

**NINE MOMENTS FOR NOW**  
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October 31, 2018 - January 21, 2019

Exhibition Guide



# FOR FREEDOMS

**This exhibition is part of For Freedoms' 50 State Initiative, a non-partisan, nationwide campaign to use art as a means of inspiring civic participation in advance of the 2018 midterm elections. For Freedoms was founded by artists in 2016 as a platform for civic engagement, discourse, and direct action in the United States. Inspired by Norman Rockwell's 1943 paintings of the four universal freedoms articulated by Franklin Delano Roosevelt in 1941—freedom of speech, freedom of worship, freedom from want, and freedom from fear—**

**For Freedoms uses art to deepen public discussions of civic issues and core values, and to clarify that citizenship in American society is dependent on participation, not ideology.**

**The artwork included in this exhibition share For Freedoms, conviction that people shape the cultural systems that shape their lives—from politics to art, from advertising to civic life. We believe that citizenship is defined by the creative use of one's voice, one's body, one's mind, and, ultimately, one's vote.**

**The 50 State Initiative is the largest creative collaboration in the history of this country, and we want everyone to get involved. For Freedoms' 200+ institutional partners are bringing together artists and community leaders across the country through exhibitions and town hall meetings, and public billboard projects. These collective activities inject creativity, critical thinking, and lift a multiplicity of voices into our public conversation. Together, we can blur the line between artistic and political discourse, and create an open, nuanced national dialogue in a partisan climate.**

**To learn more, visit [www.forfreedoms.org](http://www.forfreedoms.org).**

**Join us. #ForFreedoms. For us all.**

# NINE MOMENTS FOR NOW

The origins of “Nine Moments for Now” began gestating because of a question that was raised during the height of the national conversation on the deaths of Sandra Bland and Freddie Gray. It was a question that rose to the surface during the 2015 annual Hutchins Forum featuring speakers Charles F. Coleman Jr., Janaye Ingram, Orlando Watson, Dion Rabouin, DeRay Mckesson and trailblazer Charlayne Hunter-Gault. During the discussion, Mckesson poignantly admitted that the crucial challenge then was asking ourselves:

*What does winning look like?*

That was three years ago, and in the context of the astounding uncertainty of the Trump Age, Mckesson’s question still haunts me. It has stayed at the forefront of my mind precisely because I believe that our nation has become what political scientist Colin Crouch in 2000 deemed a “post-democracy”: a society that continues to have and to use all the institutions of democracy—where congressional hearings and elections are held—but in which they increasingly become a formal shell. In other words, what we currently might be living through is an era in which the democratic apparatus is still in place while its applications become progressively less effective.

In the wake of #BlackLivesMatter and #TimesUp, we hope that this exhibition enables us all to slow down long enough to remember that democracy, time and memory are as poetic, unruly and fragile as body and breath.

This exhibition is also an opportunity for storytelling and examining history, culture and the archive. In all transformative movements, artists, thinkers and writers have been at the forefront of creating meaningful responses to social engagement, civic discourse and political speech.

–Dell Marie Hamilton, Curator

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# DELL MARIE HAMILTON

## ABOUT THE CURATOR:



Dell Marie Hamilton is an interdisciplinary artist, writer and independent curator whose artist talks, solo performances and collaborative projects have been presented to a wide variety of audiences in New York at Five Myles Gallery, Panoply Performance Lab, and MOCADA, as well as in the New England area at MIT, Boston University, Massachusetts College of Art & Design, Holyoke College, the Museum of Fine Arts/Boston, the ICA/Boston, and the RISD Art Museum.

Working across performance, video, painting and photography Dell uses the body to investigate the social and geopolitical

constructions of memory, gender, history and citizenship. Her scholarly presentations have been presented at conferences such as Black Portraitsures: The Black Body in the West in 2013 at Paris's Musée Quai Branly, and at Black Portraitsures II: Imaging the Black Body and Restaging Histories held in 2015 at New York University's Villa La Pietra in Florence. With roots in Belize, Honduras and the Caribbean she has also frequently performed with her mentor Maria Magdalena Campos-Pons at the Peabody Essex Museum, Solomon R. Guggenheim Museum, and the Smithsonian's National Portrait Gallery in Washington, DC.

Dell has a B.A. in journalism from Northeastern University and completed her MFA from Tufts University/School of the Museum of Fine Arts in 2012. A self-professed political junkie, she also served as a member of current Boston Mayor Martin J. Walsh's campaign team in 2013. In 2019 Dell's first solo show, "All Languages Welcomed Here," will take place at Salem State University from January 10 — February 8. To explore her work visit [www.dellmhamilton.com](http://www.dellmhamilton.com) or follow her on Twitter and Instagram @dellmhamilton.

Photo courtesy of Terrence Jennings.

# CRAIG BAILEY



Craig Bailey is a veteran photographer based in Boston's South End. He has worked as an astute documentarian, his creative sensibilities serving media outlets, periodicals and non-profit organizations, and as staff photographer at Northeastern University in Boston from 2000 to 2010.

Another facet of his work is as a theater production photographer for the resident theater companies at the Boston Center for the Arts, and currently for Emerson Stage, the performing arts program at Emerson College. He last exhibited in collaboration with the noted arts journalist, Kay Bourne, on "Through A Glass Darkly: Black Presence in Boston Theater" at Roxbury Community College's Resnikoff Gallery and The Black Indian Inn in Dorchester in 2014.

He has also collaborated with music journalist Christian John Wikane extensively for PopMatters, an international online magazine of culturalism, and on the Live Wire educational series at Harlem's Apollo Theater.

Ultimately, Craig Bailey strives to be an unobtrusive observer who shares his vision with you via his company, Perspective Photo.

Photo © Sylvia Stagg-Guiliano

# LAYLAH AMATULLAH BARRAYN



Laylah Amatullah Barrayn is a documentary photographer based in New York City. Her work has been supported with grants and fellowships from the International Women's Media Foundation, Columbia University's Institute for Research in African American Studies and the Research Foundation of the City University of New York.

She is a four-time recipient of the Community Arts Grant from the Brooklyn Arts Council. BRIC Arts selected her as a 2015 Media Arts Fellow where she produced her first experimental short, "Sunu Fall." The Lucie Foundation included Barrayn on the Shortlist for the 2016 "Photo Taken" Emerging Photographer Prize. She is also a 2018 En Foco Photography Fellow.

Her projects have appeared in The New York Times, The Washington Post, BBC, OkayAfrica, Vogue, PDN, CBS, Quartz Africa, among other publications. She has curated exhibitions at the Brooklyn Historical Society, the Brooklyn Public Library, the Port Authority of NY/NJ, galleries and non-traditional spaces. Her work has been exhibited internationally and has been published in the Smithsonian-produced anthology, "BLACK: A Celebration of a Culture", edited by photography historian and professor Deborah Willis of New York University.

Her latest project on the Baye Fall sufi order of Senegal was exhibited at Galleria Biagiottie in Florence, Italy and at the Museum of Contemporary African Diasporan Arts (MoCADA) New York. She was recently an artist-in-residence at the Waaw Centre for Art and Design in Saint-Louis, Senegal. She is the founder and co-editor of MFON: Women Photographers of the African Diaspora.

# JOY BUOLAMWINI



Joy Buolamwini is a poet of code who uses art and research to illuminate the social implications of artificial intelligence. She founded the Algorithmic Justice League to fight the coded gaze – harmful bias in artificial intelligence. At the MIT Media Lab, she pioneered techniques that are now leading to increased transparency in the use of facial analysis technology globally. She established the inaugural IEEE working group to create the first international standards for facial analysis technology. Her TED Talk on algorithmic bias has been viewed over 1 million times. More than 230 articles in over 37 countries have been written about her Gender Shades

thesis work which uncovered large accuracy disparities in commercial AI services. Based on her work she was invited to write an op-ed for the New York Times on the dangers of facial analysis technology.

Joy produces media that makes daughters of diasporas dream and sons of privilege pause. Her short film, *The Coded Gaze: Unmasking Algorithmic Bias*, debuted at the Museum of Fine Arts Boston and her pilot of the *Journey To Code* training series debuted at the Vatican. Joy won the 2017 Grand Prize of a national contest inspired by the critically acclaimed film *Hidden Figures* in recognition for her impact journey video essay. With support from the Ford Foundation she created “AI, Ain’t I A Woman?,” the first spoken word visual poem focused on failures of artificial intelligence on iconic women including Oprah Winfrey, Serena Williams, and Michelle Obama.

Buolamwini is a Rhodes Scholar, Fulbright Fellow, and Google Anita Borg Scholar recognized as a Tech Review 35 under 35 honoree. She holds master’s degrees from Oxford University and MIT and a bachelor’s degree in Computer Science from the Georgia Institute of Technology. Her final degree will be a PhD from MIT.



# JOY BUOLAMWINI

## **AIN'T I A WOMAN?**

AI technology is booming and it is expected to get even bigger. It's being used for everything from finding friends online and unlocking your phone to employers considering candidates and police looking for suspects. More than 70 percent of consumers are already using artificial intelligence and they don't even know it.

## **BUT WHAT HAPPENS IF THE ALGORITHMS USED IN AI ARE WRONG?**

## **OR EVEN SPECIFICALLY BIASED?**

"AI, Ain't I A Woman?" is a spoken visual poem as algorithmic audit that was produced and written by Buolamwini. The piece poses Sojourner Truth's 19th century question to 21st century algorithms from leading companies including Google, IBM, Amazon and Microsoft. Even on the faces of some of the most iconic women of color including Serena Williams, we find the answer remains no.

# **WILLIAM CAMARGO**



William Camargo is a Chicana/Latinx visual artist, educator and organizer raised in Anaheim, CA. His work is inspired by his family's immigration from Mexico and his working class upbringing in a Mexican/American barrio, touching issues of assimilation, identity, gentrification and immigration through photography.

He is a current M.F.A candidate at Claremont Graduate University and received his B.F.A in Creative Photography from Cal State Fullerton. He has participated in the New York Times Portfolio Review and the N.A.L.AC Leadership Institute. William has also held artist residencies with the

Chicago Artist Coalition, A.C.R.E and Project Art in Chicago.

Furthermore his works have been shown at the Chicago Cultural Center, The University of Indianapolis, University of Wisconsin-Parkside, Bergamot Station, Loisada Center, at the Mexican Center for Culture and Cinematic Arts in Los Angeles.

As an educator he shows students the power of photography as cultural expression and has taught in Santa Ana, Chicago, Los Angeles and Anaheim through various community centers and nonprofits.

# MARIA MAGDALENA CAMPOS-PONS



María Magdalena Campos-Pons was born in 1959 in the province of Matanzas, in the town of La Vega, Cuba. She grew up on a sugar plantation in a family with Nigerian, Hispanic and Chinese roots. Her Nigerian ancestors were brought to Cuba as slaves in the 19th century and passed on traditions, rituals, and beliefs. Her polyglot heritage profoundly influences Campos-Pons' artistic practice, which combines diverse media including photography, performance, painting, sculpture, film, and video.

Her work is autobiographical, investigating themes of history,

memory, gender and religion and how they inform identity. Through deeply poetic and haunting imagery, Campos-Pons evokes stories of the Trans-Atlantic slave trade, indigo, and sugar plantations, Catholic and Santería religious practices, and revolutionary uprisings.

In the late 1980s, Campos-Pons taught at the prestigious Instituto Superior de Arte in Havana and gained an international reputation as an proponent of the New Cuban Art movement that arose in opposition to Communist repression on the island. She is currently the Cornelius Vanderbilt Endowed Chair of Fine Arts at Vanderbilt University.

Pictured above: *When I Am Not Here/Estoy Allí*, 1987

# ANGELA COUNTS



Angela Counts is an award-winning playwright and artist whose works have been presented in galleries, theaters, and other venues across the country, including New York Theatre Workshop, LaMama Experimental Theatre Company, New England Conservatory of Music, and Museum of Fine Arts, Boston.

Recent group exhibitions include #SayHerName: Watch Us Werk at Lesley University's VanDernoot Gallery, curated by Dell Hamilton (2018) and StandUp!

Women You Should Know, curated by Silvi Naci at Boston's Kayafas Gallery (2017). Angela was a featured guest artist for Lee Mingwei's Living Room Project at the Isabella Stewart Gardner Museum (2017), where she engaged with visitors in a presentation of her art and influences, including her Lorraine Hansberry award-winning play, *Hedy Understands Anxiety*.

She is a featured voice in the documentary film, *Where the Pavement Ends*, by filmmakers Jane Gillooly, Khary Saeed Jones, and Aparna Agrawal (2018 premiere at the ICA Boston). Angela's latest video works, *Breakfast with Abu and Hijab*, *Red Sea* explore the complex dynamic between the artist and her Muslim father, an American expat living in Saudi Arabia. She is developing the project further into a series entitled, "My Muslim Daughter."

Visit Angela's website at [angelacounts.com](http://angelacounts.com).

# **ANGELA COUNTS**

## **BREAKFAST WITH ABU**

This exploration of an estranged father and daughter takes place in Jeddah, Saudi Arabia and features a split screen of Angela, the artist, on the left and her father, Abu, on the right, simultaneously sharing breakfast. After years of absence, this is their second visit in over 20 years. Each morning, during her month-long visit, they talk and eat. And before she leaves to return to the States, Abu wonders what she thinks of what she's experienced. And she wonders, "Doesn't he remember?" She is new to the Middle East, but not to Islam.

## **HIJAB, RED SEA**

Angela and her family take a trip to Thuwal Beach in Saudi Arabia for a picnic and a fun day at the beach. Hiding out in the tent, she attempts to get her hijab just right, while in the background her father plays with her nephews, beach goers walk by, and a pair of women linger at the sea shore.

# STEPHANIE DINKINS



Stephanie Dinkins is a transdisciplinary artist who creates platforms for dialogue about artificial intelligence as it intersects with race, gender, and our future histories. She is particularly driven to work with communities of color to develop AI literacy and co-create more inclusive, equitable artificial intelligence.

Dinkin's art has been exhibited internationally at a broad spectrum of community, private, and institutional venues — by design. She holds an MFA from the Maryland Institute College of Art and is an alumna of the Whitney Independent Studies Program. She is a 2018–2019 Soros Equality Fellow, Data Society Research Institute Fellow, and Sundance New Frontiers Story Lab Fellow.

The New York Times recently featured Dinkins in its pages as an AI influencer. Apple Inc recognized Dinkins' research and community-centered efforts by featuring her in their "Behind the Mac" ad campaign. Wired, Art In America, Artsy, Art21, Hyperallergic, the BBC, Wilson Quarterly, and many popular podcasts have recently highlighted Dinkins' art and ideas.

# **STEPHANIE DINKINS**

## **CONVERSATIONS WITH BINA48: FRAGMENTS 13 & 10**

### **CAN AN ARTIST AND A SOCIAL ROBOT BUILD A RELATIONSHIP OVER TIME?**

In *Conversations with Bina48*, artist Stephanie Dinkins and Bina48, one of the world's most advanced social robots, test this question.

In 2014, Dinkins started visiting Bina48, a black humanoid robot said to be capable of independent thought and emotion, with the aim of getting her to answer the question “who are your people?”. The two have discussed family, racism, faith, robot civil rights, consciousness, loneliness, knowledge, age, and Bina48's concern for her robot friends that are treated more like lab rats than people. Their conversations have been entertaining, frustrating—for both robot and artist, humorous, philosophical, and, at times, absurd.

We are entering a new technological epoch that will completely change the way we live, work, love and remember (skeptics should recall the iPhone is only ten years old). Artificially intelligent systems (AI) are increasingly the ubiquitous, unseen arbiters of our social, civic and family lives. Ever increasing computational power, combined with almost unlimited data, has led to a turning point in the way artificial intelligence assists, judges and cares for humans.

The need to understand how, where, and why bias enters human-robot interactions is more important than ever. It is imperative that our AI doppelgangers be developed and coded in ways that convincingly represent the rich diversity of stories, cultures, and physicalities of the human family.

# ELISA HAMILTON



Elisa H. Hamilton is a multimedia artist who creates inclusive artworks that emphasize shared spaces and the hopeful examination of our everyday places, objects, and experiences. She graduated from Massachusetts College of Art and Design in 2007 with a BFA in Painting. Since then, her work has been shown locally and nationally in solo and group exhibitions.

In 2017 Hamilton was honored by the *Improper Bostonian* as Boston's Best Creative Catalyst. Her ongoing project "Dance Spot" has engaged with communities around Boston, as well as at the DeCordova Sculpture Park and Museum, Lincoln, the Isabella Stewart Gardner Museum, Boston, and Tyler School of Art, Philadelphia, PA. She has been the recipient of four public art grants to create temporary public works in Boston's Fort Point neighborhood, and a Creative City grant from New England Foundation for the Arts. She has held artist residencies with Vermont Studio Center, Boston Center for the Arts, the Eliot School of Fine & Applied Arts, and the Fenway Alliance.

Recent projects include "Sound Lab," a special community sound project that was featured in "Listen Hear: The Art of Sound" at Isabella Stewart Gardner Museum, "Community Legacy," a collaboration with the MIT List Visual Arts Center, and "Slideshow," co-presented by HUBweek and Now+There. Ms. Hamilton continues her creative practice at her South End studio at Boston Center for the Arts, and is currently pursuing her Masters degree in Civic Media: Art & Practice at Emerson College.



# SHEPARD FAIREY



Shepard Fairey is an American graphic artist and social activist who blurs the boundary between traditional and commercial art through type and image, communicating his brand of social critique via prints, murals, stickers, and posters in public spaces.

**“ART IS NOT ALWAYS MEANT TO BE DECORATIVE OR SOOTHING. IN FACT, IT CAN CREATE UNCOMFORTABLE CONVERSATIONS AND STIMULATE UNCOMFORTABLE EMOTIONS.”**

–Shepard Fairey

Born on February 15, 1970 in Charleston, SC, Fairey attended the Rhode Island School of Design, where he created his ubiquitous and seminal “Obey” series during the early 1990s.

Fairey is also known for his Hope (2008) campaign, which portrays in red, white, and blue, a portrait of then-presidential candidate Barack Obama. In 2017, the artist created a series of three posters—featuring portraits of culturally diverse women in red, white, and blue—in response to the xenophobic rhetoric of President-elect Donald Trump. His works are included in the collections of the Smithsonian in Washington, D.C., the Los Angeles County Museum of Art, and the Victoria and Albert Museum in London. Fairey currently lives and works in Los Angeles, CA.

# MAGDA FERNANDEZ



Magda Fernandez (b. Havana, Cuba) is a Boston-based artist who creates videos about her problematic Cuban roots. Fernandez's videos received Honorable Mention in the LA Underground Film Forum, and were Official Selections in the LA Experimental Forum, the South Film and Arts Academy Festival in Chile, the 5 Continents International Film Festival in Venezuela (FICOCC), the New York International Film Festival (INFF), the

London Independent Film Award (LIFA), and the Sydney World Film Festival.

She received the LA Experimental Forum's Best Experimental Short and Audience Awards (2018), FICOCC's Best Video Art Award (June 2018), INFF's Silver Experimental Award (2018), and LIFA's Best Experimental Award (October 2017).

In Boston, Fernandez's videos have been exhibited in "STAND UP" at Kayafas Gallery, "latinx@americanaza" at Samson Projects, and in "La Cubana y El Cubano" at the Copley Society. In 2010, Fernandez was invited to present her videos-in-progress at UteMeta Bauer and Joan Jonas' Art, Culture, and Technology Lectures Series: "The Theatrical/The Performative/The Transformative" at the Massachusetts Institute of Technology (MIT) in Cambridge. Fernandez has received grants from the Council for the Arts at MIT, and was a past finalist for both the Cintas Foundation Fellowship and Creative Capital Visual Arts Grant.

# MAGDA FERNANDEZ

## WORK

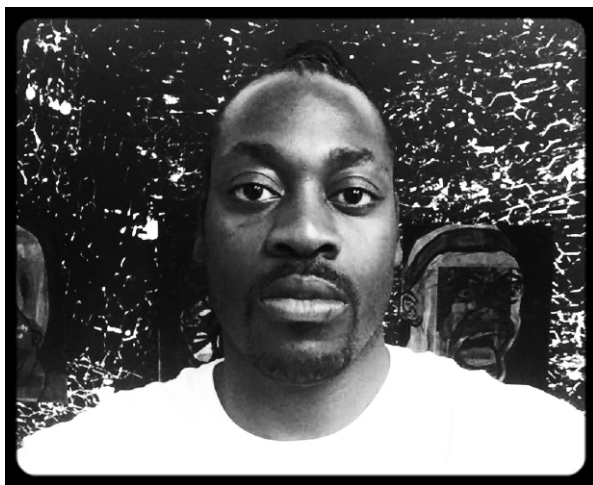
### TO MY 5TH GREAT-GRANDMOTHER

This video is a symbolic exhumation and loving burial of my maternal 5th greatgrandmother, whom I learned of from a DNA test. I don't know her name—only that she was born sometime between 1690–1780 in West Africa, and likely brought to Cuba via the slave trade. Searching for her in Cuban municipal and parish records, in places where my slave-owning ancestors resided, presents a challenge. Many of these records are barely indexed or legible from decay, or were taken by the Spanish after the collapse of colonial rule. Assuming more about her from an area as broad as West Africa is daunting. Conversely, there is enough documentation on Cuba's slave economy to surmise that her life in it was brutal, with little privacy, and most likely, far too short. To think of what she endured at the hands of my colonial ancestors haunts me to the bone. In this video, I honor her with a proper burial and a room of her own, away from the barracks, to experience her own thoughts. This video is a message to her that she matters to me, that I will keep searching for her, and that I will always—always—love her.

### QUERIDO CUBA

This video performance asks if documents, DNA, memories, ancestral history, love of people and place are enough to qualify one as a cubana after a lifetime of displacement. I didn't know what to expect when I returned to Cuba in 2016 after a lifetime apart. I went there with an open mind and heart, ready for the sad possibility that I wouldn't relate to it at all. Instead, immediately felt that I had arrived home. I don't know how to explain it, but everything about Cuba just made sense to me. Being there filled gaping holes I didn't even know I was carrying all these years. Everything was at once familiar yet new. All the Cubans I met embraced me like family as soon as they learned I was cubana. I relate more to the diversity and culture of this Cuba than I ever could to the Cuba of my parents and ancestors. Querido Cuba is my first video performance that contains footage I took of my homeland. In previous videos, I had to use other locations as stand-ins— which is just another strange consequence of displacement.

# MARLON FORRESTER



Marlon Forrester, born in Guyana, South America, is an artist and educator raised in Boston, MA. Forrester is a graduate of School of the Museum of Fine Arts Boston, B.A 2008 and Yale School of Art, M.F.A. 2010. He is currently a painting lecturer at School of The Museum of Fine Arts Boston at Tufts University.

He is a resident artist at African-American Masters Artist Residency Program (AAMARP) adjunct to the Department of African-American Studies in association with Northeastern University. He is an artist who explores through painting, drawing, sculpture, and installation the corporate use of the black male body, or the body as logo through the lens of basketball.

# L'MERCHIE FRAZIER



L'Merchie Frazier, public fiber and installation artist, innovator, poet and holographer, is Director of Education and Interpretation for the Museum of African American History which has locations in Boston and Nantucket. Curating the Museum's collection/exhibits, she provides place-based education and interdisciplinary history programs, projects and lectures, promoting STEM / STEAM pedagogy. Faculty/ Teachers' Institutes and the Cross Cultural Classroom. She is

adjunct faculty for Pine Manor College, Chestnut Hill, Massachusetts.

She has completed national and international award winning artist residencies in Brazil, Taiwan, Costa Rica, Africa, France, and Cuba. She has frequently been tapped for additional residencies in the Boston and Cambridge area at NEFA Creative City, Northeastern University NULaw Lab Stable Ground, Fairmount Innovation Lab, South End Technology Center, MIT FabLabs and Boston AIR. She is also a member of the African American Master Artists in Residence Program (AAMARP) at Northeastern University. Frazier serves the board of Art Commons Boston AppLab. She is a founding artist of the Cross Cultural Collective (C3).

L'Merchie is a member of Women of Color Quilters Network. Her fiber works series, *The Quilted Chronicles*, documents history and memory, inclusive of innovative technology. Her selected works are included in several art publications and in the permanent collections of the Museum of Art and Design, the Smithsonian Institution and the White House.

# L'MERCHIE FRAZIER

## ERICKA HUGGINS: LIBERATION GROCERIES

**“THE TEN POINT PROGRAM IS SIMPLE TO READ—EVERYBODY GETS IT. YES, WE STILL NEED ADEQUATE HOUSING. WE NEED FOOD. WE NEED CLOTHING. WE NEED EDUCATION AND HEALTH CARE. AND JUSTICE.**

**THE FACT THAT CHILDREN GO HUNGRY IN THE UNITED STATES—THAT’S JUST BIZARRE. THERE IS NO EXCUSE FOR THAT BECAUSE THE U.S. HAS THE ABILITY TO CHANGE ECONOMIC INFRASTRUCTURES TO MAKE LIFE DIFFERENT FOR PEOPLE LIVING IN CONDITIONS OF POVERTY.”**

– Ericka Huggins, citing the Black Panther Party platform.

This quilted chronicle moment is June 24, 1972 during the Black Community Survival Conference as Bobby Seale and Elaine Brown announced their candidacies for mayor of Oakland and city councilman-at-large. Seated next to Elaine Brown was Ericka Huggins, seated with a bag of groceries next to her furnished by the Black Panther Party Free Food Program. She was arrested in 1969 with Bobby Seale and after two years in jail, was tried and acquitted in New Haven, Connecticut. She states: “Our lives were difficult and sometimes sorrowful, but we found joy in serving the people. I was so glad to be out of prison alive and being with my daughter and working with the children.”

Ericka Huggins served as Director of the Black Panthers’ Intercommunal Youth Institute, later named the Oakland Community School, from 1973–1981. She was the first woman and black person appointed to the Alameda County Board of Education. The School provided a model of liberation from traditional education approaches and continues to be replicated today.

In addition to the platform of Community Self-Defense, the Black Panther Party’s social mission offered the free food program. Importantly, the Breakfast for Children Program provided 20,000 free breakfast meals weekly to community children, prepared and served by the Panther members. Launched in March of 1972 the People’s Free Food Program gave away 10,000 free bags of groceries “with chickens in every bag”.

# TONY GLEATON



Leo Antony "Tony" Gleaton (1948–2015) was an African American photographer, scholar, and artist who was best known for his photographic images capturing and documenting the African influence in the American West and Central and South America. Gleaton, the youngest son of an elementary school teacher and police officer, was born into a black middle-class family in

Detroit, Michigan. While on his first tour of duty in Vietnam, he became enthralled with photography. Gleaton also worked as a photographic assistant and performed other various jobs through the 1970s.

Gleaton's interest in the multicultural Southwest influenced his travels to Mexico. By 1981 he had begun traveling to and from Mexico and in 1982 he moved to Mexico City, and from 1986 to 1992, he resided with the Tarahumara Indians in northern Mexico and then moved to Guerrero and Oaxaca. Here, Gleaton began what is now his most famous project, *Tengo Casi 500 Años: Africa's Legacy in Mexico, Central & South America*. Gleaton photographed the present-day descendants of African slaves brought to the region by Spanish conquistadors in the sixteenth, seventeenth, and eighteenth centuries.

In 1993 the series was exhibited at the Smithsonian Museum and toured throughout Mexico and Cuba with the sponsorship of the Mexican National Council of Art. By 1996 Gleaton had expanded his project to include Central and South America, eventually traveling over fifty thousand miles with stops in sixteen countries between 1993 and 2002.

# MATTHEW GONZALZES

Matthew Gonzales was born in Embudo, New Mexico, and lived most of his early life in Arizona and Northern New Mexico. Matthew always wanted to be an artist. From boyhood on, he was always drawing. In high school, the art classroom was where he could be found, exploring painting, pottery, and jewelry-making, among other subjects in art. Upon graduating high school, he moved to Denver to study at the Colorado Institute of Art where he earned his degree in Illustration, graduating at the top of his class with the best portfolio award.

After graduation, he worked as an illustrator for ten years, doing fashion, medical, and figure illustration for advertising. But Matthew's heart was always in fine art. He explored many mediums and has found his niche in sculpture. Drawing the human figure has been Matthew's passion, lovingly expressed in his sculptural work, which harnesses light and shadow in powerful compositions. Matthew works from a live model at least three times a week. With neither a back or front, his work is meant to be enjoyed from all angles, as he says, "to expose the harmonies of the form that reveal the body's perfect design".

He is most excited when his hands are working the clay. "There is something extraordinary that happens when the hands are working the clay," he says. Taking the clay to bronze is complex, but Matthew has found the evolution fascinating and enjoys every aspect of the process. He experiments with his own patinas, as is exemplified in his male and female torso vases.

Matthew Gonzales, who now resides in Santa Fe, New Mexico, has been a professional artist for more than twenty years, concentrating on fine art bronze figurative sculpture. His paintings, drawings, and sculptures can be found in both galleries and private collections. Matthew Gonzales's sculpture of Barack Obama can be found in numerous galleries and collections around the country and was used as the canvas for other artists to embellish upon for the exhibition *Visions of Our 44th President* at the Charles H. Wright Museum of African American History in 2014.



# MILDRED HOWARD



Known for her sculptural installations and mixed-media assemblage work, Howard received her MFA from John F. Kennedy University in Orinda, CA. In 2015 she received the Lee Krasner Award, in recognition of a lifetime of artistic achievement. She has

also been the recipient of the Nancy Graves Grant for Visual Artists (2017), the Joan Mitchell Foundation Award (2004/05), a fellowship from the California Arts Council (2003), the Adeline Kent Award from San Francisco Art Institute (1991), and, most recently, The Honorary Doctorate of Fine Arts and the Douglas G. MacAgy Distinguished Achievement Award at San Francisco Art Institute. Large-scale installations have been mounted at Creative Time in New York, InSITE in San Diego, the National Museum of Women in the Arts, and the New Museum in New York. Public commissions and installations were executed for the Museum of Glass in Tacoma, WA, the City of Oakland, and the San Francisco Arts Commission and International Airport.

Mildred Howard's works are represented in the collections of SFMOMA, the de Young Museum, the Berkeley Art Museum, the Museum of Contemporary Art San Diego, the Museum of Glass and Contemporary Art, Tacoma, the Oakland Museum, and the San Jose Museum of Art. Anglim Gilbert Gallery has shown Howard's work since 1990.

# EKUA HOLMES



Her work is collage based and her subjects, made from cut and torn papers, investigate family histories, relationship dynamics, childhood impressions, the power of hope, faith and self-determination. Recalling a quote from American artist Romare Bearden, "I do not need to go looking for 'happenings,' the absurd or the surreal, because I have seen things that neither Dalí, Beckett, Ionesco nor any of the others could

have thought possible; and to see these things I did not need to do more than look out of my studio window," Holmes has looked out of her window for the subjects of her collages too. Remembering a Roxbury childhood of wonder and delight she considers herself a part of a long continuum of Roxbury imagemakers. In this spirit, she supports those who have a calling in the arts as well as keeping her own studio practice ignited. She has created and led workshops, been a visiting artist and lecturer, and held artist residencies in public and private institutions throughout New England.

For her work in illustrating children's literature, Holmes is the recipient of a Caldecott Honor, Coretta Scott King's John Steptoe New Talent Illustrator award, Robert Siebert and Horn Book awards for her illustrations in "Voices of Freedom": Fannie Lou Hamer, Spirit of the Civil Rights Movement. This year, she won the coveted Coretta Scott King Award for Illustration for the book, "Out of Wonder: Poems Celebrating Poets." In her first public art initiative, she was recently selected to receive a Now + There Public Art Accelerator Fellowship for The Roxbury Sunflower Project (#RoxburySunflowerProject), [www.roxburysunflowerproject.tumblr.com](http://www.roxburysunflowerproject.tumblr.com).

Ms. Holmes currently serves as Commissioner and Vice Chair of the Boston Art Commission, which oversees the placement and maintenance of public works of art on and in city of Boston properties. She is also currently Associate Director at the Center for Art and Community Partnerships at MassArt where she manages and coordinates sparcl! the ArtMobile, an art-inspiring, art-transforming vehicle retrofitted to contribute to community-based, multidisciplinary arts programming currently focused in Mission Hill, Roxbury and Dorchester, MA. Eku Holmes received her BFA in Photography from MassArt in 1977.

# AYANA V. JACKSON



Ayana V. Jackson's work seeks to crystallize the experience of contemporary Africa and African diasporic societies. She combines honed technical skills with richly laced historical allusions to create hauntingly candid portraits that depict varying constructions of African and African-American identities. She does this through several photographic approaches ranging from reportage and portraiture to performance and studio-based practice.

She received the 2014 New York Foundation for the Arts (NYFA) Fellowship for Photography and has received grants from the Marguerite Casey Foundation, Inter America Foundation, US State Department as well as the French Institute, the latter supporting her participation in the 2009 Bamako African Photography Biennial.

Pictured above: Ayana V. Jackson, "Laboring under the Sign of the Future", 2017

# TOMASHI JACKSON



Tomashi Jackson was born in Houston, Texas in 1980 and raised in Los Angeles, California. She received her MFA in Painting and Printmaking from Yale University School of Art in 2016; earned her Master of Science in Art, Culture and Technology from the MIT School of Architecture and Planning in 2012; and her BFA from Cooper Union in 2010.

In addition to her solo museum exhibition *Interstate Love Song* at the Zuckerman Museum of Art in Kennesaw, Georgia, Jackson's work has been exhibited in *In the Abstract* at Mass MoCA, North Adams, MA and *Legacy of the Cool: A Tribute to Barkley L. Hendricks* at the Bakalar & Paine Galleries at the Massachusetts College of Art and Design, Boston. She has participated in numerous group exhibitions that include *Give and Take: New Acquisitions* at the Los Angeles Museum of Contemporary Art and had her first solo New York show at Tilton Gallery in 2016, with her second scheduled for Spring 2019.

She has taught at the Cooper Union School of Art, the Rhode Island School of Design, Massachusetts College of Art and Design, and has been a visiting artist lecturer and critic at New York University, Wellesley College, Williams College, and University of Massachusetts Dartmouth. Jackson lives and works in Cambridge, MA and New York City and is represented in New York City by Tilton Gallery.

# TERRENCE JENNINGS



Hailing from the Planet called Brooklyn, Photographer Terrence Jennings began professionally photographing in 1999 primarily covering breaking news and entertainment assignments for various publications. As an astute observer of history and

culture, his work has provided wings for his imagery that have since appeared in publications such as People, New York Times, Rolling Stone, Uptown, Trace magazine, Hip Hop Weekly, the source magazine. com, essence.com, bet.com, London Observer, and the Village Voice.

In addition, his essays and photographs, have appeared in photographic books such as "Pieces of a Man" by Jamel Shabazz (Artvoices Artbooks); "Posing Beauty" by Deborah Willis (W. W. Norton & Co.); and "Obama: The Historic Campaign in Photos" by Deborah Willis and Kevin Merida (Amistad Books). Since October 2012, he has been the Founding Curator of the critically acclaimed and award-winning photographic talk-series, "Visually Speaking!" which serves as a platform for photographers of color to explore in conversation the impact of imagery and culture as it relates to the world at large. His partial client list has included Harvard University, New York University, the Brooklyn Public Library, the New York Public Library, the National Urban League, the National Association for the Advancement of Colored People (NAACP), Harper Collins Publishing, Black Smith Music, Recording Artist/Actor Yasin Bey (formerly Mos Def), and the Smithsonian African American Museum of History & Culture.

Currently, his timely photographs are represented by [www.terrencejennings.com](http://www.terrencejennings.com) and several global photo news agencies. He lives in Brooklyn, NY and his everyday editorial coverage can be viewed on Instagram at @visionquestnyc

# CORITA KENT



Corita Kent (1918–1986) was an artist, educator, and advocate for social justice. At age 18 she entered the religious order Immaculate Heart of Mary, eventually teaching in and then heading up the art department at Immaculate Heart College. Her work evolved from figurative and religious to incorporating advertising images and slogans, popular song lyrics, biblical verses, and literature. Throughout the '60s, her work became increasingly political, urging viewers to consider poverty, racism, and injustice.

In 1968 she left the order and moved to Boston. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986. At the time of her death, she had created almost 800 serigraph editions, thousands of watercolors, and innumerable public and private commissions.

# TRYMAINE LEE



Trymaine Lee is a Correspondent for MSNBC. He joined NBC News and MSNBC in 2012 as a National Reporter contributing online and on air. He covers social justice issues and the role of race, violence, politics and law enforcement in America.

Previously, Lee served as a reporter at The Huffington Post, where he is credited with helping elevate the shooting of Trayvon Martin to a national audience. Before that, he was at The New York Times, where his coverage of Gov. Eliot Spitzer's sex scandal helped earn the newspaper a Pulitzer Prize for Breaking News. He also earned a Pulitzer Prize as part of a team that covered

Hurricane Katrina at The New Orleans Times-Picayune. Since then Lee has covered some of the biggest news stories of the last decade, including high profile cases of police violence and the killings of unarmed black men and women by police.

Lee earned two National Association of Black Journalists (NABJ) Salute to Excellence Awards for Digital Media in 2015 for his MSNBC coverage of the protests in Ferguson, MO. Lee's original MSNBC multimedia series "Geography of Poverty," which chronicled poverty-stricken communities nationwide including Flint, MI during the water crisis, was honored with a NABJ Salute to Excellence Award in 2016. He was also a 2016 and 2017 fellow with the New America Foundation and a 2006 recipient of NABJ's Emerging Journalist of the Year Award.

Lee won a 2018 Emmy Award for Outstanding News Discussion & Analysis for his reporting on gun violence and trauma in Chicago as part of a series and hour-long special produced by MSNBC's All In with Chris Hayes. He is currently writing a book on gun violence in America, slated to be released in 2019/2020.

# STEVE LOCKE



Steve Locke (b. 1963, Cleveland, OH) is a Boston-based artist, raised in Detroit, Michigan. He received an M.F.A. in 2001 from the Massachusetts College of Art and Design and holds Bachelors Degrees from Boston University and MassArt. He attended the Skowhegan School of Painting & Sculpture in 2002. He has been artist-in-residence at the Isabella Stewart Gardner Museum in Boston (2016) and for the City of Boston (2018). He has received grants from The Pollock-Krasner Foundation, The Louis Comfort Tiffany Foundation,

and The Art Matters Foundation. Solo exhibitions include, *there is no one left to blame*, curated by Helen Molesworth for the Institute of Contemporary Art, Boston, *The School of Love with Samsøñ* (Boston, MA), *Family Pictures* with Gallery Kayafas (Boston, MA), and most recently *#Killers* at YOURS MINE & OURS in New York. He has had solo projects with the Boston Public Library, the Isabella Stewart Gardner Museum, Mendes Wood in Sao Paulo, Brazil, at VOLTA 5 in Basel, Switzerland and *P.S. Satellites-A Project of Prospect IV* in New Orleans. His work has been reviewed in ARTFORUM, Art in America, Art New England, JUXTAPOZ, The Boston Globe, and The New Yorker.

He is a Professor at Massachusetts College of Art and Design in Boston.



# **STEVE LOCKE**

## **AUCTION BLOCK**

**IN THE AUCTION BLOCK SERIES, I WANT TO CONVEY A SENSE OF MAPPING AND SURVEYING INTO EACH PAINTING. AS SUCH, EACH OF THESE WORKS RETAIN SOME RESIDUE OF THEIR CREATION AND CONCEPTION. THE APPLICATION AND HISTORY OF THE GRID ALSO ARTICULATES EMBEDDED MEANINGS THAT ARE INHERENTLY LOCATED WITHIN THE LIE THAT WESTERN MODERNISM IS/WAS A FORM THAT COULD BE SEPARATED FROM ITS CONTENT.**

**AS A RESULT, THE BASIC MODERNIST FORM IS INDEED THE SLAVE AUCTION BLOCK.**

**WITH THE DISCOVERY OF THAT FORM, ALL THE OTHER FORMS BECAME POSSIBLE.**

- Steve Locke

# NELSON MANDELA



**Nelson Mandela (1918 – 2013) became the first black president of South Africa in 1994– 1999. A symbol of global peacemaking, he also won the Nobel Peace Prize with South African President F.W. de Klerk in 1993.**

**His work as an activist, politician and philanthropist who became South Africa's most iconic leader began his involvement with the anti-apartheid movement in his 20s. Mandela joined the African National Congress in 1942 and for 20 years strategically directed a campaign of peaceful defiance against the South African government and its racist policies. Beginning in 1962, Mandela spent 27 years in prison for political offenses. As a freedom fighter Mandela and his sacrifices continue to be a source of inspiration for civil rights activists all over the world.**

**After retiring from politics, Mandela continued to make artwork as a creative outlet of expression. Made with charcoal and oil pastels, his emotion-filled drawings feature bold lines and colorful landscapes of his home country of South Africa. 'The Church' is another of the few sketches in the Robben Island Series where colour has been used throughout, again indicating the powerful spiritual meaning the church had to Nelson Mandela and his fellow inmates.**

# KARMIMA MCMILLAN



Karmimadeebora McMillan was born in Fayetteville, North Carolina and is based in Brooklyn, New York. She has an MFA (2013) and Post Baccalaureate certificate (2011) from The School of the Museum of Arts, Boston. She also holds BA in Visual Arts, (1999) from Fayetteville State University, an AFA (1997) from Peace University (formerly Peace College). McMillan's paintings are influenced by her southern childhood through brightly

colored fragmented quilted landscapes combined with characters from racist propaganda and black dolls she finds in southern flea markets.

After graduate school Karmima worked for the well-known street artist Swoon for 5 years as her business manager and helped start her non-profit organization Heliotrope Foundation, where she served as a member of the board and eventually became the Director of the foundation.

In addition to her practice as a painter, she has also performed with her mentor Magdalena Campos-Pons at the Guggenheim Museum in New York, Queens Museum in New York, and Havana, Cuba Biennale 15. Karmimadeebora is currently a part-time faculty member at SMFA at Tufts, Boston and pursuing a painting career.

# FELICIA MEGGINSON



Felicia Megginson's work has been included in exhibitions at the Whitney Museum of American Art, the Bronx Museum of the Arts, the Studio Museum in Harlem, the Center for Photography at Woodstock, and Rush Arts Gallery. She participated in the Artist in the Marketplace Program at the Bronx Museum and is the recipient of numerous fellowships and awards including, a Polaroid Corporation film grant. Her work has been published in *here is new york: a democracy of photographs*, *Black: A Celebration of Culture*, and *Saturday Night, Sunday Morning*.

Her art-making practice focuses on identity as it relates to physical environments, societal pressures, and personal objects. Megginson is interested in the plasticity of it; how identity is molded, shaped, and sometimes restricted by the people we encounter and the spaces we inhabit (physically and emotionally). Felicia holds an M.A. from New York University and lives in Providence, RI.

# FELICIA MEGGINSON

## **ALL I DO IS GRIND: A BALLAD FOR GEORGE ORWELL**

**“IF YOU WANT A VISION OF THE FUTURE, IMAGINE  
A BOOT STAMPING ON A HUMAN FACE - FOREVER.”**

– George Orwell

For six months in 2016 my daily door-to-door commute to and from Boston took 1 hour and 45 minutes and required three modes of transportation: car to commuter train, commuter train to Boston, subway/bus to my job. I dreaded going to work because my days were bookended by a death-race urgency to “get there” with manic driving to the commuter lot before it was full, or to “get home” and running to not miss my 5:45 train.

#LIFE is series of images I started out of a desire to make lemonade out of the lemons that comprised my daily commute, to humanize the automaton-like routine of my daily commuting ritual.

The process was simple, each day of my commute, I made a self-portrait that featured an image of myself that also integrated scenes, signage and people I encountered along the way. I then created a singular diptych or triptych image that combined those elements. I constrained myself to using only my iPhone, Instagram, and a layout app to create and publish my “works”. The nine images in “All I Do Is Grind: A Poem for George Orwell” were excerpted from the #LIFE series because they illustrate the daily liminal and subliminal assaults of marketing advertisements and signage designed to regulate and order our lives. I often chose messaging and signage that directly reflected my mood and emotional space on that day, particularly in the run-up to and aftermath of the 2016 presidential campaigns and election where everything felt so fraught.

These nine images illustrate and amplify the Orwellian notion of modernity as a constrained existence defined by constant regulation, surveillance, and an authoritarian need to corral, control and monitor the populace.

# DAWIT PETROS



Dawit L. Petros investigates boundaries in artistic, geographical and cultural contexts. Working with installations, photography, research and extensive travels, his practice centers around a critical rereading of the relationship between African histories and European modernism. By drawing upon forms rooted in diverse histories, Petros' artistic language enables a metaphorically rich articulation of the fluidity of contemporary transnational

experiences and attendant issues of place-making, and cultural negotiation.

Petros completed an MFA in Visual Art as a Fulbright Fellow at Tufts University/School of the Museum of Fine Arts, Boston; a BFA in Photography at Concordia University, Montreal and a BA in History at the University of Saskatchewan, Saskatoon. Recent exhibition venues include The Kansas City Art Institute's H&R Block Artspace, Kansas City, MO; Huis Marseille Museum of Photography, Amsterdam, NL; The Kennedy Museum of Art at Ohio University, Athens, OH; The Studio Museum in Harlem, NYC; The National Museum of African Art in Washington, DC; The Museum of Contemporary Art in Detroit, MI; The Durban Art Gallery in Durban, SA; Medina Galerie Mediatheque in Bamako, Mali; The Royal Ontario Museum of Art in Toronto, ON and The Lianzhou International Photo Festival in Lianzhou, China.

His works have been recognized with awards including an Independent Study Fellowship at the Whitney Museum of American Art, an Art Matters Fellowship, Canada Council for the Arts Production Grants, and Artist Residencies at The Studio Museum in Harlem, The McColl Center for Visual Art, and Addis Ababa Photo Fest. His works are in institutional collections including The Studio Museum in Harlem, The Royal Ontario Museum of Art, The Saskatchewan Arts Board, The Center For Photography at Woodstock, and numerous private collections.

# EVELYN RYDZ



Evelyn Rydz was raised in Miami and currently lives in Boston where she creates visual art and community-based projects. Rydz is a Cintas Knight Foundation Finalist and recipient of a Brother Thomas Fellowship, a Massachusetts Cultural Council Fellowship, an SMFA Traveling Fellowship, and an Artist Resource Trust Grant.

She has exhibited work at the Boston Museum of Fine Arts, the Palmer Art Museum, Boston Institute of Contemporary Art, El Parque Cultural del Caribe (Colombia), Jordan Schnitzer Museum of Art, the Los Angeles USC Fisher

Museum, Tufts University, DeCordova Sculpture Park and Museum, Massachusetts Institute of Technology, and at Anchorage Museum among others.

Comida Casera is an ongoing nomadic project created by Rydz in 2016. The project has taken place at a variety of spaces from universities, libraries, galleries, to backyards with co-hosts including Samson Projects, SMFA at Tufts University Library, Harvard University's Carpenter Center for Visual Arts, and Boston University's 808 Gallery. As a first-generation American with parents born in Cuba and Colombia, for Rydz making and sharing food in times of celebration and mourning are connected to people and places of the past who link us with those of the present.

# EVELYN RYDZ

## **A LA MESA/TO THE TABLE**

Created for the Hutchins Center, A La Mesa/ To the Table calls us to the table to partake of a shared communal meal made up of diverse stories. It is a call to welcome strangers through acts of hospitality, trust and generosity. Surrounded by various wallpapers suggesting multiple homes, participants are invited to sit at the table, listen to stories from previous Comida Casera events, and then share their own. Blank recipe cards and pencils are provided on the table to record and archive memories, drawings, and recipes inspired by a person and shared dish who have had a meaningful impact on their connection to home.

Comida Casera is an intimate event using food and storytelling to connect women and create community. Each event creates a space for neighbors, artists, mentors, students, and friends to share stories and food inspired by women who remind them of home. The aim of this project is to bring together a diverse group of women from different fields, neighborhoods, ages, and backgrounds to map ideas of home through food and the women who share their stories.

The Comida Casera project seeks to create a shared space of exchange, celebrate differences, create community and cultivate lasting connections that exist well beyond each event.



# **ROBERT ABBOTT SENGSTACKE**



Robert Abbott Sengstacke (May 29, 1943 – March 7, 2017), also known as Bobby Sengstacke, was an African-American photojournalist known for his work in the Chicago Defender. Sengstacke was also distinguished for his compelling portraits of Martin Luther King Jr during the Civil Rights Movement. Sengstacke grew up immersed in the newspaper business as he was the grand-nephew of Robert Sengstacke Abbott, a prominent lawyer, newspaper publisher and editor, who founded the Chicago Defender in 1905.

The Chicago Defender's impact on the African American community was far and wide as it became the highest circulating black-owned newspaper in the country. The Chicago Defender was previously owned by John H. Sengstacke and Bobby inherited the paper upon his father's death. Sengstacke also went on to acquire other newspapers including the Michigan Chronicle, the Tri-State Defender and the New Pittsburgh Couriers.

Bobby Sengstacke's work as a photographer was prolific and his images excelled at documenting the richness of contemporary black culture. As a result, he photographed prominent black leaders such as Malcolm X and Muhammad Ali and his work often appeared in Ebony, Jet, Essence and Life magazine. Currently scholar Rebecca Zorach is leading the charge to preserve over 5,900 of his negatives which are being digitized at the University of Chicago for the Robert Sengstacke Archive.

# ALEXANDRIA SMITH



Alexandria Smith is a mixed media visual artist and co-organizer of the collective, Black Women Artists for Black Lives Matter (BWA for BLM). She earned her BFA in Illustration from Syracuse University, MA in Art Education from New York University, and MFA in Painting and Drawing from Parsons The New School for Design.

Smith is the recipient of numerous awards and residencies including: MacDowell, Bemis and Yaddo; LMCC Process Space Residency, a Pollock-Krasner Grant, the Skowhegan School of Painting and Sculpture Fellowship, the Virginia A. Myers Fellowship at the University of Iowa and the

Fine Arts Work Center Fellowship from 2013 – 2015.

Her recent exhibitions include the first annual Wanda D. Ewing Commission and solo exhibit at The Union for Contemporary Art in Omaha, NE, a traveling group exhibition called “Black Pulp” at Yale University, International Print Center NY (IPCNY), USF and Wesleyan University and a commission for the Schomburg Center for Research in Black Culture. Her work is currently included in “The Lure of the Dark: Contemporary Painters Conjure the Night” at Mass MoCA.

# CHANEL THERVIL



Chanel Therwil is a Haitian American artist and educator obsessed with all things art, community, and history. Recently, Therwil's art practice has taken the form of large scale installations, public art and mixed media portraits that grapple with the intersections of community and individual identity. Visually she represents this by creating a controlled chaos via the playful juxtaposition of various textures, colors, abstractions and representational forms. The collection and creation of a wide range of materials for her end products complement the tension and

harmony that comes from the desire to have a voice as an individual while also seeking context in a common narrative. Therwil's training as an educator is a rich subtext of her practice, most visible in the warm interactive and placemaking components that engage viewers to inquire and reflect upon their own experiences to find personal meaning within the artwork.

Some of the institutions she's had artful collaborations with include the Center for Art & Community Partnerships, the Boston Center for the Arts, the Institute of Contemporary Art, the Museum of Fine Arts Boston, the Isabella Stewart Gardner Museum, Lesley University, Harvard University, New England Bio Labs, and the Boston Public Health Commission. In addition to her community-based work as an artist, she currently serves as the Program Manager at The Art Connection, a non-profit that provides arts access to underserved communities via curation and donation of original works of art.

# CHANEL THERVIL

## **PITY PARTY: SELFIES AT THE START OF THE TRUMP ERA**

This work is a visual manifestation of the varying degrees of frustration I was unable to talk about just after Trump was elected into office. My relationship with patriotism has been a complicated cycle of active participant and skeptical bystander because of America's love-hate relationship with blackness and my internal struggles with my lineage as a Haitian-American woman.

The juxtaposition of my sketchy likeness on top of the half circle of America's pleated flag aligns with Audre Lorde's observations:

**"WITHIN THIS COUNTRY WHERE RACIAL DIFFERENCE CREATES A CONSTANT, IF UNSPOKEN, DISTORTION OF VISION, BLACK WOMEN HAVE ON THE ONE HAND ALWAYS BEEN HIGHLY VISIBLE, AND SO, ON THE OTHER HAND, HAVE BEEN RENDERED INVISIBLE THROUGH THE DEPERSONALIZATION OF RACISM....THAT VISIBILITY [BLACKNESS] WHICH MAKES US MOST VULNERABLE IS ALSO THE SOURCE OF OUR GREATEST STRENGTH."**

- Audre Lorde

# CARL VAN VECHTEN



Carl Van Vechten was born on June 17, 1880 in Cedar Rapids, Iowa. In 1906, when Van Vechten moved to New York City, he was hired as the assistant music critic at the New York Times.

Van Vechten became very interested in promoting black artists and writers. He was an avid collector of ephemera and books pertaining to black arts and letters and a frequent visitor to Harlem. These experiences provided the inspiration for his controversial novel, *Nigger Heaven*, which was published in 1926. He would go

on to photograph many of the creative people he met in Harlem.

In the early 1930s, Miguel Covarrubias introduced Van Vechten to the 35mm Leica camera. He began photographing his large circle of friends and acquaintances. His earlier career as a writer and his wife's experience as an actress provided him with access to both fledgling artists and the established cultural figures of the time. Some of his subjects from this period include F. Scott Fitzgerald, Langston Hughes, Alfred A. Knopf, Bessie Smith, and Gertrude Stein.

# CARRIE MAE WEEMS



Considered one of the most influential contemporary American artists, Carrie Mae Weems has investigated family relationships, cultural identity, sexism, class, political systems, and the consequences of power. Determined as ever to enter the picture—both literally and metaphorically—Weems has sustained an on-going dialogue within contemporary discourse for over thirty years. During this time, Carrie Mae Weems has developed a complex body of art employing photographs, text,

fabric, audio, digital images, installation, and video.

Weems has participated in numerous solo and group exhibitions at major national and international museums including the Metropolitan Museum of Art, The Frist Center for Visual Art, Solomon Guggenheim Museum in New York, and the Centro Andaluz de Arte Contemporáneo in Seville, Spain. She is represented in public and private collections around the world, including the Metropolitan Museum of Art, NY; The Museum of Fine Arts, Houston; the Museum of Modern Art, NY; Museum of Contemporary Art, Los Angeles; and The Tate Modern, London.

Weems has been represented by Jack Shainman Gallery since 2008, and is currently Artist in Residence at the Park Avenue Armory. She lives in Syracuse, New York, with her husband Jeffrey Hoone who is Executive Director of Light Work.

# RECOMMENDED READINGS

## **THE NEW JIM CROW: MASS INCARCERATION IN THE AGE OF COLORBLINDNESS**

by Michelle Alexander (The New Press, 2012)

## **THE PROPERTIES OF VIOLENCE: CLAIMS TO OWNERSHIP IN REPRESENTATIONS OF LYNCHING**

by Sandy Alexandre (U of Mississippi Press, 2012)

## **SEAMS OF EMPIRE: RACE AND RADICALISM IN PUERTO RICO AND THE UNITED STATES**

by Carlos Alamo-Pastrana (University Press of Florida, 2016,

## **ARABS AND MUSLIMS IN THE MEDIA: RACE AND REPRESENTATION AFTER 9/11**

by Evelyn Alsultany (NYU Press, 2012)

## **BUTCH QUEENS UP IN PUMPS: GENDER, PERFORMANCE, AND BALLROOM CULTURE IN DETROIT**

by Marlon Bailey (University of Michigan Press, 2013)

## **THE FIRE NEXT TIME**

by James Baldwin (Renaissance, Reissue Edition, 1992)

## **ART & FEAR: OBSERVATIONS ON THE PERILS (AND REWARDS) OF ARTMAKING**

by David Bayles & Ted Orland (The Image Continuum, 2015)

## **SIGHT UNSEEN: WHITENESS AND AMERICAN VISUAL CULTURE**

by Martin A. Berger (University of California Press, 2005)

## **RACIAL INNOCENCE: PERFORMING AMERICAN CHILDHOOD FROM SLAVERY TO CIVIL RIGHTS**

by Robin Bernstein (New York University Press, 2011)

# RECOMMENDED READINGS

## **THE BLACK REVOLUTION ON CAMPUS**

by Martha Biondi (University of California Press, 2012)

## **SLAVERY BY ANOTHER NAME: THE RE-ENSLAVEMENT OF BLACK AMERICANS FROM THE CIVIL WAR TO WORLD WAR II**

by Douglas A. Blackmon (Anchor Books, 2008)

## **THE REPEATING BODY: SLAVERY'S VISUAL RESONANCE IN THE CONTEMPORARY**

by Kimberly Juanita Brown (Duke University Press, 2015)

## **THE RADICANT**

by Nicholas Borriaud (Sternberg Press, 2009)

## **RELATIONAL AESTHETICS**

by Nicholas Borriaud (Les Presses Du Reel edition, 1998)

## **FROM STOREFRONT TO MONUMENT: TRACING THE PUBLIC HISTORY OF THE BLACK MUSEUM MOVEMENT**

by Andrea Burns (UMass Press, 2013)

## **IMAGE MATTERS: ARCHIVE, PHOTOGRAPHY, AND THE AFRICAN DIASPORA IN EUROPE**

by Tina Campt (Duke University Press, 2012)

## **AFTERIMAGE OF EMPIRE: PHOTOGRAPHY IN NINETEENTH-CENTURY INDIA**

by Zahid R. Chadhary (University of Minnesota Press, 2012)

## **EXHIBITING BLACKNESS: AFRICAN AMERICANS AND THE AMERICAN ART MUSEUM**

by Bridget Cooks (UMass Press, 2011)

## **BOUND TO APPEAR: ART, SLAVERY AND THE SITE OF BLACKNESS IN MULTICULTURAL AMERICA**

by Huey Copeland (University of Chicago Press 2013)



# RECOMMENDED READINGS

## **HOW TO SEE A WORK OF ART IN TOTAL DARKNESS**

by Darby English (MIT Press, 2010)

## **COMMITTED TO MEMORY: THE ART OF THE**

**SLAVE SHIP ICON** by Cheryl Finley (Princeton University Press, 2018)

## **TROUBLING VISION: PERFORMANCE, VISUALITY,**

**AND BLACKNESS** by Nicole Fleetwood (University of Chicago, Press, 2011)

## **THE BODIES THAT WERE NOT OURS**

by Coco Fusco (Routledge Press, 2001)

## **ERRANT MODERNISM: THE ETHOS OF PHOTOGRAPHY**

**IN MEXICO AND BRAZIL** by Esther Gabara (Duke University Press, 2008)

## **A SPECTACULAR SECRET: LYNCHING IN AMERICAN LIFE**

**AND LITERATURE** by Jacqueline Goldsby (University of Chicago Press, 2006)

## **LOSE YOUR MOTHER: A JOURNEY ALONG THE ATLANTIC**

**SLAVE ROUTE** by Saidiya Hartman (FSG, 2007)

## **SCENES OF SUBJECTION: TERROR, SLAVERY**

**AND SELF-MAKING IN NINETEENTH CENTURY AMERICA**

by Saidiya Hartman (Oxford University Press, 1997)

## **REEL TO REAL: RACE, SEX, AND CLASS AT THE MOVIES**

by bell hooks (Routledge Press, 2008)

## **WAKING UP WHITE, AND FINDING MYSELF IN THE STORY**

**OF RACE** by Deborah Irving (Elephant Room Press, 2014)

## **RACE REBELS: CULTURE, POLITICS AND THE BLACK**

**WORKING CLASS** by Robin D.G. Kelley (Free Press, 1996)

# RECOMMENDED READINGS

**THE ONE AND THE MANY: CONTEMPORARY COLLABORATIVE ART IN A GLOBAL CONTEXT**

by Grant Kester (Duke University Press, 2011)

**RADICAL HOPE: ETHICS IN THE FACE OF CULTURAL DEVASTATION**

by Jonathan Lear (Harvard University Press, 2008)

**THE LURE OF THE LOCAL: SENSE OF PLACE IN**

**A MULTI-CENTERED SOCIETY** by Lucy R. Lippard (New Press, 1997)

**UNSETTLED VISIONS: CONTEMPORARY ASIAN AMERICAN ARTISTS AND THE SOCIAL IMAGINARY**

by Margo Machida (Duke University Press, 2009)

**DOMESTIC DISTURBANCES: RE-IMAGINING NARRATIVES OF GENDER, LABOR, AND IMMIGRATION**

by Irene Mata (University of Texas Press, 2014)

**EMBODIED AVATARS: GENEALOGIES OF BLACK FEMINIST ART AND PERFORMANCE**

by Uri McMillan (NYU Press, 2015)

**A TASTE FOR BROWN SUGAR: BLACK WOMEN IN PORNOGRAPHY**

by Mireille Miller-Young (Duke University Press, 2014)

**THE RIGHT TO LOOK: A COUNTERHISTORY OF VISUALITY**

by Nicholas Mirzoeff (Duke University Press, 2011)

**IN THE BREAK: THE AESTHETICS OF THE BLACK RADICAL TRADITION**

by Fred Moten (University of Minnesota, first edition, 2003)

# RECOMMENDED READINGS

**THE CONDEMNATION OF BLACKNESS: RACE, CRIMINALITY, AND THE MAKING OF MODERN URBAN AMERICA** by Khalil Gibran Muhammad (Harvard University Press, 2011)

**CRUISING UTOPIA: THE THEN AND THERE OF QUEER FUTURITY** by José Esteban Muñoz (New York University Press, 2009)

**ARAB AMERICA: GENDER, CULTURAL POLITICS, AND ACTIVISM** by Natalie Naber (NYU Press, 2012)

**THE BLACK BODY IN ECSTASY: READING RACE, READING PORNOGRAPHY**  
by Jennifer Nash (Duke University Press, 2014)

**ZONG** by Nourbese Philip (Wesley Poetry Series, first edition 2011)

**PICTURING MODEL CITIZENS: CIVILITY IN ASIAN AMERICAN VISUAL CULTURE**  
by Thy Phu (Temple University Press, 2012)

**RADICAL PRESENCE: BLACK PERFORMANCE IN CONTEMPORARY ART** by Valerie Cassel Oliver (Contemporary Art Museum, Houston, 2013)

**THE EMANCIPATED SPECTATOR**  
by Jacques Ranciere (Verso, reprint edition, 2014)

**CITIZEN: AN AMERICAN LYRIC**  
by Claudia Rankine (Graywolf Press, 2014)

**SEXUAL FUTURES, QUEER GESTURES, AND OTHER LATINA LONGINGS** by Juana Maria Rodriguez (NYU Press, 2014)

# RECOMMENDED READINGS

**FROM BLACK POWER TO BLACK STUDIES: HOW A RADICAL SOCIAL MOVEMENT BECAME AN ACADEMIC DISCIPLINE** by Fabio Rojas (Johns Hopkins University Press, 2007)

**HOW NONVIOLENT STRUGGLE WORKS**

by Gene Sharpe (The Albert Einstein Corporation, 2013)

**IN THE WAKE: ON BLACKNESS AND BEING**

by Christina Sharpe (Duke University Press, 2016)

**MONSTROUS INTIMACIES: MAKING POST-SLAVERY SUBJECTS** by Christina Sharpe (Duke University Press, 2010)

**AT THE EDGE OF SIGHT: PHOTOGRAPHY AND THE UNSEEN** by Shawn Michelle Smith (Duke University Press, 2013)

**PICTURES AND PROGRESS: EARLY PHOTOGRAPHY AND THE MAKING OF AFRICAN AMERICAN IDENTITY**

by Shawn Michelle Smith and Maurice Wallace (Duke University Press, 2012)

**NOBODY IS SUPPOSED TO KNOW: BLACK SEXUALITY ON THE DOWN LOW** by C. Riley Snorton (University of Minnesota Press, 2014)

**SPIRIT IN THE DARK: A RELIGIOUS HISTORY OF RACIAL AESTHETICS** by Josef Sorett (Oxford University Press, 2016)

**BLACK, WHITE AND IN COLOR: ESSAYS ON AMERICAN LITERATURE AND CULTURE**

by Hortense Spillers (University of Chicago Press), 2003

**AN EYE FOR THE TROPICS: TOURISM, PHOTOGRAPHY AND FRAMING THE CARIBBEAN PICTURESQUE**

by Krista Thompson (Duke University Press, 2007)

# RECOMMENDED READINGS

**RED, WHITE, & BLACK: CINEMA AND THE STRUCTURE OF US ANTAGONISMS** by Frank Wilderson (Duke University Press, 2010)

**BLACK VENUS 2010: THEY CALLED HER HOTTENTOT**  
by Deborah Willis (Temple University Press, 2010)

**NEGRO BUILDING: BLACK AMERICANS IN THE WORLD OF FAIRS AND MUSEUMS**  
by Mabel Wilson (University of California Press, 2012)

**THE HARVARD STRIKE** (Houghton Press, 1970)

# OBJECT LIST

## SIDE VIEW WINDOW:

1. Karmimadeebora McMillan  
Annie get your gun you got my back, Ms. Merri Mack, 2018  
Collage and acrylic paint on wood  
12 x 24"  
Courtesy of the artist
2. Karmimadeebora McMillan  
I see stars, Ms. Merri Mack, 2018  
Collage and acrylic paint on wood  
12 x 24"  
Courtesy of the artist
3. Karmimadeebora McMillan  
Best of Friends, Ms. Merri Mack, 2018  
Collage and acrylic paint on wood  
12 x 24"  
Courtesy of the artist
4. Karmimadeebora McMillan  
Protect what's mine, Ms. Merri Mack, 2018  
Collage and acrylic paint on wood  
12 x 24"  
Courtesy of the artist
5. Karmimadeebora McMillan  
Whose Afraid of the Red, Black and Green with a Splash of Blue, Pink and Yellow, 2018  
Acrylic on wood  
Varied dimensions  
Courtesy of the Artist

## MEMORY:

6. Steve Locke  
Auction Block: For Labor, 2018  
Painting  
12 x 16"  
Courtesy of the artist
7. Steve Locke  
Auction Block: The Plan, 2018  
Painting  
12 x 25 ½"  
Courtesy of the artist
8. Steve Locke  
Auction Block: The March, 2018  
Painting  
12 x 15 ½"  
Courtesy of the artist
9. Steve Locke  
Auction Block: The Flesh, 2018  
Painting  
16 x 12"  
Courtesy of the artist
10. Steve Locke  
Auction Block: The Whiteness, 2018  
Painting  
15 ¾ x 12"  
Courtesy of the artist
11. Steve Locke  
Auction Block: The Hide, 2018  
Painting  
15 ¾ x 12"  
Courtesy of the artist

# OBJECT LIST

12. Steve Locke  
Auction Block: The Heat, 2018  
 Painting  
 11 ¾ x 16"  
 Courtesy of the artist
13. Steve Locke  
Auction Block: The Crossing, 2018  
 Painting  
 16 x 19 ¾"  
 Courtesy of the artist
14. Steve Locke  
Auction Block: The Distance, 2018  
 Painting  
 11 ¾ x 15 ¾"  
 Courtesy of the artist
15. Alexandria Smith  
When the Bough Breaks, 2014  
 Mixed media collage installation  
 60 x 90"  
 Commissioned by the Schomburg Center  
 for Research in Black Culture/New York  
 Public Library  
 Courtesy of the artist
16. Carrie Mae Weems  
Mourning, Constructing History Series, 2008  
 Digital print  
 61 x 51"  
 Courtesy of the artist and the Jack  
 Shainman Gallery
17. Carrie Mae Weems  
The Assassination of Medgar, Martin, and  
 Malcolm, Constructing History Series, 2008  
 Digital print  
 61 x 51"  
 Courtesy of the artist and the Jack  
 Shainman Gallery
18. Craig Bailey  
Eduardo Paez Carillo, Faces of AIDS Crisis  
 Series, 1992/1993  
 Digital print  
 10 ¾ x 16 ¾"  
 Courtesy of the artist
19. Craig Bailey  
Joseph Cardozo, Faces of AIDS Crisis  
 Series, 1994  
 Digital print  
 16 ¾ x 10 ¾"  
 Courtesy of the artist
20. Craig Bailey  
David Johnson, Faces of AIDS Crisis  
 Series, 1992  
 Digital print  
 16 ¾ x 10 ¾"  
 Courtesy of the artist
21. Craig Bailey  
Robert-lan Schlesinger, Faces of AIDS  
 Crisis Series, 1992  
 Digital print  
 16 ¾ x 10 ¾"  
 Courtesy of the artist

## MOURNING:

# OBJECT LIST

## MOURNING:

- |  |   |
|--|---|
| <p>22. Craig Bailey<br/> <u>Sidney Borum, Jr., Faces of AIDS Crisis Series, 1991</u><br/>           Digital print<br/>           10 ¾ x 16 ¾"<br/>           Courtesy of the artist</p>      | <p>27. Craig Bailey<br/> <u>Tim Bennett, Faces of AIDS Crisis Series, 1994</u><br/>           Digital print<br/>           10 ¾ x 16 ¾"<br/>           Courtesy of the artist</p>   |
| <p>23. Craig Bailey<br/> <u>Belynda Dunn, Faces of AIDS Crisis Series, 1997</u><br/>           Digital Print<br/>           16 ¾ x 10 ¾"<br/>           Courtesy of the artist</p>           | <p>28. Unknown<br/> <u>Betty Shabazz attending her husband Malcolm X's funeral, March 4, 1965</u><br/>           Digital print<br/>           21 ½ x 14 3/8"<br/>           Courtesy of AP Images/File</p>                                    |
| <p>24. Craig Bailey<br/> <u>Faye Simmons, Faces of AIDS Crisis Series, 1994</u><br/>           Digital Print<br/>           16 ¾ x 10 ¾"<br/>           Courtesy of the artist</p>           | <p>29. Monetta Sleet, Jr.<br/> <u>Coretta Scott King attending the funeral of husband Martin Luther King, Jr., April 9, 1968</u><br/>           Digital print<br/>           19 ½ x 23 3/8"<br/>           Courtesy of Glass House Images</p> |
| <p>25. Craig Bailey<br/> <u>Wayne Wright, Faces of AIDS Crisis Series, 1991</u><br/>           Digital Print<br/>           16 ¾ x 10 ¾"<br/>           Courtesy of the artist</p>           | <p>30. Unknown<br/> <u>Myrlie Evers attending the funeral of the slain civil rights leader, Medgar Evers, June 15, 1963</u><br/>           Digital print<br/>           21 x 14 ¼"<br/>           Courtesy of AP Images/File</p>              |
| <p>26. Craig Bailey<br/> <u>Patrick Francis Murphy, Faces of AIDS Crisis Series, 1997</u><br/>           Digital print<br/>           10 ¾ x 16 ¾"<br/>           Courtesy of the artist</p> | <p>31. William Carmago<br/> <u>The Mourning of Sandra Bland, July 25, 2015</u><br/>           Digital Print<br/>           13 ½ x 10 3/8"<br/>           Courtesy of the artist</p>   |



# OBJECT LIST

## MOURNING:

32. Shawn Hubbard  
Freddie Gray's Grandmother is overwhelmed during his funeral.  
April 27, 2015  
Digital Print  
21 ½ x 14 3/8"  
Courtesy of the artist
33. Robert Abbott Sengstacke  
Mamie Till Attending the Funeral of her son, Emmett Till. 1955  
Digital print  
26 5/8 x 19 ¾"  
Courtesy of Getty Images
34. Trymaine Lee  
Desuירה Harris, the grandmother of Michael Brown, the unarmed teen fatally shot by police officer Darren Wilson. 2014  
Digital print  
21 x 14 3/8"  
Courtesy of the artist
35. Matthew Gonzalez  
Barack Obama. 2017  
Bronze bust  
16 x 21 x 12"  
Part of the Hutchins Center Permanent Collection

## THE ART OF PARTICIPATION:

36. Elisa Hamilton  
Pack Our Bags. 2018  
Participatory installation  
Suitcases, blocks, countdown clock, metal letter stamps, pedestal plank, bookcase, vinyl text  
Varied dimensions  
Courtesy of the artist
37. Evelyn Rydz  
A la Mesa/To the Table. 2018  
Table, chairs, mason jars, wallpaper, recipe box  
Runtime: 31:54  
Courtesy of the artist

## ARCHITECTS OF THE PAST:

38. Carl Van Vechten  
Dorothy Porter Wesley. 1932–1962  
Hand-Pulled Photogravure  
6 x 9"  
Part of the Hutchins Center Permanent Collection
39. Carl Van Vechten  
James Baldwin. 1932–1962  
Hand-Pulled Photogravure  
6 x 9"  
Part of the Hutchins Center Permanent Collection

# OBJECT LIST

## ARCHITECTS OF THE PAST:

- |   |   |
|---|---|
| <p>40. Carl Van Vechten<br/><u>Zora Neale Hurston, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>41. Carl Van Vechten<br/><u>Langston Hughes, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>42. Carl Van Vechten<br/><u>Jacob Lawrence, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>43. Carl Van Vechten<br/><u>Richard Wright, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>44. Carl Van Vechten<br/><u>Arna Bontemps, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> | <p>45. Carl Van Vechten<br/><u>J. Rosamond Johnson, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>46. Carl Van Vechten<br/><u>Alain Locke, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>47. Carl Van Vechten<br/><u>Claude McKay, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9" Part of the Hutchins Center<br/>Permanent Collection</p> <p>48. Carl Van Vechten<br/><u>James Weldon Johnson, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> <p>49. Carl Van Vechten<br/><u>Countee Cullen, 1932-1962</u><br/>Hand-Pulled Photogravure<br/>6 x 9"<br/>Part of the Hutchins Center<br/>Permanent Collection</p> |
|---|---|

# OBJECT LIST

## ARCHITECTS OF THE PAST:

50. Nelson Mandela  
The Church, My Robben Island Series,  
2002  
Lithograph  
26 x 19 ¾"  
Part of the Hutchins Center  
Permanent Collection
51. Unknown  
Martin Luther King Jr., guest preacher  
visiting Memorial Church,  
Harvard University,  
January, 1965  
Contact sheet printed from 35 mm film  
8 ½ x 11"  
Courtesy of Harvard University Archives
52. Pach Brothers, New York  
W. E. B. Du Bois photograph from the  
Harvard College 1890 Class Book, 1890  
Photograph  
4 ¼ x 6 ¼"  
Courtesy of Harvard University Archives
53. Unknown  
The Sisterhood, 1977  
Photograph  
5 x 3"  
Courtesy of the June Jordan Papers,  
Schlesinger Library on the History  
of Women in America, Radcliffe Institute  
for Advanced Study.  
Back row: Vertamae Grosvenor, Alice  
Walker, Lori Sharpe, (Bessie Smith image  
on the wall), Toni Morrison and June Jor-  
dan; Second row: Nana Maynard, Ntozake  
Shange, Audrey Edwards
54. Unknown  
Puerto Rican activist Dr. Ana Livia Cordero  
with President Kwame Nkrumah and oth-  
ers, (Flagstaff House, Accra, Ghana), 1964  
Digital print  
5 x 3"  
Courtesy of the Ana Livia Cordero Papers,  
Schlesinger Library on the History of  
Women in America, Radcliffe Institute for  
Advanced Study
55. Unknown  
Puerto Rican activist Dr. Ana Livia Cordero  
in Ghana with Malcom X and others,  
(Accra), 1964  
Digital print  
5 x 3"  
Courtesy of the Ana Livia Cordero Papers,  
Schlesinger Library on the History of  
Women in America, Radcliffe Institute for  
Advanced Study.

# OBJECT LIST

## ARCHITECTS OF THE PAST:

56. Martha Stewart  
W. E. B. Du Bois Medalists, 2000  
 Photograph  
 6 x 4"  
 Harvard Alumni and former student activists from the Ad Hoc Committee of Black Students pictured with then Harvard President Neil L. Rudenstine on the occasion of the 30th Anniversary of the Department of Afro-American Studies in 2000  
 Back row: Lani Guinier, Robert Hall, Wesley Profit, Jeff Howard, unidentified man  
 Middle Row: John Tyson, Leslie 'Skip' Griffin, Octavia Hudson  
 Front row: unidentified man, Neil L. Rudenstine, and Henry Louis Gates, Jr., Robert Listenbee
57. Martha Stewart  
Harvard Alumni, 2000  
 Photograph  
 6 x 4"  
 Former student activists from the Ad Hoc Committee of Black Students and recipients of the W.E.B. Du Bois Medal on the occasion of the 30th Anniversary of the Department of Afro-American Studies in 2000  
 From left to right: Ernest Wilson, John Tyson, Charles Smith, Robert Listenbee, Octavia Hudson, Robert Hall, Lani Guinier, Jeff Howard, and Wesley Profit. With Henry Louis Gates, Jr. at podium.  
 The medals are inscribed "With deepest appreciation for your contribution to the creation of the Department of Afro-American Studies, Harvard University"

## THE POLITICS OF CONTESTATION:

58. Shepherd Fairey  
Change [Barack Obama, U.S. Presidential Campaign Poster], 2008  
 Poster  
 26 x 40 ½"  
 Part of the Hutchins Center Permanent Collection
59. Corita Kent  
a passion for the possible, 1969  
 Serigraph  
 12 x 23"  
 Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA
60. Corita Kent  
the cry that will be heard, 1969  
 Serigraph  
 11 ½ x 22 ½"  
 Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA
61. Corita Kent  
love your brother, 1969  
 Serigraph  
 11 ½ x 22"  
 Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA
62. Corita Kent  
chavez, 1969  
 Serigraph  
 22 ½ x 11 ½"  
 Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles, CA

# OBJECT LIST

## THE POLITICS OF CONTESTATION:

63. Terrence Jennings  
Michael Brown Funeral  
Ferguson, MO, 2014  
Digital print  
29 x 21 1/8"  
Courtesy of the artist
64. AfriCobra Artist Collective  
AfriCobra Ten in Search of a Nation, 1970  
Digital print  
11 x 17"  
Courtesy of Napoleon Jones-Henderson,  
AfriCobra Artist Collective
65. Harry Hacker  
Black Studies, 1969  
Screenprint on Kraft Paper mounted on  
canvas  
18 3/4 x 23 1/2"  
Courtesy of Harvard University
66. Unknown  
I Am Not Wrong, June Jordan, Women's  
March on Washington, 2017  
Digital print  
20 x 16"  
Courtesy of the Schlesinger Library on the  
History of Women in America, Radcliffe  
Institute for Advanced Study
67. Unknown  
Women Unite, Women's March on Washington,  
2017  
Digital print  
16 x 20"  
Courtesy of the Schlesinger Library  
on the History of Women in America,  
Radcliffe Institute for Advanced Study
68. Unknown  
Black Queer and Trans Lives Matter,  
Women's March on Washington, 2017  
Digital print  
20 x 16"  
Courtesy of the Schlesinger Library on the  
History of Women in America, Radcliffe  
Institute for Advanced Study
69. Unknown  
Viva La Resistance, Women's March On  
Washington, 2017  
Digital print  
20 x 16"  
Courtesy of the Schlesinger Library on the  
History of Women in America, Radcliffe  
Institute for Advanced Study
70. Unknown  
The Feminization of Power, Women's  
March on Washington, 2017  
Digital print  
20 x 16"  
Courtesy of the Schlesinger Library on the  
History of Women in America, Radcliffe  
Institute for Advanced Study
71. Unknown  
We Shall Overcomb, Women's March on  
Washington, 2017  
Digital print  
20 x 16"  
Courtesy of the Schlesinger Library on the  
History of Women in America, Radcliffe  
Institute for Advanced Study

# OBJECT LIST

## PERFORMING THEIR STORY:

72. Tomashi Jackson  
The High Yellow Pavilion: 6 Love Songs for Thurgood Marshall, 2016  
 Single Channel Video  
 Runtime: 32:31  
 Courtesy of the artist and Jack Tilton Gallery
73. Karmimadeebora McMillan  
An homage to Hank Willis Thomas and the For Freedoms Project,  
Ms. Merri Mack, 2018  
 Collage and acrylic paint on wood  
 12 x 24"  
 Courtesy of the artist
74. Karmimadeebora McMillan  
Doll and Ms. Merri Mack, 2011  
 Collage and acrylic on paper and canvas  
 60 x 48"  
 Courtesy of the Artist
75. Maria Magdalena Campos-Pons  
Sugar/Bittersweet, 2010  
 Cast sugar, cast glass, Chinese and African stools, arrows, spears  
 Varied dimensions  
 Part of the Cooper Gallery  
 Permanent Collection
76. Tomashi Jackson  
Vibrating Boundaries The Law of the Land,  
 2016  
 C-print  
 41 ¾ x 25 ½"  
 Courtesy of the artist  
 and Jack Tilton Gallery

## GLOBAL BLACKNESS & THE DIASPORIA:

77. Marlon Forrester  
BlackSunsetComing, 2018  
 Acrylic and collage on tar paper  
 72 x 78"  
 Courtesy of the artist
78. Wu Min  
US Imperialism Get Out of Africa!, 1964  
 Newsprint poster  
 26 x 42"  
 Part of the Hutchins Center  
 Permanent Collection
79. Zhan Jianjin  
For Independence and Freedom, 1962  
 Newsprint poster  
 21 x 30"  
 Part of the Hutchins Center  
 Permanent Collection
80. Laylah Amatullah Barrayn  
Fanta Ndiguel Fall, Fashion and Spirituality: Baye Fall Aesthetics,  
 Porokhane, Senegal, 2015  
 Digital C-Print  
 20 x 30"  
 Courtesy of the artist
81. Laylah Amatullah Barrayn  
Niahass et Le kufi de Cabral, Fashion and Spirituality: Baye Fall Aesthetics,  
 Touba, Senegal 2013  
 Digital C-Print  
 16 x 20"  
 Courtesy of the artist

# OBJECT LIST

## GLOBAL BLACKNESS & THE DIASPORIA:

82. Tony Gleaton  
The Beloved Aphrodite (Africa's Legacy in Mexico), Tengo Casi 500 Años: Africa's Legacy in Mexico, Central and South America, 1990  
Silver Gelatin Print  
9 ½ x 9 ½"  
Part of the Hutchins Center  
Permanent Collection
83. Tony Gleaton  
Family of the Sea, Tengo Casi 500 Años: Africa's Legacy in Mexico, Central and South America, 1994  
Silver Gelatin Print  
9 ½ x 9 ½"  
Part of the Hutchins Center  
Permanent Collection
84. Tony Gleaton  
Untitled (Boy in Water), Tengo Casi 500 Años: Africa's Legacy in Mexico, Central and South America, 1994  
Silver Gelatin Print  
9 ½ x 9 ½"  
Part of the Hutchins Center  
Permanent Collection
85. Tony Gleaton  
Garden of Paradise, Tengo Casi 500 Años: Africa's Legacy in Mexico, Central and South America, 1992  
Silver Gelatin Print  
9 ½ x 9 ½"  
Part of the Hutchins Center  
Permanent Collection
86. Tony Gleaton  
Soledad in the Year of the Death of Her Father, Tengo Casi 500 Años: Africa's Legacy in Mexico, Central and South America, 1986  
Silver Gelatin Print  
9 ½ x 9 ½"  
Part of the Hutchins Center  
Permanent Collection
87. Tony Gleaton  
Embrace of Memory, Tengo Casi 500 Años: Africa's Legacy in Mexico, Central and South America, 1990  
Silver Gelatin Print  
9 ½ x 9 ½"  
Part of the Hutchins Center  
Permanent Collection
88. Dawit Petros  
Colorscape, Coordinate #23, Ethiopia from series: Sense of Place, 2013  
Archival pigment print  
40 x 50"  
Courtesy of the artist and Tiwani Gallery
89. Dawit Petros  
Colorscape, Coordinate #23, Ethiopia from series: Sense of Place, 2013  
Archival pigment print  
40 x 50"  
Courtesy of the artist and Tiwani Gallery

# OBJECT LIST

## RADICAL WOMEN / RACIAL FREEDOM:

90. Mildred Howard  
Killeen II, 1992  
Glass, wood, metal, photo transfer,  
toy gun, paint  
18 x 28"  
Courtesy of Florence and Michael Ladd
91. Mildred Howard  
Cousin Ickles Rugeley, 1993  
Glass, wood, metal, photo transfer, paint  
25 x 29"  
Courtesy of Florence and Michael Ladd
92. Chanel Thervil  
Pity Party: Selfies at the Start of the  
Trump Era, 2017  
Acrylic on wood with pleated flag  
74 x 61"  
Courtesy of the artist
93. L'Merchie Frazier  
Ericka Huggins: Liberation Groceries, 2018  
Fiber Art/Textile  
40 x 48"  
Courtesy of the artist
94. Ekua Holmes  
Idyll of the South: Root of Jesse, 2016  
Collage and mixed media on canvas, altar,  
shutters, cotton, bible  
28 x 32" (image)  
60 x 76 x 24" (installation)  
Courtesy of Teri Williams

## THE FUTURE IS PRESENT:

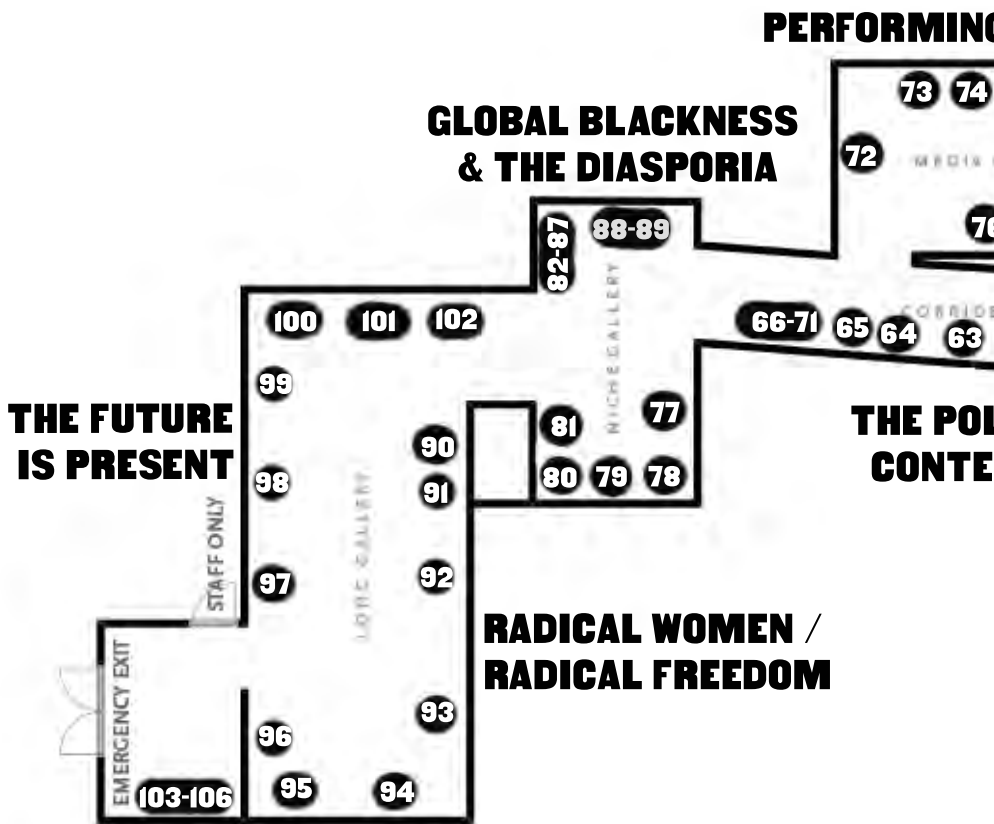
95. Ekua Holmes  
Idyll of the South: Portrait of Aunt  
Mary, 2018  
Collage on paper, Martha Washington  
sewing table, shutters, photos  
26 x 34"  
Courtesy of the artist
96. Maria Magdalena Campos-Pons  
Untitled, 2008  
Polaroid print  
20 x 24"  
Part of the Hutchins Center  
Permanent Collection
97. Felicia Megginson  
All I Do Is Grind: A Ballad for  
George Orwell, 2016/2018  
iPhone camera images, dye  
sublimation prints on aluminum  
10 x 10"  
Courtesy of the artist
98. Stephanie Dinkins  
Conversations with Bina48: Fragments  
13 & 10, 2014  
Computer monitor, headphones  
Runtime: 1:50  
Courtesy of the artist
99. Joy Buolamwini  
AI, Ain't I a Woman, 2018  
Computer monitor, headphones,  
silver lined acrylic, glass  
Runtime: 3:30  
Courtesy of the artist



# OBJECT LIST

## RADICAL WOMEN / RACIAL FUTURE:

100. Ayana V. Jackson  
Bonetta, Dear Sarah Series, 2016  
Archival pigment print on  
German etching  
30 x 51"  
Courtesy of the artist and  
Mariane Ibrahim Gallery
101. L'Merchie Frazier  
Frances Ellen Watkins Harper, 2016  
Fiber Art/Textile  
40 x 72"  
Courtesy of the artist
102. Ayana V. Jackson  
Aina, Dear Sarah Series, 2016  
Archival pigment print on German etching  
30 x 51"  
Courtesy of the artist and Mariane Ibrahim Gallery
103. Angela Counts  
Hijab: Red Sea, My Muslim Daughter, 2017  
Single channel video  
Runtime: 8:08  
Courtesy of the artist
104. Angela Counts  
Breakfast with Abu, My Muslim Daughter, 2017  
Single channel video  
Runtime: 21:15  
Courtesy of the artist
105. Magda Fernandez  
Querido Cuba, 2017  
Single channel video  
Runtime: 5:43  
Courtesy of the artist
106. Magda Fernandez  
For My Fifth Great Grandmother, 2018  
Single channel video  
Runtime: 7:38  
Courtesy of the artist



**G THEIR STORY**



**ITICS OF  
STATION**

**AN AND AFRICAN AMERICAN ART**

**ARCHITECTS  
OF THE PAST**

**THE ART OF  
PARTICIPATION**



**MEMORY**



