

NOW & THEN... HERE & THERE:

BLACK ARTISTS & MODERNISM

#BAMLDN2016

6 – 8 October 2016
Chelsea College of Arts and
Clare Auditorium, Tate Britain

#BAMLDN2016

Welcome



We are delighted that delegates and contributors are able to join the Black Artists and Modernism research team to explore a series of recurring themes, in what promises to be a wonderful series of debates and presentations. As convenors, we are very keen for this to be a ‘working conference’, where delegates will be encouraged to share their thoughts, and as such, we hope the break-out sessions, as much as the papers and presentations, will be taken up as an opportunity to develop further the dialogues.

One of our starting points is the question of how artists of African and Asian descent in Britain feature in the story of twentieth century art. This is one of the defining questions that has propelled the three-year Arts and Humanities Research Council-funded project Black Artists and Modernism (BAM), which is led by University of the Arts London in collaboration with Middlesex University. (We are also pleased to have been joined by Iniva Institute of International Visual Arts) in thinking through some of the discussions we seek to explore over the coming days.

As part of that enquiry, the **Now & Then... Here & There** conference will address the understated relationships between Black-British artists’ practice and the work of art’s relationship to Modernism.

An urge to reassess the legacies of Black-British artists’ practice in the twentieth century and beyond has led to the posing of several questions. Not least amongst them, questions that turn our attention to the varied forms of production throughout that period: ‘How do we come to know the work of art?’ Conversely, ‘How do we come to forget the work of art?’ Such questions form the basis of an inquiry about the kinds of knowledge that get sanctioned and legitimated in respect of Black artists’ work.

To take forward a series of discussions, the conference engages a set of inter-related arenas of debate, including: artists’ practices; art history; curatorial and museum studies; art criticism.

Alongside speakers sessions, there will be focus sessions, which return our attention to art objects, and the knowledges that mediate them. Throughout, the conference retains an engagement with the practices of Black artists and the ways in which they can be repositioned in relation to Modernism.

[Sonia Boyce](#)
[& David Dibosa](#)



Day 1

Chelsea College of Arts

Thursday 6th October 2016

16:00—18:00	Private View: <i>Now! Now! ...in more than one place</i> Cookhouse and Triangle Space
16:30	Curator's tour of <i>Now! Now!</i> by Sonia Boyce
17:00—18:00	Drinks, canapés and registration Chelsea College canteen (Atterbury Street entrance)
18:15—18:30	Welcome and introduction Chelsea Lecture Theatre
18:30—20:00	Keynote address: Kobena Mercer



Day 2

Clare Auditorium, Tate Britain

Friday 7 October 2016

9:00—9:30	Registration/coffee
9:30—9:45	Welcome
<u>Session 1</u>	<u>Artists' Practices</u>
9:45—11:30	Vong Phaophanit and Claire Oboussier Dorothy Price Perminder Kaur Moderator: Sonia Boyce Respondent: Elizabeth Robles Q&A
11:30—12:30	Break-out sessions (Tate Britain galleries)
12:30—13:30	Lunch
<u>Session 2</u>	<u>Modernism</u>
13:30—16:00	Anjalie Dalal-Clayton Courtney J. Martin Isaac Julien + screening of <i>Looking for Langston</i> (1989) Moderator: Sandy Nairne Respondent: Zoe Whitley Q&A
16:00—16:30	Coffee break
16:30—17:30	Plenary – moderated by David Dibosa
17:30—18:15	Guided tour of the <i>Now! Now!</i> display Cookhouse and Triangle Space, Chelsea College of Arts



Day 3

Clore Auditorium, Tate Britain

Saturday 8 October 2016

9:45—10:10	Registration/coffee
10:10—10:30	Welcome
<u>Session 3</u>	<u>Museology</u>
10:30—11:45	Nick Aikens Paul Goodwin Rachel Garfield Moderator: David Dibosa Respondent: Lucy Steeds Q&A
11:45—13:00	Break-out sessions (Tate Britain galleries, to include the Anwar J Shemza Display)
13:00—14:00	Lunch
<u>Session 4</u>	<u>Critical Vocabularies</u>
14:00—15:30	Irit Rogoff Maria Fusco susan pui san lok Moderator: Melanie Keen Respondent: Rizvana Bradley Q&A
15:30—16:00	Coffee break
16:00—17:15	Plenary – moderated by Sonia Boyce
17:30	End

Kobena Mercer

‘Then & Now: Black Artists and Modernism’

How did we get from the language of international modernism to today’s discourse on the global contemporary in art? Taking Afro-Asian artists in postwar Britain as its focus, this keynote presentation contrasts the experience of abstract painters such as Anwar Shemza and Frank Bowling in the 1950s and 1960s, to artists of the decolonial generation such as Rasheed Araeen and Gavin Jantjes in the 1970s, and Black British artists of the 1980s and 1990s who introduced diasporic consciousness into debates about cross-cultural aesthetics. Taking the view that ‘the contemporary’ begins with the critique of institutional modernism which erupted in the 1960s, for which art history developed a vocabulary only recently, the principal argument is that close attention to pan-medium practices of transculturation and hybridity leads to a holistic understanding of the long-range interaction between modernism and modernity.

Session 1**Artists' Practices**

All too often the application of critical terms and art-historical categories to artworks involves the discussion of critics, art historians, museum directors and curators, marginalizing the perspective of artists in relation to both their own works and the ways in which they are categorized and represented. In order to be part of the debate, artists have increasingly positioned themselves as critics and curators. This panel will explore the kinds of dialogue that emerge when artists speak from a heightened position within critical and curatorial discourse. Such a shift is not merely to privilege the voice of the artists, as such, but to enable art historians to reflect on the methods and models they use to critically address artworks.

Vong Phaophanit and Claire Oboussier
 'Meaning without Borders'

Phaophanit and Oboussier will speak about the trajectory and development of their practice and their evolving collaboration that has spanned 30 years. They will focus on a number of key works and their specific materialities. Such emphasis will facilitate more detailed accounts of their artwork. In such terms, they will discuss how they have navigated and subverted narratives of ethnicity and nationality in a desire to create meaning beyond inscribed borders.

Dorothy Price
 'Looking again: Kangas and other stories'

'I collect everything that seems of value or might eventually be needed – doesn't everybody?'

(Hannah Höch, *Eine Lebenscollage 1946-1978* (Berlin: Künstler-Archiv, Berlinische Galerie, Vol III, Section 1, Berlin 2001, p.13)

This paper takes as its starting point a relationship between the works of Lubaina Himid and some of the technical and aesthetic strategies of European modernism. Over the course of a career spanning several decades, Himid has produced an extraordinary body of work in a variety of media in which the primacy of painting has remained to the fore. The use of colour, installation and collage in a re-address to history, to art history, to monuments, to time, to memory and to visibility, amongst other themes, are central to Himid's practices as an artist. It is her work with collage in particular that will be a key focus of the interpretative moves suggested by my research into both German modernism and contemporary Black British art for this paper. Such strategies have already produced fruitful readings of the work of Frank Bowling in previous published research and have recently offered suggestive possibilities for a renewed reading the work of Gavin Jantjes, all of which might offer a useful context for looking again at Himid's practices, with a particular focus on the 2011/12 installation, *Kangas from the Lost Sample Book*.

Perminder Kaur
 'Altering Contexts'

My work is quite modernist in approach due to the emphasis I place on materials and techniques while examining familiar forms. The work is playful, where the objects I make often resemble toys, but are forms that are distorted and vulnerable.

While my inclusion as a 'Black diaspora' artist is unavoidable, I aim to highlight that the themes present are not always, and certainly not only about my cultural identity, and that the meaning of the work can alter depending on the context it is shown in, which I'll discuss while talking about 'Black' art shows, such as *Four x 4* (1990) curated by Eddie Chambers; surveys such as the *1995 British Art Show*, and my more recent work in *Interlopers* (2016), a solo exhibition at the University of Hertfordshire.

In my presentation I will focus on a number of key works: *Glasshouses*, 1991; *Innocence*, 1993; *Cot*, 1993; *Tall beds*, 1996; *You & Me*, 1997; *Independence*, 1998 and work created for the exhibition *Interlopers*, 2016.

Session 2**Modernism**

What happens when the central concerns of Modernism are applied directly to the work of Black artists? Through the lens of different articulations of Modernism, this session examines the different approaches that can be taken to Black artists' practices when attempts are made to position Modernism as a critical framework relevant to their work.

Anjalie Dalal-Clayton**'Challenging Narratives?****The Framing of Black Artists in Afro Modern'**

In recent years, art museums have been employing new narrative strategies. This has involved engaging with alternative discourses on art and history with the aim of giving visibility to individuals, peoples and artistic practices that have traditionally been marginalised by western-derived universal narratives. Symptomatic of this trend, the 2010 exhibition *Afro Modern: Journeys Through the Black Atlantic* (Tate Liverpool), attempted to offer a new reading of work by black artists. It did so by employing a novel, non-art-historical model of curation, inspired by Paul Gilroy's ground-breaking book, *The Black Atlantic: Modernity and Double Consciousness* (1993). The expansive exhibition displayed the work of sixty-six artists, over half of whom were black. The inclusion of so many black artists in a single show was unprecedented at Tate. The exhibition represented a unique opportunity to illustrate the pivotal role played by black artists in the development of modern art. Based on original research, involving a close and critical textual analysis of *Afro Modern's* accompanying interpretive texts, this paper considers: the curatorial and conceptual models employed in the exhibition; the narratives that developed through it; and the way in which works by black artists were critically and historically framed by it. Through these three layers of analysis, the paper tests the principal claim made on behalf of the exhibition, namely, that it introduced 'new and challenging narratives in our perception of modernism and modernity'.

Courtney J. Martin**'Modernism in the Rear-view Mirror'**

If modernity is defined as the 'cultural condition in which the seemingly absolute necessity of innovation becomes a primary fact of life, work and thought', how do we account for the turn against or away from modernism that occurred in the 1960s, just as many forms of innovation were realized? For artists, modernism is a complicated term that has expanded in recent scholarship to encompass both the objects of an earlier historical period and a later one. Within the frame of a 'long modernism', art is often bent to reflect and represent theoretical conceits. But what if we remove the elasticity of the art object and ask specific questions, such as what might a direct engagement with the work of art look like if we set aside biography, geography and sociology? What might it mean for a group of artists to mature into an art environment in which the terms of art and its histories are being renegotiated? How do we look at modernism in the rear-view of artists who have been questioned about their right to being modern? This paper will examine a group of artists born in the mid-twentieth century who have brought forth these concerns in recent British art history.

Isaac Julien**The artist introduces his acclaimed film *Looking for Langston* (1989, 40 mins, black & white, 16mm, sound).**

In this lyrical and poetic consideration of the life of revered Harlem Renaissance poet Langston Hughes, award-winning British filmmaker Isaac Julien invokes Hughes as a Black gay cultural icon, against an impressionistic, atmospheric setting that parallels a Harlem speakeasy of the 1920s with an 80s London nightclub.

Extracts from Hughes' poetry are interwoven with the work of cultural figures from the 1920s and beyond, including black poets Essex Hemphill and Bruce Nugent, and photographer Robert Mapplethorpe, constructing a lyrical and multilayered narrative. Julien explores the ambiguous sexual subtexts of a period of rich artistic expression, and the enduring cultural significance of these pioneers' work.

Shot in black and white by cinematographer Nina Kellgren, the film combines archival footage with newly staged set pieces, fantasy sequences, and an imagined love story. The result is a beautiful and ultimately celebratory piece about artistic expression and the nature of Black gay desire. isaacjulien.com

Session 3

Museology

What has been the significance of recent curatorial interventions in re-framing our understanding of the work of Black artists? In line with the changing role of curators, this session looks at the effects of different curatorial strategies in generating knowledge and shaping the reception of the work of Black artists.

Nick Aikens

'The Place is Here: Montage, Black British Art and the Exhibition Frame'

Nick Aikens will introduce his ongoing research and exhibition projects that aim to frame, in different ways, some of the conversations between Black artists, filmmakers and thinkers in 1980s Britain. First presented as part of the exhibition *The 1980s: Today's Beginnings* at the Van Abbemuseum, Eindhoven (April - September 2016), which examined the significance of the 1980s for today from six European perspectives, the research has been re-configured for a larger exhibition, *The Place is Here. Britain, Montage and Black Art in the 1980s*, co-curated with Sam Thorne, at Nottingham Contemporary (February - April 2017). In developing these projects, the notion of montage has emerged as a key concept for Aikens. Through tracking the trajectory of his research, the relevance of montage can be understood not only as a key aesthetic strategy within the works themselves, but also as a curatorial device and more broadly as an approach to history. The presentation reflects on how a consideration of montage in work produced by black artists in the 1980s collapses and complicates the relationship between the materiality of an artwork, the context out of which it emerges and the conditions within which it is presented today.

Paul Goodwin

'Korabra: The Return'

In 1986 during a residency at the West Indian Association community centre, South African artist Gavin Jantjes (b. 1948) painted his acclaimed *Korabra* works addressing the trauma and consequences of the transatlantic slave trade. Several of these works were acquired by museums and galleries in the region including the Herbert Art Gallery & Museum in Coventry, Wolverhampton Art Gallery and Birmingham Museum and Art Gallery. Engaging key debates in both painting (neo-expressionism) and society (art's response to historical trauma), the *Korabra* paintings initially made a significant impact especially in London where some of them were shown in exhibitions at the Edward Totah gallery in 1986 and also in Rasheed Araeen's seminal exhibition *The Other Story* at the Hayward Gallery in 1989. However, apart from a small exhibition in Wolverhampton in 2005, the various works remained in relative obscurity within the regional collections. This paper will describe and analyse the curatorial intervention by the Black Artists and Modernism (BAM) project in re-presenting four of the original seven works in the *Korabra* series in a display at the Herbert Gallery in Coventry from February to August 2016.

After an initial research visit by BAM researchers in 2015, several of the *Korabra* paintings were found to be on display and in storage. Little information about the works was present both on display and in the museum files and there was almost no indication of how the works were created or how the works were situated art historically within the 'Art since 1900' gallery of modern art where one of the works was on permanent display. The BAM curatorial intervention comprised a rigorous process of researching the works in depth, generating new interpretations and scholarly material, re-writing object labels and working with the curators at the Herbert to resituate these works within the larger story of English modernism alongside works by artists such as Graham Sutherland and John Piper in the collection. This paper will discuss the nature of the research enquiry, the implementation of the research process and the strategies of interpretation and display. It will seek to assess to what extent the curatorial intervention around Gavin Jantjes's work successfully addressed one of the key aims of the BAM research project, namely the possibility of developing '...models of criticism and analysis [that] can be deployed to identify and integrate Black-British ... artists' practice within the discourses of modernism'. (BAM research proposal to AHRC, 2014).

Rachel Garfield

'In discussion: Rachel Garfield and David Dibosa on the work of Anwar Jalal Shemza'

Dr. Rachel Garfield recently published an essay on the artist Anwar Jalal Shemza: 'Navigating the British Landscape' in the monograph *Anwar Jalal Shemza*, published by Ridinghouse in 2016. In that publication, she aimed to '...highlight how the prevalent debates of the postwar era precluded adequate readings of his work in a way that would secure his legacy in Britain'.

As part of an 'in conversation' with the session moderator, Dr. Garfield will discuss the implications of having the opportunity to view Shemza's work directly, following a Focus Display of his work curated by Carmen Julia and Leyla Fakhr at Tate Britain.

Session 4**Critical Vocabularies**

This session addresses the shifting vocabulary of 'internationalism' within art criticism and artistic and curatorial practice. It will look at models of art criticism/writing that suggest an agile and evolving 'internationalism' and the ways in which contemporary artistic and curatorial practices are generating new narratives of the 'transnational'. A key focus of this session is the generation of critical strategies and lexicons that might enable us to rethink how we understand and mobilize the terms that surround 'internationalism' and 'globalization', and how this evolving intellectual project might in turn suggest alternative registers for our engagement with artistic practice.

Irit Rogoff**'A Partial Globe'**

Globalisation operates at a massive circulatory scale which does not allow us an oppositional point of entry. It has come to determine the economic, social and cultural conditions of our lives and yet we have little at our disposal to engage with it short of description or negation. Given that one cannot form a direct opposition to something that is impossible to fully grasp and perceive, what critical tools do we have at our disposal? In considering models of partiality and obliqueness such as NGOs or efforts to establish 'shared citizenship' or the politics of the expelled, we can ask if these oblique practices can take on the conditions of globalisation. By thinking through some of the inherent contradictions and some of the emergent realities that have emerged through globalized processes, by substituting the oblique and the partial for the overwhelming whole, we may be able to point to alternative practices that get to the heart of globalization.

Maria Fusco**'Instrumentum Vocale'**

This performative reading will take, as its starting point, the demotic and directional use of voice as a critical material in its own right, rather than as a simple conduit of verbal critical material.

I am for the local as the universal. I am for the universal as the local. I am for non-standard English language – demotic, dialect, doggerel – as legitimate and enriching forms of critical writing which does not take modalities of criticality as given, rather it tends to, and experiments with non-division between practice and theory, criticism and creativity.

I am for adjectives like beezey, dreich, quare. And nouns like clart, drouth, gleed, mizzle, oxters, scoot-hole, smoor. And verbs like boke, fistle, greet, hunker, swither. And adverbs like furnerst.

susan pui san lok**'The work between the words between the work between us'**

At 'The Work Between Us', an earlier BAM symposium at the Bluecoat, Liverpool (January 2016), I was reminded of two moments in the history of the Chinese Arts Centre in Manchester, now CFCCA (Centre for Chinese Contemporary Art). In 1998, the seminar 'A New Vocabulary for Chinese Arts?' was held at The Place, London; the following year, 'New Moves – Chinese Arts Conference' was hosted at the V&A. These moments do not belong to CFCCA as such, but are of course traversed by, and contingent to other histories, practices, dialogues – around 'Black art', 'East Asian' arts, and a very British politics of 'cultural diversity'. Less obviously perhaps, the insistence on 'newness' and the shift between 'vocabulary' and 'moves' (or language, gesture and action), invoke the quintessential modernist precepts of innovation and expression that continue to frame the articulation of so-called 'Chinese Art(s)', increasingly appended with the 'contemporary' and 'international'.

In this short paper, I want to revisit some of the vocabularies and moves in my own work over the last twenty years. How to attend to the awkward moves between visual, acoustic and linguistic registers, between circuits and places and time-zones, between assemblages and montages, of images, words, sounds and things? More parochial than metropolitan, more pidgin than cosmopolitan, more translocal than transnational – no 'nowness', nor 'newness' – all translation, adaptation and remix.

Biographies

Nick Aikens Nick Aikens has been a curator at the Van Abbemuseum, Eindhoven, since 2012. He was co-curator of *The 1980s. Today's Beginnings* (Van Abbe, 2016), which included the chapter 'Today's Beginnings: A Montage of Black Art in Britain'. An expanded version of the presentation titled *The Place is Here. Britain Montage and Black Art in the 1980s*, co-curated with Sam Thorne, will be shown at Nottingham Contemporary (2017). He is also currently working on a major retrospective of Rasheed Araeen (Van Abbe, 2017).

Current editorial projects include *The Long 1980s. Constellations of Art, Politics and Identity* (Valiz, 2017) and a monograph on Rasheed Araeen (2017). He recently co-edited *What's The Use? Constellations of Art, History and Knowledge. A Critical Reader* (Valiz 2016). He is on the editorial board of the research platform L'Internationale Online. He is a faculty member at the Dutch Art Institute (since 2012) and the Design Academy Eindhoven (since 2015).

At the heart of **Sonia Boyce's** art practice are questions about the production and reception of unexpected gestures. Since the 1990s she has been working with the improvised actions of others to create multi-media artworks. Prior to the 1990s, she was regarded as one of the key figures in the burgeoning Black-British art movement of the 1980s.

Recent exhibitions include: *Afuera! Art in Public Spaces*, Centro Cultural España Cordoba, Argentina (2010); *The Impossible Community*, Moscow Museum of Modern Art (2011); *8+8 Contemporary International Video Art*, 53 Art Museum, Quanzhou (2011); *Play! Recapturing the Radical Imagination*, Göteborg International Biennial of Contemporary Art 7 (2013); *Sonia Boyce: Scat – Sound and Collaboration*, Iniva-Rivington Place, London (2013); *Speaking in Tongues*, CCA-Glasgow (2014); *S/N: Signal to Noise*, Whitney Museum of Modern Art/The Kitchen, New York (2015); *Liberties – 40 Years Since the Sex Discrimination Act*, Collyer Bristow Gallery, London (2015); *All the World's Futures*, 56th Venice Biennale (2015); and, *Paper Tiger Whisky Soap Theatre (Dada Nice)*, Villa Arson, Nice (2016).

Boyce is Professor of Fine Art at Middlesex University, Chair of Black Art and Design at the University of the Arts London and is the Principal Investigator for Black Artists and Modernism. Along with David A. Bailey and Ian Baucom, in 2007 she received the History of British Art Book Prize (USA) for the edited volume *Shades of Black: Assembling Black Art in 1980s Britain* (Duke University Press/Iniva), and in the same year she was awarded an MBE in the Queen's Birthday Honours List for Services to Art. In 2016 she was elected a Royal Academician – the first woman artist member of African-Caribbean descent in its 250-year history.

Rizvana Bradley is Assistant Professor of Film and Media Studies, as well as African American Studies, at Yale University, and is currently a visiting Research Fellow in History of Art at University College London. This Williams College graduate, who recently received a PhD degree from Duke University, was a Helena Rubinstein Critical Studies Fellow at the Whitney Museum of American Art in New York. As a manuscript, her forthcoming book, *Resurfaced Flesh: Black Aesthetics Unbound*, received a Creative Capital | Andy Warhol Foundation Arts Writers Grant. In addition to serving as guest editor of a special issue of the journal *Women and Performance*, she has published articles in *TDR*, *Rhizomes*, and *Black Camera: An International Film Journal*, and was also recently appointed Assistant Editor of the journal *boundary 2*.

Anjalie Dalal-Clayton is an art historian working on the BAM research project. As part of the research, she is conducting a nation-wide search for works by black artists in UK public collections, monographic research on Keith Piper and Uzo Egonu, and expanding on her ongoing research of exhibitions that have profiled the work of Black artists. She undertook her PhD at Liverpool John Moores University, which examined how recent exhibitions have critically and historically positioned Black artists, and which also presented the first in-depth history of the Bluecoat's work with Black artists. Anjalie has held positions at Tate, London Borough of Southwark's cultural development agency, and at other museums, galleries and cultural organisations in London.

David Dibosa is co-author of *Post-Critical Museology: Theory and Practice in the Art Museum* (Routledge, 2013). He trained as a curator, after receiving his first degree

from Girton College, Cambridge. He was awarded his PhD in Art History from Goldsmiths, University of London, for a thesis titled, *Reclaiming Remembrance: Art, Shame and Commemoration*. During the 1990s, David curated public art projects, including *In Sight In View*, a billboard project in Birmingham City, England, as well as a sculpture park in the English West Midlands. From 2004-2008, he was Senior Lecturer in Fine Art Theory at Wimbledon College of Art, University of the Arts London. He remains at UAL, where he is now Reader in Museology and Course Leader for MA Curating & Collections at Chelsea College of Arts.

Maria Fusco is a writer. Her research is concerned with fiction as critical practice, working across the registers of fictive, critical and theoretical writing, editing, and independent publishing. These varied registers are mutual in nature, informing each other to build an expansive approach to what writing 'might be' within contemporary art. She is currently the Chancellor's Fellow and Reader at the University of Edinburgh. Previously Director of Art Writing at Goldsmiths, University of London, Maria founded and led MFA Art Writing, the first programme of its kind internationally. Maria's work was selected from over one thousand proposals for an 'Open Commission' from Artangel and BBC Radio 4. *Master Rock* is a repertoire for a mountain, taking place inside Ben Cruachan, the highest peak on the west coast of Scotland. It comprises of three interconnected works – a book, site-specific performances and BBC Radio 4 broadcasts in October 2015. She was the inaugural Writer-in-Residence at Whitechapel Gallery (London, 2010), the Critic-in-Residence at Kadist Art Foundation (Paris, 2008-9) and Writer-in-Residence at Lisbon Architecture Triennale. Maria is Editorial Director of *The Happy Hypocrite*, a bi-annual journal for experimental art writing.

Rachel Garfield is an artist and Associate Professor in Fine Art at the University of Reading who also writes on contemporary and modern art as well as popular culture. She exhibits regularly, most recently in *Unsensed*, a group show at the Hatton Gallery, Newcastle (2015) and *Visions* at the Nunnery Gallery, London (2016). Recent publications include: *Screen Journal Dossier: Stephen Dwoskin*, Vol. 57, Issue 1, Spring 2016 (co-edited with Alison Butler); 'Playing with History: Negotiating Subjectivity in Contemporary Lens-Based Art' in *Routledge Handbook for Contemporary*

Jewish Cultures, eds., Nadia Valman, and Laurence Roth (Routledge, 2014), and is under contract to IB Taurus for the single authored book, *AV Punk: women, experimental film and a punk aesthetic*, 2017.

Paul Goodwin is a curator, urban theorist and researcher based in London. His curatorial, research and writing projects extend across the interdisciplinary fields of contemporary art, urbanism and curating with a particular focus on Black and diaspora artists and visual cultures. Goodwin is currently based at University of the Arts London where he is Professor of Transnational Curating, UAL Chair of Black Art and Design Studies, and Director of the UAL Research Centre for Transnational Art, Identity and Nation (TrAIN). He is also a senior researcher on the BAM research team. Some of his current research and curatorial projects include: research on articulations of 'speculative blackness' in contemporary art and urbanism; rendering modalities of 'whiteness' in the global museum visible; a major survey of contemporary African diaspora artists practices in Britain (a two year ACE strategic touring project 2017-2019 in collaboration with New Art Exchange, Nottingham), and a four year artistic and curatorial investigation into the ecological and cultural consequences of climate change on glaciers in the Valais region of Switzerland.

Isaac Julien was born in 1960 in London, where he currently lives and works. While studying painting and fine art film at St Martin's School of Art, Julien co-founded 'Sankofa Film and Video Collective', in which he was active from 1983 to 1992. He was also a founding member of Normal Films in 1991.

Julien was nominated for the Turner Prize in 2001 for his films *The Long Road to Mazatlán* (1999) and *Vagabondia* (2000), both made in collaboration with Javier de Frutos. Earlier works include *Frantz Fanon: Black Skin, White Mask* (1996), *Young Soul Rebels* (1991) which was awarded the Semaine de la Critique Prize at the Cannes Film Festival the same year, and the acclaimed poetic documentary *Looking for Langston* (1989), which also won several international awards including the Panorama Teddy as part of 2016's Berlinale. His work *Paradise Omeros* was presented as part of *Documenta XI* in Kassel (2002). Julien has pioneered a form of multiscreen installations with works such as *Western Union: Small Boats* (2007), *Ten Thousand Waves* (2010) and *Playtime: Kapital* (2014).

He was visiting lecturer at Harvard University's Schools of Afro-American and Visual Environmental Studies between 1998 and 2002. He was also a research fellow at Goldsmiths College, University of London (2000-2005), faculty member at the Whitney Museum of American Arts (2006-2013) and Professor of Media Art at Staatliche Hochschule für Gestaltung Karlsruhe, Germany (2008-2015). In 2005, Julien was the Mary Miss-Artist in-Residence at the American Academy in Rome. In April 2006, he was invited to be the Regent's Professor at University of California Berkeley. Julien is currently Chair of Global Art at University of the Arts London.

Julien is represented in both public and private collections including the Museum of Modern Art, New York; Tate Modern; Centre Pompidou; Guggenheim Collection; Hirshhorn Collection, Albright-Knox; the Irish Museum of Modern Art; the National Museum of Norway; Brandhorst Collection; Fundación Helga de Alvear, Madrid; Goetz Collection; the Louis Vuitton Art Foundation; LUMA Foundation; and the Zeitz Foundation. In 2013, a monographic survey of his career to date, *Riot*, was published by MoMA, NY.

Nottingham-born artist **Permindar Kaur** creates sculptural objects and installations that explore the territory of cultural identity, home and belonging. She does this by apparently innocent means, invoking childhood and domestic spaces.

Kaur has exhibited internationally; major solo exhibitions include *Hiding Out*, Djanogly Art Gallery, Nottingham Lakeside Arts (2014); *Untitled*, Berwick Gymnasium Art Gallery, Berwick (1999); *Comfort of Little Places*, Aspex, Portsmouth (1998) and *Cold Comfort*, Ikon Gallery, Birmingham, Mead Gallery, Coventry (1996). Major group exhibitions include *A Vision of Utopia*, Spirella Building, Letchworth (2014), *What's Going On?* Usher Gallery, Lincoln (2013); *Spoilt Rotten: Young Curators*, Oriol Davies Gallery, Newtown, Wales (2005); *At Home with Art*, Tate, London and touring (2000); *Flexible Co-existence*, Art Tower Mito, Japan (1997); *Pictura Britannica, Art from Britain*, Museum of Contemporary Art, Sydney, Australia (1997); *British Art Show 4*, Manchester, Edinburgh, Cardiff (1995).

Melanie Keen is Director of Iniva (the Institute of International Visual Arts, London). Previously, Melanie has worked at Arts Council England and has been an

independent curator and consultant. Her curatorial projects include *Figures of Speech* for Film & Video Umbrella; *Oscar Muñoz: Mirror Image* for Iniva; *A Better Place?* with Erika Tan and Melissa Bliss for the Bow Festival.

She was a curator at Iniva from 1997 to 2003 and projects include *Yinka Shonibare's Diary of a Victorian Dandy* and Simon Tegara's *Anabiosis*.

She has contributed to several publications and she also co-wrote *Recordings: a selected bibliography of contemporary African, Afro-Caribbean and Asian British art* with Elizabeth Ward.

More recently, she has participated in conferences including the March Meeting 2016, Sharjah Foundation, and in Curating the International Diaspora, Asia Culture Centre and ICF, Gwangju, South Korea.

She is co-curator of the forthcoming solo exhibition of new work by Keith Piper entitled *Unearthing the Banker's Bones*, opening at Bluecoat, Liverpool, on 27 October 2016.

susan pui san lok is an artist, writer and researcher based in London. Her work ranges across installation, moving image, sound, performance and text, evolving out of interests in notions of nostalgia and aspiration, place and migration, translation and diaspora. Recent exhibitions include *RoCH Fans & Legends* at Derby QUAD (2015) and Centre for Chinese Contemporary Art (CFCCA), Manchester (2016), and the *1st Asia Biennial / Guangzhou Triennial*, Guangdong Museum of Art (2015-16). Previous projects include *Lightness* (2012), commissioned by Film & Video Umbrella (FVU) and De La Warr Pavilion; *Faster, Higher* (2008), commissioned by FVU and BFI Southbank Gallery, London, also staged at Hatton Gallery, Newcastle (2009), Winchester Discovery Centre (2012), and MAI Montreal Arts Intercultuels, Montreal (2014); *DIY Ballroom/Live* (2007-08), a Cornerhouse/BBC Bigger Picture national touring commission; and *Golden* (2005-ongoing), commissioned by Beaconsfield, London and CFCCA. She has also exhibited internationally at Beijing 798 Space, Hong Kong Arts Centre, Shanghai Duolun MoMA, SITE Sante Fe, and Gallery 4A, Australia. Publications include the artist books *RoCH Fan* (2015), *Faster, Higher* (2009), *Golden (Notes)* (2007), *NEWS* (2005), and various book chapters, articles and visual essays. She is Associate Professor of Fine Art at Middlesex University and a Co-Investigator on the BAM research project.

Courtney J. Martin is Assistant Professor in the History of Art and Architecture department at Brown University. As an art historian of the modern and contemporary fields, her scholarship is invested in the ways in which the post-1968 period altered art and artists internationally. Her writing and teaching is concentrated in three areas: twentieth-century British art, sculpture studies and the history of art criticism. She received a doctorate from Yale University in 2009 for her research on twentieth century British art and architecture and is the author of lengthy critical essays on the work of many modern and contemporary artists, including Rasheed Araeen, Kader Attia, Rina Banerjee, Frank Bowling, Leslie Hewitt, Asger Jorn, Lara Favaretto, Wangechi Mutu, Ed Ruscha and Yinka Shonibare.

Prior to Brown, she was an Assistant Professor in the History of Art department at Vanderbilt University (2010-2013); Chancellor's Postdoctoral Fellow in the History of Art at the University of California, Berkeley (2009-2010); a fellow at the Getty Research Institute (2008-2009); and a Henry Moore Institute Research Fellow (2007). In 2015, she received an Andy Warhol Foundation Arts Writers Grant. She also worked in the media, arts, and culture unit of the Ford Foundation in New York on an international arts portfolio that funded major arts projects, including the Venice Biennale and Documenta 11. After leaving Ford, she served as a consultant for the foundation's Gulf Coast Transformation Initiative and the Integrating the Arts and Education Initiative.

In 2012, she curated a focus display at Tate Britain, *Drop, Roll, Slide, Drip... Frank Bowling's Poured Paintings 1973-1978*. In 2014, she co-curated the group show, *Minimal Baroque: Post-Minimalism and Contemporary Art*, at Rønnebæksholm in Denmark. Since 2008, she has co-lead a research project on the Anglo-American art critic and curator Lawrence Alloway at the Getty Research Institute and is co-editor of *Lawrence Alloway: Critic and Curator* (Getty Publications, 2015). In 2015 she curated an exhibition of the American painter Robert Ryman at the Dia Art Foundation, entitled *Robert Ryman*. She is the editor of *Four Generations: The Joyner Giuffrida Collection of Abstract Art* (Gregory R. Miller & Co., 2016).

Kobena Mercer writes and teaches on the visual arts of the Black diaspora, examining African American, Caribbean,

and Black British artists in modern and contemporary art. His courses and research address cross-cultural aesthetics in transnational contexts where issues of race, sexuality, and identity converge.

His first book, *Welcome to the Jungle* (1994), introduced new lines of inquiry in art, photography, and film, and his work features in several interdisciplinary anthologies including *Art and Its Histories* (1998), *The Visual Culture Reader* (2001) and *Theorizing Diaspora* (2003). Mercer is the author of monographic studies on Rotimi Fani-Kayode, Isaac Julien, Renee Green, and Keith Piper, as well as historical studies of James Van Der Zee, Romare Bearden, and Adrian Piper. He is the editor of the Annotating Art's Histories series, published by MIT and Iniva, whose titles are *Cosmopolitan Modernisms* (2005), *Discrepant Abstraction* (2006), *Pop Art and Vernacular Cultures* (2007), and *Exiles, Diasporas & Strangers* (2008). Professor Mercer is an inaugural recipient of the 2006 Clark Prize for Excellence in Arts Writing awarded by the Sterling and Francise Clark Art Institute in Massachusetts.

In 2014 he published 'New Practices, New Identities: Hybridity and Globalization', the closing chapter in *The Image of the Black in Western Art, Volume V, The Twentieth Century* (Harvard University Press). His recent book, *Travel & See: Black Diaspora Art Practices since the 1980s*, is a collection of essays published by Duke University Press in 2016. Current research interests include the historiography of Black Atlantic visual arts and a new book-length study on *Afro-Modernism in 20th Century Art: Six Turning Points*.

Sandy Nairne is a writer and curator based in London, and until 2015 was Director of the National Portrait Gallery. He has previously worked as Director of Exhibitions for the Institute of Contemporary Arts, Director of Visual Arts at the Arts Council, and Director of Programmes at Tate. His publications include *State of the Art, 1987* (written with the Channel4 Television series about contemporary art), the anthology *Thinking about Exhibitions*, 1996, and more recently *The 21st Century Portrait* and *Art Theft and the Case of the Stolen Turners*. He chaired the National Museum Directors' Conference Working Group on Cultural Diversity and was a member of the Heritage Diversity Task Force for the London Mayor's Office, and is currently Chair of the Fabric Advisory Committee at St Paul's Cathedral, the BAM Advisory Board, the Art Advisory Committee for Maggie's

Cancer Care Centres and the Board of the Clore Cultural Leadership Programme. He is a Trustee of the Courtauld Collection and the National Trust.

Vong Phaophanit & Claire Oboussier have worked collaboratively for over 25 years. Their practice encompasses large-scale installations and sculptural works, light works, films, books, and socially engaged public commissions. They have produced a number of ground-breaking public works including *Outhouse* (2004) for Liverpool Housing Action Trust and *Northern Light* for the Channel 4 *Big Art Project*. In 2012, as part of the Cultural Olympiad, they created *Light Veils*, a permanent laser installation for Weymouth Seafront and a legacy work for the town. Phaophanit and Oboussier's work *Mute Meadow* was commissioned in 2011 in Derry-Londonderry, Northern Ireland – a major socially engaged public work to mark the 'post-conflict' re-imagining of the city. In 2015 they installed *Dream House*, a public commission for downtown Toronto that explores diasporic notions of home and belonging.

They have exhibited widely at venues including: Tate Britain, Martin-Gropius-Bau, Berlin, National Gallery of Canada, Ottawa, IMMA, Dublin, Reina Sofia Museum, Madrid, Iziko National Gallery, Cape Town, South Africa and the Shanghai Biennale.

Vong Phaophanit studied at the Ecole des Beaux Arts, Aix en Provence, France and has taught at UAL, Exeter College of Art and UWE Bristol. Claire Oboussier studied at Sussex University (BA Hons.) and University of Bristol (PhD).

Dorothy Price is Reader in History of Art at the University of Bristol, where she leads the Transnational Modernisms Research Cluster. Her research interests extend from German modernism to questions of race, sexuality, gender and identity in 20th century and contemporary art. An abiding interest in the continued artistic dialogues between modernism and contemporary art inform her art-historical thinking.

She is currently working on a number of projects relating to German modernism, including a forthcoming exhibition for the Royal Academy of Art (Spring 2019) and on a co-edited collection arising out of a major international conference 'Framing the Critical Decade: After the Black Arts Movement' held in Bristol in April 2016. She has just been appointed as the new editor

of the internationally renowned research journal *Art History* (from 2017).

Elizabeth Robles teaches History of Art at the University of Bristol and Bath Spa University. Her research is rooted in an interest in re-centering the visual and the art historical within discourses around the intersections of race, gender and representation. She completed her doctoral studies at the University of Bristol with a thesis titled ‘Disruptive Aesthetics: ‘Black British’ Art Since the 1980s’, which aimed to build an art-historical reassessment of the ‘Black Arts Movement’ and its reverberations through the 1990s and beyond. Most recently she co-convened ‘Framing the Critical Decade: After the Black Arts Movement’, a major international conference that brought together scholars from a wide range of disciplines to yield new ways of thinking about narratives of creative production in Britain at the turn of the twenty-first century. Together with co-convenor, Dr. Dorothy Price, she is currently editing a forthcoming collection of essays arising from the conference.

Irit Rogoff is one of the initiators of the transdisciplinary field of Visual Culture and founder of the department at Goldsmiths. Her initiatives to establish this new field are led by a belief that we must work beyond bodies of inherited disciplinary knowledge and find motivation for knowledge production in the current conditions we are living out.

Her 1997 essay ‘Studying Visual Culture’ (*The Visual Culture Reader*, ed. N. Mirzoeff, 1998, 2nd ed. 2002) articulated some of the substantive and methodological strands of this new field as a meeting ground between the philosophical, the political and contemporary creative practices. In a series of ensuing texts Rogoff further expanded concerns in the field into participatory practices (‘Looking Away – Participations in Visual Culture’ in *Art After Criticism*, 2004) and the emergence of the curatorial as events of knowledge in the so called Educational Turn (‘Turning’, *e-flux* journal 2008 and ‘Education Actualised’ special issue of *e-flux* journal no.14, 2010, ‘Smuggling – An Embodied Criticality’, 2008/2013 and ‘The Expanding Field’ in *The Curatorial*, 2013).

Another strand of Rogoff’s work concerns geography, counter cartography and questions of globalisation. In publications such as *Terra Infirmis – Geography’s Visual Culture* (2000); ‘Engendering Terror’ (*Geography and the Politics of Mobility*, 2002); ‘The Where of Now’ (*Time Zones*, Tate

Modern 2004); ‘GeoCultures – Circuits of Art and Globalization’ (*Open*, no 16, 2009); ‘Oblique Points of Entry’ (*Contemporary Art from the Middle East*, 2015) – Rogoff has explored how critical perspectives and emergent subjectivities form the basis for alternative understandings of the relations between subjects, places and spaces.

Rogoff works at the meeting ground between contemporary practices, politics and philosophy. Her current work is on new practices of knowledge production and their impact on modes of research, under the title of ‘The Way We Work Now’ (forthcoming). As part of the collective *freethought*, Rogoff is one of the artistic directors of the 2016 Norwegian Triennial *The Bergen Assembly*.

Lucy Steeds is Senior Research Fellow for Afterall at Central Saint Martins (CSM), University of the Arts London (UAL), where she manages the Exhibition Histories strand of research and publishing. She teaches on the MRes Art: Exhibition Studies course at CSM and convenes the research network for MPhil and PhD students in art and design across UAL. Her books include: *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* (co-edited with Paul O’Neill and Mick Wilson), The MIT Press, 2016; and *Exhibition* (for the *Documents of Contemporary Art* series), Whitechapel Gallery and The MIT Press, 2014. She is currently developing a microsite that will reflect on *The Other Story: Afro-Asian Artists in Post-War Britain* (Hayward Gallery, London and touring, 1989), as a research curator supported by digital project funding from the Paul Mellon Centre for British Art.

Zoe Whitley is Research Curator, Supported by Guaranty Trust Bank Plc, at Tate Modern in London. From 2013-15, she held the dual roles of Curator, Contemporary British Art at Tate Britain and Curator, International Art at Tate Modern. She specialises in post-1980 art from Africa and the Diaspora. Whitley is the co-curator of Tate Modern’s major 2017 exhibition *Soul of a Nation: Art in the Age of Black Power*.

Exhibitions to her credit include: *The Shadows Took Shape* (Studio Museum in Harlem, 2013-14); *Africa: Exploring Hidden Histories* (V&A, 2013) and site-specific commissions of works El Anatsui, Romuald Hazoume, Keith Piper and Yinka Shonibare, among others. She curated *The Film Will Always Be You: South African Artists on Screen* at Tate Modern (2015); *Transform: Artists’ Film and Video* (2014) and *Rewind: Sankofa* at Tate Britain (2015). Prior to her

curatorial appointments at Tate, Whitley spent a decade as a curator at the Victoria and Albert Museum, where she began her career in 2003.

Whitley lectures internationally on contemporary art and design, having delivered a TEDxJohannesburg talk (2016), keynote address at University of the Witwatersrand School of Arts in Johannesburg (2014) and lectured at the National Theatre in Lagos, Nigeria (2015). She has curated projects with Zina Saro Wiwa (Dyson Gallery and Tate Britain, 2016) and served as a facilitator for the pan-African ASIKO Art Intensive programme for emerging artists and curators in Maputo, Mozambique (2015) and Addis Ababa, Ethiopia (2016).

She is a member of the Artistic Director’s Council for Prospect 4 (2017), New Orleans and is on the Advisory Board for Black Artists and Modernism.

Born in the United States, Zoe has an MA (History of Design) from the Royal College of Art and is a PhD candidate at the University of Central Lancashire, supervised by Prof Lubaina Himid MBE.



...IN MORE THAN ONE PLACE



Preview

Thursday 6 October, 4pm–6pm

Open

7-15 October 2016 (closed Sunday, 9 October)

Cookhouse and Triangle Space (opening hours: 10am-6pm)

Chelsea College of Arts, UAL

16 John Islip Street

London SW1P 4JU



Artists featured

Ajamu

Appau Jnr Boakye-Yiadom

Mohini Chandra

Neil Conroy/Lesley

Sanderson

Yassmin V Foster

Sheila Ghelani

Ope Lori

Althea McNish

Yeu-Lai Mo

Eugene Palmer

Bharti Parmar

Hetai Patel

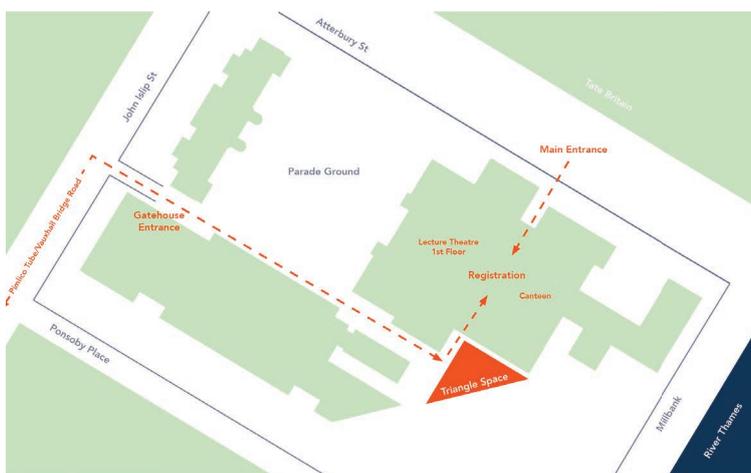
Vong Phaophanit/Claire

Oboussier

Ingrid Pollard

Denis Williams

Verdi Yahooda



The Now! Now! ...in more than one place display has been supported by the UAL Chair in Black Art & Design project fund. The Now! Now! publication has been produced in association with Iniva (Institute of International Visual Arts).

Now! Now! ...in more than one place, is a display that accompanies the London conference **Now & Then... Here & There: Black Artists & Modernism** at Chelsea College of Arts and Tate Britain. This major conference (6-8 October 2016) will address the understated relationship between Black-British artists' practice and their work's relationship to modernist histories.

An urge to re-assess the legacies of Black-British artistic practice within a wider discourse of critical themes since the twentieth century, bridges both the conference and the display.

As the title might suggest, **Now! Now! ...in more than one place** takes up contradictory positions: as a refrain – in a musical sense, as well as to limit (set a boundary) and scold; or, as an insistence on immediacy and presence.

A combination of works, including painting, photography, drawing, print, video installation, sculpture and publications are brought together spanning the second half of the twentieth century to the present. Spatial and temporal relationships unfold with themes that address a sense of place, or invite us to re-think representations of the body and identities beyond the binaries often cited in relation to race, sexuality and gender. The works also ask us to sustain our attention across several, sometimes fractured, somatic/perambulatory states.

#BAMNOWNOW

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