passage" examines how twentieth and twenty-first century black women novelists, poets, orators, and literary critics from Barbados, Tobago, Canada, and the United States reinscribe the Middle Passage in their works to address the ecological resonances of this forced transatlantic migration. She argues that their works, in the tradition of black feminism, model ethical modes of inhabiting the earth.

Giulia Paoletti

Giulia Paoletti is Assistant Professor of African art at the University of Virginia. Her research examines nineteenth and twentieth century African art with a particular focus on the histories of photography in West Africa. She is working on a book manuscript tracing the origins and early developments of photography in Senegal (1860-1960), where she has conducted two years of fieldwork. Support for her research and writing include awards and fellowships from the Arts Council of the African Studies Association, the National Museum of African Art Smithsonian, the Metropolitan Museum of Art, and the Museum of Fine Arts in Houston. Her articles have appeared in edited volumes and academic journals including *Cahiers d'études africaines*, *The Metropolitan Museum Journal*, *Art in Translation*, and *African Arts*. She co-curated three exhibitions on historical and contemporary African photography at the Dak'art Biennial OFF (2018), the Wallach Gallery (2016); and the Met (2015).

Katina Parker

Katina Parker is a filmmaker, photographer, journalist, and writer living in Durham, North Carolina. Parker is a 2016–17 recipient of the North Carolina Arts Council Artist Fellowship and a former instructor at the Center for Documentary Studies at Duke University. She has twice received the Durham Arts Council Emerging Artist Grant and in 2015 was acknowledged by PBS as a leading civil rights photographer. Parker's current projects include *A Love Supreme: Black, Queer and Christian in The South*; *The Official Black Lives Matter Doc* (working title); *Truth. Be. Told.*, a doc series about Queer Black Visionaries; *#DefendDurham*, a doc about North Carolina's pushback against White supremacist organizing; and *The Baba Chuck Tribute*. Parker is also curating *We Have a Duty to Fight for our Freedom*, a traveling exhibition about the Black Lives Matter movement. Parker received her MFA in Film Production from the University of Southern California and her MA in Speech Communications from Wake Forest University.

Michelle Renee Perkins

Michelle Renee Perkins is a Chicago-based mixed media artist, conjurer, and educator examining the relationship between personal/ancestral narratives, black aesthetics, and black spirituality. Her personal aesthetic is influenced by nature, African sensibilities, and temporal considerations of the body and home as a physical and spiritual dwelling. She believes in the work of cultural guardianship and is dedicated to historicizing and documenting black art and artists. Michelle's work has been featured in various national group exhibits and is part of Hampton University Museums' permanent collection. Presently, Ms.

Perkins is an Associate Professor of Fine Arts at Malcolm X College, where she teaches studio and lecture-based courses. Michelle is also a Ph.D. candidate in the fields of art theory, and philosophy at the Institute for Doctoral Studies in the Visual Arts.

Michele Prettyman (Formerly Beverly)

Michele Prettyman is an Assistant Professor of Media and Africana Studies at Mercer University and a scholar of film, African American cinema and visual culture. A central theme in her work is the exploration of what lies at the intersection of race, visual culture and consciousness. Her recent work includes the co-editing of a *Close Up* series in *Black Camera* journal focusing on black independent filmmaking in New York; she contributed an essay on the spiritual lives of Aretha Franklin and Beyoncé's in recently released anthology entitled, *The Lemonade Reader* and has a forthcoming essay in the *Journal of Cinema and Media Studies* on hip hop and music video culture. She teaches courses in digital storytelling, race, gender and media, film studies, Southern film, and screenwriting, among others. Her work has been presented at diverse forums including the Collegium of Black Women Philosophers, the Society for Cinema and Media Studies, the Transforming Public History Conference, the Association for the Study of the Arts of the Present (ASAP), the World Picture Conference, and the National Council of Black Studies. Michele is also a contributor and member of the advisory board for 'liquid blackness': A Research Project on Blackness and Aesthetics housed at Georgia State University. She curates panels and events for film festivals and has enjoyed a partnership with the American Black Film Festival (ABFF) where she co-founded the Kathleen Collins Women's Film Initiative.

Anni Pullagura

Anni Pullagura is a PhD candidate in American Studies and a Master's candidate in the History of Art and Architecture at Brown University. Her dissertation, "Seeing Feeling: The Work of Empathy in Exhibitionary Spaces," examines economies of empathy in visual culture to negotiate new strategies of moral seeing. Prior to her graduate studies, she worked in various cultural institutions, including the Metropolitan Museum of Art, and the National Museum of African American History and Culture. Currently, she is the curatorial fellow at the Institute of Contemporary Art/Boston.

Tebogo Radebe

I am researcher-facilitator, radio practitioner with a passion for using drama in various social contexts with the intention of activating communities. I have a Masters and an Honours degree in Applied Drama and Theatre from the University of Witwatersrand and I am currently pursuing my PHD under Historical Trauma and Transformation studies. I am an experienced development practitioner who is self-motivated, solution-driven, critical and creative. My area of expertise is Radio Production, Project management, Research and Facilitation.

Michael Ralph

Michael Ralph teaches in the Department of Social and Cultural Analysis and the School of Medicine at New York University. His research integrates political science, economics, history, and medical anthropology through an explicit focus on debt, slavery, insurance, forensics, and incarceration. His 2015 University of Chicago Press book, *Forensics of Capital*, explores how Senegalese people determine who owes what to whom, in daily interactions and in geopolitics. In showing how discourses on debt are used to assess social standing,

he traces how Senegal became a leader of political and economic reform in Africa. I treat forensics as a theory of capital as well as a theory of sovereignty that explains how people adjust social standing based on whether they receive payment for outstanding goods and services, as well as for crimes and offenses. The main argument of *Forensics of Capital* is that the social profile of an individual or country is a credit profile as well as a forensic profile. He is currently at work on two books that center on slavery, insurance, and incarceration.

Michal Raz-Russo

Michal Raz-Russo is the David C. and Sarajean Ruttenberg Associate Curator of Photography at the Art Institute of Chicago. Among her exhibitions at the Art Institute are *Never a Lovely So Real: Photography and Film in Chicago, 1950–1980* (2018); *Invisible Man: Gordon Parks and Ralph Ellison in Harlem* (2016); *Sharp, Clear Pictures: Edward Steichen's World War I and Condé Nast Years* (2014); *Dayanita Singh* (2014); and *The Three Graces* (2011). She is also curator of the Art Institute's biennial Ruttenberg Contemporary Photography Series, which has presented solo exhibitions of new work by artists such as Sara De-raedt (2019), Leigh Ledare (*The Plot*, 2017), and Deana Lawson (2015).

Charlene Regester

Charlene Regester is an Associate Professor in the Department of African, African American, & Diaspora Studies and Faculty Affiliate with the Global Cinema Studies Minor at the University of North Carolina-Chapel Hill. She is author of *African American Actresses: The Struggle for Visibility, 1900-1960* (Bloomington: Indiana University Press, 2010 nominated for an NAACP Image Award). Regester serves on the editorial board of the *Journal of Film and Video* and *Choice Reviews for Academic Libraries*. Her articles have appeared in *Film History*, *Film Literature Quarterly*, *Journal of Film and Video*, *Popular Culture Review*, *Popular Music and Society*, *Screening Noir*, *Studies in American Culture*, and *Western Journal of Black Studies*. She has been featured in the recent documentary *Birth of a Movement* (2017).

Courtney Reid-Eaton

Courtney Reid-Eaton is a culture worker, creative engine, spouse, mother, and Black Feminist. She has been the exhibitions director at the Center for Documentary Studies at Duke University since 2001, overseeing the selection, scheduling, curation, design, and installation of exhibits in all of the Center's galleries and organizing related public programs; she also serves as the creative director of CDS's pilot Documentary Diversity Project. Some of her favorite and most notable projects include *The Collector: Joseph Mitchell's Quotidian Quest*, photographs of objects from the esteemed writer's urban archeological collection; *FaceUp, Telling Stories of Community Life*, a collaborative public art project with Brett Cook (in partnership with Barbara Lau and Mayme Webb-Bledsoe); *The Jazz Loft Project: W. Eugene Smith in NYC 1957–1965*, co-curated with Smith biographer Sam Stephenson; *The Self-Care Exhibit: A Word & Image Act of Self-Preservation & Political Warfare*, with *The Beautiful Project*, a collective of image makers that uses photography, writing and reflective workshops to create spaces for Black women and girls to confront the mass misunderstanding, misrepresentation and misuse of their likeness in the media and in the world at large. In 2013, after attending her first anti-oppression workshop, she committed to pursuing an activist curatorial practice that primarily centers the work of people of color and women.

Shelley Rice

Critic and historian Shelley Rice has lectured on photography and multimedia art in the USA, Europe, South America, Asia, Australia and Africa. She is the author of *Parisian Views* (MIT Press, 1997; short-listed for the Kraszna-Krausz Award, 1999); *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman* (MIT Press, 1999), *Xing Danwen* (Prestel: 2015) and the major essayist of *The Book of 101 Books* (2001). She is the co-author of numerous catalogues and books, like *Landmarks* (1984); *Paris et le Daguerreotype* (1990); *Jacques-Henri Lartigue* (Paris, 1993); *Pictorial Effect/Naturalistic Vision* (1994); *The Art of the Everyday* (1997); *Vik Muniz* (Brazil, January 2004); *Candida Hofer: In Portugal* (Steidl, 2007); *American Photography* (Akademie Verlag, 2012); *Marc Ferrez: Rio* (2015) and *Hank Willis Thomas' Unbranded: A Century of White Women* (Jack Shainman Gallery, 2015). In 2010 she was named Chevalier in the Order of Arts and Letters by the French Minister of Culture. In 2014 she served as New York University's Remarque Fellow and in 2015 she was honored with the Tisch School of the Arts' David Payne-Carter Award for Teaching Excellence.

Sarah Richter

Sarah Richter is a PhD candidate in Art History at the University of Illinois at Urbana Champaign. Her research is focused on modern and contemporary West African and diasporic photography, with an emphasis on portraiture. She investigates issues surrounding the archive, memory, representations of the body, race, and gender. Her dissertation is entitled *Bound by Faith and Blood: Activism, Mobility, and Independence in Portraiture of Women Across the French Atlantic*.

Anthony Rivera

Anthony M. Rivera is an award-winning budding Afro-Puerto Rican filmmaker, activist and speaker from North Philadelphia. Rivera faced many hardships growing up that influence his craft today. He has centered his work around shape shifting the narrative of Black/Latinx folks in media representation. Providing young people who come from the harshest backgrounds knowledge around who they are, self importance, and the act of dreaming. With multiple short films under his belt already, he is studying film at New York University and is following in the footsteps of such alumni as Martin Scorsese, Spike Lee, and M. Night Shyamalan.

Mercy Romero

Mercy Romero is Assistant Professor of American Literature and American Studies in the Hutchins School of Liberal Studies at Sonoma State University. She received her doctorate in Ethnic Studies from UC Berkeley and her bachelor's degree from Barnard College. Her writing explores the uses of memory and formations of community, most recently thinking about the archives and afterlives of the Soledad Brothers trial in a forthcoming essay entitled "I am Still in Isolation: Black Radical Movements and Courtroom Drawings, 1971." Her first book, "Toward Camden," thinks about vacancy, dispossession, and the making of public memory and is forthcoming from Duke University Press.

Robert Rooks

Robert Earl Rooks Jr. is a native of Chattanooga, Tennessee, and has taught English at Fisk University. Upon finishing undergraduate studies at the University of Tennessee at Chattanooga, he traveled to The Gambia and Senegal to study the impact of colonization on the African aesthetic, and later attended Tennessee State University, earning a

Master of Arts in English. Robert's interests lie in having discourse on gray spaces. He believes that "It is the role of the public intellectual to indulge in the big idea. The gray spaces are places that require courage to indulge in, and makes us all better people having considered them". Robert recently collaborated with Nashville artist Thaxton Waters in the art exhibition *Building Better Tables* through a series of workshops titled *Sitting at the Welcome Table*, 2018., and was accepted into Clark Atlanta University's Humanities Doctoral Program.

Lauren Russell

Lauren Russell is the author of *What's Hanging on the Hush* (Ahsahta Press, 2017) and *Descent* (Tarpaulin Sky, 2020). A 2017 National Endowment for the Arts Creative Writing Fellow in Poetry, she has received fellowships and residencies from Cave Canem, The Wisconsin Institute for Creative Writing, VIDA/The Home School, the Rose O'Neill Literary House, the Millay Colony for the Arts, and the Virginia Center for the Creative Arts. Her chapbook *Dream-Clung, Gone* came out from Brooklyn Arts Press in 2012, and her work has appeared in *The New York Times Magazine*, *boundary 2*, the *Academy of American Poets' Poem-a-Day*, *The Brooklyn Rail*, *jubilat*, *Cream City Review*, *Hyperallergic*, and *Bettering American Poetry 2015*, among others. She is a research assistant professor and is assistant director of the Center for African American Poetry and Poetics at the University of Pittsburgh.

Jess Saldaña

Raised in Chicago, Jess Saldaña graduated with a BA in Music Composition and Theatre from Columbia College, continuing their graduate study in the MFA program at Parsons/New School and soon after the Performance Studies department at Tisch/NYU. Currently, they contribute to the archives at NYU's Center for Latin American and Caribbean Studies, documenting visiting scholars and artists such as Tom Zé and Marta Minujín, whilst working on creating an online archive with the Bobst Library.

Sirpa Salenius

Sirpa Salenius, Ph.D., is Senior Lecturer in English-language literature and culture at the University of Eastern Finland. Previously she worked as Project Assistant Professor at the University of Tokyo (2015-2016) and taught at American university study abroad programs in Rome and Florence (2003-2015). Her research focuses on Transatlantic Studies; her more recent work looks at race, gender, and sexuality in the transatlantic context. Her books include *An Abolitionist Abroad: Sarah Parker Remond in Cosmopolitan Europe* (University of Massachusetts Press, 2016), which was nominated for the Society for the Study of American Women Writers (SSAWW) 2018 Book Award; *Rose Elizabeth Cleveland: First Lady and Literary Scholar* (Palgrave Macmillan, 2014); and essay collections, including *Neglected American Women Writers of the Long Nineteenth Century* (Routledge, 2019), co-edited with Verena Laschinger.

Petal Samuel

Petal Samuel is an assistant professor in the Department of African, African American, & Diaspora Studies at the University of North Carolina Chapel Hill. She specializes in twentieth-century Afro-Caribbean women's writing and Caribbean anticolonial thought, politics, and aesthetics. Petal's manuscript, *Polluting the Soundscape*, examines how the management of the soundscape—through noise abatement laws and public discourses condemning noise—has served as a crucial av-

enue of racial and colonial governance in both the pre- and post-colonial Caribbean and throughout the Caribbean diaspora. The manuscript highlights the work of Afro-Caribbean women writers who embrace forms of “noisemaking” against the grain of these laws and public discourses, reclaiming them as subversive grammars that are integral to decolonization. Her work is published in *Anthurium*, the *Journal of West Indian Literature*, *The Black Scholar*, and *small axe* salon.

Eneida Sanches

Eneida Sanches has research in African and Afro-Brazilian aesthetics since 1990 and studied metal print (etching) in the Workshops of the Museum of Modern Art of Bahia. She exhibits from 1992 to 2000 in Museums and Galleries of NY with tools of liturgical use of the *candomblé Yoruba*. It presents works related to the theme of the *Transe* and expands the language of the engraving, transforming it into objects and installations. In 2007, she was awarded the XXIV Salon of the Bahia Museum of Modern Art MAM-Ba and took part in the *Frie Academie*, Den Haag, The Netherlands. As of 2011, she brings together engraving and video-installation through the series *Transe – a Displacement of Dimensions* in a collaborative work with photographer and video maker Tracy Collins (NY). In 2018, she is part of the *PretAtitudes* collective exhibition at SESC Ribeirao Preto, curated by Claudinei Silva. She presents her first solo show at Galeria Andrea Rehder, Sao Paulo and has her artwork published in the *Contemporary And (C&) Magazine*.

Rafia Santana

Rafia Santana is a Brooklyn-based multimedia artist using animated graphics, self portraiture, and music production to soothe the self, bend perception and make jokes. They also make use of social marketing and fundraising as a means to support and uplift marginalized communities. RaFia has exhibited their work at the Schomburg Center for Research in Black Culture, MoCADA, Tate Britain, and the Museum of the Moving Image. They have been featured in *Teen Vogue*, *Paper Magazine*, *VICE*, *Topical Cream Magazine*, and other leading publications. They have performed & participated in panels, discussions, and events at *Black Portraits* at Harvard University, Pratt Institute's Department of Digital Arts, Newspace Center for Photography, *Afrotectopia* at NYU's Tisch School of the Arts, & MoMA PS1.

Isaque Santos Pinheiro

Isaque Santos Pinheiro graduated from Public High School Central and earned an Interdisciplinary Bachelor in Arts from the Federal University of Bahia. He was a Fellow of the Tutorial Education Program (PET / IHAC) and the Model Office – Curiar at the Faculty of Architecture of UFBA, where he is currently a student of Architecture and Urbanism and researcher in the project “Black Architects around the World” and a member of the student academic directory.

Alinta Sara

Alinta Sara is the co-founder of *Bokantaj*, a collaborative initiative that aims to raise greater awareness about the historical trajectories and universal themes that connect communities in the global South. Her current research is on the Afro Brazilian architectural heritage in the *Bight of Benin* and reflects on the link between collect memory, space and architecture. Alinta Sara is working as a lecturer at the CLCC at Imperial College as well as a freelance workshop producer with various organizations and galleries in London such as the *October Gallery*, *Lon-Art*, the *Africa Centre*. She trained as a language teacher and in CLIL

(content language integrated learning). As a result she has developed language and art workshops for *Bokantaj*. www.bokantaj.org MA, African studies, SOAS, London 2012 PGCE, Nottingham University, Nottingham 2007 Curated Exhibition “*Divinations of Worlds to Come*,” October 2018.

Sahar D. Sattarzadeh

Sahar D. Sattarzadeh, Ph.D., is a research associate with the Chair for Critical Studies in Higher Education Transformation (CriSHET) at Nelson Mandela University in Port Elizabeth, South Africa. She studies critical comparative global perspectives on (in)equity and (in)justice in sociologies of knowledge and education; science, technology, media; and activism/social movements.

Patricia Joan Saunders

Patricia Saunders is Associate Professor of English at the University of Miami, Coral Gables where she is the Co-Editor of *Anthurium: A Caribbean Studies Journal* and co-author of *Alien-Nation and Repatriation: Translating Identity in Anglophone Caribbean Literature* (2007) and co-editor of *Music. Memory. Resistance: Calypso and the Caribbean Literary Imagination* (2007). Her work has appeared in journals such as: *Plantation Society in the Americas*, *Small Axe*, *The Journal of West Indian Literature* and recently, *Feminist Studies*. Her second book, *Buyers Beware: Epistemologies of Consumption in Caribbean Popular Culture*, examines a range of contemporary Caribbean popular cultural modes of expression to argue that the bonds between consumption and citizenship stronger than ever despite unemployment and socioeconomic inequity. *Buyers Beware* is forthcoming in 2020 with Rutgers University Press.

Gunja SenGupta

Gunja SenGupta's current interests lie in 19th-century U.S. and slavery/abolition in the Indian Ocean; sectional conflict; African American and women's history. Her first book, *For God and Mammon: Evangelicals and Entrepreneurs, Masters and Slaves in Territorial Kansas* (1996), dealt with sectional conflict and consensus. In *From Slavery to Poverty: The Racial Origins of Welfare in New York, 1840-1918* (2009), she explored welfare debates as sites for negotiating identities of race, gender, and nation. Her articles have appeared in numerous journals including the *American Historical Review*, *Journal of Negro (African American) History*, *Civil War History*, and *Nka: Journal of Contemporary African Art*. Her current projects (co-authored with Awam Amkpa), funded by Melon, Whiting, Wolfe, and Tow fellowships/grants, include one on 19th-century United States and slavery/abolition/empire in the Indian Ocean; and another on the history, memory and films of the Black Atlantic

Zenzii Michelle Serieux

Zenzii Michelle Serieux is an independent filmmaker working across fiction, non fiction and new media to present stories that represent her worldview as an Afri Caribbean woman, a free and sovereign entity.

Hadiya Sewer

Hadiya Sewer is a Visiting Scholar in the Center for the Study of Slavery and Justice at Brown University. She holds a BA in Sociology from Spelman College and an MA and Ph.D. in Africana Studies from Brown University. As an African philosopher her interdisciplinary research interests include: structural racism, American colonialism, feminism, environmental justice and radical political theory. Her dissertation, “*Possession: an*

BIOGRAPHIES A–Z

Ethnographic Phenomenology of American Colonialism in St. John, U.S. Virgin Islands,” uses the U.S. Virgin Islands as a case study to trace the conceptions of freedom and the human that exist in this part of the dependent Caribbean. Sewer’s work is motivated by the questions, “what does it feel like to be colonized today?” and “what are the processes by which colonialism is normalized and accepted?” She is the co-founder and President of St.JanCo, a nonprofit that pursues land rights for the preservation of identity, history, and culture on St. John, USVI.

fayemi shakur

fayemi shakur is a writer, cultural critic, interdisciplinary artist, curator and Visiting Lecturer at Rutgers University-Newark. Her writing has been featured in *The New York Times*, *Hyperallergic*, *CNN Style* and *MFON: Women Photographers in the African Diaspora* among other books and publications.

Gail Shaw-Clemons

An Internationally renowned printmaker and mixed media artist, Gail Shaw-Clemons, was born in Washington, DC. With an MFA in Printmaking from the University of Maryland specializing in stone lithography, she studied under Thaddeus Lapinski, Martin Puryear, and David Driskell. While teaching art for 24 years at the United Nations International School in New York, she had the opportunity to travel internationally representing her job and her work. She spent many summers away at international residencies making art. She exhibited extensively and her work is in collections as far away as Beijing, China, Brazil, and Sweden. She is also represented in collections at the Library of Congress, Ballenglen Museum of Ireland, Bancker Douglass Museum in Annapolis, Maryland and the DC Commission on the arts and humanities. After retiring in 2014 she moved back to DC where she now resides. Shaw-Clemons is currently an adjunct professor at Bowie State University.

Samantha Sheppard

Samantha N. Sheppard is the Mary Armstrong Meduski '80 Assistant Professor in the Department of Performing and Media Arts at Cornell University. She writes extensively on race and gender in cinema and media studies. Coeditor of “From Madea to Media Mogul: Theorizing Tyler Perry” (University Press of Mississippi, 2016), her essays appear in *Film Quarterly*, *Cinema Journal*, *Journal of Sport History*, *Journal of Sport and Social Issues*, *L.A. Rebellion: Creating a New Black Cinema* (University of California Press, 2015), and *Black Camera: An International Journal*. Her monograph “Sporting Blackness: Race, Embodiment, and Critical Muscle Memory on Screen” is under contract with University of California Press.

Pfunzo Sidogi

Pfunzo Sidogi is a lecturer in the Department of Fine and Applied Arts at the Tshwane University of Technology (TUT), South Africa. He holds a Masters Degree in Fine Art (cum laude) from TUT and is a doctoral candidate at Stellenbosch University, South Africa. His PhD research project examines the artistic representations of twentieth century urbanisation in South Africa by Black artists and is supported by the National Institute for the Humanities and Social Sciences (NIHSS), in collaboration with the South African Humanities Deans Association. He has published on themes related to art education, South African art, and comics. He is chair of the ‘de arte’ journal editorial committee, and also serves as a council member of the ‘Pretoria Arts Association’ and the ‘South African Visual Arts Historians’ (SAVAH).

Maya Singhal

Maya Singhal is a doctoral student in anthropology at Harvard University. Her research is concerned with organized crime, narcotics trafficking, kung fu and histories of capital in African American and Chinese American communities.

Summer Sloane-Britt

Summer Sloane-Britt is a first year PhD student at the Institute of Fine Arts, New York University. She researches representations of race in mid-twentieth century art of the United States, visualizations of labors, and photography.

Anne Collins Smith

Anne Collins Smith is the Curator of Collections at the Spelman College Museum of Fine Art, a cultural curator, art historian, and cultural worker in the literary, visual, and performing arts. Smith received a B.A. in English and Art History from Spelman College and an M.A. in Visual Arts Administration at New York University. Smith was the Andrew W. Mellon Curatorial Fellow at the Davis Museum and Cultural Center at Wellesley College where she began to fuse interdisciplinarity with her curatorial practice. At the Davis, she curated the exhibition *The Space Between: Artists Engaging Race and Syncretism*. Smith has organized the exhibitions *Maren Hassinger...Dreaming* (2015), and *Howardena Pindell* (2015), and *Meditations on Presence: Portraiture* in the Spelman College Permanent Collection. Her curatorial projects in progress include *Eye Ten* (I10), *Real Good Hands*, and *Always a Pleasure*. She is currently serving on the Metropolitan Atlanta Rapid Transit Authority (MARTA) Arts Council and on the Board of Trustees of the Association of Art Museum Curators and AAMC Foundation.

Faith Smith

Faith Smith teaches at Brandeis University. She studies the aesthetic strategies of writers and artists contending with the legacies of slavery and indentureship, feminist engagements with the state in the wake of globalization, and the resonance of archival histories of intimacy and loss in the present. She is completing “*Strolling in the Ruins: The Caribbean’s Non-Sovereign Modern in the Early Twentieth Century*,” a reading of the imperial present just before the First World War. Another book manuscript, “*Dread Intimacies*,” examines sovereignty, intimacy and violence in twenty-first-century fiction and visual culture.

Holly Smith

Holly Smith is currently the College Archivist at Spelman College. Previously she served as African American Materials Specialist in the Louis Round Wilson Special Collections Library at the University of North Carolina at Chapel Hill. She received her B.A. in History and Black Studies from The College of William and Mary, an M.A. in History from Yale University, and her M.S. in Library and Information Science, with concentration in Archival Management, from Simmons College. Ms. Smith has served as the chair of the Society of American Archivists Diversity Committee and co-chair of the Women’s Collections Roundtable. She is passionate about community archives and archival advocacy related to collections for underrepresented groups.

Lo Smith

Lo Smith is an unapologetically black and aggressively Midwestern artist currently based in Providence, Rhode Island. They are a multi-disciplinary artist who uses printmaking, video, soft sculpture and

noise to create fictional futuristic moments and worlds. They've shown at Ori Gallery, The Granoff Center for the Arts, The Sarah Doyle Center for Women and Gender, AS220 and other venues across the country.

Nyugen Smith

Drawing heavily on his Caribbean heritage, Nyugen is committed to raising the consciousness of past and present political struggles through his practice which consists of sculpture, mixed-media drawing, installation, video and performance. He is influenced by the conflation of African spiritual and cultural practices and their entanglement with remnants of European colonial rule in the African diaspora. Responding to the legacy of this particular environment, Nyugen's work considers imperialist practices of oppression, violence and ideological misnomers. He received his MFA from the School of the Art Institute of Chicago and B.A in Fine Art from Seton Hall University. Nyugen is a 2018 recipient of the Joan Mitchell Painters and Sculptors grant and 2018 Franklin Furnace Award.

Sarah Stefana Smith

Sarah Stefana Smith works predominantly in photography, sculpture, and installation. Her work has been exhibited in spaces including DC Art Center (Washington D.C.), Arlington Art Center (Arlington), Borland Project Space (State College), Waller Gallery (Baltimore), Gallery CA (Baltimore) and David Spectrum (Toronto). Her artist residencies include the Virginia Center for the Creative Arts, Feminist Art Conference, Vermont Studio Center, and 40th Street Artist in Residence. Smith has published in *The Black Scholar*, *Women & Performance* and the *Palgrave Handbook on Race and the Arts in Education*, among others. Smith received her PhD from the University of Toronto (2016) and an MFA from Goddard College (2010). She is the 2018-2020 Postdoctoral Fellow of Academic Diversity at American University where she teaches in the Critical Race, Gender and Cultural Studies Collaborative and in Studio Art. Sarah will begin an Assistant Professorship in Gender Studies at Mount Holyoke College in July 2020.

Hillary Spencer

Hillary Spencer is the Director of Nomad Exhibitions. Hillary recently left the American Museum of Natural History to open the US office of Nomad. She has been moderating conversations on risk and leadership while developing a new business strategy for traveling exhibitions. She's an alum of the Getty Leadership Institute Next Gen program, and a tireless champion for museums taking more risks.

Raven Spiratos

Raven Spiratos is a Master's student at McGill University under the supervision of Dr. Charmaine A. Nelson. She received her B.A. in Art History from Concordia University in 2018. Her current research examines the representation of African-European Canadians over two hundred years from fugitive slave advertisements to contemporary art. Although scholars have documented mixed-race enslaved people in Canada (Mackey 2010) and explored the specific nature of their enslavement in Canada (Nelson 2016), Spiratos' project will be the first to trace the visual representation of this mixed-race population across this time span. Spiratos has been awarded the Jackie Robinson Graduate Scholarship (Black Academic Scholarship Fund) and the Graduate Excellence Fellowship (McGill).

Michelle Stephens

Michelle Ann Stephens serves on the faculty of both the English and the Latino and Caribbean Studies departments, teaching courses in American, African American, black diaspora, and Caribbean literature and culture. At Rutgers since 2011, she has served as chair, interim associate undergraduate director, and associate graduate director for English and as undergraduate director in Latino and Caribbean Studies. As Area Dean, she works with department chairs in the Humanities and the Executive Dean to assist with hiring and promotion of faculty, maintain oversight of undergraduate and graduate instruction within departments and programs, and work with faculty and chairs to promote professional and departmental development. She also participates in the strategic planning and decision-making process of the School of Arts and Sciences providing recommendations and assistance to the Executive Dean.

Cheryl Sterling

Cheryl Sterling, Ph.D., an Associate Professor of English and Director of the African Studies Program at Penn State University is a Fulbright Scholar and Organization of American States fellow. She researches issues of identity, representation, and aesthetics in African and Diaspora Literature, Post-Colonial Theory, Critical Race Theory, Social and Cultural Movements in Brazil. She is the editor of a special issue of *WAGADU: A Journal Transnational Women's and Gender Studies on African and Diasporic Women's Literature* (Winter 2017). Her award winning book, *African Roots, Brazilian Rites: Cultural and National Identity* (Palgrave MacMillan 2012), investigates African roots matrix ideologies in the literary and performance traditions of Afro-Brazilians. Her forthcoming edited volume, *Transnational Trills in the Africana World*, explores the overlap of politics and creative production (Cambridge Scholars Press, 2019). Prof. Sterling is currently working on a book that creates Aesthetic theory based on Yoruba Orisha paradigms.

Claudine Taaffe

Dr. Claudine Taaffe is a Senior Lecturer in the Department of African American and Diaspora Studies at Vanderbilt University. Taaffe is an ethnographer, who engages critical qualitative methods in her work with Black girls. Her research is centered in examining the ways in which Black girls, who are constructed as "at-risk", negotiate spaces of decision-making, identity, and community-building using the creative arts. In her work with Black girls, Taaffe focuses on the use of photography and performance texts in the creation and documentation of the stories Black girls tell about their lives. Taaffe is committed to utilizing a cacophony of theories, methodologies, and, ultimately, powerful stories that act as counter-narratives to the myths of a Black girlhood that is considered deficit, in crisis, deviant, and in need of saving. She received her doctorate in Educational Policy Studies from the University of Illinois at Urbana-Champaign.

Deborah Thomas

Deborah A. Thomas is the R. Jean Brownlee Professor of Anthropology, and the Director of the Center for Experimental Ethnography at the University of Pennsylvania. She is the author of *Exceptional Violence, and Modern Blackness: Nationalism, Globalization, and The Politics of Culture in Jamaica*. Her new book, *Political Life in the Wake of the Plantation*, will be published in October 2019 by Duke Press. Thomas co-directed the documentary films *Bad Friday*, and *Four Days in May*, and she is the co-curator of a multi-media installation titled *Bearing Witness: Four Days in West Kingston*.

Drew Thompson

Drew Thompson is a writer and visual historian, who teaches at Bard College.

Justin Randolph Thompson

'You won't be naming no building after me... to go down dilapidated' - Erykah Badu. Justin Randolph Thompson is a new media artist and educator born in Peekskill, NY in '79. Living between Italy and the US since 2001, Thompson is a co-founder and Director of Black History Month Florence. He has exhibited and lectured internationally and participated in numerous residencies in the US and in Europe in venues such as the Whitney Museum of American Art, The Reina Sofia, Blue Star Contemporary Art Museum, The Mobile Museum of Art, the American Academy in Rome and more. Thompson's work questions the implications of cultural relics and the mutability of their veneration within the context of displacement. Broadly collaborative and inherently interdisciplinary he relies upon the collective power of creative dialogue to provide platforms that envision communities as temporary monuments.

Krista Thompson

Krista Thompson is the Mary Jane Crowe Professor of Art History at Northwestern University, Chicago, Illinois. She is the author of *An Eye for the Tropics* (2006) and *Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice* (2015), recipient of the Charles Rufus Morey Award for distinguished book in the history of art from the College Art Association (2016). Thompson is currently working on the manuscript *The Evidence of Things Not Photographed*, which examines notions of photographic absence, fugitivity, and disappearance in Jamaica (Duke University Press, forthcoming). She is also writing *Black Light*, a manuscript about electronic light artist Tom Lloyd.

Michele Thorpe

Michele Thorpe is a native New Yorker, majoring in Social Science with a double concentration in Media Studies and History at New York University. From the perspective of an African-American woman of Nigerian and Scottish descent, Michele's research looks at topics regarding how Africans in diaspora are represented through media. Michele is an NYU School of Professional Studies Dean Scholar, and a member of the NYU honor society Alpha Sigma Lambda. She has written a total of four pieces of poetry published in NYU's *Dovetail Magazine*. In 2019 Michele received awards from the NYU School of Professional Studies including Program of the Year and Most Valuable Team Member for her community service for children with cancer. Thorpe is currently applying to Master's programs in Anthropology, and looks forward to continuing to engage in research and create portraits of African across the Black Diaspora.

Scheherazade Tillet

Scheherazade Tillet is a Trinidadian and African American photographer, art therapist, and social justice organizer. Her work has been featured in *Gagosian Journal*, *Marie Claire*, *Teen Vogue*, *The Chicago Tribune*, and *MSNBC*. In 2003, she co-founded *A Long Walk Home (ALWH)*, a Chicago-based national nonprofit, that uses art to empower young people to end violence against girls and women. She is also the Artistic Director of the award-winning multimedia performance, "Story of a Rape Survivor (SOARS)" and the creator of the *Girl/Friends Leadership Institute*, a yearlong artist-activist program for girls and young women of color. Currently, Scheherazade is 3Arts artist

working on photography project a "Prom Send Off: The Rites of Passage for Chicago's Girls. In 2018 - 2020, Tillet is the inaugural artist in residence for the joint initiative between Shine Portrait Studio and New Arts Justice and is developing her first solo show, "The Visibility Project" and co-curating "Picturing Black Girlhood," to be exhibited in Newark in Spring 2021.

Ellyn Toscano

Ellyn Toscano is Senior Director of Programing, Partnerships and Community Engagement for NYU in Brooklyn and former Executive Director of New York University Florence. She is the founder of *La Pietra Dialogues* and the founding producer of *The Season*, a summer arts festival in Florence, Italy. Before arriving at New York University Florence, Ms. Toscano served as Chief of Staff and Counsel to Congressman Jose Serrano of New York, was his chief policy advisor on legislative, political and media concerns and directed his work on the Appropriations Committee. Ms. Toscano also served as counsel to the New York State Assembly Committee on Education for nine years. She is a member of the Board of the Harbor Conservancy, New York, Honorary Board of the Museo Marino Marini in Florence, Italy; the Advisory Board of the John Brademas Center, New York; the Italian Advisory Council of the Civitella Ranieri Foundation, Umbertide, Italy; and the Comitato Promotore of the Festival degli Scrittori and the Premio Gregor von Rezzori, Santa Maddalena Foundation, Donnini, Italy. Previously, she served on the boards of The Bronx Museum of the Arts and the Brooklyn Academy of Music (as the representative of the Brooklyn Borough President), and on the board of trustees of the International School of Florence, Italy. A lawyer by training, Ms. Toscano earned an LLM in International Law from New York University School of Law.

Jeremy Toussaint-Baptiste

Jeremy Toussaint-Baptiste is a New York based artist, composer, and performer. He received a Bessie Award for Outstanding Music Composition/Sound Design in 2018 and has presented visual and performance work at spaces including MoMA PS1(NY); Performance Space New York (NY); The Brooklyn Museum (NY); The Kitchen (NY); The Studio Museum in Harlem (NY); The Philadelphia Museum of Art (PA); FringeArts, (PA); *Tanz Im August* at HAU3 (Berlin); and *Stoa Cultural Center* (Helsinki). Toussaint-Baptiste was a 2017 artist-in-residence at Issue Project Room and has also contributed writing to *Artforum*. He is a founding member of the performance collective *Wildcat!* and frequently collaborates with performers and visual artists including Will Rawls, Tiona Nekkia McClodden, Jaamil Olawale Kosoko, and Jonathan Gonzalez. Toussaint-Baptiste holds an MFA from Brooklyn College's Performance and Interactive Media Arts program.

Spring Ulmer

Spring Ulmer is the author of *Benjamin's Spectacles* and *The Age of Virtual Reproduction*. She is a Visiting Assistant Professor at Middlebury College.

Valentine Umansky

Having left France, where she worked for the *Rencontres d'Arles* festival, Valentine Umansky relocated to the U.S. in 2015, where she is currently acting as the Curator of Lens-Based Arts at the Contemporary Arts Center, Cincinnati. Over the last five years, she published *Duane Michals*, *Storyteller* with Filigranes Editions; *SPUD*. Photographs by Brian Griffin with *GOST*; *All my seven faces*. Pamela Phatsimo Sun-

strum with Radius Books and is currently working towards the publication of *Layers*, coinciding with the eponymous exhibition, co-curated with Iheanyi Onwuegbucha (CCA, Lagos, Nigeria) at Labanque Museum, France. This year, she curated solo exhibitions of Saya Woolfalk; Pamela Phatsimo Sunstrum and Jens Schwarz, as well as a group exhibition devoted to the notion of confinement at the CAC, Cincinnati. She joined Cincinnati after the completion of the 2018 LagosPhoto Festival, which she curated with Eva Barois De Caevel, Wunika Mukan and Charlotte Langhorst.

Joseph Underwood

Joseph L. Underwood is a scholar and curator of the modern and contemporary periods. His projects focus on the mid-to-late twentieth century Senegal/Diaspora and encompass themes from the Postwar era: including post-colonialism, (trans)nationalism, globalization, and biennialism. His research charts how artists have created transnational networks of influence since the mid-20th century. A recent article on 1960s artmaking and display in Senegal can be found in "World Art." He frequently collaborates with students and colleagues in the planning, design, and programming of his exhibitions, as well as with the related publications. The exhibition currently touring the United States after its debut at the 2018 Dakar Biennale is "The View From Here: Contemporary Perspectives From Senegal."

Jennifer Van Horn

Jennifer Van Horn holds a joint appointment as assistant professor in Art History and History at the University of Delaware, where she teaches classes on American visual and material culture. She is the author of *The Power of Objects in Eighteenth-Century British America*, released by the University of North Carolina Press for the Omohundro Institute in 2017. In 2018-2019 she was the William C. Seitz Senior Fellow at CASVA (Center for Advanced Study in the Visual Arts) at the National Gallery of Art. There she continued work on her second book tentatively titled *Resisting the Art of Enslavement: Slavery and Portraiture in American Art*. A piece of this project was published in *The Art Bulletin* and a second essay was part of the National Portrait Gallery's volume *Beyond the Face: New Perspectives on Portraiture*.

Adreinne Waheed

Adreinne Waheed is a photographer and photo editor based in Brooklyn, NY and Berkeley, CA. She has been making images since age thirteen. In 2018, she released a self-published coffee table book, entitled *Black Joy and Resistance*, which is available now on Amazon. Her work has been published by *The New York Times*, *National Geographic* and *The Fader* to name a few. Waheed's photography also appears in the inaugural issue of *Mfon: A Journal of Women Photographers of the African Diaspora*. She has exhibited at *Rush Arts*, *Corridor Gallery*, *Underground Museum*, and the *Long Gallery*, Harlem. As photo editor, Waheed has researched, produced and directed shoots for publications including *Vibe*, *King* and *Essence*. In 2010, she created the *Waheed Photo Archive*, a collection of found photographs of African-Americans from Civil War to the present. The Smithsonian's National Museum of African American History and Culture (NMAAHC) acquired the archive in 2015.

Dionne Walker

Dionne is BAFTA and BIFA nominated producer, director and visual artist. Her theatrically released project, as writer-lead producer, was the critically acclaimed feature-length documentary *The Hard Stop*

(2015). From early stages she perceived the subject crucial for independent cinema and secured funding from Bertha Foundation, Sundance Institute Documentary Film Program, Doc Society and British Film Institute. Other documentary projects include *The Fighting Spirit* (2007) and *One People: The Celebration* (2012). Dionne has also been involved with a number of arts related projects including presenting work at V&A, British Museum, National Gallery of Jamaica and Museum of Ghana. She has been taking photographs, shooting journalistic footage and curating debate series for over 30 years. I've been invited to show my short films as part of the Break-Out hybrid shorts festival as well as Pinewood Lift-Off Festival in New York. I've also submitted to the prestigious Marche Du Film Short Film Corner, We Film Good/Maison Des Scénaristes is representing her auteur work. She has been shortlisted for BAFTA Breakout Brits as filmmaker, and is Sundance /McArthur supported Black Girl Doc Mafia member as well as long standing attendee of Doc Corner/Doc Days at the Marche, Jihlava Emerging Producer alumna. As well as a graduate of the Edinburgh Art College and University of the Arts.

Anya Wallace

Anya M. Wallace, a PhD candidate in Art Education and Women's, Gender, and Sexuality Studies at Penn State University is an artist-scholar—with visual art concentration in black and white craft photography and painting. Her artwork and scholarship are shaped by desire to visually narrate the stories of Black girlhood. She has worked in the service of girls through program and curriculum development with the Girl Scouts of the USA and recently as the Director of MOCA, North Miami's Women on the Rise! outreach program for girls. She is the founder of The Vibrator Project a creative space designed to investigate young Black women and girls' self-knowledge of about sex, sexuality, and pleasure. Her artistry extends to the kitchen— a site of her own pleasure— where she conjures the memories, oral histories, and visual narratives of her ancestral connections in tasty dishes. And this, she names photographic taste.

Kimberly Wallace-Sanders

Kimberly Wallace-Sanders is an Associate Professor of American and African American Studies at Emory University. She is the author of two books: *Skin Deep, Spirit Strong: The Black Female Body in American Culture and Mammy: A Century of Race, Gender and Southern Memory*. Professor Wallace-Sanders is completing work on a book called "Framing Shadows: Portraits of Black Women with White Children." It will be the largest collection of African American women in domestic portraiture, 1840 - 1920. She curated the exhibit of "Framing Shadows," photographs from the Langmuir collection of African American photographs at Woodruff Library. Wallace-Sanders is the 2018-2019 Faculty Fellow in the Office of Sustainability Initiatives & Faculty Liaison for United Nation's University's Regional Center of Expertise. Her scholarship appears in: *Women, and Popular Culture: Representation and Meaning*, *Like One of the Family Domestic Workers*, *Race, & In/Visibility in The Help*, *Women's History Review*, *Southern Quarterly*, *Southern Cultures* and *Winterthur Portfolio*.

Kamau Ware

Kamau Ware is a multidimensional creative blending complementary yet disparate disciplines as an Artist / Historian. He is best known for his flagship storytelling project, *Black Gotham Experience (BGX)*, founded in 2010 that celebrates the impact of the African Diaspora on New York City through a series of historic walks, talks, and events.

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Ware's Black Gotham Experience has been featured in *The Atlantic*, *The New York Times*, and *Huffington Post*. BGX has won awards from Columbia University's History in Action Project, Downtown Alliance, and the Lower Manhattan Cultural Council Michael Richards Award for Visual Arts. Kamau has become a sought-after voice to fill the visual abyss of Black New York history. He recently completed a speaking tour titled *Origin Stories*, including stops at Yale University, Lincoln's Cottage, the African American Museum of Philadelphia, and a keynote for the California Library Association.

Syrus Marcus Ware

Syrus is a Vanier Scholar, visual artist, activist, curator and educator. Syrus uses painting, installation and performance to explore social justice frameworks and black activist culture. He is part of the PDA (Performance Disability Art) Collective and co-programmed *Crip Your World: An Intergalactic Queer/POC Sick and Disabled Extravaganza* as part of *Mayworks 2014*. Syrus' recent curatorial projects include *That's So Gay* (Gladstone Hotel, 2016-2019), *Re:Purpose* (Robert McLaughlin Gallery, 2014) and *The Church Street Mural Project* (Church-Wellesley Village, 2013). Syrus is also co-curator of *The Cycle*, a two-year disability arts performance initiative of the National Arts Centre. Syrus is a core-team member of Black Lives Matter- Toronto. Syrus is a co-curator of *Blackness Yes!/Blockorama*. Syrus has won several awards, including the TD Diversity Award in 2017. Syrus was voted "Best Queer Activist" by *NOW Magazine* (2005) and was awarded the Steinert and Ferreiro Award (2012). Syrus is a PhD candidate at York University in the Faculty of Environmental Studies.

Lewis Watts

Lewis Watts is a photographer, archivist/curator and Professor Emeritus of Art at UC Santa Cruz. His research and artwork centers around the "cultural landscape" and those who occupy it, primarily in communities in the African diaspora. He is the author of "Harlem of the West: The San Francisco Fillmore Jazz Era" Chronicle Books 2006, *Heyday* Books 2020 and "New Orleans Suite: Music and Culture in Transition" UC Press 2013. His work has been exhibited at and is in the collections of The San Francisco Museum of Modern Art; The Cité de La Musique, Paris France; The Berkeley Museum; Autograph London; The Ogden Museum of Southern Art, New Orleans; The Oakland Museum of California; The Neuberger Museum of Art, Purchase NY; The Amistad Center for Art and Culture, Hartford, CT; *Light Work*, Syracuse NY; The Paul Sack Collection; Art Mill Horaždovice Czech Republic among others.

Bernida Webb-Binder

Bernida Webb-Binder received her PhD in the History of Art and Visual Studies from Cornell University. She is Assistant Professor of Art History & Curatorial Studies in the Department of Art & Visual Culture at Spelman College. Her research area is Pacific art and blackness in the United States and Oceania. Her dissertation, *Affinities and Affiliations: Black Pacific Art in the United States and New Zealand, 1948-2008*, was supported by a Ford Foundation Dissertation Fellowship. In it, she compares visual representations of the female body of color of and by Pacific and African American women to uncover shared perspectives on identity, genealogy, diaspora and indigeneity. Her broader interests are photographic portraiture, body adornment and performance, and narrative and identity. She is currently working on two projects: a visual biography of Tony Award-

winning actress Juanita Hall and a survey of art in the United States created by Pacific American artists.

Leniqueca Welcome

Leniqueca Welcome is a PhD candidate in Anthropology at the University of Pennsylvania (UPenn). She is a member of the Collective for Advancing Multimodal Research Arts (CAMRA)—an interdisciplinary collective committed to participatory experimental media-making. She is also a student affiliate of the Center for Experimental Ethnography at UPenn. Prior to starting her PhD program, she was trained as an architect and practiced architecture in Trinidad and Tobago. As a designer and researcher, she is most broadly interested in issues related to securitization, racialization, space, visibility and sovereignty in the Caribbean. Her fieldwork is conducted in Trinidad and her research methods combine participant-observation, spatial analysis, mapping, archival research, and collaborative photography.

Layla West

Layla June West is a second-year master's student in the African Studies Program at NYU's Department of Social and Cultural Analysis. In 2016 she graduated from Howard University with a B.A. in English, and in 2017 she completed a Fulbright fellowship as an English Teaching Assistant in Cape Town, South Africa. Layla seeks to join the tradition of intellectual work that extends Ayi Kwei Armah's practice of "remembering" Kemet and contemporary modes and episodes of African human existence. She is currently interested in mining for synergy between Kushite era hieroglyphic inscriptions, black bodies and vernacular deployed in internet memes, and current scholarship on racialized surveillance.

Emily Wilbourne

Emily Wilbourne is Associate Professor of Musicology at Queens College and the Graduate Center at the City University of New York and Editor-in-Chief of *Women & Music: A Journal of Gender and Culture*. Her first book, *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte* (2016), was published by Chicago University Press, and an edited collection in honor of Suzanne G. Cusick appeared as a special issue of *Women & Music* in 2015. Wilbourne's articles have appeared in the *Journal of the American Musicological Society*, *Women & Music*, *Recercare*, *Teatro e storia*, *Italian Studies*, *Echo*, and *Workplace*. In 2011, Dr. Wilbourne was awarded the Philip Brett Award for excellence in queer music scholarship for "Amor nello specchio (1622): Mirroring, Masturbation, and Same-Sex Love"; in 2017-18, she was the Francesco De Dombrowski Fellow at Villa I Tatti in Florence.

Brennan Williams

Brennan Williams is a noted journalist, director, music producer, and founder of Coloan Records whose work has contributed to the advancement of popular culture. Along with covering a range of issues affecting the black diaspora and curating themed mixes and playlists, the former HuffPost Pop Culture editor's music and production credits include Anita Baker's "Angel (Remix)," Misty Copeland's Dance Tribute to Wynton Marsalis and the African American Museum of Philadelphia's 40th Anniversary Gala honoring media trailblazers, Cathy Hughes and Alfred Liggins.

Dyana Williams

Dyana Williams is an award winning veteran broadcaster, currently heard on 100.3 WRNB in Philadelphia. She is a frequent on-air contributor to TV One's *Unsung* and *Chasing News*. Dyana is also a celebrity strategist, a music activist who co-founded June, Black Music Month and frequently lectures on popular American culture, and Black music.

Jennifer Williams

Jennifer Williams is an Assistant Professor of African American Studies at Loyola Marymount University. Her research interests are Black women's history, Afrofuturism, African American Nerd Culture, and Black Queer History.

Noelle Lorraine Williams

Noelle Lorraine Williams lives and works in Newark, NJ. She is a graduate student in American Studies – Public Humanities at Rutgers University. Her work examines the ways African Americans utilize culture to imagine liberation in the United States. Her practice as an artist and writer is where history, spirituality, culture and rebellion meet. www.noellelorrainewilliams.com | www.instagram.com/black_abolitionists_newark

Sue Williamson

Sue Williamson is an artist whose work engages with themes related to trauma, memory and identity formation. Trained as a printmaker, Williamson also works in photography, video, and installation. Work such as *The Last Supper Revisited* (1993), and *Truth Games* (1998) convey her investment in the recuperation and interrogation of South African history. Her work is included in such collections as MoMA, (New York), the Tate Modern (London), and the Pompidou Centre (Paris). Most recently, she exhibited on the Kochi-Muziris Biennale in India, and from June, her work will be seen at the National Museum of African Art in Washington DC on *I Am: Contemporary Women Artists from Africa*. Williamson is also known for her writing on contemporary art, and her achievements were recognised with an Ellen Kuzwayo Award (2018). Her own work is documented in *Sue Williamson: Life and Work* (SKIRA). She is represented by the Goodman Gallery.

Deborah Willis

Deborah Willis, Ph.D, is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University and has an affiliated appointment with the College of Arts and Sciences, Department of Social & Cultural, Africana Studies, where she teaches courses on Photography & Imaging, iconicity, and cultural histories visualizing the black body, women, and gender. She is also the director of the NYU Institute for African American Affairs and the Center for Black Visual Culture. Her research examines photography's multifaceted histories, visual culture, the photographic history of Slavery and Emancipation; contemporary women photographers and beauty. She received the John D. and Catherine T. MacArthur Fellowship and was a Richard D. Cohen Fellow in African and African American Art, Hutchins Center, Harvard University; a John Simon Guggenheim Fellow, and an Alphonse Fletcher, Jr. Fellow. She has pursued a dual professional career as an art photographer and as one of the nation's leading historians of African American photography and curator of African American culture.

Leslie Willis Lowry

Leslie Willis Lowry has worked in collections management and as an archivist, researcher and consultant in a number of capacities, including special collections, exhibitions, films, television and publications for over thirty years, including the Charles L. Blockson Afro-American Collection-Temple University Libraries, the Smithsonian's National Museum of African American History and Culture, the International African American Museum in Charleston, the African American Museum in Philadelphia, The Museum of Afro-American History in Boston, The Studio Museum in Harlem, The Bronx Museum of Art, Scholastic Books, among others. As a curatorial and research assistant to Deborah Willis, the nation's leading historian of African American photography and curator of African American culture, Leslie has cataloged the work of individual photographers, photographic collections and groups of photographs that are part of an exhibition and publications; in addition to researching and planning for photographic exhibitions. After years of working in management, supervising hundreds of employees, and as liaison and consultant to many cultural institutions and religious organizations, Leslie's career has been divided into two distinct areas – archival and education – within the broad areas of photographic history, visual culture, African American history and popular and material culture. Within these fields she has consistently emphasized the importance of the use of the archives to build programming, education and community connections.

Emma Wolukau-Wanambwa

Emma Wolukau-Wanambwa is a researcher and artist. Recent/upcoming exhibitions include: *Actually, the Dead Are Not Dead: Bergen Assembly 2019* (Bergen, NO); *62nd BFI London Film Festival* (GB); *Women on Aeroplanes* (The Showroom Gallery, GB & Museum of Modern Art, Warsaw PL); *We Don't Need Another Hero* (10th Berlin Biennale of Contemporary Art, DE); *A Thousand Roaring Beasts: Display Devices for a Critical Modernity* (Centro Andaluz de Arte Contemporaneo-CAAC, Seville, ES); and *Kabbo Ka Muwala* (National Gallery of Zimbabwe, ZW, Makerere University Art Gallery, UG & Kunsthalle Bremen, DE). Her essay, 'Margaret Trowell's School of Art or How to Keep the Children's Work Really African' was published in 2018 in the *Palgrave Handbook on Race and the Arts in Education*. Emma is a doctoral candidate in the Faculty of Art, Music and Design at the University of Bergen (NO) and Convenor of the Africa Cluster of the Another Roadmap School.

Jenna Wortham

Jenna Wortham is a staff writer for *The New York Times Magazine*, and co-host of the podcast *Still Processing*. She is co-editor of the forthcoming anthology "Black Futures" with Kimberly Drew, out from OneWorld in 2020.

Nazera Sadiq Wright

Nazera Sadiq Wright is an assistant professor of English at the University of Kentucky. She is the author of *Black Girlhood in the Nineteenth Century* by University of Illinois Press. Long portrayed as a masculine endeavor, the African American struggle for progress often found expression through an unlikely literary figure: the black girl. Nazera Sadiq Wright uses heavy archival research on a wide range of texts about African American girls to explore this understudied phenomenon. The figure of the black girl in African American literature provided a powerful avenue for exploring issues like domesticity, femininity, and proper

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conduct. The characters' actions, however fictional, became a rubric for African American citizenship and racial progress. At the same time, their seeming dependence and insignificance allegorized the unjust treatment of African Americans. Wright reveals fascinating girls who, possessed of a premature knowing and wisdom beyond their years, projected a courage and resiliency that made them exemplary representations of the project of racial advance and citizenship.

Leah Wright Rigueur

Leah Wright Rigueur is an Assistant Professor of Public Policy at the Harvard Kennedy School of Government. An historian by training, she received her B.A. in History from Dartmouth College and her M.A. and Ph.D. in History from Princeton University. Before joining the Kennedy School faculty, Leah was a professor at Wesleyan University in Connecticut. Leah's research interests include 20th Century United States political and social history, and modern African American history. Her work emphasizes race, civil rights, political ideology, the American two-party system and the presidency. Leah's first book, *The Loneliness of the Black Republican: Pragmatic Politics and the Pursuit of Power* (Princeton University Press, 2015) covers more than four decades of American political and social history, and examines the ideas and actions of black Republican activists, officials and politicians, from the era of the New Deal to Ronald Reagan's presidential ascent in 1980.

Tiphonie Yanique

Professor Tiphonie Yanique is co-editor of *Another English: Anglo-phone Poems from Around the World*, and the author of the poetry collection, *Wife*, which won the 2016 Bocas Prize in Caribbean poetry and the United Kingdom's 2016 Forward/Felix Dennis Prize for a First Collection. Tiphonie is also the author of the novel, *Land of Love and Drowning*, which won the 2014 Flaherty-Dunnaw First Novel Award from the Center for Fiction, the Phillis Wheatley Award for Pan-African Literature, and the American Academy of Arts and Letters Rosenthal Family Foundation Award. She is also the author of a collection of stories, *How to Escape from a Leper Colony*, which won her a listing as one of the National Book Foundation's 5Under35. Her writing has also won the Bocas Award for Caribbean Fiction, the Boston Review Prize in Fiction, a Rona Jaffe Foundation Writers Award, a Pushcart Prize, a Fulbright Scholarship and an Academy of American Poets' Prize.

Paulette Young

Paulette Young, Ph.D. is a cultural anthropologist, curator and independent scholar in the visual arts and artistic cultural practices of communities in Africa and the African Diaspora. Her research centers on the historical and contemporary roles of global dress, design and style as an expressive artistic and cultural form. She examines the ways that people of African descent articulate power and meaning through the visual and verbal arts, particularly as presented in photography. Paulette holds a doctorate from Columbia University. She is an educator and advisor in the visual and performing arts for a diverse range of universities, museums, galleries and community-based organizations. Paulette lectures and provides ethnographic and archival research for local and international cultural, educational, and business institutions. Young is Director of the Young Robertson Gallery in New York, NY. The gallery specializes in fine arts from Africa and the African Diaspora, focusing on traditional African fine art, textiles and photography.

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