

Black Portraiture[s]:



THE BLACK BODY IN THE WEST
REPRÉSENTATION DU CORPS
NOIR EN OCCIDENT

17–20 January / Janvier 2013 Paris

Black Portraiture[s]:

Conference Sponsors Partenaires de la conférence

Cornell University, Department of History of Art and Visual Studies

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New York University, Department of Social and Cultural Analysis

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Kiluanji Kia Henda

THE BLACK BODY IN THE WEST

REPRÉSENTATION DU CORPS NOIR EN OCCIDENT

NEW YORK UNIVERSITY

Tisch School of the Arts and Institute of African-American Affairs

HARVARD UNIVERSITY

W. E. B. Du Bois Institute for African and African American Research

L'ÉCOLE DES HAUTES ÉTUDES EN SCIENCES SOCIALES/INSTITUT DE RECHERCHE POUR LE DÉVELOPPEMENT

Centre d'études africaines

MUSÉE DU QUAI BRANLY

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Black Portraiture[s]:

THE BLACK BODY IN THE WEST

PARIS, 17-20 JANUARY 2013

Paris, an internationally key and highly influential Western space in all things concerning the arts and modernity, is the perfect stage for *Black Portraiture[s]: The Black Body in the West*, the fifth in the series of conferences organized by Harvard University and NYU since 2004. *Black Portraiture[s]* explores the ideas of the production and skill of self-representation, desire, and the exchange of the gaze from the 19th century to the present day in fashion, film, art, and the archives.

How are these images, both positive and negative, exposed to define, replicate, and transform the black body? Why and how does the black body become a purchasable global marketplace and what are its legacies? Also importantly, what are the responses and implications? How can performing blackness be liberating for performer and audience? Can the black body be de-racialized to emphasize cultural groupings encouraging appropriation and varied performers across racial lines?

How the black body has been imagined in the West has always been a rich site for global examination and contestation. The representation and depiction of black peoples often has been governed by prevailing attitudes about race and sexuality.

The conference draws on the ideas and works of leading and emerging writers, photographers, scholars, artists, curators and filmmakers of our time and includes a broader discussion of Africa in the popular imagination. It is also significant that this project revolves around collaboration.

Black Portraiture[s]:

REPRÉSENTATION DU CORPS NOIR
EN OCCIDENT

PARIS, 17-20 JANVIER 2013

Paris, scène internationale incontournable, très influente en Occident tant sur le monde des arts que sur les notions de modernité, s'avère être le lieu idéal pour la conférence, *Black Portraiture[s]: La représentation du corps Noir en Occident*, la 5e d'une série organisée par les Universités de Harvard et de New York depuis 2004.

Black Portraiture[s] a pour objectif d'explorer les différents concepts de fabrication et outils d'auto-représentation ainsi que la notion d'échange à travers le regard, du 19ème siècle à nos jours, dans les domaines de la mode, des arts plastiques et visuels, et des archives.

Comment sont exposées ces images, à la fois positives et négatives, qui définissent, reproduisent, et transforment la représentation du corps Noir ? Pourquoi et comment le corps Noir est-il devenu un produit négociable sur le marché mondial et quelle en est sa légitimité ? Tout aussi important, quelles en sont les réponses et les implications ? Comment la représentation du corps Noir pourrait-elle être libératrice tant pour le porteur de cette image que pour le regardant ? L'image du noir peut-elle être déracialisée afin d'encourager le regroupement culturel et favoriser ainsi la réappropriation et une expression diversifiée au-delà des limites de la race ?

La manière dont le corps Noir a été imaginé en Occident a toujours été un espace riche en termes d'observations et de contestations. La représentation et la description des personnes noires ont le plus souvent été dominées par des approches faites à partir de la race et la sexualité.

La conférence sera basée sur les travaux et pensées d'écrivains, d'académiciens, d'artistes plasticiens et visuels et de commissaires d'art, parmi les plus influents aujourd'hui ou émergents. Black Portraiture(s) permettra d'ouvrir ainsi une large discussion sur la place de l'Afrique dans l'imaginaire populaire. Pour sa réussite, il est important que ce projet s'appuie sur une ample collaboration.

Participants

Henry Louis Gates, Jr.

W. E. B. Du Bois Institute for African and African American Research
Harvard University

Deborah Willis

Department of Photography & Imaging
New York University

Awam Amkpa

Department of Social and Cultural Analysis
New York University

Manthia Diawara

Institute of African American Affairs
New York University

Lydie Diakhaté

K'a Yéléma Productions

Cheryl Finley

Department of History of Art and Visual Studies
Cornell University

Thelma Golden

Studio Museum in Harlem

Anne-Christine Taylor-Descola

Anna Laban

Christine Barthe

musée du quai Branly

Jean-Paul Colleyn

Centre d'études africaines
L'École des hautes études en sciences sociales

Caroline Montel-Glénisson

Raïssa Lahcine

New York University Paris

Nicolas Bourriaud

École Nationale Supérieure des Beaux Arts

Ekua Abudu

Nana Adusei-Poku

Jafari Allen

Awam Amkpa

Anna Arabindan-Kesson

Kader Attia

James Barnor

Christine Barthe

Heike Behrend

Nadia Benchallal

Celeste Marie Bernier

Xuly Bët

Pascal Blanchard

Ngaire Blankenberg

Nicolas Bourriaud

Malek Bouyahia

Isolde Brielmaier

Kalia Brooks

Kevin Browne

Artwell Cain

Sylvie Chalaye

Diagne Chanel

Jean-François Chevrier

Adrienne Childs

Nora Chipaumire

Jean Paul Colleyn

Elizabeth Colomba

Nathalie Coutelet

Renée Cox

Alissandra Cummins

Michaela Angela Davis

Misa Dayson

Yemane Demissie

Jean-Ulrick Désert

Lydie Diakhaté

Rokhaya Diallo

Manthia Diawara

Michael Dinwiddie

Christine Douxami

Jean-Pierre Dozon

Eve Dunbar

Elvira Dyangani Ose

Erica Edwards

Angèle Etoundi Essamba

N'goné Fall

Cheryl Finley

Nicole Fleetwood

Tuliza Fleming

John Shevin Foster

Franck Freitas

Justin-Daniel Gandoulou

Kimberli Gant

Henry Louis Gates, Jr.

Michael Gillespie

Thelma Golden

Vera Grant

Ed Guerrero

Maïmouna Guerresi

Gunja Sen Gupta

Ylva Habel

Allison Janae Hamilton

Dell M. Hamilton

Lyle Ashton Harris

Prune Helfter

Kiluanji Kia Henda

Anna Maria Horsford

Ayana V. Jackson

Sandra Jackson-Dumont

Bogumil Jewsiewicki

Paul Kaplan

Trica Danielle Keaton

Roshini Kempadoo

Jason King

Anna Laban

Anne Lafont

Nadira Laggoune

Shantrelle P. Lewis

Treva Lindsey

Dominique Malaquais

Catherine McKinley

Michael McMillan

Jeanne Mercier

Maaza Mengiste

Léonora Miano

Monica Miller

Mireille Miller-Young

Nandipha Mntambo

Aja Monet

Caroline Montel-Glénisson

Idrissou Mora-Kpai

Joan Morgan

Zanele Muholi

Renée Mussai

Jennifer Christine Nash

Mark Anthony Neal

Pamela Newkirk

Simon Njami

Temi Odumosu

J. D. Ojeikere

Robert O'Meally

Noemie Oxley

Hiram Perez

Alexis Peskine

Mimi Plange

Sam Pollard

Horace Porter

Katell Pouliquen

Myisha Priest

Jeff Rabhan

Michael Ralph

Shelley Rice

Tracy Sharpley-Whiting

Michelle Stephens

Daniele Tamagni

Hank Willis Thomas

Dominic Thomas

Allison Thompson

Lilian Thuram

Françoise Vergès

Michele Wallace

Lewis Watts

Brendan Wattenberg

Carrie Mae Weems

Michelle Joan Wilkinson

Carla Williams

Dyana Williams

Deborah Willis

Presentation venues and map

Lieux de présentation et carte

ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS

14 Rue Bonaparte – 75006

CLOSEST METRO: Saint-Germain-des-Prés, Mabillon, Rue du Bac

UNIVERSITY PARIS DIDEROT-PARIS 7

15 rue Hélène Brion – 75013

CLOSEST METRO OR RER: Bibliothèque François Mitterand

MUSÉE DU QUAI BRANLY

Entrée Debilly – 37, quai Branly – 75007

Entrée Université – 218, rue de l'Université

CLOSEST METRO: Bir Hakeim, Iéna, Ecole Militaire

RER: Pont de l'Alma, Champ de Mars



Map goes here

Overview of Schedule Programme

THURSDAY

École Nationale Supérieure des Beaux Arts

14 Rue Bonaparte *Amphi 1/Bâtiment des Loges (A)*
and *Salle de conférences/Palais des études (SC)*

9:30 – 4:00PM **REGISTRATION**

10:15 – 10:30AM **GREETING (A)**

Cheryl Finley and Deborah Willis, organizers

10:30 – 11:00AM **WELCOME BY THE ORGANIZERS (A)**

Henry Louis Gates, Jr., Nicolas Bourriaud, Manthia Diawara,
Jean-Paul Colleyn, Awam Amkpa, Lydie Diakhaté

11:00 – 12:00PM **OPENING PLENARY SESSION (A)**

Jean-Pierre Dozon and Jean-François Chevrier,
moderated by Noemie Oxley

12:00 – 1:00PM **LUNCH BREAK**

1:00 – 1:45PM **SPECIAL GUEST SPEAKER (A)**

Lilian Thuram

2:00 – 3:30PM **EXOTISME ET AMBIGUITÉ, EXOTICISM AND AMBIGUITY (A)**

Jean-Paul Colleyn, Nathalie Coutelet, Sylvie Chalaye,
Christine Douxami, Pascal Blanchard

2:00 – 3:30PM **THE IMAGINARY AND THE BLACK BODY (SC)**

Kalia Brooks, Anne Lafont, Michelle Stephens, Adrienne L. Childs,
Alissandra Cummins, Allison Thompson, Gunja Sen Gupta, Tuliza Fleming

3:30 – 3:45PM **COFFEE BREAK / PAUSE CAFÉ**

3:45 – 5:15PM **IN THE COLLECTION: MUSEUMS AND THE ARCHIVE (A)**

Dominique Malaquais, Françoise Vergés, Bogumil Jewsiewicki,
Justin-Daniel Gandoulou, Prune Helfter, Christine Barthe,
Ngaira Blankenberg

3:45 – 5:15PM **MIRROR MIRROR: THE STEREOTYPES (SC)**

Lydie Diakhaté, Michele Wallace, Diagne Chanel, Nora Chipaumire,
Léonora Miano, Rokhaya Diallo, Trica Danielle Keaton

FRIDAY

Paris 7 University, Amphitheater

Université Paris Diderot – Paris 7
15 rue Hélène Brion Amphithéâtre Buffon

9:00 – 5:00PM **REGISTRATION**

9:15 – 9:30AM **WELCOME**

Jean-Paul Colleyn and Manthia Diawara

9:30 – 11:00AM **MEMORY & NOSTALGIA: THE ARCHIVE IN THE BLACK BODY**

Cheryl Finley, Pamela Newkirk, Roshini Kempadoo,
Celeste Marie Bernier, Brendan Wattenberg, Renée Mussai

11:00 – 12:30PM **ROUNDTABLE - BLACK BODIES: LIVE AND UNCENSORED**

Isolde Brielmaier, Simon Njami, Carrie Mae Weems, Elizabeth Colomba,
Kader Attia, Jean-Ulrick Désert, Lyle Ashton Harris, Daniele Tamagni

12:30 – 1:30PM **LUNCH BREAK**

1:30 – 3:00PM **“MIX-UP, MIX-UP”: NIKKI MINAJ, RIHANNA
AND OTHER (MIS)READINGS OF PLEASURE, FEMININE ARTIFICE,
BLACK-CARIBBEAN-AMERICAN DIASPORIC PERFORMANCES
IN POPULAR VISUAL CULTURE**

Joan Morgan, Kevin Browne, Kimberli Gant, Treva Lindsey, Mark Anthony Neal

3:00 – 3:15PM **COFFEE BREAK / PAUSE CAFÉ**

3:15 – 4:45PM **SWEET SWAGGER: EXPLORING REPRESENTATIONS
OF BLACK STYLE, BEAUTY AND GRACE**

Sandra Jackson-Dumont, Robert O’Meally, Mimi Plange, Ekua Abudu,
Michaela Angela Davis, Catherine McKinley, Katell Pouliquen, Anna Arabindan-Kesson

4:45 – 6:15PM **SHOW UP TO SHOW OUT: THE RISE
OF GLOBAL BLACK DANDYISM**

Shantrelle P. Lewis, Michelle Joan Wilkinson, Monica Miller,
Allison Janae Hamilton, Michael McMillan, Ylva Habel

Overview of Schedule continued

Programme (suite)

SATURDAY

musée du quai Branly

37 Quai Branly *Théâtre Claude Lévi-Strauss (TCL)* and *Salle de Cinéma (SC)*

9:15 – 5:00PM **REGISTRATION**

9:30 – 9:40AM **WELCOME**

Anne-Christine Taylor-Descola, musée du quai Branly

9:45 – 11:00AM **(IL)LEGIBILITIES: WHAT MAKES THE BLACK BODY READABLE? (TCL)**

Awam Amkpa, chair

J. D. Ojeikere, Renée Cox, Heike Behrend, James Barnor, Angèle Etoundi Essamba, Kiluanji Kia Henda

9:45 – 11:00AM **INTRICATE INTERSECTIONS: BLACK APPARITIONS IN IMPERIAL EUROPE (SC)**

Yemane Demissie, chair

Idrissou Mora-Kpai, Dell Hamilton, Temi Odumosu, Maaza Mengiste, Artwell Cain, Paul Kaplan

11:00-12:30PM **CURATING THE BLACK BODY (TCL)**

Lydie Diakhaté, chair

N'goné Fall, Xuly Bët, Elvira Dyangani Ose, Nadira Laggoune

11:00 – 12:30PM **BLACK EROTICS: NEW THEORIES ON RACE AND PORN (SC)**

Nicole Fleetwood, chair

Carla Williams, Mireille Miller-Young, Jennifer Christine Nash, Jafari Allen

12:30 – 1:30PM **LUNCH BREAK**

1:30 – 3:00PM **CONTEMPORARY VOICES: NAMING AND BRANDING THE BLACK BODY (TCL)**

Hank Willis Thomas, chair

Alexis Peskine, Misa Dayson, Nana Adusei-Poku, Aja Monet, Franck Freitas, and Malek Bouyahia

1:30 – 3:30PM **ON BEAUTY: FROM JOSEPHINE TO MAXINE (SC)**

Michael Dinwiddie, Anna Maria Horsford, Dyana Williams, Horace Porter, Dominic Thomas, John Shevin Foster, Myisha Priest

3:00 – 3:15PM **COFFEE BREAK / PAUSE CAFÉ**

3:15 – 4:45PM **UNIVERSALIZING THE BLACK BODY (TCL)**

Jeff Rabhan, chair

Jason King, Tracy Sharpley-Whiting, Ed Guerrero, Sam Pollard, Lewis Watts, Vera Grant

4:45 – 6:15PM **BLACK OPTICS: VISUALITY, THE CINEMATIC FRAME AND THE BLACK BODY (TCL)**

Michael Gillespie, Erica Edwards, Eve Dunbar, Hiram Perez, Michael Ralph

4:45 – 6:15PM **OUT OF AFRICA: YOUNG WOMEN BEHIND THE LENS (SC)**

Shelley Rice and Jeanne Mercier, co-chairs

Zanele Muholi, Nandipha Mntambo, Maïmouna Guerresi, Ayana V. Jackson, Nadia Benchallal

SUNDAY

Musée du quai Branly

Film Screenings in the *Salle de Cinéma (SC)*. *See film schedule.*

Detailed Schedule

Programme Détaillé

THURSDAY

École Nationale Supérieure des Beaux Arts

14 Rue Bonaparte *Amphithéâtre (A)* and *Salle de conférence (SC)*

9:30 – 4:00PM **REGISTRATION**

10:15 – 10:30AM **GREETING (A)**

CHERYL FINLEY Cornell University, Department of History of Art and Visual Studies

DEBORAH WILLIS New York University, Department of Photography & Imaging

10:30 – 11:00AM **WELCOME BY THE ORGANIZERS (A)**

HENRY LOUIS GATES, JR. Harvard University, W. E. B. Du Bois Institute
for African and African American Research

NICOLAS BOURRIAUD Director, École des Beaux Arts de Paris

MANTHIA DIAWARA New York University, Institute of African American Affairs

Detailed Schedule continued Programme Détaillé (suite)

JEAN-PAUL COLLEYN Ecole des Hautes Etudes en Sciences Sociales, Centre d'Études Africaines

AWAM AMKPA New York University, Department of Social and Cultural Analysis

LYDIE DIAKHATÉ K'a Yéléma Productions

11:00 – 12:00PM **OPENING PLENARY SESSION (A)**

NOEMIE OXLEY, moderator, Ph.D. researcher at l' Ecole des Hautes Etudes en Sciences Sociales and Goldsmiths, University of London

JEAN-PIERRE DOZON, Directeur d'études à l' Ecole des Hautes Etudes en Sciences Sociales, Directeur de recherche à l'IRD, "Régénérer la race française. Métissage et utopie coloniale." "Regenerating the French Race. Metissage and Colonial Utopia"

JEAN-FRANÇOIS CHEVRIER, History of Contemporary Art, École Nationale Supérieure des Beaux Arts, "Kerry James Marshall's Work and its Reception"

12:00 – 1:00PM **LUNCH BREAK**

1:00 – 1:45PM **SPECIAL GUEST SPEAKER (A)**

LILIAN THURAM, former professional soccer player, founder Fondation Lilian Thuram: Education Contre le Racisme

2:00 – 3:30PM **EXOTISME ET AMBIGUITÉ, EXOTICISM AND AMBIGUITY (A)**

JEAN-PAUL COLLEYN, chair, Ecole des Hautes Etudes en Sciences Sociales

NATHALIE COUTELET, Université de Paris 8 Habib Benglia, "Exo/ero/tisme in the Musi-Hall : Habib Benglia and Fera Benga." "Exo/Ero/tisme au music-hall: les figures d'Habib Benglia et Feral Benga"

SYLVIE CHALAYE, University of Rennes and at Université Sorbonne Nouvelle Paris III "La Vénus noire et ses avatars scéniques de Sartjie Bartman à Josephine Baker : érotisme sauvage, corps-territoire et modernité." "The Black Venus and her variations on stage, from Sartjie Bartman to Josephine Baker : savage eroticism, body-territory and modernity."

CHRISTINE DOUXAMI, Université de Franche Comté, CEAF, "Le corps noir brésilien et son auto-représentation dans le théâtre militant: exotisme ou auto-affirmation?" The Brazilian Black body and its self-representation in activist theater: exoticism or self-affirmation?

PASCAL BLANCHARD, Historian, co-director of the Groupe de recherche Achac, "L'invention du corps noir" "The Invention of The Black Body"

2:00 – 3:30PM **THE IMAGINARY AND THE BLACK BODY (SC)**

KALIA BROOKS, chair

ANNE LAFONT, INHA, "The Pendule au Nègre"

MICHELLE STEPHENS, Rutgers University, "Defacing the Portrait in Contemporary Caribbean Art"

ADRIENNE L. CHILDS, Fellow, W.E.B. Du Bois Institute, Harvard University, "The Blackamoor and the Lady: The Decorative Black Body, Luxury and Fashion"

ALISSANDRA CUMMINS, Director, Barbados Museum and Historical Society, Coordinator of Black Diaspora Visual Arts Programme

ALLISON THOMPSON, Director, Division of Fine Arts, Barbados Community College, Coordinator of Black Diaspora Visual Arts Programme, "The Unnamed Body: The commodification and codification of colour"

GUNJA SEN GUPTA, Professor of History, Brooklyn College and the Graduate Center, CUNY, "Images of Uplift: The Visual Politics of African American Reform in the Progressive Era"

TULIZA FLEMING, NMAAHC, Smithsonian, "Disappearing Acts: The Eradication of Black Male Agency in Charles Webber's The Underground Railroad"

3:30 – 3:45PM **COFFEE BREAK / PAUSE CAFÉ**

3:45-5:15PM **IN THE COLLECTION: MUSEUMS AND THE ARCHIVE (A)**

DOMINIQUE MALAQUAIS, Centre d'Études des Mondes Africains, C.N.R.S., chair

FRANÇOISE VERGÉS, Goldsmiths, University of London, "L'esclave" dans les collections du Louvre. "The Slave in Le Louvre Museum collections"

BOGUMIL JEWSIEWICKI, Université Laval, Québec, Canada, "La dignité et le désir : autoreprésentations des corps et visages 'modernes' dans la peinture et de la photographie congolaises." "Dignity and desire: self representations of 'modern' bodies and faces in Congolese painting and photography"

JUSTIN-DANIEL GANDOULOU, Université Rennes II, "Politique et élégance visuelle" "Politics and visual elegancy"

PRUNE HELFTER, Founder/Director of House of African Art, "Représentation du corps noir : le cas du Japon," "Representation of the Black Body: the case of Japan"

CHRISTINE BARTHE, musée du quai Branly "1842/2008, Visibilités"

NGAIRE BLANKENBERG, Head of Strategy/Principal Consultant, Lordcultre, "From Representation to Engagement: Making space for black people in the new museums"

3:45 – 5:15PM **MIRROR MIRROR: THE STEREOTYPES (SC)**

LYDIE DIAKHATÉ, chair

MICHELE WALLACE, Writer & Activist, US, "Change II: 100 Pound Weight Loss Story Quilt and Other Self-Portraits by Faith Ringgold"

DIAGNE CHANEL, Painter & Visual artist, Senegal / France, "Fatales Mirors"

NORA CHIPAUMIRE, Choreographer Zimbabwe / US

LÉONORA MIANO, Writer, Cameroon / Paris, "Erase in order to reveal"

ROKHAYA DIALLO, Columnist and Activist, Senegal / France

TRICA DANIELLE KEATON, Vanderbilt University, "'Au Nègre Joyeux': Everyday Anti-blackness on rue Mouffetard"

Detailed Schedule continued Programme Détaillé (suite)

FRIDAY

Université Paris Diderot – Paris 7

15 rue Hélène Brion Amphithéâtre Buffon

9:00 – 5:00PM **REGISTRATION**

9:15 – 9:30AM **WELCOME**

JEAN-PAUL COLLEYN, Ecole des Hautes Etudes en Sciences Sociales, Centre d'Etudes Africaines

MANTHIA DIAWARA, New York University, Institute of African American Affairs

9:30 – 11:00AM **MEMORY & NOSTALGIA: THE ARCHIVE IN THE BLACK BODY**

CHERYL FINLEY, Cornell University, chair

PAMELA NEWKIRK, New York University; “Ota Benga in the Archive”

ROSHINI KEMPADOO, University of East London, “Imagining Her(story):
Memory and portraiture in postcolonial archives”

CELESTE MARIE BERNIER, University of Nottingham, “Imaging Slavery: Representing and
Remembering the Black Body in Contemporary African American and Black British Portraiture”

BRENDAN WATTENBERG, Director of Exhibitions, The Walther Collection Project Space,
New York, “Performing the Archive: The Black Body and the Borrowed Image.”

RENÉE MUSSAI, Autograph ABP (London) Portraiture and Desire”

11:00 – 12:30PM **ROUNDTABLE—BLACK BODIES: LIVE AND UNCENSORED**

ISOLDE BRIELMAIER, PH.D., chair, Chief Curator, SCAD Museum of Art/SCAD Galleries

SIMON NJAMI Independent curator “The Black Body as an Artistic Metaphor”

CARRIE MAE WEEMS, artist, Jack Shainman Gallery, New York

ELIZABETH COLOMBA, Paris, “What’s in a name” (NY)

KADER ATTIA, Visual artist, Algeria / France / Berlin

JEAN-ULRICK DÉSSERT, Artist, Germany (Haiti)

LYLE ASHTON HARRIS, Artist, New York University in Ghana, “Out in Africa”

DANIELE TAMAGNI, Photographer, Milan, Italy, “from Gentlemen of Bacongo to Afrometals:
global streetlife & old/new African urban subcultures”

12:30 – 1:30PM **LUNCH BREAK**

1:30 – 3:00PM **“MIX-UP, MIX-UP”: NIKKI MINAJ, RIHANNA AND OTHER
(MIS)READINGS OF PLEASURE, FEMININE ARTIFICE, BLACK-CARIBBEAN-AMERICAN
DIASPORIC PERFORMANCES IN POPULAR VISUAL CULTURE**

JOAN MORGAN, chair, Cultural Critic, Author of “When Chickenheads Come Home
to Roost” and American Studies Ph.D. student New York University

KEVIN BROWNE, Assistant Professor of Rhetoric, Syracuse University, “When the Myth Gazes
Back...And Smiles: Contemporary Masqueing and the Construction of a ‘Caribbean’ Icon”

KIMBERLI GANT, University of Texas, Austin, “Icons Brought Forward: Renee Cox’s
Queen Nanny of the Maroons and The Discreet Charm of the Bougies”

TREVA LINDSEY, Assistant Professor of Women Studies and Gender, University of Missouri,
“(Mis)Reading Ri-Ri, (Mis)Identifying Nicki: Black Women’s Performative Alterity”

MARK ANTHONY NEAL, Professor of Black Popular Culture, Duke University,
“N*ggas in Paris or Hip-hop in Exile”

3:00 – 3:15PM **COFFEE BREAK / PAUSE CAFÉ**

3:15-4:45PM **SWEET SWAGGER: EXPLORING REPRESENTATIONS OF
BLACK STYLE, BEAUTY AND GRACE**

SANDRA JACKSON-DUMONT, Seattle Art Museum, chair

ROBERT O’MEALLY, Columbia University, “What Does it Mean to be Cool? A few Jazz Examples”

MIMI PLANGE, Fashion Designer, Mimi Plange

EKUA ABUDU, Lawyer, Educationist and Fashion Author, “I REPRESENT...”

MICHAELA ANGELA DAVIS, writer fashion expert and image activist

CATHERINE MCKINLEY, New York University, “Six Ways of Looking at A Dress: Fashion,
Genocide, Diaspora Artists and the Sartorial Legacy of Namibia’s Herero Women”

KATELL POULIQUEN, journalist, *L’Express*; author of “Afro, a celebration”, La Martiniere editions.

ANNA ARABINDAN-KESSON, Ph.D. Candidate, Yale University, “Portraits in Black:
Styling, Space, and Self in the work of Barkley Hendricks and Elizabeth Colomba”

4:45-6:15PM **SHOW UP TO SHOW OUT: THE RISE OF GLOBAL BLACK DANDYISM**

SHANTRELLE P. LEWIS, chair, Independent Curator and Director of Exhibitions & Public
Programming, Caribbean Cultural Center African Diaspora Institute (CCCADI), “Sartorial
Shenanigans: The Global Black Dandy and Fashionable Manifestations of Eshu”

MICHELLE JOAN WILKINSON, moderator, Director of Collections and Exhibitions,
Reginald F. Lewis Museum of Maryland African American History & Culture

MONICA MILLER, Barnard College, “The beauty without which we cannot seem to live’:
Black/Queer Dandyism”

ALLISON JANA E HAMILTON, New York University, “Mythic Beings: Black Women
and the Aesthetics of Resistance in Art and Culture”

MICHAEL MCMILLAN, University of the Arts London, “Saga Bwoys and Rude Bwoys:
Migration, Grooming and Dandyism”

YLVA HABEL, Media and Communication Studies, Södertörn University, Sweden,
“Afrodiasporic Dandy-narrative claims territory: Congolese counterpublics performing
European identities in geographic and digital landscapes”

Detailed Schedule continued Programme Détaillé (suite)

SATURDAY

musée du quai Branly

37 Quai Branly *Théâtre Claude Lévi-Strauss* (TCL) and *Salle de Cinéma* (SC)

9:30 – 5:00PM **REGISTRATION**

9:30 – 9:40AM **WELCOME** Anne-Christine Taylor-Descola, musée du quai Branly

9:45 – 11:00AM **(IL)LEGIBILITIES: WHAT MAKES THE BLACK BODY READABLE? (TCL)**

AWAM AMKPA, chair, New York University

J. D. OJEIKERE, Photographer—Nigeria, Beauty

RENÉE COX, Photographer, USA, Afro-Futurism

HEIKE BEHREND, Visual Artist, Germany, “‘The Couple’: Distance, Proximity and Intimacy in Popular Photographic Portraits in East Africa”

JAMES BARNOR, Photographer, London

ANGÈLE ETOUNDI ESSAMBA, Amsterdam/Cameroon

KILUANJI KIA HENDA, Visual Artist, Angola

9:45 – 11:00AM **INTRICATE INTERSECTIONS: BLACK APPARITIONS IN IMPERIAL EUROPE (SC)**

YEMANE DEMISSIE, chair, New York University

IDRISSOU MORA-KPAI, Filmmaker, Benin

TEMI ODUMOSU, Marie Curie Postdoctoral Fellow, EUROFAST, “Caught between irreverent lines: African characters and caricatures from 18th century British print culture”

MAAZA MENGISTE, New York University, Creative Writing Program, author of *Beneath the Lion’s Gaze*

ARTWELL CAIN, Founder/Director, Institute of Cultural Heritage and Knowledge, Netherlands, “The black body as a problem in the Netherlands”

PAUL KAPLAN, Art and Art History, Purchase College, State University of New York, “‘A Mulatto Sculptor from New Orleans’: Eugène Warburg in Europe, 1853-1859”

DELL M. HAMILTON, W.E.B. Du Bois Institute for African and African American Research, Harvard University “‘Native’ Dahomey at the Paris Exposition Universelle of 1900”

11:00 – 12:30PM **CURATING THE BLACK BODY (TCL)**

LYDIE DIAKHATÉ, chair

N’GONÉ FALL, curator, Paris/Dakar, “La non représentation du corps noir en Afrique,” “The non-representation of the Black Body in Africa”

XULY BËT, Fashion designer & Visual artist, Senegal/Mali/France

ELVIRA DYANGANI OSE, Curator, International Art, supported by Guaranty Trust Bank Plc, Tate Modern, Spain / Equatorial Guinea/UK “Being the black body. Exhibition making as self-representational narrative”

NADIRA LAGGOUNE, curator, Algeria “Le noir du corps n’est pas une couleur” “Black is not a color for the body”

11:00 – 12:30PM **BLACK EROTICS: NEW THEORIES ON RACE AND PORN (SC)**

NICOLE FLEETWOOD, Rutgers University, chair “Erotic Violence and Black Female Desire”

CARLA WILLIAMS, Rochester Institute of Technology “Getting [It] In: The Nude Black Body in the Domestic Space”

MIREILLE MILLER-YOUNG, University of California, Santa Barbara, “Confessions of a Black Feminist Academic Pornographer”

JENNIFER CHRISTINE NASH, GWU, “Race-Pleasure on the Pornographic Screen”

JAFARI ALLEN, Yale University, “Re-framing the Favela: ‘Pomblography’ and Diasporic Circuits of Black Gay Desire”

12:30 – 1:30PM **LUNCH BREAK**

1:30 – 3:00PM **CONTEMPORARY VOICES: NAMING AND BRANDING THE BLACK BODY (TCL)**

HANK WILLIS THOMAS, chair, “Branded: The Black Male Image”

ALEXIS PESKINE, Paris, “Masters of the Universal”

MISA DAYSON, Anthropology, University of California, Los Angeles, “Uncoupling Fascism and Racism: A Critical Re-Reading of The Origins of Totalitarianism”

NANA ADUSEI-POKU, Lecturer, Media Arts Department, University of the Arts- Zürich, “Iwishwas-Visual Disobedience and Diasporic Interconnectivity”

AJA MONET, Poet, Paris/New York, “Surrendering to the Metaphor: A Search for Meaning”

FRANCK FREITAS AND MALEK BOUYAHIA, University of Saint Denis Paris 8, “The remembrance of the black body: when Walter Benjamin’s jetzzeit ‘raps’ History!”

1:30-3:30PM **ON BEAUTY: FROM JOSEPHINE TO MAXINE (SC)**

MICHAEL DINWIDDIE, chair, New York University, “Maxine Powell: the Motown Mystique in Relation to (Male and Female) Sensuality”

ANNA MARIA HORSFORD, actress, Los Angeles

DYANA WILLIAMS, publicist, co-founder International Association of African American Music Foundation, “Rihanna and Racial Notions of Beauty”

HORACE PORTER, University of Iowa, “James Baldwin’s Portraits of Black Boys and Native Sons in Paris: Reading ‘This Morning, This Evening so Soon’”

DOMINIC THOMAS, Professor, Chair, French and Francophone Studies, University of California Los Angeles, “Afropean Bodies”

JOHN SHEYIN FOSTER, Brooklyn Academy of Music, “Black Male Personae in Hip-Hop and Hip Hop Education”

MYISHA PRIEST, New York University, “Picturing the Princess: Black Girls Coming of Age”

Detailed Schedule continued Programme Détailé continué

3:00 – 3:15PM **COFFEE BREAK / PAUSE CAFÉ**

3:15-4:45PM **UNIVERSALIZING THE BLACK BODY (TCL)**

JEFF RABHAN, chair, Clive Davis Institute of Recorded Music, New York University

JASON KING, Clive Davis Institute of Recorded Music, New York University,
“Michael Jackson’s Iconic Body as Visual Spectacle in ‘This Is It’”

TRACY SHARPLEY-WHITING, Gertrude Conaway Vanderbilt Distinguished
Professor of African American and Diaspora Studies and French,
Vanderbilt University, “Miss Baker Regrets”

ED GUERRERO, Cinema Studies/Africana Studies, New York University,
“Bamboozled: Self-representation and It’s Discontents”

SAM POLLARD, Filmmaker/Editor, New York University

LEWIS WATTS, University of California Santa Cruz, “New Orleans Suite
and Migration in the Diaspora”

VERA GRANT, Director of the Cooper Gallery, Harvard University, “The Goetz Medals:
The Enduring Visual Registers of Lurid Patriotism”

4:45 – 6:15PM **BLACK OPTICS: VISUALITY, THE CINEMATIC FRAME
AND THE BLACK BODY (TCL)**

MICHAEL GILLESPIE, Ohio University, chair, “Let Me Rub You Down: Noir et Blanc,
Adaptation and Queer/Postcolonial Horror”

ERICA EDWARDS, UC Riverside, “The Other Side of Terror: The Picture of Black Intimacy
with U.S. Counterinsurgency after 9/11”

EVE DUNBAR, Vassar College, “Doing Violence to the Screen: Generational Gazes,
Blaxploitation, and Black Female ‘Freedom’ in Martha Southgate’s Third Girl From The Left”

HIRAM PEREZ, Vassar College, “Framing Black Angels: Imitation of Life in Mexican
Cinema and Telenovela”

MICHAEL RALPH, New York University, “Risk and Liability in Camp de Thiaroye (1987)”

4:45 – 6:15PM **OUT OF AFRICA: YOUNG WOMEN BEHIND THE LENS (SC)**

SHELLEY RICE, co-chair, Arts Professor, New York University

JEANNE MERCIER, co-chair, co-founder and editor of *Afrique en Visu*

ZANELE MUHOLI, Photographer, South Africa

NANDIPHA MNTAMBO, Artist, Swaziland/South Africa, “Re-looking”

MAÏMOUNA GUERRESI, Artist, Milan, Italy, “The Mystic Black Body:
A Journey through Inner Beauty”

AYANA V. JACKSON, Artist, US/France/South Africa “Projection Surface”

NADIA BENCHALLAL, Photographer, France/Algeria

SUNDAY

Musée du quai Branly

Film Screenings in the Salle de Cinéma (SC)

11:00AM – 11:15AM **WELCOME & PRESENTATION**

11:15AM – 11:30AM **LES PRINCES NOIRS DE SAINT-GERMAIN-DES-PRÉS
(14’, 1975) by Ben Diogaye Beye**

A satire about young men who are prepared to make the most outrageous promises
in order to satisfy the longings of young women for exotic experiences.

11:30AM – 12:45PM **THE IMPORTANCE OF BEING ELEGANT
(69 min, 2004) documentary by George Amponsah**

This is the story of one of the most unusual clubs in the world: La SAPE.
Its members, the Sapeurs, come from the Democratic Republic of Congo and have
elevated fashion to the status of a religion. Set to the soundtrack of Congo’s
extraordinary music, the film follows the sapeurs’ spiritual leader, Papa Wemba,
the world-famous musician known as ‘The King of la Sape’.

1:00PM – 1:45PM **NORA
(30 min, 2008) documentary by Alla Kovgan & David Hinton**
In the presence of Nora Chipaumire

“Nora” is based on true stories of the dancer Nora Chipaumire, who was
born in Zimbabwe in 1965. In the film, Nora returns to the landscape of her
childhood and takes a journey through some vivid memories of her youth.
Using performance and dance, she brings her history to life in a swiftly-moving
poem of sound and image.

2:00PM – 4:00PM **SHAFT
(100 min, 1971) by Gordon Parks, Original music by Isaac Hayes.**
Introduction by Ed Guerrero

An action film with elements of film noir, Shaft tells the story of a black
private detective, John Shaft, who travels through Harlem and to the Italian mob
neighborhoods in order to find the missing daughter of a black mobster.

4:15PM – 6:00PM **MONA LISA
(1 hr. 44 min., 1986) Drama Directed by Neil Jordan**

Bob Hoskins plays George, a tough but basically goodhearted British mob flunky,
recently released from prison, where he’d served a term to cover up for his gangster
boss (Michael Caine). Still willing to be everyone’s doormat, George agrees to act as
chauffeur for Simone (Cathy Tyson), a haughty, high-priced call girl.

Participant biographies

Biographies des participants

EKUA ABUDU was born in Nigeria to a Ghanaian father and Nigerian mother, she is a product of both the rich Fante and Yoruba cultures. She spent her early education in Lagos and moved to England in 1980 to finish her schooling in England where she studied law. A lawyer and educator, Abudu set up one of the top Schools in Lagos, Greenwood House School and then went on to get both a Montessori Diploma and a post graduate in education. The daughter of one of the well known fabric designers and retailers in Lagos, she explored her creative side by dabbling into Interior Designing and Fashion being the first to publish a book recognizing notable Nigerian fashion designers in different parts of the world “Celebrating Fashion Today”. She is currently Owner/Administrator of Greenwood House School, President of AISEN (Association of International School Educators in Nigeria), Vice President of IDAN (Interior Designers Association of Nigeria), Past President of IWS (International Women’s Society), a benefactor of MUSON (Musical Society of Nigeria). She is on the board of many institutions and is dedicated to several charities.

NANA ADUSEI-POKU is a theorist of Visual Culture, critic and award winning lecturer for Visual Culture at the University of the Arts in Zurich (ZHdK) Media Arts Department. She holds a master’s degree in Media and Communications from Goldsmiths College London and has studied in at the Humboldt University Berlin, Ghana University Legon, London School of Economics and Political Sciences and the Columbia University New York. From 2009–2012 she was a doctoral fellow within the interdisciplinary program ‘Gender as a Category of Knowledge’ at Humboldt University. She examines in her Ph.D. project “Conditions of Existence” contemporary Black artists from the US and Germany in connection to the curatorial concept post-black and hetero-temporality.

JAFARI S. ALLEN holds a joint appointment in the departments of African American Studies, and Anthropology at Yale University. Professor Allen works at the intersections of [queer] sexuality, gender, and blackness. The author of the critical ethnography of race, sexuality and revolution, *¡Venceremos?: The Erotics of Black Self-Making in Cuba*; and editor of *Black/Queer/Diaspora—a special issue of GLQ: A Journal of Lesbian and Gay Studies*, Professor Allen teaches courses on the cultural politics of race, sexuality and gender; Black feminist theory and queer theory; critical cultural studies; ethnographic methodology; Cuba and the Caribbean. He is currently working on a new book project—*Black Queer Here and There: Movement and Sociality in Diaspora*—which traces cultural and political circuits of transnational queer desire—in travel, tourism, migration, art, and activism, in and between nations and sites of struggle.

AWAM AMKPA is a dramatist, documentary filmmaker and an Associate Professor of Drama at NYU’s Tisch School of the Arts, Associate Professor, in Africana Studies Social and Cultural Analysis, College of Arts and Sciences at New York University, and

a scholar of theatre and film. He is the co-founder and co-curator of the annual Real Life Pan- African Documentary Film Festival in Accra, Ghana—a festival dedicated to African and African Diasporic filmmaking, and a curator of the photographic exhibition “Africa: See You, See Me” and co-curator of photo exhibition—“They Won’t Budge: Africans in Europe”. His documentary films include ‘Winds Against Ours Souls,’ ‘It’s All About Downtown,’ ‘The Other Day We Went to the Movies,’ ‘A VeryVery Short Story of Nollywood’ and feature film ‘Wazobia!’ Professor Amkpa has written and directed plays and is also the author of *Theatre and Postcolonial Desires* (London: Routledge, 2003) and several articles on the Black Atlantic and postcolonial theatre and film.

ANNA ARABINDAN-KESSON is a doctoral candidate in the History of Art and African American Studies Departments at Yale University. She is currently at work on a dissertation entitled *Threads of Empire: Art and the Cotton Trade in the Indian and Atlantic Ocean Worlds, 1840-1900* that examines the global connections created through the intersection of cotton textiles, visual culture and colonialism in the United States, England, India and West Africa. A chapter drawn from her dissertation research will be published in the edited collection *Global Trade and Visual Arts in Federal New England* and a chapter on representations of South Asians in nineteenth-century Jamaica will be published in the volume *Victorian Jamaica* later this year. At Yale Anna curated an exhibition *Embodied: Black Identities in American Art from the Yale University Art Gallery* and has also curated shows in Washington DC. Anna’s received fellowships from the Terra Foundation for American Art Predoctoral Fellowship at the Smithsonian American Art Museum and a Winterthur Museum, Library and Gardens Dissertation Fellowship. Currently, based in Cambridge, England, she is a Junior Fellow at the Paul Mellon Center for Studies in British Art.

KADER ATTIA was born in 1970 into an Algerian family in Paris. He studied both Philosophy and Fine Art in Paris and spent a year at Barcelona’s School of Applied Art in 1993. His childhood between France and Algeria, going back and forth between the Christian Occident, the Islamic Maghreb and the Jewish Algerian Sephardic world, has had a profound impact on his work and time spent living in the Congo-Kinshasa, as well as Venezuela has further informed his vision. His work tackles the increasingly difficult relationship between Europe and immigrants, particularly those of Islamic faith.

Attia’s first solo exhibition was held in 1996 in the Democratic Republic of Congo. He gained international recognition at the 50th Venice Biennale (2003) and at the Lyon Biennale (2005). Recent exhibitions include *La Force de l’Art*, the Paris Triennial and the Havana Biennale. In 2010, Attia was included in the Sydney Biennial and the Smithsonian Artist Research Fellowship Program. Attia is also one of the winners of the 2010 Abraaj Capital Art Prize, an award granted specifically to artists working in the Middle East, North Africa or South Asia.

JAMES BARNOR (born 6 June 1929) is a pioneering Ghanaian photographer whose career spans six decades. In his street and studio photography he represents societies in transition: Ghana moving toward Independence, and London becoming a multicultural metropolis. He is credited with introducing colour processing to Ghana. Appreciation of octogenarian Barnor's work as a studio portraitist, photojournalist and Black lifestyle photographer has been heightened since 2010 as a result of a series of exhibitions of his work in the UK, the USA, France and South Africa. His photographs have been collated by the London-based charity Autograph ABP during a four-year project funded by the Heritage Lottery Fund and in 2011 became part of the new Archive and Research Centre for Culturally Diverse Photography.

CHRISTINE BARTHE is curator of the photographic collection at the Musée du Quai Branly in Paris, France. She is in charge of acquisitions, curates exhibitions and is involved in research projects related to historical and contemporary photography. She is the author of *Camera Obscura* (2007) and *Le Yucatan est ailleurs : Expéditions photographiques (1857–1886) de Désiré Charnay*.

HEIKE BEHREND has been teaching as a professor of Anthropology at the Institute of African Studies of the University of Cologne. She has conducted intensive ethnographic research in Kenya and Uganda in the field of violence, war and religion as well as in media anthropology. Since the early 1990s, she has been working together with popular photographers in Kenya and Uganda. She has published extensively on photographic practices in Eastern Africa and worked as curator of the exhibition “‘Snap me One’: Studio Photographers in Africa” (1998) in Munich and Amsterdam (together with Tobias Wendl) and “Studio Photography as a Dream Machine” in Tokyo (2010). She is living now in Berlin.

NADIA BENCHALLAL is a Franco-Algerian and award-winning photographer who lives in Paris. She studied photography at the International Center of Photography (ICP) in New York City, and she is currently developing an in-depth project on Muslim women called “Sisters.” <http://www.nadiabenchallal.com/>

CELESTE MARIE BERNIER is a Professor of African American Studies at the University of Nottingham, UK, and Associate Editor of the *Journal of American Studies* (Cambridge University Press). She has published articles in edited collections and in journals such as *Slavery and Abolition*, *American Nineteenth Century History*, *Journal of Atlantic Studies* and *Journal of American Studies*. Awarded a Philip Leverhulme Prize in Art History, Bernier is the author of *African American Visual Arts: From Slavery to the Present* (2008) and the forthcoming “*Characters of Blood:*” *Black Heroism in the Transatlantic Imagination*.

XULY BËT was born December 28, 1962 in Bamako, Mali. Xuly Bët, born Lamine Badiang Koutaté, studied art in Senegal, then went to France to study architecture in Strasbourg and Paris. He set up the Xuly Bët Funkin' Fashion Factory in 1989. (Xuly Bët is an idiomatic

Wolof expression that translates as “watch out” and “keep an open mind.”) He caught the attention of the fashion world with his streetwise creations made from recycled materials. He was recognized by and has been featured in French fact *Vogue* and *Glamour* magazine. His success is illustrated by the fact that his merchandise was chosen to be featured in all stores of the French Galeries Lafayette chain. Xuly Bët was the designer who used the clothing tag externally as part of the overall effect in his clothing. Embraced as a street-savvy fashion designer, he is favored by many rap artists as well as such pop luminaries as INXS, Neneh Cherry, and Soul II Soul. Xuly Bët is one of a number of designers who exists side by side with the musical fraternity to propagate his fashion message. In common with that same school of fashion savants, his end-wearers are the ordinary working class.

PASCAL BLANCHARD is co-director of the ACHAC research group on colonialism, immigration and postcolonialism. He writes here as a representative member of *Towards a Real Debate*, a collective founded in response to the official French debate on national identity. He has organized several exhibitions on the theme of colonization and of immigration, including *Images of Empire* (1996) *The call to Empire* (1997) and *Images et Colonies* (1993). He has published or collaborated on books and journals on these topics and several series of articles, produced several television documentaries (*The Zoos human Arte*, 2002; *colors Paris*, France 3, 2005, *The black color. The history of Afro-Caribbean players and New Caledonia France team football*, Canal 2008) and has contributed to over a dozen films and documentaries. He regularly participates in debates and in the media to promote another report of this colonial past and the relationship to the history of immigration “of the South” (colonial and post-colonial) in France.

NGAIRE BLANKENBERG is a Principal Consultant and the Head of Strategy and Management at Lordculture, an international museum and cultural planning consultancy in Paris, with affiliate offices in Toronto, New York, Mumbai and Beijing. Ngaire is an innovative and creative practitioner and an astute and insightful planner. She is also a cross-disciplinary storyteller, passionate about sharing stories, and ensuring that all people are given space and empowered to tell their own stories. She has worked with museum clients worldwide. Currently based in Paris, she has lived and worked in Toronto and Johannesburg, South Africa, where she spent twelve years working in television and documentary film and developing sustainable cultural programmes in museums and urban developments. Documentary credits include the award-winning documentary *Morris Fynn Goes Native* (2005), *Nkosi's Mission* (with Inigo Gilmore, 2001), as well as a number of edutainment drama and actuality television series broadcast in South Africa.

NICOLAS BOURRIAUD is a French curator, writer, art critic, and author of theoretical essays on contemporary art. He is currently head of the evaluation and studies service at the French ministry of culture. Bourriaud was the Gulbenkian curator of contemporary art at Tate Britain, London, where he curated *The Tate Triennial: Altermodern* (2009). He co-founded and was co-director of the Palais de Tokyo, Paris, from 1999 to 2006. He founded the

contemporary art magazine *Documents sur l'art*, of which he was director from 1992 to 2000, and worked as a Parisian correspondent for *Flash Art* from 1987 to 1995. His writings have been translated into over 15 languages, and his publications include *Radical* (Sternberg Press/Merve Verlag, New York/Berlin, 2009), *Postproduction* (Lukas & Sternberg, New York, 2002, English edition, Les presses du réel, Dijon, 2004, French edition), *Formes de vie. L'art moderne et l'invention de soi* (Editions Denoël, Paris, 1999), and *Relational Aesthetics* (Les presses du réel, 1998, French edition, English edition, 2002).

MALEK BOUYAHIA is a Ph.D. student in Political Science at University Paris 8. His work focuses on medical discourses and their impact on the processes of the making of postcolonial identities. He published “Genre, sexualité et médecine coloniale. Les impensés de l'identité indigène” (Gender, sexualité and colonial medicine. The unthoughts of the Indigenous identity), in *Cahier du Genre* (2011) and “Penser la figuration chez Donna Haraway avec Walter Benjamin : un espace métaphorique de résistance” (“Thinking the figuration with Donna Haraway and Walter Benjamin: a metaphorical space of resistance”, in *Penser avec Donna Haraway* (2012).

ISOLDE BRIELMAIER is Chief Curator of Exhibitions at Savannah College of Art and Design (SCAD) where she oversees the curatorial staff that organizes exhibitions at the SCAD Museum of Art, and SCAD's galleries worldwide. While at SCAD, Isolde has curated exhibitions with several noted artists including Dario Escobar, Bharti Kher, Richard Mosse, Angel Otero, Ivan Navarro, and Fred Wilson.

In 2011, she curated “Stargazers: Elizabeth Catlett in Conversation with 21 Contemporary Artists,” at the Bronx Museum of Art. Since 2005, she has curated exhibitions with artists such as Kader Attia, Lalla Essaydi, Ellen Gallagher, Wangechi Mutu, and Mickalene Thomas, to name a few. Isolde has authored many essays, reviews and books, including most recently “Nan Goldin: Scopiphilia” (*Art in America*, Feb 2012); “Jose Parla: Painting and Performing the Past and the Present” (2011); as well as photographer Zwelethu Mthethwa's first monograph (2010). She has developed contemporary art programs for ARCO Contemporary Art Fair in Madrid, Art Expo Chicago, The Armory Show/Volta NY, Krug Champagne and the fashion house Versace.

She is the recipient of numerous grants and fellowships from institutions including the Ford Foundation and the Mellon Foundation. She holds a Ph.D. from Columbia University.

KALIA BROOKS is a New York based independent curator and writer. Brooks is currently an Adjunct Professor in the Department of Photography and Imaging at New York University's Tisch School of the Arts, and a Ph.D. Candidate in Aesthetics and Art Theory with the Institute for Doctoral Studies in the Visual Arts. She received her M.A. in Curatorial Practice from the California College of the Arts in 2006, and she served as Public Programs Coordinator at The Studio Museum in Harlem and was a Helena Rubinstein Fellow in Critical Studies at the Whitney Independent Study Program 2007/2008. She is the 2012 Curatorial Fellow with *A Blade of Grass* in New York City.

KEVIN A. BROWNE is an Assistant Professor of Writing and Rhetoric at Syracuse University. He specializes in contemporary rhetorical theory, vernacular rhetoric, and rhetoric(s) of the Caribbean and the African Diaspora. He is currently exploring representative frameworks for rhetorical activities that occur in the Caribbean and wherever people of Caribbean descent reside. This work challenges the adequacy of a normative Western gaze with an exploration of rhetorical methods in the analysis of a vast range of vernacular themes. His work also resists the assumption that texts produced by non-Caribbeans are somehow out of analytical reach when a Caribbean method is applied, even if the “subjects” of those texts are Caribbean. His book, *Tropic Tendencies: Rhetoric and Popular Culture in the Anglophone Caribbean* is forthcoming from University of Pittsburgh Press.

ARTWELL CAIN, PH.D. is founder/director of Institute of Cultural Heritage & Knowledge. Before that he was from 2009 to August 2012 director of NiNsee (National institute of Dutch Slavery Past and Legacy). He attained his masters degree in cultural anthropology at the University at Utrecht in 1989. Afterwards, Cain gathered expertise as a science researcher in Utrecht among other places. He directed the Foundation for the Furtherance of the Well-being of Antilleans and Arubans at Rotterdam (1991 – 2000). He obtained his Ph.D. in 2007 at the University at Tilburg, which dealt with the upward social mobility of migrant directors in Dutch organizations. He has edited the book *Tula slave rebellion in Curacao* (2009) and written and published various papers and essays pertaining to integration, citizenship, representation, issues of identity, the aftermath of Trans-Atlantic slavery and social mobility.

SYLVIE CHALAYE is a drama critic, a specialist in theaters of black francophone Africa, a professor at the University of Rennes 2-Haute-Bretagne and an associate member of the Research Laboratory of the CNRS Performing Arts (2004). She is also a member of the editorial board of the journal “Africultures” (2004).

DIAGNE CHANEL accomplished her first study travel to Florence in 1980 and therefore still influenced by Renaissance architecture patterns, geometric constructions, sophisticated pavings; her steady portrayed plump figures offer a strong contrast with her quadrate compositions. Diagne Chanel was born in Paris. Her chromatic scale is vivid, although tightened around few blues, greens, ochers, browns and gold tones. Africa also taught her the use of thriftier materials as cardboard, brownpaper, watercolors, pastels, charcoal on carton she masters to process into much sophisticate textures. Her work seems quite distant of any African influence until the late 80's, when all of a sudden, a deep change occurred to her. The articulated titles of the series she then delivers reveal this true and sudden emergence of Africa: “*Back from Africa*”, “*A Season in Southern Sudan*”, “*Poung Zulus*” where dark and chubby infants are outlined against flat and shiny tints. She is the présidente of Sudan Comitee an Vice presidente of Urgence Darfour.

JEAN-FRANÇOIS CHEVRIER is an art historian, art critic and exhibition curator. He lives and works in Paris as professor in the History of Contemporary Art at l'École Nationale

Supérieure des Beaux-Arts. In his essays Chevrier has examined the place of photography – and by extension modern and contemporary art – among the arts and the media. Exhibitions and catalogues he has curated and co-edited include *Matter of Facts* (Nantes et al., 1988), *Une autre objectivité / Another Objectivity* (London, 1988), *Photo Kunst* (Stuttgart, 1989), *Craigie Horsfield* (London, 1989), *Lieux communs, figures singulières* (Paris, 1991), *Walker Evans and Dan Graham* (Rotterdam, 1992) and *Craigie Horsfield. La ciutat de la gent* (Barcelona, 1996). He has written essays on Jean-Marc Bustamante, John Coplans, Ken Lum, Michelangelo Pistoletto, Gerhard Richter and Brassai.

ADRIENNE L. CHILDS is an independent scholar, art historian and curator. She specializes in race and representation in European and American art from the eighteenth century through the twentieth century, with a particular interest in exoticism and the decorative arts. She served as curator at the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland. She has received fellowships from the W.E.B. Du Bois Institute at Harvard University, The Sterling and Clark Institute, The David C. Driskell Center, and the University of Maryland Graduate School. Recent curatorial projects include *Creative Spirit: The Art of David C. Driskell; Tradition Redefined*. Recent publications include “Tanner and ‘Oriental’ Africa” in *Henry Ossawa Tanner: Modern Spirit*, “Sugarboxes and Blackamoors: Ornamental Blackness in Early Meissen Porcelain” in *The Cultural Aesthetics of Eighteenth-Century Porcelain*, and the monograph *Margo Humphrey*. She is a contributing author to the upcoming Volume V in the *Image of the Black in Western Art*. Dr. Childs is currently co-editing the volume of essays *Representing Blacks and Blackness in European Art of the Long Nineteenth Century: Spectacles of Blackness*.

NORA CHIPAUMIRE was born in Mutare, Zimbabwe and is currently a resident of New York City. Nora Chipaumire has been challenging stereotypes of Africa and the black performing body, art, and aesthetic for the past decade. She has studied dance in many parts of the world including Africa (Senegal, Burkina Faso, Kenya, and South Africa), Cuba, Jamaica and the U.S. A graduate of the University of Zimbabwe’s School of Law, Chipaumire holds an M.A. in Dance and M.F.A. in Choreography and Performance from Mills College (CA). Ms. Chipaumire is a 2012 Alpert Award in the Arts recipient and 2011 United States Artist Ford Fellow. She is also a two-time New York Dance and Performance (aka “Bessie”) Awardee: in 2008 for her dance-theater work, *Chimurenga*, and in 2007 for her body of work with Urban Bush Women. She is the recipient of the 2009 AFROPOP Real Life Award for her choreography in the film, *Nora*. She has also been awarded the 2007 Mariam McGlone Emerging Choreographer Award from Wesleyan University Center for the Arts, and a MANCC Choreographic Fellowship in 2007-2008.

JEAN-PAUL COLLEYN anthropologist and documentary filmmaker, is Professor at the Ecole des Hautes Etudes en Sciences Sociales, director of the Center for African Studies (EHESS-IRD) and has taught at New York University. He is the author and director of thirty documentary films, fourteen books and many articles on visual anthropology and on

Mali, where he has been doing fieldwork since 1972. His documentaries include *Nkpiti ; resentment and the prophet, Baraka ; Murid Merchants Publications ; Bamana: Visions of Africa, The World of the Anthropologist*, among others.

ELIZABETH COLOMBA was born and raised in France, on the outskirts of Paris, amid the rich inspiring Caribbean heritage of her family. Elizabeth Colomba attended the high school of art in Paris. After receiving her degree in applied arts she continued her studies, continuing to paint and to intensively develop her own style. Colomba later moved to Los Angeles to pursue a career in painting and storyboarding, working on feature films like *Romeo and Juliet*, *One Hour Photo*, *Jesse James*, and several others. Colomba is an astute portraitist one who often begins by drawing nude figures; she then follows by creating sketches of several clothed figures, settled in a space, surrounded by meaningful objects. When asked who her artistic heroes are, Elizabeth Colomba eloquently replies, “I’d like to have Sargent’s touch, Caravaggio’s light, Degas’ vision, Vermeer’s inscrutability and Velázquez’s knowledge”. The influence of each can be seen in Colomba’s work. For Elizabeth Colomba, painting is primal. She can’t think of living without doing it. To say it in other words, she lives to paint. The roots of her artistic expression are cerebral: Leonardo da Vinci was right, ‘Painting is a mental act.’

NATHALIE COULETEL received her Ph.D. in Aesthetics, Science and Technology of Arts at l’Universite Sorbonne de Nouvelle Paris III. She has continued research on the history of the theater, especially the turning point in the history of staging of the late nineteenth century to the first half of the twentieth century. She has spoken about the original place of black artists in the history of entertainment in France (2007–2010).

RENÉE COX is photographer, political activist, curator, and mother. One of the most controversial African-American artists working today, Cox has used her own body, both nude and clothed, to celebrate black womanhood and criticize our racist and sexist society. She was born in Colgate, Jamaica and later moved with her family to Scarsdale, New York. Cox began studying photography at Syracuse University and received her master’s degree at the School of Visual Arts in New York City. From the very beginning of her career, her work showed a deep concern for social issues. Cox self-portraits are performative, she created a superhero named Raje who led a crusade in trying to overturn black stereotypes. Cox’s photograph, “Yo Mama’s Last Supper” ignited a maelstrom of controversy when it was shown in the exhibit *Committed to the Image* at the Brooklyn Museum in 2001. In 2006 Cox exhibited her series *Queen Nanny of the Maroons* at the Jamaican Biennial shown at the National Gallery of Jamaica. Cox continues to push boundaries, questioning society and the roles it gives to blacks and women with her elaborate scenarios and imaginative visuals that offend some and exhilarate others.

ALISSANDRA CUMMINS is the Director of the Barbados Museum and Historical Society. An authority on Caribbean heritage, museum development and art, she is a Fellow of the Museums Association. She has been a lecturer in Caribbean Heritage, Art and Museum Studies

with the University of the West Indies for more than two decades. Ms. Cummins has served as the President of the International Council of Museums (ICOM), Chairperson of UNESCO's Intergovernmental Committee for Promoting the Return of Cultural Property to its Country of Origin or its Restitution in Case of Illicit Appropriation (ICPRCP). In November 2011, Ms. Cummins was elected as Chairperson of the Executive Board of UNESCO. She is the author of several articles and chapters on Caribbean art, museums and heritage in various publications, most recently contributing to *Touching the Intangible: Safeguarding Intangible Cultural Heritage*, and *Caribbean Heritage*. She is co-editor of the recently published *Curating in the Caribbean* (2012) and a contributor and co-editor of the forthcoming *Plantation to Nation: Caribbean Museums and National Identity*. In November 2011 Alissandra Cummins was appointed Editor in Chief of the *International Journal of Intangible Heritage*.

MICHAELA ANGELA DAVIS was presented the Phenomenal Woman Award in 2011 by the New York Chapter of the NAACP in its centennial celebration. Davis is an image activist. Her career has been connected to a core commitment to create, celebrate, and support authentic, progressive, and beautiful images and ideas of diversity in media. Currently, she is part of an elite brain trust that is working to reimagine the image of the largest media brand for African Americans, BET Network. For over 20 years Davis has explored the power of beauty, urban style, women's politics, and hip-hop culture. Her magazine career began in 1991 at *Essence* magazine. In 2004 she returned as their only executive fashion and beauty editor while simultaneously directing the culture section. While at *Essence* she launched the groundbreaking initiative "Take Back the Music," a multimedia campaign bringing awareness to the hyper-sexualized representation and lyrical disrespect of young women of color in mainstream media. Other bold moves in publishing include being the first fashion director of *Vibe* magazine. Davis was also fashion director and the last editor-in-chief of *Honey*, the first book for the 18-34 stylish urban American woman.

MISA DAYSON is a Ph.D. candidate in Anthropology at the University of California, Los Angeles. Currently a 2012-2013 Alexander von Humboldt Foundation German Chancellor Fellow, she is based in Berlin. She explores how art spaces and visual culture in the city are used to foster discussions about contemporary racial, cultural, and national identity formations in Germany. She also researches the relationship between space, place, race, and memory, which she writes about in the recently published *Witnessed* anthology, *The Little Book of Big Visions: How to be an Artist and Revolutionize the World* (Edition Assemblage). Misa received her B.A. in African American and Film Studies at Wesleyan University, her M.A. in Anthropology at UCLA, and is the recipient of the National Science Foundation Graduate Research Fellowship, and the German Academic Exchange Service German Studies Research Grant. She is also a filmmaker whose interests lie in how documentary work is most effectively used to engage social justice issues.

YEMANE DEMISSIE teaches film, television and documentary production, writing and cinema studies classes at New York University's Tisch School of the Arts Maurice Kanbar

Institute of Film & Television. Prior to his move to New York, Yemane taught writing, directing and producing classes at the USC School of Cinematic Arts and UCLA Extension. An independent writer, producer, and director, Yemane has received numerous national and international grants and fellowships for his work including the John Simon Guggenheim Fellowship, the Locarno Film Festival Production Grant, the AFI Filmmaker's Grant, the Fonds Sud Writing Grant, and the California Arts Council Artists Fellowship. Yemane recently completed two films: "Dead Weight," a narrative feature that he directed, edited, and produced "Twilight Revelations: Episodes in the Life & Times of Emperor Haile Selassie," a one-hour documentary that he produced and directed for a seven-part series entitled "Great Africans." The series was produced by MNET, a South African broadcaster that airs programming in numerous African countries. His first narrative feature, "Tumult" screened at over forty international film festivals. "Tumult" was a Best Picture nominee at M-NET's All Africa Film Awards and a First Place winner at NBPC's (PBS) Prized Pieces Film & Video Competition.

JEAN-ULRICK DÉSSERT was born in Port-au-prince Haiti, Jean-Ulrick Désert received his degrees at Cooper Union and Columbia University (New York). He has lived in Paris and currently works in Berlin. Désert has lectured and been invited as critic at Princeton, Yale, Columbia, Humboldt University and l'école supérieur des beaux arts. Désert's visual-art spans many mediums and methods. Emerging from a tradition of conceptual-work engaged with social/cultural practices, his artworks vary in forms such as billboards, actions, paintings, site-specific sculptures, video and objects. Known for his "Negerhosen2000" and his provocative "Burqa Project," Désert often combines cultural iconographies and historical metaphor to disrupt, alter and shift pre-supposed meaning. He has said his practice may be characterized as visualizing "conspicuous invisibility." Désert has exhibited widely at such venues as The Brooklyn Museum, Cité Internationale des Arts, The NGBK in galleries and public venues in Munich, Amsterdam, Rotterdam, Ghent, Brussels. He is the recipient of awards, public commissions, private philanthropy, including LMCC, Villa Waldberta/Muenchen-kulturreferat and Cité des Arts (France). Désert represented Haiti and Germany in the 2009 Havana Biennial

LYDIE DIAKHATÉ is an independent film Producer, curator and art critic specializing in the arts and cultures of Africa and its Diaspora, co-founder and co-director of the annual Real Life Documentary Film Festival in Accra (2006). She received her diploma from the Ecole des Hautes Etudes en Sciences Sociales, Paris (Visual Anthropology Department) and her MA (Museum Studies), from The Graduate School of Arts and Science at New York University. Her recent works include the curating of *The World of Frédéric Bruly Bouabré, and his object teaching* (Kimmel Center NYU, 2012); *Stars of Ethiopia. A solo photo exhibition with Chester Higgins* (Kimmel Center, NYU, 2011); *Algiers PANAF: 1969 – 2009*, a photo and video exhibition (New York/2010, Washington/2011) and the publication of "Museum Ethics, Missing Voices and the Case of the Maisons Tropicales" in *New Direction in Museum Ethics* (September 2012); *Salif Traoré, photographer without borders* (Editions de l'Oeil, Paris, 2011), *Documentary Film in Africa and its Diaspora* (Sextante,

Lisbon, 2011). Her film productions include the documentaries *Edouard Glissant: One World in Relation* (52 min., France/USA, 2010); *Conakry kas* (82min., Guinée/France/USA, 2004).

ROKHAYA DIALLO is the founder and former president of *Les Indivisibles*, a French organization that uses humor and irony to fight racism and stereotypes, which organized the “Y’a Bon Awards”—a humoristic parody of the Academy Awards that “honored” those public personalities (such as politicians, journalists, and artists) who authored the most racist remarks.

Ms. Diallo regularly contributes to *RTL*, the main radio station in France. She is also a columnist and commenter on the TV channels *Canal Plus* and *i-Tele*. She has her own cultural show on the youth radio *Le Mouv’* (Fresh Cultures). Since September 2011 she is hosting and co-directing *Egautx, mais pas trop* (Equal but not too much) a series of reports about equality and diversity issues in France for *LCP/AN-La Chaine Parlementaire* (the parliamentary channel). Since fall 2012, Rokhaya Diallo is part of the new Bruce Toussaint’s broadcast on France 2: “Vous trouvez ça normal ? !”

In 2012 Rokhaya won the COJEP International Award for her involvement against racism and discriminations. Ms. Diallo is the co-author of *L’Appel Pour une Republique Multiculturelle et Postraciale* (Respect Magazine editions). Her books *Racisme: mode d’emploi* was published in 2011 (Larousse) and *A Nous La France* in 2012 (Michel Lafon).

MANTHIA DIAWARA is Director of NYU’s Institute of Afro-American Affairs. A native of Mali, Professor Diawara received his education in France and later traveled to the United States for his university studies. He has taught at the University of California at Santa Barbara and the University of Pennsylvania. He is the author of *African Film: New Forms of Aesthetics and Politics* (2010), *We Won’t Budge: An African Exile in the World* (2003), *Black-American Cinema: Aesthetics and Spectatorship* (1993), *African Cinema: Politics and Culture* (1992), and *In Search of Africa* (1998). He has published widely on the topic of film and literature of the Black Diaspora. Professor Diawara also collaborated with Ngûgî wa Thiong’o in making the documentary *Sembene Ousmane: The Making of the African Cinema*, and directed the German-produced documentary *Rouch in Reverse, Who’s Afraid of Ngugi?* (2006), *Masion Tropicale*, (2008) and the 2010 film *Edouard Glissant: un monde en relation* [Edouard Glissant: One World in Relation].

MICHAEL DINWIDDIE is an associate professor at the Gallatin School of Individualized Study, New York University whose course offerings include *Migration and American Culture; Dramatizing History I and II; Poets in Protest: Footsteps to Hip Hop; James Reese Europe and American Music; Sissle, Blake and the Minstrel Tradition; Guerrilla Screenwriting*; and *Motown Matrix: Race, Gender and Class Identity in “The Sound of Young America.”* Michael holds the M.F.A. in Dramatic Writing from the Tisch School of the Arts at New York University. An award-winning dramatist whose works have been produced in New York, regional and educational theatre, he has been a playwright-in-residence at Michigan State University, Florida A&M University, and St. Louis University. He has conducted playwriting workshops at SUNY Stony Brook, California State University at San

Bernardino, The College of New Rochelle, Wayne State University and La Universidad de Palermo in Buenos Aires, Argentina. In Hollywood Michael was an inaugural Fellow in the Walt Disney Writers’ Program at Touchstone Pictures and worked as a staff writer on ABC-TV hit series *Hangin’ With Mr. Cooper*. His screenplay *Nowadays* was a Sundance Finalist, and he was awarded a National Endowment for the Arts Fellowship in Playwriting. In 2005 he was the recipient of NYU’s Distinguished Teaching Award, and in the following year he was named a Faculty Fellow in Residence at Hayden Hall. Michael is a member of the Dramatists Guild (DG), the Writers Guild East of America (WGA), and currently serves as president of the Black Theatre Network (BTN).

CHRISTINE DOUXAMI is Lecturer in Art show at the University of Franche-Comté and researcher at the Centre for African Studies at the Ecole des Hautes Etudes (EHESS), Paris. Since 2006, she co-organized a research seminar at the musée du quai Branly, entitled “Art in Africa, international gigantism corner”, where she is responsible for the section on theater in Africa and in the diaspora. It was organized in April 2007 an international conference entitled “Policies Theatres” at the University of Franche-Comté. she continues to travel to Brazil for long periods, and examines the dramatic events in the country and the place given to Afro-Brazilians and their culture in rural areas in the state of Bahia. These different forms of theater studies therefore led the researcher to focus on the Brazilian theaters in Africa, with Agudas Benin and more widely in Africa theater in its political aspects. Christine Douxami research supports these movies and pictures what it seems it makes them more accessible.

JEAN-PIERRE DOZON is an anthropologist and research director at l’Ecole des hautes études en sciences sociales (EHESS), studies the links between religious movements and the state of power in Africa. His research confronts backlashes of political and religious developments in two francophone African countries—Ivory Coast and Senegal. Dozon has acted as a member of the International Scientific Committee of the Encyclopedia of Massacres and Genocides, the editorial board of the EHESS-CEAF series “African Issues”, Committee and Office of Scientific Research Institutes in Africa as Ministry of Foreign Affairs, and published a number of articles and essays on the anthropology and movements of contemporary African society.

SANDRA D. JACKSON-DUMONT plays dual roles at the Seattle Art Museum (SAM). She is the Deputy Director for Education + Public Programs/ Adjunct Curator, Modern & Contemporary Art Department. She also serves as adjunct faculty at the University of Washington. Prior to her appointment at SAM, Jackson-Dumont worked at the Studio Museum in Harlem and the Whitney Museum of American Art, Rhode Island School of Design and New York University Tisch School of the Art, Photography and Imaging Program among other cultural organizations. Known for her ability to blur the lines between academia, popular culture and non-traditional art-going communities, Jackson-Dumont is invested in curating experiences that foster dynamic exchanges between art/artists, past/present, public/private and people/places. She has organized numerous exhibitions, lectures, performances, symposia

and education initiatives and she has contributed essays to a host of publications and worked with numerous artists. Recent projects include the SAM exhibition *Theaster Gates: The Listening Room and Record Store*, a roving social practice project initially installed in an urban storefront in partnership with Olson Kundig Architects and Seattle's Bumbershoot featuring listening parties fronted by a wide cross-section of artists, curators, community/public figures, cultural producers and others. She is also an independent curator/writer and organizational change consultant working across communities, disciplines and sectors.

EVE DUNBAR is an Associate Professor of English at Vassar College in New York. She specializes in African American literary studies, with an emphasis on black diaspora studies, mid-20th century African American literary production, and black feminist studies. She is the author of *Black Regions of the Imagination: African American Writers Between the Nation and the World* (Temple University Press 2012).

ELVIRA DYANGANI OSE was recently appointed Curator, International Art, supported by Guaranty Trust Bank Plc at Tate Modern. Born in Cordoba, Spain, Dyangani Ose, is a curator and scholar in the field of African art. She will curate the Guaranty Trust Bank annual project for Tate Modern as well as contribute her expertise to the Collection and Tate programmes. Ose is completing her Ph.D. in the History of Art and Visual Studies at Cornell University. She holds a Master's degree in Theory and History of Architecture, from the Universitat Politècnica de Catalunya, and a BA degree in Art History, from the Universitat Autònoma de Barcelona. Her recent curatorial projects have included two solo exhibitions: the retrospective, *Carrie Mae Weems: Social Studies* (2010) and the survey show, *Nontsikelelo Veleko: Welcome to Paradise* (2009); She was the General Curator of the Arte invisible programme—a multidisciplinary project showcasing artists, artist collectives, curators, and other experts in the field, from Africa and the Diaspora—at ARCOmadrid, in 2009 and 2010.

ERICA EDWARDS is Associate Professor of English at the University of California, Riverside and the author of *Charisma and the Fictions of Black Leadership* (University of Minnesota Press, 2012). Her work on African American literature, politics, and gender critique has appeared in journals such as *Callaloo*, *American Quarterly*, *American Literary History*, and *Women and Performance*; she is currently working on a book about African American literature and the War on Terror.

ANGÈLE ETOUNDI ESSAMBA was born in Douala and grew-up in Yaoundé. As a young girl, she went to Paris where she received her education. Later on she moved to the Netherlands, where she trained at the Nederlandse Fotovakschool (Netherlands professional school of photography). Etoundi Essamba gained international recognition with exhibitions all over the world. Her photographs were first displayed in 1985 at the Maison Descartes in Amsterdam. Exhibitions followed throughout the world (Africa, Europe, Asia, South America and the United States), and her work has appeared in a number of

publications: *Passion* 1989, *Contrasts* 1995, *Symboles* 1999, *Noirs* 2001; *La Métamorphose du sublime*, 2003, *Dialogue* 2006, *Voiles & Dévoilements*, 2008, *Africa Rising*, 2010; *I-dentity-Eye-dentity*, 2010; *As it is*, 2010; *Africa see you, see me*, 2011, *Black & Red, beyond color*, and is also part of several public and private collections.

N'GONÉ FALL (Senegal) is art curator, art publisher and consultant in cultural policies. As an editor with the Paris-based publisher Revue Noire, she co-edited *Anthology of African Art: The 20th Century* (2002), a survey of art production across the continent. Fall has also curated numerous shows in Europe and the continent. Focused on themes of African identity, her work seeks to unearth hidden biases of the contemporary art world and expose the West's appetite for difference in global cultural relations. The Thami Mnye Foundation invited N'Goné Fall to stay at the Thami Mnye studio for her participation at the Res Artis conference for international residency centers in Amsterdam. N'Goné Fall took part in the workshop panel Issues of Africa.

CHERYL FINLEY is Associate Professor in the Department of the History of Art and Visual Studies, Acting Director of Visual Studies, and Faculty-in-Residence at Cornell University. Trained in the history of art and African American Studies at Yale University, Finley is the author of *Committed to Memory: the Slave Ship Icon in the Black Atlantic Imagination*, forthcoming with Princeton University Press. Dr. Finley served on the editorial board of the innovative interdisciplinary text, the *Atlas of the Transatlantic Slave Trade* (2010). Her publications include *Teenie Harris, Photographer: An American Story* (2011), and *Harlem: A Century in Images* (2010). Also a noted curator of contemporary art and photography, Dr. Finley's "Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos-Pons, Pamela Z" (Prestel, 2008) documented her 2004 Dak'Art Biennial exhibition 3x3: Three Artists Three Projects. Her current research includes an interdisciplinary project, *Re-Imagining the Grand Tour: Routes of Contemporary African Diaspora Art*. The recipient of numerous awards and grants, an Alphonse Fletcher Sr. Fellowship, the Ford Foundation, the Center for Advanced Study in the Visual Arts, and the American Academy of Arts and Sciences, among others.

NICOLE FLEETWOOD is Associate Professor in the Department of American Studies at Rutgers University. She researches and teaches in the areas of visual culture and media studies, black cultural studies, gender theory, and culture and technology studies. Her articles appear in *American Quarterly*, *Signs*, *Social Text*, *tdr: the journal of performance studies*, and edited anthologies. Her book *Troubling Vision: Performance, Visuality, and Blackness* (University of Chicago Press 2011) is the recipient of the 2012 Lora Romero First Book Publication Prize of the American Studies Association. Fleetwood has worked as a consultant and has collaborated with a number of arts organizations and programs. She has served on the Constance Rourke Prize Committee for best essay published in *American Quarterly* (2007–2009) and the Minority Scholars' Committee of the American Studies Association (2004–2007). Her current book project is a study of prison art and visibility. She examines a range of

visual art and practices emerging inside prisons and about prison life, including photography, painting, and collaborative works with arts organizations and commissioned artists.

TULIZA FLEMING is a Museum Curator at the National Museum of African American History and Culture (NMAAHC), Smithsonian Institution. She received her B.A. from Spelman College (1994) and her M.A. and Ph.D. in American art history from the University of Maryland, College Park (1997 and 2007). In her current capacity, Dr. Fleming is responsible for researching, curating, and scripting museum exhibitions, locating objects for the museum's collection by working with potential donors, creating the collections plan for the museum's visual art collection, and contributing to the development of the Center of African American Media Arts (CAAMA). In 2010, Dr. Fleming served as the co-curator and contributing essayist for the NMAAHC's traveling exhibition and book titled, *Ain't Nothing Like the Real Thing: How The Apollo Theater Shaped American Entertainment*.

JOHN SHEVIN FOSTER is a playwright, director and producer. An August Wilson scholar, he holds a BA in Dramatic Studies and a BS in Education from Shaw University, a MA and Ph.D. in theatre from New York University, with additional study and certification from the University of Leeds, London. Professionally, he has served as Artistic Director of the Department of Dramatic Studies at Shaw University, for eight years as the Director of Theatre at Virginia State University and as the visiting professor of theatre at NYU. He currently serves as the Education Manager and produces at BAM/Brooklyn academy of Music and is the Founding Artistic Director of NYC Rep/New York City Repertory Theatre. His work centers on accurate and honest portrayals of African American life. His play "Plenty of Time: A Black Love Story" is currently running at the Billie Holiday Theatre.

FRANCK FREITAS studied political science at the l'Université de Vincennes Saint-Denis. He is a member of the Laboratory of Political theories, where he dissects how bodies become commodities and ethnic identities are turned. Freitas contributed to the winter edition of Volume! in "Blackness à la demande", based on a clip of 50 Cent, describing the collision of gangsta rap and marketing saying, "rap stimulates an imaginary racial legacy of slavery".

JUSTIN-DANIEL GANDOULOU Université Rennes II

KIMBERLI GANT is an Art History Ph.D.. student at the University of Texas Austin specializing in African and African Diasporan Arts. She was the Director of Exhibitions at the Museum of Contemporary African Diasporan Arts (MoCADA) in Brooklyn, New York, where she curated several solo and group exhibitions. In 2010 she guest-curated *There is No Looking Glass Here* for Deutsche Bank. She has also written reviews for the journal *Art Lies*.

HENRY LOUIS GATES, JR. is the Alphonse Fletcher University Professor at Harvard University, as well as director of the W. E. B. Du Bois Institute for African and African

American Research. Professor Gates is Editor-in-Chief of *TheRoot.com*, a daily online magazine focusing on issues of interest to the African American community. He is the author of several works of literary criticism and editor and co-editor of several academic journals. Professor Gates earned his M.A. and Ph.D. in English Literature from Clare College at the University of Cambridge. He received a B.A. in English Language and Literature, summa cum laude, from Yale University in 1973. Before joining the faculty of Harvard in 1991, he taught at Yale, Cornell and Duke Universities. Professor Gates has received 51 honorary degrees, as well as a 1981 MacArthur Foundation "Genius Award." In addition, Professor Gates was named one of *Time* magazine's "25 Most Influential Americans" in 1997, and one of *Ebony* magazine's "100 Most Influential Black Americans" in 2005, and he was selected for *Ebony*'s "Power 150" list for 2009 and its "Power 100" list for 2010. He received a National Humanities Medal in 1998, and in 1999 was elected to the American Academy of Arts and Letters. In 2006, he was inducted into the Sons of the American Revolution after tracing his lineage back to John Redman, a Free Negro who fought in the Revolutionary War.

MICHAEL GILLESPIE is an Assistant Professor of Film in the School of Interdisciplinary Arts, School of Film, and Department of African American Studies at Ohio University. His research focuses on film theory, black visual and expressive culture, and visual historiography. He is currently completing a manuscript entitled *Film Blackness: American Cinema and the Idea of Black Film*. He is also co-editing two collections, *Black Cinema Aesthetics Revisited* and *New Chester Himes Criticism*. Professor Gillespie's teaching and research includes film theory, genre studies, black visual and expressive culture, historiography, global cinemas, and adaptation theory. His teaching and research is driven by an interdisciplinary regard for the study of art and culture. Professor Gillespie's publication includes "Reckless Eyeballing: Coonskin, Film Blackness, and the Racial Grotesque," *Contemporary Black American Cinema: Race, Gender and Sexuality at the Movies*, ed. Mia Mask (2012), "To Do Better": Notes on the Work of Kevin Jerome Everson." *Kevin Jerome Everson* (2011) and "Do The Right Thing" *Fifty Key US Films*, eds. Sabine Haenni and John White (2009).

THELMA GOLDEN has been the Director and Chief Curator at The Studio Museum in Harlem since 2000. She has organized a number of exhibitions, including 'Chris Ofili: Afro Muses 1995-2005', 'harlemworld: Metropolis as Metaphor', 'Black Romantic' and 'Isaac Julien: Vagabondia' among many others. Before her appointment, she was a curator at the Whitney Museum of American Art in New York City from 1996-1998, Associate Curator and Director of Branch Museums from 1993-1996, and from 1991-1993 she was Director and Exhibition Coordinator at the Whitney Museum at Phillip Morris. At the Whitney Museum, Golden organized many exhibitions including the 1993 Biennial Exhibition (directed by Elisabeth Sussman); 'Black Male: Representations of Masculinity in Contemporary Art' (1994-1995) and 'Bob Thompson: A Retrospective' (1998) among others. Golden teaches and lectures at several institutions internationally including

Columbia University, Yale University and the Royal College of Art in London. Golden is also a prolific writer and has contributed essays to publications about Lorna Simpson, Carrie Mae Weems, Bill T. Jones, Kara Walker, and Glenn Ligon.

VERA GRANT is the Director of the Cooper Gallery at the W. E. B. Du Bois Institute of Harvard University, and previous Sheila Biddle Ford Foundation Fellow at the Du Bois Institute 2011–12, and Visiting Scholar at the Center on Intersectionality and Social Policy at Columbia Law School, 2011–12. She has an M.A. in Modern European History, at Stanford University; a B.A. in History, at City College in New York City; a Fulbright Scholarship at the University of Hamburg, Germany; a City College Fellowship; and was an Aaron Diamond Fellowship at The Graduate Center, CUNY. She previously served as Executive Director at the Du Bois Institute from 2008–11, and as Senior Fellows Officer in 2007–2008. Prior to joining the Du Bois Institute; she was a lecturer and Associate Director of the African and African American Studies Program at Stanford University.

ED GUERRERO is an Associate Professor of Cinema Studies, and Africana Studies, at New York University. His books, *Framing Blackness* (Temple U. Press), and *Do the Right Thing* in the ‘Modern Classics’ series (British Film Institute), explore black cinema, its critical discourse and political economy. Professor Guerrero has also written extensively on black cinema, its movies, culture and politics for such journals as *Sight & Sound*, *CINEASTE*, *Film Quarterly*, *Discourse*, *Journal of Popular Film and Television*, *Callaloo*, *Ethnic and Racial Studies*. Ed Guerrero has served on numerous editorial and professional boards including Cinema Journal, Quarterly Review of Film and Video, Race/Ethnicity and the National Film Preservation Board of the Library of Congress.

MAÏMOUNA GUERRESI is a photographer, sculptor, and video and installation artist. She lives and works in Verona and Milan, Italy, and regularly travels to Dakar, Senegal. Her early works were inspired by the European Body Art movement of the 1960s and 70s. She soon developed her own very personal style, which combines Afro-Asian themes and symbolism with the traditions of Western classical iconography. Through this hybrid visual language she communicates the discomfort and beauty of cultural diversity and contemporary multiracial issues. Her photographic work often depicts the mystical figures of Islamic Africa. Early in her career she was invited to participate in the Italian pavilion at the Venice Biennale (1982 and 1986), as well as Documenta K18 (1987) in Kassel, Germany. In 1991 Maïmouna travelled to various African countries and converted to Islam in Senegal. This marked her new identity and another direction for her work. She adopted the name Maïmouna, referring to the recurrent themes of multiculturalism and feminine spirituality.

GUNJA SEN GUPTA is a Professor of History at Brooklyn College and the Graduate Center, City University of New York. She is the author of *From Slavery to Poverty: The Racial Origins of Welfare in New York, 1840–1918*. (2009) and *For God and Mammon: Evangelicals and Entrepreneurs, Masters and Slaves in Territorial Kansas* (1996), as well as

articles in journals like the *American Historical Review*, the *Journal of Negro (now African American) History*, and *Civil War History*. She is currently working (with Awam Amkpa) on a study of Black Atlantic history through film, as well as transnational and comparative histories of slavery and abolition in the Atlantic and Indian Ocean Worlds.

YLYA HABEL is Assistant Professor in Media and Communications Studies at Södertörn University. She finished her dissertation in 2002, *Modern Media, Modern Audiences: Mass Media and Social Engineering in the 1930s Swedish Welfare State*. Habel’s current research project, “Dandified globetrotters: La SAPE’s spatialized fashion practices” revolves around the assertive presence of the Congolese fashion movement La SAPE (La Société des Ambianceurs et des Personnes Élégantes) in Paris and other European metropolises.

ALLISON JANA E HAMILTON is a visual artist living and working in New York City. Her work integrates the fields of fashion theory and visual culture in order to explore themes of embodiment and representation. Her recent photographic exhibitions at Rush Arts Gallery, chashama Gallery, and the Caribbean Cultural Center African Diaspora Institute have raised questions about resistance, futurism, gender, desire, dress, and geography. As a doctoral student in American Studies at New York University, Allison’s research has centered on the legacy of resistance found in black protest style. Locating the dressed body as a critical expressive mechanism, Allison examines the visual rhetoric of black resistant dress from the New Negro period through the Black Power era. She has presented her work at a number of institutions, including the University of Manchester (UK), Columbia University, Northwestern University, The Brooklyn Museum and others.

DELL M. HAMILTON is an artist, writer and curator based in Boston and Cambridge. Her work has been shown both internationally at Perfolink in Chile and most recently in Boston at NK Gallery, Mobius, OKW Gallery, the Fort Port Artist Building, Atlantic Works, the Joan Resnikoff Gallery/Roxbury Community College, the Massachusetts State House. In January 2013, she will be performing a new work entitled *Linger at Medicine Wheel* in Boston. Currently, she works at the W. E. B. Du Bois Institute for African and African American Research at Harvard University where she has curated exhibitions for Carrie Mae Weems, Suesan Stovall, and Lyle Ashton Harris. She also obtained her BA in journalism from Northeastern University and received her MFA in studio art from the School of the Museum of Fine Arts/Tufts University. She has a forthcoming article on David Adjaye in *Transition* magazine (Indiana University Press) and is working on a scholarly research project entitled *Disjunctive Blackness, Racialized Vistas and the 1900 Paris Exposition Universelle*.

LYLE ASHTON HARRIS was born and raised in New York City and Dar Es Salaam, Tanzania. Harris is an associate professor at New York University in the Steinhardt School. For more than two decades, Harris has cultivated a diverse artistic practice ranging from photographic media, collage, installation and performance. Harris’ work explores the conflation between narratives of the personal and the political. In probing these social

boundaries, Harris reexamines the ways that ethnicity, desire and masculinity operate in the broader social and cultural dynamic. In his Ghana series, Harris intersects these abiding themes along with contemporary globalization and cosmopolitanism within modern day Ghana. His recent photos and collages are colorful quests uprooting the confluence between western and Ghanaian culture. Known for his self-portraits and usage of pop culture icons, Harris inhabits and teases our notions of perception. Ranging from Michael Jackson to Billie Holiday and Silvio Berlusconi to Zinedine Zidane. His book *Excessive Exposure* was published in 2012. His work has been shown internationally, including exhibitions at the Whitney Museum of American Art, the Guggenheim Museum, and the 52nd Venice Biennale. He currently divides his time between New York and Accra, Ghana.

PRUNE HELFTER is the founder of the “House of African Art” (HAA!) in Japan, a project that will provide a permanent space to introduce Japan to the energy, spirituality and beauty of Africa through Art. She practices dances from West Africa, and took part to the professional workshop organized at the “Ecole des Sables” in Senegal in 2009. She belongs to the Japanese contemporary dance company “Ohashi Kakuya and Dancers” that showed a new version of “The Rite of Spring” in Tokyo in May 2010. Helfter graduated from Paris Institute of Political Studies (Sciences Po), and holds an MBA from Essec Business School and a Ph.D. in Economics. She is the General Director of the NGO Doctors of the World Japan (Médecins du Monde Japon).

KILUANJI KIA HENDA is part of a young generation of Angolan artists with an international career. His art has been exhibited internationally, from Guangzhou to Cape Town, from Nairobi to Venice, which decouples his work from the exclusive legitimacy granted by Western contemporary art capitals. His photographs have been exhibited at the 1 Trienal de Luanda, in 2005, at ‘Art InVisible’, ARCO, Madrid, 2006, at ‘SD Observatory’ at the Valecian Institute of Modern Art, 2006 and at 52nd Edition of Venice Biennial, Africa Pavillion ‘Check List Luanda Pop’, 2007. Selected solo shows include; 2010: SOSO Gallery Sao Paulo; 2008: Estrias e Diligencias, SOSO Gallery, Luanda, Angola; Portraits from a Slippery Look, Goethe Institute, Nairobi, Kenya; Expired Trading Products, Blank Projects, Cape Town, South Africa; Selected Group Shows, include: 2010: There is always a cup of sea to sail in, 29a Bienal de Sao Paulo, Brazil; Self-Portrait As White Man, Bevilacqua La Masa Foundation, Venice; Wild is the Wind, Savannah College for Art and Design, Atlanta, USA. Kiluanji Kia Henda lives and works in Luanda.

ANNA MARIA HORSFORD was born and raised in Harlem, New York. Her parents immigrated to the United States from island nation of Antigua & Barbuda in the West Indies during the 1940s. Anna grew up not really feeling American but not West Indian either, just somewhere in between. However, she vacationed in the Caribbean, and this stoked her desire to see the world. After high school she went to Stockholm, Sweden, to attend college. She attended the New York High School of Performing Arts. As she recollects, “My first big break came when I auditioned at the New York Shakespeare Festival.” Working in many

different aspects of show business has allowed her to venture into areas other than acting, such as directing. She also has an Art Institute in upstate New York.

AYANA V. JACKSON (1977) received her BA from Spelman College and in 2005 studied under Khaterina Sieverding at the University of Arts Berlin (Germany). Based in Johannesburg and New York, she has exhibited her work in association with Gallery MOMO (Johannesburg, RSA), Galerie Baudoin Lebon (Paris), Primo Marella Gallery (Milan), A Gathering of the Tribes (USA), Galerie Peter Herrmann (Germany), San Francisco Mexican Museum (USA) the Franklyn H. Williams CCC/African Diaspora Institute (USA) and CulturesFrance (FR). She has received grants from the Marguerite Casey Foundation, Inter America Foundation and Puma Creative, the latter supporting her participation in the 2009 Bamako African Photography Biennial. Public art exhibitions include Round 32 of Project Rowhouses in Houston’s 3rd ward (USA). Her photography has been featured in publications including the exhibition catalogue for her series African by Legacy, Mexican by Birth, “Souls: A Critical Journal of Black Politics, Culture, and Society” (Columbia University), Camera Austria, Afrique in Visu, Dutch based ZAM magazine, Art South Africa, and Le Journal des Arts (Paris). Her work can be found in public collections including the University of South Africa (UNISA), The Wedge Collection, Lucent and the World Bank Foundation. Residencies include Light Work, The Bakery Photographic collective, and recently, the Cite International des Arts in Paris.

SANDRA D. JACKSON-DUMONT plays dual roles at the Seattle Art Museum (SAM). She is the Deputy Director for Education + Public Programs/ Adjunct Curator, Modern & Contemporary Art Department. She also serves as adjunct faculty at the University of Washington. Prior to her appointment at SAM, Jackson-Dumont worked at the Studio Museum in Harlem and the Whitney Museum of American Art, Rhode Island School of Design and New York University Tisch School of the Art, Photography and Imaging Program among other cultural organizations. She has organized numerous exhibitions, lectures, performances, symposia and education initiatives and she has contributed essays to a host of publications and worked with numerous artists. Recent projects include the SAM exhibition *Theaster Gates: The Listening Room and Record Store*, a roving social practice project initially installed in an urban storefront in partnership with Olson Kundig Architects and Seattle’s Bumbershoot featuring listening parties fronted by a wide cross-section of artists, curators, community/public figures, cultural producers and others. She is also an independent curator/writer and organizational change consultant working across communities, disciplines and sectors.

BOGUMIL JEWSIEWICKI is Professor of History at the History Department, Université Laval, Québec, Canada. He is Holder of the Canada research chair in comparative history of memory and Member of the Centre d’études africaines, École des hautes études en sciences sociales, Paris, France.

PAUL KAPLAN is Professor of Art History in the School of Humanities at Purchase College, SUNY, where he joined the faculty in 1988. He is a graduate of Hampshire College and

Boston University, where he received his doctorate in 1983. He has also taught at Wake Forest University. He is the author of *The Rise of the Black Magus in Western Art* (Ann Arbor, 1985) and of numerous essays on European images of black Africans and Jews, and on political, military and feasting imagery in Venetian art, especially in the work of Giorgione, Titian and Veronese. He held a National Endowment for the Humanities Fellowship in 1993–1994. In 2002–2003 he served as Project Scholar for the artist Fred Wilson’s “Speak of Me as I Am,” an installation in the American Pavilion at the 2003 Venice Biennale, and contributed to the catalogue for that exhibition. In 2008 he was a fellow of the Du Bois Institute for African and African American Research at Harvard University. He is a major contributor to volumes 2, 3 and 4 of Harvard University Press’s new edition of *The Image of the Black in Western Art* (2010–2012). He is one of the consultants and catalogue essayists for the Walters Art Museum’s exhibition on images of Africa and Africans in sixteenth-century European art, opening in the fall of 2012. His current work includes research on the role of black Africans in Venetian art and society, the changes in European images of black Africans around 1600, and the intersections of race and art in the writings of nineteenth-century American and British visitors to Italy.

TRICA DANIELLE KEATON is an Associate Professor of African Diaspora Studies in African American and Diaspora Studies at Vanderbilt University who has presented widely on issues of racialized exclusion in France and beyond. Her publications include *Everyday Anti/blackness in Contemporary France* (forthcoming); *Black France-France Noire: The History and Politics of Blackness* (co-edited); *Black Europe and the African Diaspora* (co-edited); and *Muslim Girls and the Other France: Race, Identity Politics, and Social Exclusion*. Her recent articles include “Racial Profiling: France and the U.S.”; “J’accuse...: Racial Profiling and Resistance in the French Republic” (French Cultural Studies, forthcoming); “Euzhan Palcy- Creative Dissent, Artistic Reckoning: An interview” (*Palimpsest, A Journal of Women, Gender, and the Black International*); “The Politics of Race-blindness: (Anti)blackness and Category Blindness in Contemporary France” (Du Bois Review: Social Science Research on Race). She is a former Fellow of Columbia University’s Institute for Scholars in Paris, a former visiting scholar at the *École des Hautes Études en Sciences Sociales* in Paris, and currently a long-term Associate of the W.E.B. Du Bois Institute for African and African American Research at Harvard University. She has conceived, organized, co-organized, and directed several inter/national conferences, the 2010 “France Noire–Black France” Film Festival in Paris,” and an award-winning study abroad course: “Black Paris–Paris Noir: The African Diaspora in the City of Light”.

ROSHINI KEMPADOO is a London based photographer, media artist, and Reader in Media Practice at the School of Social Sciences, and Humanities, University of East London. She has exhibited internationally in solo and group shows, writes for art and academic journals, and presents work to international lectures and events. Recent portfolios include: A portfolio and interview with Maria Fernandez Campa for *ARC: Art, Recognition, Culture* October 2012, No.6; *Pictures from Paradise: A Survey of Contemporary Caribbean Photography* edited by Melanie Archer and Mariel Brown (2012); *Black Venus 2010: They Called Her ‘Hottentot’* edited by Deborah Willis (2010); and *The Digital Eye: Photographic Art in the Electronic Age* edited by Sylvia Wolf (2010). Roshini contributes writings to a range of journals and

publications including: ‘Interpolating screen bytes: Critical commentary in multimedia artworks’ *Journal of Media Practice* (2010) 11(1); and ‘Back Routes: historical articulation in multimedia production,’ in Alan Grossman and Áine O’Brien (eds.) (2007) *Projecting Migration: Transcultural Documentary Practice*. Her forthcoming book chapter is for the publication *Renewing Feminisms: Radical Narratives, Fantasies and Futures in Media Studies* (January 2013) edited by Elke Weissman and Helen Thornham. Roshini is currently *Animateur* (2012) at the Stuart Hall Library, Iniva, Rivington Place, London and represented by Autograph ABP.

JASON KING is Associate Professor of The Clive Davis Institute of Recorded Music at Tisch School of the Arts, New York University. The founding faculty member of the program, its first interim chair and Artistic Director (2002–2012), King teaches classes on pop music history, the music business (marketing/branding) and the social aspects of music technology. He is a musician, DJ, scholar, producer, curator and writer. Among the events he has produced: the EMP Pop Conference in March 2012 with Esperanza Spalding, ?uestlove and Santigold and “The Making of Afrika Bambaataa and SoulSonic Force’s Planet Rock” with Arthur Baker and Fab 5 Freddy. He also consults for record labels, branding and marketing firms, and music technology start-ups; and has served as a live event producer, marketing and branding consultant, and music supervisor. King is the author of *The Michael Jackson Treasures*, and a book called *Blue Magic*, on the role of metaphysics and energy in the music of artists like Timbaland, forthcoming from Duke University Press. He teaches global music making at the NYU Abu Dhabi campus in the United Arab Emirates. He appears in many music documentaries, including *Glamourpuss*, the 2010 Lady Gaga doc, upcoming documentaries on Nicki Minaj and Chris Brown, and Spike Lee’s forthcoming *Michael Jackson Bad 25*. He holds a Ph.D. from NYU and currently divides his time between the U.S. and the Middle East.

ANNE LAFONT is an assistant professor of modern art history at the University of Paris-Marne la Vallée and a scholarly advisor in the field of the history of art history at the French National Institute of Art History (INHA, 2007-2012). A former boarder at the Villa Medici, she devoted her thesis to the painter Anne-Louis Girodet and has worked since then on artistic theory and on the visual arts of the eighteenth and nineteenth centuries, with a special attention to the revolutionary period. She is the author of a monograph on *Girodet* (2005) and has edited a collective work entitled *L’artiste savant à la conquête du monde moderne* (2010). Two recent exhibitions include, “1740, un abrégé du monde,” which opened in May 2012 (Longhi Hall, INHA) and the second, on the representation of Blacks in the eighteenth century, is programed for May 2014 at the Louvre.

NADIRA LAGGOUNE is curator and art critic. Graduated in Law and Masters degree in audiovisual and critical theory of art, doctoral student in art, she is currently a lecturer at the Ecole Supérieure des Beaux Arts in Algiers where she teaches the history of the contemporary image, aesthetics and leading a seminar on contemporary art since 1986. She has taught in parallel the mastery of critic and aesthetics at the Higher Institute of Dramatic Art and the Higher Institute of Music in Algiers from

1995 to 2000. She has been on numerous juries of plastics arts in Algeria and abroad including the Arab Fund for Culture (AFAC). Today she is a permanent member of the Fund for Assistance to the Algerian Cinematographic Production, of IIAC. She has written extensively on contemporary art in general and mainly on actual Algerian art, its development and question of gender in art. She is the curator of many international and local exhibitions, such as the Panafrican Festival of Algiers in 2009, the International Festival of Contemporary Art in Algiers (FIAC 2009 and 2011). She was one of the curators of the Dak'Art Biennial 2012. Nadira Lagoune-Aklouche lives and works in Algiers, where she works to give visibility to new generations emerging in the field of contemporary art in Algeria and the African continent.

SHANTRELLE P. LEWIS is an independent curator and scholar who currently serves as the Director of Exhibitions and Public Programming at the Caribbean Cultural Center African Diaspora Institute. A New Orleans native, she migrated to Bed Stuy, Brooklyn in 2009. Having received a BA and MA in African American Studies from Howard and Temple Universities respectively, Lewis has demonstrated a commitment to researching, documenting and preserving African Diasporan culture. Her travels to Cuba, Ghana, Nigeria, Brazil, Jamaica, the Dominican Republic, Haiti, Puerto Rico, Spain and London have allowed her to observe the manifestation of the African Aesthetic firsthand. She has numerous exhibitions. She recently curated the acclaimed *Sex Crimes Against Black Girls* exhibition on behalf of Bedford Stuyvesant Restoration Skyline Gallery.

TREVA LINDSEY is an Assistant Professor of Women's and Gender Studies at the University of Missouri-Columbia. Her research and teaching interests include African American women's history, black popular and expressive culture, black feminism(s), critical race and gender theory, sexual politics, and African diaspora studies. She has published in and has forthcoming publications in *The Journal of Pan-African Studies*, *Souls*, *African and Black Diaspora*, the *Journal of African American Studies*, and *African American Review*. She is also the recipient of several awards and fellowships from the Woodrow Wilson Foundation, the Social Science Research Council, the Andrew W. Mellon Foundation, Emory University, the National Women's Studies Association, and the Center for Arts and Humanities at the University of Missouri. She is currently working on her first book entitled, *Colored No More: New Negro Womanhood in the Nation's Capital* as well as conducting research for a project about representations of contemporary African American womanhood from the late twentieth century to the present.

DOMINIQUE MALAQUAIS is a senior researcher at the Centre d'Etudes des Mondes Africains, C.N.R.S. (Centre National de la Recherche Scientifique, Paris) and director, with artist and educator Kadiatou Diallo, of SPARCK (Space for Panafrican, Research, Creation and Knowledge – The Africa Centre, Cape Town, South Africa), a network-driven, multiple-platform arts and activism project developed with choreographer Faustin Linyekula and urban

sociologist AbdouMaliq Simone. She is the author of *Architecture, pouvoir et dissidence au Cameroun* (Paris: Karthala, 2002) and of numerous articles on contemporary urban culture in central and southern Africa. She is currently completing a book entitled *Dreaming the Global City* – a multi-disciplinary engagement with notions, constructions and imaginings of city-space written from Douala, Kinshasa and Johannesburg, and is at work on a monograph dedicated to the Malam, a Cameroonian artist whose massive multi-media installations are frontal attacks on global and state-sponsored systems of economic, political and social violence. Malaquais is associate editor of *Chimurenga Magazine* and sits on the editorial board of the journal *Politique africaine*. After half a life-time spent in and around New York City, where she taught for some 16 years (Columbia and Princeton Universities, Sarah Lawrence College), she now lives in France and divides her time between Paris, Douala, Kinshasa, Johannesburg and Cape Town. Current projects and collaborations bring her to Lagos, Dakar and Praia.

CATHERINE E. MCKINLEY, a former Fulbright Scholar in Ghana, West Africa, is the author of *The African Lookbook* (forthcoming, 2013), *Indigo: In Search of the Color that Seduced the World*, *The Book of Sarahs: A Family in Parts*, and the anthology *Afrekete*. She is a Master's in Art Candidate at New York University, where she studies Costume and Fashion History and 20th Century Photography with a special interest in African studio images. She lives in New York City.

DR. MICHAEL MCMILLAN is a writer, playwright, mixed-media artist, curator and scholar of Vincentian migrant parentage whose interdisciplinary practice explores migration, identity, gender, sexuality, masculinities and hidden histories using ethnography, oral histories, material culture and performativity. In terms of his curatorial practice and mixed-media installations he is best known for *The West Indian Front Room* (Geffrye Museum 2005-06), which led to international commissions: *Van Huis Uit: The Living Room of Migrants in The Netherlands* (Imagine IC, Amsterdam 2007 – Holland wide tour 2008) and *A Living Room Surrounded by Salt* (Instituto Buena Bista Artist Residency, Curacao 2008). There is also a BBC4 documentary, *Tales from the Front Room* (March 2007) a publication, *The Front Room: Migrant Aesthetics in the Home* (2009) and the focus of his Arts Doctorate (Middlesex University 2010). His most recent work explores the material culture of food culture through memory and loss: *I Miss My Mum's Cooking (Who More Sci-Fi Than Us*, KAde Kunsthall, Amersfoort, Netherlands 2012); and illness and death in *The Waiting Room* (Stories & Journeys, Gwynedd Museum & Art Gallery, Bangor, North Wales 2012). He also has several essays published in numerous books and journals such as *Small Axe*, *Fashion Theory and Performance Research*. He is Visiting Professor of Creative Writing at the London College of Communication (University of the Arts, London) and was awarded an Arts Doctorate from Middlesex University in 2010.

MAAZA MENGISTE was born in Addis Ababa, Ethiopia and graduated with an MFA in Creative Writing from New York University, where she teaches. Her work has appeared in the *New York Times*, *Granta*, *The Granta Anthology of the African Short Story*, and *Lettre International*, to name a few. She is a Fulbright Scholar who has also received fellowships

from the Emily Harvey Foundation, the Virginia Center for the Creative Arts, the Prague Summer Program, and Yaddo. Her debut novel, the critically acclaimed *Beneath the Lion's Gaze*, has been translated into several languages and appeared on several "Best of 2010" lists, including Publishers Weekly, Christian Science Monitor and Barnes and Noble. She was a Runner-up for the 2011 Dayton Literary Peace Prize, as well as a finalist for a Flaherty-Dunnan First Novel Prize, an NAACP Image Award, and an Indies Choice Book of the Year Award in Adult Debut. She currently lives in New York City.

JEANNE MERCIER is the co-founder and chief editor of *Afrique in Visu*, the first photography exchange platform and network in Africa. She wrote her thesis on the *Rencontres Africaines de la Photographie*. Mercier works closely with the Artistic Council of Festivals and Artists, and is currently doing research about photographers in Africa in North and Western Africa. She is especially interested in the emergence of new forms of photographic distribution in Africa.

LÉONORA MIANO Born in Douala (Cameroon), Léonora Miano has been living in France since 1991. Her literature deals with the experiences of people from sub-Saharan Africa and of African descent. Through her characters whose individuality she wishes to make prominent, the writer questions history's impact on daily life. For Léonora Miano, it is necessary to focus on the intimacy of people who have often been considered mainly from the outside, as if they could be reduced to their physical expression. Her work also aims at replacing black people (from Africa and the diaspora) in a more global human experience. Miano is the author of six novels, two books of short-stories and a play.

MONICA MILLER is an Associate Professor of English at Barnard College, Columbia University. Her book, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity*, received the 2010 William Sanders Scarborough Prize for the best book in African American literature and culture from the Modern Language Association and was shortlisted for the 2010 Modernist Studies Association book prize. She is currently at work on two new projects; the first *Affirmative Actions: Ways to Define Black Culture in the 21st Century*, which examines very contemporary black literature and culture from five vantage points (the novel, contemporary art, documentary film, museums/archives, and politics) in order to assess the consequences of thinking of black identity as "post-black" or "post-racial"; and a second on the African diaspora in Scandinavia entitled: *Fyra Nyanser of Brunt: Blackness, Brownness, Diaspora and Belonging*.

MIREILLE MILLER-YOUNG PH.D. is Associate Professor of Feminist Studies and Affiliate Faculty in Film and Media Studies, Black Studies, and Comparative Literature at the University of California, Santa Barbara. She researches and teaches about race, gender, and sexuality in popular culture and the sex industries. Her forthcoming manuscript, *A Taste for Brown Sugar: Black Women, Sex Work, and Pornography* (Duke University Press) delves into African American women's sex work in pornography. Dr. Miller-Young has published in *Blackness and Sexuality, Pornification: Sex and Sexuality in Media Culture*,

C'Lick Me: A Netporn Studies Reader, Meridians, Sexualities, Colorlines Magazine, \$pread, Ms. Magazine, Re-Public.com, and \$pread, a sex worker magazine.

NANDIPHA MNTAMBO was born in Swaziland in 1982, Nandipha Mntambo graduated with a Masters in Fine Art (with distinction) from the Michaelis School of Fine Art, University of Cape Town, in 2007. In 2006 she was one of five young artists selected for the MTN New Contemporaries exhibition at Johannesburg Art Gallery. She was the Standard Bank Young Artist for Visual Art in 2011. Group exhibitions include the 17th Biennale of Sydney and the 9th Dakar Biennale in 2010; *Peekaboo: Current South Africa* at the Tennis Palace Art Museum, Helsinki (2010); *Life Less Ordinary: Performance and display in South African art* at the Djanogly Gallery, Nottingham, UK (2009); *Undercover: Performing and Transforming Black Female Identities* at Spelman College Museum of Fine Art, Atlanta, GA (2009); *Les Rencontres de Bamako biennial of African photography, Bamako, Mali (7-13 November)*; *Beauty and Pleasure in South African Contemporary Art* at the Stenersen Museum, Oslo (2009); *.ZA: giovane arte dal Sudafrica*, Palazzo delle Papesse, Siena (2008); and *Apartheid: The South African Mirror* at the Centre de Cultura Contemporania de Barcelona (2008).

AJA MONET became the youngest individual to ever win the legendary Nuyorican Poet's Cafe Grand Slam champion title in 2007 at the age of 19. Her craft is an in depth reflection of emotional wisdom, skill, and in depth activism. In her work with innercity youth, she uses poetry as a holistic healing tool. Known for an indomitable stage presence and voice that belies her appearance, Aja Monet has performed at various venues, colleges, and universities across the nation. In 2008, she was invited by the UN Youth Delegates to perform for ambassadors, national politicians, diplomats, and directors of various agencies at the United Nations in New York City. In fall of that same year, she was invited to perform for NAACP's Barack Obama Inaugural event in Washington DC. Aja Monet independently published her first book of poetry, *The Black Unicorn Sings* (Penmanship books) and recently collaborated with poet/musician Saul Williams on the book *Chorus: a literary mixtape* (MTV books/Simon&Schuster). Her first CD *Scared to Make Love/Scared Not To*, a testament to her creative lens and a social commentary on the discussion of love, was independently released through Bandcamp.

CAROLINE MONTEL-GLÉNISSON is the Director of NYU Paris, with a Ph.D. in History from Université Sorbonne de Nouvelle Paris III. She began working at NYU in France in 1992, becoming responsible for cultural activities as the deputy director (1994), associate director (1998) and finally as director (2003). Montel-Glénisson is also the head of the French branch of the Macdonald-Stewart Foundation of Montreal in France, whose mission is to seek, preserve, and present publication and shows with historical links between France and Canada to the public through innovations.

IDRISSOU MORA-KPAI, born in Benin studied in Germany at the University of Film and TV at Potsdam-Babelsberg where he graduated with an MFA in film directing. Since then, Idriou has founded the production company MKJ Films in Paris and produced

and directed several documentaries, among them his films *Si-Gueriki Arlit second Paris*, *Indochina*, *Traces of a Mother*. They have been presented at international festivals such as Berlin, Cannes, Rotterdam, Sheffield, Busan, etc. and garnered many international accolades and prizes. Idrissou is currently artist in residence at Cornell University, where he is working on the development of a new fiction project.

JOAN MORGAN is an award-winning journalist, author and a provocative cultural critic. Morgan's passion and commitment to the accurate documentation of hip-hop culture combined with adept cultural criticism placed her at the forefront of music journalism. She was one of the original staff writers at *Vibe* magazine and a contributing editor and columnist for *Spin*. Morgan has written for numerous publications among them the *Village Voice* and for magazines *MS.*, *Interview*, *Working Mother*, *GIANT*, and *Essence* magazines. Morgan coined the term "hip-hop feminism" in 1999, when she published the groundbreaking book, *When Chickenheads Come Home to Roost*. Morgan has made numerous television and radio appearances — among them MTV, BET, VH-1, *Like It Is*, MSNBC, and CNN. She has taught at the New School, Vanderbilt University, and at Duke University where she taught "The History of Hip-Hop Journalism". In January 2013, she will be a Visiting Lecturer at Stanford University's Institute for the Diversity of the Arts where she will be teaching, "The Pleasure Principle: A Post-Hip Hop Search for a Black Feminist Politics of Pleasure". Morgan is currently pursuing her doctorate as a McCracken Fellow enrolled in the American Studies Program at New York University. Born in Jamaica, raised in the South Bronx, she graduated from Wesleyan University.

ZANELE MUHOLI was born in Umlazi, Durban, in 1972. She completed an Advanced Photography course at the Market Photo Workshop in Newtown and held her first solo exhibition at the Johannesburg Art Gallery in 2004. She has worked as a community relations officer for the Forum for the Empowerment of Women (FEW), a black lesbian organization based in Gauteng, and as a photographer and reporter for *Behind the Mask*, an online magazine on lesbian and gay issues in Africa. Her work represents the black female body in a frank yet intimate way that challenges the history of the portrayal of black women's bodies in documentary photography. Her solo exhibition *Only half the picture*, which showed at Michael Stevenson in March 2006, travelled to the Market Photo Workshop in Johannesburg and the AfroVibes Festival in Amsterdam. In 2008 she had a solo show at Le Case d'Arte, Milan, and in 2009 she exhibited alongside Lucy Azubuike at the CCA Lagos, Nigeria. She was the recipient of the 2005 Tollman Award for the Visual Arts, the first BHP Billiton/Wits University Visual Arts Fellowship in 2006, and was the 2009 Ida Ely Rubin Artist-in-Residence at the Massachusetts Institute of Technology (MIT).

RENÉE MUSSAI is a London-based curator, lecturer and arts project manager. Closely affiliated with Autograph ABP since 2001, she has recently overseen the establishment of their new Archive and Research Centre at Rivington Place, London and currently manages

their collection of diverse photography and associated programmes. Between 2009–2012, she has curated and co-curated several exhibitions internationally including at Magnum Photos, London and Iziko South African National Gallery, Cape Town; retrospectives of Rotimi Fani-Kayode, and the first international touring showcase of James Bamor's street and studio portraiture. She is twice recipient of the Sofie and Emanuel Fohn Fellowship, and in 2009/10 was non-resident fellow and adjunct guest curator of the W.E.B. Du Bois Institute's Rudenstine Gallery at Harvard University. Currently a Ph.D. candidate in Art History at UCL, Mussai has a special interest in feminist and post-colonial politics of portraiture, gender and sexuality in Africa and the African diaspora, and lectures internationally on photographic history and cultural politics. Autograph ABP (www.autograph-abp.co.uk) works internationally in photography, with a particular emphasis on issues of cultural identity and human rights..

JENNIFER CHRISTINE NASH is Assistant Professor of American Studies and Women's Studies at George Washington University. Her research focuses on black feminisms, race and visual culture, black sexual politics, and race and law. Her work has been published in journals including *Social Text*, *Feminist Review*, *Scholar and Feminist*, and *Yale Journal of Law and Feminism*. Her book, *The Black Body in Ecstasy: Reading Race, Reading Pornography*, is forthcoming with Duke University Press.

MARK ANTHONY NEAL is Professor of Black Popular Culture in the Department of African and African-American Studies at Duke University, where he won the 2010 Robert B. Cox Award for Teaching. Neal has written and lectured extensively on black popular culture, black masculinity, sexism and homophobia in Black communities, and the history of popular music. He is the author of four books, *What the Music Said: Black Popular Music and Black Public Culture* (1998), *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic* (2002), *Songs in the Keys of Black Life: A Rhythm and Blues Nation* (2003) and *New Black Man: Rethinking Black Masculinity* (2005). Neal is also the co-editor (with Murray Forman) of *That's the Joint!: The Hip-Hop Studies Reader, 2nd Edition* (2011) Neal's next book *Looking for Leroy: (Il)Legible Black Masculinities* will be published in the Spring of 2013 by New York University Press. Neal hosts the weekly webcast, 'Left of Black' in collaboration with the John Hope Franklin Center at Duke University (<http://leftofblack.tumblr.com/>). A frequent commentator for National Public Radio, Neal contributes to several on-line media outlets, including *Huff Post Black Voices*, *Ebony.com*, *SeeingBlack.com*, and Britain's *New Black Magazine*. He has also appeared in several documentaries including Byron Hurt's acclaimed *Hip-Hop: Beyond Beats and Rhymes* (2006), *John Akomfrah's Urban Soul* (2004) and *Jonathan Gayles, White Scripts and Black Supermen* (2012). Neal is the founder and managing editor of the blog *NewBlackMan* (<http://newblackman.blogspot.com/>).

PAMELA NEWKIRK is the author of *Within the Veil: Black Journalists, White Media*, (2000), which was awarded the National Press Club Award for Media Criticism. She is editor of *A Love No Less: More Than Two Centuries of African American Love Letters*, (2003); and

Letters From Black America (2009). A Professor in the Department of Journalism at New York University, she was formerly a daily journalist at four different news organizations, including New York Newsday, where in 1990 she was among the reporting team awarded a Pulitzer Prize for spot news. Her primary areas of interest are race in the news media and African American art and culture. Her articles have been published in a wide range of publications including the *New York Times*, *The Nation*, *The Washington Post* and *ARTnews*.

SIMON NJAMI lives in Paris, where he is an independent lecturer, curator, and art critic, and a visual-arts consultant for Cultures France, the French Ministry of Foreign Affairs' cultural branch. He received an M.A. in art history and philosophy and a Ph.D. in law and modern literature. Njami has curated numerous exhibitions of African art and photography, including *Die Andere Reise/The Other Journey: Africa and the Diaspora*, Kunsthalle Krems, Vienna (1996), *Les Rencontres Africaines de la Photographie*, Bamako Photography Biennial, Mali (2001 and 2009), *Up and Coming*, ARCO, Madrid (2003), *Africa Remix: Contemporary Art of a Continent*, Museum Kunst Palast, Düsseldorf (2004–07, traveling to London, Paris, Tokyo, and Johannesburg), and *As You Like It*, the first African contemporary art fair in Johannesburg (2008), and was also co-curator with Angolese artist Fernando Alvim of the first African Pavilion at the 52nd Venice Biennale (2007). His latest shows are *A Collective Diary* (Tel-Aviv, 2010), a solo show of Cameroonian artist Bili Bidjocka (Paris, 2010) and *A Useful dream* (Brussels 2010). Njami is also co-founder and editor-in-chief of the Paris based cultural magazine *Revue Noire*, and has contributed essays to the catalogue for the Sydney Biennial and other exhibitions. His latest book a biography of President Leopold Sedar Senghor was published in 2007 (Fayard, Paris).

TEMI ODUMOSU, PH.D. is an art historian interested in how art and popular visual culture participate in identity politics. Her recent doctoral thesis from the University of Cambridge explored the presence and meaning of African subjects in Georgian satirical and humorous prints. In 2007, she curated the exhibition “A Visible Difference: Skin, Race and Identity 1720–1820” at the Hunterian Museum, Royal College of Surgeons in London. She is currently the Marie Curie Postdoctoral Fellow for EUROTAST—an EU Initial training network researching the transatlantic slave trade, through history, bio-archaeology, social anthropology and genetics.

J. D. OJEIKERE was raised in rural Southwestern Nigeria in a village where photography was an exotic luxury. In 1950, he bought a modest Brownie D camera, and a neighbor taught him the rudiments of photography. In 1951 he began to seek work from the Ministry of Information in Ibadan, repeatedly sending the same letter: “I would be very grateful if you would use me for any kind of work in your photographic department.” His persistence paid off in 1954, when he was offered a position as a darkroom assistant. Just as Nigeria was shedding colonial rule in 1961, he became a still photographer for Television House Ibadan, a division of the Western Nigerian Broadcasting Services, the first television station in Africa. In 1963 he moved to Lagos to work for West Africa Publicity. In 1967 he joined the Nigerian

Arts Council. *The Hairstyle series*, which consists of close to a thousand photographs, is the largest and the most thorough segment of Ojeikere's archive. For Ojeikere, this is a never ending project as hairstyles evolve with fashion: “All these hairstyles are ephemeral. I want my photographs to be noteworthy traces of them. I always wanted to record moments of beauty, moments of knowledge. Art is life. Without art, life would be frozen.”

ROBERT O'MEALLY is Zora Neale Hurston Professor of English and Comparative Literature, and founder and former director of the Center for Jazz Studies at Columbia University. His major interests are American literature, music, and painting. He has written extensively on Ralph Ellison, including *The Craft of Ralph Ellison* (1980), and a collection of papers for which he served as editor, *New Essays on Invisible Man* (1989). Professor O'Meally has written a biography of Billie Holiday, *Lady Day: The Many Faces of Billie Holiday* (1989). He also is the author of *The Jazz Singers* (1997) and principal writer of the monograph, *Seeing Jazz* (1997). He edited the *Norton Anthology of African American Literature*, and *Uptown Conversation: The New Jazz Studies* (2003). His production of the recording *The Jazz Singers* was nominated for a Grammy Award. His *Holiday* book and his liner notes for Louis Armstrong and Duke Ellington collections won Ralph Gleason Awards. O'Meally's new book is *Romare Bearden: Black Odyssey—A Search for Home*. His new project is a full study of Bearden's uses of literary subjects.

NOEMIE OXLEY is a Ph.D. student in Anthropology and Visual Media at Goldsmiths College, University of London and l'École des hautes études en sciences sociales

HIRAM PEREZ is an Assistant Professor of English at Vassar College where he is affiliated also with the programs in Africana, Latin American and Latino/a, and Women's Studies. He has published in the journals *Camera Obscura*, *Cineaste*, *The Journal of Homosexuality*, *Scholar & Feminist Online*, *Social Text*, and *Transformations* as well as in the collections *Reading Brokeback Mountain: Essays on the Story and the Film* and *East Main Street: Asian American Popular Culture*.

ALEXIS PESKINE was born in Paris, in 1979. Alexis Peskine is a 2004 Fulbright scholar who holds a B.F.A. from Howard University an M.A. and M.F.A. from the Maryland Institute College of Art (MICA). Peskine's use of graphic and commercial images in fine art is informed by his early start in graphic design. Peskine bridges the gap between graphic design and fine art by using the same commercial design aesthetic to appeal to the masses while focusing on issues of race, religion, identity, nationalism and sectarianism, and touching on the ideologies of consumerism and mass consumption. At 27, his seminal solo show, *The French Evolution: Race, Politics, and the 2005 Riots*, opened in May 2007 to critical acclaim at Brooklyn's (MoCADA). Alexis' largest nail piece was exhibited throughout South Africa during the 2010 World Cup, and his work was exhibited at the 3rd Black Arts World Festival in Dakar, Senegal in December of 2010, and his work was acclaimed during Casablanca's first International Biennial in 2012. He is a skilled photographer and he has designed several French magazine covers including ones for the socially conscious.

MIMI PLANGE was born Ghana and raised in Southern California. Plange began her eponymous luxury ready-to-wear label, formally known as Boudoir D’huitres, in 2007 with a desire to create American sportswear inspired by Victorian and African historical fashion. Plange began her career in New York City as a merchandiser for a jewelry firm. She then went on to work as a designer for various sportswear brands, collaborating with Patricia Field and working under Rachel Roy before establishing her own fashion-consulting firm, SB&P Designs, LLC, the parent company of Mimi Plange.

Since its inception, Mimi Plange has been featured in *Vogue.com*, *New York Times/T Magazine*, *Vogue UK*, *WWD*, *Harper’s Bazaar*, *Essence Magazine*, *Marie Claire*, *Glamour Magazine*, *Cosmopolitan*, *Time Out Dubai*, *Genlux*, *Nylon*, and *Zink* and worn by the Princess Astrid of Belgium, Rihanna, Vanessa Hudgens, Shenae Grimes, Jennifer Missoni, Janelle Monae, Regina King, Alicia Keys, Estelle, Katerina Graham, Michelle Trachtenberg, and Golden Globe-nominated Piper Perabo, among others.

SAM POLLARD’s professional accomplishments as a feature film and television video editor, and documentary producer/director span almost thirty years. He is a professor in film and television at New York University’s Tisch School of the Arts. Sam Pollard is the editor of the Edward Norton feature length documentary, *By The People: The Election of Barack Obama*, airing on HBO. He served as Executive Producer on the documentary *Brother Outsider*, Official Selection 2003 Sundance Film Festival. His first assignment as a documentary producer came in 1989 for Henry Hampton’s Blackside production *Eyes On The Prize II: America at the Racial Crossroads*. For one of his episodes in this series, he received an Emmy. Between 1990 and 2000, Mr. Pollard edited a number of Spike Lee’s films: *Mo’ Better Blues*, *Jungle Fever*, *Girl 6*, *Clockers*, *Bamboozled*. As well, Mr. Pollard and Mr. Lee co-produced a couple of documentary productions for the small and big screen: *Spike Lee Presents Mike Tyson*, a biographical sketch for HBO for which Mr. Pollard received an Emmy, and *Four Little Girls*, a feature-length documentary about the 1965 Birmingham church bombings which was nominated for an Academy Award. He is the director of the documentary, *Slavery by Another Name* (2012)

HORACE PORTER joined the University of Iowa faculty in 1999, having taught previously at Stanford University and Dartmouth College. He teaches courses in American literature, focused on African-American fiction and autobiography. Porter is the author of *Stealing Fire: The Art and Protest of James Baldwin* and one of the editors of *Call and Response: The Riverside Anthology of the African-American Literary Tradition* and *Jazz Country: Ralph Ellison in America*. In 2003 the UI Press published *The Making of a Black Scholar*, a memoir of his journey from segregated black schools in rural Georgia to Amherst College in Massachusetts and graduate school at Yale University, an educational trajectory in tandem with changes in American education that developed in response to the civil rights movement and the war in Vietnam.

KATELL POULIQUEN has been a journalist for *L’Express* since 2005. Katell Pouliquen is fashion editor of *L’Express Styles*. 36 years old, she graduated in literature and political

science, and former student of the School of Journalism of Lille. She is especially passionate about African cultures and their influence on contemporary art in all its forms. She is the author of the recently published *Afro: Une Celebration*.

MYISHA PRIEST’S teaching and research focus on African American literature and material culture. She has published articles mining this fruitful intersection in *The Crisis*, *Meridians*, and *Emmett Till in Literary Memory and Imagination*. She is currently completing a book manuscript, “The Children’s Miracle: The Impact of Children’s Literature on African-American Writing”, an interdisciplinary project that considers how figures of children and children’s literature impact African American writing. Her most recent publication, “The Nightmare is Not Cured,” appeared in the spring volume (March 2010) of *American Quarterly*. Professor Priest was a recipient of the Schomburg Center for Research in Black Culture Fellowship (2009–2010) and most recently, the Paul Cuffe Memorial Fellowship.

JEFF RABHAN chair of the Clive Davis Department of Recorded Music, Tisch School of the Arts, New York University. He is an experienced artist manager, music industry executive and international consultant. Throughout his 20+ years in the business, Rabhan has worked in virtually all areas of the music industry and has helped guide the careers of international superstars across all genres of popular music, from Kelly Clarkson to Lil’ Kim, Michelle Branch to DMX and Jermaine Dupri. Born in Savannah, GA, and raised in Richmond, VA, Rabhan received a journalism degree from New York University. Upon graduation, Rabhan was offered a position at *Rolling Stone* magazine followed by a stint at *SPIN*. He then joined the staff of Atlantic Records, ultimately serving as Senior Director of A&R and Soundtracks before Elektra Records named him Executive Director in Charge of Soundtracks, overseeing all releases. Earning a reputation for guiding successful careers in diverse genres of music, Rabhan took the reins of Grammy award-winning artists Kelis and Everlast, while remaining a close advisor to Jermaine Dupri, one of the true architects of contemporary popular music. In addition to his teaching, he remains active professionally in the music industry, advising several established acts while working closely with Sony Music Japan International complementing efforts to reach a worldwide audience for their artists.

MICHAEL RALPH teaches in the Department of Social and Cultural Analysis at New York University. During academic year 2012–13, he is in residence at the Institute for Advanced Study in Princeton, NJ. Michael’s research interests include risk and liability, citizenship and sovereignty, in Africa and the Atlantic world. Michael is a member of the *Social Text* Editorial Collective, the Editorial Boards of *Sport in Society* and *Haw: Journal of Ethnographic Theory*, and is the Associate Editor of *Transforming Anthropology*.

SHELLEY RICE is an Arts Professor at New York University. She is the author of *Parisian Views and Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman* and the co-author of numerous books and catalogs like *The Book of 101 Books* and *Paris et le Daguerreotype*. Her essays have appeared in many publications, for instance *Art in America*,

Artforum, *The Village Voice*, *Tate Papers*, *French Studies* and *Etudes Photographiques*, and she is the recipient of awards like a Guggenheim Fellowship, two Fulbright Grants (to France and Turkey), National Endowment for the Humanities and the Arts Awards, a Hasselblad Research Fellowship and the PEN/Jerard Award for Non-Fiction Essay. In 2009 she was named a Chevalier in the Order of Arts and Letters in France and for much of 2012 she served as the Invited Blogger for the online magazine of the Jeu de Paume Museum in Paris.

TRACY SHARPLEY-WHITING is a feminist scholar and Gertrude Conaway Vanderbilt Distinguished Professor of French in the Department of French and Italian at the Vanderbilt University College of Arts and Science. She is also the Director of African American and Diaspora Studies as well as the W. T. Bandy Center for Baudelaire and Modern French Studies. She is editor of *The Speech: Race and Barack Obama's "A More Perfect Union."* Sharpley-Whiting was named one of the top 100 young leaders of the African American community by The Root. She received the 2006 Horace Mann Medal from Brown University. Sharpley-Whiting received the Ph.D. in French Studies from Brown in 1994. Her book, *Pimps Up, Ho's Down: Hip Ho p's Hold on Young Black Women*, received the Emily Toth Award for the Best Single Work by One or More Authors in Women's Issues in Popular and American Culture in a specific year from the Popular Culture Association/American Culture Association. In September 2007, Sharpley-Whiting testified before Congress at the hearing, *From Imus to Industry: The Business of Stereotypes and Degrading Images*.

MICHELLE STEPHENS joined the Departments of English and Latino and Hispanic Caribbean Studies at Rutgers University, New Brunswick in Spring 2011. Originally from Jamaica, West Indies, she graduated from Yale University with a Ph.D. in American Studies and teaches courses in African American, American, Caribbean and Black Diaspora Literature and Culture. She is the author of *Black Empire: The Masculine Global Imaginary of Caribbean Intellectuals in the United States, 1914 to 1962* (Duke University Press, 2005) and a member of the editorial collective of the *Radical History Review*. She also co-edited the special issue of the *Radical History Review*, "Reconceptualizations of the African Diaspora" (Jan 2009). Currently, she is working on two projects: a book entitled, "Skin Acts: New World Black Male Performance and the Desire for Difference," in which she uses both psychoanalysis and the study of race as a discourse to analyze select performances of four twentieth century black actors and singers, Bert Williams, Paul Robeson, Harry Belafonte & Bob Marley. A second project, "Women in Worlds of Color," explores writings by and about women in the societies created at the convergence of race, sexuality and labor in the New World.

DANIELE TAMAGNI is a freelance photographer from Italy. In 2007 he won the Canon Young Photographer Award with a project about the Congolese dandys, "Sapeurs of Brazzaville." He published a book in 2009 titled, "Gentlemen of Baongo." The designer Paul Smith, who wrote the preface, found inspiration for his S/S 2010 collection, and in 2010, Tamagni won the ICP INFINITY AWARD in the fashion category. He then travelled to Bolivia for a project on women wrestlers, winning the World Press Photo in Arts &

Entertainment category in 2011. Between 2001 and 2012 Tamagni has continued to explore streetstyle trends and the aesthetic of transformation in cities like Havana, Dakar, Bangkok and Kuala Lumpur with the aim to publish a book about global streetlife that will include all these projects. Tamagni is an art historian who digs into marginal street cultures, tries to link up with the drop outs, lost kids or poor guys, who look for identity and respect. And he finds them all over the world. www.photodantam.com

DOMINIC THOMAS is Chair and Professor of French and Francophone Studies at University of California, Los Angeles and author of *Black France: Colonialism, Immigration and Transnationalism* (2006), *La France noire* (with P. Blanchard, S. Chalaye, É. Deroo, and M. Timéra, La Découverte, 2011/2012), *Africa and France: Postcolonial Cultures, Migration, and Racism* (2013), and *Noirs d'encre: colonialisme, immigration et identité au cœur de la littérature adfron-francaise* (La Découverte, 2013).

HANK WILLIS THOMAS is a photo conceptual artist working with themes related to identity, history and popular culture. Thomas has acted as a visiting professor at CCA and in the MFA programs at Maryland Institute College of Art and ICP/Bard and has lectured at Yale University, Princeton University, the Birmingham Museum of Art and the musée du quai Branly in Paris. His work has been featured in several publications including *25 under 25: Up-and-Coming American Photographers* (CDS, 2003), *30 Americans* (RFC, 2008) as well as his monograph *Pitch Blackness* (Aperture, 2008). He received a new media fellowship through the Tribeca Film Institute and was an artist in residence at John Hopkins University as well as a 2011 fellow at the W.E.B. DuBois Institute at Harvard University. He has exhibited in galleries and museums throughout the U.S. and abroad. His collaborative projects have been featured at the Sundance Film Festival and installed publicly at the Oakland International Airport, The Oakland Museum of California and the University of California, San Francisco. He is an Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, Columbia College Chicago Spring 2012 Fellow. Thomas is represented by Jack Shainman Gallery in New York City.

ALLISON THOMPSON is the Senior Tutor / Director of the Division of Fine Arts at the Barbados Community College. She has worked with a number of cultural organizations and projects in Barbados including the National Art Gallery Committee, ICOM Barbados and the Black Diaspora Visual Arts Project. She was the founding president of AICA Southern Caribbean, a regional chapter of the International Association of Art Critics. She has written numerous articles and catalogue essays on Caribbean art. She is co-author, along with Alissandra Cummins and Nick Whittle, of *Art in Barbados: What kind of mirror image* and recently co-edited *Curating in the Caribbean* with David A. Bailey, Alissandra Cummins and Axel Lapp with contributions from nine curators / writers / artists working in the region.

LILIAN THURAM born in Pointe-à-Pitre (Gaudeloupe), is a former professional soccer player and was the most capped player in the France national side history, record hold

today by Sandrine Soubeyrand, Captain of the female French team. He also holds the record for most appearances at the European Championship (16). Subsequent to becoming world champion in 1998, he was an essential component of France's victory at Euro 2000, which caused the squad being placed by FIFA as favorite from 2001–2002. In addition Thuram participated in the 2002 and 2006 World Cup, as well as Euro 1996, 2004, and 2008. Beyond his football career, Lilian Thuram has always shown political engagement. In 2008, he created the “Fondation Éducation contre le racisme.” His first publication *Mes étoiles noires, de Lucy à Barack Obama* won the Prix Seligmann against racism in 2010. In 2012, he published the *Manifesto for Equality* (Ed. Autrement). Thuram curated the exhibition entitled: “EXHIBITIONS, Human Zoos: The Invention of the Savage,” at the musée du quai Branly (29 novembre 2011 - 3 juin 2012). The exhibition was awarded the best exhibition of the year and received the Globe de Cristal.

FRANÇOISE VERGÈS was awarded the 2006 Françoise Seligmann Foundation Prize Against Racism for her last book, *La Mémoire enchaînée. Questions sur l'esclavage* (Paris : Albin Michel, 2006). She shares it with Esther Benbassa, Jean-Christophe Attias. The award ceremony was held in the Hotel de Ville Paris on 17 January 2007. The Seligmann Prize Against Racism was created in 2004 by Françoise Seligmann, honorary president of the League for Human Rights in memory of her husband François-Gérard Seligmann. Both fought against Nazism and for the independence of Algeria.

MICHELE WALLACE is author of *Dark Designs and Visual Culture*, and Professor of English at the City College of New York and the CUNY Graduate Center. Born in Harlem in 1952, Wallace is the author of *Black Macho and the Myth of the Superwoman* (1978, 1990), *Invisibility Blues* (1990), *Black Popular Culture* (1991), *Dark Designs and Visual Culture* (2004) and *American People, Black Light: Faith Ringgold's Paintings of the 1960s*, Neuberger Museum 2010. Wallace completed her Ph.D. in Cinema Studies at New York University in 1999. Founded the Faith Ringgold Society for the study of the life and work of Faith Ringgold in 2010, and has been working on a series of blogs on black visual culture since 2008, including *Soul Pictures: Black Feminist Generations*. She is currently working on a collection of essays on the art of Faith Ringgold.

LEWIS WATTS is a photographer, archivist/curator and professor of Art at UC Santa Cruz. His research and artwork centers primarily around the “cultural landscape”, focusing on African American communities in the San Francisco Bay Area, New Orleans and Harlem. He research examines the imprint of migration in the diaspora. He has been teaching at UCSC and UC Berkeley since 1978. He is co-author of the 2006 book, *Harlem of the West: The San Francisco Fillmore Jazz Era*, which features oral histories and his restorations of salvaged photographs that portray musicians, patrons and the cultural life of the vibrant jazz scene in the Fillmore District during the 1940s, 50s & 60s. His book, *New Orleans Suite*, co-written with Prof. Eric Porter, is due to be published by UC Press in the Dec. 2012. He is also working on an extended photographic project in Cuba.

BRENDAN WATTENBERG is the Director of Exhibitions at The Walther Collection Project Space in New York. He holds a BA in English and Africana Studies from Haverford College and an MA in Africana Studies from New York University. Brendan has assisted with exhibitions at the Museum for African Art and Autograph ABP and he is a contributor to *The Future is Now: A New Look at African Diaspora Studies* and *NKA: Journal of Contemporary African Art*.

CARRIE MAE WEEMS earned a BFA from the California Institute of the Arts, Valencia (1981), and an MFA from the University of California, San Diego (1984), continuing her studies in the Graduate Program in Folklore at the University of California, Berkeley (1984–87). Weems's vibrant explorations of photography, video, and verse breathe new life into traditional narrative forms: social documentary, tableaux, self-portrait, and oral history. Eliciting epic contexts from individually framed moments, Weems debunks racist and sexist labels, examines the relationship between power and aesthetics, and uses personal biography to articulate broader truths. Whether adapting or appropriating archival images, restaging famous news photographs, or creating altogether new scenes, she traces an indirect history of the depiction of African Americans of more than a century. Awards include the Anonymous Was a Woman Award (2007); Skowhegan Medal for Photography (2007); Rome Prize Fellowship (2006); and the Pollack-Krasner Foundation Grant in Photography (2002); among others. Weems's work has appeared in major exhibitions at the Frist, Savannah College of Art and Design; W. E. B. Du Bois Institute for African and African American Research, Harvard University; Williams College Museum of Art, and Whitney Museum of American Art, New York (1998); among others.

MICHELLE JOAN WILKINSON, PH.D. is a 2012 Fellow of the Center for Curatorial Leadership. She is Director of Collections and Exhibitions at the Reginald F. Lewis Museum of Maryland African American History & Culture, where she serves as the institution's chief curator. Her exhibitions include *A People's Geography: The Spaces of African American Life*, *Material Girls: Contemporary Black Women Artists*, and *Global Dandy: Selected Photographs*. Wilkinson received her Ph.D. from Emory University in 2001. She has published critical essays in *New Thoughts on the Black Arts Movement* and *Potentially Harmful: The Art of American Censorship*. Her writing also has appeared in *ARC Magazine*, *Studio: The Studio Museum in Harlem Magazine*, *Small Axe: A Caribbean Journal of Criticism*, and *Revue Noire: Art Contemporain Africain* among others. Her honors and awards include fellowships from the Mellon Foundation, the Smithsonian Institution, the Center for Puerto Rican Studies at Hunter College, and the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art.

CARLA WILLIAMS is a writer and photographer. She is an Assistant Professor at the School of Photographic Arts and Sciences, College of Imaging Arts and Sciences, Rochester Institute of Technology. She was Rockefeller Fellow of the Stanford University Humanities Center, with a M.F.A. in Photography from the University of New Mexico at Albuquerque as well as a B.A.

Notes

in Art and Archaeology/Visual Arts from Princeton University. She has also acted as curatorial assistant at Wilson Centre for Photography, guest curator for *Here and Now*, at de Saisset Museum, Santa Clara University and curator of *Allegiances: flags, banners, mural photographs & books*, Glendale Community College. Williams was editor for *exposure: the Journal of the Society for Photographic Education from 2005 – 2011*. Her publications include *Model Bodies, in Black Womanhood: Images, Icons, and Ideologies of the African Body*, Hood Museum of Art, Dartmouth College: 2008 and co-author *The Black Female Body: A Photographic History*, 2002.

DYANA WILLIAMS has remained a constant force in the entertainment industry. Her diverse professional pursuits have included broadcasting, celebrity development, music activism and lecturing globally about Black music and culture. With tenures at BET, Centric, VH-1, as an entertainment reporter, producer and consultant respectively, Dyana continues to contribute on tv as a commentator for the NAACP Image Award winning music documentary series, *Unsung* on the TV One network. Williams is currently the host of *Soulful Sunday*, a vintage soul music show on Radio One Philadelphia’s 100.3 WRNB-FM. Dyana has contributed essays to several books, *My Mother Had A Dream, Not In My Family, Put Your Dreams First: Handle Your [entertainment] Business*, and *The Legacy Letters*. As CEO of Influence and one of the most in demand celebrity strategist in the business, Williams has an impressive roster of past and present high profile clients. Justin Bieber, Rihanna, T.I., Elle Varner, Estelle, Zac Brown Band, three American Idols, one NFL quarterback, one Housewife of Atlanta, among many others have benefitted from Dyana’s expertise. Williams and noted filmmaker Nelson George, are in the process of producing a documentary on the sound of Philadelphia: *Gamble, Huff & Bell’s Message in the Music*. Dyana resides in the Philadelphia area and her beloved Treme, New Orleans.

DEBORAH WILLIS, PH.D. is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University and has an affiliated appointment with SCA in Africana Studies. She was a 2005 Guggenheim Fellow and Fletcher Fellow, and a 2000 MacArthur Fellow, as well as the 1996 recipient of the Anonymous Was a Woman Foundation award. She has pursued a dual professional career as an art photographer and as one of the nation’s leading historians of African American photography and curator of African American culture. Notable projects include *A Small Nation of People: W.E.B. DuBois and the Photographs from the Paris Exposition* (2003); *Posing Beauty: African American Images from the 1890s to the Present* (2009), *Michelle Obama: The First Lady in Photographs* (2009 and NAACP Image Award Literature Winner), *Black Venus 2010: They Called Her “Hottentot”* (2010), and *Envisioning Emancipation*, (2012).

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