

radical

BLACK PERFORMANCE IN CONTEMPORARY ART

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Valerie Cassel Oliver

Essays by

Yona Backer

Naomi Beckwith

Valerie Cassel Oliver

Tavia Nyong'o

Clifford Owens

Franklin Sirmans

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Contemporary Arts Museum Houston

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pp. 40–41: Carrie Mae Weems, *Hopes and Dreams: Gestures of Demonstration, Performance Gesture 9*, 2009. Digital print from black-and-white film on archival paper, 20 x 20 inches. Courtesy the artist.

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It was not that long ago that “performance art” was automatically assigned to the margins of museums. The very possibility of a time-based work involving real people’s bodies moving in the space of the galleries was assumed to cause too much anxiety in the general contemporary art viewer. “Lightbulb jokes” are always a good indicator of the zeitgeist, and here is one popularized by the artist Simon Fujiwara.

Q: How many performance artists does it take to screw in a lightbulb?

A: I don’t know. I left halfway through.

The implication of the joke is that even self-proclaimed performance fans find the works themselves tedious and only confirmed masochists can actually make it through to the end.

That assumption has changed, but slowly. The general public today responds with exhilaration when something live and lively occurs amid displays of static objects. This was made very clear to me when I saw Yvonne Rainer’s *Trio A* (1966), a seminal anti-dance piece using non-dance movements, performed in the galleries at the Museum of Modern Art (MoMA) in New York. MoMA defines the canon of contemporary art practice, so staging *Trio A* there made a clear statement that one cannot apprehend the advanced cultural practice of the 1960s without experiencing this live-art masterwork. And my fellow museumgoers watched Rainer’s masterwork with apparent joy, even though the work is famously “difficult” for those whose tastes in dance were formed by George Balanchine and Martha Graham.

CAMH’s senior curator, Valerie Cassel Oliver, is a world-renowned expert on African American artists and has curated a series of game-changing exhibitions that have shown how black artists—historically underrepresented in the primary sources and preeminent institutions—have created alternative structures, developed divergent aesthetics, and achieved great things, often paralleling developments in the dominant art world but invisible to it. The exhibition *Radical Presence: Black Performance in Contemporary Art* and its accompanying publication continue Valerie’s project of expanding the familiar histories of recent art.

The innovators of performance art have only recently attained canonical status. Valerie’s scholarship and argument for the pioneering generation of black visual artists exploring performance practices will surely inscribe their names into that newly minted canon. The inclusion in *Radical Presence* of work by both emerging and midcareer practitioners speaks volumes about the intergenerational dialogue among black artists working live. Over the months of this show many events took place in CAMH’s galleries, and even for those of us involved, the results were impossible to predict, and now that they have happened, they are impossible to fully describe to those who were not there. I have found myself imitating frog sounds and miming cutting my tongue to give people a sense of what they missed. The harsh reality is that what you missed is gone forever, and this makes performance a more enlivening endeavor for all involved. It also makes evident the limits of documentation.

The complexities of this story require a great deal of critical inquiry, and we are profoundly grateful to our catalogue essayists—Yona Backer, Naomi Beckwith, Tavia Nyong’o, Clifford Owens, and Franklin Sirmans—for grappling with this slippery material. Similarly difficult is the task of installing performance-related materials that were likely never intended to be presented in a museum, so CAMH’s team of Tim Barkley, Kenya Evans, and Jeff Shore should be singled out for making a clear presentation that allows complicated relics and bizarre objects to tell their stories to the public. Our curatorial assistant, Nancy O’Connor, was also a great and enthusiastic colleague throughout the development of the exhibition.

The rest of our staff, as always, has done a bang-up job. I would like to single out Amber Winsor and her team in CAMH’s development department, who led the charge to marshal adequate resources for this massive endeavor. They are to be congratulated for their many successes. Longtime assistant to the director Cheryl Blissitte arranged the comings and goings of the many artists who traveled to Houston to present performances over the course of the exhibition, and she deserves special commendation for undertaking this challenging task.

I also wish to humbly thank all the many supporters of CAMH who have helped make this exhibition a reality. Our Major Exhibition Fund donors specifically allow CAMH to pursue curatorial excellence unconstrained. Their vision and generosity year after year allow our great curators to do their important scholarly work, and these donors, in their dedication to this venture, provide the lifeblood of our museum. For *Radical Presence*, The Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts also supported us, and we cherish our ongoing relationship with these champions of what is most important in the arts today.

I am also grateful for the commitment of colleagues Thelma Golden, director and chief curator, Studio Museum in Harlem; Lynn Gumpert, director, Grey Art Gallery, New York University; and Olga Viso, director, Walker Art Center, who enabled this exhibition to be enjoyed by audiences in New York and Minneapolis.

I cannot adequately thank the many artists who went to great pains to re-create, restage, or re-present actions that occurred in the past as well as the many who are extending this amazing tradition by creating new works today. We are an artist-activated museum, and their actions give us a reason to be here. We are thankful that their genius has filled our world with indelible images and memories.

My deepest gratitude goes to Valerie Cassel Oliver, whose profound and long-term involvement with so many of these artists provides those of us who are new to the material with an entree to their art that would have taken years to gain through our own studies. She has shared so much information with me throughout the development of the exhibition and has introduced me to so many artists whose work adds to my art-viewing life today. All of us here at CAMH have been thrilled to be on this journey with Valerie and these extraordinary artists, whose works continue to haunt our memories.

Bill Arning
 Director
 Contemporary Arts Museum Houston

The genesis of *Radical Presence: Black Performance in Contemporary Art* lies in my early investigations into the career of Benjamin Patterson, a foundational figure in Fluxus, a constellation of artists that emerged in the late 1950s and whose impact was felt from the 1960s onward. Patterson, who is African American and until his recent retrospective was woefully under-recognized, had become a touchstone for questioning the visibility of foundational figures within the canon of performance art. For me, finding the historical precedents—the bridges that connected one generation to another—was and continues to be an imperative. This is all the more significant for visual artists of color, who often do not see themselves reflected in the books that they read or in the curricula created around such innovative practices as performance art. While the prevailing hegemony of black performance is largely contextualized as an extension of theater, black visual artists have engaged this practice for more than five decades, shaping a repository of performance practice that has contributed significantly to the history of contemporary art.

My interest in pursuing this project was affirmed after a long discussion with Clifford Owens one evening in 2010, months prior to mounting Patterson's retrospective in November of that year. I have known Cliff since his undergraduate days in Chicago, and our friendship has revolved around sporadic but thoughtful discussions about the invisibility of iconic black artists in various canonical discourses. Cliff knew about my work with Patterson and had come to know the artist's work through his graduate work with Geoffrey Hendricks at Rutgers. Owens even restaged several of Patterson's signature works under the rubric *Four Fluxus Scores by Benjamin Patterson* (2006). One of these works, *Whipped Cream Piece (Lick Piece, 1964)*, was restaged with the artist Xaviera Simmons. Cliff and I were preparing for the presentation of his first museum solo exhibition at CAMH, which would overlap the Patterson retrospective. Patterson's influence on Owens's work was all the more evident because, for the art world and the general public alike, Patterson was virtually unknown. And if a black progenitor of the avant-garde was rendered all but invisible, what of the artists that followed?

What we kept coming back to in our conversations was that information regarding the historical and current practice of black visual artists working with, in, and around performance was sorely lacking. Where was the history of this rich, bold, and radical practice? Determined to do something about it, we sketched out the framework of a book that never came to fruition. What did evolve, however, was the foundation for *Anthology*, Owens's deeply impactful exhibition curated by Christopher Lew at MoMA PS1 in 2011–12, and the framework for *Radical Presence*.

Radical Presence is the sum of many parts: the thirty-eight artists featured and their works, which span more than fifty years (1960–2012). It all started with Benjamin Patterson, however, and I owe a great debt of gratitude both to him and to Jon Hendricks, who first set me firmly on the path to finding Patterson. Since 2001 I have been a willing student of contemporary art, and I have benefited immensely from teachers like Terry Adkins, Sherman Fleming, Charles Gaines, Maren Hassinger, Ulysses Jenkins, Senga Nengudi, Pope.L, and Shane Ward, who have without hesitation generously shared their histories and practices with me.

It should go without saying that neither the exhibition nor its publication would have been possible without the full commitment of the Contemporary Arts Museum Houston, and I am deeply grateful to the museum's board of trustees for their unwavering support. Moreover, I am indebted to CAMH's director, Bill Arning, who met this project with enthusiastic encouragement and who trusted my vision of animating this exhibition with an ambitious live arts program, which is documented in this book. I am also fortunate to work with a family of tremendously dedicated and talented individuals. Organizing this exhibition and managing all its moving parts would have been an impossible task without the able and skillful talents of my colleagues at the museum. Nancy O'Connor, curatorial assistant, and Cheryl Blissitte, assistant to the director, took on the vital task of coordinating the many comings and goings of artists over the course of the exhibition's run. Moreover, Nancy was instrumental in keeping track of the essential paperwork, digital files, and logistics as well as negotiating efforts for the exhibition to tour. I am thankful to curator Dean Daderko, my partner in crime, who was a wonderful sounding board. Registrar Tim Barkley managed the at times harrowing complexities of loan requests for objects that included performance relics and installations and documents. His attention to detail was crucial not only to the shipping of the works but also their care while on view. And these works would not have come alive and looked their best had our head preparator, Jeff Shore, not conceived the most amazing design for the exhibition. I owe him a special thank-you for taking the idea of "a living performance art exhibition" and running with it. The installation crew, composed of some of the city's greatest artistic

talent, also deserves a heartfelt thank-you for the care and diligence brought to installing works and for working so graciously with the artists who came to install their work. The museum's director of external affairs, Connie McAllister, was indefatigable in ensuring visibility for this exhibition in Houston, and our newly hired program associate, Jamal Cyrus, despite being thrown in at the deep end, worked tirelessly to ensure that object labels, education packets, and program handouts were accurate and effective as well as assisting with coordinating the extensive live arts program. And I am tremendously grateful to Amber Winsor, deputy director of administration and director of development, and her team for their enormous efforts in securing much-needed funding for this project.

Financial support from the National Endowment for the Arts as well as The Andy Warhol Foundation for the Visual Arts not only validated the merit of this project but also contributed much-needed resources that enabled this project's ideals to be fully realized. United Airlines, the museum's official airline, generously provided travel to the artists who participated in the exhibition's performance series. The series would not have had the vitality envisioned had it not been for the artists who enthusiastically shared their extraordinary talents with our audiences, including Terry Adkins; Jamal Cyrus; Sherman Fleming; Theaster Gates; Trenton Doyle Hancock; Maren Hassinger; Shaun El C. Leonardo with Jorge Santiago; Kalup Linzy and his band (Jason DiMatteo, Kyle Forester, Mike Jackson, David LeBleu, Nick Roseboro, and Steve Welsh); Senga Nengudi; Tameka Norris; Clifford Owens; Benjamin Patterson; Adam Pendleton; Pope.L and Michael Floyd, who activated the work *Costume Made of Nothing* each week; Xaviera Simmons; Jacolby Satterwhite; and Daniel Tisdale. I would also like to thank all the local volunteers who took part in numerous events and interventions, including Terry Adkins's *Last Trumpet* (Lone Wolf Recital Corps: Nathaniel Butler, Al Jones, Sammuel Milledge, and Richard Owens), Trenton Doyle Hancock's *Devotion* (Elyse Goldberg and Valerie Cassel Oliver with assistance from JooYoung Choi); Maren Hassinger's *Women's Work* (Chanel Frasier, Megan Jackson, Abijan Johnson, and Autumn Knight); and Benjamin Patterson's *Pond* (Michael Bhichitkul, Nathaniel Donnett, Tyres Donnett, Jane Foreman, Chanel Frasier, Rachel George, Ryan Hawk, and Mark Ponder).

I am also grateful for the partnerships that allowed the art and artists to move beyond the walls of the museum and into the city of Houston. I would like to thank Linda Shearer and Ryan Dennis at Project Row Houses; the great Reverend Ray Martin Sr. and Paris Eley at the Progressive Amateur Boxing Association (P.A.B.A.); Anthony Brandt, Craig Hauschildt, Alec Warren, and Blake Wilkins, of Musiq, who collaborated with CAMH to realize *The Arena*, a new performance piece by Shaun El C. Leonardo

with Jorge Santiago; John Guess, Renae Medlock, Danielle Burn, Jada Wright-Greene, and Charles Hunter at Houston Museum of African American Culture for cosponsoring Kalup Linzy's concert/performance *Introducing Kaye*; and Mary LeClere and Ayanna McCloud of the Core Program at the Museum of Fine Arts, Houston, Glassell School for sponsoring and cosponsoring several artists from the exhibition as well as hosting the panel discussion presented on the final weekend of the exhibition.

A significant amount of energy and care were devoted to the documentation of all these performance events. I am grateful for the photographic and video documentation from these events created by Max Fields, communications assistant; Michael Bhichitkul, communications intern; photographer Martin Yaptango; and John Carrithers and Patrick Bresnan at John Carrithers Studio in Houston.

Like the exhibition, this publication is the result of many collaborations. My sincerest appreciation goes to the artists whose work is featured in this exhibition as well as their gallery representatives and the institutions and individuals who not only generously lent works or secured loans but also provided images and essential information presented in this catalogue. Special thanks go to Adamson Gallery, Washington, DC; Alexander Gray, Ursula Davila-Villa, and Christopher Saunders, Alexander Gray Associates, New York; Candida Alvarez; AMOA–Arthouse; Dawoud Bey; Candice Madey, Collection for Sharing and Learning, New York; Stephanie Smith, David and Alfred Smart Museum, University of Chicago; David Castillo Gallery, Miami; Talley Dunn and Beth Taylor, Dunn Contemporary, Dallas; Marcia Reed, Getty Research Institute, Los Angeles; Lydia Grey; Mai Wong and Glenn McMillan, GRG Gallery, New York; Azra Gü; Jack Shaiman Gallery, New York; Ryan McKenna and Connie Tilton, Jack Tilton Gallery, New York; Laurie Harrison, James Cohan Gallery, New York; Kavi Gupta and Emanuel Aguilar, Kavi Gupta Gallery, Chicago; Peter Kennedy; Dieter Lesage; Franklin Sirmans and Amy Wright, Los Angeles County Museum of Art; Milani Gallery, Brisbane, Australia; Jay Gorney and Nicole Russo, Mitchell-Innes & Nash; Rocio Aranda Alvarado, Elvis Fuentes, and Melisa Lujan, El Museo del Barrio, New York; New Museum, New York; Pace Gallery, New York; Thomas Powell; Adrian Prosen; Hope Sandrow; Shane Campbell Gallery, Chicago; Andrea Barnwell Brownlee, Ann Collins Smith, and Wyatt Philips, Spelman College Museum of Fine Art, Atlanta; Susanne Vielmetter, Amanda Evans, and Sasha Drosdick, Susanne Vielmetter Los Angeles Projects; Carmela Zagari and Shea Goli, Suzanne Geiss Company, New York; Yona Backer and Anna Stein, Third Streaming, New York; Thomas Erben, Thomas Erben Gallery, New York; Wolfgang Träger; Lindsay Bosch, Video Data Bank, Chicago; and Ina Wurdtko.

This content of this publication has benefited greatly from the brain trust of creative thinkers who generously contributed engaging texts. Sincere thanks go to Yona Backer, Naomi Beckwith, Tavia Nyong'o, Clifford Owens, and Franklin Sirmans for "bringing your A game." CAMH curatorial interns Sharla Hammond, Alexandra Irrera, Kelly Johnson, and Travis San Pedro worked with great determination to compile the artists' biographies, the bibliography, and the chronology on black artists and performance art. I am indebted to our remarkably talented graphic designer, Don Quaintance of Public Address Design, for his long-standing relationship with the museum, his instincts, and his knowledge of "all things art," as well as the thoughtful passion that he brought to this project. Our editor, Karen Jacobson, brought her keen eye and sensibility to this publication, making it all the better for both the contributors and the readers.

I must also express my gratitude to Lynn Gumpert, director, Grey Art Gallery at New York University; Thelma Golden, director and chief curator, and Thomas Lax, associate curator, at the Studio Museum in Harlem, New York; and Olga Viso, director, Darsie Alexander, chief curator, Clara Kim, curator, and Bartholomew Ryan, assistant curator, at the Walker Art Center, Minneapolis. They instinctively saw the merit of bringing this exhibition to a broader audience and advocated for its presentation at their institutions.

Finally I want to acknowledge the artists, curators, and scholars who have championed performance art as well as those who have insisted that the histories of black visual artists working in this genre not fall into obscurity. For their work and scholarship, I am deeply indebted to John Bowles, Elvis Fuentes, RoseLee Goldberg, Thelma Golden, Linda Goode-Bryant, Leslie King Hammond, Kellie Jones, Richard J. Powell, Lowery Stokes Sims, Franklin Sirmans, Kristine Stiles, Catherine Ugwu, and Judith Wilson, among many others who have provided a foundation for this inquiry. The artists featured in this exhibition are extraordinary and make visible a practice and an intellectual vigor that span time periods, geographic areas, and sociopolitical conditions. And they provide a testament to practices that have long been engaged yet rarely discussed. I hope that this project represents a small but significant step toward bringing them to the forefront of the critical discourse surrounding performance art created by black visual artists. And to those artists featured in this exhibition: may your practices remain a *radical presence* in the art world for years to come.

Valerie Cassel Oliver
Senior Curator
Contemporary Arts Museum Houston

*The line between action, performance and a work of art
became increasingly indistinguishable and irrelevant.*

—Paul Schimmel

Radical Presence: Black Performance in Contemporary Art

is an exploration of the jagged edges of a visual arts practice that emerges from and out of action. As Paul Schimmel’s statement attests even now, some sixteen-plus years since it was penned, the body in performance, its actions, and the “work of art” are so seamlessly intertwined as to be indistinguishable. Any lines that one tries to draw are arbitrary. Despite the persistence of this seamless practice, black visual artists are often not embraced within the canon of performance art. More often than not, these artists are absorbed into practices and movements such as Fluxus and Conceptual art or into the general arena of contemporary art practice. Or they are simply ignored.

Performance art as practiced by black artists since the 1960s has constantly engaged this paradigm with its own brand of radicalness. The fact that these artists have been rendered “invisible” proves that their very existence is radical. In his book *On the Edge: Performance at the End of the Twentieth Century*, C. Carr writes: “If you’re black or female (those proverbial Others), you’re a born symbol. You’re going to travel through life in a box that throws a shadow wherever you go. Walk onstage and that shadow goes with you. Only straight white men get to be the blank slates who can write anything on themselves, and that’s probably how they become the ‘great artists’ we’ve heard so much about.”¹

This exhibition is an examination of those black artists who have dared to defy the “shadow.” Their insistence on being afforded the liberty of being has challenged both “the establishment” and at times their own communities since some works actually interrogate precepts of normality, historical icons, and history itself. These artists have unburdened themselves of the responsibility of reflecting a collective self and yet have celebrated the ethos of their specified “otherness.” Embracing, interrogating, skewering, and/or usurping the role of “other” serve as the Rosetta Stone of the exhibition and this publication. And while neither is by any means comprehensive, the focused attention that they provide is long overdue.

This exhibition is not about the performing arts, though some of the artists in the exhibition have contested and chal-

lenged traditional performing-art genres. It can be argued that the implosion of artistic disciplines gave rise to practices such as performance art and that these influences have played a part given that some of the artists featured in this exhibition have formal training in music, dance, or theater. While their work may have begun in those disciplines, the fact that it is included in this exhibition is evidence of their commitment to and engagement of the object.

Made by visual artists working in and around actions, the objects featured in this exhibition embody and reveal the elasticity of a visual arts practice, the temporal edges of object making. These actions have produced objects that exist as either documentation of an action, the residual or artifact of an action, or as an object or tool used by the artist while engaged in a performative action. Moreover, the use of and dependency on the body as both material and medium serves to frame these visual artists squarely within the canonical parameters of performance art in both intent and effect.

For black artists, the emphasis on “body as material” does not come without its own historical tethers. The black body carries within it signifiers and markers that are deeply rooted in historical narratives. They as well embody the transcendence, evolution, and complexities of that same body long ago unshackled, affirmed, and given self-determination and now immersed in myriad discourses that encompass multiethnic heritages, gender, and queer and transgender identity as well as uncharted otherness. The performing self as well is at times the embodiment of the collective, and at other times it is simply the liberated individual exploring the conundrum of his or her own multifaceted being.

The fact that this exhibition is both intergenerational and engages black artists from the United States and the Caribbean casts the net of exploration wide, challenging assumptions about a monolithic subjectivity. The shifting points in time and geographical framing serve to dispossess assumptions and specificities around blackness but do offer an interconnectedness around issues, ideas, and practices.

The intention here is to resist a reductive conclusion about blackness: what it is or what it ain't. What is clear is that it exists and has shaped and been shaped by experiences. As Fred Moten states in his seminal book *In the Break: The Aesthetics of the Black Radical Tradition*, "The history of blackness is testament to the fact that objects can and do resist."² The present book looks at that existence in the specific practices of the artists featured in the exhibition *Radical Presence*. The essayists—Yona Backer, Naomi Beckwith, Tavia Nyong'o, Clifford Owens, and Franklin Sirmans—have all contributed thoughtful meditations on the individual and collective practices of the artists featured. Their essays examine not only the shifting sociopolitical dynamics around identity, feminism, queerness, class, and contested histories but also how those dynamics are played out as public interventions, within an artist's studio, in front of audiences, or for the photographer's or videographer's lens. A chronology at the end of this book provides a snapshot of the art being produced by these artists, in the context of political and cultural events that in some cases inspired actions, happenings, and performances.

For its presentation at the Contemporary Arts Museum Houston, the exhibition was accompanied by an expansive series of performances, some taking place for the first time and others that had not been presented in years, even decades, prior to being restaged in Houston. A section of this catalogue has been devoted to the documentation of those performances.

It is my sincere hope that *Radical Presence: Black Performance in Contemporary Art*—the exhibition and the publication—makes a small yet significant contribution to the critical discourse surrounding black visual artists and performance art practices from the 1960s to the present.

Valerie Cassel Oliver

Notes

Epigraph: Paul Schimmel, *Out of Actions: Between Performance and the Object, 1949–1979* (Los Angeles: Museum of Contemporary Art; New York: Thames & Hudson, 1998), 11.

1. C. Carr, *On Edge: Performance at the End of the Twentieth Century*, rev. ed. (Middletown, CT: Wesleyan University Press, 2008), 168.
2. Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 1.

EssAys





Putting the Body on the Line: Endurance in Black Performance

VALERIE CASSEL OLIVER

I am white culture. Yet it's the Negro in me
that makes me what I am.

—Pope.L

Performance work created by black visual artists distinguishes itself by moving away from the stage and into the theater of the everyday and the ordinary. It is often temporal and engages visual elements, whether documents or objects. It is rooted in spectacle and, as seen in the performance documentation featured in this exhibition, occupies the liminal space between black eccentricity and bodacious behavior, between political protest and social criticism. What cannot be denied is the notion that black performance art is rooted in black cultural expression and its historical lineage. We have all seen the authentic and varied manifestations of this lineage that are not regarded as art—black speech, mannerisms, style, movement—though often elevated as spectacle and mimicked. This notion of performing blackness carries with it the “aesthetic of the cool,” as Robert Farris Thompson has maintained, and becomes a foundation for how black artists move through the world.¹

Black performance in its most existential form is all around us, at every turn. This notion of performance, I believe, emerges as a dysfunctional inheritance born from mastering both personal and communal survival. Black performance in the Americas, it can be argued, has existed since . . . well, the beginning. That beginning is defined as the arrival of black peoples for the express purpose of slave labor. How one codifies “performance” is a matter of historical, literary, and artistic discourse, but performance in the Americas was born from black bodies having to endure the “terrible spectacle” of chattel slavery.² This essay is not about performing blackness, however, but rather about how black visual artists have embraced expectations of blackness and performance to make something that plays on the existential nature of a historical spectacle.

Within that spectacle the body became the embodiment of endurance, strength, suffering, subjugation, humor, mimicry, joy,

signification, and, in the end, self-determination and liberation. The ability to control one’s body, if for no other purpose than survival, became the very essence of black experience. In the antebellum South, performance was codified in such practices as the cakewalk and minstrel shows, but even in these forms of cultural expression there are glimmers of a sense of agency that defines the beginning of resistance. From these beginnings the effort to define, if not to reshape or reframe, an identity is palpable.

Endurance, which is central to the performance practices of several of the artists featured in *Radical Presence*, has been an aspect of performance art since its beginnings. In the 1950s artists associated with the Gutai group in Japan undertook actions that involved wrestling with a ton of clay and performing in a heavy costume made of lightbulbs. The early 1970s saw a profusion of performances in which artists highlighted the vulnerability of the body by putting themselves at risk of, at the very least, exhaustion and, at worst, serious injury or death. Chris Burden and Marina Abramović were at the forefront of such practices. In discussing Burden’s well-known early performances, such as *Five Day Locker Piece* and *Shoot*, both from 1971, Paul Schimmel writes, “Over a period of five years, Burden had himself shot, electrocuted, impaled, cut, drowned, incarcerated, and sequestered not to make a grand social, political, or religious statement or to reveal a deep psychological meaning, but just because he knew he could.”³

For Burden, who is white, these actions were apparently aimed at testing his own physical limits as well as the limits of what might constitute artistic expression. For black artists, however, the social and political aspects of endurance-based performance are inescapable, specifically because the black body has particular meanings and a particular history in the Americas. As Harvey Young has written:



Pope.L, *The Great White Way*, 1996.

The experience of racial (mis)recognition plays a determining role within the formation of phenomenal blackness. The black body, whether on the auction block, the American plantation, hanged from a lightpole as part of a lynching ritual, attacked by police dogs within the Civil Rights era, or staged as a “criminal body” by contemporary law enforcement and judicial systems, is a body that has been forced into the public spotlight and given a compulsory visibility. It has been *made to be given to be seen*. Its condition, as Du Bois famously observed, is a “sense of always looking at one’s self through the eyes of others.” This awareness of one’s status as the seen/scene structures behavior.⁴

The *status as the seen/scene* is integral to performance art, and perhaps especially to endurance- or body-based performance art, and thus this genre has a particular significance in the history of black art. By exploring it, we may gain a deeper understanding of the black body in performance and its meaning. What does it mean to put one’s own body on the line and to do so as public spectacle? Artists who create this type of performance challenge the expectations of viewers. Whether presented in a formal context or thrust upon an unsuspecting public as guerrilla actions, such performances implicate and engage audiences as collaborators and, in doing so, often break down barriers not only between participant and spectator but also between art and life.

Although there are elements of endurance in the work of many of the artists featured in *Radical Presence*, I would like to focus here on a group of artists of different generations who have made

it a key element of their practices: Papo Colo, Pope.L, Sherman Fleming, Shaun El C. Leonardo, Tameka Norris, and Jacolby Satterwhite. These artists share a penchant for pushing their bodies to their physical limits through durational and sometimes repetitive actions. Their performances may be driven by their individual aesthetic impulses or by personal experiences, but political and social commentary is at the heart of many of their works.

This is certainly true of the work of Papo Colo, whose *Superman 51* (1977) is a video compendium documenting the artist’s action of running down a deserted West Side Highway in New York, dragging behind him wooden sticks that are tied to his wrists, arms, torso, legs, and ankles with twine. Written on each of the fifty-one sticks was the name of a state as well as the name of the artist’s birthplace, Puerto Rico. Colo performed this action several times to protest the rejection of US President Gerald Ford’s proposal to grant statehood to Puerto Rico in 1976. Each time, Colo ran to the point of exhaustion, and the action evokes an act of penitence or spiritual atonement. We come to see him as a martyr who is willing to put his body on the line, sacrifice himself for the greater good. There is no text or voiceover in the video that would explain this, but viewers immediately feel the politics behind the action. In 1977 social protest could be both specific and universal, as the United States was only two years out from the fall of Saigon and the end of the Vietnam War, which had provoked widespread dissent and claimed many lives.



Sherman Fleming, *FAULT/Axis for Light*, 1986, from the *States of Suspense* series, Yale Laundry, Washington, DC.

During this period Colo was not alone in understanding that the body could be a powerful tool for political and social advocacy. Describing his own practice, Pope.L has said: “I am a fisherman of social absurdity, if you will. . . . My focus is to politicize disenfranchisement, to make it neut, to reinvent what’s beneath us, to remind us where we all come from.”⁵ Pope.L is subversive, and his actions are often aimed at either challenging the social expectations of what he as a black artist should be doing or skewering the economic and political behemoths that oppress the disadvantaged. His actions and public interventions include tethering his nearly nude self (save for a skirt made of dollar bills and a chain made of sausages) to an ATM machine, walking down 125th Street in Harlem with the aide of a rolling office chair supporting a long cardboard tube protruding from his groin and wearing an inflated surgical glove resembling a rooster’s comb on his head, and ritualistically covering himself in white flour while ambling through the woods of Lewiston, Maine.

Pope.L’s performances may not always be overtly political—he has said, “I am more provocateur than activist”⁶—but they are finite points of social critique, an unapologetic barrage of statements about racism, masculinity, social inequities, and injustice. His absurd actions point to the absurdity of ingrained beliefs and values. James Trainor has described these works as “giving poetic corporeal form to public invisibility and disenfranchisement.”⁷ One dare not feign ignorance of what this artist is projecting because as viewer and spectator you are implicated

in the work. In Pope.L’s actions, his body becomes the vehicle through which his politics are transmitted. He is not afraid to push his body in ways that defy social norms of decency. In fact, he openly defies these norms in works that often conflate the humorous and the traumatic.

Pope.L’s most iconic works are a series of crawl pieces, in which the artist literally crawls miles from a specific point to a destination that is in the throes of social, political, and economic reckoning. Think of it as a pilgrimage of purging and catharsis. In *The Great White Way: 22 miles, 5 years, 1 street* (2002), Pope.L crawled twenty-two miles up Broadway from New York’s financial district, located at the lower tip of Manhattan. In the final iterations of the work, he donned a Superman costume and strapped a skateboard to his back to enable him to utilize the entirety of his body to complete the task. Similar crawls have taken their toll on the artist’s body, in the form of bloodied hands, knees, and a respiratory system compromised by inhaling dust particles, exhaust, and other materials from the sidewalk. The action is one of unyielding humility, an act of subjection that is as revelatory as it is defiant.⁸

These characteristics are also present in *Eating the Wall Street Journal* (2000) and *Costume Made of Nothing* (2012), which Pope.L debuted for *Radical Presence*. Like previous works, both projects require feats of endurance and repetitive actions or gestures over time. In *Eating the Wall Street Journal*, which he no longer activates, Pope.L performed the repetitive action of reading and then with the help of ketchup and milk ingesting strips of the *Wall Street Journal* and then finally regurgitating them. As if cannibalizing power, the artist sat atop his tower over several days, covered in flour and dressed only in a jockstrap. Consuming and then purging the paper onto spectators who gathered around the tower, he acted as a shaman to an audience of unsuspecting initiates.

Sherman Fleming too has challenged long-held misconceptions about the black body in his performances. The works made during his most active period, from the late 1970s through the 1980s, confront issues of black masculinity and the psychosexual tensions surrounding the black male body. Working under the pseudonym RodForce, Fleming engaged audiences in a series of works in which he would literally suspend his body for periods of time, oscillating between numbness and pain. For the artist, putting one’s body on the line was a means to elicit an honest examination of race (at that time largely a bifurcated world of Blackness and Whiteness). As RodForce, Fleming would appear nude or nearly nude, save for a covering for his genitals that would blatantly evoke the “phallacy” of stereotypical notions of race and gender.

In an iteration of the work *Something Akin to Living* (1979), Fleming, aka RodForce, utilized a doorway as his stage. As the artist stood immobile, an assistant wedged premeasured wooden

slats between Fleming and the doorway's ornate molding until the pieces of lumber protruded at various angles from his body. Fleming would stand, adjusting his body to support this absurd structure, until, eventually yielding to the weight, he would walk away, allowing the constructed cage to collapse on itself. This act of "bearing the weight" can be seen as referring to unsustainable assumptions about blackness and maleness. Kristine Stiles, a onetime collaborator, has noted: "Through the parody of the sexualized persona, RodForce emphasized not only *how* the body is the material that bears the weight of such symbolic edifices, but *how* it was in the labor of the black male body that part of the edifice that is the United States was constructed, a body that was then mythically eroticised as a means to control and suppress it."⁹

Fleming continued the dialogue around body fetishism in *Pretending to Be Rock* (1993). In this performance, the artist, positioned on his hands and knees, surrendered his seminude body to the dripping of hot wax, which fell from a makeshift candelabra holding dozens of burning candles above him. The counterweight to this action is the suspension of a female participant, who for the same period of time is drenched by cold water. The physical stamina involved was not lost upon his audiences, which sat for up to two hours before Fleming relented, exhausted by holding the posture and by the heat and weight of the wax. The use of his back as a site of trauma evokes the iconic image of the former slave Gordon, who escaped to the Union Army and whose scars told the traumatic narrative of chattel slavery.¹⁰ The duration of the performance and the subsequent buildup of wax also suggest a keloid, a condition more common among black people in which the traumatized skin experiences hyperregeneration. Fleming's gesture of surrendering to pain can be seen as a metaphor for the process in which scarring would lead to an accelerated reframing of consciousness.

Shaun Leonardo, whose Dominican heritage reflects the multiplicity of the black diasporic experience in the Americas, brings to light the atrocities of the Dominican Republic's version of *limpieza de sangre* (literally, cleanliness of blood) in its efforts to erase and eradicate vestiges of blackness among its own people.¹¹ In the work *El Conquistador vs. the Invisible Man* (2005–7), Leonardo literally wrestles, battling an unseen foe whose sheer brute force enables audiences to believe in the power of the consciousness to cripple. The work can be seen as a physical manifes-



Shaun El C. Leonardo, *The Arena*, 2012, Progressive Amateur Boxing Association, Houston.

tation of W. E. B. Du Bois's insightful words, written more than a century earlier: "One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body."¹² Leonardo, dressed as El Conquistador, is subjected to a series of punches, body slams, and submission holds. And although the audience knows that he is wrestling with a metaphor, his pain and relentless beating make the encounter all too real.

Like Pope.L and Fleming, Leonardo implodes the stereotypes of masculinity within a paradigm of diasporic blackness and what that might mean in the twenty-first century. The evolution of our arcane desire for blood sports, from the time of the Roman gladiators to present-day football, serves to fuel his battles. In a video documenting two years of his performances, we see a robust and athletic Leonardo savaged by his own feats of valor in combat. The audience is in turn astonished, amazed, bemused, and eventually concerned that this combat will not end well for the artist, who in turn rises victorious or begs off the engagement by repeatedly slamming his hands onto the mat.

For the debut of *The Arena* (2012) for *Radical Presence*, Leonardo presented audiences not only with a tangible foe but also with musical accompaniment, dried rose petals, and black kerchiefs. It was a mash-up between the World Wrestling Federation and the filmmaker Guy Ritchie's version of a Victorian cellar fight. We have a hero and a villain. And what initially promised to be farce in the historical boxing ring at the Progressive Amateur Boxing Association soon proved otherwise, with the first body slam against an unyielding canvas (wrestler's

canvases have more springs). The resonance was felt by those in the audience, who were encouraged to come dressed in creative black tie. The two sessions, which ranged from twenty to forty minutes, included a live percussive composition accompanying each gesture and body slam. By the end of the match a stunned audience was either cheering or jeering, at times waving their black handkerchiefs to encourage our hero. Leonardo's willingness to engage in the seemingly brutal act defies the expectation of the audience, which registered the sincerity and authenticity of his actions.

Tameka Norris's untitled performance (2011–12), presented on the exhibition's first official day, was equally dramatic, drawing audible and muffled gasps as well as a wave of flinching and cringing from the audience, which witnessed the artist's willingness to literally bleed for art. It began with her slow walk into the awaiting circle, an intent expression on her face. She was clad in a red jumpsuit, a uniform for action. Coming to a rest, she turned to the audience, and it was immediately evident that a ritual was about to begin. With a knife wedged between her lips, the slightly built artist looked at each person present. With an emotion that can only be described as a conflation of beseeching and defiance, she appeared to bite down hard, wincing. Her eyes were red, with tears beginning to well. Turning toward the wall, she began to press her mouth against it, leaving gestural markings of blood and spit. Although she read no manifesto, it was clear that she was challenging the practice of painting, the art academy, and the canon of art history, and she was doing so gangsta-style.

Norris received her MFA from Yale University in 2012, and this work emerged in part as a protest against a professor's criticism that she "did not paint." In response, she used the wall as her canvas, her blood and saliva as paint, and her body as its means of application. When she performs the piece, her defiance is palpable, despite the pain she is experiencing, as she continues to ritualistically mark the wall, first on her hands and knees and then standing, creating a faint minimalist painting that Agnes Martin might applaud.

In its solemn tone Norris's untitled performance stands in sharp contrast to an earlier work, *Licker* (2008), a video that she made as an undergraduate at the University of California, Los Angeles. Although it would not be considered an "endurance" work, *Licker* fits within the tradition of body-based performance, and it too offers an incisive institutional critique, combining it with a sendup of popular culture. Norris positions herself along the trajectory established by Pope.L as a provocateur who metes out social criticism in ways that are uncomfortable and at times inappropriately humorous. In the video she performs a rap about achieving her place within the art world as a "licker" of art icons and tastemakers. As one critic described the work: "Norris,



Tameka Norris, *Untitled*, 2012, Contemporary Arts Museum Houston.

rapping to her own lyrics, enacts recognizable vignettes from hip-hop videos while bumping and grinding—like a dancer in a Lil Wayne video—on multi-million-dollar artworks in UCLA's sculpture garden. The lyrics put an art-world twist on rap braggadocio: 'I'm that black Cindy Sherman and that little Kara Walker. Basquiat resurrected from the dead motherfucka.' Given the influence of art schools like UCLA's in churning out art stars, like the music industry produces one-hit wonders, Norris' critique, while somewhat one-dimensional, is cutting and appropriate."¹³ Indeed, the artist's scantily clad figure interjects the materiality not only of history but also of gender in an explosive and seductive gesture of shaking her ass at any form of authoritative aesthetic validation.

Making similar use of pop-cultural tropes, Jacoby Satterwhite pushes physical boundaries to advance fresh dialogue on sexual identity and queerness. His marathon movement sessions would feel at home in the clubs (think *Paris Is Burning* 2012) as well as in the white cube. Working in both the physical and the virtual realms, Satterwhite turns his body into a shamanistic pathway toward the future, as depicted in videos that envision an Henri Rousseau landscape of futuristic beings, benefactors of

transformative matter that replicate exponentially. These imagined landscapes also engage a more personal narrative. Through his digital video renderings, the artist continuously activates his mother's drawings and reimaginings of the ordinary world. (Satterwhite's mother is affected by schizophrenia.) In this collaborative pas de deux, viewers are able to imagine a future in which everything we know is reassigned and reframed. The collaborative landscapes are featured on Satterwhite's costume, which incorporates an iPod, an iPod Touch, and iPad. By virtue of donning the suit, he becomes the portal into a realm of limitless possibilities. His gestures, which he has described as his mother's "drawings in space," read more immediately in dance parlance as voguing (a form of dance popularized in the 1980s in which gestures common among fashion models are appropriated and rocked to a beat in short, swift moves flawlessly strung together in uninterrupted rhythm). His continuous movements defy logic and gravity.

For Satterwhite, such movements signify a possible future in which the corporeal self is neither male nor female but rather an amalgamation of the sexes. And it is within this visionary context that the artist pushes the discourse of queerness one gesture at a time. The sheer momentum of his gestures, rendered without music, is awe-inspiring. And as Satterwhite moves in a trancelike state, we are left to fill in the blanks as we watch his body undulate, twist, turn, dip, rise, and fall with such deft precision that we are left breathless. His sessions often take place over a period of four to more than eight hours. Satterwhite represents a new renaissance (think Bruce Nauman meets the poet Bruce Nugent) in which the dogged soul of Du Bois's imagination breaks through the "ethnic," "gender," and "sexual orientation" glass ceilings toward some unspecified future, as if the black body has finally been unmoored from its historical tethers.

The actions presented by these artists over a forty-year period demonstrate that the black body as raw material continues to be charged with the ability to provoke, to elicit reflection and at times humor. Collectively, Colo, Pope.L, Fleming, Leonardo, Norris, and Satterwhite offer a window into the shifting perceptions of blackness in society. They play upon the bifurcation of the black body as a site of desire and loathing, strength and vulnerability. In the passage quoted earlier, Harvey Young writes of the "compulsory visibility" of the black body, and these artists seem to turn that on its head, putting themselves "in the public spotlight" on their own terms. Their works compel viewers to consider who the artist is, not "what" he or she is, presenting a body that resists subjugation and refuses to be flattened into a monolith. By emphasizing endurance and stamina as an aesthetic, these artists have made essential contributions to one of the most radical and audacious contemporary art practices.

Notes

Epigraph: Pope.L, quoted in Mark H. C. Bessire, "The Friendliest Black Artist in America," in *William Pope.L: The Friendliest Black Artist in America* (Cambridge, MA: MIT Press, 2002), 23.

1. See Robert Farris Thompson, *Flash of the Spirit: African and Afro-American Art and Philosophy* (New York: Random House, 1983), and Thompson, *Aesthetic of the Cool: Afro-Atlantic Art and Music* (Pittsburgh: Periscope, 2011). See also Rebecca Walker, ed., *Black Cool: One Thousand Streams of Blackness* (Berkeley: Soft Skull, 2012).
2. See Fred Moten, *In the Break: The Aesthetics of Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 2.
3. Paul Schimmel, "Leap into the Void: Performance and the Object," in *Out of Actions: Between Performance and the Object, 1949–1979* (Los Angeles: Museum of Contemporary Art; New York: Thames & Hudson, 1998), 98.
4. Harvey Young, *Embodying Black Experience: Stillness, Critical Memory, and the Black Body* (Ann Arbor: University of Michigan Press, 2010), 12. See also Gerald C. Early, ed., *Lure and Loathing: Essays on Race, Identity and the Ambivalence of Assimilation* (New York: Allen Lane, Penguin, 1993).
5. Pope.L, quoted in Bessire, "Friendliest Black Artist," 23.
6. Ibid.
7. James Trainor, "Ain't No Such Thing as Superman," *Frieze*, no. 83 (April 2004), http://www.frieze.com/issue/article/aint_no_such_thing_as_superman/.
8. For a more in-depth view of Pope.L's crawl, see Darby English, *How to See a Work of Art in Total Darkness* (Cambridge, MA: Massachusetts Institute of Technology, 2007), 266–88.
9. Kristine Stiles, "Uncorrupted Joy: International Art Actions," in *Out of Actions*, 265.
10. See Kathleen Collins, "The Scourged Back," *History of Photography* 9 (January–March 1985): 43–45.
11. For a more extensive discussion of Dominican leader Rafael Trujillo's discriminatory practices, see Robert D. Crassweller, *Trujillo: The Life and Times of a Caribbean Dictator* (New York: Macmillan, 1966). On Dominican attitudes toward blackness, see Ginetta E. B. Candelario, *Black behind the Ears: Dominican Racial Identity from Museums to Beauty Shops* (Durham, NC: Duke University Press, 2007).
12. W. E. B. Du Bois, *The Souls of Black Folk* (1903; New York: New American Library, 1969), 45.
13. Tucker Neel, "Lube: JAUS Gallery," *Art Lies*, no. 65 (Spring 2010), <http://www.artlies.org/article.php?id=1864&issue=65&s=1>.

Performance Trace: Staged Actions, Live Art, and Performance Made for the Camera

YONA BACKER

Artists working in performance inevitably face the challenge of extending the impact of the live art experience to create a lasting record of their work and to reach audiences that did not experience the event firsthand. In the 1960s and 1970s artists turned to the genre of live art or performance with the idea of producing politically or socially engaged situations and experiences. For many artists—particularly those working in the historical avant-garde of performance, who were interested in creating dematerialized works that could not be absorbed by the art market—giving material form to something that is inherently experiential and by its very nature ephemeral might have seemed antithetical to their intentions. While photographs and films were often regarded merely as documentation of live performances, artists also began to develop performance work with the intent of photographing or filming it rather than presenting it live. The challenge for many early performance artists was to figure out how to stage their actions for the camera without losing the impact of the live experience.

Such issues have been particularly charged for black artists, who found themselves marginalized by the established art world and often had difficulty finding venues and audiences for their live performances. Their work received scant art historical attention and thus risked being left out of the discourse. As agents of change, the artists featured in *Radical Presence* have contested existing belief systems and defied expectations by working with nontraditional materials within the context of performance, thereby opening up new and unfamiliar territories. Dissatisfied with established forms of artistic expression, they also rejected conventional ideas of beauty predicated on Eurocentric aesthetic principles. The live art experience—particularly when activated by sound, movement, and the visual—is a powerful way to convey new ideas about art and

sociopolitical issues framed within the context of race, class, gender, and the body.

Artists began using photography, film, and video early on to document their performance work. Often dismissed as craft by the established art world of the 1960s and 1970s, these mediums were well suited to artists already breaking with convention. In performance made for the camera, photographs and videos function both as visual archives and as works of art in their own right. These pieces may capture an event or action performed in the privacy of a studio, in institutional settings or other controlled environments, on the street or in other public spaces, in the countryside, or in urban areas, with a formal audience or with random passersby as the onlookers.

Radical Presence includes installations and object-based works, many of which incorporate ephemera used in the original performances. Here I would like to focus solely on photographs and videos, examining the various strategies employed by artists in their attempts to transform a live event into a lasting document. Particular to this exhibition is the complicated task of assessing a rich legacy of performance art by black artists without reading the works solely through the lens of race. The artists represented in *Radical Presence* are a diverse group of individuals spanning several generations, practices, and career stages. Each of them has had to negotiate if and how to engage with the charged issues surrounding the representation of black identity.

The artists who came of age in the 1960s and 1970s laid a solid foundation for their younger peers. Although they set the stage for a black aesthetic within the live art genre, their artworks must also be considered as part of a broader history of performance art. Artists such as David Hammons, Ulysses Jenkins, Benjamin Patterson, and Adrian Piper, who developed their practices during the 1960s and 1970s, were involved in the

activism and politics of their time, which was marked by the emergence of radical political movements both in the United States and around the globe. It was an era when the feminist, black power, and gay rights movements fully emerged and gained momentum. Often courting controversy, many of the artists in *Radical Presence* have explored racial and sexual mythologies as a means to interrogate stereotypes as well as to provide political and social commentary.

Benjamin Patterson, a key participant in the early Fluxus events, began his career as a composer and went on to develop a multidisciplinary practice that combined music, the visual arts, and performance at the beginning of the 1960s. Following on the heels of Allan Kaprow's groundbreaking work *18 Happenings in 6 Parts* (1959), the artists associated with Fluxus propelled performance into the art world. While not overtly political, Patterson's artistic strategies were radical in terms of their aesthetic form and structure. He created scores for actions that signaled a departure from traditional visual arts and music practices. He changed the relationship between audience and performer, creating situations that demanded direct engagement and participation from those attending the event. Patterson, like his peers associated with Fluxus and Happenings, used his art as a way to critique the art and politics of his time, albeit without relying on confrontational tactics.

What remains of Patterson's early body of work is ephemera, objects used in the performances, photographic and video documentation, and the scores themselves. Later in his career he began staging actions both for a live audience and for video. The videos invite us to observe the action from multiple vantage points that might not be available to a live audience, and we are also privy to the audience and its participation in the event. Patterson's multidisciplinary approach and collaborations with audiences opened many new possibilities in the genre of live art.

In the 1960s and 1970s a group of African American artists based in Los Angeles—including David Hammons, Maren Hassinger, Ulysses Jenkins, and Senga Nengudi—forged alliances and sought alternative venues for their performances.¹ Jenkins was one of the first artists of his generation to combine video and performance to address topics of race, history, and the power of the state. He collaborated regularly with other artists in Los Angeles, founded the media group Venice Video News in the 1970s, and later opened Othervisions Studio, a performance space and studio. He was an active participant in the scene, making video and new technologies available to his fellow artists.



Maren Hassinger and Senga Nengudi, *Flying*, 1982, Barnsdall Municipal Art Gallery, Los Angeles.

Jenkins's *Mass of Images* (1978), shot in a recording studio, critiques the cultural stereotyping of black people in American popular culture. It features Jenkins, who appears in a wheelchair from behind a pyramid of television sets, reciting verses: "You're just a mass of images you've gotten to know / from years and years of TV shows . . ." Dressed in a white bathrobe with a scarf emblazoned with an American flag wrapped around his neck, he wears large dark sunglasses and holds a sledgehammer. In this single-take performance, the artist moves around the studio, gesturing as he recites the verses. The piece is intercut with still images from archival film and television footage featuring stereotypical images of African Americans. At one point it appears that Jenkins is about to smash the television sets with the sledgehammer. The action is interrupted when he bursts out laughing, seemingly breaking character, only to resume chanting the verses as he makes his way toward the camera. The piece ends with a close-up of his face. The repetition of the recited verses, poignant and at times gut wrenching, provides important insights into the political and cultural realities of black communities in the United States. The video blends avant-garde innovation, conceptual complexity, and political urgency, grounding them in an earthy humor.

In the early 1980s Jenkins went on to experiment with other formats, including the then emerging medium of music video, while continuing to incorporate images appropriated from media and popular culture, which he combined with sound and movement to address political and social issues. His pioneering



Zachary Fabri, *My High Fructose Corn Syrup Fix and White Flour Constipation*, 2007 (still). Digital video, color, sound, 8:10 minutes.

use of appropriated media imagery and video technology has been a critical and inspirational source for many younger artists.

In the late 1960s and early 1970s the East Coast-based artist Adrian Piper introduced issues of race and gender into the vocabulary of Conceptual art and explicit political content into Minimalism. Political and cultural events of the time—such as the bombing of Cambodia, the Kent State massacre, the women’s movement, and the proliferation of Conceptual art exhibitions—led Piper to create her alter ego, the Mythic Being, in 1973 as a means to address current issues and remake herself as an art object.

The Mythic Being became the basis of a pioneering series of performances and photo-based works. Piper transformed herself into the character by donning an Afro wig, sunglasses, and a mustache and adopting behavior usually identified as masculine, swaggering and sitting with legs spread. She then explored how she and others responded to the Mythic Being, which has often been interpreted as a symbol of the “threatening” black man. In the process, she transformed Conceptual art practices common at the time by infusing them with strong personal and political content.

I Am the Locus #1–5 (1975) combines drawing, text, and photography: the Mythic Being is inserted into photographic images of a busy street. Each consecutive image shows the figure walking toward the camera, growing larger and obscuring other people in the photograph. Simultaneously, the text above the Mythic Being’s head becomes larger and more confrontational, culminating with “Get out of my way, asshole.” In the final image, the provocative text occupies the top third of the photograph, directly confronting viewers with stereotypical notions of male aggression.

David Hammons, who began his career in Los Angeles in the late 1960s and settled in New York in the 1970s, also engaged

with the charged political environment of the period. His now famous body prints, produced during the heyday of black power, laid bare the problems of identity by employing a strategy of representation that interrogated stereotypes. In street performances of the 1980s such as *Pissed Off* (1981) and *Blizzard Ball Sale* (1983), many of which were documented in photographs, Hammons undertook seemingly mundane actions with a twist, bringing an element of irony and humor to performance.

Carrying on the idea of the artist as humorist and trickster, Zachary Fabri, who is a generation younger than Hammons, explores the body and notions of blackness through actions performed both on the street and in controlled environments. Inspired by contemporary dance and Japanese Butoh, Fabri mixes choreography with structured improvisation to explore the male body through a series of mundane actions. We see him slap a wall, play basketball, or move gracefully with balloons attached to his long dreadlocks. He is also interested in Bruce Nauman’s early performances in the studio, and he takes up Nauman’s use of repetition and the banal to inject a sense of playfulness into otherwise racially charged videos. In the video *My High Fructose Corn Syrup Fix and White Flour Constipation* (2007), a street performance shot in Iceland, Fabri covers himself with corn syrup and white flour. Like Hammons, he makes use of humorous manipulation as a strategy to push societal buttons and challenge common stereotypes of race and class.

Dave McKenzie, a contemporary of Fabri’s, explores the representation of self through installations, videos, and objects that reveal a conceptual bent. Whether his performances involve dancing without music for long periods of time or placing a microphone in his mouth, which renders his speech incomprehensible, they move beyond personal identity, raising issues of race and class. McKenzie’s goal is to provoke thought rather than to present spectacle. For example, in the video *Edward and Me* (2000), we witness him dancing freestyle in front of the automatic doors of a supermarket in Maine. Referencing a scene from the film *Fight Club*, the artist channels Edward Norton, reimagining and extending a fragment of the actor’s performance as an acrobatic dance routine. The slow motion, repeats, and jump cuts create their own rhythm as we watch the artist moving from street-style dancing to modern dance until his body writhes and wiggles as if in a trance. Like most of McKenzie’s videos, this piece makes us question our assumptions regarding truth and fiction, introducing elements of discomfort and frustration.

Hypermasculinity and exuberant physicality are on fierce display in the performances of Shaun El C. Leonardo. Blending personal narrative with pop-culture iconography from his childhood, Leonardo uses sports and athleticism as a means of self-exploration, particularly in relation to issues of masculinity and power. Combining the costuming and symbolism of *lucha libre*



Clifford Owens, *Anthology* (Glenn Ligon), 2011. Three C-prints, 20 x 24 inches (left and right) and 24 x 20 inches (center).

(Latin American professional wrestling) with the physicality and athleticism of the American version, Leonardo staged a series of wrestling matches against an invisible opponent between 2004 and 2007. These fights combined aggressive athleticism with delicate examinations of the social and political factors shaping our world. The series of performances ended when the artist, who trained as an amateur wrestler, decided that his onstage persona (known as El Conquistador or El C.) had reached its pinnacle. According to Leonardo, these performances represent “not only a physical battle against societal obscurity but also an internal struggle with the vulnerabilities of [my] own identity.”² They were intentionally unscripted spectacles with the outcome determined by the audience’s reaction. By introducing popular cultural expressions into an art world context, the performances explore how elitist notions of what constitutes art may highlight existing social divisions.

The video *El Conquistador vs. The Invisible Man* (2005–7), made in collaboration with the artist Michael Paul Britto, is composed of footage taken from the different matches and marks the culmination of the series. The video captures Leonardo’s persona and the ideas developed throughout the series. Leonardo notes that straightforward video documentation of the performances diluted the experience by making it look more like a televised sports event. He realized a different approach was needed, one that required high production values, including a lengthy editing process and the use of sound.³

Like Leonardo, Clifford Owens is an artist who seeks to involve his audience and who uses his body in his performances,

although in an entirely different fashion. As Christopher Y. Lew has noted: “Highlighting the human body, and especially the artist’s body, Owens’s performances stem from the legacy of body art that began in the late 1960s.”⁴ Using his body, sometimes in the nude, Owens challenges viewers to reconsider assumptions about race, gender, and corporeality. He makes his audiences self-conscious about the physical, psychic, or mental space that they inhabit, creating a tension that is tangible during his performances.

Owens’s project *Anthology* (2011–12) is an attempt to address history by engaging it directly. As Owens notes in his essay in the present volume, it grew out of his own research into the history of black performance. For the project, he solicited performance scores from a multigenerational group of African American artists. A number of the artists he invited to participate in *Anthology* are pioneers in the field of performance; others are better known for their object-based work. Inviting artists whose legacies inform not only Owens’s practice but also that of his peers was a way to acknowledge previous generations of African American artists who, as John P. Bowles writes, “articulated a range of critical approaches to the question of ‘race’ without reifying the problematic concept of ‘race’ in the process.”⁵ Owens draws on a history of artistic collaboration and intergenerational dialogue to preserve several seemingly disparate legacies by demonstrating their continuing relevance. The practice, prevalent among artists associated with Fluxus in the 1960s, of enacting an “event score”—that is, staging precisely scored “actions”—is relevant here as well.

Anthology is typical of Owens's work in that it was performed live in a controlled environment—in this case, a museum, MoMA PS1 in Long Island City, New York—so that it combines institutional critique with improvisation and humor. Although the parameters of his performances were determined before they began, the outcomes were not predictable, as they were controlled by the participants and the audience, whether or not they were aware of being complicit in the action.

In his *Anthology* project and in previous works, including the Studio Visits series (2004–6), Owens used the context of the performance as a basis for photographs and videos, performing as much for the camera as for the audience. The aim is to produce images, with the performances creating the conditions under which the photographs are made. As Lew has written, “Owens is acutely aware of how a still photograph can become the symbolic stand-in for an entire performance.”⁶

Like Owens's *Anthology* project, Derrick Adams's *Communicating with Shadows* (2011) initiates a dialogue with the work of other artists. For this project, Adams selected iconic photographic documentation of performances by post–World War II artists such as Joseph Beuys, David Hammons, Bruce Nauman, Senga Nengudi, and Adrian Piper and used them as material for his performances. Improvising in front of large-scale projections of the photographs, to which he added animation and a sound track composed by Ramon Silva, Adams cast his shadow over the original images. He also introduced props and costumes in what he calls “an attempt to channel the original performances' essence and intention.”⁷ Adams produced his own large-scale color photographs documenting the performances.

Tameka Norris, a recent Yale graduate and a student of Owens, explores popular culture, producing works that mimic music videos. She also creates videos of her reenactments of historic performances as a way to explore her body and engage with art history. Her untitled performance of 2012, presented before a live audience and documented photographically, falls within the tradition of body art and endurance works. After using a knife to cut into her tongue, Norris pressed her tongue against a wall and carefully slid her body along the perimeter of the space, leaving traces of blood and saliva on the walls, until she had come full circle. As Renaud Proch commented, “The symbolism at play—the cut tongue, orange jumpsuit and brownish red landscape of blood drawn on the white walls—anchored the work in contiguous themes of expression, freedom, isolation and self-inflicted violence.” Proch described the piece as carrying “ritualistic



Derrick Adams, *Communicating with Shadows: I Am The Milky Way, The Truth and The Life #3* [Nauman], 2011–12. C-print, 24 x 36 inches.

weight,” conjuring Ana Mendieta's *Body Tracks* (1974), in which the artist used her blood-soaked arms to trace a pair of vaguely fallopian tracks on a bare wall.⁸

In Xaviera Simmons's large-scale photographs of American landscapes, female characters in costume serve as a means to address formal concerns relating to photography. Simmons is like a director, staging the scene, planning the camera angles, positions, and other details to create open-ended narratives that subvert history with a feminist twist. She explains: “I am primarily interested in how to conjure emotion in my work. My work is entrenched in the theater of play, whereby I examine how people can transform spaces into entirely different places.”⁹

Performance and theater figure prominently in Simmons's practice (she studied acting). In addition to photography, her oeuvre encompasses performance, installation, sculpture, public art, and sound. It is informed by in-depth research on a wide variety of topics—including art history, Buddhism, and philosophy—aspects of which are subsequently interrogated as a way to address issues relating to race, gender, and global politics. Simmons also makes use of humor and the absurd to examine the sociocultural implications of race, power relations, and social injustice.

Simmons's live art practice has included reenactments of historic works like Yoko Ono's *Cut Piece* (1964) as well as performances of her own scores. Her project for *Radical Presence*, however, represents a departure from her previous work. *Number*

14 (*When a Group of People Comes Together to Watch Someone Do Something*) (2012) consists of photographs of a spontaneous performance that took place in Sri Lanka, where the majority of the population is Muslim. At first we see Simmons sitting on a crowded train, scantily clad in shorts and a T-shirt. Surrounded by locals, she begins to wrap her body and hair with layers of fabric and clothing until her exposed skin is fully covered. The simple action, which began as a way to relieve the tension generated by her Western appearance, turned into a performance when she realized that the lines between life and art were being blurred. The photographs, taken by her traveling companion, reveal the themes that inspire much of Simmons's work, though in a completely different context, one in which her body is being scrutinized for its exoticized otherness.

Writing about the pioneering video artist Ulysses

Jenkins in 1986, the journalist Don Snowden noted, "Combating cultural stereotypes and the media saturation of modern society are longstanding themes for him."¹⁰ Young artists working with performance today are responding to a culture that, thanks to new technologies, is characterized by a level of "media saturation" that few would have dreamed of in 1986. And the stereotypical representations that Jenkins and his contemporaries sought to counter are still present in the media. While live performance by black artists surely retains its capacity for radicalness, particularly in a society characterized by a flood of digital images, photography and video remain crucial tools for artists working with performance, particularly those who wish to propose alternatives to or critique mass-media representations.

In the same article Jenkins says: "Video is like automobiles, basically. It's a medium based on technology and, as the technology changes and artists get access to it, their forms and modes of expression tend to change as well."¹¹ Today the effects of the art market, the global economy, and a drastically altered cultural landscape have led artists to develop new strategies for the production and dissemination of their work. Many young artists are creating videos and photo-based works that function as stand-alone art objects. Jayson Musson is a case in point; his made-for-YouTube videos circulate freely on the Internet, bypassing traditional modes of dissemination.

Photographs and videos of performances now figure prominently in the art world, having transcended their marginal status. With the availability of increasingly sophisticated technologies, artists' production values have evolved, enhancing the quality of works made for the camera. Having tackled the challenge of how to capture the essence of a performance, artists and their collaborators (videographers, photographers, editors, sound technicians, and so on) undertake a preproduction process that involves understanding the physical environment in which

the action takes place, anticipating the role of the audience, and plotting out the score. This process is similar to that of any film director, with the added complication of having to account for unpredictable outcomes, particularly when the event involves other participants—a live audience or random passersby—who are often integral to piece.

As the artist Daniel J. Martinez has said, "Once you begin to enact ideas that are ephemeral, transitory, that work with experiential concerns and non-object-oriented subjects, their forms and ideas begin to blur the more traditional boundaries of what an art object is and how it functions."¹² Performing for the camera leaves social and intellectual space for experimentation without limiting the work to a predetermined understanding of what art is and without embracing a prescriptive view of its function.

Notes

1. See Kellie Jones, ed., *Now Dig This! Art and Black Los Angeles, 1960–1980* (Los Angeles: Hammer Museum; Munich: DelMonico Books • Prestel, 2011).
2. Herb Tam, "Conversations . . . with Shaun Leonardo," New York Foundation for the Arts, <http://www.nyfa.org/level3.asp?id=599&fid=6&sid=17&print=true>.
3. Shaun El C. Leonardo, conversation with the author, April 7, 2013.
4. Christopher Y. Lew, "Trust Me: Anthology from One Perspective," in *Clifford Owens: Anthology*, ed. Christopher Y. Lew (Long Island City, NY: MoMA PS1, 2012), 44.
5. John P. Bowles, "Re-stage, Repose, Recite, Regret: Clifford Owens and the Performance of History," *ibid.*, 38.
6. Lew, "Trust Me," 48.
7. Derrick Adams, quoted in Sophia Bruneau, "Watch: Derrick Adams," *Things We Love* (blog), Studio Museum in Harlem, July 23, 2012, <http://www.studiomuseum.org/studio-blog/checkout/things-we-love>.
8. Renaud Proch, "Roving Eye: The Gifted and Talented Clifford Owens," *artinamericamagazine.com*, June 15, 2012, <http://www.artinamericamagazine.com/news-opinion/finer-things/2012-06-15/roving-eye-gifted-and-talented-clifford-owens/>.
9. Xaviera Simmons, quoted in Andrea Barnwell Brownlee, "The Skin I'm In: Black Women, Color, and Video Art," in *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image since 1970*, by Andrea Barnwell Brownlee and Valerie Cassel Oliver (Houston: Contemporary Arts Museum Houston; Atlanta: Spelman College Museum of Fine Art, 2008), 50.
10. Don Snowden, "Maverick Visions: He Shares Village Tales via Videotech," *Los Angeles Times*, July 22, 1986.
11. Ulysses Jenkins, quoted *ibid.*
12. Daniel J. Martinez, in an interview in *What We Made: Conversations on Art and Social Cooperation*, by Tom Finkelpearl (Durham, NC: Duke University Press, 2013), 61.

Between the Body and the Flesh: Sex and Gender in Black Performance Art

TAVIA NYONG'O

If black people have historically been reduced to our bodies—bought, sold, displayed, and used as chattel—what does it mean for an art form to take that former commodity as its medium? Is it an act of reclaiming? Healing? Theft? Such questions circulate around all black performance art, to be sure. But perhaps at no time more than when performance raises the anxiety and urgency of gender and sexuality. Sex, reproduction, and eroticism are central to the way black people have been objectified and thus are crucial to the prospects of subjectification. These are hardly matters pertaining solely to women, queer, and trans performers, even if no adequate accounting can proceed without considering their experiences as central. Black male performance artists and heterosexual artists also contribute to the matrix of sex and gender in black performance art. Feminist perspectives, together with those of queer and transgender artists, represent not so much a subset of performance as an analytic through which the entire field should be interpreted—in much the same way, and for the same reason, that the field of black studies does not pertain solely to black people but serves instead, as Cedric Robinson has put it, as “the critique of western civilization.”¹

How might performance art serve as a critique of the civilization that has exploited and denigrated the black body? What keys do gender and sexuality supply to contesting the racialized *nomos* of the modern? Live and embodied, affective and intersubjective, performance works through the difficult matter of blackness, dredging the unconscious zones of culture and exposing them to dramatic, often emotional upheaval. Danny Tisdale’s *Transitions, Inc.* (1992), in which the artist offered cosmetic transformation as a pathway to upward mobility—“We make minorities into majorities!”—is an example of this. Holding up the mirror to a society that equates whiteness with property and propriety, Tisdale’s skin-lightening cream salesman show-

cases the work of gender and consumption in the marketing of blackness. Lyle Ashton Harris, Renée Cox, Iké Udé, and Xaviera Simmons are among the artists whose work with style, makeup, and dandyism investigates the range of responses, gender roles, and fetishistic attachments through which black people have sought a subversive self-fashioning that explodes any easy notion of a mimetic attachment to white norms.²

If style conveys the ambivalent promise of individual improvisation within a sex, gender, and beauty system, it also points to an underlying claim regarding the distinctiveness of the black experience of the modern.³ The black feminist theorist Hortense Spillers has drawn a distinction between the body—the ground of modern subjectivity—and the *flesh*—degree zero of social objectification. Slavery, Spillers argues, disrupts normative gender insofar as the slave is bought and sold in quantity rather than quality, in an inhuman transaction wherein sex appears as a bare biological consideration, not (yet) an attribute of the human being. According to a notorious New World legal innovation wherein the child assumes the slave status of the mother, slave motherhood reproduces a life born into social death. For Spillers, then, the body as a conventional *social* unit can never be presupposed by black performance but must always be construed, assumed, impersonated, transgressed.⁴ To perform the black flesh is to pivot across the scenes that subjection stages in both slavery and freedom.⁵

And yet, perhaps paradoxically, this “natal alienation” of enslaved, racialized life is not only deadening but vitalizing, insofar as it produces blackness as its creative, subversive outside, an improper property that scandalizes the sex/gender matrix. At many key points, this subversion of sex, gender, and reproduction renders black performance an uncanny double of queer performativity.⁶ Adrian Piper’s Mythic Being performances from

Coco Fusco and Guillermo Gómez-Peña, *Two Undiscovered Amerindians Visit Madrid*, 1992, Edge 92 festival, Madrid.



the mid-1970s showcase such a switch point between black and queer, not primarily through the artist's cross-dressing (which differs quite a bit from a drag act meant to highlight the incongruity of gender) but more through her radical inscription of black masculinity as *becoming-other*.⁷ In the *Mythic Being*, male-bodiedness ceases to be the norm from which the female deviates and instead becomes a site of a powerful afro-fabulation: a larger-than-life myth or legend that is projected onto everyday surfaces like newspapers, photographs, and even the artist's own skin.⁸ Contrary to common interpretation, such actions have less to do with protesting stereotypes than with a process of *becoming-imperceptible*. They employ the fabulous to realign the body away from majoritarian binary logics and toward a minor, fugitive inscription of blackness.

If body art by black artists is seen as political by definition, it remains to be explained how such a politics is effected. Black performance art takes as its premise not the identity of art with politics, nor yet the capacity of the artist to direct politics, but rather an attention to the way art can unsettle the edifices of domination. Pope.L's "crawl" pieces and his *Eating the Wall Street Journal* (2000) interrupt the bodily habitus of power, privilege, and able-bodiedness. Lorraine O'Grady's *Mlle Bourgeoise Noire* performances similarly skewer the allure of scenarios of wealth and glamor. It is worth noting how such political acts reveal conventionally gendered icons of beauty and success for the terrifying fetishes that they are: turning white chrysanthemums into a self-flagellating whip or ingesting a financial newspaper with ketchup and milk. Performance art disrupts the politics of respectability and the sexed and gendered silences upon which such a politics has long depended. Yet such disruptions are not simply a refusal of upward mobility—a prospect that holds resonant meanings

for black communities still denied basic rights, services, and access—but disclose a refashioning of the commodity-form that is not subsumable under the conventional critique of consumerist materialism. Long before Occupy Wall Street, black performance art was registering the affective impact of economic inequality by intensifying it into scenarios that seem absurd and shocking until you compare them to the supposed norm.

As Audre Lorde noted of poetry, performance requires few resources and is thus accessible to a democratic range of skill levels and body types.⁹ Conceptual at its root, performance is concerned less with the object than with the process of its making. Here we can again consider the works of Adrian Piper. Piper has in a way provided a matrix of techniques that black performance art draws from still, and her work is still unfolding. A small inventory of her early approaches would include: performances for herself, alone in a loft; unmarked performances on public transport using everyday materials and involving audiences who are unaware that they are encountering a performance; written instructions in art spaces in which the artist is not herself present but instead invites audience response and participation; photographs and works on paper that straddle the divisions between documentation, artwork, artist's writings, and durational performance. Performance is characterized by its radical availability.

Of course, the radical availability of performance does not make it "free" of social context, in the simplified sense that liberal individualism aspires to. Rather the body figures here as an accumulation strategy, as a means of inheriting history. Coco Fusco and Guillermo Gómez-Peña's famous performance as two undiscovered Native Americans (1992) and Dread Scott's



Dread Scott, *I Am Not a Man*, Performance Still 102, 2009, Harlem, New York. Pigment print, 30 x 22 inches.

I Am Not a Man (2009) alike register this awareness. Fusco and Gómez-Peña—equipped with an ironic sign reading, “Please don’t discover me”—exhibited themselves to be seen, watched, prodded, and addressed by audiences who believed themselves to be participating in the four hundredth anniversary of the “discovery” of the Americas by Christopher Columbus. The equally ironic sign worn by Scott as he walked, stumbled, and dropped his trousers through Harlem—“I am NOT a man”—evoked the Memphis sanitation workers’ strike of 1968. Both pieces pose the question of history as a potentially crippling burden but preclude the spurious presentist belief that we have a choice to do with or without it. Rather, performance here employs sartorial, cosmetic, and gestural acts to electrify the present with historical currents, revealing the otherwise ignored fact that we are always amid history that we do not always choose to remember.

Scott’s disruption of the afterimage of masculine protest respectability, like Fusco’s impersonations of the iconic black power leader Angela Davis in *a/k/a Mrs. George Gilbert* (2004), employ masquerade to reveal potent anxieties about displays of excessive blackness, excesses that are almost read through gendered expectations of appropriate behavior. Another approach

is to camp self-seriousness, a tactic most commonly associated with drag. The punk rock visual and performance artist Vaginal Davis would loom large in any account of this strain of black performance art. Aside from her namesake Angela Davis, Vaginal Davis has also channeled the legendary cabaret owner Ada “Bricktop” Smith. Davis’s club Bricktop’s, one of the many sub-cultural scenes that she has created over the years in Los Angeles and Berlin, revives a forgotten world of juke joints, cabarets, and speakeasies in which black people improvised their gender and sexuality under the radar of a disapproving, policing society. Nightlife performance has been a radical space for the sexual and racial avant-garde since before the Harlem Renaissance, and as historian Shane Vogel notes, Davis’s club acts extends that legacy into the present by sustaining an ambience somewhere between reality and fantasy.¹⁰

Queer camp also blends with characteristically black modes of humor to create what we might call a “dark camp” that targets the racial phobias of a supposedly tolerant society. Kalup Linzy’s soap operatic stylizations are often dark camp, as are Jean-Ulrick Désert’s *Negerhosen*—the traditional German leather shorts made out of pink rather than black or brown leather. A political camp characterizes the performance works of the trio My Barbarian, such as their two-channel video installation *The Golden Age* (2008). As an “instruction video” for a fun participatory dance, it recalls Piper’s *Funk Lessons* (1984) as well as YouTube videos disseminating (or travesty) the latest black social dance. My Barbarian serves up dark camp in lines like “then you drop down low, like you’ve got no soul,” inviting participating dancers to discover their own bodily complicity in the production of black bodies as fun and rhythmic but at the same time, and for the same reason, subhuman and inferior.

Although Jennie Livingston’s 1990 documentary film *Paris Is Burning* is not, strictly speaking, a piece of performance art, no discussion of gender and sexuality in black performance would be complete without mention of it. The choreographer and dancer Trajal Harrell has recently explored this important film’s legacy in a stunning series of dance pieces that take as their point of departure an intriguing conceit: what if the voguers of Harlem drag balls had come down to the Judson Church, where the predominantly white scene of postmodern dance was born? The resultant *Antigone, Sr.* (2012) does not attempt to provide a literal answer to that question but rather employs the fierce movement vocabulary and ingenious appropriative spirit of the balls to signal the ongoing necessity for alternative world-making, however necessarily time-bound and ephemeral.¹¹

To the extent that it necessarily exposes the body—metaphorically and often literally—performance art may seem as if it only tightens the bonds of sex and gender more tightly. The examples presented here argue the contrary case: what black



Jean-Ulrich Désert, *Negerhosen2000* / *The Travel Albums*, 2003, Kassel, Germany. Digitally printed image, pigmented ink, pencil on archival paper with mixed-media collage, 11¼ x 8¾ inches.

performance art does instead, by taking the body as its medium, is to enact a new cartography of the subject. Performance works as an immanent critique of a racial corporeal schema, proliferating this critique less through dialectical negation than through dialogical doubling. When and where body art repeats the immiterating conditions or routinized scenarios confronted daily by black people, the effect of that repetition is to undermine the mechanics through which such domination is reproduced and to dare us to imagine and to act otherwise.

Notes

1. Chuck Morse, "Capitalism, Marxism, and the Black Radical Tradition: An Interview with Cedric Robinson," *Perspectives on Anarchist Theory* 3, no. 1 (1999), <http://flag.blackened.net/ias/srobinsoninterview.htm>.
2. See Monica Miller, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* (Durham, NC: Duke University Press, 2009).
3. See Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, MA: Harvard University Press, 1993).
4. See Hortense Spillers, *Black, White, and in Color: Essays on American Literature and Culture* (Chicago: University of Chicago Press, 2003).
5. See Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (New York: Oxford University Press, 1997).
6. On blackness as antedating social death, see Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003).
7. On becoming-other and becoming-imperceptible, see Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 256–341.
8. On afrofabulation, see Tavia Nyong'o, *Dark Fabulation: Black Aesthetics and the Politics of the Untimely* (forthcoming).
9. See Audre Lorde, "Poetry Is Not a Luxury," in *Sister Outsider: Essays and Speeches* (Trumansburg, NY: Crossing Press, 1984), 36–39.
10. Shane Vogel, *The Scene of Harlem Cabaret: Race, Sexuality, Performance* (Chicago: University of Chicago Press, 2009), 194–95.
11. On queer world-making, see José Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999).

Dark Mirrors: Performance Documents as Bodily Evidence

NAOMI BECKWITH

In giving shape to a genealogy of black performance practices in the decades from the 1960s to the present, *Radical Presence* firmly implants itself within a particular tradition of performance and performativity informed by the discourses of postmodernism. Even its very title situates the project on the side of “presence” in a dyad proposed by Michael Fried in 1967 in which “presence” is the domain of theater while “presentness” is the domain of the autonomous modernist visual art object.¹ Now, as art history continues to articulate these shifts from the modern to the postmodern and to further contextualize performance within the realm of visual art, women have been central to these processes as both primary practitioners and theoreticians. Indeed, as recent exhibitions such as Cornelia Butler’s *WACK! Art and the Feminist Revolution* (2007) have demonstrated, performance art has been central to developing an understanding of a feminist art practice and vice versa. And while performance is by nature ephemeral, the documents, photographs, and films or videos that remain are examined as registers of the performance as well as scrutinized for their proposed model of identity and visual speculation (in the most literal sense).² After all, feminists were the first to articulate that the visual exchange between viewer and object (or, in the case of performance, viewer and artist) is not neutral but is shaped by a gender dynamic in which the gaze is understood as masculine and objectifying.³ It is within this genealogy of artworks and the language that surrounds them that we can consider the contributions of some of the women artists represented in *Radical Presence*. Perhaps we can retool the understanding of feminist art history via the photos, videos, and documents that accompany these performative works.

Adrian Piper’s Mythic Being project, begun in 1973, is a groundbreaking work in which Piper, while a graduate student at Harvard, developed a male alter ego who went through the world enacting gestures of masculinity while reciting pages from Piper’s journal. An intricate and multifaceted project, the Mythic Being existed in multiple registers: as a live character in the public realm and as a visual representation in drawings and advertisements. Piper was prescient in foreseeing the multiple ways in which the public sphere operated—in the physical world and in the media—and in fashioning an art project that anticipated its appearance in documents and images. As Cornelia Butler describes it, the Mythic Being was one of many projects that scholars and artists looked at “to address a host of questions about identity construction, gender and the social inscription of space.”⁴

In other words, the Mythic Being stands as a seminal work of self-fashioning that both posited and critiqued models of gender and racial subjectivity, a project that historically has been ascribed to feminist art practice (and all identity-politics art in general). Yet throughout Piper’s practice there has been a strong sense of the art document as part and parcel of a relationship to the manifestation and figuration of the body. Thus the image, though it does very complex work of thinking through subjectivity, is heavily invested in questions of evidence and physicality. We see this relationship first established in the remarkable photo project *Food for the Spirit* (1971), in which Piper periodically took a picture of her reflection in a mirror while engaged in a period of fasting, meditation, and deep reading of Immanuel Kant’s *Critique of Pure Reason*. Concerned that she was physically dissipating, Piper utilized a tape recorder to record her voice and a camera to capture her reflection in a mirror to prove her continued existence.

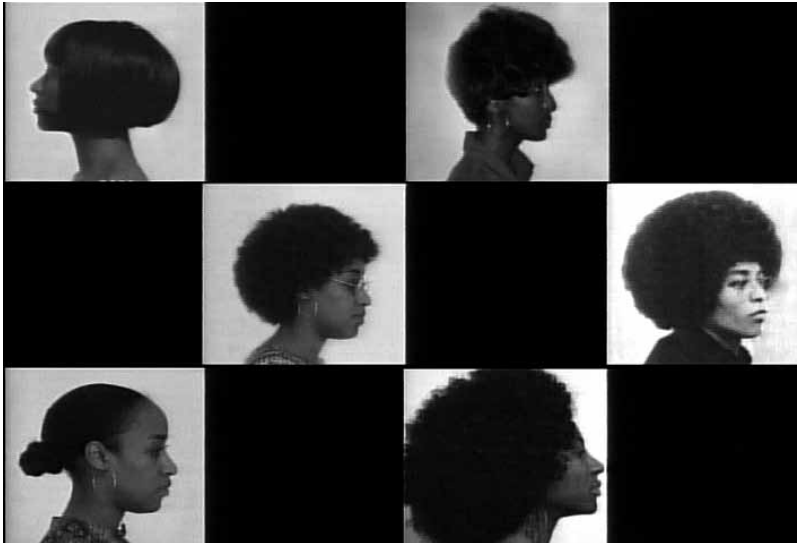
The resulting photographs are hazy, dark, candid, and frontal images of Piper, often nude, staring out at the viewer with the camera at her navel. In the complex construction of these images, the mirror denies all sorts of conventions of seeing and perspective. The camera is not a simple recording “eye” but appears in the image as if it is taking its own self-portrait. The point of view of the audience, normally established by the camera, is not that of an external spectator. Instead the viewer becomes the very mirror reflection of Adrian Piper (it’s as if the viewer takes on Piper’s attributes almost as a form of drag). Thus the viewer is now implicated in a three-dimensional tableau rather than simply visually engaged with a two-dimensional image. This relationship is a phenomenological circumstance—based on a sculptural rather than an image logic—that (a) hinges on the bodily nature of both the artistic subject and the viewer and (b) treats the artwork as a mechanism for material proof of that relationship.

Piper’s remarkable set of phenomenological concerns carry over from the private space depicted in *Food for the Spirit* into the Mythic Being project. In his public manifestations the Mythic Being is dependent upon and anticipates the public body of the viewer. I would further argue that Piper’s particular phenomenological concerns equally underscore other works in *Radical Presence* by women artists who have made bodiliness and evidence key components of their performance work.

Consider, for instance, that Maren Hassinger and Senga Nengudi came to the visual arts via dance. Their intellectual practice then is deeply informed by a bodily knowledge of how physical presences inhabit a three-dimensional space. As such, the visual document is one that not only established a point of view for the audience but that also must do the work of articulating how, and perhaps why, bodies utilize space. For instance, in her celebrated *Répondez s’il vous plait* series of objects and performances (begun in 1976), Nengudi invented a sculptural language in which nylon stockings were filled with sand and distended into surreal shapes. The shapes were produced by sets of choreographed actions, however—sometimes performed in front of a camera or audience—that broke away from conventions of private studio practice. The resulting image is one that records the intertwining of dance and sculpture but that also allows the viewer literally to enter into the space of art practice—not to mention the fact that Nengudi originally intended audiences to touch the sculpture. While *Répondez s’il vous plait* remains a significant feminist body of work in its use of women’s material and ritual practice, one cannot underestimate its intelligence in imagining an unconventional role or bodily presence for the viewer, a role ostensibly based on the logic of the theatrical audience adopted from the dance world.



Senga Nengudi and Maren Hassinger, performance with *Inside/Outside*, 1977, Pearl C. Woods Gallery, Los Angeles.



Coco Fusco, *a/k/a Mrs. George Gilbert*, 2004 (still). Single-channel video, black and white, sound, 31:00 minutes.

For the artist Coco Fusco, the question of how a performance is recorded is inextricable from the performance itself. In *a/k/a Mrs. George Gilbert* (2004), Fusco imagines and stages surveillance footage of the FBI search for Angela Davis. In this work and others, Fusco is invested in an investigation of how women's bodies circulate within, and are literally threatened by, visual power systems. She apes the look of surveillance footage in her video—interspersing it with mug shots of random black women mistaken for Angela Davis—to retroactively document the (wo)manhunt. Yet in its fictional imaginings, *a/k/a Mrs. George Gilbert* also manufactures visual and material documents of a historical event that has left no prior evidence (or, more than likely, the evidence exists but has been suppressed or destroyed). As Piper does in *Food for the Spirit*, Fusco treats the image not only as a site for questioning a gendered subjectivity but also as a dubious document of physical proof.

The remarkable thing about both Piper's and Fusco's projects is that each is simultaneously disconnected from and deeply connected to the notion of history. Each work asks: what does it take for these black women's bodies to be fully recognized and also how does the artwork complicate the role of the document in shaping that recognition? As these questions are posed here and elsewhere in the exhibition, we as visitors and readers engage with a new critical space in which performance and its attendant documentation can escape the burden of imagining new identities and thus create a different space for women and performance art.

Notes

1. See Michael Fried, "Art and Objecthood," *Artforum* 5 (June 1967): 12–23.
2. See Abigail Solomon-Godeau, "The Woman Who Never Was: Self-Representation, Photography, and First-Wave Feminist Art," in *WACK! Art and the Feminist Revolution*, ed. Lisa Gabrielle Mark (Los Angeles: Museum of Contemporary Art; Cambridge, MA: MIT Press, 2007), 336–45.
3. Laura Mulvey first articulated how "the gaze," or the point of view of an audience, was gendered in her essay "Visual Pleasure and Narrative Cinema," *Screen* 16 (Autumn 1975): 6–18.
4. Cornelia Butler, "Art and Feminism: An Ideology of Shifting Criteria," in *WACK!*, 18.

No Safety Net: Lorraine O'Grady and Performing in Public without Sanction

FRANKLIN SIRMANS

Crack! Crack! The smack of a rope whip, a cat-o'-nine-tails, though studded with chrysanthemums, was loud and clear. In the hands of a woman crowned by a tiara and dressed in a gown made of white gloves, adorned with a sash emblazoned "Mlle Bourgeoise Noire," potential readings include the sadomasochistic and otherwise erotic, as well as more racialized references such as slave whippings. Although these things are part and parcel of the intention of their wearer, she had some more specific ideas in mind as well. As a beginning—though not young—artist excited by and under the influence of Conceptual art, she was exploiting these elements for her own goals. After dropping her lash, she bellowed:

THAT'S ENOUGH!

No more boot-licking . . .

No more ass-kissing . . .

No more buttering-up . . .

No more pos . . . turing of super-ass . . . imitates . . .

BLACK ART MUST TAKE MORE RISKS!!!¹

If the sash did not give away an agenda, those final words certainly did. At the crux of Lorraine O'Grady's pivotal guerilla performance was the desire to talk about race openly and honestly in the world of contemporary art, something that had not ever happened before—and, as she would say, didn't begin to happen until long after that first performance and a second performance the following year.

Few works of performance art carry the gravitas of O'Grady's *Mlle Bourgeoise Noire* (1980–83). Writing about the work today, however, one may be struck by the fact that we have recently entered a new phase of performance as a product

of visual artists. While O'Grady never considered herself a performance artist per se, the medium presciently fit the urgency of her message at a time of great political and social challenge, when the simple act of the performing body in a space of art could be perceived accurately as a declaration of intent to fight for something. At the same time, the most recent Whitney Biennial and Documenta have brought performance to the fore of the international conversation in visual art by emphasizing its significant presence among painting, sculpture, and the black boxes of film and video installations, another commodity in the world of contemporary art production. In July 2012 Rachel Spence began her article about the recently inaugurated Tanks at Tate Modern by noting: "News that Tate Modern was to open a space devoted to performance art and film was greeted with wary curiosity. There's no question that this is where art's at right now."² A colleague of Spence's at the *Financial Times*, the architecture critic Edwin Heathcote, wrote in the same issue: "These former oil storage drums have been converted to accommodate the kind of art that is growing in importance and prominence everywhere: indeed, they are billed as the world's biggest dedicated performance art venue."³ Writing in the *New York Times* the previous fall, Ken Johnson, amid a sea of "performances" at Performa 11, asked point-blank, "what is performance art, anyway?"⁴

While the term may seem ever more inclusive as far as the confines of the exhibition space, performance art in the period from 1978 to 1997, which coincides with the publication of the magazine *High Performance*, was "adventurous" work, and more often than not, it was socially progressive in terms of its politics. As currently practiced, performance art emerged as a movement in the 1960s and 1970s—however strong its ties to Dada may be—often as a way of contesting the ideological and physical



Lorraine O'Grady, *Untitled (Crowd watches Mlle Bourgeoise Noire shouting her poem)*, New Museum, New York, 1981. Gelatin silver print, printed 2009, 4 $\frac{7}{8}$ x 7 $\frac{1}{4}$ inches.

space of the museum or art gallery, becoming a central way of working in the realm of early conceptualist art.

As Richard J. Powell has opined, black performance art also has particularly important harbingers in the works of poets such as Jayne Cortez and Ntozake Shange, women who staged performances of their poetry, and of musical performers like Sun Ra or Fela Kuti, who turned musical performance into multimedia spectacle.⁵ The ritual and religions of Santeria, candomblé, and vodun may have also inspired a body-centered practice among black artists. And much has been made of the body as contested site—black female bodies being historically a much more contested site than others—in relation to the desire of artists to employ it as a medium.⁶

Although first presented in 1980, *Mlle Bourgeoise Noire* was the product of 1960s performance and happenings—particularly those created by feminist women—yet it was also profoundly a part of black cultural experience. O'Grady's performance amplified Conceptual art's understated affinity for language with an unfettered call for action. It was as much a political device as it was the ideal form for the dissemination of artistic ideas. A good deal of the import of the work is found in the locations of the act and the vastly different contexts in which O'Grady deployed her call to action.

O'Grady's character, which would play a role in other works over the next four years, had its premiere on June 5, 1980, at the opening-night benefit for Linda Goode Bryant's famed gallery Just Above Midtown (JAM), which had just relocated from its chic midtown address on Fifty-Seventh Street to a new space in Tribeca. The gallery showed work by artists such as Houston Conwill, David Hammons, Maren Hassinger, Senga Nengudi, and

Howardena Pindell—all of whom were then being celebrated as avant-garde abstractionists at a groundbreaking exhibition at P.S. 1 Contemporary Art Center in Long Island City, which had opened four months earlier, *Afro-American Abstraction*. Just Above Midtown/Downtown opened with a show called *Outlaw Aesthetics*, which featured installations and performances. Had it been sanctioned by the gallery, O'Grady's performance would have been right at home—and perhaps less historically formidable today.

As it was, no one saw her coming. And though the scene was apropos for her action, O'Grady had also volunteered at the gallery, and over the previous months she had found herself more and more a part of its community. So it was a “safe place,” a space in which more people than not would probably identify with the artist's politics. As Judith Wilson has written: “There was an intoxicating sense that we, the buzzing throng of Black, White, and Brown bodies packing the room as tight as a rush-hour subway, were participants in something new, something meaningful in ways none of us could name yet—a sense that, in retrospect, was not uncommon at those art-related gatherings of the early 1980s at which the crowds were mostly young and the sites were previously unglamorous ones like the East Village or the territory south of Canal Street. As for the art at JAM that night, only one artist's work permanently stamped itself on my brain.”⁷ That was O'Grady's, of course. After her final words, admonishing artists to take more risks, she disappeared. There was no sharing of pleasantries, of a glass of wine with an adoring public, as is customary at sanctioned events. She just left.

In September 1981 Mlle dropped in again on an unsuspecting art public, except this time it was at a less safe place, the New Museum of Contemporary Art, which was opening the

show *Personae*, an exhibition of nine performance artists, including not one Native American, black, Latino, or Asian. Whereas her first coming-out was directed at other artists, her second incarnation was aimed more at the establishment that favored abstract art over more conceptual practices. She raised the stakes for artists as well, by adding tougher words to her sermon:

WAIT

wait in your alternate/alternate spaces

spitted on fish hooks of hope

be polite wait to be discovered

be proud be independent

tongues cauterized at

openings no one attends

stay in your place

after all, art is

only for art's sake

THAT'S ENOUGH don't you know

sleeping beauty needs

more than a kiss to awake

now is the time for an INVASION!⁸



David Hammons, *Pissed Off*, 1981.

Though O'Grady was now asking for political accountability to go hand in hand with aesthetic choices, her venue was avant-garde and might have been expected to accept more progressive politics—the kind of politics that would not allow for an exhibition on performance art to include only white artists.⁹ Founded in 1977 to showcase new work by living artists, the New Museum was in many ways an antidote to the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Museum of Modern Art, all of which had been targets of protests in the 1970s because of their lack of diversity. So in some ways it was a safe place, maybe just not safe enough.

But performing in public without sanction is rarely safe. Also in 1981, David Hammons made *Pissed Off*, documenting himself peeing on a Richard Serra sculpture. He was arrested, as were many of the graffiti artists who were making their best art in the streets. And like the graffiti writers and artists who were gallery sanctioned around the time of *Mlle Bourgeoise Noire*, O'Grady was taking chances in the name of art but also in the name of so much more. The spirit of her presence and work is felt throughout this exhibition and catalogue.

Notes

1. Lorraine O'Grady, *Mlle Bourgeoise Noire* performance synopsis, http://www.lorraineogrady.com/sites/default/files/wr415_mllebnsynopsisfull_o.pdf.
2. Rachel Spence, "Into the Void," *Financial Times* (London), July 20, 2012.
3. Edwin Heathcote, "Tanks for the Memories," *Financial Times* (London), July 20, 2012.
4. Ken Johnson, "If It Involves Performing, Does That Make It Art?," *New York Times*, November 11, 2011.
5. Richard J. Powell, *Black Art and Culture in the Twentieth Century* (New York: Thames & Hudson, 1996), 194.
6. See Lorraine O'Grady, "Olympia's Maid: Reclaiming Black Female Subjectivity in Art" (1992), in *Art, Activism, and Oppositionality: Essays from Afterimage*, ed. Grant H. Kester (Durham, NC: Duke University Press, 1998), 266–86.
7. Judith Wilson, "Lorraine O'Grady: Critical Interventions," in *Lorraine O'Grady: Photomontages* (New York: INTAR Gallery, 1991), 4. This was the catalogue for O'Grady's first solo gallery show. Wilson's essay is incredibly insightful for an understanding of O'Grady's first decade of artwork, criticism, and overall thought process. Wilson's work, along with that of Calvin Reid, is an archive of rare art journalism that helped introduce the work of several important artists, including O'Grady, to a mainstream art public.
8. Lorraine O'Grady, *Mlle Bourgeoise Noire* performance synopsis, http://www.lorraineogrady.com/sites/default/files/wr415_mllebnsynopsisfull_o.pdf.
9. It is because of such persistent and lingering ideas about exhibition making that *Radical Presence* is so timely and necessary.

Notes on the Crisis of Black American Performance Art (2003)

CLIFFORD OWENS

Contemporary black American artists working in the medium of performance art suffer a serious crisis of meaning in art-world culture because their work refuses to be relegated to the hermetic rubric of black artistic expression. In other words, black artists who don't primarily make pictures and objects that look like art by black artists often find themselves marginalized in relation to their peers. This may have something to do with the fact that performance art, in general, defines itself as an indefinable practice necessarily working against the art-world establishment. (After all, dealers don't profit from performance art unless they inflate the value of documentary photographs of performances; hustle performance-based videos on DVD, a practice I find criminal and exploitative; or sell dumb performance objects as sculpture. And museums and institutions generally don't fund performance art events because they are not willing to jeopardize federal funding or take curatorial risks. To my knowledge, no US museum or art institution has ever organized a survey of black US performance art and artists. I should say here that performance art is wholly different from the "performing arts," which museums are more than willing to accommodate because it can be read as black cultural expression.) Furthermore, black performance artists necessarily embrace what many artists withdraw from: social responsibility. Indeed, social responsibility is a distinctive feature of black performance art. But the lure of the marketplace has led some of the most prolific contemporary black artists who built their careers on race politics to retreat from the battlefield of social responsibility to the bunker of high-art respectability.

William Pope.L, Charles McGill, and Wayne Hodge are interdisciplinary artists who have a particular penchant for performance art. They make visually engaging, socially relevant, and politically potent art without sacrificing social responsibility.

They don't make slick art about social and political black life that is bent to fit the tastes of mass consumption. Furthermore, these artists are among a distinguished group of black contemporary art practitioners who draw on diverse artistic and intellectual influences. (Rico Gatson and Sanford Biggers are young artists also working critically in the "performative matrix" who come to mind. Gatson's work is particularly interesting in its ability to retain social responsibility in its political specificity.)

William Pope.L—"black performance art laureate," to borrow a phrase from Lowery Stokes Sims—is the most significant black US artist working today. He has been a formidable presence on the national and international visual and performance art scene for more than twenty years but has come to greater prominence since the National Endowment for the Arts revoked funding for his 2002–3 retrospective, *eRacism*. Pope.L, "the friendliest black artist in America," is a provocateur of the highest order. His performances, installations, and texts penetrate the fissure of race and class matters with critical mass. His cerebral piece *eRacism*, variations of which have been performed in a number of venues across the United States for more than ten years, is no exception. When the performance was presented to a large audience at Thread Waxing Space in New York in 2001, it involved many elements, including a spoken text about a racist encounter at the supermarket, slide projections of his family members, three blocks of ice, and the artist's body as a conveyor of meaning beyond its physical presence, through his ripe body odor. Pope.L, wearing a salmon-colored cocktail dress and distressed work boots (work boots and a jockstrap are his signature performance apparel), delivered a highly discursive, critically convivial performance about racial identity, social expectations, sexuality, and his familial genealogy. At one point during the performance, after he removed the cocktail dress to reveal a half-full plastic



Wayne Hodge, *Banana Dance*, 2000, with Sarah Wood, Mason Gross Galleries at Civic Square, Mason Gross School of the Arts, Rutgers University, New Brunswick, New Jersey. Video still.

gallon milk container that was grafted to a jockstrap, he invited me onstage to move a heavy block of ice from one location to another. I willingly followed his direction, unaware at the time that he was in fact implicating me in a critique of the ways in which class matters inform and deform relationships in the black (African American) community (if there is a black community). He was asking me, as poor black people jokingly ask each other when it comes to supporting black-owned businesses instead of white-owned businesses, and as David Hammons asked viewers in his 1990 installation *Whose Ice Is Colder?* William Pope.L made this point more explicit in a text banner that he created last year, despite all efforts to resist the temptation, that reads *Race Becomes You*.

I first saw Charles McGill stepping out of his two-door sedan parked in front of Gallery M on 135th Street in Harlem. He was wearing golf argyles, a black Kangol cap, and dark sunglasses. His persona was a Black Panther–yuppie golf aficionado hybrid. He became race. McGill is a protean artist; he is an ardent golfer and golf instructor who has managed to integrate that activity into his art practice in a remarkably fluid way. I was at Gallery M on the occasion of a panel discussion about black (African American) performance art, held in conjunction with his solo exhibition *Black Baggage*. The exhibition included fabrications of a fictional line of golf products displayed in a glass case and on shelves: golf balls emblazoned Nigger 2000, photographic images of black historical figures affixed to Titleist golf ball

boxes, a golf club festooned with the artist's hacked dreadlocks, and a golf bag collaged with images of Huey P. Newton, Colin Powell, and African slaves. The public performance component of *Black Baggage* involved McGill (assisted by a white caddy named Leroy) hitting golf balls from various locations in Harlem, including from the hood of a discarded, charred automobile and from a pile of whole watermelons placed in the gutter. In a cleverly negotiated dialectic of race situated in a geopolitical context, McGill transplanted a presumably white male sport spectacle to the “heart of darkness”: Harlem. This gesture draws attention to the class exclusivity and entitlement of golf culture and deflects attention from monolithic notions of black male “genius” in other sports, particularly basketball. (The futures of too many young black males living in economically disadvantaged neighborhoods are holding fast to “hoop dreams” of class mobility.) Of course, Tiger Woods has supposedly broken racial barriers in golf culture, but unlike Woods, McGill does not repudiate his blackness as a burden to his representation. He embraces its contradictions and complexities.

The panel, organized by Gallery M director Todd Roulette, included Charles McGill, Desiree Wallace, Wayne Northcross, Anthony Meyers, and me. For McGill, the panel discussion was an extension of his street performance. None of us were quite sure what we were supposed to say about black (African American) performance art because no one knew what to say about black artists who make performance art. Of course, blacks in the “performing arts” (song, dance, theater, spoken word, cinema, and television) have never suffered a crisis of meaning in the culture: we have always been and will always be expected to sing and dance. As panel participants stumbled over a few under-defined decades of black performance art (our scattered conversation kept defaulting to the usual suspects, David Hammons and Adrian Piper), Charles McGill sporadically, disruptively in fact, announced through a small megaphone: “My name was never Uncle Tom.” “I have never been a runaway slave.” “I have never used a hot comb.” “I have never been an invisible man.” “I have never had a dream.” “I have never done anything by any means necessary.” If you consider the fact that McGill's greatest influence as a performance artist is Malcolm X, it is no surprise that he issued such confrontational proclamations in such a deft oratorical style.

Wayne Hodge is a brilliant twenty-six-year-old artist working primarily in installation, video, electronic music, and performance art. He has a sharp analytical mind and an intellectual curiosity unmatched by many artists of his generation. Hodge also has a profound sense of history. In 2000, when he was a graduate student at Rutgers University, he performed a marvelously complex work titled *Banana Dance*. *Banana Dance* was a loosely constructed parody of Josephine Baker's sexually

charged dance routines performed in Paris in the 1920s, in which she directed particular attention to her buttocks. Hodge's interpretation of Baker's savage sexual performances simply involved the artist engaged in a timidly repetitious box waltz with an attractive white woman clad in a long, sleek burgundy dress. Hodge was dressed only in a handcrafted costume of irregular phallic banana shapes attached to tight-fitting underwear, with thin black ribbons tied in bows around his neck and ankles. As the couple continued to dance in a seemingly innocent manner, more sinister associations began to unfold. There was a certain pleasure in discomfort with the spectacular consumption of racial difference and sexuality that outstripped a reactionary reduction of this as little more than a simple case of jungle fever. In other words, we were forced to rethink interracial sex and sexuality in more complex historical terms, in ways that called into question the representation of a performative black female body in the early twentieth century in contrast to representations of postmodern black masculinity. Hodge's performance was a courageous commentary on the mythology of black sexual potency and prowess.

To be sure, there is a great deal of critical work to be done by black artists working in the battered and discredited area of performance art. The challenge is to work against the impulse to abandon rigorous political inquiry and social responsibility in the service of greater visibility. William Pope.L, Charles McGill, and Wayne Hodge are "keeping it real."

Addendum (2013)

When I wrote "Notes on the Crisis of Black American Performance Art" a decade ago, I was prickly about what I perceived to be a wholesale disinterest in and lack of support of contemporary black American performance artists. I vented a breezy critique about the commodity of contemporary performance art; lamented the historical erasure of black American performance art practitioners; distinguished the performing arts from performance art; and asserted that ideology drives the black middle-class imagination. I was closely linked to nascent "post-black" discourses,¹ but I found it difficult to reconcile the willy-nilly notion of "post-blackness" with my particular practice of transdisciplinary performance art. How could contemporary performance artists, notoriously stubborn in their refusal to be defined or contained, possibly be anything but "post-black"? After all, a serious practice of performance art could offer the most promising paradigm for rethinking and reimagining blackness. To illustrate my position, I highlighted performances about masculinity, sexuality, class, and race by three (male) artists: William Pope.L, Wayne Hodge, and Charles McGill. I was interested in the complex ways in which these artists (a trickster, a

shape-shifter, and a magician) engaged with social and cultural history and the body of the black American man.

Between 2011 and 2012 I made a project to directly address black American transdisciplinary performance art practices in the form of live performances, an exhibition, and a companion book. In my introduction to the book, I wrote:

I make art in my head, from my heart, and through my body.

This project has been in my head for over a decade. In 2000, I conducted research on US-based black artists and performance art for a chapter of my graduate thesis. However, I failed to find adequate evidence that black artists have been invested in performance art since the 1950s. I knew this was not due to a lack of involvement. After all, a central figure to the formation of Fluxus was Benjamin Patterson, a black man born in Pittsburgh, Pennsylvania in 1934. To say the least, I was frustrated in my tireless pursuit to *mine* a legacy of performance art distinct from, but part and parcel to, a broader history of mid- to late-twentieth-century African American art. Rather than lament the lack of historical interest in US-based black artists and performance art, I chose to imagine my own history.



Pope.L, *Foraging (asphyxia version)*, 2008. Digital C-print, 19½ x 18½ inches.



Benjamin Patterson, *Septet from Lemons*, 1992, opening of Fluxus da Capo, Wiesbaden, Germany. Emmett Williams, unidentified person, and Benjamin Patterson.

My heart was in this project. For six consecutive months of public performances, I was raw, intense, and fearless. During that time, I also suffered dark moments of personal crisis, but the luminosity of *Anthology* guided me through that gloom. This project saved my life.

Moreover the twenty-six artists who contributed the scores that structure both the live performances and the exhibition drive the emotional gestalt represented in this body of work. I was the conduit for transmitting profoundly powerful messages from a group of enormously talented artists.

My body is attached to *Anthology*. It is the container and conveyor of its meaning. It functions as kind of liminal body. Through photography and video, the texts are made both implicit and explicit as a representation of a past moment that occurred in the presence of an audience, and in relation to the camera itself.

The presence of and engagement with the audience in the live performances was critical to this project. Audience members kissed me, kicked me, slapped me, embraced me, dragged me, hoisted me, humiliated me, humbled me, befriended me, loved me, hated me, harmed me, hurt me, moved me, touched me, abandoned me, rescued me, stalked me, harassed me, intimidated me, frightened me, abused me, used me, exploited me, repulsed me, and some would later fuck me. Of course, in the spirit of the “social contract” of performance art, it was all consensual.²

If “post-black” discourses articulated a yearning for a departure from the burdens of race and representation, the emergence of a new generation of black American transdisciplinary performance artists signals a return to the politics of identity and representation. The transdisciplinary performance artists

Rashayla Marie Brown, Alexandria Eregbu, Zachary Fabri, Steffani Jemison, Tameka Norris, Legacy Russell, Jacolby Satterwhite, and Wilmer Wilson IV resist knee-jerk, flat-footed tropes of racial representation and skillfully avoid the perilous “pitfalls of racial reasoning.”³ Moreover, this intellectually sophisticated group of young artists assumes a certain sense of agency with a healthy and productive sense of entitlement. They refuse to be to be pathetic, passive victims of both real and imaginary systems of power and oppression. In short, unlike “victim artists,” a toxic by-product of the failed utopian promise of multiculturalism promoted in the 1990s, they fearlessly take risks and, without compunction, claim autonomy.

Through text, language, installation, photography, performance, and video, a wildly innovative vanguard of American transdisciplinary artists is reimagining blackness

on their own terms, and against the grain of what constitutes blackness in the popular imagination. The conceptual scope of their practices encompasses a wide variety of interests, including public intervention, institutional critique, creative research, curatorial initiative, self-publication, and theoretical praxis.

I suppose I’m no longer as prickly about the condition of contemporary black American transdisciplinary performance artists as I was a decade ago. I’m hopeful, but there is much more work to be done, specifically by academic historians. Of course, *Radical Presence: Black Performance in Contemporary Art* is an invaluable, groundbreaking introduction to and exploration of black American transdisciplinary performance art.

Notes

1. Thelma Golden, introduction to *Freestyle* (New York: Studio Museum in Harlem, 2001), 14.
2. Clifford Owens, introduction to *Clifford Owens: Anthology*, ed. Christopher Y. Lew (Long Island City, NY: MoMA PS1, 2012), 8.
3. See Cornel West, “The Pitfalls of Racial Reasoning,” in *Race Matters*, 2nd ed. (New York: Vintage, 2001), 33–49.

wOrks &
pErformAncEs
In thE ExhIbItION







Communicating with Shadows:
I Crush a Lot (numbers 1, 3, and 4) [Hammons], 2011
Digital prints
35¾ x 24 inches each
Courtesy the artist





Terry ADKINS

Last Trumpet, 1995

Brass musical instruments

Four instruments, 216 x 24 inches (diameter) each

Courtesy the artist



Last Trumpet, 1995

Terry Adkins (third from right) and the Lone Wolf Recital Corps performing *Last Trumpet* at Contemporary Arts Museum Houston, November 16, 2012.





Superman 51, 1977
 VHS transferred to digital video,
 black and white, sound
 4:08 minutes
 Courtesy the artist



**JUMPING THE FENCES
AUGUST 2007**

*Prepararte
Para romper el aire
Y aumentar tu poder
En los ritmos contaminados
Entonces alza tu cuerpo
Y destroza los límites
De tu orgullo nacional*

*Get ready
To increase your power
By breaking the air
Of the contaminated rhythms
Then lift your body
And shatter the limits
Of your national pride
-Papo Colo, 2007*



*Jumping the Fences - #35, #36, #37, #38,
#39, #40, #41, #42
August 2007, San Juan, Puerto Rico
papocolo@exiart.org*

Jumping Fences, 2007
Digital prints on archival paper
12 prints, 17 x 11 inches each
Courtesy the artist

Detail





Jamal Cyrus performing *Texas Fried Tenor*, from the series *Learning to Work the Saxophone* at Contemporary Arts Museum Houston, November 29, 2012.

Texas Fried Tenor, from the series
Learning to Work the Saxophone, 2012

Tenor saxophone, flour, water, egg, salt, paper,
cayenne pepper, foam adhesive

Dimensions variable

Courtesy the artist





Detail





***Negerhosen2000 / The Travel Albums*, 2003**

Digitally printed images, pigmented inks, pencil on archival paper with mixed-media collage

8¼ x 11¼ inches each

Courtesy the artist





***My High Fructose Corn Syrup Fix and
White Flour Constipation***, 2007 (stills)

Digital video, color, sound

8:10 minutes

Courtesy the artist



Roly Poly, 2003 (stills)

Digital video, color, sound

3:14 minutes

Courtesy the artist



Sherman FLEMING aka RODFORCE

***Something Akin to Living*, 1979**

Color slides

Courtesy the artist



Sherman FLEMING

Pretending to Be Rock, 1993

VHS transferred to digital video, color, silent

11:00 minutes

Courtesy the artist





a/k/a Mrs. George Gilbert, 2004

(stills)

Single-channel video, black and white,
sound

31:00 minutes

Courtesy Video Data Bank, Chicago



***Sightings 2*, 2004**

Black-and-white digital prints mounted on aluminum
9 7/8 x 48 inches



***Sightings 3*, 2004**

Black-and-white digital prints mounted on aluminum
9 7/8 x 41 inches



***Sightings 4*, 2004**

Black-and-white digital prints mounted on aluminum
9 7/8 x 51 inches

All courtesy the artist and Alexander Gray Associates, New York

Theaster GATES



See, Sit, Sup, Sing: Holding Court, 2012
Repurposed wood tables, chairs, chalkboards
Dimensions variable
Courtesy the artist and Kavi Gupta, Chicago/Berlin





Theaster Gates performing
See, Sit, Sup, Sing: Holding Court at
 Contemporary Arts Museum Houston,
 December 1, 2012.







***My dreams, my works must
wait till after hell...***, 2011 (still)

Digital video, color, sound

7:14 minutes

Courtesy the artists



Spade (Power to the Spade), 1969
Body print, pigment, mixed media on paper
53¼ x 35¼ inches
Collection Jack and Connie Tilton, New York



Bliz-aard Ball Sale, 1983

Color slides

Courtesy Dawoud Bey and Jack Tilton Gallery, New York



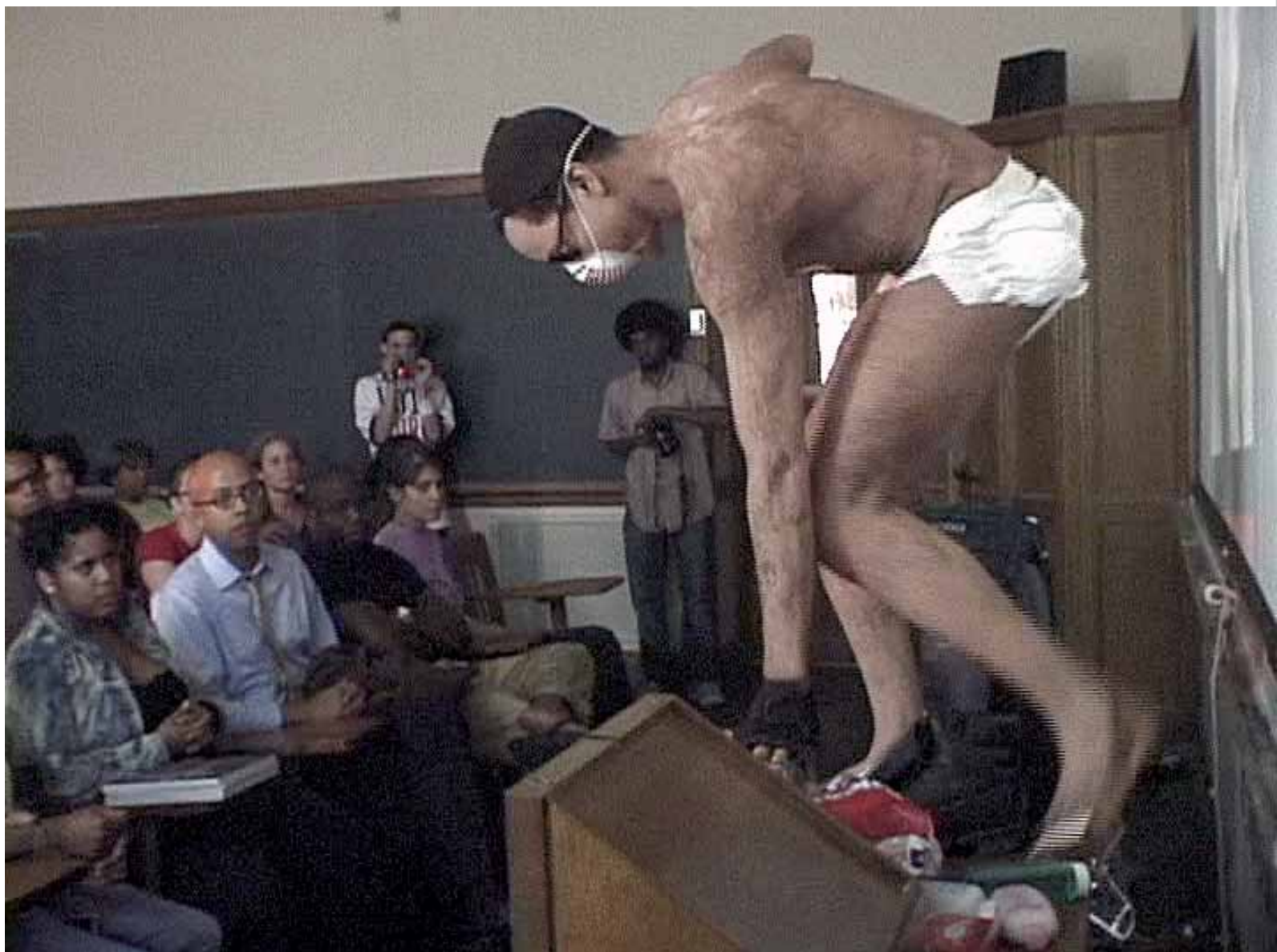
Trenton Doyle Hancock performing *Off-Colored*
at Gerald Peters Gallery, 1998



Off-Colored, 1998
Fabric, wooden chair, armature
108 x 72 inches
Courtesy the artist and
Talley Dunn Gallery, Dallas



Trenton Doyle Hancock
performing *Devotion* at
Contemporary Arts Museum
Houston, January 31, 2013.



Performing MJ, 2006 (still)

Digital video, color, sound

17:24 minutes

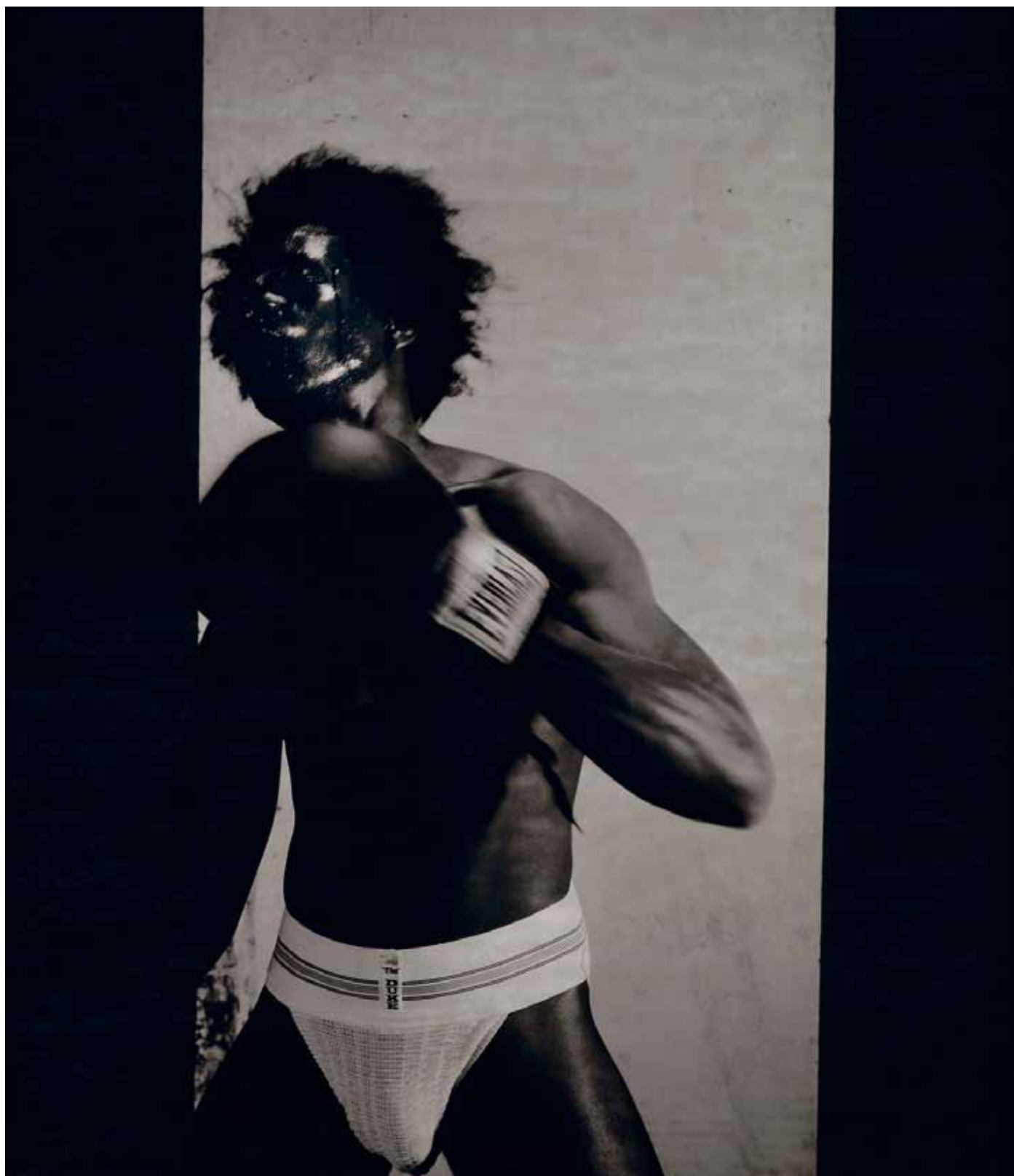
Courtesy the artist and CRG Gallery,
New York

Memoirs of Hadrian #38, 2008

Archival pigment print on Hahnemühle satin paper

34 x 30 inches

Courtesy the artist and Adamson Gallery, Washington, DC



Maren HASSINGER

Ten Minutes, 1977
Black-and-white photographs
8 x 10 inches each
Courtesy the artist





Diaries, 1978
Black-and-white photographs
8 x 10 inches each
Courtesy the artist





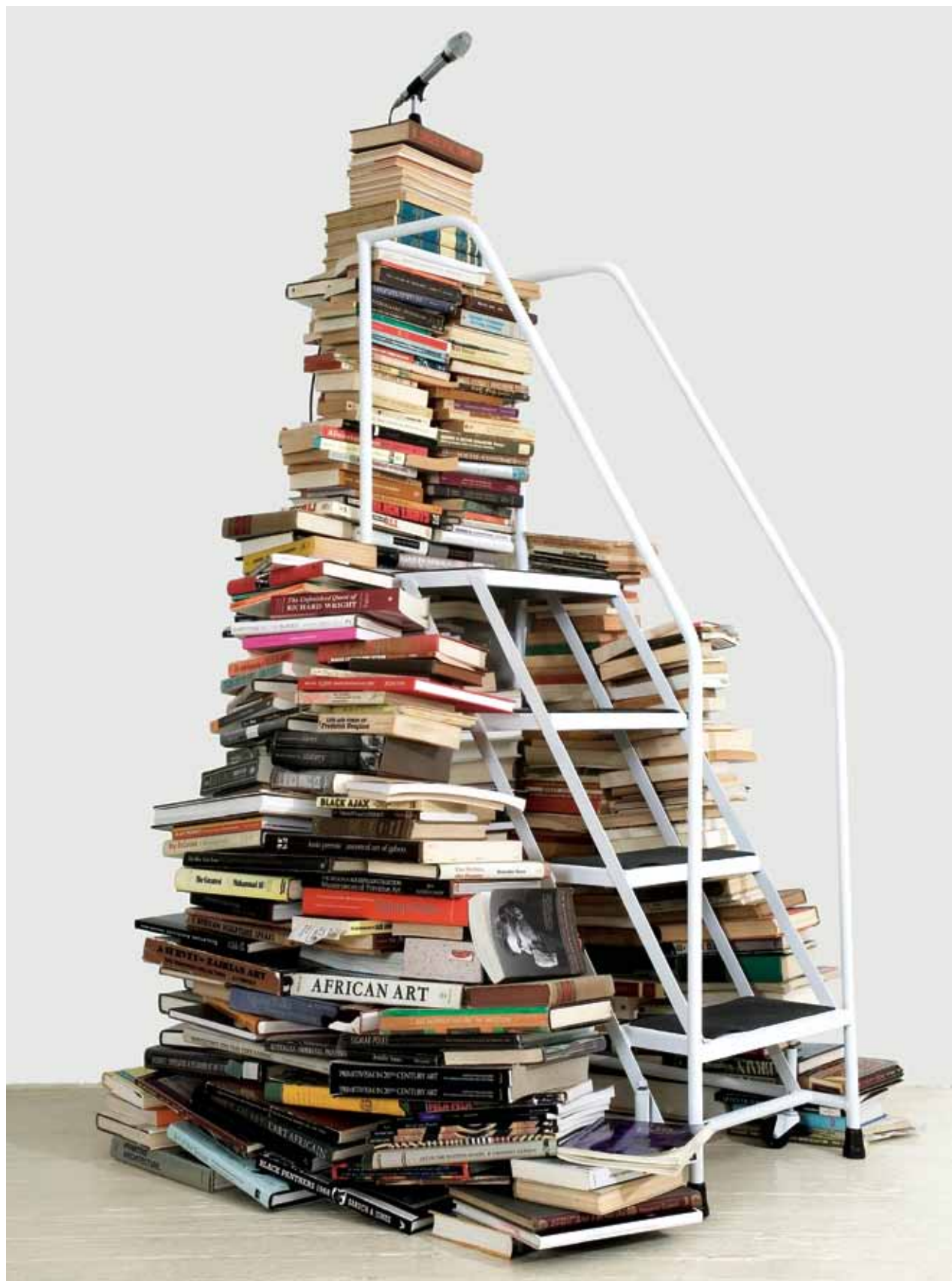
Negerkuss, 2011
Digital photograph
16 x 20 inches



Negerkuss, 2011

Bust: plaster, oil paint, plastic,
mixed media
10 x 7 x 5 inches

Both courtesy the artist





Mass of Images, 1978 (still)
VHS transferred to digital video, black and white, sound
4:19 minutes
Courtesy the artist



Burt Williams
Vaudeville Minstral



James B. Lowe
Stepin Fetchit



Uncle Tom's Cabin
James B. Lowe

Shaun El C. LEONARDO***The Arena*, 2012**

Shaun El C. Leonardo (in white) and wrestler
with musicians from Musiqa (left) performing at
Progressive Amateur Boxing Association, Houston,
December 8, 2012





Conversations Wit De Churen II: All My Churen, 2003 (stills)

Digital video, color, sound

29:14 minutes



Introducing Kaye (Romantic Loner), 2012 (stills)

Digital video, color, sound

20:52 minutes

Both courtesy the artist and Elizabeth Dee Gallery, New York

David MCKENZIE



Kevin and Me, 2000 (stills)

Digital video, color, sound

3:05 minutes



Edward and Me, 2000 (still)

Digital video, color, sound

4:25 minutes



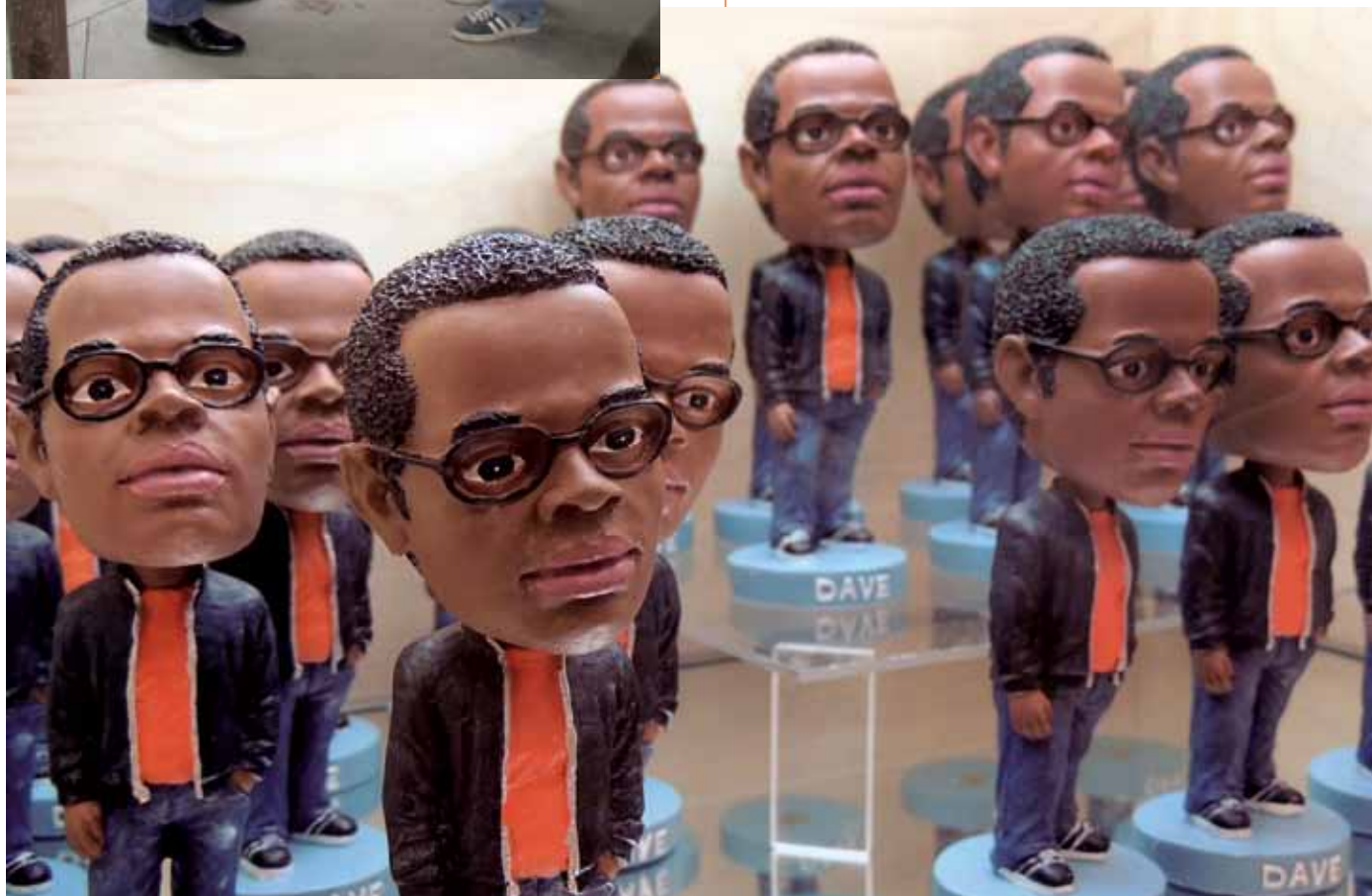
While Supplies Last, 2003

Color photograph
13 x 11 inches

While Supplies Last, 2003

Cast polyresin figurines
6½ x 2 (diameter) inches each

All courtesy the artist; Susanne Vielmetter Los Angeles Projects; and Wien Lukatsch Gallery, Berlin



Jayson MUSSON

Hennessy Youngman's
Art Thoughtz series, 2010–12 (stills)
Digital video, color, sound
Total running time 153 minutes
Courtesy the artist and YouTube

How to Be a Successful
Black Artist, 2010

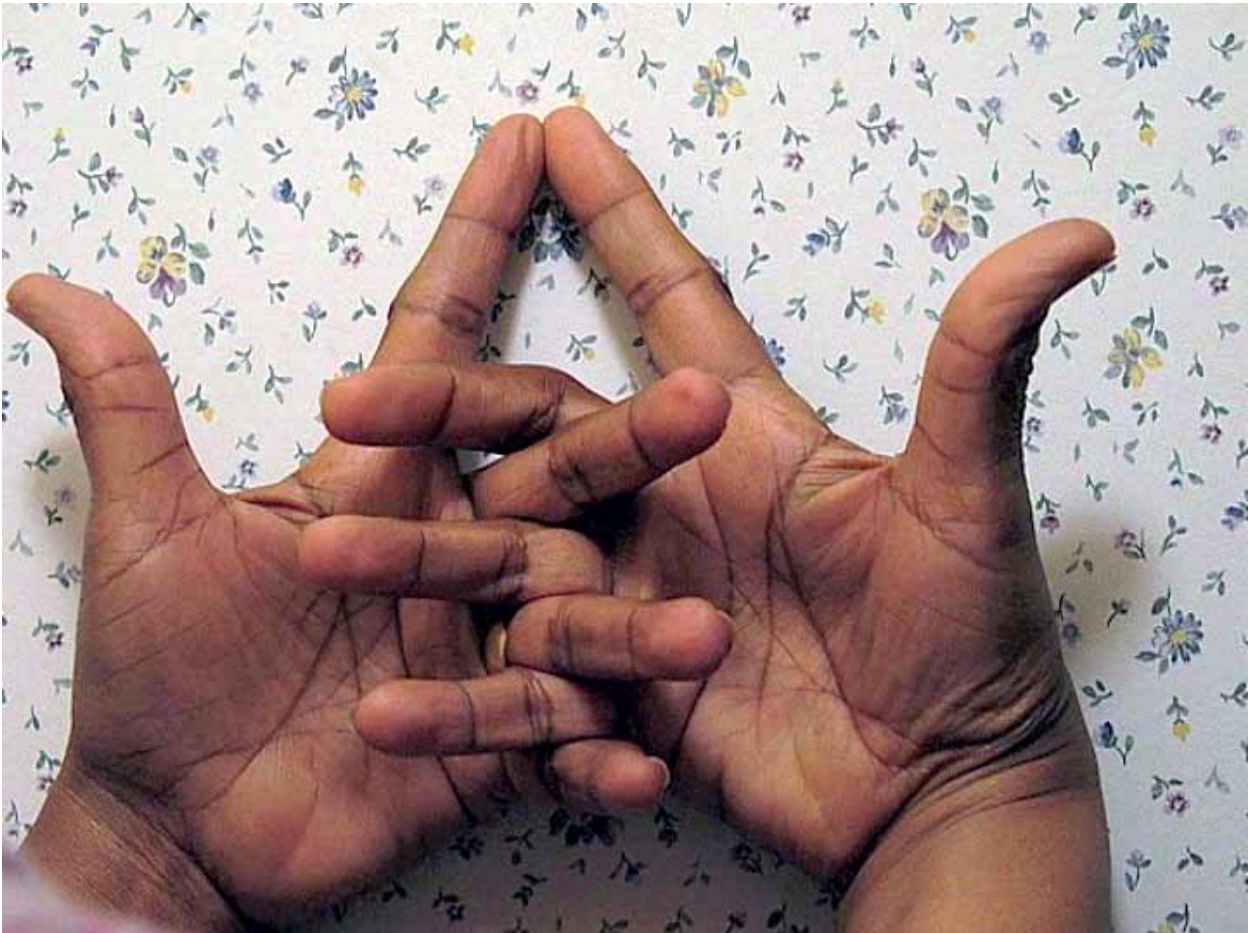




Relational Aesthetics, 2011



On Beauty, 2011



Hands, 2003–12 (stills)
Digital video, color, sound
1:07 minutes



RSVP, 1975–77/2012
Nylon, sand, mixed media
Dimensions variable

All courtesy the artist and
Thomas Erben Gallery, New York



Maren Hassinger performing Senga Nengudi's
RSVP at Contemporary Arts Museum Houston,
November 17, 2012.

Untitled, 2012 (still), *right*
Digital video, color, sound
5:03 minutes
Courtesy the artist and
Third Streaming, New York





Opposite, bottom; left; and above:
Tameka Norris performing *Untitled* at
Contemporary Arts Museum Houston,
November 17, 2012

Lorraine O'GRADY



Mlle Bourgeoise Noire, 1980–83

Lorraine O'Grady performing at the opening of the exhibition *Persona*, New Museum of Contemporary Art, New York, September 1981.

Clockwise from top right:

Untitled (Mlle Bourgeoise Noire and her Master of Ceremonies enter the New Museum)

7¼ x 9¼ inches

Untitled (Mlle Bourgeoise Noire shouts out her poem)

9¾ x 7½ x inches

Untitled (Mlle Bourgeoise Noire asks, "Won't you help me lighten my heavy bouquet?")

6¾ x 9¾ inches





Untitled (Crowd watches Mlle Bourgeoise Noire whipping herself)

6¼ x 9¼ inches

All gelatin silver prints, printed 2009

All photographs courtesy the artist and Alexander Gray Associates, New York

Clifford OWENS



***Anthology (Terry Adkins)*, 2011**

Color photograph, speaker, sound
30 x 40 inches



***Anthology (Kara Walker)*, 2011**

C-prints, digital video, color, sound
20 x 24 inches each



Anthology (Nsenga Knight), 2011

C-prints

Diptych, 40 x 60 inches each

Courtesy the artist



Anthology (Senga Nengudi), 2010

C-prints

Diptych, 40 x 60 inches each

All collection for Sharing and Learning (except as noted)

Benjamin PATTERSON

"POND"

benjamin a patterson

a grid (dimensions about 6 feet by 6 feet), coordinates (Q, A, E) and time ranges are chalked on floor of performing area. (see chart)

each of 8 performers is assigned an area, (I-VIII) (area consists of three adjacent columns in their whole lengths) and is entrusted a mechanical animal ("wind-up" toy, suggesting such animals found in or around a pond; frogs, etc.)

each performer takes an attending position at the head of any column within his area and upon a signal from a director begins counting silently from zero to the number he has selected from the time range (10-20, etc.) assigned to his area. upon reaching this number he releases "frog" into an adjacent column facing pond center. should a "frog" move into, through or stop in a column which is being attended, the responsible performer will, if necessary, stop counting and reply immediately with response assigned to the column. (Q.-Question, A.-Answer, E.-Exclamation). this response will be repeated, intoned and accented in a manner exhibiting the general characteristics of natural animal calls. it will continue until "frog" exits the column (performer may then begin again counting from zero) or director signals end of performance.

a Question (Q.) will have 3 syllables and loudness level "soft"

an Answer (A.) will have 2 syllables and loudness level "moderate"

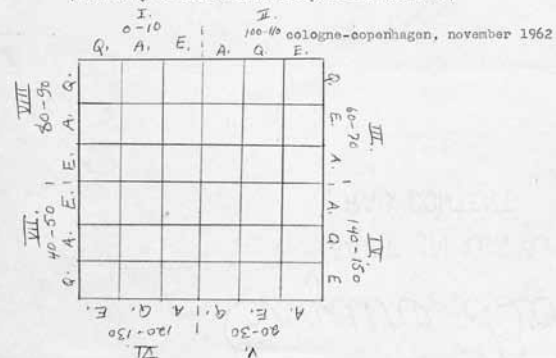
"POND"

-2-

an Exclamation (E.) will have 1 syllable and loudness level "loud"

performers each have free choice of texts, language and/or dialect. exit of a "frog" from a personally attended column allows a performer to change position to attend another column within assigned area. however, each performer is limited to 2 changes of position during a performance. should a second "frog" enter a column already occupied, the response may be transferred to new "frog".

performance ends a) when all "frogs" have halted in unattended columns, b) all "frogs" exit and halt beyond boundaries of grid, c) combination of a) and b), d) upon a signal from director (used only to end infinite-response situations.)

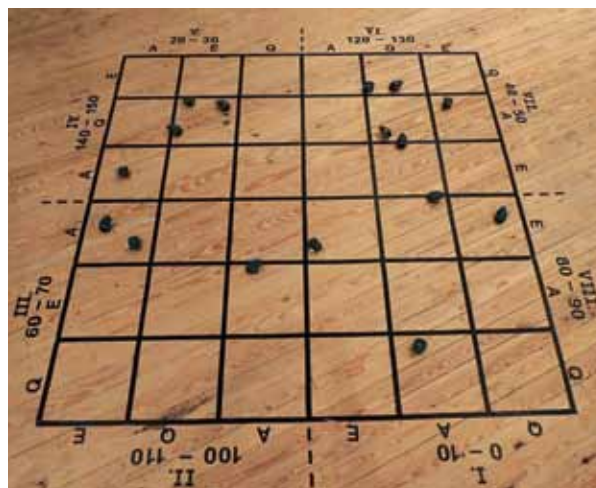


Pond, 1962

Ink on paper

2 sheets, 10 3/4 x 7 3/4 inches each

The Getty Research Institute, Los Angeles



Benjamin Patterson (top, far right) with audience members performing *Pond* (1962) at Contemporary Arts Museum Houston, January 5, 2013.

Adam PENDLETON

with Jaan Evart and Marc Hollenstein

the desire for coffee
the formal beauty of a back porch
remember the wedding?
dada is our intensity
i want a very beautiful man
when a work of architecture success-
fully fuses a building and situation,
a third condition emerges
i think what black arts did was inspire
a whole lot of black people to write
monuments are embarrassing to dutch
culture
revolving door
song of the garbage collectors be-
neath the bedroom window
seeds of the fig

64.
it's a matter of fact
a full moon hanging in a low sky irra-
diates the day with a milky glow
going in a taxi from the train station
now i am older and wiser
she was a unit in a bum space; she
was a damaged child
the formal beauty of a back porch
and then somebody kicks off the lid
i need the grey-blue grain of western
summer
i need the cardboard box of wool
sweaters on top of the bookcase to
indicate home
i need a very beautiful woman
steel bell drops
when a work of architecture success-
fully fuses a building and situation,
a third condition emerges
what black arts did was inspire a
whole lot of black people to write
Black Dada, black dada
this is dada's balcony, i assure you
from there you can hear all the
military marches, and come down
cleaving the air like a seraph landing
in a public bath(s) to piss and under-
stand the parable

i had a nice dick, average length and
all
i wanted ron to look at it, want it
dada is our intensity; it erects incon-
sequential bayonets and the sumatral
head of german babies
i need a very beautiful man
it's theological; it's a revelation
the grant is 800 euros
need i cite charles van doren on a stool
in a greasy spoon
how are we to define this poem?
what makes you think that's what this
is for?
what do you want for christmas?
does it mean that if the universe is in-
finite, then in some other world a man
sits in a kitchen, possibly in a farm-
house, the sky lightening, and nobody
else up and about as he writes down
these words?
i want the perfume back in the bottle
i need a prick in my mouth
i need an explanation
what did you think when they convert-
ed the funeral home into a savings
and loan?
revolving door
dry blood
song of the garbage collectors be-
neath the bedroom window
seeds of the fig
white dada remains within the frame-
work of european weakness
the essence of architecture is an organ-
ic link between concept and form
pieces cannot be subtracted or added
without upsetting fundamental prop-
erties
we want coherence
she was a unit in a bum space; she
was a damaged child, sitting in her
rocker by the window
i want western movies
i need monday morning, a prick in my
mouth

and coffee
a cigarette and coffee for two
primal soup
pineapple slices
Black Dada is a way to talk about the
future while talking about the past; it
is our present moment
a common doubt expressed about
the "practice-based" researcher is
whether they are equipped for "com-
petent reading,"
yellowing gauze curtains
remember the wedding?
the raised highway through the flood
plain
regular communication by email with
a commitment to responding within a
reasonable time frame
so did i love this
the performer must not be credited
the performance must be done on
location
feet, do your stuff
sigh and then breath
i want a young man with long eye-
lashes
white wings of a magpie
red shingle roof
i'm unable to find the right straw hat
how will i know when i make a mis-
take?
presentness
soap
we ate them

128.
it's a matter of fact
she was a unit in a bum space; she
was a damaged child
a full moon hanging in a low sky irra-
diating the day with a milky glow
the formal beauty of a back porch
but now i am older and wiser
Black Dada
The Black Dada must . . .
The Black Dada must use irrational

Detail

***Black Dada (Ian Berry, couple dancing,
independence celebration Congo, 1960), 2008/2012***

Silkscreen ink on Mylar

38 x 28 inches

Courtesy the artist; Shane Campbell Gallery, Chicago; and
Pace Gallery, New York



the desire for coffee
the formal beauty of a back porch
remember the wedding?
dada is our intensity
i want a very beautiful man
when a work of architecture successfully fuses a building and situation, a third condition emerges
i think what black arts did was inspire a whole lot of black people to write monuments as embarrassing to dutch culture
revolving door
song of the garbage collectors beneath the bedroom window
seeds of the fig

64.
it's a matter of fact
a full moon hanging in a low sky irradiates the day with a milky glow
going in a taxi from the train station
now i am older and wiser
she was a unit in a bum space; she was a damaged child
the formal beauty of a back porch - and then somebody kicks off the lid
i need the grey-blue grain of western summer
i need the cardboard box of wool sweaters on top of the bookcase to indicate home
i need a very beautiful woman
steel ball drops
when a work of architecture successfully fuses a building and situation, a third condition emerges
what black arts did was inspire a whole lot of black people to write
Black Dada, black dada
this is dada's balcony, i assure you
from there you can hear all the military marches, and come down cleaving the air like a seraph landing in a public bath(s) to piss and understand the parable

i had a nice dick, average length and all
i wanted ron to look at it, want it
dada is our intensity; it erects inconsequential bayonets and the sumatran head of german babies
i need a very beautiful man
it's theological; it's a revelation
the grant is 800 euros
need! cite charles van doren on a stool in a greasy spoon
how are we to define this poem?
what makes you think that's what this is for?
what do you want for christmas?
does it mean that if the universe is infinite, then in some other world a man sits in a kitchen, possibly in a farmhouse, the sky lightning, and nobody else up and about as he writes down these words?
i want the perfume back in the bottle and loan?
i need a prick in my mouth
i need an explanation
what did you think when they converted the funeral home into a savings and loan?
revolving door
dry blood
song of the garbage collectors beneath the bedroom window
seeds of the fig
white dada remains within the framework of european weakness
the essence of architecture is an organic link between concept and form
pieces cannot be subtracted or added without upsetting fundamental properties
we want coherence
she was a unit in a bum space; she was a damaged child sitting in her rocker by the window
i want western movies
i need monday morning, a prick in my mouth

and coffee
a cigarette and coffee for two
primal soup
pineapple slices
Black Dada is a way to talk about the future while talking about the past; it is our present moment
a common doubt expressed about the "practice-based" researcher is whether they are equipped for "competent reading"
yellowing gauze curtains
remember the wedding?
the raised highway through the flood plain
regular communication by email with a commitment to responding within a reasonable time frame
so did i love this
the performer must not be credited
location
feet, do you stuff
sigh and then breath
i want a young man with long eyelashes
white wings of a magpie
red shingle roof
i'm unable to find the right straw hat
how will i know when i make a mistake?
presentness
soap
we ate them

128.
it's a matter of fact
she was a unit in a bum space; she was a damaged child
a full moon hanging in a low sky irradiates the day with a milky glow
the formal beauty of a back porch
but now i am older and wiser
Black Dada
The Black Dada must use irrational
i need the cardboard box of wool sweaters on top of the bookcase to indicate home
i need western movies
i need the grey-blue grain of western summer
Sol LeWitt exhibited his Variations of Incomplete Open Cubes in the early 1970s
Which is to say LeWitt's Paragraphs on Conceptual Art (1967) and Sentences on Conceptual Art (1969) had already been written
In 1969 a young June Jordan dedicated her poem "Who Look at Me" to her son Christopher
We come from other where
In part we grew by looking back at you
BLACK DADA
Malcolm X arrived in Harlem in the early 1960s
In 1982 John Gage composed his famous silent work 434
At the Meredith March in June 1969 a year before LeWitt wrote Paragraphs on Conceptual Art, Stokely Carmichael arguably laid the foundation for the Black Power movement
In a talk given at the University of Massachusetts, Amherst on the 6 of November 2006, Kathleen Cleaver asked:
The 1960s, is that something that still makes you stand up and notice? Do you still notice the 1960s?
Hugo Ball read his Dada Manifesto at the first public Dada soiree in Zurich's Wasengarten on July 4th, 1916
Dada psychology, dada Germany cum indigestion... dada literature, dada bourgeoisie, and yourselves, honored poets, who are always writing with words but never writing the word itself, who are always writing about the actual point, Dada world war without end, dada revolution without being



language.
The Black Dada must exploit the logic of identity.
The Black Dada's manifesto is both form and content
can you feel it?
does it hurt?
is this too soft?
do you like it?
do you like this?
is this how you like it?
is it alright?
is he here?
is he breathing?
is it him?
is it hard?
it's cold?
does it weigh much?
art heavy
do you have to carry it far?
what about dinner?
The Black Dada is neither madness, nor wisdom, nor faith
song of the garbage collectors beneath the bedroom window
look at me, dear bourgeois
dada is a new technique, smart art used to be a game of wits in many children would go gathering words that had a final ring, then they would exude, shout out the verse, and dress it up in doll's booties
one can tell this from the fact that until now nobody knew anything about it, and tomorrow everyone in zurich will be talking about it
Black Dada: we are not naive
Black Dada: we are successive
Black Dada: we are not exclusive
Black Dada: we abhor simpletons and are perfectly capable of an intelligent discussion!
DA DA DA DA DA DA DA TK TK TK TK
thus saith the Lord
i want ron to look at it, want it
need a beautiful woman

ing, dada your friends and also
Dadaism in the wake of the First World War
Public gatherings
demonstrations
Art of protest
BLACK DADA
Did our conceptual artists join hands with our freedom fighters?
Did they demonstrate in Birmingham?
Did they cover their faces when the hoses were turned on them?
History is in fact an incomplete cube
whirling inertly
BLACK DADA B DA BLACK
D D
a common doubt expressed about the "practice-based" researcher is whether they are equipped for "competent reading"
feet, do you stuff
sigh and then breath
i want the perfume back in the bottle
i want a prick in my mouth
i want a young man with long eyelashes
i want
regular communication by email with a commitment to responding within a reasonable time frame
so did i love (this)
the performer must not be credited
the performance must be done on location
props and sets must not be brought in
the image or video
any cameras for documentation must be handheld
special lighting is not acceptable
optical ticks and letters are forbidden
the performance must not contain superficial action declarations or look

BLACK DADA (Adam Pendleton)
1.
it's a matter of fact
2.
it's a matter of fact
a full moon hanging in a low sky irradiates the day with a milky glow
4.
it's a matter of fact
going in a taxi from the train station
a full moon hanging in a low sky irradiates the day with a milky glow
i was with nielsen living and painting in a north beach flat
8.
it's a matter of fact
a full moon hanging in a low sky irradiates the day with a milky glow
i was with nielsen living and painting in a north beach flat
going in a taxi from the train station
and then somebody kicks off the lid
sigh and then breath
these buildings don't uncover a single truth, so which truth do you want to tell?
the grant is 800 euros
16.
it's a matter of fact
a full moon hanging in a low sky irradiates the day with a milky glow
the grant is 800 euros
it's theological; it's a revelation
going in a taxi from the train station
and then somebody kicks off the lid
need i cite charles van doren on a stool in a greasy spoon
human beings were born to live in a relationship of interdependence with nature
the performance must be done on

location
regular communication by email with a commitment to responding within a reasonable time frame
the performer must not be credited
a revolving door
she was a unit in a bum space; she was a damaged child
so did i love
architecture is bound to situation
32.
it's a matter of fact
a full moon hanging in a low sky irradiates the day with a milky glow
now i am older and wiser
going in a taxi from the train station
she was a unit in a bum space; she was a damaged child
so did i love
regular communication by email with a commitment to responding within a reasonable time frame
sigh and then breath
the performer must not be credited, and then somebody kicks off the lid
it's theological; it's a revelation
steel ball drops
the grant is 800 euros
on a stool in a greasy spoon
need i cite charles van doren
i want the grey-blue grain of western summer
i want the cardboard box of wool sweaters on top of the bookcase to indicate home
i want a very beautiful woman
a common doubt expressed about the "practice-based" researcher is whether they are equipped for "competent reading"
the performance must be done on location
these buildings don't uncover a single truth, so which truth do you want to tell?

temporal and geographical alienation
genre performances are not acceptable
the format must be set: 30 minutes, 20 minutes, 15 minutes
white wings of a magpie
red shingle roof
steel ball drops
wave story
soap
presentness
human beings were born to live in a relationship of interdependence with nature
the desire for coffee
how will i know when i make a mistake?
the grant is 800 euros
does it mean that if the universe is infinite, then in some other world a man sits in a kitchen, possibly in a farmhouse, the sky lightning, and nobody else up and about as he writes down these words?
i need an explanation
i'm unable to find the right straw hat
Black Dada is an endless variation, a machine upon which we can project ourselves and our ideas
thais to say it is our present moment
The history of conceptual art as an intimately constructed narrative, deserving of an aggressive deconstructive interpretation
An iconic structure that embraces linearly passive readings of its ideological principals and the moment of its "coming into being"
the raised highway through the flood plain
pineapple slices
we want coherence
we want a revolving door

song of the garbage collectors beneath the bedroom window
seeds of the fig
white dada remains within the framework of european weakness
i need monday morning and a prick in my mouth
a cigarette and coffee for two
what does it cost?
do you speak english?
do you hear a ringing sound?
are you high yet?
is he the father?
are you a student at the radio school?
what is it that attracts you to bisexual women?
do you know which insect you must resemble?
do you know i have a nice dick, average length?
did you know his cum is the eighth color of the rainbow?
do you know what it tastes like?
do you know, for art isn't serious, i assure you, and i adore
You, and if we reveal the crime so as to show that we are learned denunciators, lets to please you, dear audience, assure you, and i adore
but now i was older and wiser
black dada your history of art
we ate them

song of the garbage collectors beneath the bedroom window
seeds of the fig
white dada remains within the framework of european weakness
i need monday morning and a prick in my mouth
a cigarette and coffee for two
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do you know i have a nice dick, average length?
did you know his cum is the eighth color of the rainbow?
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song of the garbage collectors beneath the bedroom window
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white dada remains within the framework of european weakness
i need monday morning and a prick in my mouth
a cigarette and coffee for two
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do you speak english?
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what is it that attracts you to bisexual women?
do you know which insect you must resemble?
do you know i have a nice dick, average length?
did you know his cum is the eighth color of the rainbow?
do you know what it tastes like?
do you know, for art isn't serious, i assure you, and i adore
You, and if we reveal the crime so as to show that we are learned denunciators, lets to please you, dear audience, assure you, and i adore
but now i was older and wiser
black dada your history of art
we ate them



Adrian PIPER



Peter KENNEDY

Adrian Piper: Becoming The Mythic Being
from the series *Other Than Art's Sake*, 1973 (stills)

Film transferred to digital video, black and white, sound

8:00 minutes

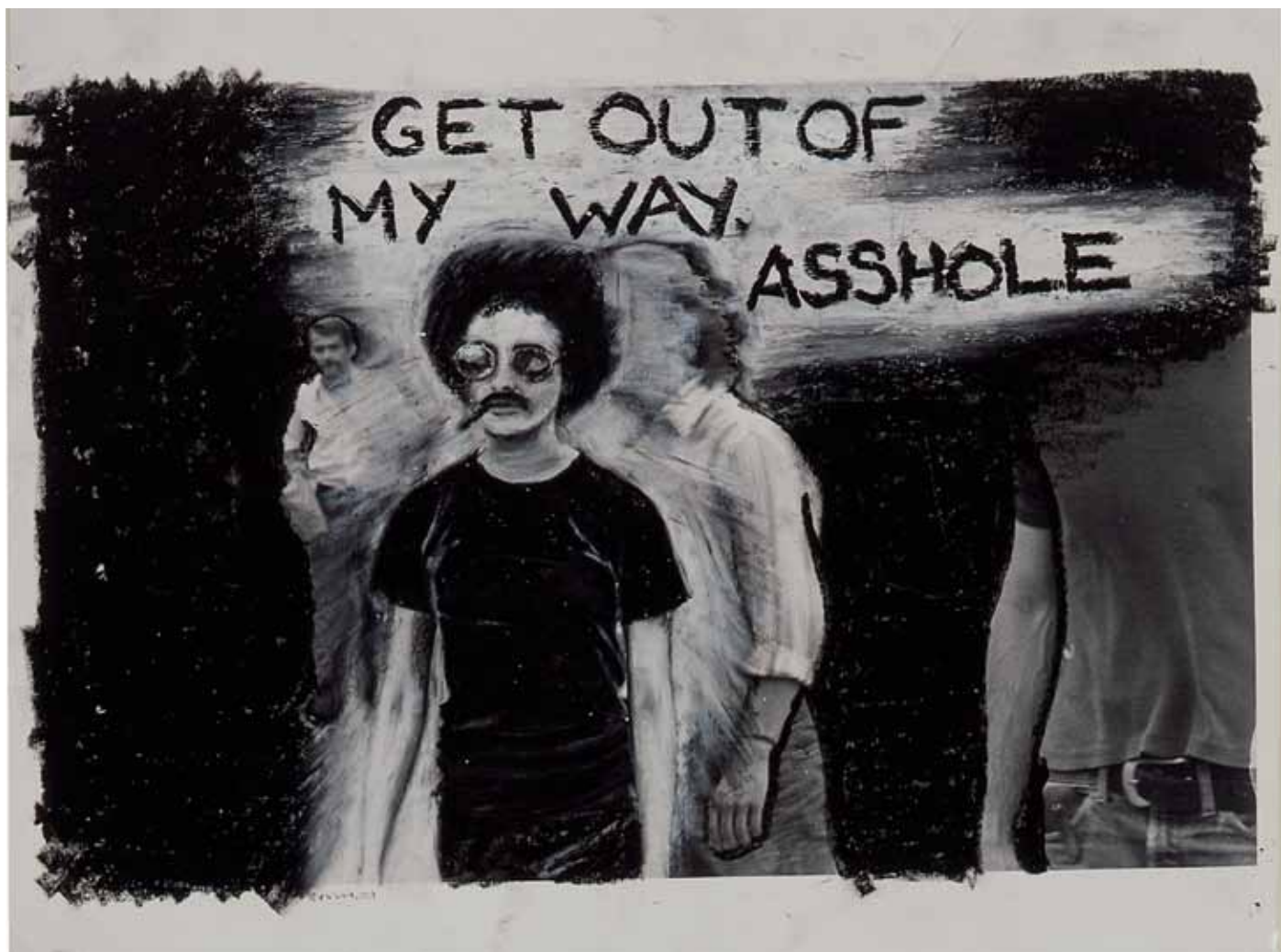
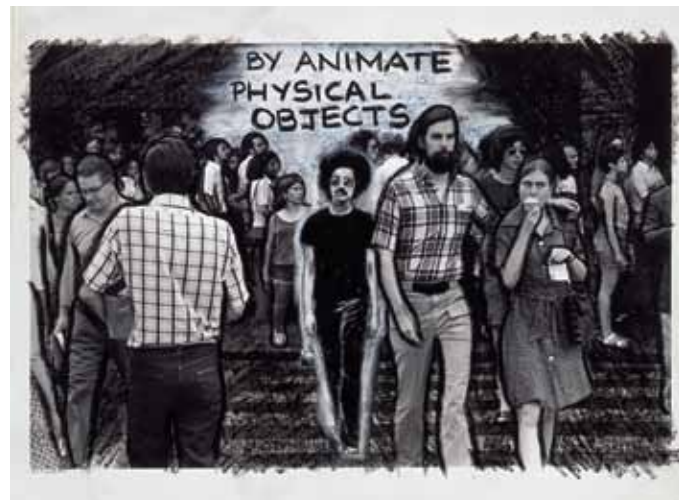
Courtesy the artist and Milani Gallery, Brisbane, Australia

I Am the Locus (#1, 3, & 5), 1975

Oil crayon on photographs

8 x 10 inches each

The David and Alfred Smart Museum
of Art, University of Chicago; Purchase,
Gift of Carl Rungius, by exchange



POPE.L

Pope.L performing *Eating the Wall Street Journal* at the Sculpture Center, New York, 2000.



***Eating the Wall Street Journal*, 2000**

Installation at Contemporary Arts Museum Houston, 2012–13

Plywood, newspaper, toilet fixture, mixed media

Dimensions variable



Detail

***Costume Made of Nothing*, 2012**

Installation at Contemporary Arts Museum Houston,
2012–13

Wall installation: PVC pipe, latex, paint
Dimensions variable

Costume: spandex, mixed media
68 x 68 inches (arms extended)

Performer Michael Floyd activating *Costume Made of Nothing* at Contemporary Arts Museum Houston,
November 16, 2012

All courtesy the artist

RAMMELLZEE

Rammellzee performing as
Crux (the monk) and *Alpha-Positive*.



Left to right:
Chaser the Eraser
(detail), c. 1994

Duchess of Candor
(detail), c. 1994





Left to right:

Alpha-Positive, c. 1994

Plastic mask, clothing, mixed media

Chaser the Eraser, c. 1994

Plastic mask, metal, clothing, mixed media

Crux (the monk) c. 1994

Plastic mask, clothing, mixed media

Barshaw Gangstarr, c. 1994

Plastic mask, clothing, wooden stick, mixed media

Duchess of Candor, c. 1994

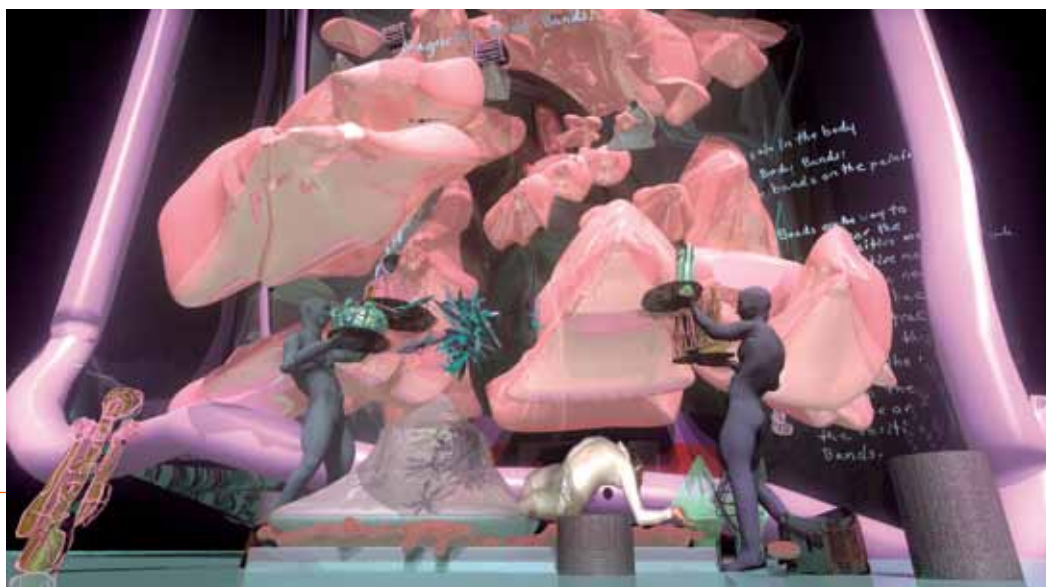
Plastic mask, clothing, mixed media

All dimensions variable

All courtesy Suzanne Geiss Company, New York



Reifying Desire 2, 2011 (still)
Digital video, color, sound
8:27 minutes



Reifying Desire 3, 2012 (still)
Digital video, color, silent
16:27 minutes

Orifice, 2010–12Jacolby Satterwhite performing *Reassigned #2*.**Orifice**

Costume: Spandex, plastic, metal, buckram, boning, beads, millinery horsehair, digital video, iPod, iPad, iPod Touch

on iPad:

Reifying Desire 2, 2011Digital video, color, sound
8:27 minutes

on iPod:

Procession, 2010Digital video, color, sound
64:15 minutes

on iPad Touch:

Kiss, 2010Digital video, color, sound
60:43 minutes

All courtesy the artist



***I Am Not a Man,
Performance Stills***
(68, 220, & 114) (top, bottom,
 and opposite, respectively), 2009
 Pigment prints
 22 x 30 inches each
 Courtesy the artist





Details



Number 14 (When a Group of People Comes Together to Watch Someone Do Something), 2012

C-prints, wood wall mounts

6 7/8 x 102 3/4 x 1/4 inches each; overall dimensions: 85 1/2 x 103 x 2 inches

Courtesy the artist and David Castillo Gallery, Miami





Free Advice July 6, 2008, 2008 (stills)

Digital video, color, sound

3:00 minutes

Courtesy the artists



Daniel TISDALE



Transitions, Inc., 1992

Installation: paint, vinyl, skin and hair-care products
Dimensions variable

Installation view from *The Art Mall: A Social Space*,
New Museum of Contemporary Art, New York, 1992
Courtesy the artist and New Museum, New York

Daniel Tisdale performing *Transitions, Inc.*
at Astor Place subway station entrance,
New York City, 1992.





Daniel Tisdale performing *Transitions, Inc.*
at Contemporary Arts Museum Houston,
January 19, 2013



***Hopes and Dreams:
Gestures of Demonstration,
Performance Gesture 14 or
If I Ruled the World, 2006-7***

Digital print from black-and-white film
on archival paper
37 x 27 inches



Hopes and Dreams: Gestures of Demonstration, Performance Gesture 12 or A Clown in Harlem #2, 2006-7

Digital print from black-and-white film on archival paper
20 x 20 inches



Selling Hopes and Dreams, 2006-7

Digital print from black-and-white film on archival paper
30 x 24 inches

All courtesy the artist

All performances took place at the Contemporary Arts Museum Houston unless otherwise noted.



Terry ADKINS

The Last Trumpet, 1995

Friday, November 16, 2012

Along with the Lone Wolf Recital Corps, Terry Adkins conducted and played his Akraphones, creating a musical “invocation” for the exhibition’s opening. These eighteen-foot-tall trumpet-like sculptural constructions emit a wide range of sounds, from the melodic to the dissonant. The Akraphones remained in the space for the duration of the exhibition. (See also pp. 44–45.)



Jamal CYRUS

Texas Fried Tenor, 2012

Thursday, November 29, 2012

The work is from the series *Learning to Work the Saxophone*, whose title is taken from the refrain of the Steely Dan song “Deacon Blues.” Cyrus is interested in the importance of the saxophone in American music, especially blues and jazz, which are celebrated as America’s original musical

forms. In this context, the saxophone is not solely an instrument of artistic expression but also one of social and spiritual transcendence. The lyrics of “Deacon Blues” strikingly mirror the history of the horn and the struggles of those who invented its unique sounds. *Texas Fried Tenor* also serves as a meditation on the musical legacy and lineage of Texas saxophonists. (See also pp. 48–49.)

Theaster GATES

See, Sit, Sup, Sing:

Holding Court, 2012

Saturday, December 1, 2012

Theaster Gates first performed *See, Sit, Sup, Sing: Holding Court* at the 2012 Armory Show in New York. He “held court” for three days on Pier 94, talking to strangers, having meetings, writing on chalkboards, and generally making time for discussing anything and everything. Gates’s performance was re-created for *Radical Presence*. (See also pp. 58–59.)



Trenton Doyle HANCOCK

Devotion, 2013

Thursday, January 31, 2013 (debut)

With *Devotion*, Trenton Doyle Hancock resurrected his 1998 performance *Off-Colored* with a new context. Hancock brings to life the mythical creature called the Mound. He is fed huge bowls of Jell-O and, in between feedings, sings a spiritual hymn taught to him as a child by his grandmother. The singing references Hancock's religious upbringing but also reaffirms his connection to his relatives and loved ones who are no longer living. By bringing these hymns into the museum space, Hancock draws a connection between his religious past and his present relationship as an artist to the museum (or gallery). (See also pp. 64–65.)



Maren HASSINGER

Women's Work, 2006

Saturday, November 17, 2012

Maren Hassinger first performed *Women's Work* in 2006 at the Fondation Cartier pour l'Art Contemporain, Paris. Newspaper in hand, Hassinger and her performers present to the audience a repetitive action that alludes to sewing, knitting, and other craft-based activities that are traditionally labeled "women's work." These communal gestures are then amplified using microphones and speakers, transforming the simple actions into a cacophonous sound work. (See also pp. 68–69.)





Shaun El C. LEONARDO
(with Musiqa)

The Arena, 2012

Saturday, December 8, 2012 (debut)
Progressive Amateur Boxing Association,
Houston

In *The Arena*, Shaun El C. Leonardo and his opponent, Jorge Santiago, enact a battle reminiscent of a Greco-Roman wrestling match. Set in a boxing ring, the perfor-

mance explores issues of male intimacy, hypermasculine ideals, and violence. The accompanying concert features Musiqa percussionists Craig Hauschildt, Alec Warren, and Blake Wilkins, who perform improvised music that mirrors the action of the match.

To enhance the traditional formality of professional boxing matches, attendees were requested to wear “creative black tie.”

(See also pp. 76–77.)



Kalup LINZY

Introducing Kaye
(*Romantic Loner*), 2012

Saturday, January 26, 2013
Houston Museum for
African American Culture

Introducing Kaye (*Romantic Loner*) debuted one of Kalup Linzy’s newest characters, Kaye, a forlorn artist coming to terms with a series of failed relationships. Using video as a backdrop to Kaye’s experiences, Linzy performed the sound track created for his feature-length film *Romantic Loner*, accompanied by a six-member band. (See also pp. 78–79.)



Senga NENGUDI

RSVP, 1975–77

Saturday, November 17, 2012

Maren Hassinger activated Senga Nengudi’s well-known work from 1975–77, *RSVP*.

Nengudi creates an installation out of common nylon stockings that are stretched into a poetic sculptural form. In activating the work, Hassinger moves through the piece, pulling, stretching, and knotting the nylon, and in doing so, highlights the muscular forces of the body itself. (See also pp. 84–85.)

Tameka NORRIS
Untitled, 2012

Saturday, November 17, 2012

Tameka Norris's untitled performance tests not only the artist's ability to tolerate pain but also the audience's ability to bear witness to this pain. The artist literally bleeds for art as she first cuts herself and then marks the walls in an action that gives new meaning to the term *gestural painting*. (See also pp. 86–87.)



Clifford OWENS
Selections from Anthology, 2011

Saturday, January 12, 2013

In 2011 Clifford Owens asked an inter-generational group of prominent African American artists for performance scores—written instructions specifying a performer's actions—which he then performed in situ during a residency at MoMA PS1 in Long Island City, New York. Several artists featured in *Radical Presence* are among those Owen asked to participate. At CAMH, Owens performed the scores given to him by Maren Hassinger, Stephanie Jemison, Senga Nengudi, Pope.L, and Kara Walker from the larger compendium. (See also pp. 90–91.)

POPE.L***Costume Made of Nothing,***

2012

Friday, November 16, 2012 (debut)

Costume Made of Nothing, a new work by Pope.L, debuted during the opening of *Radical Presence* and was repeated periodically over the duration of the exhibition. The action—an endurance work—features a masked figure in a body suit (Michael Floyd) walking through the gallery space and then standing, with his arm extended through a membrane into a void, while assuming various poses until exhausted. (See also pp. 98–99.)

**Benjamin PATTERSON*****A Penny for Your Thoughts,*** 2011

Saturday, January 5, 2013

Interactive in nature, Benjamin Patterson's *A Penny for Your Thoughts* promotes an exchange of ideas between artist and viewer. Patterson invites participants to care for their minds by “investing in the best,” imbuing the performance with a type of humor common to many Fluxus projects. By having viewers “try on” the ideas of others, Patterson encourages them to reframe how they think while investigating the commodification of the transfer of ideas. (See also pp. 92–93.)

Jacolby SATTERWHITE***Orifice,*** 2010

Friday, February 15, 2013

Jacolby Satterwhite brought to life the sculptural three-channel video body suit *Orifice* by moving through the exhibition space and interacting with audience members. Satterwhite conceptualizes this performance as a way “to extend the frame and content in the video installation from digital space to public and live space.” He weaves together 3-D animation, drawing, and video with performance to create a work that “slips between modern dance and voguing.” (See also pp. 102–3.)





Xaviera SIMMONS

Multitudinousness Summer or Color of Moon, 2010,
This Black Woman, 2012

Friday, February 15, 2013

Two works by Xaviera Simmons respond to the history of performance art and the seminal historical movements that have shaped this country's political and social landscape. *This Black Woman* begins as an ode to the life and work of Elaine Brown, the first female Black Panther Party president, who was a mother, activist,

author, and musician. Simmons uses Brown's life as a foundation to name and engage the lives of a plethora of black women and their respective narratives. *Multitudinousness Summer or Color of Moon* was created to engage the Fluxus impulse and the limitless expressions of common gestures. Nude and covered in gold body paint, the artist paints a text on a large easel only to obliterate the words later with black paint. She then ceremoniously cleanses her body, dresses, and exits. (See also pp. 106–7.)

Daniel TISDALE

Transitions, Inc., 1992

Saturday, January 19, 2013

In *Transitions, Inc.*, Daniel Tisdale assumes the persona of Tracey Goodman, the head of a fictitious company that specializes in transforming one's physical appearance for the purpose of greater social access and financial reward. In 1992 Tisdale spent two days standing on a crowded New York City street corner promoting his company—whose advertising tagline is “We turn minorities into majorities”—and its products, such as hair relaxers, skin lighteners, and hair extensions. Tisdale's performance, re-created for *Radical Presence*, confronts viewers with the societal norms surrounding racial stereotypes, class, and the construction of identity. (See also pp. 110–11.)



Valerie Cassel Oliver and Sharla Hammond



George Thatcher's Greatest Minstrels, Cincinnati, Ohio, 1899. Color lithograph, 39 x 30 inches. Courtesy the Library of Congress Prints and Photographs Division, Washington, DC.

1840s

Dominating the entertainment industry in the United States are blackface minstrel shows. Usually performed by whites in blackface makeup, the theatrical skits, musicals, and dance events portray American blacks as lazy, ignorant, dim-witted, happy-go-lucky buffoons. Archetypes such as the mammy, the tragic mulatto, and the dandy emerge during this period and will persist for more than a century. Black performers, including Thomas Dilward and William Henry Lane, also engaged in minstrel theater. The genre declined significantly after the Emancipation Proclamation and Reconstruction but survived into the early twentieth century. Blackface acts carried over to vaudeville, performed by such renowned artists as Al Jolson.

1863

The Emancipation Proclamation, an executive order signed by President Abraham Lincoln, effectively frees more than 3.1 million enslaved African American men, women, and children. In 1865 the ratification of the Thirteenth Amendment to the United States Constitution completed the abolition of slavery.

1910s

Spurred by segregation, prejudice, often horrific injustices, and economic deprivation, the Great Migration begins. The movement of blacks from the American rural South to the industrial North and later to the frontier West began immediately after the signing of the Emancipation Proclama-

tion but increased starting around 1910 and continued throughout most of the twentieth century.

Bert Williams, an African American, becomes one of the most well-known entertainers and comedians of the vaudeville era. Like many black performers of his day, Williams frequently appears in blackface.

1914–18

World War I erupts in Europe. The United States joins the war in 1917, bringing to European shores a large number of African Americans serving in the military.

1915

Race films become part of the American popular landscape. These films, created outside the Hollywood studio system and produced for a black audience, featured all-black casts. Though they sometimes played to stereotypes, race films would be widely celebrated as providing more authentic portrayals of blacks as well as exploring diverse narratives. They offered leading roles to actors who were generally relegated to minor parts in mainstream movies. Race films declined in the wake of the Hollywood Antitrust Case of 1948.

1916

During World War I, Dada, an avant-garde cultural movement challenging traditional art, emerges in Zurich and Berlin. It would have a profound impact in Europe and later in the United States. The intermingling of mediums such as photography, film, and performance, with an emphasis on the body, to create new sounds and spectacles would align with the musical genre of jazz, whose dissemination in Europe was aided by African American GIs and émigrés.

1920s

The Jazz Age arrives in America as the contemporary music and dance of African Americans crosses over and is assimilated into mainstream American culture.

1929

The stock market crash ushers in the Great Depression. Black Americans, already on the lowest rung of the economic ladder, are often the most adversely affected.

1942

The United States enters World War II, and once again black Americans serve in segregated units.

1954

Black poets such as Theodore “Ted” Joans, Bob Kaufman, and LeRoi Jones become part of the Beat movement, which merged poetry with jazz, launching the modern spoken-word tradition in African American poetry. This reframing of Dada precepts reverberates with the infusion of blues/jazz/soul elements.

The Supreme Court ruling in *Brown v. Board of Education* declares state laws permitting separate public schools for black and white students unconstitutional, paving the way for integration.

1957

Congress passes the Civil Rights Act of 1957, with the goal of protecting the right of all Americans to vote.

1959

Benjamin Patterson, then visiting Germany to explore developments in experimental music, writes a letter to his family and offers a score, *Paper Piece*, as a Christmas gift and activity. He would later create a number of scores elevating simple gestures into music and performance events.

1960

Conceptual art, with its roots in the work of Marcel Duchamp and others, emerges in the United States, Latin America, Asia, and Europe.

Benjamin Patterson returns to Germany to attend the International Society for Contemporary Music festival in Cologne. After a disappointing encounter with Karlheinz Stockhausen, he meets John Cage, who invites him to perform with him at the Contre Festival at Mary Bauermeister’s studio. Performing with them are George Brecht, Cornelius Cardew, Toshi Ichihyanagi, David Tudor, and La Monte Young.

1961

In Germany, Benjamin Patterson joins the constellation of artists and composers later associated with Fluxus. They build on the earlier practices of Dada by blending classical genres of music, theater, literature, and art into gestural spectacle with a satirical and political edge.

Patterson is featured in a series of performances at Galerie Haro Lauhus and debuts his first opera, *Lemons*, as well as the iconic works *Variations for Double Bass*, *Paper Piece*, *Solo for Wolf Vostell*, and *Duo for Voice and String Instrument* (the latter with tenor William Pearson). During this time Patterson meets George Maciunas.

In Los Angeles, David Hammons creates *Rabbi*, his first known body print, using his body as a printing plate. He would continue the series through the early 1970s.

1962

The Internationale Festspiele neuerer Musik (later considered the first official Fluxus event) is held at the Städtisches Museum in Wiesbaden. Among those performing is Benjamin Patterson, a co-organizer of the festival.

In Paris, Patterson self-publishes *Methods and Processes*, a book of his scores for actions. He also collaborates with the French artist and poet Robert Filliou, exhibiting his puzzle poems in Filliou’s *Galerie Légitime*. Over a twenty-four-hour period, the two artists travel around Paris by bus, foot, and metro, showing and selling Patterson’s works out of Filliou’s hat.

1963

Patterson presents several performance events during the Yam Day festival in New York, including *Yam Day (Rush Hour)* at Penn Station and *Yam Day (Hat Sale)*, *Tour*, and *Final Examination* at Smolin Gallery.

In New York, Ellen Stewart establishes La MaMa, which becomes the city’s premier venue for experimental theater and performance art.

March on Washington for Jobs and Freedom: A hundred years after the signing of the Emancipation Proclamation, some 250,000 people gather in front of the Lincoln Memorial to demand civil and economic rights for African Americans. Martin Luther King delivers what would become known as his “I Have a Dream” speech.

1964

In New York, Patterson performs the iconic work *Lick Piece* in collaboration with Letty Eisenhauer at the Fluxhall (George Maciunas’s loft on Canal Street).

LeRoi Jones records the track “Black Dada Nihilismus” with the New York Art Quartet (trombonist Roswell Rudd, alto saxophonist John Tchicai, bassist Lewis Worrell, and drummer Milford Graves).

1965

Malcolm X is assassinated at the Audubon Ballroom in Harlem.

Rioting breaks out in the Los Angeles ghetto of Watts, the most devastating racial uprising in the United States to date.

Some cultural historians designate this year the beginning of the black arts movement.

Ralph Ellison’s *Invisible Man* is published.

Benjamin Patterson contributes two significant texts—“American Studies Seminar II” and “Notes on Pets”—to the book *The Four Suits*, edited by Dick Higgins for Something Else Press.

1966

Huey Newton and Bobby Seale found the Black Panther Party for Self-Defense in Oakland.

1967

The Anacostia Museum of Culture and History in Washington, DC, is established. The following year the Studio Museum opens in Harlem.

Between the late 1960s and the early 1980s a number of African and African American students enter the UCLA School of Theater, Film, and Television as part of an Ethno-Communications initiative designed to be responsive to communities of color. Dubbed the “L.A. Rebellion” and the “Los Angeles School of Black Filmmaking,” these students would include Charles Burnett, Haile Gerima, and Barbara McCullough, who would film performances by the artists Senga Nengudi, Maren Hassinger, Franklin Peters, and David Hammons.

1968

On April 4, Martin Luther King is assassinated at the Lorraine Hotel in Memphis, where he had traveled to support the city’s black sanitation workers’ strike.

The Last Poets, a group of provocative spoken-word artists, is formed on May 19 (Malcolm X's birthday) at Marcus Garvey Park in East Harlem. The original members were Gylan Kain, Felipe Luciano, and David Nelson.

The Democratic Convention is held in Chicago. Protests and a police crackdown result in riots that are broadcast to the world.

Adrian Piper performs *Meat into Meat* at Loft Performance in New York. It becomes her first recorded performance work.

James Brown releases the recording "Say it Loud—I'm Black and I'm Proud," which quickly peaks at number ten on the Billboard Hot 100. The funk song is adopted as an anthem for black power and determination.

1969

A series of clashes between New York police and gay and lesbian citizens culminate in a riot at the Stonewall Inn after a police raid. The event launches the gay liberation movement.

Angered by the Metropolitan Museum of Art's exhibition *Harlem on My Mind* and its disparaging treatment of African American art, African American artists and art critics establish the Black Emergency Cultural Coalition (BECC).

Sam Greenlee's novel *The Spook Who Sat by the Door* is published.

1970

Hip-hop, which would become an international musical and cultural phenomenon, arises from block parties in the South Bronx.

Former University of California assistant professor Angela Davis is accused of murder, kidnapping, and conspiracy in relation to a shootout outside a Marin County courthouse involving weapons that she had bought. Davis goes into hiding to avoid arrest. She would later be acquitted of all charges.

Brothers Dale and Alonzo Davis launch Brockman Gallery Productions in Los Angeles. The gallery would become a leading venue for avant-garde work by African American artists, particularly those working and living in Los Angeles, including David Hammons, Maren Hassinger, and Senga Nengudi.

1971

Pieces of a Man is the debut studio album of the American musician and spoken-word artist Gil Scott-Heron. His musical fusion of jazz, blues,

and soul as well as social and political lyrical content was delivered in both rapping and melismatic vocal styles.

1973

From 1973 to 1975 Adrian Piper enacts and documents a series of public interventions under the rubric the Mythic Being. Piper alters her appearance to resemble a male of indeterminate ethnicity, moving about the city to register the public's response.

1974

Writing in *Le Monde* in the summer of 1976, Ishmael Reed champions multicultural writers as the authentic voices of their communities. According to Reed, politics and aesthetics have been shaped by racism, sexism, and homophobia. He argues that revealing the hidden narratives of those who have lived "on the borders" and "in the shadows" could transform American realities and that recognition of difference could promote true equality for minorities.

Just Above Midtown Gallery (JAM) opens in New York. The brainchild of the filmmaker Linda Goode-Bryant, JAM becomes the premier venue showcasing the work of experimental and avant-garde black artists in New York.

1975

The filmmaker Camille Billops and her husband, James V. Hatch, establish the Hatch-Billops Collection, a living archive featuring oral histories of performing and visual artists, documentation of their work, and ephemera. They produce a series of publications highlighting their collection. The archive is now housed at Emory University in Atlanta.

1976

Papo Colo performs *Walking Sculpture* and *Coronation* along West Broadway, in New York, walking along the street with pieces of wood, which he later uses to erect a structure.

Alex Haley publishes the Pulitzer Prize-winning novel *Roots*. The novel would later become a television miniseries and reshape the dialogue about the history of blacks in the United States.

1977

Senga Nengudi's performance work *Performance Piece*—*Nylon Mesh* and Maren Hassinger is pre-

sented at Pearl C. Woods Gallery in Los Angeles. It becomes the prelude to her exhibition *Répondez s'il-vous plaît* at Just Above Midtown Gallery in New York.

Sur Rodney (Sur) performs *Candy Darling* at 112 Green Street in New York.

The exhibition *The Concept of Art* is presented at Just Above Midtown Gallery (JAM) in New York. The final segment of the exhibition, "The Afro-American Artists in the Abstract Continuum of American Art, 1945–1977," features many visual artists engaged in performance work. JAM publishes an accompanying catalogue, *Contextures*, edited by Linda Goode Bryant and Marcy S. Phillips.

As a protest against the denial of statehood to Puerto Rico, Papo Colo performs *Superman 51*, in which he runs down New York's Westside Highway with large pieces of wood tied to his arms, legs, and torso. Colo runs from Fifty-First Street until his body fails, exhausted by his burden.

1978

William Pope.L conceives and enacts his first major performance action, *Times Square Crawl*.

Senga Nengudi organizes *Ceremonies for Freeway Fets* under an expressway in downtown Los Angeles. The ritual-like event features the artists David Hammons, Roho, Franklin Parker, and Maren Hassinger and is sponsored by Brockman Gallery, the C.E.T.A. Program, and Cal Trans.

1979

While in graduate school at Otis Art Institute, Ulysses Jenkins conceives and presents the multimedia ritual performance *Two Zone Transfer*. The work features fellow students Kerry James Marshall, Greg Pitts, and Ronnie Nichols.

Under the pseudonym RodForce, Sherman Fleming embarks on a series of physically demanding endurance works that underscore the artist's willingness to transgress racial and sexual taboos while pushing his own physical limits. His first action, *Something Akin to Living*, is presented at the J. Wayne Higgs Studio Gallery in Washington, DC.

The song "Rapper's Delight," by the Sugarhill Gang, helps bring rap to national prominence.

1980

Ulysses Jenkins begins his collaboration with Maren Hassinger and Senga Nengudi with

the presentation of *Adams Be Doggeral* at Los Angeles Contemporary Exhibitions (LACE).

Maren Hassinger participates in *Remy Presents: Project Grand Central*, an exhibition curated by Allan Schwartzman. For the project, Hassinger conceives and enacts the work *Crucifixion/Red Cross* as a “kinetic sculpture” in which she integrates commuters and their movements into a performance/installation piece by placing small crosses on them.

Lorraine O’Grady begins a series of performance events around her arts persona, *Mlle Bourgeoise Noire*, who would appear over the course of three years at various art openings in New York, at such venues as Just Above Midtown Gallery and the New Museum of Contemporary Art.

Senga Nengudi performs *Get Up* at Paper Mill in Los Angeles. The work is a collaboration between Nengudi, Maren Hassinger, Houston Conwill, Yolanda Vidado, and Franklin Parker and is sponsored by the Los Angeles Printmaking Society. Later in the year, Nengudi will again collaborate with Hassinger and Parker on a new work, *Alive*.

Sur Rodney (Sur) hosts the *Sur Rodney Sur Show* and the *All New Sur Rodney (Sur) Show* on Manhattan Cable and at the Mudd Club, respectively.

1981

David Hammons’s action *Pissed Off* is captured in a series of photographs by Dawoud Bey. In the action, Hammons literally urinates on Richard Serra’s sculpture *T.W.U.* (1980), located at the corner of Franklin Street and West Broadway in Lower Manhattan. During the action, Hammons is caught by a New York police officer and given a citation for his actions.

Collaborating with Cheryl Banks and Butch Morris, Senga Nengudi presents the performance work *Air Propo* at Just Above Midtown Gallery in New York.

1982

Ulysses Jenkins establishes Othervisions Studio with monies from a National Endowment for the Arts grant. The studio is located at Vermont Avenue and Adams Boulevard in Los Angeles, near the University of Southern California.

Papo Colo and Jeanette Ingberman establish Exit Art, an interdisciplinary cultural space that presents visual art exhibitions, films, and theater works.

Adrian Piper begins hosting a series of audience-interactive events titled *Funk Lessons*. The events highlight the dynamics of racial stereotyping

(e.g., black people have rhythm and can dance). She later produces the more pointed performance works *Calling Card* (1986–90) and *Cornered* (1988), which draw on the uncertainty of race and ethnic determinations at a moment of cultural reflection on race and a demand to shift minorities from the “margins” to the “center.”

In Los Angeles, Senga Nengudi collaborates with Maren Hassinger, Ulysses Jenkins, and Franklin Parker on the performance piece *Flying* in Barnsdall Park. The performance is presented in conjunction with the exhibition *Afro-American Abstractions*, presented at the Los Angeles Municipal Art Gallery.

Senga Nengudi collaborates with Blondell Cummings and Yasunao Tone on the performance work *Blind Dates* at Just Above Midtown Gallery in New York.

The Gracie Mansion Gallery is established in the bathroom of Joanne Mayhew (aka Gracie Mansion). She soon moves the gallery to 15 St. Mark’s Place and then, shortly thereafter, to 337 East Tenth Street. The gallery becomes an integral part of the East Village art scene in the mid-1980s, representing such artists as Claudia DeMonte, David Sandlin, Hope Sandrow, and David Wojnarowicz. Sur Rodney (Sur) is involved in running the gallery from 1983 to 1989. It closes in 2002.

1983

Ulysses Jenkins presents the performance *Without Your Interpretation* with members of his Othervisions band. The performance—which takes place at the Art Dock, near the University of Southern California in Los Angeles—is videotaped.

Standing in Cooper Square in Lower Manhattan, among other street vendors, David Hammons hawks snowballs, selling them according to size in the action *Blizzard Ball Sale*. The performance is captured in a series of photographs by Dawoud Bey.

Rammellzee and K-Rob release the hit single, “Beat Bop,” an experimental hip-hop song produced on the Tartown label. The song would be used in the documentary film *Style Wars* (1983), directed by Tony Silver. Rammellzee was also associated with several hip-hop bands, including the Gettovetts and the Death Comet Crew, which included Stuart Argabright, Michael Diekmann, and Shinichi Shimokawa.

Wild Style—featuring such performers as Fab Five Freddy, Lady Pink, the Rock Steady Crew, and Grandmaster Flash—is released. It is widely considered the first hip-hop motion picture.

Papo Colo performs *Against the Current*, an action in which he launches a canoe into the river and paddles upstream until he is forced to abandon his efforts.

Senga Nengudi collaborates with Maren Hassinger to present the performance work *Spooks Who Sat By the Door* at the Long Beach Museum in California, as part of the group exhibition *Home Show*.

Sur Rodney (Sur) performs *Untitled (Taped Mouth)* at Gracie Mansion Gallery, New York.

1986

Terry Adkins establishes the Lone Wolf Recital Corps, a performance unit with a revolving membership engaged to activate Adkins’s installation-based works. Members have included James Andrew Brown, Jamal Cyrus, Sherman Fleming, Charles Gaines, Cavassa Nickens, Demetrius Oliver, and Kamau Patton, among many others.

RodForce (aka Sherman Fleming) performs the work *Fault: Axis for Light* at the Washington Project for the Arts in Washington, DC.

1987

RodForce (aka Sherman Fleming) performs the work *Ax Vapor, Equestrian and Other Stories* at New Langton Arts, San Francisco.

1988

Dr. Leslie King Hammond and Lowery Sims organize *Art as a Verb: The Evolving Continuum*, an exhibition focusing on the creation of art from action. Among the artists whose work is included are David Hammons, Maren Hassinger, and Senga Nengudi.

Benjamin Patterson emerges from semiretirement as an artist with the exhibition *An Ordinary Life* at the Emily Harvey Gallery in New York.

Sherman Fleming, in collaboration with Kristine Stiles, presents the work *Western History as a Three-Story Building* at Area Corporative Educational Services in Hamden, Connecticut. He also presents the work *Underground Structures* at DC Space in Washington, DC.

1989

The sculptor Houston Conwill presents *The Cakewalk Humanifesto: A Cultural Libation*, an installation work activated through movement, at the Museum of Modern Art in New York. The artist describes the work as rechoreographing

history and tracing social and political change as well as the persistence of black culture.

RodForce (aka Sherman Fleming) presents *Ax Vapor* at the Washington Project for the Arts in Washington, DC. He also presents *Underground Structures* at George Mason University in Fairfax, Virginia, and again later that year at the Ark at Duke University in Durham, North Carolina.

Sherman Fleming again collaborates with Kristine Stiles to present *REDBEDGREATCAVE* at Franklin Furnace in New York. The work is later presented at Intermedia Arts in Minneapolis (1990) and the Center for Creative Arts in Greensboro, North Carolina (1991).

Dread Scott emerges on the national art and political scenes while still a student at the School of the Art Institute of Chicago. His work *What Is the Proper Way to Display a US Flag?* becomes the focus of controversy over its use of the American flag.

1990

By the 1990s art world terms like *multiculturalism* give way to discussions of individual identity and works under the rubric of “identity politics.”

The National Endowment for the Arts (NEA) becomes embroiled in the “culture wars,” which pitted a vocal minority against artists’ freedom of expression. Bowing to pressure from Congress over the funding of “obscene art,” NEA chair John Frohnmayer vetoes proposed grants for four performance artists—Karen Finley, John Fleck, Holly Hughes, and Tim Miller—who become known as the NEA Four. They later sue and in 1993 are awarded amounts equal to the grants they would have received. The case *National Endowment for the Arts v. Finley* is later reviewed by the Supreme Court.

Daniel Tisdale presents the installation/performance *The Black Museum* at INTAR Gallery in New York.

1991

Benjamin Patterson is an artist-in-residence at the Pittsburgh Center for the Arts and Carnegie Mellon University. The residency culminates in the creation of a new work, *Blame It on Pittsburgh or How I Became an Artist*, and a series of performances of early iconic works such as *Paper Piece* (1960), *Pond* (1962), and *Symphony No. 1* (1964).

The exhibition *David Hammons: Rousing the Rubble* is presented at the Institute for Contemporary Art, Long Island City, New York; the Institute of Contemporary Art, Philadelphia; and the San

Diego Museum of Contemporary Art. The survey features documentation of Hammons’s early body prints and performance actions.

1992

The first race-based riots in years erupt in Los Angeles and other cities after a jury acquits several L.A. police officers of charges of excessive force in apprehending Rodney Glen King after a high-speed chase. The beating, captured on videotape, incited protests against police brutality directed at black men and other men of color.

Daniel Tisdale presents the street action *Transitions, Inc.*, commissioned by Creative Time in New York. Over two days Tisdale (aka Tracey Goodman, owner of the fictitious company) hawked his products to the public with the promise that they could alter the physical appearance of users, ostensibly turning “minorities into majorities.” The proposed transformation of the user was said to promise greater ease in entering the mainstream, leading to increased wealth and social standing. The performance is met with humor and outrage by members of the general public.

1993

Adrian Piper organizes the exhibition *Color for Printed Matter* in New York. In conjunction with the show, she edits a special issue of the periodical *New Observations*.

Face, Broadway Window, an exhibition by Lyle Ashton Harris, opens at the New Museum of Contemporary Art in New York.

Dressed in “tribal clothing,” Coco Fusco and Guillermo Gómez-Peña lock themselves in a cage on the lawn of the Walker Art Center in Minneapolis as part of the performance work *The Year of the White Bear*.

Sherman Fleming presents the endurance piece *Pretending to Be Rock* at the City Gallery in Raleigh, North Carolina. He would again present the work at Real Art Ways in Hartford, Connecticut (1996); the DC Arts Center in Washington, DC (1997); and the Painted Bride Art Center (2002). The piece, which lasted more than two hours, involved Fleming positioned nude on the floor on hands and knees while hot wax dripped from an apparatus above him, literally transforming his body as it fell and covered his flesh. In the DC performance, Fleming collaborated with Josephine Nicholson, who was suspended at a distance above him with water cascading upon her during the same period of time.

1994

Benjamin Patterson sets up *Reisebüro Fluxus*, an interactive installation in which the artist simulates a travel agency that specializes in tours to historic Fluxus sites in Paris, Nice, Stuttgart, and northern Italy.

Daniel Tisdale performs the work *Danny: The Last African American of the 22nd Century* at Franklin Furnace in New York. As an extension of the performance, Tisdale creates an artist’s book of the same title.

1995

African American men from across the country gather on Washington’s National Mall on October 16 for the massive Million Man March, advocating “unity, atonement and brotherhood.”

For the final performance at a Happening organized as a memorial for the artist Al Hansen at Judson Memorial Church, Geoffrey Hendricks marries his partner and collaborator Sur Rodney (Sur).

Sherman Fleming presents the work *Un/Sub de Jacht op Zwarte* at Arti et Amicitiae in Amsterdam. After returning to the United States, he presents the action *Making of Stream* at the Philadelphia Museum of Art.

1996

From 1996 to 1999 Coco Fusco collaborates with Nao Bustamante on the performance work *Stuff* at the Institute of Contemporary Art in London. The work plays off the stereotype that links Latin women and food with tourism and consumption through sexuality.

Adrian Piper publishes *Out of Order, Out of Sight*, a two-volume collection of her writings, with MIT Press.

Senga Nengudi presents a lecture/performance event titled *Making a Scene of Ourselves—The Black Arts: Nappy Ruminations on Life in America*, at the University of Colorado, Colorado Springs.

At Lombard/Freid in New York, Daniel Tisdale presents the installation *Tisdale '96* and kick off his most extensive performance work to date, *An Artist for a Change* (1996–98), the embodiment of performance and politics cum social sculpture.

The Contemporary Arts Museum Houston presents *The Kitchen Table Series*, an exhibition of photographs by Carrie Mae Weems. The series proves pivotal for Weems’s practice and her use of archival photographs, famous images that she restages or original tableaux that perceptively

function to comment on race, sex, and gender. Weems would later revisit this framework in the creation of two bodies of work: *Constructing History: A Requiem to Mark the Moment* and *Carrie Mae Weems: Social Studies*.

1997

Inspired by the passing of her grandmother, Coco Fusco performs *The Last Wish (El ultimo deseo)* at the Galeria Tejadillo in Cuba for the 7th Havana Biennial. The piece, a meditation on death and the repatriation of exiled Cubans, underscored the uneasy relationship of love of country, longing, and the hardship of embracing a disappearing memory. Fusco is later featured in the Johannesburg Biennale. Her work *Rights of Passage* deals with themes of race and apartheid.

1998

Trenton Doyle Hancock performs *Off Color* at the Gerald Peters Gallery in Dallas. In the performance, Hancock physically becomes or embodies his mythical creature the Mound. He is fed by his “dealer” and excretes that consumption by expelling “air” in the form of balloons pushed from the back of the structure by another art dealer.

The curator Paul Schimmel organizes the seminal exhibition *Out of Actions: Between Performance and Object, 1949–1979* for the Museum of Contemporary Art in Los Angeles.

1999

Senga Nengudi begins the work *Walk a Mile in My Shoes*, which involves sending pairs of shoes to others in the United States and abroad with the request for the recipients to walk one full mile using the shoes and then return them with documentation. The project continues to this day.

2000

The interdisciplinary performance group My Barbarian is founded in Los Angeles. Members include Malik Gaines, Jade Gordon, and Alexander Segade.

Jean-Ulrick Désert creates a photographic series based on the action *The Hip Decadence of Reductive Glamour*. In this work Désert dons a wig, makeup, and women’s clothing, performing “beauty” through visual quotations from Parisian fashion magazines. He also begins the yearlong performance work *Negerhosen2000*, in which he wears traditional German lederhosen and travels around the country interacting with native Germans and tourists.

Daniel Tisdale conceives and hosts the talk show *15 Minutes 2000* at Franklin Furnace in New York.

2001

Derrick Adams becomes the curatorial director of Rush Arts Gallery in New York. The space would offer a venue for experimental events and performances by an emerging generation of performance artists such as Shaun Leonardo.

Freestyle, an exhibition featuring the work of young and emerging African American artists, opens at the Studio Museum in Harlem. In the catalogue’s introduction, curator Thelma Golden uses the term *post-black* to describe the aesthetic freedom shared by those featured. The term would provoke debates regarding the definition and its impact on a new generation of artists and the new millennial art world.

2002

The survey exhibition *William Pope.L: The Friendliest Black Artist in America* is organized by Mark Bessire of the Institute of Contemporary Art, Maine College of Art, Portland. The institute applied for funding from the National Endowment for the Arts to support the development of the exhibition. The application was approved but later rescinded. The Warhol Foundation for the Arts, along with the Rockefeller Foundation and the LEF Foundation, funded the exhibition as well as its tour. In 2003 the exhibition traveled to DiverseWorks Art Space, Houston; Portland Institute for Contemporary Art, Oregon; and Artists Space, New York.

For the 2002 Whitney Biennial in New York, William Pope.L performs the work *The Great White Way, 22 miles, 5 years, 1 street*.

2003

In collaboration with Ricardo Dominguez, Coco Fusco presents *The Incredible Disappearing Woman*, a performance with video projections that explores issues surrounding the US-Mexico border and considers the banalization of political and sexual violence in an information-saturated culture.

2004

The Republican National Convention takes place in New York. It is rocked by a series of protests, marches, rallies, and demonstrations by such groups as ACT-UP; the War Resister’s League; United for Peace and Justice; the Poor People’s

Economic Human Rights Campaign, and the environmental group Time’s Up! These events provide fodder for Carrie Mae Weems’s performance work *Selling Hopes and Dreams in a Bottle*.

Shaun Leonardo begins a series of performances that will pit El Conquistador against the Invisible Man. The series, in which the artist physically battles an invisible opponent, involves performances in San Francisco, New York, and Poland.

Benjamin Patterson embarks on a two-month performance event titled *My Grand Birthday Tour*. Traveling by boat and train, he journeys from his home in Germany across Russia and eventually to Japan. During his travels he presents a series of solo performances in Russia, Mongolia, China, and Japan.

Coco Fusco completes the video work *a/k/a Mrs. George Gilbert*, a meditation on the performance of identity as fostered by the real-life search for Angela Davis in the aftermath of the August 7, 1970, shootout in a San Rafael, California, courthouse.

In the performance work *The White Man Project*, Jean-Ulrick Désert hires a white actor to portray him and offer free art lessons to the public at the BRUCE New Art Foundation in Rotterdam, the Netherlands.

Zachary Fabri captures and then edits for video a series of actions reminiscent of the non sequitur performance works of the 1980s. Often using his own body, Fabri offers humorous yet poetic meditations on the body.

Daniel Tisdale appears in the PBS reality series *Colonial House*, touted as experimental history.

2005

Double Consciousness: Black Conceptual Art since 1970 is presented at the Contemporary Arts Museum Houston. It features works by pioneers of conceptual art, including Terry Adkins, Charles Gaines, David Hammons, Maren Hassinger, Senga Nengudi, and Adrian Piper.

The Studio Museum in Harlem presents the exhibition *Frequency*, a follow-up to the critically acclaimed *Freestyle*. *Frequency* features the work of several emerging black artists, including Kalup Linzy, Adam Pendleton, and Xaviera Simmons.

For the 2005 exhibition *Greater New York* at P.S.1 Contemporary Art Center in Long Island City, Clifford Owens performs *Tell Me What to Do with Myself*, an audience-interactive piece in which participants could instruct the artist, who was separated from the audience by a wall, to perform various actions. From 2005 to 2006 Owens is

an artist-in-residence at the Studio Museum in Harlem. During his residency he invites a number of performance artists, critics, and curators to visit him. These interactions are the basis of a body of work titled *Studio Visits*, featured in the exhibition *Quid Pro Quo*, presented at the Studio Museum in 2006.

Hurricane Katrina hits the Gulf Coast, causing major destruction and numerous deaths. Storm surges result in the breaching of levees in New Orleans's Lower Ninth Ward, the site of many of the estimated more than 1,700 deaths. The vast majority of those killed and displaced by the storm are African American.

For *The Interventionists: Art in the Social Sphere*, an exhibition at the Massachusetts Museum of Contemporary Art (MASS MoCA), William Pope.L launches *The Black Factory*, a mobile installation art project on wheels. *The Black Factory* was designed to travel, stopping in towns and engaging citizens to meditate on "blackness," bringing to the "factory" any objects that represent blackness for inclusion in the evolving installation.

From 2005 to 2007 Dread Scott travels around the United States performing the action *Gideon's Manifesto*, in which he places next to the Gideon Bible (standard in most hotels) a copy of Karl Marx's *Communist Manifesto*.

Sur Rodney (Sur) performs *Yellow* at the Museum Ludwig in Cologne.

2006

Kalup Linzy: All My Churen, which features several of the artist's soap opera-inspired video shorts, opens at LA > ART in Los Angeles.

Senga Nengudi and Maren Hassinger celebrate their nearly three decades of collaboration with the performance event *Side by Side*, featured during the Nomadic Nights Series at Fondation Cartier pour l'Art Contemporain in Paris.

WACK! Art and the Feminist Revolution opens at the Museum of Contemporary Art in Los Angeles. The exhibition includes work by many seminal figures from the 1970s and 1980s, including Senga Nengudi, Lorraine O'Grady, and Adrian Piper.

Lyle Ashton Harris shows up at a Yale University classroom and begins the arduous task of transforming himself first into Michael Jackson and then into a victim of male-on-male prison rape. The documentary video *Performing MJ* is as visceral as the performance itself and provokes a frank discussion of the emasculation of black men through the intractable nature of fame or imprisonment.

Xaviera Simmons debuts *How to Break Your Own Heart: Visitors Welcome* at Art in General in New York. The performance-installation brings to mind the communal nature of music and its ability to chronicle histories. The installation functioned as a social sculpture with Simmons performing as a DJ and transforming the space into a "listening room" and occasional rehearsal space for local musical artists. In the same spirit of engaging the public, she later mounts *Landscape: Expanded Engagement, Extended Space* at Jamaica Center for Arts and Learning in Queens, New York. The installation melds photography and social sculpture as the artist travels around the city, setting up a public photography studio in which people can be photographed for free.

2007

For one year Papo Colo jumps residential, commercial, and municipal fences throughout New York's five boroughs. The artist documented his transgressions in a series of photographs and with monthly poems encapsulating his experiences of freedom and reckless abandon.

Zachary Fabri performs the work *My High Fructose Corn Syrup Fix and White Flour Constitution* on the streets of Reykjavik, as part of the Sequences Art Festival. It would become one of many performance works that Fabri captured and then edited for video.

2008

Terry Adkins organizes *Round 29: Thunderbolt Special; The Great Electric Show and Dance* at Project Row Houses in Houston with Andre Brown, Sherman Fleming, and Charles Gaines. As an extension of the installation works, the artists join forces as the Lone Wolf Recital Corps to present a performance at the Eldorado Ballroom in Houston.

Theaster Gates presents *Yamaguchi* in Residence at the Experimental Station in Chicago. The work is based on a fictitious but foundational convergence of Japanese and black cultures as told by the artist, who integrates his passion for ceramics with his black roots as rendered through ritual, food, material production, and communal engagement.

Theaster Gates's exhibition *Heartland* is featured at the Van Abbemuseum in Eindhoven, the Netherlands. During the installation Gates presents his close collaborators the experimental music ensemble the Black Monks of Mississippi, who are often joined by musical monks from around the world. The Black Monks combine the Eastern ideals of melodic restraint with the spirit

of gospel in the black church and the blues genre, deeply rooted in American musical tradition. Uniting diverse spiritual and religious practices, they serve to musically enrich many of Gates's future exhibitions, turning them into transcendent and participatory experiences.

Sur Rodney (Sur) performs the work *Free Advice* alongside the Montauk Highway, near Shinnecock Hills, in Long Island, New York.

Xaviera Simmons, in collaboration with Jibade-Khalil Huffman, presents the performance work *Oscillation: (For a minute there, I lost myself)* at the Museum of Arts and Design, New York. The performance is part of a series titled *Mix: New Performance* at the museum, organized by the artists Steffani Jemison and Jessica Sucher.

2009

On January 20, Barack Obama is inaugurated as the first African American to hold the office of the president of the United States.

Patterson restages the performance event *Galerie Légitime* in Paris with Bertrand Clavez.

Maren Hassinger performs the piece *Women's Work*, which was conceived in Paris in 2006 during a collaborative performance event with Senga Nengudi, *Side by Side*. The piece was reprised for *Quiet as Kept*, an evening of performances organized by Ulysses Jenkins at the California African American Museum in Los Angeles.

Visually referencing the iconic 1968 Memphis sanitation workers strike, Dread Scott dons a sign that reads, "I Am Not a Man" and walks the streets of Harlem for one hour.

Terry Adkins and his Lone Wolf Recital Corps perform at MoMA PS1 and the New Museum in New York.

2010

Theaster Gates and the Black Monks of Mississippi perform *A Closer Walk with Thee* as an extension of the exhibition *Hand + Made: The Performative Impulse in Art and Craft* at the Contemporary Arts Museum Houston.

Benjamin Patterson: Born in the State of Flux/us opens at the Contemporary Arts Museum Houston. The retrospective exhibition features scores, artist's books, poems, films, and visual objects created by the African American Fluxus artist over the course of fifty years.

Theaster Gates's *Cosmology of Yard* is featured in the Whitney Biennial in New York.

While in residence in Brazil, Zachary Fabri creates a series of video works based on actions performed during a residency in Belo Horizonte, Brazil, at the Jardim Canadá Centro de Arte e Tecnologia.

Dread Scott performs *Money to Burn* on Wall Street in New York. Wearing \$250 in bills in denominations ranging from \$1 to \$20, Scott invited the public to join him in burning money. Police halted the performance less than twenty-five minutes after it had begun.

Jacoby Satterwhite performs at MoMA PS1 in Long Island City, New York, as a part of the exhibition *Weerrq!* and in a one-night performance event at Jolie Laide Gallery in Philadelphia.

2011

Perspectives 173: Clifford Owens, featuring the photographic series *Photographs with an Audience*, opens at the Contemporary Arts Museum Houston. Owens also performs the event in Houston, continuing the series.

Over the course of a week, Third Streaming in New York presents a series of five short performance events by Derek Adams titled *Communicating with Shadows*. Using controlled lighting, Adams projected photographic documentation of performances by Joseph Beuys, David Hammons, Bruce Nauman, Adrian Piper, and other artists and inserted himself into the iconic history of performance art.

Dread Scott creates the action *Flags Are Very Popular These Days*, in which he added flags from Iraq, Iran, Afghanistan, and Pakistan to overpasses above rural highways (in some cases switching out the American flags that had been installed at these sites).

In November, MoMA PS1 opens *Clifford Owens: Anthology*. The exhibition features a series of photographs of the artist performing scores written for him by various African American artists, bringing visibility to an intergenerational group of artists whose practices revolve around performance work.

Jamal Cyrus debuts the performance work *Texas Fried Tenor* as part of the larger series *Learning to Work the Saxophone* at the Art House at Jones Center (now the Austin Museum of Art). The performance and installation are commissioned as part of the 2011 Texas Art Prize exhibition.

Wayne Hodege performs *Negerkuss* as an extension of the exhibition *Making Mirrors: Of Body and Gaze* at the Neue Gesellschaft für bildende Kunst, Berlin.

2012

At the Armory Show art fair in New York, Theaster Gates presents the work *See, Sit, Sup, Sing, Holding Court* at the Kavi Gupta Gallery booth. Over the course of the fair, Gates interacts with the public through dialogues on the intersection of art and commerce, community and economic development, and his vision for the future of art as social sculpture and economic engine.

Xaviera Simmons is an artist-in-residence at Theertha International Artists' Collective in Colombo, Sri Lanka. While there she conceives and performs the action *Number 14 (When a Group of People Come Together to Watch Somebody Do Something)*.

Simone Leigh's exhibition *You Don't Know Where Her Mouth Has Been* opens at the Kitchen in New York. The exhibition features Leigh's monumental ceramic work as well as a video work in which she integrates the body with her ceramics practice.

Theaster Gates is featured in Documenta 13 with the monumental project *12 Ballads for Huguenot House*, in which construction materials salvaged from an abandoned house in Chicago are transported to Germany and used in the restoration of a historic building in Kassel.

As part of the Brooklyn Academy of Music's thirtieth anniversary Next Wave Festival, Dread Scott presents the performance work *The Decision*, a meditation on democracy in the United States and the extent to which it has been predicated on the subjugation of black bodies.

Simone Leigh's work is featured at the Whitney Biennial in New York as a component of Jason Moran and Alicia Hall Moran's series *Bleed*.

Jacoby Satterwhite performs the work *Reifying Desire: Model It* at the Studio Museum in Harlem as part of the exhibition *Fore*. Earlier in the year he participated in the exhibition *Shift* at the Studio Museum, presenting the multimedia project *Country Ball 1989–2012*.



Carrie Mae Weems, *Hopes and Dreams: Gestures of Demonstration, Performance Gesture 10, or a Clown in Harlem #1*, 2006–7. Digital print from black-and-white film on archival paper, 20 x 20 inches.

Derrick Adams

Born 1970 in Baltimore
Lives and works in New York

Derrick Adams received his BFA in art and design education from Pratt Institute in 1996 and his MFA from Columbia University in 2003. In addition to holding numerous teaching positions, Adams was the curatorial director at Rush Arts Gallery and Resource Center, New York, from 2001 to 2009.

His solo exhibitions include *Deconstruction Worker*, Jack Tilton Gallery, New York (2012); *Go Stand Next to the Mountain*, The Kitchen, New York (2010); *Anew*, Performa 05, Participant Inc, New York (2005); *I'm Smoke; You're Mirror*, Participant Inc, New York (2005); *Me and My Imaginary Friends*, Triple Candie, New York (2004); and *The Big Getaway*, Jack Tilton Gallery, New York (2003).

His group exhibitions include *Bearden Project*, Studio Museum in Harlem, New York (2011); *Precarity and the Butter Tower*, Bryan Miller Gallery, Houston (2010); *NeoIntegrity Comics Edition*, Museum of Comic and Cartoon Art, New York (2010); *Harlem Postcards*, Studio Museum in Harlem, New York (2009); *Dream of Today*, Steve Turner Contemporary, Los Angeles (2007); *The Pulse of New Brooklyn*, Museum of Contemporary African Diasporan Art, Brooklyn (2006); *Greater New York*, MoMA PS1, Long Island City, NY (2005); *Notorious Impropriety*, Sampson Projects, LLC, Boston (2004); *Open House: Working in Brooklyn*, Brooklyn Museum (2004); *24/7: Wilno—Nueva York (Visa Para)*, Contemporary Art Centre, Vilnius, Lithuania (2003); *Veni Vidi Video*, Studio Museum in Harlem, New York (2003); *Hotel/Motel*, Triple Candie, New York (2002); and *Derrick Adams and Dread Scott*, Corridor Gallery, Brooklyn (2000).

Terry Adkins

Born 1953 in Washington, DC
Lives and works in Philadelphia

Terry Adkins received his BS from Fisk University (1975), his MS from Illinois State University (1977), and his MFA from the University of Kentucky (1979). Adkins currently teaches sculpture at the University of Pennsylvania.

His solo exhibitions include *Terry Adkins: Recital*, Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY (2012, traveling); *Meteor Stream*, American Academy in Rome (2009); *Black Beethoven*, Beard Gallery, Wheaton College, Norton, MA (2005); *Sanctuary*, Eastern State Penitentiary, Philadelphia (2003); *Greater Deeps*, Southeastern Center for Contemporary Art, Winston-Salem, NC (2001); *Relay Hymn*, Institute of Contemporary Art, Philadelphia (1999); *AfterFlame*, Indianapolis Museum of Art (1999); *Muffled Drums*, P.P.O.W. Gallery, New York (1998); *Temporary Hours*, Sculpture Center, New York (1997); *Firmament RHA*, Whitney Museum of American Art at Philip Morris, New York (1995); *Visionary Recital*, Hammonds House Museum and Resource Center of African American Art, Atlanta (1995); *Anthem*, Weatherspoon Gallery, University of North Carolina, Greensboro (1993); and *The Sihl*, Projekt Binz 39, Zurich (1986).

He has participated in such group exhibitions as *Intense Proximity*, *Art as Network*, La Triennale, Palais de Tokyo, Paris (2012); *True North*, Anchorage Museum, Anchorage, AK (2012); *Museum as Hub: Alpha's Bet Is Not Over Yet!*, New Museum, New York (2011); *The Vagabond Can't Draw—Spazi Aperti*, Accademia di Romania, Rome (2010); *NeoHooDoo: Art for a Forgotten Faith*, Menil Collection, Houston (2008, traveling); *Thunderbolt Special: The Great Electric Show and Dance*, Project Row Houses, Houston (2008); *Ensemble*, Institute of Contemporary Art, Philadelphia (2007); *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); *Open House: Working in Brooklyn*, Brooklyn Museum (2004); *Red, Black, and Green*, Studio Museum in Harlem, New York (2001); *Passages: Contemporary Art in Transition*, Miami Art Museum (2000); *Seeing Jazz*, International Gallery, Smithsonian Institution, Washington, DC (1997); *Other Bloods*, Painted Bride Art Center, Philadelphia (1996, traveling); . . . *It's How You Play the Game*, Exit Art, New York (1994); *Western Artists / African Art*, Museum for African Art, New York (1994); *Next Generation: Southern Black Aesthetic*, Southeastern Center for Contemporary Art, Winston-Salem, NC (1992); *Cadences: Icon and Abstraction in Context*, New Museum of Contemporary Art, New York (1991); *The Blues Aesthetic*, Washington Project for the Arts, Washington, DC (1990); *Pillar to Post*, Kenkeleba

House, New York (1989); *In the Tropics*, Longwood Arts Project, New York (1986); *Dimensions and Directions*, Mississippi Museum of Art, Jackson (1980); *Alternatives by Black Artists*, Washington Project for the Arts, Washington, DC (1980).

Papo Colo

Born 1947 in Santurce, Puerto Rico
Lives and works in New York and Puerto Rico

Papo Colo's practice includes painting and graphic design but also extends to performance art and theater. He founded the arts organizations Cultural Space and Trickster Theater as well as cofounding the interdisciplinary art center Exit Art.

His solo exhibitions include *Jumping the Fences*, Galeria de la Raza, San Francisco (2009); *Paintings*, Tyler School of Art, Temple University, Elkins Park, PA (1997); *Will, Power, and Desire*, 1976–86, Exit Art, New York (1986); *Lost and Gained Paradise*, Just Above Midtown Gallery, New York (1982); *Untitled / Anonymous*, Museo del Barrio, New York (1980); and *Contradiction*, Spanish Institute, New York (1977).

Select group exhibitions include *100 Years (version #2, ps1, nov 2009)*, PS1 Contemporary Art Center, Long Island City, NY (2009); *Negritude*, Exit Art, New York (2009); *Arte ≠ Vida*, Museo del Barrio, New York (2008); *Re-Shuffle: Notions of an Itinerant Museum*, Art in General, New York (2006); *The Downtown Show*, Grey Art Gallery, New York University (2006); *globe>miami<island*, Bass Museum of Art, Miami Beach, FL (2001); *Will/Power*, Wexner Center for the Arts, Ohio State University, Columbus (1992); *NY: The Next Generation*, Carnegie Mellon Art Gallery, Pittsburgh (1991); *Out of Abstraction*, Islip Art Museum, East Islip, NY (1990); *Dirty Pictures*, White Columns, New York (1982); *Illegal America*, Franklin Furnace, New York (1982); *Ritual and Rhythm*, Kenkeleba House, New York (1982); *VARs at JAM*, Just Above Midtown Gallery, New York (1981); *Marking Black*, Bronx Museum of the Arts, Bronx, NY; *Variations on Latin Themes in NY*, Center for Inter-American Relations, New York (1978); and *Roots and Visions*, Smithsonian Institution, Washington, DC (1977).

Jamal Cyrus

Born 1973 in Houston
Lives and works in Houston

Jamal Cyrus received his BFA from the University of Houston in 2004 and participated in the Skowhegan School of Painting and Sculpture in 2005. He earned an MFA from the University of Pennsylvania in 2008.

His solo exhibitions include *DKONKR*, Bryan Miller Gallery, Houston (2011); *Jamal Cyrus: Winners Have Yet to Be Announced*, The Kitchen, New York (2009); and *Jamal Cyrus: New Works*, Bryan Miller Gallery (CTRL), Houston (2007).

His group exhibitions include *Fore*, Studio Museum in Harlem, New York (2012); *Texas Prize Exhibition*, Arthouse at the Jones Center, Austin (2012); *Museum as Hub: Alpha's Bet Is Not Over Yet!*, New Museum, New York (2011); 10.2 International Artist-in-Residence program, Artpace, San Antonio, TX (2010); *Huckleberry Finn*, CCA Wattis Institute for Contemporary Arts, San Francisco; *Landfall*, Museum of London Docklands (2009); *After 1968: Contemporary Artists and the Civil Rights Legacy*, High Museum of Art, Atlanta (2008); *Lessons from Below: Otabenga Jones and Associates*, Menil Collection, Houston (2007); *Alabama*, Office Baroque Gallery, Antwerp, Belgium (2007); *When the Revolution Comes*, Kathleen Cullen Gallery, New York (2007); *Day for Night*, Whitney Biennial, Whitney Museum of American Art, New York (2006); *New American Talent: The Nineteenth Exhibition*, Arthouse, Austin (2004); *The Big Show*, Lawndale Art Center, Houston (2003); *Butta Phat*, Eldorado Ballroom, Houston (2000); *Preventions*, Project Row Houses / Community Artist Collective, Houston (1996); and *Houston Area Exhibition*, Blaffer Art Museum, University of Houston (1996).

Jean-Ulrick Désert

Born 1965 in Port-au-Prince, Haiti
Lives and works in Berlin

Jean-Ulrick Désert has studied at Cooper Union and Columbia University. His practice includes billboards, actions, paintings, site-specific sculptures, videos, and objects.

His solo exhibitions include *The Goddess Project / Shrine of the Divine Negress No. 1*, Dada Post Gallery, Berlin (2010); *The Passion*, Stadtmuseum, Munich (2006); *The White Man Project*, BRUCE—Brave New Art Foundation, Rotterdam (2004); *The Burqa Project: On the Borders of My Dreams I Encountered My Double's Ghost*, Lower East Side Tenement Museum, Lower Manhattan Cultural Council, New York (2002); *Negerhosen2000*, Aktionsforum, Praterinsel, Munich (2001).

His group exhibitions include *Making Mirrors: Of Body and Gaze*, Neue Gesellschaft für bildende Kunst Berlin (2011); *Wrestling with the Image: Caribbean Interventions*, Art Museum of the Americas, Washington, DC (2011); *Signs Taken for Wonders*, Jack Shainman Gallery, New York (2009); *Integration and Resistance in the Global Age*, 10th Havana Biennial, Los Cabañas K., Havana (2009); *Re/Positioning—Critical Whiteness / Perspectives of Color*, Neue Gesellschaft für bildende Kunst, Berlin (2009); *Infinite Island: Contemporary Caribbean Art*, Brooklyn Museum (2008); *Über Schönheit / About Beauty*, Haus der Kulturen der Welt, Berlin (2005); *Veni Vidi Video II*, Studio Museum in Harlem, New York (2004); *Bloninchen und Bräunchen, Weiss Weiss bin auch ich*, Aktionsforum, Praterinsel, Munich (2001); and *Sur la thème de Paris*, Galerie de la Cité Internationale des Arts, Paris (2000).

Zachary Fabri

Born 1977 in Miami
Lives and works in Brooklyn

Zachary Fabri received his BFA in graphic design from New World School of the Arts in Miami in 2000. He continued his studies at Hunter College, where he received an MFA in 2007.

His solo exhibitions include *Marrow in the Morrows*, Third Streaming, New York (2012), and *Not Cool: Out of Balance*, Galerie Open, Berlin (2010).

His group exhibitions include *Fore*, Studio Museum in Harlem, New York (2012); *Civil Disobedience*, White Box, New York (2010); *Rockstone and Bootheel: Contemporary West Indian Art*, Real Art Ways, Hartford, CT (2009); *Metro Poles: Art in Action*, Bronx River Art Center, Bronx, NY (2008); *Neo Neo Dada*, Rush Arts Gallery, New York (2007); *Dark Matter*, Galerie Open, Berlin (2007); *Momentum: Nordic Biennial for Contemporary Art*, Moss, Norway (2006); *Domestic Affairs*, Projekt 0047, Berlin (2006); and *What Means Free?*, Chelsea Hotel, New York (2005).

Sherman Fleming

Born 1953 in Richmond, Virginia
Lives and works in Philadelphia

Sherman Fleming received his BFA from Virginia Commonwealth University and his MFA from Hartford Art School. His performance work has been featured at a number of institutions, including the Institute of Contemporary Art in Philadelphia, Intermedia Arts in Minneapolis, and Franklin Furnace in New York.

His solo exhibitions include *Codewords*, VIAP Galerie, Heerlen, Netherlands (2006); *Watercolors*, International Visions Gallery, Washington, DC

(2001); and *Big Rebus Paintings*, Nexus Gallery, Atlanta (1990). His performances include *OLYMPIC*, Project Row Houses, Houston (2009), and *Pretending to Be Rock*, Painted Bride Art Center, Philadelphia (2003).

He has participated in group exhibitions such as *The Postmillennial Black Madonna*, Museum of Contemporary African Diasporan Arts, Brooklyn (2007); *Whisper! Stomp! Shout! A Salute to African American Performance Art*, Colorado Springs Fine Art Center (1996); *Other Bloods*, Museum Arti et Amicitiae, Amsterdam (1995); *Endurance*, Exit Art, New York (1995).

Coco Fusco

Born 1960 in New York
Lives and works in New York

Coco Fusco is a widely recognized performance and video artist, curator, and scholar. She received her BA from Brown University in 1982 and a PhD from Middlesex University in 2007.

Her most recent work was featured in the solo exhibition *Coco Fusco: The Empty Plaza / La Plaza Vacía*, Alexander Gray Associates, New York (2012). Select performance and video works include *Buried Pig with Moros*, The Project, New York (2008), and *Centre d'Art Contemporain la Synagogue de Delme*, Delme, France (2010); *Operation Atropos*, Palais de Tokyo, Paris, and Royal Ontario Museum, Toronto (2006), and the Whitney Biennial, Whitney Museum of American Art, New York (2008); *A Room of One's Own*, Whitney Biennial, Whitney Museum of American Art, New York (2008), and *Performa 05*, New York (2005); *Turista Fronterizo*, Net.Art, commissioned by InSite 05 (2005); *a/k/a Mrs. George Gilbert*, Museum of Modern Art, New York (2004, traveling); *Els Segadors (The Reapers)*, ICP Triennial of Photography and Video, International Center of Photography, New York (2003), and Museum of Contemporary Art, Barcelona, Spain (2001); *Dolores from 10 to 10*, Museum of Contemporary Art, Helsinki (2001); *Votos*, Third International Performance Art Festival, Odense, Denmark (1999); *Rights of Passage*, Johannesburg Biennale, Johannesburg, South Africa (1997); *Stuff*, Institute of Contemporary Arts, London (1996); *The Year of the White Bear*, Walker Art Center, Minneapolis (1992); *La Chavela Realty Company*, Brooklyn Academy of Music (1991); and *Norte:Sur*, Mexican Museum, San Francisco (1990).

Her curatorial projects include *Only Skin Deep: Changing Visions of the American Self*, International Center of Photography, New York (2003, traveling); *Corpus Delecti*, Institute of Contemporary Arts, London (1996); and *Black in a White World*, Gallery Association of New York State, New York (1989, traveling).

Theaster Gates

Born 1973 in Chicago
Lives and works in Chicago

Theaster Gates received his BS from Iowa State University (1996), his MA from the University of Cape Town (1998), and his MS from Iowa State University (2006). He is currently the coordinator of arts programming at the University of Chicago.

His solo exhibitions include *13th Ballad*, Museum of Contemporary Art Chicago (2013); *Things*, Fabric Workshop, Philadelphia (2012); *Theaster Gates: Soul Manufacturing Corporation*, Locust Projects, Miami (2012); *My Labor Is My Protest*, White Cube, London (2012); *To Speculate Darkly: Theaster Gates and Dave, the Slave Potter*, Milwaukee Art Museum (2010); *Dry Bones and Other Parables from the North*, Brunno David Gallery and the Pulitzer Museum of Art, St. Louis (2010); *Holiness in Three Parts*, Boots Contemporary Art Space, St. Louis (2009); *Temple Exercises*, Museum of Contemporary Art, Chicago (2009); *Yamaguchi Institute, Plate Convergence*, Hyde Park Art Center, Chicago (2007); *Mississippi Houses*, Inax Museums, Tokoname, Japan (2005); and *Theaster Gates, Yakimono Ceramics Exhibition*, Tokoname, Japan (2005). His performances include *Black Monks of Mississippi*, South Side Community Art Center, Chicago (2009), and *Black Monks and the Gospel of Black*, Van Abbemuseum, Eindhoven, Netherlands (2008).

Group exhibitions featuring Gates's work include Documenta 13, Kassel, Germany, where he presented *12 Ballads for the Huguenot House* (2012); *Feast: Radical Hospitality and Contemporary Art*, Smart Museum of Art, Chicago (2012); *Grain of Emptiness: Buddhism-Inspired Contemporary Art*, Rubin Museum of Art, New York (2010); *Cosmology of the Yard*, Whitney Biennial, Whitney Museum of American Art, New York; *Hand+Made: The Performative Impulse in Art and Craft*, Contemporary Arts Museum Houston (2010).

Girl (Chitra Ganesh + Simone Leigh)

Chitra Ganesh
Born 1975 in Brooklyn
Lives and works in Brooklyn

Chitra Ganesh received her BA from Brown University in 1996 and her MFA from Columbia University in 2002. She participated in the Skowhegan School of Painting and Sculpture in 2001.

Her solo exhibitions include *The Ghost Effect in Real Time*, Jack Tilton Gallery, New York (2012); *She, the Question*, Göteborgs Konsthall, Göteborg, Sweden (2012); *Word of God(ess): Chitra Ganesh*, Andy Warhol Museum, Pittsburgh (2011); *On Site 2:*

The Sulhouteette Returns, MoMA PS1, Long Island City, NY (2009); and *Her Secret Missions*, Momenta Art, Brooklyn (2003).

Her group exhibitions include *At a Loss for Words*, Art Musings Gallery, Mumbai, India (2012); *You Don't Know Where Her Mouth Has Been & Lift 21*, Kitchen, New York (2012); *India Is Now . . .*, Kunstverein, Göttingen, Germany (2011); *Museum as Hub: Alpha's Bet Is Not Over Yet!*, New Museum, New York (2011); *Samtidigt: Contemporary Art from India*, Helsinki Art Museum Tennis Palace (2011); *Divine Horsemen: Chitra Ganesh and Simone Leigh*, Mason Gross Gallery, Rutgers University, New Brunswick, NJ (2010); *Malleable Memory*, Aicon Gallery, New York (2010); *Bunny Redux*, Warhol Museum, Pittsburgh (2010); *No more bad girls? UNpossessing Femininity*, Stemberger, Kunsthalle Exnergasse, Vienna, and Stiftelsen Bryggen, Bergen, Norway (2010); *Transitional Aesthetics*, Beijing 798 Biennale, Longmarch Space, Beijing (2009); *Democracy in America*, Creative Time, Armory, New York (2008); *Contemporary Indian Art between Continuity and Transformation*, Spazio Oberdan, Milan (2007); *One Way or Another*, Asia Society, New York (2006); *Time's Arrow*, Rotunda Gallery, Brooklyn (2005); *739 Feet Running Wall*, Gwangju Contemporary Art Museum, Gwangju, South Korea (2005); *East of the Sun West of the Moon*, White Columns, New York (2004); *Open House: Working in Brooklyn*, Brooklyn Museum (2004); and *Charlie*, PS1 Contemporary Art Center, Long Island City, NY (2002).

Simone Leigh
Born 1968 in Chicago
Lives and works in Brooklyn

Simone Leigh received her BA from Earlham College in 1990.

Her solo exhibitions include *You Don't Know Where Her Mouth Has Been*, The Kitchen, New York (2012), and *Queen Bee*, G Fine Art Project Room, Washington, DC (2009).

Her group exhibitions include *The Bearden Project*, Studio Museum in Harlem, New York (2011); *Else*, Jack Tilton Gallery, New York (2010); *Bunny Redux*, Andy Warhol Museum, Pittsburgh (2010); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2009); *Rockstone and Bootheel: Contemporary West Indian Art*, Real Art Ways, Hartford, CT (2009); *The Pleasure of Hating*, Lisa Cooley Gallery, New York (2009); *AIM 29*, Bronx Museum, New York (2009); *Scratching the Surface VOL 1*, L'appartement22, Rabat, Morocco, and AVA Gallery, Cape Town, South Africa (2008); *Ethnographies of the Future*, Rotunda Gallery, Brooklyn (2008); *Wild Girls*, Exit Art, Henry Street Settlement, Abrons Art Center, New York (2006); and *SMIRK: Women, Art, and Humor*, Firehouse Gallery, Hempstead, NY (2000).

David Hammons

Born 1943 in Springfield, IL
Lives and works in Brooklyn and Harlem, NY

Before moving to New York in 1974, David Hammons studied in Los Angeles at Chouinard Art Institute and Otis Art Institute.

His solo exhibitions include *David Hammons*, L&M Arts, New York (2011); *Sequence 1*, Skulptur Projekte Münster 07, Palazzo Grassi, Venice (2007); *David Hammons*, L&M Arts, New York (2007); and *Real Time*, Centre for Contemporary Art, Warsaw, Poland (2000).

His group exhibitions include *Radical Conceptual: Positionen aus der Sammlung des MMK*, Museum für moderne Kunst, Frankfurt, Germany (2010); *NeoHooDoo: Art for a Forgotten Faith*, Menil Collection, Houston (2008, traveling); *Person of the Crowd: The Contemporary Art of Flanerie*, Neuberger Museum of Art, Purchase, NY (2008); *Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco (2006); *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); *Shadowland: An Exhibition as a Film*, Walker Art Center, Minneapolis (2005); *Seeds and Roots*, Studio Museum in Harlem, New York (2004); *The Big Nothing*, Institute of Contemporary Art, Philadelphia (2004); *Dreams and Conflicts: The Dictatorship of the Viewer*, Venice Biennial (2003); and *Over the Edges*, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium (2000).

Trenton Doyle Hancock

Born 1974 in Oklahoma City
Lives and works in Houston

Trenton Doyle Hancock received his BFA from Texas A&M University, Commerce (1997), and his MFA from Temple University, Philadelphia (2000).

His solo exhibitions include *Trenton Doyle Hancock*, James Cohan Gallery, New York (2012); *Trenton Doyle Hancock: Fix*, Sheldon Museum of Art, Lincoln, NE (2011); *We Done All We Could and None of It's Good*, University of South Florida Contemporary Art Museum, Tampa (2010); *Work While It Is Day . . . For When Night Cometh No Man Can Work*, Dunn and Brown Contemporary, Dallas (2010); *Trenton Doyle Hancock: The Wayward Thinker*, Fruitmarket Gallery, Edinburgh, Scotland (2007); *In the Blestian Room*, James Cohan Gallery, New York (2006); *Moments in Mound History*, Cleveland Museum of Art (2003); *It Came from Studio Floor*, Dunn and Brown Contemporary, Dallas (2003); and *The Life and Death of #1*, Contemporary Arts Museum Houston (2001).

His group exhibitions include *Fairy Tales, Monsters, and the Genetic Imagination*, Frist Center for the Visual Arts, Nashville, TN (2012); *The Value of Water*, Cathedral of St. John the Divine, New York (2011); *Mutant Pop and the Living Image*, Loyal Gallery, Malmö, Sweden (2010); *Best Laid Plans*, Drawing Room, London (2010); Prospect.1 Biennial, New Orleans (2008); *Wunderkammer: A Century of Curiosities*, Museum of Modern Art, New York (2008); *Darger-ism: Contemporary Artists and Henry Darger*, American Folk Art Museum, New York (2008); *The Compulsive Line*, Museum of Modern Art, New York (2006); *Perspectives @ 25: A Quarter-Century of New Art in Houston*, Contemporary Arts Museum Houston (2004); *Political Nature*, Whitney Museum of American Art, New York (2004); *Splat Boom Pow! The Influence of Cartoons in Contemporary Art*, Contemporary Arts Museum Houston (2003); *Poetic Justice*, Istanbul Biennial, Istanbul Foundation for Culture and Arts (2003); *It Happened Tomorrow*, Lyon Biennial, Lyon, France (2003); Whitney Biennial, Whitney Museum of American Art, New York (2002); *Freestyle*, Studio Museum in Harlem, New York (2001, traveling); *Out of the Ordinary: New Art from Texas*, Contemporary Arts Museum Houston (2000); and Whitney Biennial, Whitney Museum of American Art, New York (2000).

Lyle Ashton Harris

Born 1965 in New York

Lives and works in New York and Accra, Ghana

Lyle Ashton Harris received his BA from Wesleyan University (1988) and his MFA from California Institute of the Arts (1990). He completed the National Graduate Photography Seminar at New York University (1991) as well as the Independent Study Program at the Whitney Museum of American Art (1992).

His solo exhibitions include *Lyle Ashton Harris*, Studio Museum in Harlem, New York (2011); *Untitled (Black Power)*, Cokkie Snoei Gallery, Amsterdam (2010); *Lyle Ashton Harris: Blow Up*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ (2008, traveling); *Performing MJ*, Vital Expressions in American Art, Studio Museum in Harlem, New York (2006); *Lyle Ashton Harris: Select Photographs: The First Decade*, Centro de Arte Euroamericano, Caracas, Venezuela (1996); and *Face*, Broadway Window, New Museum of Contemporary Art, New York (1993).

His group exhibitions include *The Progress of Love*, Menil Collection, Houston; Centre for Contemporary Art, Lagos; and Pulitzer Foundation for the Arts, St. Louis (2012–13); *The Global Africa Project*, Museum of Arts and Design, New York (2010);

Hide/Seek: Difference and Desire in American Portraiture, Smithsonian National Portrait Gallery, Washington, DC (2010); *Expenditure*, Busan Biennale 2008, Busan Museum of Modern Art, Busan, South Korea (2008); *Think with the Senses, Feel with the Mind*, Venice Biennale (2007); *Photography and the Self: The Legacy of F. Holland Day*, Whitney Museum of American Art, New York (2007); *The Unhomely: Phantom Scenes in Global Society*, Bienal Internacional de Arte Contemporáneo de Sevilla, Seville, Spain (2006); *African Queen*, Studio Museum in Harlem, New York (2005); *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); *Identità & Nomadismo*, Palazzo delle Papesse, Centro Arte Contemporanea, Siena, Italy (2005); *Disparities and Deformations: Our Grotesque*, Fifth International SITE Santa Fe Biennial, Santa Fe, NM (2004); *African American Artists in Los Angeles: A Survey Exhibition*; *Fade (1990–2003)*, Luckman Gallery, California State University, Los Angeles (2004); *Only Skin Deep: Changing Visions of the American Self*, International Center of Photography, New York (2003); *Reflections in Black: A History of Black Photographers, 1840 to the Present*, Smithsonian Institution, Washington, DC (2001); *Ghost in the Shell: Photography and the Human Soul, 1850–2000*, Los Angeles County Museum of Art (1999); *Les mondes du Sida: Entre resignation et espoir*, Centre d'Art Contemporain, Geneva, Switzerland (1999); *Black Nudes: New Identities*, Gay Games Amsterdam (1998); *Scene of the Crime*, UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles (1997); *Interzones*, Kunstforeningen, Copenhagen (1996); *Mirage: Enigmas of Race, Difference, and Desire*, Institute of Contemporary Arts, London (1995); *Masculine Masquerade*, MIT List Art Center, Cambridge, MA (1995); *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York (1994, traveling); *Dress Codes*, Institute of Contemporary Art, Boston (1993); *Body Politic*, Santa Monica Museum of Art, Santa Monica, CA (1992); *Disputed Identities*, Camerawork, San Francisco (1991); and *Situation*, New Langton Arts, San Francisco (1991).

Maren Hassinger

Born 1947 in Los Angeles

Lives and works in Baltimore

Maren Hassinger received her BA from Bennington College (1969) and her MFA from the University of California, Los Angeles (1973). She has been the director of the Rinehart School of Sculpture at Maryland Institute College of Art since 1997.

Her solo exhibitions include *Maren Hassinger: Lives*, Schmucker Gallery, Gettysburg College, Gettysburg, PA (2010); *Blanket of Branches and Dancing Branches*, Contemporary Arts Forum and Alice Keck Park, Santa Barbara, CA (1986); *Gallery Six: Maren Hassinger*, Los Angeles County Museum of Art (1981); and *Beach*, Just Above Midtown/Downtown Gallery, New York (1980).

Her group exhibitions include *Cinema Remixed and Reloaded 2.0*, Havana Biennial (2012); *Now Dig This! Art and Black Los Angeles, 1960–1980*, Hammer Museum, Los Angeles (2011, traveling); *Dance/Draw*, Institute of Contemporary Art, Boston (2011); *VideoStudio: Playback*, Studio Museum in Harlem, New York (2011); *Material Girls*, Reginald F. Lewis Museum, Baltimore (2011); *Global Africa Project*, Museum of Arts and Design, New York (2010); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2009); *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image since 1970*, Contemporary Arts Museum Houston and Spelman College Museum of Fine Art, Atlanta (2007–9); *Riffs and Rhythms: Abstract Forms and Lived Realities*, James E. Lewis Museum of Art, Morgan State University, Baltimore (2006).

Wayne Hodge

Born 1976 in Roanoke, VA

Lives and works in New York

Wayne Hodge received his BFA from Virginia Commonwealth University (1998) and his MFA from Rutgers University (2001). He has also participated in the Whitney Independent Study Program as well as Skowhegan School of Painting and Sculpture.

Hodge has participated in numerous group exhibitions, including *Making Mirrors: Of Body and Gaze*, Neue Gesellschaft für bildende Kunst, Berlin (2011); *The Bearden Project*, Studio Museum in Harlem, New York (2011); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2010); *Mohrenkopf*, Kunstraum BLAST, Cologne (2008); *Great Performances*, BAM Brooklyn Next Festival, Five Myles, Brooklyn (2007); *d'Asie d'Afrique*, Artist Commune, Hong Kong (2006); *AIM 26*, Bronx Museum, Bronx, NY (2006); *Frequency*, Studio Museum in Harlem, New York (2005); *The Big Nothing*, Institute of Contemporary Art, Philadelphia (2004); *Ohm 2*, Sound Performance, Museo del Barrio, New York (2003); and *Veni Vidi Video*, Studio Museum in Harlem, New York (2003).

Satch Hoyt

Born 1957 in London

Lives and works in Berlin and New York

Satch Hoyt has participated in several international residencies, including CCP Foundation in Marrakech, Morocco (1998); Art Omi International, International Artists' Colony (2002); and Red Mansion Art Foundation in Beijing (2007).

His solo exhibitions include *Tale Spinner*, Nomad Gallery, Brussels (2011); *Rhythm and Rhyme*, Galerie Steinek, Vienna (2008); *Game*, Galerie Anne de Villepoix, Paris (2006); and *Satch Hoyt*, Galerie de l'Autre Côté de la Rue, Brussels (1997).

Hoyt's group exhibitions include *Newtopia: The State of Human Rights*, Kazerne Dossin, Mechelen, Belgium (2012); *Thrown Together*, Nomad Gallery, Brussels (2012); *The Record: Contemporary Art and Vinyl*, Nasher Museum of Art, Duke University, Durham, NC (2010); *The Global Africa Project*, Museum of Arts and Design, New York (2010); *Rockstone and Bootheel: Contemporary West Indian Art*, Real Art Ways, Hartford, CT (2009); *Small World*, Triple Candie, New York (2009); *The Scramble*, House of World Cultures, Berlin (2009); *The Sickness of the Hunting, Part 1*, Musée d'Art Moderne et d'Art Contemporain, Nice, France (2008); *Black Light White Noise*, Contemporary Arts Museum Houston (2007); *For the Love of the Game*, Amistad Center for Art and Culture at the Wadsworth Atheneum Museum of Art, Hartford, CT (2007); *Equatorial Rhythms*, Stenersen Museum, Oslo (2007); *Infinite Island*, Brooklyn Museum (2007); *The Beautiful Game: Contemporary Art and Fútbol*, Roebing Hall, New York (2006); *Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco (2006); *Analog*, Baltic Center for Contemporary Art, Newcastle, England (2006); Tate Liverpool Biennial, Liverpool, England (2004); *Open House: Working in Brooklyn*, Brooklyn Museum (2004); *Black President: The Art and Legacy of Fela Anikulapo-Kuti*, New Museum of Contemporary Art, New York (2003, traveling); *The Squared Circle: Boxing in Contemporary Art*, Walker Art Center, Minneapolis (2003); and *Body Power / Power Play*, Württembergischer Kunstverein, Stuttgart, Germany (2002).

Ulysses Jenkins

Born 1979 in Los Angeles

Lives and works in Irvine, CA

Ulysses Jenkins received his BA from Southern University (1969) and his MFA from Otis Art Institute (1979). He is currently an associate professor of studio art and an affiliate professor in the African American Studies program at the University of California, Irvine.

His group exhibitions include *Now Dig This! Art and Black Los Angeles, 1960–1980*, Hammer Museum, Los Angeles (2011, traveling); *VideoStudio—Playback*, Studio Museum in Harlem, New York (2011); *Sympathetic Magic: Video Myths and Rituals*, Armory Center for the Arts, Pasadena, CA (2011); *California Video*, J. Paul Getty Museum, Los Angeles (2008); *Cross Sections*, 18th Street Arts Center, Santa Monica, CA (2007); *Les soirées nomades: Nuits noires*, Fondation Cartier pour l'art contemporain, Paris (2006); *African American Artists in Los Angeles: A Survey Exhibition*; *Fade*, 1990–2003, Luckman Gallery, California State University, Los Angeles (2004); *Race in Digital Space*, Studio Museum in Harlem, New York (2002); and *Audiovisual Poetry from the United States*, 10th Videobrasil International Electronic Arts Festival, São Paulo (1994).

Shaun El C. Leonardo

Born 1979 in Queens, NY

Lives and works in New York

Shaun El C. Leonardo received his BA from Bowdoin College (2001) and his MFA from the San Francisco Art Institute (2005). He participated in the Skowhegan School of Painting and Sculpture in 2004.

His solo exhibitions include *Champion of the World*, Praxis International Art, New York (2013); *Battle Royal*, Videodromo, Ancona, Italy (2012); *Sleeping Giant*, Praxis International Art, Miami (2011); *El Debut de El Conquistador*, La Curtiduria, Oaxaca, Mexico (2008); *Self-Portrait Fight*, Performa 07, El Museo del Barrio, New York (2007); *Shaun El C. Leonardo*, Rhys Gallery, Boston (2007); and *The Steel Cage Match*, LMCC Swing Space Performance, New York (2006).

His group exhibitions include *superHUMAN*, Central Utah Art Center, Ephraim (2012); *Greater New York: Five-Year Review*, MoMA PS1, Long Island City, NY (2010); *Mixed Signals: Artists Consider Masculinity in Sports*, Independent Curators International, traveling exhibition (2009–11); *Hard Targets: Masculinity and American Sports*, Los Angeles County Museum of Art (2008); *The S-Files*, Museo del Barrio, New York (2007); *Emergency Room*, MoMA PS1, Long Island City, NY (2007); *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006); *The Masculine Box and Beyond*, LAB, San Francisco (2006); and *God Complex: Images of Power*, Rush Arts Gallery, New York (2006).

Kalup Linzy

Born 1977 in Stuckey, FL

Lives and works in Brooklyn

Kalup Linzy received his BFA (2000) and MFA (2003) from the University of South Florida. He also participated in the Skowhegan School of Painting and Sculpture in 2002. In 2007 Linzy was named a Guggenheim Fellow.

His solo exhibitions and projects include the survey exhibition, *Kalup Linzy: If It Don't Fit*, Studio Museum in Harlem, New York (2009); *Kalup Linzy: Shades of Black and White*, MoMA PS1, Long Island City, NY (2006); and *Kalup Linzy: All My Churren*, LA > < ART, Los Angeles (2006). *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006). He also participated in the Prospect.1 Biennial, New Orleans (2008).

He has performed and screened work at venues including the Kitchen, New York; the Museum of Modern Art, New York; the London Lesbian and Gay Film Festival, British Film Institute, London; Beursschouwburg, Brussels; Hammer Museum, Los Angeles, and the Museum of Contemporary Art, San Diego. In 2012 he debuted the work *Introducing Kaye* at the Metropolitan Museum of Art, New York.

Dave McKenzie

Born 1977 in Kingston, Jamaica

Lives and works in Brooklyn

Dave McKenzie received his BFA in printmaking from the University of the Arts, Philadelphia, and was also a participant in the Skowhegan School of Painting and Sculpture in 2000.

His solo exhibitions include *Dave McKenzie*, Susanne Vielmetter Los Angeles Projects, Culver City, CA (2013); *Dave McKenzie: Everything's Alright, Nothing's Okay!*, Rosenwald-Wolf Gallery, University of the Arts, Philadelphia (2012); *Dave McKenzie*, Aspen Art Museum, Aspen, CO (2010); *Screen Doors on Submarines*, REDCAT, Los Angeles (2008); *Momentum 8: Dave McKenzie*, Institute of Contemporary Art, Boston (2007); and *Together Is Forever*, Susanne Vielmetter Los Angeles Projects, Culver City, CA (2004).

His group exhibitions include *The Ungovernables*, New Museum, New York (2012); *Blues for Smoke*, Museum of Contemporary Art, Los Angeles (2012–13, traveling); *The Living Years: Art after 1989*, Walker Art Center, Minneapolis (2012); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2009); *Unusual Behavior*, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA (2009); Prospect.1 Biennial, New Orleans (2008); *Alternating Beats*, RISD Museum, Providence,

Rhode Island (2008); *Museum as Hub: Six Degrees*, New Museum, New York (2008); *Black Is, Black Ain't*, Renaissance Society at the University of Chicago (2008); *All Together Now*, Performa 07, Studio Museum in Harlem, New York (2007); *Just Kick It Till It Breaks*, The Kitchen, New York (2007); *Open House: Working in Brooklyn*, Brooklyn Museum (2004); *Slow Dive*, Yerba Buena Center for the Arts, San Francisco (2002); *Video Call*, Institute of Contemporary Art, Philadelphia (2001); and *Freestyle*, Studio Museum in Harlem, New York (2001).

Jayson Musson

Born 1979 in Bronx, NY
Lives and works in Brooklyn

Jayson Musson received his BFA from the University of the Arts in Philadelphia (2002) and his MFA from the University of Pennsylvania (2011). He was a participant in the Skowhegan School of Painting and Sculpture in 2011.

His solo exhibitions include *Halcyon Days*, Salon 94, New York City (2012); *The Grand Manner*, Pennsylvania Academy of the Fine Arts, Philadelphia (2011); *Barack Obama Battles the Pink Robots*, Last Drop, Philadelphia (2009); and *Too Black for BET*, Space 1026, Philadelphia (2002).

His group exhibitions include *Through a Glass, Darkly*, Postmasters, New York (2012); *First among Equals*, Institute of Contemporary Art, Philadelphia (2012); *Syncopation*, Grimmuseum, Berlin (2010); *Disinhibition: Black Art and Blue Humor*, Hyde Park Art Center, Chicago (2008); and *Peer Pleasure 1*, Yerba Buena Center for the Arts, San Francisco (2006).

Senga Nengudi

Born 1943 in Chicago
Lives and works in Colorado Springs

Senga Nengudi received her BA from California State University, Los Angeles, where she also received her MA in sculpture in 1971. In between degrees she studied for one year at Waseda University in Tokyo.

Her solo exhibitions include *Performances, 1976–81*, Thomas Erben Gallery, New York (2013); *Lov U*, Warehouse Gallery, Syracuse University, (2012); *Warp Trance*, Pennsylvania Academy of the Fine Arts, Philadelphia (2007); *R.S.V.P. Retrospective*, Thomas Erben Gallery, New York (2003); *Vestige—“The Discovery of America by Christopher Columbus” S.D.*, Just Above Midtown Gallery, New York (1981); and *Répondez s'il-vous-plaît*, Just Above Midtown Gallery, New York (1977).

Her group exhibitions include *Blues for Smoke*, Museum of Contemporary Art, Los Angeles (2012–13, traveling); *Now Dig This! Art and Black Los Angeles, 1960–1980*, Hammer Museum, Los Angeles (2011, traveling); *Under the Big Black Sun*, Museum of Contemporary Art, Los Angeles (2011); *Los Angeles Goes Live: Los Angeles Performance Art, 1970–1983*, Los Angeles Contemporary Exhibitions (2011); *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles (2007, traveling); *Second Lives: Remixing the Ordinary*, Museum of Art and Design, New York (2008); *L.A. Object and David Hammons Body Prints*, Jack Tilton Gallery, New York (2006); *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004); *Parallels and Intersections: Art/Women/California, 1950–2000*, San Jose Museum of Art, San Jose, CA (2002); *The Influence of Yoruba on Contemporary Artists*, Brickhouse, London (2000); *Out of Actions: Between Performance and the Object, 1949–1979*, Museum of Contemporary Art, Los Angeles (1998); *Now-Here*, Louisiana Museum of Modern Art, Humlebaek, Denmark (1996); *Homecoming*, Watts Towers Arts Center, Los Angeles (1995); *Art as a Verb: The Evolving Continuum*, Maryland Institute College of Art, Baltimore (1989); *Carnival: Ritual of Reversal*, Kenkeleba House, New York (1985); *Afro-American Art in the Twentieth Century: Three Episodes*, Bronx Museum of the Arts, Bronx, NY (1980); *Afro-American Abstractions*, P.S.1 Contemporary Art Center, Long Island City, NY (1980); *Freeway Fets*, public art project, freeway underpass, Los Angeles (1979); *The Concept as Art*, Just Above Midtown Gallery, New York (1977); *California Black Artists*, Studio Museum in Harlem, New York (1977); and *Sapphire Show*, Gallery 32, Los Angeles (1970).

Tameka Norris

Born 1979 in Agana, Guam
Lives and works in New Orleans, New York, and Los Angeles

After receiving her BA from UCLA in 2010, Tameka Norris attended Yale University for her MA. She has participated in the Skowhegan School of Painting and Sculpture (2009) and the Hermitage Artist Retreat (2012).

Her group exhibitions include *Gifted and Talented*, Third Streaming Gallery, New York (2012); *Prospect.2 Biennial*, New Orleans (2011); *Queer Sexing*, Human Resources, Los Angeles (2011); *Prospect.1.5 Biennial*, Good Children Gallery, New Orleans (2010); *Open Projector Night*, Hammer Museum, Los Angeles (2009); *True Diva Biennale*, Skowhegan, Maine (2009); and *Dissent! 1968 to Now*, Laband Gallery, Loyola Marymount University, Los Angeles (2008).

Lorraine O'Grady

Born 1934 in Boston
Lives and works in New York

Lorraine O'Grady received her BA from Wellesley College in 1955. O'Grady began making art in the 1980s after working as an intelligence analyst for the US government, a rock critic, and a translator.

Her solo exhibitions include *Broken Spaces: Cut, Mark, and Gesture*, Alexander Gray Associates, New York (2013); *Flowers of Evil and Good, Part 1*, Alexander Gray Associates, New York (2011); *Stress Test*, Performa 11, New York (2011); *The Face I Had before the World Was Made: Lorraine O'Grady*, Museum of Contemporary Art, Denver (2010); *Miscegenated Family Album*, Art Institute of Chicago (2008); *Lorraine O'Grady / Matrix 127*, Wadsworth Atheneum, Hartford, CT (1995); and *Critical Interventions: Photomontages*, INTAR Gallery, New York (1991).

Her group exhibitions include *This Will Have Been: Art, Love, and Politics in the 1980s*, Museum of Contemporary Art Chicago (2012, traveling); *Intense Proximity, Art as Network*, La Triennale, Palais de Tokyo, Paris (2012); *Agitated Histories*, SITE Santa Fe Biennial (2011); *Manifesta 8*, Murcia, Spain (2010); *Whitney Biennial*, Whitney Museum of American Art, New York (2010); *Until Now: Collecting the New (1960–2010)*, Minneapolis Institute of Arts (2010); *Extended Family: Contemporary Connections*, Brooklyn Museum (2010); *The Original Copy: Photography of Sculpture, 1839 to Today*, Museum of Modern Art, New York (2010); *Undercover: Performing and Transforming Black Female Identities*, Spelman College Museum of Fine Art, Atlanta (2009); *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles (2007, traveling); *Documenting a Feminist Past: Art World Critique*, Museum of Modern Art, New York (2007); *African American Artists in Los Angeles: A Survey Exhibition*; *Fade (1990–2003)*, Luckman Gallery, California State University, Los Angeles (2004); *Sexing Myths: Representing Sexuality in African American Art*, Betty Rymer Gallery, School of the Art Institute of Chicago (1998); *Identity Crisis: Self-Portraiture at the End of the Century*, Milwaukee Art Museum (1997); *The Body as Measure*, Davis Museum and Cultural Center, Wellesley College, Wellesley, MA (1994); *Personal Narratives: Women Photographers of Color*, Southeastern Center for Contemporary Art, Winston-Salem, NC (1993); *Exquisite Corpses*, Drawing Center, New York (1993); and *Art as a Verb: The Evolving Continuum*, Maryland Institute College of Art, Baltimore (1988).

Clifford Owens

Born 1971 in Baltimore
Lives and works in New York

Clifford Owens received his BFA from the School of the Art Institute of Chicago in 1998 and his MFA from Mason Gross School of Visual Arts, Rutgers, the State University of New Jersey, in 2000. He also participated in the Whitney Independent Study Program in 2001 and the Skowhegan School of Painting and Sculpture in 2004.

His solo exhibitions include *Clifford Owens: Anthology*, MoMA PS1, Long Island City, NY (2011); *Perspectives 173: Clifford Owens*, Contemporary Arts Museum Houston (2011); *Clifford Owens*, Hanes Art Center, University of North Carolina, Chapel Hill (2009); *Clifford Owens*, On Stellar Rays, New York (2008). His performances include *Photographs with an Audience*, University of North Carolina, Chapel Hill (2009), and On Stellar Rays, New York (2008); *Four Scores by Benjamin Patterson*, Studio Museum in Harlem (2006); *The Strangest of Theaters: Politics and Emotions*, Roebbling Hall, Brooklyn (2006); *Performa 05: Studio Visits*, Studio Museum in Harlem (2005); *Tell Me What to Do with Myself*, PS1 Contemporary Art Center, New York (2005).

Owens's group exhibitions include *Deliverance*, Atlanta Contemporary Art Center (2012); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2009); *One Minute More*, The Kitchen, New York (2009); *Shaun El C. Leonardo and Clifford Owens*, Momenta Art, New York (2008); *Performa 05*, New York (2005); *Greater New York 2005*, PS1 Contemporary Art Center, Long Island City, NY (2005); *Influence, Anxiety, and Gratitude*, MIT List Visual Arts Center, Cambridge, MA (2003); and *Freestyle*, Studio Museum in Harlem, New York (2001).

Benjamin Patterson

Born 1934 in Pittsburgh
Lives and works in Wiesbaden, Germany

Benjamin Patterson received his BA from the University of Michigan in 1956 and a master of library science (MLS) from Columbia University in 1967. He has been an active musician and performer in Europe, participating in the development of the Fluxus movement.

His solo exhibitions include *Benjamin Patterson: Born in the State of Flux/us*, Contemporary Arts Museum Houston (2010, traveling); *Why Do People Attend Bars: To Be Seen, to Be Heard, to Be There*, Nassauischer Kunstverein, Wiesbaden, Germany (2007); *Rimedi, ricette e procedure, Part II*, Galleria Fioretto Arte, Padua, Italy (2005); *Grand 70th Birthday Tour Homecoming*, Galerie

Schüppenhauer, Cologne (2004); *Happenings and Fluxus*, Galeria Vostell, Madrid (2003); *Lemons Revisited*, Museo Vostell, Malpartida, Spain (1998); *Trains of Thought and Just in Time*, Galerie Fruchting, Frankfurt, Germany (1997); *Blame It on Pittsburgh; or, Why I Became an Artist*, Emily Harvey Gallery, New York (1997); *Beauty Lurks in the Chaos of the Beholder*, Galleria Caterina Gualco, Genoa, Italy (1996); *What Is on My Mind?*, Galerie Schüppenhauer, Cologne, and Aktionsforum Praterinsel, Munich (1992); *Fluxus Virus, 1962–92*, Contemporary Museum / Kaufhof Parkhaus, Cologne (1992); and *Ordinary Life*, Emily Harvey Gallery, New York (1988).

His performances include *Museum of the Subconscious, Houston Annex*, Contemporary Arts Museum Houston (2012); *Music at the Edge*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2002); *Museum of the Subconscious, Tel Aviv Annex*, Jerusalem Beach, Tel Aviv, Israel (1999); *Museum of the Subconscious*, Okandukaseibe, Namibia (1996); *Das Bahnhof Requiem*, St. Ignaz Kirche, Mainz, Germany (1995); *A Paper Event*, Time-Life Building, New York (1967); *Third Festival of the Avant-Garde*, Judson Hall, New York (1965); *Fluxus Concert No. 1 ("Lick")*, Canal Street Lofts, New York (1964); *Galerie Légitime* with Robert Filliou, Paris (1962); Neo Dada Music, Kammerspiele, Düsseldorf, Germany (1962); and *Kleines Sommerfest*, Galerie Parnass, Wuppertal, Germany (1962).

His group exhibitions include *Fluxus 50, 1962–2012: Fluxus in Wiesbaden*, Museum Wiesbaden, Germany (2012); *Sounds and Lights*, Centre Pompidou, Paris (2004); *Fluxus in Germany, 1962–1994*, Kunsthalle Fridericianum, Kassel, Germany (2002, traveling); *The Fluxus Constellation*, Museo d'Arte Contemporanea di Villa Croce, Genoa, Italy (2002); *Leonardo in Action and Poetry*, Museo Ideale Leonardo da Vinci, Vinci, Italy (2001); *Fluxus in Amerika*, Galerie Vostell, Berlin (1999); *Revolution: Art of the Sixties*, Museum of Contemporary Art, Tokyo (1995); *Fluxus in Germany, 1962–1994*, Kunstsammlung Gera, Germany (1995); *Fluxus and Happenings*, Museo Vostell, Malpartida, Spain (1994); *The Theater of Refusal: Black Art and Mainstream Criticism*, Fine Arts Gallery, University of California, Irvine (1993–94, traveling); *The Seoul of Fluxus*, Seoul Art Center (1993); *In the Spirit of Fluxus*, Walker Art Center, Minneapolis (1993, traveling); *Fluxus Deluxe*, Pittsburgh Center of the Arts (1991); *Something Else Press*, Granary Books Gallery, New York (1991); *Fluxus!*, Institute of Modern Art, Brisbane, Australia (1990); *Ubi Fluxus ibi Motus*, Venice Biennale (1990); *Pianofortissimo*, Mudima Gallery, Milan (1990); *Fluxus & Co.*, Emily Harvey Gallery, New York (1989); *The Theatre of the Object, 1958–1972*, Alternative Museum, New York (1989); 17th Bienal de São Paulo, Parque Ibirapuera (1983); *Fluxus Vaudeville Tournament*,

Neue Galerie, Kassel, Germany (1982); *Festrum Fluxform*, Museum Wiesbaden, Germany (1982); *Fluxus Etc.*, Cranbrook Museum of Art, Cranbrook, MI (1981); *Fluxexhibit*, Galerie A, Amsterdam (1976); *Fluxshoe Exhibition*, Falmouth, England (1972–73); Fluxus Festival, Städtische Museum, Wiesbaden, Germany (1962); and Fluxus Sneak Preview, Galerie Girardon, Paris (1962).

Adam Pendleton

Born 1984 in Richmond, Virginia
Lives and works in Germantown, New York, and Brooklyn

Pendleton completed the Artspace Independent Study Program in Pietrasanta, Italy, in 2002.

Pendleton's solo exhibitions include *Adam Pendleton: I'll Be Your*, Pace Gallery, London (2012); *Adam Pendleton: New Black Dada Paintings*, Galerie Pedro Cera, Lisbon (2012); *Adam Pendleton: The Women*, Shane Campbell Gallery, Chicago (2011); *ELTDK Los Angeles*, Roberts & Tilton, Culver City, CA (2010); *Adam Pendleton*, Haunch of Venison, Berlin (2009); *Adam Pendleton: Rendered in Black*, Indianapolis Museum of Contemporary Art (2008); *Adam Pendleton: Gorilla, My Love*, Rhona Hoffman Gallery, Chicago (2005); and *Adam Pendleton: Being Here*, WallSpace, New York (2004).

His group exhibitions include *Ecstatic Alphabets / Heaps of Language*, Museum of Modern Art, New York (2012); *Intense Proximity, Art as Network*, La Triennale, Palais de Tokyo, Paris (2012); Fifth Contour Biennial, Mechelen, Belgium (2011); *Greater New York*, MoMA PS1, Long Island City, NY (2010); *Desire*, Blanton Museum of Art, Austin, TX (2010); *Afro-Modernism: Journeys through the Black Atlantic*, Tate Liverpool, England (2010); *The Prompt*, Performa 09, White Slab Palace, New York (2009); *The Generational: Younger than Jesus*, New Museum, New York (2009); *Matter of Fact*, Manifesta 7, Manifattura Tabacchi, Roverto, Italy (2008); *After 1968: Contemporary Artists and the Civil Rights Legacy*, High Museum of Art, Atlanta (2008); *Object: The Undeniable Success of Operations*, Stedelijk Museum, Amsterdam (2008); *Hey Hey Glossolalia: The Eroticism of Pedagogy*, Creative Time, Judson Memorial Church, New York (2008); *Resistance Is . . .*, Whitney Museum of American Art, New York (2007); *Frequency*, Studio Museum in Harlem, New York (2006); *Double Consciousness: Black Conceptual Art since the 1970s*, Contemporary Arts Museum Houston (2005); and *Optimo: Manifestations of Optimism in Contemporary Art*, Marfa Ballroom, Texas (2004).

Adrian Piper

Born 1948 in New York
Lives and works in Berlin

Piper received her BA from the City College of New York in 1974 and a PhD from Harvard University in 1981.

Her select solo exhibitions include *Adrian Piper: Vote/Emote*, Elizabeth Dee Gallery, New York (2012); *Sol LeWitt and Adrian Piper*, Bowery Poetry Club, New York (2011); *Everything #4*, Center for Art, Design, and Visual Culture, Baltimore (2011); *Adrian Piper: The Mythic Being*, Smart Museum of Art, University of Chicago (2006); *Adrian Piper since 1965*, Generali Foundation, Vienna (2002, traveling); *MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks, 1968–1992*, Museum of Contemporary Art, Los Angeles (2000, traveling); *Adrian Piper: A Retrospective*, Fine Arts Gallery, University of Maryland, Baltimore (1999, traveling); *Adrian Piper: The Mythic Being, 1972–1975*, Thomas Erben Gallery, New York (1998); *Space, Time, and Reference, 1967–1970*, John Weber Gallery, New York (1992); *Out of the Corner*, Whitney Museum of American Art, New York (1990); *Adrian Piper: Reflections, 1967–1987*, Alternative Museum, New York (1987); *Adrian Piper at Matrix 56*, Wadsworth Atheneum, Hartford, CT (1980); and *One Man (sic), One Work*, New York Cultural Center (1969).

Her group exhibitions include *This Will Have Been: Art, Love, and Politics in the 1980s*, Museum of Contemporary Art Chicago (2012, traveling); *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973–1991*, Neuberger Museum of Art, Purchase College, State University of New York, Purchase (2011, traveling); *In Deed: Certificates of Authenticity in Art*, De Vleeshal, Middelburg, Netherlands (2011); *The Talent Show*, Walker Art Center, Minneapolis (2010); 29th Bienal de São Paulo (2010); *Move: Choreographing You*, Hayward Gallery, London (2010); *The Quick and the Dead*, Walker Art Center, Minneapolis (2009); *Reframing the Color Line: Race and the Visual Culture of the Atlantic World*, William L. Clements Library, University of Michigan, Ann Arbor (2009); *NeoHooDoo: Art for a Forgotten Faith*, Menil Collection, Houston (2008, traveling); *The Space Between*, Nordana Kulturcentrum, Skelleftea, Sweden (2008); *In Plain Sight: Street Works and Performances, 1968–1971*, Laboratory of Art + Ideas at Belmar, Lakewood, CO (2008); *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles (2007, traveling); *Role Play: Feminist Art Revisited, 1960–1980*, Galerie Lelong, New York (2007); *Panic Attack! Art in the Punk Years*, Barbican Art Gallery, London (2007); *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image since*

1970, Contemporary Arts Museum Houston and Spelman College Museum of Fine Art, Atlanta (2007–9); *Photography and the Self: The Legacy of F. Holland Day*, Whitney Museum of American Art, New York (2006); *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); *Evidence of Impact: Art and Photography, 1963–1978*, Whitney Museum of American Art, New York (2004); *Only Skin Deep*, International Center of Photography, New York (2003); Documenta 11, Kassel, Germany (2002); *Double Life: Identity and Transformation in Contemporary Arts*, Generali Foundation, Vienna (2001); *One Planet under a Groove*, Bronx Museum of the Arts, Bronx, NY (2001); *Global Conceptualism: Points of Origin, 1950s–1980s*, Queens Museum of Art, Queens, NY (1999); *Trace*, Liverpool Biennial of Contemporary Art, View, Liverpool, England (1999); *Out of Actions: Between Performance and the Object, 1949–1979*, Museum of Contemporary Art, Los Angeles (1998); *If I Ruled the World*, Shedhalle, Zurich (1997); *Africus*, South African Biennale, Johannesburg (1995); *Cornered*, Paula Cooper Gallery, New York (1995); *Now Here*, Louisiana Museum of Modern Art, Humlebaek, Denmark (1995); *Mappings*, Museum of Modern Art, New York (1994); *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York (1994); *The Theater of Refusal: Black Art and Mainstream Criticism*, Fine Arts Gallery, University of California, Irvine (1993, traveling); *The Boundary Rider*, 9th Biennale of Sydney, Gallery of New South Wales (1992); *The Art of Advocacy*, Aldrich Museum of Contemporary Art, Ridgefield, CT (1991); *Word as Image: American Art, 1960–1990*, Milwaukee Art Museum (1990); *Art as a Verb*, Maryland Institute College of Art, Baltimore (1988); *The Black and White Show*, Kenkeleba House, New York (1984); *A Decade of New Art*, Artists' Space, New York (1984); *The Black and White Show*, Kenkeleba House, New York (1983); *The Gender Show*, Group Material, New York (1981); *A Decade of Women's Performance Art*, National Women's Caucus for Art Conference, New Orleans (1980); Paris Biennale, Musée d'Art Moderne, Paris (1977); Paris Biennale, Musée d'Art Moderne, Paris (1971); and *Concept Art*, Städtisches Museum, Leverkusen, Germany (1969).

Pope.L (formerly known as William Pope.L)

Born 1955 in Newark, NJ
Lives and works in Chicago

Pope.L studied at Pratt Institute before receiving his BA from Montclair State College (1978). He then attended the Independent Study Program at the Whitney Museum of American Art before earning his MFA at Rutgers, the State University of New Jersey, in 1981.

His solo exhibitions include *Reenactor*, Williams Center Gallery at Lafayette College, Easton, PA (2012); *landscape+object+animal*, Mitchell-Innes & Nash, New York (2010); *Color Isn't Matter*, Samson Projects, Boston (2010); *The Black Factory*, Art Projects, Art Basel Miami Beach (2009); *Corbu Pops*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (2009); *Drawing, Dreaming, Drowning*, Art Institute of Chicago (2008); *Art after White People: Time, Trees, and Celluloid . . .*, Santa Monica Museum of Art, Santa Monica, CA (2007); *William Pope.L: The Black Factory and Other Good Works*, Yerba Buena Center for the Arts, San Francisco (2007); *eRacism: Retrospective Exhibition*, Institute of Contemporary Art at Maine College of Art, Portland (2002); *eRacism: White Room*, Thread Waxing Space, New York (2000); and *Eating the Wall Street Journal and Other Current Consumptions*, Mobius, Boston (2000).

His performances include *The Black Factory* national tour (2004–5); *Community Crawls*, select venues (2000–2005); *The Great White Way: 22 Miles, 5 Years, 1 Street*, Whitney Biennial, Whitney Museum of American Art, New York (2002), and elsewhere (2001–2); and *Eating the Wall Street Journal*, Mobius, Boston, and Sculpture Center, New York (2000).

His group exhibitions include *Against the Grain: Wood in Contemporary Craft and Design*, Museum of Art and Design, New York (2013); *superhuman*, Central Utah Art Center, Ephraim (2012); *The Last Newspaper*, New Museum, New York (2010); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2009); *Thirty Americans*, Rubell Family Collection, Miami (2008); *Black Is, Black Ain't*, Renaissance Society at University of Chicago (2008); 7e Biennale de l'Art Africaine Contemporaine, Dakar, Senegal (2006); *Humor Me*, H & R Block Artspace, Kansas City Art Institute, Kansas City, MO (2006); *Relics and Remnants*, Jamaica Center for Arts and Learning, Jamaica, NY (2006); *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); *The Interventionists: Art in the Social Sphere*, Massachusetts Museum of Contemporary Art, North Adams (2004); *Watch What We Say*, Schroeder Romero, Brooklyn (2004); *The Big Nothing*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2004); *Only Skin Deep*, International Center of Photography, New York (2004); and *Out of Actions: Between Performance and the Object, 1949–1979*, Museum of Contemporary Art, Los Angeles (1998).

Rammellzee

Born 1960 in Queens, NY
Died June 28, 2010, in Queens, NY

Rammellzee was a visual and graffiti artist, performer, hip-hop musician, art theoretician, and sculptor.

His solo exhibitions include *The Rammellzee Galaxseum*, Children's Museum of Art, New York (2012); *Rammellzee: The Equation, the Letter Racers*, Suzanne Geiss Company, New York (2012); *Bi-Conicals of Rammellzee Tour*, Venice Biennale (2005); and *Retrospective*, Gemeentemuseum, Helmond, Netherlands (1986).

His group exhibitions include *Art in the Streets*, Museum of Contemporary Art, Los Angeles (2011); *L'art modeste sous les bombes*, Musée International des Arts Modestes, Sète, France (2007); *Music Is a Better Noise*, PS1 Contemporary Art Center, Long Island City, NY (2006); *Americas*, Fabbbrica del Vapore, Milan (2002); *American Graffiti: A Survey*, Liverpool Gallery, Brussels (1991); *Hip Hop 'til You Drop*, Whitney Museum of American Art, New York (1989); *Between Science and Fiction*, Bienal de São Paulo (1985); *Rapid Enamel: The Art of Graffiti*, Renaissance Society at the University of Chicago (1984); *New York Graffiti*, Louisiana Museum, Humlebaek, Denmark (1984); and *New York*, Institute of Contemporary Arts, London (1982).

Jacolby Satterwhite

Born 1986 in Columbia, SC
Lives and works in Brooklyn

Jacolby Satterwhite received his BFA from Maryland Institute College of Art in 2008 and participated in the Skowhegan School of Painting and Sculpture in 2009. In 2010 he earned a MFA from the University of Pennsylvania.

His solo exhibitions include *The Matriarch's Rhapsody*, Monya Rowe Gallery, New York (2013), and *Jacolby Satterwhite*, Hudson D. Walker Gallery, Provincetown, MA (2012).

His group exhibitions include *Approximately Infinite Universe*, Museum of Contemporary Art San Diego (2013); *Fore*, Studio Museum in Harlem, New York (2012); *3-D Form: Aboveground Animation*, New Museum, New York (2012); *Beasts of Revelation*, DC Moore Gallery, New York (2012); *Bigger than Shadows*, Dodge Gallery, New York (2012); *Shift*, Studio Museum in Harlem, New York (2012); *Oh, You Mean Cellophane and All That Crap*, Calder Foundation, New York (2012); *Pixelated*, Museum of Contemporary African Diasporan Arts, Brooklyn (2012); *If There's No Dancing at the Revolution I'm Not Coming*, Recess Activities, New York (2011); *Robert Melee's Talent Show*, The Kitchen, New York (2010); *The Mothership Has Landed*, Rush

Arts Gallery, New York (2010); *The B-Sides*, Aljira: A Center for Contemporary Art, Newark, NJ (2008); and *Summer Mixtape Volume 1: The Get Smart Edition*, Exit Art Gallery, New York (2008).

Dread Scott

Born 1965 in Chicago
Lives and works in Brooklyn

Dread Scott received a BFA from the School of the Art Institute of Chicago in 1989. He completed the Whitney Museum of American Art's Independent Study Program in 1993.

His solo exhibitions include *Revolutionary Archive*, Thompson Gallery, San Jose State University (2012); *You Lie! Dread Scott and Paul D. Miller (aka DJ Spooky)*, Bowery Poetry Club, New York (2010); *Dread Scott: Welcome to America*, MoCADA, Brooklyn (2008); *Notorious ART: Dread Scott and John Sims*, Ringling School of Art and Design, Sarasota, FL (2006); *A Little Sumthin' 2 Think About*, Corridor Gallery, Brooklyn (2000); and *Our Aim Is to Destroy Them!*, NNWAC Gallery, Chicago (1988).

His group exhibitions include *It's the Political Economy, Stupid*, Austrian Cultural Forum, New York (2012); *That Was Then . . . This Is Now*, MoMA PS1, Long Island City, NY (2008); *50,000 Beds*, Aldrich Contemporary Art Museum, Ridgefield, CT (2007); *The Wrong Gallery's Down by Law, Day for Night*, Whitney Biennial, Whitney Museum of American Art, New York (2006); . . . *But I was cool*, Aljira: A Center for Contemporary Art, Newark, NJ (2006); *Open House: Working in Brooklyn*, Brooklyn Museum (2004); *Cross-Cultural Identities*, South African Museum, Cape Town (2003); *Postcards from Black America*, DeBeyer Center for Contemporary Art, Breda, Netherlands (1998); *Old Glory: The American Flag in Contemporary Art*, Cleveland Center for Contemporary Art (1994); *Illegal America*, Exit Art, New York (1990); and *A/Part of the Whole*, Columbus Drive Gallery, School of the Art Institute of Chicago (1989).

Xaviera Simmons

Born 1974 in New York
Lives and works in New York

Xaviera Simmons received her BFA from Bard College in 2004. She went on to the Maggie Flanigan Studio to complete the two-year Actor Training Conservatory while participating in the Whitney Museum Independent Study Program.

Her solo exhibitions include *Xaviera Simmons*, David Castillo Gallery, Miami (2013); *When You're Looking at Me, You're Looking at Country*, More Art, New York (2012); *Salt 4*, Utah Museum of Fine Arts, Salt Lake City (2011); *Wilderness*, Nicole

Klagsbrun Gallery, New York (2011); *Junctures (Transmissions To)*, Goethe Institute / Studio Museum in Harlem, New York (2010); *Oscillation: For a Minute There, I Lost Myself*, Museum of Art and Design, New York (2009); *Perspectives 157: Electric Relaxation; Digital Good Time*, Contemporary Arts Museum Houston (2008); *The Hustle Never Stops in Lagos (et al.)*, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA (2007); and *How to Break Your Own Heart*, Art in General, New York (2006).

Her group exhibitions include *Tête-à-tête*, Rhona Hoffman Gallery, Chicago (2012); *The Bearden Project*, Studio Museum in Harlem, New York (2011); *30 Americans*, Corcoran Gallery of Art, Washington, DC (2011); *Oceanomania: Souvenirs from a Mysterious Sea*, Nouveau Musée National de Monaco (2011); *Hydrarchy: Power and Resistance at Sea*, Contemporary Image Collective, Cairo, Egypt (2011); *Stargazers: Elizabeth Catlett in Conversation with 21 Contemporary Artists*, Bronx Museum of the Arts, Bronx, NY (2011); *The Record*, Nasher Museum, Duke University, Durham, NC (2010); *30 Seconds off an Inch*, Studio Museum in Harlem, New York (2010); *In Practice*, Sculpture Center, Long Island City, NY (2009); *Negritude*, Exit Art, New York (2009); *Street Art, Street Life*, Bronx Museum of the Arts, Bronx, NY (2008); *Mixtape*, Exit Art, New York (2008); *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image since 1970*, Contemporary Arts Museum Houston and Spelman College Museum of Fine Art, Atlanta (2007–9); *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006); *Frequency*, Studio Museum in Harlem, New York (2005); *Relics and Remnants*, Jamaica Center for Arts and Learning, Jamaica, NY; *Video Show*, Takt Kunstsprojectraum, Berlin (2005); and *African Queen*, Studio Museum in Harlem, New York (2005).

Sur Rodney (Sur)

Born 1954 in Montreal
Lives and works in New York

After graduating with honors from the Montreal Museum of Fine Arts School of Art and Design, Sur Rodney (Sur) moved to New York in 1976 and became an active member of the arts community.

In 1980 Sur hosted a series of television talk shows advertised as the *Sur Rodney Sur Show* and the *All New Sur Rodney (Sur) Shows*, which were featured on Manhattan Cable Television and at the Mudd Club in New York. During that year, the artist also became a member of the Blackheart Collective, a group of gay black poets, writers, and multimedia performance artists. His writings from this period would later be featured in publications such as *The Road before Us: One Hundred Black Gay Poets* (1991) and *Words of Fire* (1995). He

has also worked as an arts administrator. From 1982 until 1988 Sur worked to much acclaim as the codirector of the Gracie Mansion Gallery.

After a brief respite from the New York art scene, he was named executor and archivist for the Swiss painter and printmaker Andreas Senser. During the 1990s Sur also archived the estates of many other artists, including Angel Borrero, Bern Boyle, Timothy Greathouse, Gayle Kirkpatrick, and Neil Polen. For his work within the HIV/AIDS community, Sur was invited to join the board of Visual AIDS in the mid-1990s. With the support of Visual AIDS, Sur cofounded the Frank Moore Archive Project (1996) with Geoffrey Hendricks and Frank Moore; this project supports artists with HIV/AIDS in the management of their estates. In 2002 Sur assisted Hendricks in organizing the historic exhibition and accompanying text, *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University, 1958–1972*. Another collaboration with Derek Jackson brought about *Hung*, a quarterly zine, in 2007. Later that year, Sur began archiving the works of artists George Deem and Lorraine O'Grady and continued his ongoing organization of the estates of Buster Cleveland, Stephen Varble, Al Hansen, and Brian Buczak, among others.

Select performances include *Nippelmuse*, Envoy Gallery, New York (2009); *Free Advice*, Montauk Highway, Southampton, NY (2007); *Yellow*, Museum Ludwig, Cologne (2005); *Wedding Event*, Judson Memorial Church, New York (1995); *Croton on the Hudson*, Croton-on-Hudson, NY (1994); *Untitled (Taped Mouth)*, Gracie Mansion Gallery, New York (1983); *Nifty Nipper Pits Party*, A's Space, New York (1981); *Sur Rodney Sur Show* and the *All New Sur Rodney Sur Show*, Manhattan Cable and Mudd Club, New York (1980); *AHWS*, Animal Hospital of Washington Square, New York (1979); *Sirloin Steak*, Musée des Beaux-Arts de Montréal (1977); *S'AMUSEE*, Musée des Beaux-Arts de Montréal (1976); *Candy Darlings*, 112 Greene Street, New York (1976–79); *Security*, Musée des Beaux-Arts de Montréal, School of Art and Design (1975); *Corridor*, Musée des Beaux-Arts de Montréal, School of Art and Design (1974); and *Plexiglas*, Musée des Beaux-Arts de Montréal, School of Art and Design (1974).

Daniel Tisdale

Born 1959 in Compton, CA
Lives and works in New York

Daniel Tisdale attended California State Polytechnic University, where he received his BA, and Otis/Parsons School of Design, where he received his MFA.

Tisdale is a conceptual artist working in photography and performance. His artistic

practice, however, extends beyond the prescribed boundaries of the art world, including educational programming, political engagement, labor advocacy, and journalism. He is the founder of *Harlem World*, an online journal, and the creator and host of the *Tisdale Show*.

Tisdale's performance and exhibition history includes *Double Consciousness: Black Conceptual Art since 1970*, Contemporary Arts Museum Houston (2005); *Only Skin Deep: Changing Visions of the American Self*, International Center for Photography, New York (2004); *Danny Tisdale: The Black Museum*, Jewish Museum, New York (2006); *The Culture of Violence*, University Gallery, University of Massachusetts, Amherst (2002); *15 Minutes 2000 (The Art of Change)*, Franklin Furnace, New York (2000); *No Doubt: African-American Art of the 90s*, Aldrich Museum of Contemporary Art, Ridgefield, CT (1996); *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York (1995); *Danny: The Last African American of the 22nd Century*, Franklin Furnace, New York (1994); *Untitled*, Ronald Feldman Fine Arts, New York (1993); *Counterweight: Alienation, Assimilation, Resistance*, Contemporary Arts Forum, Santa Barbara, CA (1992); *The Art Mall: A Social Space*, New Museum of Contemporary Art, New York (1992); *The Black Museum*, INTAR Gallery, New York (1990); and *Installations: Part I*, Art in General, New York (1990).

Carrie Mae Weems

Born 1953 in Portland, OR
Lives and works in upstate New York

Carrie Mae Weems received her BFA from California Institute of the Arts (1981) and her MFA in photography from the University of California, San Diego (1984). She also studied in the graduate program in folklore at the University of California, Berkeley.

Her solo exhibitions include *Carrie Mae Weems: Three Decades of Photography and Video*, Frist Center for the Visual Arts, Nashville, (2012, traveling); *Carrie Mae Weems: Maddening Crowd*, McNay Art Museum, San Antonio, TX (2011); *Carrie Mae Weems: Slow Fade to Black*, Williams College Museum of Art, Williamstown, MA, and Downstreet Art at the Legacy, Legacy Gallery, North Adams, MA (2011); *Carrie Mae Weems: Kitchen Table Series*, Art Institute of Chicago (2011); *Carrie Mae Weems: Estudios Sociales / Carrie Mae Weems: Social Studies*, Centro Andaluz de Arte Contemporáneo, Seville, Spain (2010); *Slow Fade to Black*, Jack Shainman Gallery, New York (2010); *Constructing History: A Requiem to Mark the Moment*, Gallery Paule Anglim, San Francisco (2009, traveling); *Carrie Mae Weems: A Survey*, Jack Shainman Gallery, New York (2008); *Carrie Mae*

Weems: The Louisiana Project and Dreaming in Cuba, Spelman College Museum of Fine Art, Atlanta (2004); *From Here I Saw What Happened and I Cried*, South Carolina State University, Orangeburg (2003); *Photographic Visions of Carrie Mae Weems*, Zora Neale Hurston National Museum of Fine Arts, Eatonville, FL (2003); *Carrie Mae Weems: The Hampton Project*, Williams College Museum of Art, Williamstown, MA (2000, traveling); *Recent Work: Carrie Mae Weems, 1992–98*, Everson Art Museum, Syracuse, NY (1998–99); *Who What When Where*, Whitney Museum of American Art at Phillip Morris, New York (1998–99); *Ritual and Revolution*, DAK'ART 98: Biennale of Contemporary Art, Galerie Nationale d'Art, Dakar, Senegal (1998–99); Second Johannesburg Biennale, Africus Institute for Contemporary Art, Johannesburg, South Africa (1997); *From Here I Saw What Happened and I Cried*, P:P:O-W, New York, and Rhona Hoffman Gallery, Chicago (1996); and *Carrie Mae Weems: The Kitchen Table Series*, Contemporary Arts Museum Houston (1996).

Weems has participated in such group exhibitions as *Blues for Smoke*, Museum of Contemporary Art, Los Angeles (2012–13, traveling); *This Will Have Been: Art, Love, and Politics in the 1980s*, Museum of Contemporary Art Chicago (2012, traveling); *The Record: Contemporary Art and Vinyl*, Nasher Museum of Art, Duke University, Durham, NC (2010, traveling); *Performing for the Camera*, Arizona State University Art Museum, Tempe (2012); *Intense Proximity, Art as Network*, La Triennale, Palais de Tokyo, Paris (2012); *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973–1991*, Neuberger Museum of Art, Purchase College, State University of New York, Purchase (2011, traveling); *Narrative Interventions in Photography*, J. Paul Getty Museum, Los Angeles (2011–12); *Constructing History: A Requiem to Mark the Moment*, Frederick Douglass Institute for African and African American Studies, University of Rochester, Rochester, NY (2011); *Off the Wall, Part 1: Thirty Performative Actions*, organized by Whitney Museum of American Art, New York (2010); *Posing Beauty: African American Images from the 1980s to the Present*, Tisch School of the Arts, New York University (2009, traveling); *Color Chart: Reinventing Color, 1950 to Today*, Museum of Modern Art, New York (2008, traveling); *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image since 1970*, Contemporary Arts Museum Houston and Spelman College Museum of Fine Art, Atlanta (2007–9); *Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco (2006, traveling); *Legacies: Contemporary Artists Reflect on Slavery*, New York Historical Society (2006–7); *Black Alphabet: Contexts of Contemporary African American Art*, Zacheta National Gallery of Art, Warsaw, Poland (2006); and *Double Exposure: African Americans before and behind the Camera*, Wadsworth Athenaeum, Hartford, CT (2005, traveling).

WORKS IN THE EXHIBITION

Unless otherwise noted, all works are courtesy the artist(s).

Derrick Adams

Communicating with Shadows: I Crush a Lot (numbers 1–4) [Hammons], 2011
Digital prints
4 prints, 35¾ x 24 inches each

Terry Adkins

Last Trumpet, 1995
Brass musical instruments
4 instruments, 216 x 24 inches (diameter) each

Papo Colo

Coronation, 1976
VHS transferred to digital video, black and white, silent
1:58 minutes

Walking Sculpture, 1976

VHS transferred to digital video, black and white, silent
2:43 minutes

Superman 51, 1977

VHS transferred to digital video, black and white, silent
4:08 minutes

Against the Current, 1982

VHS transferred to digital video, black and white, silent
2:25 minutes

Battle Value, 1982

VHS transferred to digital video, black and white, silent
0:18 minutes

Jumping Fences, 2007

Digital prints on archival paper
12 prints, 17 x 11 inches each

Jamal Cyrus

Texas Fried Tenor, from the series **Learning to Work the Saxophone**, 2012
Tenor saxophone, flour, water, egg, salt, paper, cayenne pepper, foam adhesive
Dimensions variable

Jean-Ulrick Désert

Negerhosen2000 / The Travel Albums, 2003
Digitally printed images, pigmented inks, pencil on archival paper with mixed-media collage
40 parts, 8¼ x 11¾ inches each

Negerhosen2000 / The Travel Albums, 2003
Ephemera: letters, envelopes, photographs, paper coasters
Dimensions variable

Zachary Fabri

Roly Poly, 2003
Digital video, color, sound
3:14 minutes

My High Fructose Corn Syrup Fix and White Flour Constipation, 2007

Digital video, color, sound
8:10 minutes

Sherman Fleming (aka RodForce)

Something Akin to Living, 1979
11 color slides

Pretending to Be Rock, 1993

VHS transferred to digital video, color, silent
11:00 minutes

Coco Fusco

a/k/a Mrs. George Gilbert, 2004
Single-channel video, black and white, sound
31:00 minutes
Courtesy Video Data Bank, Chicago

Sightings 2, 2004

Black-and-white digital prints mounted on aluminum
9½ x 48 inches

Sightings 3, 2004

Black-and-white digital prints mounted on aluminum
9½ x 41 inches

Sightings 4, 2004

Black-and-white digital prints mounted on aluminum
9½ x 51 inches

Three works above courtesy the artist and Alexander Gray Associates, New York

Theaster Gates

See, Sit, Sup, Sing: Holding Court, 2012
Repurposed wood tables, plastic chairs, chalkboards
Dimensions variable
Courtesy the artist and Kavi Gupta Gallery, Chicago/Berlin

See, Sit, Sup, Sing: Holding Court, 2012

Chalkboard with world map
48 x 68 x 4 inches
Courtesy Barbara and Michael Gamson

Girl (Chitra Ganesh + Simone Leigh)

My dreams, my works must wait till after hell..., 2011
Digital video, color, sound
7:14 minutes

David Hammons

Untitled, 1968
Body print, pencil, watercolor on paper
12 x 7½ inches
Los Angeles County Museum of Art, Gift of George and Judith Sunga

Spade (Power to the Spade), 1969

Body print, pigment, mixed mediums on paper
53¼ x 35¼ inches
Collection Jack and Connie Tilton, New York

Untitled (Body Print), 1975

Body print, pigment, mixed mediums on paper
25¾ x 20 inches
Private collection, Chicago

Bliz-aard Ball Sale, 1983

20 color slides
Courtesy Dawoud Bey and Jack Tilton Gallery, New York

Trenton Doyle Hancock

Off-Colored, 1998
Fabric, wooden chair, armature
108 x 72 inches
Courtesy the artist and Talley Dunn Gallery, Dallas

Lyle Ashton Harris

Performing MJ, 2006
Digital video, color, sound
17:24 minutes
Courtesy the artist and CRG Gallery, New York

Memoirs of Hadrian #1, 2008

Archival pigment print on Hahnemühle satin paper
30 x 34 inches

Memoirs of Hadrian #32, 2008

Archival pigment print on Hahnemühle satin paper
41½ x 34 inches

Memoirs of Hadrian #38, 2008

Archival pigment print on Hahnemühle satin paper
34 x 30 inches

Memoirs of Hadrian #39, 2008

Archival pigment print on Hahnemühle satin paper
41½ x 34 inches

Four works above courtesy the artist and Adamson Gallery, Washington, DC

Maren Hassinger

Ten Minutes, 1977
Black-and-white photographs
11 prints, 8 x 10 inches each

Diaries, 1978

Black-and-white photographs
7 prints, 8 x 10 inches each

Wayne Hodge

Negerkuss, 2011
Digital photographs
6 prints, 16 x 20 inches each

Negerkuss, 2011

Bust: plaster, oil paint, plastic, mixed media
10 x 7 x 5 inches

Negerkuss, 2011

Mask: latex, mixed media
13 x 9 x 9 inches

Satch Hoyt**Say It Loud**, 2004

Books, metal staircase, microphone, speakers, sound
Dimensions variable

Ulysses S. Jenkins**Mass of Images**, 1978

VHS transferred to digital video, black and white,
sound
4:19 minutes

Peter Kennedy**Adrian Piper: Becoming the Mythic Being**, from

the series **Other Than Art's Sake**, 1973
Film transferred to digital video, black and white,
sound
8:00 minutes
Courtesy the artist and Milani Gallery, Brisbane,
Australia

Shaun El C. Leonardo**El Conquistador vs. The Invisible Man**, 2005-7

Digital video, color, sound
6:29 minutes

Kalup Linzy**Conversations Wit De Churen II: All My Churen**,

2003
Digital video, color, sound
29:14 minutes

Introducing Kaye (Romantic Loner), 2012

Digital video, color, sound
20:52 minutes

Both courtesy the artist and Elizabeth Dee Gallery,
New York

Dave McKenzie**Edward and Me**, 2000

Digital video, color, sound
4:25 minutes

Kevin and Me, 2000

Digital video, color, sound
3:05 minutes

While Supplies Last, 2003

Cast polyresin figurines
20 pieces, 6½ x 2 (diameter) inches each

While Supplies Last, 2003

Color photographs
5 prints, 14 x 11 inches each

All courtesy the artist; Susanne Vielmetter Los
Angeles Projects; and Wien Lukatsch Gallery, Berlin

Jayson Musson**Hennessy Youngman's Art Thoughtz** series, 2010-12

Digital video, color, sound
26 segments, total running time 153 minutes
Courtesy the artist and YouTube

Senga Nengudi**RSVP**, 1975-77/2012

Nylon, sand, mixed mediums
Dimensions variable

Hands, 2003-12

Digital video, color, sound
1:07 minutes
Courtesy the artist and Thomas Erben Gallery,
New York

Tameka Norris**Untitled**, 2012

Digital video, color, sound
5:03 minutes
Courtesy the artist and Third Streaming, New York

Untitled, 2012

Coveralls: fabric
58 x 36 inches

Untitled, 2012

Knife: plastic handle with stainless-steel blade
6 x ¾ x ¼ inches

Lorraine O'Grady**Untitled (Mlle Bourgeoise Noire leaves the**

safety of home), 1980-83 (printed 2009)

Gelatin silver print
9% x 7 inches

Untitled (Mlle Bourgeoise Noire and her Master

of Ceremonies enter the New Museum), 1980-83

(printed 2009)
Gelatin silver print
7¼ x 9¼ inches

Untitled (Mlle Bourgeoise Noire asks, "Won't

you help me lighten my heavy bouquet?"),

1980-83 (printed 2009)
Gelatin silver print
6% x 9% inches

Untitled (A skeptic inspects Mlle Bourgeoise

Noire's cape), 1980-83 (printed 2009)

Gelatin silver print
7 x 9% inches

Untitled (Mlle Bourgeoise Noire smiles, she

smiles, she smiles), 1980-83 (printed 2009)

Gelatin silver print
6% x 9¾ inches

Untitled (Mlle Bourgeoise Noire continues her

tournée), 1980-83 (printed 2009)

Gelatin silver print
7½ x 9% inches

Untitled (Mlle Bourgeoise Noire removes the

cape and puts on her gloves), 1980-83 (printed

2009)

Gelatin silver print
9% x 7 inches

Untitled (Mlle Bourgeoise Noire begins to

concentrate), 1980-83 (printed 2009)

Gelatin silver print
10 x 7¼ inches

Untitled (Crowd watches Mlle Bourgeoise Noire

whipping herself), 1980-83 (printed 2009)

Gelatin silver print
6¼ x 9¼ inches

Untitled (Mlle Bourgeoise Noire beats herself

with the whip-that-made-plantations-move),

1980-83 (printed 2009)

Gelatin silver print
9% x 7% inches

Untitled (Crowd watches Mlle Bourgeoise Noire

shouting her poem), 1980-83 (printed 2009)

Gelatin silver print
4% x 7% inches

Untitled (Mlle Bourgeoise Noire shouts out her

poem), 1980-83 (printed 2009)

Gelatin silver print
9% x 7½ inches

Untitled (Mlle Bourgeoise Noire leaves the New

Museum), 1980-83 (printed 2009)

Gelatin silver print
6¼ x 9¼ inches

Untitled (Mlle Bourgeoise Noire celebrates with

her friends), 1980-83 (printed 2009)

Gelatin silver print

7 x 9% inches

All above courtesy the artist and Alexander Gray
Associates, New York

Untitled (Mlle Bourgeoise Noire Goes to the

New Museum), 1981

Gloves: silk

5 x 12 inches

Collection of Eileen Harris Norton

Untitled (Mlle Bourgeoise Noire Goes to the

New Museum), 1981

Tiara: cut glass, metal, mixed mediums

4% x 5% x 5% inches

Collection of Eileen Harris Norton

Clifford Owens**Anthology (Senga Nengudi)**, 2010

C-prints

2 prints, 30 x 40 inches each

Anthology (Glenn Ligon), 2011

C-prints

3 prints, 20 x 24 inches each

Anthology (Kara Walker), 2011

C-prints, digital video, color, sound

5 prints, 20 x 24 inches each

Anthology (Terry Adkins), 2011

Color photograph, speaker, sound

30 x 40 inches

All above collection for Sharing and Learning

Anthology (Nsenga Knight), 2011

C-prints.

Diptych, 40 x 60 inches each

Benjamin Patterson**Pond**, 1962

Ink on paper

2 sheets, 10 $\frac{1}{4}$ x 7 $\frac{3}{4}$ inches each

The Getty Research Institute, Los Angeles

Adam Pendleton

With Jaan Evert and Marc Hollenstein

Black Dada (Ian Berry, couple dancing, independence celebration Congo, 1960),

2008/2012

Silkscreen ink on Mylar

9 panels, 38 x 28 inches each; 114 x 84 inches overall

With Alicia Hall Moran and Nasheet Waits

Abolition of Alienated Labor / Triptych: Prayer / Protest/Peace, 2009

Audio

12:39 minutes

Both courtesy the artist; Pace Gallery, New York; and

Shane Campbell Gallery, Chicago

Adrian Piper**I Am the Locus (#1-5)**, 1975

Oil crayon on photographs

5 parts, 8 x 10 inches each

The David and Alfred Smart Museum of Art,

University of Chicago; Purchase, Gift of Carl Rungius, by exchange

Pope.L**Eating the Wall Street Journal**, 2000

Plywood, newspaper, toilet fixture, mixed mediums

Dimensions variable

Eating the Wall Street Journal, 2000

Digital video, color, silent

16:05 minutes

Costume Made of Nothing, 2012

Wall installation: PVC pipe, latex, paint

Dimensions variable

Costume Made of Nothing, 2012

Costume: spandex, mixed mediums

68 x 68 inches (arms extended)

Rammellzee**Alpha-Positive**, c. 1994

Plastic mask, clothing, mixed mediums

Barshaw Gangstarr, c. 1994

Plastic mask, mixed mediums, clothing, wooden stick

Chaser the Eraser, c. 1994

Plastic mask, metal, clothing, mixed mediums

Crux (the monk), c. 1994

Plastic mask, mixed mediums, paint, fiber

Duchess of Candor, c. 1994

Plastic mask, clothing, mixed mediums

All dimensions variable

All courtesy Suzanne Geiss Company, New York

Jacolby Satterwhite**Orifice**, 2010-12

Costume: spandex, plastic, metal, buckram, boning,

beads, millinery horsehair, digital video, iPod, iPad,

iPod Touch

On iPod Touch:

Kiss, 2010

Digital video, color, sound

60:43 minutes

On iPod:

Procession, 2010

Digital video, color, sound

64:15 minutes

On iPad:

Reifying Desire 2, 2011

Digital video, color, sound

8:27 minutes

Reifying Desire 3, 2012

Digital video, color, silent

16:27 minutes

Dread Scott**I Am Not a Man**, 2009

Sign: poster board, silkscreen, string

30 x 22 inches

I Am Not a Man, Performance Stills (60, 68, 114, and 220), 2009

Pigment prints

22 x 30 inches each

Xaviera Simmons**Number 14 (When a Group of People Comes Together to Watch Someone Do Something)**, 2012

C-prints, wood wall mounts

10 parts, 6 $\frac{1}{2}$ x 10 $\frac{3}{4}$ x $\frac{1}{4}$ inches each; overalldimensions: 85 $\frac{1}{2}$ x 103 x 2 inches

Courtesy the artist and David Castillo Gallery, Miami

Sur Rodney (Sur) / Hope Sandrow**Free Advice July 6, 2008**, 2008

Digital video, color, sound

3:00 minutes

Daniel Tisdale**Transitions, Inc.**, 1992

Installation: paint, vinyl, skin and hair-care products,

hair extensions, flat-screen monitor

Dimensions variable

Carrie Mae Weems**Performance Gesture 1, Let it be known**, 2006

Digital print from black-and-white film on archival

paper

37 x 30 inches

Hopes and Dreams: Gestures of Demonstration,**Performance Gesture 9**, 2006-7

Digital print from black-and-white film on archival

paper

20 x 20 inches

Hopes and Dreams: Gestures of Demonstration,**Performance Gesture 10 or A Clown in Harlem #1**,

2006-7

Digital print from black-and-white film on archival

paper

20 x 20 inches

Hopes and Dreams: Gestures of Demonstration,**Performance Gesture 12 or A Clown in Harlem #2**,

2006-7

Digital print from black-and-white film on archival

paper

Hopes and Dreams: Gestures of Demonstration,**Performance Gesture 14, or If I Ruled the World**,

2006-7

Digital print from black-and-white film on archival

paper

37 x 27 inches

Selling Hopes and Dreams, 2006-7

Digital print from black-and-white film on archival

paper

30 x 24 inches

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