

BLACK
PORTRAITURE[S]



BLACK PORTRAITURE[S]: *Absent/ed Presence, 2021*

Image: Installation view, Sandra Brewster: *Blur*, July 24, 2019 – March 29, 2020 at the Art Gallery of Ontario.
Work shown: *Untitled (Blur)*, 2017 – 2019 © Sandra Brewster Photo: AGO

BLACK PORTRAITURE[S]: *Absent/ed Presence*, 2021.

Hosted by the Agnes Etherington Art Centre at Queen's University
Presented by Wedge Curatorial Projects

OCTOBER 14-16, 2021

BLACK PORTRAITURE[S]: *Absent/ed Presence*, 2021, is the first of the Black Portraiture[s] series to take place in Canada. This year, we will explore Blackness as absent/ed presence in art, art history, performance, archives, museums, cultural production, and technology.

Head Organizer

Safia Siad

Hosting Institution Collaborative Members

Emelie Chhangur, Director and Curator, Agnes Etherington Art Centre, Queen's University
Qanita Lilla, Associate Curator, Arts of Africa
Nasrin Himada, Associate Curator, Academic Outreach and Community Engagement

Advisory Committee

Nataleah Hunter-Young
Yaniya Lee
Geneviève Wallen
Anique Jordan
Mark V. Campbell
Liz Ikiriko
Abdi Osman

Partner Institution - Keynote Address

The Art Gallery of Ontario (AGO)

Conference Presenter

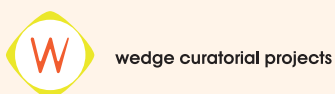
Wedge Curatorial Projects Members

Conference Coordinator

Camila Collins Araiza

Dr. Kenneth Montague, Founder & Director
Emilie Croning, Project Coordinator

With support from The Ford Foundation, Toronto Arts Council, The Institute of African American Affairs (IAAA) & Center for Black Visual Culture (CBVC) at New York University, Inclusive Community Fund at Queen's University, The Hutchins Center for African & African American Research at Harvard University, The Art Gallery of Ontario



AGNES

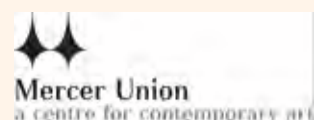


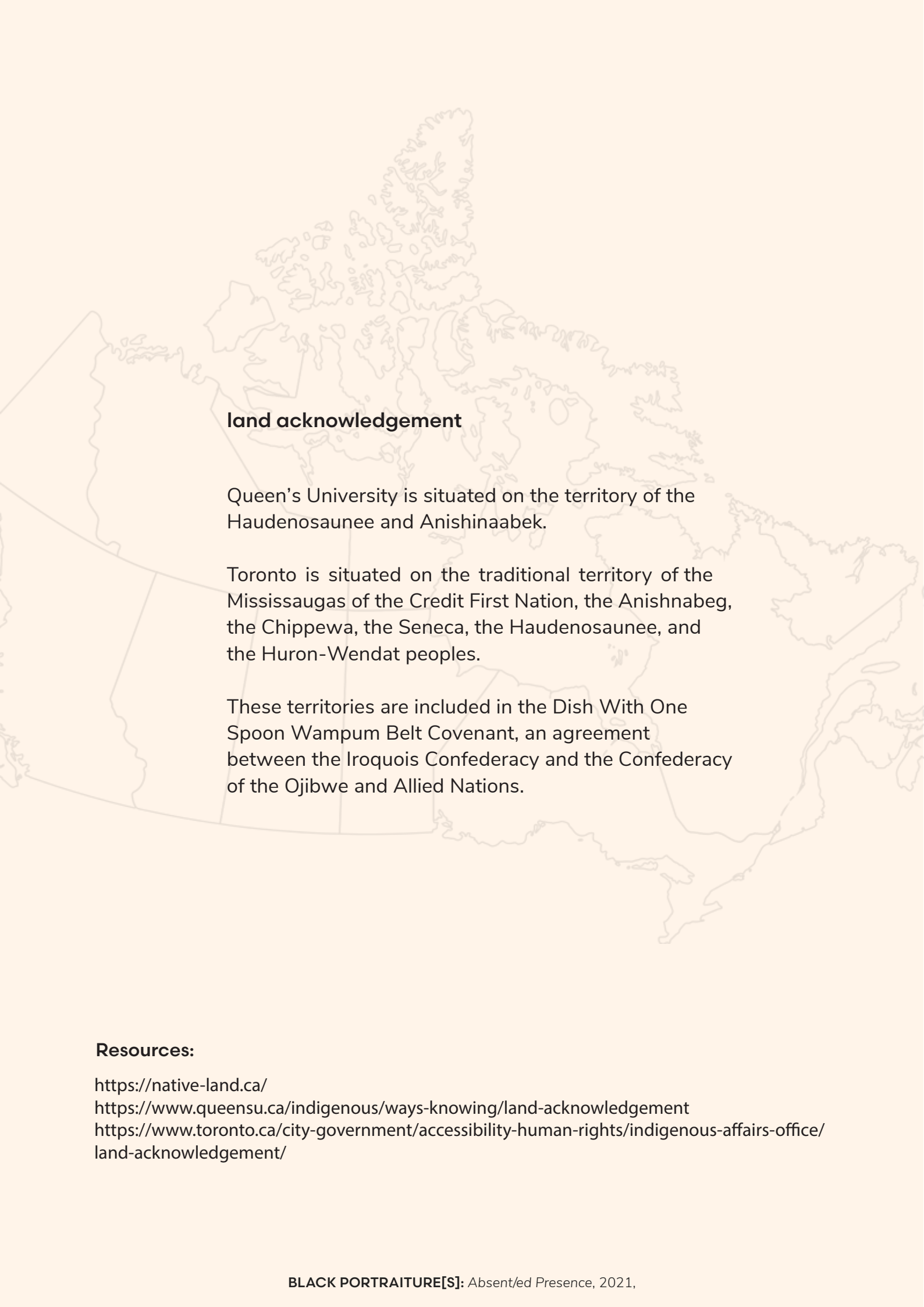
AGO



**UNION
UG
GALLERY**

SBC GALERIE D'ART CONTEMPORAIN
GALLERY OF CONTEMPORARY ART





land acknowledgement

Queen's University is situated on the territory of the Haudenosaunee and Anishinaabek.

Toronto is situated on the traditional territory of the Mississaugas of the Credit First Nation, the Anishnabeg, the Chippewa, the Seneca, the Haudenosaunee, and the Huron-Wendat peoples.

These territories are included in the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and the Confederacy of the Ojibwe and Allied Nations.

Resources:

<https://native-land.ca/>

<https://www.queensu.ca/indigenous/ways-knowing/land-acknowledgement>

<https://www.toronto.ca/city-government/accessibility-human-rights/indigenous-affairs-office/land-acknowledgement/>

**“To live in the Black Diaspora is I think to live as a fiction -- a creation of empires, and also self-creation. It is to be a being living inside and outside of herself. It is to apprehend the sign one makes yet to be unable to escape it except in radiant moments of ordinariness made like art.”
-- Brand, A Map to the Door of No Return (18-19)**

For Black Portraiture[s]: Toronto, Absent/ed Presence, 2021, we invite artists, researchers, and scholars to explore Blackness as absent/ed presence in art, art history, performance, archives, museums, cultural production, and technology. Presenters are encouraged to consider Blackness as unfixed, ungeographic, invisible and hypervisible, opaque, local and global, while asking: What is the role of abstraction in representation? What are the opportunities and limits in logics of representation? How can we, as thinkers and artists, realize new ways of seeing and what can be found therein? What is the current state of Black creative labour? What are methods for attending to that which the archive absents? What can be learned from all that evades archival capture? How might we imagine Blackness into and out of art's past, present, and future?

Rinaldo Walcott's assertion of Blackness in Canada as “an absented presence always under erasure” (41) describes a fraught cultural landscape within which Blackness and Black cultural production are continually displaced but wherein Blackness remains “a sign which is never closed and always under contestation” (43). M. NourbeSe Philip similarly reflects on “a certain kind of creativity and innovation” possible in thinking Blackness in “the space that is Canada” (67); a space she explains is characterized not only by its past and present colonialism, racism, and dispossession, but also its complete disen-gagement with African diasporic cultures. The violence of the Canadian colonial project is grounded in a long legislative history of absenting Indigenous and Black people through conquest, assimilation, and displacement (see Truth and Reconciliation Commission Findings, Africville, Halifax; Hogan's Alley, Vancouver; and Little Jamaica, Toronto examples). This theme asks us to think about what absence creates and what absence demands.

Absent/ed presence, in this case, refers to the common occurrences of deletion and disregard, but it also encourages a dislocation of Black study. We encourage presentations that push beyond a binary opposition to whiteness and its attendant frameworks, beyond frames, beyond screens, beyond circumscribed territories and waters, beyond the nation and empire. And in this world, dramatically shaped by the COVID-19 pandemic and an escalation of state-backed police brutality—both of which disproportionately target Black peoples—we invite the reclaiming of resistance, uprisings and revolts for Black life and liberation that have been subject to historical erasure.

For the first time, this year's Black Portraiture[s] Conference will feature 'Studio Visits' from Canadian and International artists.

See our website for those featured: <https://www.blackportraits.info/bp6/studio-visits/>



OCTOBER

8

MZ. ICAR
(PHILADELPHIA)

CHARMAINE
LURCH
(TORONTO)

11

JONATHAN
M. JACKSON
(PROVIDENCE)

LA VAUGHN
BELLE
(ST. CROIX)

14

AARON T.
FRANCIS
(KITCHENER-
WATERLOO)

9

TARAH
DOUGLAS
(NEW HAVEN)

BELINDA
KAZEEM-
KAMIŃSKI
(VIENNA)

12

CRYSTAL Z
CAMPBELL
(OKLAHOMA CITY)

EVA
BIRHANU
(CALGARY)

15

NATALIE
WOOD
(TORONTO)

10

SAMANTHA
BOX
(THE BRONX)

GORDON
SHADRACH
(TORONTO)

13

SHARON
NORWOOD
(SAVANNAH)

HERNEASE
DAVIS
(BROOKLYN)

16

CHAKA
CHIKODZI
(KINGSTON/
ZIMBABWE)

OVERVIEW

KEYNOTE

Wednesday, October 13

1:00 - 2:30pm EST

Join us for a very special keynote address by M. NourbeSe Philip to open Black Portraiture[s]: Absent/ed Presence, a three-day conference exploring Blackness as absent/ed presence in art, art history, performance, archives, museums, cultural production and technology. Following the keynote, M. NourbeSe Philip will be in conversation with DJ and curator Mark V. Campbell.

DAY 1

Thursday, October 14

9:00 - 9:30am EST

Opening Remarks

9:30 - 11:00am EST

Black Sounds

11:00am - 12:30pm EST

Our Sounds, Our Home

2:00 - 3:30pm EST

Black Art Librarians: Vision and
Image

4:00 - 5:30pm EST

What That Archive Do, Though?

DAY 2

Friday, October 15

9:00 - 10:30am EST

Portraiture and Other Lives of the Image:
Perspectives from Southern African
Histories

11:00 am - 12:30pm EST

Here/There, There/Gone: Blackness in
Contemporary Visual Art and Performance

1:30 - 3:30pm EST

Methodological Visions

4:00 - 5:30pm EST

Mapping Blackness

DAY 3

Saturday, October 16

9:00 - 10:00am EST

Absent/ed Presence: Curating Black
in Canada

11:00 am - 12:30pm EST

Radical Continuities

1:30 - 3:30pm EST

Digital Networks, Aesthetics, and
Black Death

4:00 - 5:30pm EST

It Stays with You: Echoes, Reverbs,
Expansion

KEYNOTE LECTURE: M. NourbeSe Philip

Wednesday, October 13, 1pm EST

Join for a very special keynote address by M. NourbeSe Philip to open *Black Portraiture[s]: Absent/d Presence, 2021*; in conversation with Mark V. Campbell.

Born in Tobago, **M. NourbeSe Philip** is an unembedded poet, essayist, novelist, playwright and independent scholar who lives in the space-time of the City of Toronto where she practised law for seven years before becoming a poet and writer. Among her published works are the seminal *She Tries Her Tongue*; *Her Silence Softly Breaks*; the speculative prose poem *Looking for Livingston: An Odyssey of Silence*; the young adult novel, *Harriet's Daughter*; the play, *Coups and Calypsos*, and four collections of essays including her most recent collection, *BlanK*. Her book-length poem, *Zong!*, is a conceptually innovative, genre-breaking epic, which explodes the legal archive as it relates to slavery. *Zong!* was named the 2021 winner of World Literature Today's (WLT) 21 Books for the 21st Century. M. NourbeSe Philip is the 2020 recipient of the PEN/Nabokov Award for Achievement in International Literature. She is also the 2021 recipient of the Canada Council for the Arts' lifetime achievement award, the Molson Prize, for her "invaluable contributions to literature".



Mark V. Campbell is the founder of Northside Hip Hop Archive and has spent two decades embedded within the Toronto hip hop scene operating from community engaged praxis as both a DJ and Curator. He has curated several exhibitions of archival items and artistic works related to Canadian hip hop, including the T-Dot Pioneers Trilogy, *Mixtapes: Hip-Hop's Lost Archive*, ...Everything Remains Raw: Photographing Toronto hip hop Culture from Analogue to Digital as part of the 2018 CONTACT Festival exhibition at the McMichael Canadian Art Collection, as well as *For the Record--An Idea of the North* at the TD Gallery in Toronto. His forthcoming exhibition, *Still Tho: Aesthetic Survival of Hip-Hop's Visual Art* is set to launch at jagemô Gallery in Ottawa, January 2022. Mark is Assistant Professor of Music and Culture at the University of Toronto Scarborough.

**This event is hosted by the Art Gallery of Ontario
Please see the AGO webpage for more information:**

<https://ago.ca/events/black-portraits-keynote-m.-nourbese-philip>
<https://ago.ca/agoinsider/what-makes-portrait>

Thursday, October 14

OPENING REMARKS: 9:00-9:30am EST

DEBORAH WILLIS, *co-Founder of Black Portraiture[s], New York University*

EMELIE CHHANGUR and QANITA LILLA, *Agnes Etherington Art Centre, Queen's University*

KENNETH MONTAGUE, *Director of Wedge Curatorial Projects*

Spoken Word Poem by BRITTA BADOUR

DAY 1 | PANEL 1

9:30 - 11:00am EST
BLACK SOUNDS

PANELISTS:

MATTHEW D. MORRISON, *Assistant Professor, NYU*

SAMANTHA EGE, *Lord Crewe Junior Research Fellow in Music, University of Oxford*

ISAAC A. JEAN-FRANÇOIS, *Doctoral Student, African American and American Studies, Yale University*

IMANI UZURI, *Vocalist, Composer, and Experimental Ethnographer*

MODERATED BY MATTHEW D. MORRISON

The sounds of Blackness, Black Performance, and Black people are often both hyper- and hypo-sonic within the structures--both in and outside of the "West"--that continue to shape the everyday experiences of Black life. In attending to these various lived experiences, but particularly to Black Sounds (the sounds created and produced by Black people), the panelists will explore Black creative and musical practices, as we consider what gets included in, but also left out of, the documented legacies of Black music making, both in the past and at present. Together, the papers on this panel centre the presence and performance of Blackness through music across the twentieth and twenty-first centuries, traversing geographies of the U.S. South, New England and New York, and the United Kingdom, as we collectively consider the diversity of sounds created by Black people resonate both above and below frequencies of structural containment.



Matthew D. Morrison is a native of Charlotte, North Carolina, and is an Assistant Professor in the Clive Davis Institute of Recorded Music in the Tisch School of the Arts at New York University. He is the Susan McClary and Robert Walser American Council of Learned Societies Fellow from 2021-2022 and in residence at the University of Edinburgh at the Institute for Advanced Study in the Humanities, where he is completing his book manuscript under contract with The University of California Press titled, *Blacksound: Making Race and Popular Music in the United States*. His work has appeared in various publications, including the *Journal of the American Musicological Society* and the *Oxford Handbook of Music and Philosophy*. Matthew regularly contributes creatively as a dramaturg and artistic consultant within the arts.

Samantha Ege is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. She completed her Ph.D. in Music at the University of York; her dissertation is titled “The Aesthetics of Florence Price: Negotiating the Dissonances of New World Nationalism.” In 2019, she received the Society for American Music’s Eileen Southern Fellowship and a Newberry Library Short-Term Residential Fellowship for her work on women’s contributions to concert life in interwar Chicago. Her research addresses Florence Price’s professional network of Black classical musicians and has been published in *American Music*, *Women and Music*, and the *Kapralova Society Journal*. Forthcoming publications include her review of Rae Linda Brown’s “The Heart of a Woman: The Life and Music of Florence B. Price” in the *Journal of the American Musicological Society*, “Nora Douglas Holt’s Teachings of a Black Classical Canon” in the *Oxford Handbook for Public Music Theory* (ed. J. Daniel Jenkins), and “The Timeliness and Timelessness of Nora Holt and Josephine Baker” in *After Modernism: Women, Gender, Race* (ed. Pelagia Goulimari). She is the co-editor of the forthcoming Cambridge Companion to Florence B. Price



(cont'd)

and co-author of *Price* (Master Musicians Series, Oxford University Press). She released her first album, *Four Women: Music for Solo Piano* by Price, Kaprálová, Bilisland and Bonds with Wave Theory Records, in 2018. Her latest album (released on LORELT) is called *Fantasie Nègre: The Piano Music of Florence Price*. It has received critical acclaim in the *New York Times*, *Washington Post*, *The Telegraph*, *The Economist*, and *BBC Music Magazine*.



Isaac Jean-François (he/him) is a doctoral student in the joint degree program with African-American Studies and American Studies at Yale University. Jean-François's research interests include black studies, phenomenology, psychoanalysis, queer theory, and sound studies. His research on composer and performer Julius Eastman is featured in an issue of *Current Musicology* in an essay titled, "Julius Eastman: The Sonority of Blackness Otherwise" (July 2020).

Imani Uzuri is an award-winning vocalist, composer, librettist and experimental ethnographer called "a postmodernist Bessie Smith" by *The Village Voice*. She composes, performs and creates interdisciplinary works including concerts, ritual performances, albums, sound installations and compositions for chamber ensembles, voice and theater (including contemporary opera and musical theater). Her art has been presented at international venues/festivals including Park Avenue Armory, Carnegie Hall, The MET, Lincoln Center, Performa Biennial, L.A. Philharmonic, Joe's Pub, Blue Note, France's Festival Sons d'hiver, Villa La Pietra (Florence, Italy), Winter Jazz Festival, Harlem Stage, London's ICA, Metropolitan Museum of Art, Molde Jazz Festival (Norway), The Public



(cont'd)

Theater, Ecstatic Music Festival, The Kitchen and MoMA (Museum of Modern Art). Her work has been called “stun-ning” by Vulture and she has been praised in the New York Times for her “gorgeously chesty ruminations”. Uzuri has collaborated with noted artists across various disciplines including visual artists Carrie Mae Weems, Wangechi Mutu, Dawoud Bey and Sanford Biggers, fellow composers and musicians Robert Ashley and Herbie Hancock, choreographers Camille A. Brown and Trajal Harrell and legendary poet Sonia Sanchez.

Uzuri has been commissioned by Banff Centre for Arts and Creativity, The Ford Foundation, Harvard Fromm Players and her recent Chamber Music America New Jazz Works commission *She Knows Suite* premiered at Lincoln Center Atrium in 2020. Uzuri is currently developing her forthcoming chamber opera *Hush Arbor (The Opera)* and was a 2019-2020 Harvard W. E. B. DuBois Hutchins Center Fellow in support of this work.

DAY 1 | PANEL 2

11:00am - 12:30am EST
OUR SOUNDS, OUR HOME

PANELISTS:

OLA MOHAMMED, *Assistant Professor, York University, Department of Humanities*

LADIN AWAD, *MA, Arts and Public Policy, NYU Tisch School of the Arts*

ELLIE ARMON AZOULAY, PhD, *Lecturer in Modern US History, Newcastle University, School of History, Classics and Archeology*

DR. KRISTIN MORIAH, BA (Hons.), MA, MPhil, PhD, *Assistant Professor, Queen's University Department of English Language and Literature*

MODERATED BY SAFIA SIAD

Kristin Moriah's "Steups!: Examining Black Canadian Sound and Portraiture in Michèle Pearson Clarke's Suck Teeth Compositions (After Rashaad Newsome)" examines how Black Canadian visual art can help us develop a clearer understanding of Black Canadian sound.

With "Tuning into the Undertones of Black Life / The Auditory Mapping of Black Nowheres" **Ola Mohammed's** paper takes on the task of thinking through what it means for us to tune into the undertones of Black Life/ The Black Nowhere. It considers how sound and forms of hearing play a crucial role in producing and policing spaces.

"Quiet as it's kept: The Sonic Reverence of Black Women in Performance" is an ongoing research project by **Ladin Awad** charting the distinctive and pivotal legacy of Black women in music and performance. The project will present a multiform odyssey on the virtuosity, vocality, and inevitable world making of the oeuvre of Black woman musicians across genres and generations.

As part of a study of collectors of African American folk music between the end of the 19th century and the mid twentieth century, **Ellie Armon Azoulay** considers the ways in which the practice of collecting songs perpetuates an imperialist project and reinforces structures of white supremacy and power.

Ladin Awad is an artist, curator and filmmaker based in NYC. Raised between the Bay Area and Sudan, her work seeks to abstract the narratives and histories through which cross-cultural Black diasporic life is viewed and understood. Through a practice of image making and archival research, she charts the multidimensionality of Blackness, while exploring intimate expansions and interventions on our relationships to movement, memory, and time. She received her BFA from The New School and her Masters in Art and Public Policy from New York University. Ladin is also a founding member of CHROMA, a cultural agency and creative studio that centers the work of women of color.



Ola Mohammed is an Assistant Professor of Black Popular Culture in the Humanities Department at York University. Her research is in the areas of Black Studies, Black Popular Music, Sound Studies and Diaspora Studies. She specializes in interdisciplinary research exploring Black cultural production, Black social life and Black being as sites of possibility.

Kristin Moriah is an Assistant Professor of English at Queen's University in Kingston, Ontario. She completed her Ph.D. in African American Culture and English literature at the CUNY Graduate Center. She co-directs the SSHRC-funded Black Studies Summer Seminar and is currently a partner with Pennsylvania State University Center for Black Digital Research. Her academic work can be found in *American Quarterly*, *PAJ: A Journal of Performance and Art*, *Theatre Research in Canada/Recherches théâtrales au Canada* and *Canadian Theatre Review*. Her research interests include Sound Studies and black feminist performance, particularly the circulation of African American performance within the black diaspora and its influence on the formation of national identity.





Dr. Ellie Armon Azoulay is a cultural historian and is currently a lecturer in Modern US History at Newcastle University in the UK. She received her PhD in American Studies from the University of Kent (2021) and an MRes in Exhibition Studies from Central Saint Martins in London. Her doctoral dissertation 'Reclaiming the Lore: A Critical Reading of the Archives and Practices of Collectors of African American Folk Music in the American South, 1900-1950' explores different approaches to collecting elaborated by African American collectors among them John W. Work II and III, Willis Laurence James and Zora Neale Hurston. It inverts the racial dynamic in the field of collecting: by shifting white collectors to the background and putting African American collectors at the centre, it offers a different mapping of the field of collecting which seeks to decentralise, diversify and decolonise that field via an interdisciplinary study of musical recordings, archival documents, letters and photographs. She is currently working on a book manuscript based on her dissertation. An essay she wrote about Hurston's Federal Writers' Project (FWP) recordings is forthcoming in a new anthology about her work by Cambridge University Press.

Safia Siad is a curator, writer, and DJ. Themes of joy, loving as resistance, liberation, hope, and care inform her practice. She was recently a curator-in-residence at the Robert McLaughlin Gallery and curated interlude at The Art Gallery of Burlington which brought together works that meditate on the concept of rest and necessary spaces carved out for pause and preservation. Her work focuses on placemaking and archive building for those who rarely get to witness themselves reflected in art and media along with bridging the gap between institutional and non-institutional ways of teaching and learning. She is currently Head Organizer of the 2021 Black Portraiture[s] conference.



DAY 1 | PANEL 3

2:00 - 3:30pm EST

BLACK ART LIBRARIANS: VISION AND IMAGE

PANELISTS:

SIMONE FUJITA, *Bibliographer, African American Art, Getty Research Institute*

LORI SALMON, *Head, Institute of Fine Arts Library, New York University*

RAYNA ANDREWS, *Archivist, Henry Luce Foundation African American Collecting Initiative Archives of American Art*

Discussions about the formation of Black art history tend to focus on the contributions of scholarly forefathers such as Alain Locke, James A. Porter, and David Driskell. While the contributions of these men were considerable, one may also ask: who created the rich research collections that fed their scholarship? Art historiography largely obfuscates the considerable roles that pioneering 20th century Black women librarians have played in setting a foundation for contemporary art historical scholarship, yet the colorful lives and visionary leadership of these art librarian ancestors merit further examination.

While Arturo Schomburg's name and eponymous collection at New York Public Library are well-known, the subversive histories of Black women librarians such as Belle da Costa Greene (J.P. Morgan Library), Dorothy Porter (Howard University), and Mayme Clayton (Mayme A. Clayton Library & Museum) remain largely hidden. Fashionable, art-loving da Costa Greene curated J.P. Morgan's art and library collection while passing for white, earning a quarter of a million dollars for her work as early as 1913. Porter countered the marginalization of Black materials by creating a new library classification system, and she built the foundational Moorland-Spingarn Research Center at Howard University. Clayton salvaged books discarded by institutional libraries and advocated for the preservation of Black history and culture, efforts that led her to establish her own collection containing over two million rare books, films, photographs, ephemera, and works of art.

Using an intersectional lens and enhanced by visual documentation, this illustrated presentation seeks to make the invisible labor of Black women art librarians visible by recognizing the critical contributions of da Costa Greene, Porter, and Clayton. Centering the lives of these remarkable hidden figures, the presentation will explore how their radical, disruptive vision and transformative legacies have impacted art history. This trio of mavericks resolutely defied the external limitations imposed on their lives and work by challenging Eurocentricity, amassing expansive library collections, re-envisioning the ways in which Black materials are described, and creating new centers for research that remain important today. The presenters (**Simone Fujita**, **Lori Salmon**, and **Rayna Andrews**) are themselves Black women and art librarians/archivists who share affinities with the individuals they will be discussing.



Rayna Andrews (she/her) is the Archivist for the Henry Luce Foundation African American Collecting Initiative at the Archives of American Art, Smithsonian Institution, where she primarily processes collections related to African American art and artists. She is interested in inclusion, intersectionality, and accessibility relative to archival collections, as well as to archival institutions and the field. Andrews currently chairs the Diversity and Inclusion Committee for the Mid-Atlantic Regional Archives Conference and serves on the Steering Committee of the Women Archivists Section of the Society of American Archivists.

Lori Salmon is the Head of the Institute of Fine Arts Library at New York University, where she administers the Stephen Chan Library of Fine Arts and the Conservation Center Library through the Division of Libraries. Lori has published and presented on the topics of artists' books, artists writing, and critical librarianship. Her current research questions structures of library associations and library management. She earned her Master of Library Science degree from Queens College, City University of New York, and holds a Master of Arts degree in Art History & Criticism from Stony Brook, State University of New York.



Simone Fujita is an art librarian/archivist currently working as Bibliographer for African American Art at the Getty Research Institute. A graduate of UCLA's MLIS program, she is passionate about critical collection development, community documentation, and the power of self-published media. Simone previously worked as Liaison Librarian at Art Center College of Design, where she obtained grant funding from the Institute of Museum and Library Services to support zine programming for students. At Art Center Library, she also diversified the library collection and created outreach initiatives in close collaboration with students of color, LGBTQIA students, and faculty artists. In her current role as Bibliographer, she leads library collection development efforts for the Getty Research Institute's African American Art History Initiative.



DAY 1 | PANEL 4

4:00 - 5:30pm EST

WHAT THAT ARCHIVE DO, THOUGH?

PANELISTS:

MARK ANTHONY NEAL, *Duke University*

TREVA LINDSEY, *Ohio State Univeristy*

JOAN MORGAN, PhD, *Program Director, The Center for Black Visual Culture, NYU*

MODERATED BY JOAN MORGAN

Blackness in the archive is a slippery, elusive, frequently fugitive thing. Working from three different angles of the vision -- histories of Black musical production, histories of violence toward Black women, and histories of Black feminist knowledge production -- this panel considers the methods by which we attend to the forgotten parts of Black lived experience. Using imagery from the Say Her Name iteration of the Movement for Black Lives, images of Black sisterhood gatherings contained in the archives of Black feminist writers and everyday Black folks, and imagery from Black musical productions, we will attend to the visual registers that both are and aren't captured in archival practices. How do we attend to the affective experiences that resist the fixity of the archive? What does it mean to document anti-Black racial terror while recognizing that our own understandings of the affective experience of past terrors are speculative at best? Can we know how our people felt, or understand what they saw, simply by recourse to the/an archive? How do we attend to the archives that were deliberately destroyed, by Black folks and others, the stories whose survival our ancestors refused? Are they ours to tell? And are not our bodies archives? What if we mean something altogether different when we invoke "the archive"? In the hieroglyphics of the flesh, there are stories. Our DNA is an archive of ancestors we were forced to forget, our genes often an expression of generational traumas we yet live with. What of the Hurstonian claim that women "remember all those things they don't want to forget and forget everything they don't want to remember"? What do cultural acts of remembering and forgetting mean in relation to and before and beyond the archive? Is Black reminiscence an archival method? What of Afro-nostalgia and ecstatic longing? In this panel, we will work through these questions as questions of archival method or beyond-archival and ante-archival method.

Dr. Joan Morgan is the Program Director of the Center for Black Visual Culture at New York University. She is an award-winning cultural critic, feminist author, Grammy nominated songwriter and a pioneering hip-hop journalist. Morgan coined the term “hip-hop feminism” in 1999, when she published the groundbreaking book, *When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks it Down* which is taught at universities globally. Regarded internationally as an expert on the topics of hip-hop, race and gender, Morgan has made numerous television, radio and film appearances. She has been a Visiting Scholar at The New School, Vanderbilt, Duke and Stanford Universities. She was a Visiting Assistant Professor at her alma mater, New York University, in the department of Social and Cultural Analysis. Her most recent book is *She Begat This: 20 Years of the Miseducation of Lauryn Hill*. Jamaican-born and South Bronx bred, Morgan is a proud Native New Yorker.



Dr. Treva Lindsey is an Associate Professor at The Ohio State University. She is the author of the forthcoming *America, Goddam: Violence, Black Women, and the Struggle for Justice* (University of California Press 2022) and of *Colored No More: Reinventing Black Womanhood in Washington, D.C.* (University of Illinois Press 2017) She was a 2020-2021 ACLS/Mellon Scholars and Society Fellow and the inaugural Equity for Women and Girls of Color Fellow at Harvard University (2016-2017). She writes for and contributes to outlets such as Time, CNN, Al Jazeera, BET, Complex, Vox, The Root, Huffington Post, PopSugar, Billboard, Bustle, Teen Vogue, Grazia UK, The Grio, The Washington Post, Women’s Media Center, Zora, and Cosmopolitan.

Mark Anthony Neal is James B. Duke Distinguished Professor of African & African-American Studies and Professor of English. Neal is the author of six books including *What the Music Said: Black Popular Music and Public Culture*, *Soul Babies: Black Popular Culture, the Post-Soul Aesthetic* and *Looking for Leroy: Illegible Black Masculinities*, and the forthcoming *Black Ephemera: The Crisis and Challenge of the Musical Archive* (March, 2022) and co-editor, with Murray Forman, of *That's The Joint!: The Hip-Hop Studies Reader* (now in its 2nd edition).

At Duke, Neal offers courses in Black Cultural Studies, including signature courses on “Michael Jackson, Prince and the Black Performance Tradition” and “The History of Hip-Hop,” co-taught with Grammy Award Winning Producer 9th Wonder. Neal also directs the Center for Arts, Digital Culture and Entrepreneurship (CADCE) which produces original digital content, including the weekly video podcast *Left of Black*, (now in its 12th season), produced in collaboration with the John Hope Franklin Humanities Institute at Duke. Follow Neal on Twitter at @NewBlackMan and Instagram at @BookerBBBrown; His Digital Home is *NewBlackMan (in Exile)* (<http://www.newblackmaninexile.net/>).



Breakout Session
Hosted by Agnes
Etherington Art Centre

6:00pm EST

Distances

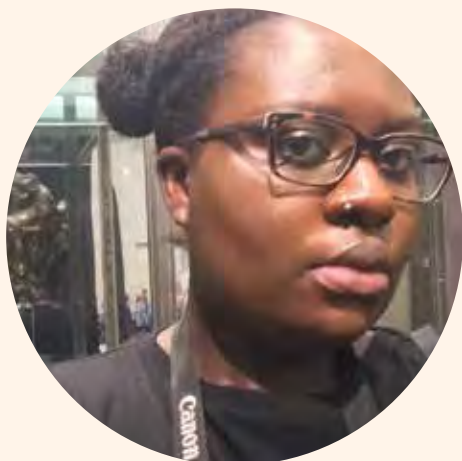
**DJ SET BY CHUKWUDUBEM
UKAIGWE FOLLOWED BY A
CONVERSATION WITH
AKOSUA ADASI**



Chukwudubem Ukaigwe

Art History scholar and writer, **Akosua Adasi**, will lead a conversation with Winnipeg-based artist, curator, writer, and **DJ Chukwudubem Ukaigwe** that will highlight his interdisciplinary practice, specifically his interest in sound and composition. Ukaigwe will also DJ a set inspired by some of the discussions on Black sound and aesthetics at the Black Portraiture[s] conference.

Find out more about the Agnes Etherington Art Centre's partnering events, here:
[https://agnes.queensu.ca/participate/talks-tours-events/black-portraiture\[s\]-absent-ed-presence/](https://agnes.queensu.ca/participate/talks-tours-events/black-portraiture[s]-absent-ed-presence/)



Akosua Adasi

Friday, October 15

DAY 2 | PANEL 1

9:00 - 10:30am EST

**PORTRAITURE AND OTHER LIVES OF THE
IMAGE: PERSPECTIVES FROM SOUTHERN
AFRICAN HISTORIES**

PANELISTS:

WARREN CRICHLOW, *Faculty of Education, York University*

PATRICIA HAYES, *DSI/NRF SARCHI Chair, Visual History & Theory Centre for Humanities Research, University of the Western Cape*

JORDACHE ELLAPEN, *Historical Studies/Women, Gender and Sexuality Studies, University of Toronto*

KASS BANNING, *Cinema Studies Institute, University of Toronto*

MODERATED BY WARREN CRICHLOW

Working alternatively with the concept of “other lives,” and its associated terms, panelists consider the image to entail plural, distinct, and discrete movements, evoking agitations, and gestations in multiple temporalities as well as unanticipated contestations through which it—say a “portrait,” broadly conceived—travels and acquires potential novel historical as well as contextual resonances. Here emphasis is given to the way photographs transmute across media, emerging in literature, visual art, moving image installations, cinema, among other modalities. Informed by new research and thinking on photography gathered in the *Kronos* “Special Issue: Other lives of the Image (2020),” the panel will specifically address conceptual work emerging from a new generation of African scholars whose collective work reroutes global debates on photographic archives through humanities-based scholarship on Africa more generally. This presentation will put to work related discussions of Blackness (and black photographic visibility) as unfixed, fluid and “ungeo-graphic.”

Warren Crichlow teaches at York University, Toronto, Canada, where he researches and teaches cultural studies, educational studies, including pedagogical dimensions of visual culture, curatorial and memory studies, and Black visual culture. Most recently, he co-edited *Spaces of New Colonialism: Reading Schools, Museums and Cities in the Tumult of Globalization* (Peter Lang, 2020). “A Grand Pan-orama: Isaac Julien, Frederick Douglass, and Lessons of the Hour,” with Kass Banning, *Film Quarterly*, Summer 2020, is his most recent publication. Currently, he is co-editing a book on intersections of architecture and pedagogy in the prose-fiction of W. G. Sebald (1944-2001), tentatively titled *Unsettling Complacency: Hope and Ethical Responsibility*.



Patricia Hayes is the NRF SARChI Chair in Visual History & Theory at the Centre for Humanities Research, University of the Western Cape. Her research background is in African history, and she engages extensively with photographic archives and their methodological challenges to bring together history and aesthetics. She is co-editor of the volume *Ambivalent. Photography and Visibility in African History* (2019), and the special issue on ‘Other Lives of the Image’ of the journal *Kronos* (2020).

Kass Banning teaches in the Cinema Studies Institute at the University of Toronto, where she researches and teaches black diasporic and minor Canadian moving images, recently focusing on expanded documentary and artists’ screen-based installation. Banning co-edited the anthology *Gendering the Nation: Canadian Women’s Cinema* (Toronto, Canada: University of Toronto Press, 1999), and co-founded and co-edited two Canadian quarterlies, *CineAction* and *Borderlines*, for over a decade, and has published extensively on minor Canadian media and the work of two Black British artists – John Akomfrah and Isaac Julien – that has consistently utilized the analytic still/moving, for decades.



Jordache A. Ellapen is an assistant professor of Feminist Studies in Culture and Media at the University of Toronto. A native from South Africa, living and working in Toronto, Jordache is interested in the relationship between aesthetics, race, and politics in South Africa and the African Diaspora. He is currently the inaugural Martha LA McCain Faculty Research Fellow in the Bonham Center for Sexual Diversity Studies at the University of Toronto. As an interdisciplinary scholar, he is interested in transnational theories and methods informed by Black studies, African studies, Diaspora Studies, Gender Studies, and Sexuality/Queer Studies. His research appears in numerous journals, including *Feminist Studies*, *Feminist Formations*, *Kronos: Southern African Histories*, *Black Camera: An International Journal of Film*, and *Journal of African Cultural Studies*.

DAY 2 | PANEL 2

11:00am - 12:30pm EST

HERE/THERE, THERE/GONE: BLACKNESS IN CONTEMPORARY VISUAL ART AND PERFORMANCE

PANELISTS:

LISA B. THOMPSON, PhD, *Professor of African and African Diaspora Studies, University of Texas at Austin*

ISAIAH MATTHEW WOODEN, PhD, *Assistant Professor of Theater Arts, Brandeis University*

STEPHANIE BATISTE, PhD, *Assistant Professor of Black Studies and English, University of California, Santa Barbara*

JAKEYA CARUTHERS, PhD, *Assistant Professor of English and Africana Studies, Drexel University*

CHRISTINA KNIGHT, PhD, *Assistant Professor of Visual Studies, Haverford College*

MODERATED BY ISAIAH WOODEN

Bringing together a quintet of interdisciplinary scholars, this panel will spotlight some of the strategies contemporary Black artists have developed and deployed to make sense of and invite reflection on the absent/ed presence of Blackness across a range of aesthetic and quotidian sites. **Lisa B. Thompson** will explore how Black feminist artists Lynn Nottage and Julie Dash call attention to the hyper-visibility and erasures of Black women artists in their work. Stephanie Batiste will similarly turn attention to the stage as a place and resource for interrogating the invisibility and hypervisibility of the Black body. **Jakeya Caruthers** will contemplate how the visual work of artists like Nandipha Mntambo, Nydia Blas, and Beyoncé play with Black bio-absence—unpigmented skins and hides—to draw the political and aesthetic possibilities of Black skin into sharper, more charged relief. **Christina Knight** will contemplate artist Rashad Newsome's commitment to decentering the white cube (or gallery space) in his work, even as he links performance practices with drawing and sculpture through the use of technologies like motion capture and 3D printing. **Isaiah Matthew Wooden** will consider how photographer and media artist LaToya Ruby Frazier's *The Notion of the Family* series evidences the ongoing purchase of the unseen, unheard, and unacknowledged through its explorations of the contingency and recursivity of Black life in the wake of deindustrialization.

Isaiah M. Wooden is a director-dramaturg, critic, and assistant professor of Theater Arts at Brandeis University. He has published widely on twentieth- and twenty-first century African American art, drama, and performance in both scholarly and popular venues, including *The Black Scholar*, *Callaloo*, *Journal of American Drama and Theatre*, *Journal of Dramatic Theory and Criticism*, *Modern Drama*, *PAJ: A Journal of Performance and Art*, *Performing Ethos*, *Theater*, *Theatre Journal*, and *Theatre Topics*. Wooden is currently at work on a monograph that explores the interplay of race and time in contemporary Black expressive culture and co-edited *Tarell Alvin McCraney: Theater, Performance, and Collaboration* (Northwestern UP, 2020).



Lisa B. Thompson is a playwright, and the Patton Professor of African and African Diaspora Studies at the University of Texas at Austin. Her scholarship focuses on Black feminist theory, theatre, film, Black popular culture, and African American literature. She is the author of *Beyond the Black Lady: Sexuality and the New African American Middle Class*, *Single Black Female*, and *Underground, Monroe, and The Mamalogues: Three Plays*. Her scholarly and creative work has been supported by the American Council of Learned Societies; the University of Texas at Austin's Humanities Institute; Harvard University's W. E. B. DuBois Research Institute; the Michele R. Clayman Institute for Gender Research; the Five Colleges; the University of California's Office of the President; Stanford University's Center for Comparative Studies in Race and Ethnicity; Hedgebrook; the Millay Colony for the Arts; Center for the Study of Race and Democracy Faculty at the LBJ School of Public Affairs; the National Performance Network; and MacDowell.



Jakeya Caruthers is Assistant Professor in English and Africana Studies at Drexel University. Her research attends to black political aesthetics within 20th and 21st century cultural production and to the study of race, gender, sexuality, and state discipline. To that end, she is working on a book-length project examines literature and performance to explore ways black folks manage racial terror through a sense of humor endowed with black feminist affects like curiosity or a sense of political legitimacy imagined to be possible even among morally, materially, and politically opposing figures. Other research investigates the convergence of black political and cultural nostalgia with presumably avant-garde cultural production as well as within everyday collective culture-making (particularly within the digital sphere) and asks how these convergences inform contemporary black aesthetic practices and phenomena. She is also co-editor of a double-volume anthology on abolition feminisms, the first of which – *Abolition Feminisms: Organizing, Survival, and Transformative Practice* – is due for release in Spring 2022. Other analytic musings can be found in *The Feminist Wire*, *Journal of Popular Music Studies*, *Scalawag* and elsewhere.



Christina Knight is Assistant Professor of Visual Studies at Haverford College as well as director of the Visual Studies program. She received her Ph.D. from Harvard University in African American Studies with a primary field in the History of Art. Before joining the Haverford faculty, she was a Consortium for Faculty Diversity Postdoctoral Fellow at Bowdoin College as well as a Ford Foundation Diversity Fellow. Knight's work examines the connection between embodied practices and identity, the relationship between race and the visual field, and the queer imaginary. She is currently completing a book manuscript that focuses on representations of the Middle Passage in contemporary American visual art and performance. Knight is also at work on a new project that examines the influences of drag culture on contemporary black art.



Dr. Stephanie Leigh Batiste is Associate Professor of English at The University of California at Santa Barbara and Director of the Hemispheric South/s Research Initiative. She has been newly appointed as the Associate Director for the Center for Black Studies Research and the Board of the Interdisciplinary Humanities Center. Her research and teaching areas include African American Literature and Culture, Race and Racism, Black Performance Studies, American Studies, Cultural Studies, and U.S. History. Her award-winning book, *Darkening Mirrors: Imperial Representation in Depression Era African American Performance* (Duke University Press, 2011) focuses on the relationship between power and identity in theater, film, and dance to reimagine Black national and diasporic belonging, modernism, and subjectivity and ontology. She is co-editor of the NYU Book Series *Performance and American Culture*. Also a creative writer and performer, she has written three plays: *Stacks of Obits*, *Young Love Found and Lost: Six Poems in a Circle*, and *Blue Gold & Butterflies*. She has collaborated with students in developing original work and adaptations of canonical literature. She has performed her solo show *Stacks of Obits* about street murder in Los Angeles nationally and internationally.



Breakout Session
Hosted by Agnes
Etherington Art Centre

12:30pm EST

The real story is what's in that room

**ONYEKA IGWE IN CONVERSATION
WITH NASRIN HIMADA AND
MILKA NJOROGÉ
(CO-PRESENTED WITH
MERCER UNION)**



This event contextualizes key themes running through **Onyeka Igwe**'s work and the artist's forthcoming solo exhibition at Mercer Union: *The real story is what's in that room*, which includes the new film *a so-called archive* (2020). In a double portrait of two colonial archive buildings—one in Lagos, Nigeria, and the other in Bristol, United Kingdom—a so-called archive, considers the sonic shadows that colonial images generate despite the disintegration of their memory and materials. *The real story is what's in that room* will be on view in Toronto at Mercer Union from 6 November 2021–26 February 2022. This program will include a screening of Igwe's *No Dance, No Palavar*.

Find out more about the Agnes Etherington Art Centre's partnering events, here:
<https://agnes.queensu.ca/participate/talks-tours-events/black-portraits-absent-ed-presence/>

DAY 2 | PANEL 3

2:00 - 3:30pm EST

METHODOLOGICAL VISIONS

PANELISTS:

GABRIELLE MOSER, *Faculty of Education, York University*

HAMPTON SMITH, *Massachusetts Institute of Technology*

CECILIO M. COOPER, *University of Michigan - Ann Arbor*

RACHEL BURKE, *Department of History of Art and Architecture, Harvard University*

MODERATED BY MICHÈLE PEARSON CLARKE

Gabrielle Moser's paper "Mis-registration: stereographic vision, racial difference and colonial mimicry in the work of Zinnia Naqvi and Deanna Bowen" examines the act of photographic doubling in two recent projects by Montreal-based artists Zinnia Naqvi and Deanna Bowen to think about the relationship between stereographic photographs and race.

Rachel Burke's "W.E.B. Du Bois: Abstraction and the Color Line" considers Du Bois's data visualizations as they relate to historiographies of abstraction and portraiture.

With "Robert Robert's Fugitive Conservation" **Hampton Smith** positions Robert's The House Servant's Directory as first and foremost a central text to the history of conservation, and, by proxy, the history of art. More specifically, Smith argues Robert's Directory provides an intimate view of how enslaved and indentured bondspeople interacted with art objects and developed specific forms of embodied, artisanal, and scientific knowledge throughout the nineteenth century. Beyond Roberts are the unnamed care workers, domestic servants, and professional butlers- the engine of the domestic regime in nine-teenth-century America.

Cecilio M. Cooper's "None Blacker: Cosmological Scotomas of Darkness" examines how applications of the synthetic coating Vantablack are used to devise artistic renderings of blackness as an absented presence.



Gabrielle Moser is an art historian, writer, and independent curator. She is the author of *Projecting Citizenship: Photography and Belonging in the British Empire* (Penn State University Press, 2019) and her writing appears in venues including *Artforum*, *Canadian Art*, *Journal of Visual Culture*, *Photography & Culture*, *Prefix Photo* and *Third Text*. Moser has held fellowships at the Paul Mellon Centre for the Study of British Art, the Ryerson Image Centre, the University of British Columbia, and the British Library, and she was a Fulbright Visiting Scholar at Brown University in 2017. She is currently at work editing a special double issue of the *Journal of Visual Culture* on “Visual Culture and Reparation,” and is completing a book manuscript on photography, race, and citizenship in Canada for McGill-Queen’s University Press. A founding member of EMILIA-AMALIA, she is an Assistant Professor of Aesthetics and Art Education in the Faculty of Education at York University in Toronto, Canada.

Rachel Burke is a PhD candidate in the Department of History of Art and Architecture and a 2021-2022 Frank Knox Memorial Traveling Fellow at Harvard University. Her current research explores how nineteenth-century constructions of landscapes and terrain shaped identity formation, racial science, and models of subjecthood across the Atlantic world. Rachel’s attention to the way these dynamics have registered across American and English aesthetic hierarchies was recently supported by the Davida T. Deutsch American Trust for the British Library and the Library Company of Philadelphia & Historical Society of Pennsylvania. In April, she cohosted *Art Museums and the Legacies of the Dutch Slave Trade: Curating Histories, Envisioning Futures*, a conference that interrogated the cultural and artistic legacies of the Dutch involvement in the transatlantic slave trade. Rachel earned her MA from Williams College and the Clark Art Museum in 2018 and received her BA in Art History and Visual Art from Columbia University in 2014.



Cecilio M. Cooper is a Forsyth Postdoctoral Research Fellow in History of Art at the University of Michigan-Ann Arbor. Previously, they've taught for the English Department & Africana Studies Program at Tulane University as well as the Center for Bioethics & Medical Humanities at Feinberg School of Medicine. Dr. Cooper is currently preparing their first book manuscript, which is tentatively titled *South of Heaven: Surface, Territory + the Black Chthonic*. Their research has been supported by the National Endowment for the Humanities, American Antiquarian Society, John Carter Brown Library, and Yale Center for British Art. They hold a PhD [with Distinction] in African American Studies and a Graduate Certificate in Critical Theory from Northwestern University.



Hampton Smith is a current doctoral student in the History, Theory, and Criticism of Art and Architecture at the Massachusetts Institute of Technology. He studies Black craftspeople in the eighteenth and nineteenth centuries.

Michèle Pearson Clarke is a Trinidad-born artist, writer and educator. Working primarily in photography and video, her work situates grief as a site of possibility for social engagement and political connection. Based in Toronto, she holds an MSW from the University of Toronto, and in 2015 she received her MFA in Documentary Media Studies from Ryerson University. Her work has been included in exhibitions and screenings at Le Musée des beaux-arts de Montréal; the Art Gallery of Nova Scotia; the Royal Ontario Museum; Lago-sPhoto Festival; Museum of Contemporary Art Chicago; Maryland Institute College of Art; Itd los angeles; and Ryerson Image Centre and Gallery 44 Centre for Contemporary Art, Toronto. Most recently, Clarke was the inaugural 2020-2021 artist-in-residence at the University of Toronto's Bonham Centre for Sexual Diversity Studies, and her work was added to the collection of the National Gallery of Canada. Currently, she is serving as the second Photo Laureate for the City of Toronto (2019-2023), and she has forthcoming solo exhibitions at the Art Gallery of Hamilton and Mercer Union (Toronto) in 2022.

DAY 2 | PANEL 4

4:00 - 5:30pm EST

MAPPING BLACKNESS

PANELISTS:

JUNG JOON LEE, *Department of Theory & History of Art & Design, Rhode Island School of Design*

ALESSANDRA TURCHETTI, *University of Milan-Bicocca*

RACHEL LOBO, *Faculty of Environmental and Urban Change, York University*

ILIRIANA FONTOURA RODRIGUES, *Universidade Federal Fluminense*

MODERATED BY DANIEL MCNEIL

Jung Joon Lee's "Pictures from the Dark Man's Zone: Ethnonationalism, American Imperialism, and the Portraits of Black GIs in South Korean Camptowns" focuses on vernacular photo-portraits made in photo studios and bars in camptowns, and the racial dynamics they present in the context of Cold War memory-making. In doing so, it probes the popular binary reading of portraits of American GIs—especially those with Black servicemen—taken in camptowns in South Korea, with or without Korean women, as a representation of American imperialism in Korea. Further, the paper examines the erasure of Blackness as a means for suppressing scrutiny over camptown racialization, and the subsequent blindness to Blackness in the studies of camptown photographs—ironically, even as Blackness as seen in camptown portraits came to symbolize American imperialism for Koreans.

With "Images and Imaginations of "Africa" and Blackness: Race in Morocco Between Politics and Aesthetics, the main goal of **Alessandra Turchetti's** presentation, based on visual and ethnographic research, is to critically interrogate the complex relationship between Morocco, Blackness and Africa through the lens of visual arts, politics and cultural activism in contemporary Morocco.

Rachel Lobo's "Every Cook Can Govern': Lake-faring and the Black Atlantic in Canada", is concerned with how the everyday imaging practices of Black marine cooks and stewards enable us to visualize the social and political life of the Black Atlantic in Canada.

Iliriana Fontoura Rodrigues's "Memories for the future: Black Rural Brazilian Southerners photograph collections." aims to reflect about three photographic collections built since the first decades of the twentieth century until today, by generations of black men and women belonging to two rural black families, the Soares Fontoura Family and Soares do Nascimento Family, residents of the communities of Timbaúva and Estância do Meio, near

Formigueiro, state of Rio Grande do Sul, southern Brazil. The southern region of Brazil is considered the whitest in the country and for this reason, this collection found (more than 800 photos) contains an inestimable value with regard to memory, ancestry and the possibilities of memory of the future.

Jung Joon Lee is Associate Professor of Art History at Rhode Island School of Design. Lee's research interests span the intersections of art and politics, transnational militarism and decoloniality, and gender and sexuality. Exploring works ranging from vernacular to documentary to art photography, Lee's research and teaching delve into the onto-epistemological debates on photographic representations. Her forthcoming monograph, *Shooting for Change: Korean Photography after the War* (under contract with Duke University Press) rethinks what it means to produce a history of "national" photography in and against the liberal narratives of the field's "diversification"; and examines the ways in which photography in Korea and its diaspora presents an everyday cathected by twentieth-century war and militarism and their on-going pervasiveness. Lee is the co-curator of the online exhibition, *Queer/Feminist/Praxis in Korea and the Korean Diaspora*, and co-organizer of the eponymous conference held in April 2021.



Rachel Lobo is a PhD Candidate and lecturer with the Faculty of Environmental and Urban Change at York University. Her research, which is supported by the Social Sciences and Humanities Research Council of Canada, explores how photographic archives can sustain histories of political struggle and foster the exchange of intergenerational knowledge. Rachel received her MA in Photographic Preservation and Collections Management from X University, and has held archival internships at the Royal Ontario Museum and the X University Image Centre. She has published her work in *Archivaria: The Journal for the Association of Canadian Archivists*, and *The International Journal of Canadian Studies*.

Alessandra Turchetti is a Phd candidate in cultural and social anthropology at university of Milan-Bicocca. She is working on a research project, supervised by professor Ivan Bargna, about race, visual arts and cultural activism in urban and post-colonial Morocco.

Before enrolling in the Phd programme, she earned a Bachelor's degree in Philosophy and Cultural Anthropology from University of Siena and a Master's Degree in Cultural Anthropology and Ethnology from University of Genova with a thesis titled "The Spirit of Essaouira: Art, Heritage and Tourism in the Gnawa City". She also received a joint Master's degree in Sociology and Critical Criminology from University of Padua and Bologna with the thesis "Borders, Control, Conflict: Towards a Critical Criminology of Global Mobility. Notes from Europe's frontera sur".

Her research interests include: Maghrib and West Africa, urban and border studies, anthropology of art, heritage and museums, anthropology of mobilities (tourism, diaspora, migration, race and ethnicity, critical theory.

Iliriana Fontoura Rodrigues (1988 | Brazil) is a master's student in the Graduate Program in Culture and Territoriality at the Universidade Federal Fluminense. She has a degree in History (PUCRS) and studied Documentary Film at EICTV/ Cuba. In addition to being a researcher, she works as a cultural producer and educator. In 2019 she was a visiting researcher at the Department of History at the Autonomous University of Madrid (UAM). Currently, from the field of post-abolition analysis and visual culture, she is researching photographic collections of rural black families in southern Brazil. Part of her research will give rise to the dissertation "*Queira Aceitar a Lembrança de tua irmã Geni: Acervo Fotográfico de Famílias Negras Rurais (Tim-baúva/RS)*", under the supervision of Dr. Janaína Damaceno.



Daniel McNeil is a professor and Queen's National Scholar Chair in Black Studies at Queen's University. His teaching and scholarship bring together History, Diaspora Studies, Cultural Studies, and cognate fields of inquiry to explore the complexities of global Black communities in the twentieth and twenty-first centuries. He is the author of *Sex and Race in the Black Atlantic* (Routledge, 2010) and, with Yana Meer-zon and David Dean, a co-editor of *Migration and Stereo-types in Performance and Culture* (Palgrave Macmillan, 2020). *Thinking While Black*, his book about the political aspirations and cultural achievements of soul rebels, Black Atlantic intellectuals and planetary humanists, will be published by Rutgers University Press and *Between the Lines* in

Saturday, October 16

DAY 3 | PANEL 1

9:00 - 10:00am EST

ABSENT/ED PRESENCE: CURATING BLACK IN CANADA

Dominique Fontaine joins in a conversation led by **Geneviève Wallen** around the history and current state of working as a Black curator in Canada.

Dominique Fontaine is a curator and Founding Director of *aposteriori*, a non-profit curatorial platform – researching, documenting, developing, producing and facilitating innovation in diverse contemporary art practices. She graduated in visual arts and arts administration from the University of Ottawa (Canada), and completed De Appel Curatorial Programme (Amsterdam, the Netherlands). Her recent projects include *Here We Are Here: Black Canadian Contemporary Art*; *Dineo Seshee Bopape: and- in. the light of this.*_____, *Darling Foundry*; *Repérages ou À la découverte de notre monde ou Sans titre, article*; *Between the earth and the sky, the possibility of everything*, *Scotiabank Nuit Blanche Toronto 2014*. Dominique is co-initiator of the Black Curators Forum. She is a member of AICA-Canada, the American Association of Museum Curators (AAMC) and of the International Contemporary Art Curators Association (IKT). She is also part of Intervals Collective. Dominique Fontaine is laureate of Black History Month of the City of Montréal 2021. She lives in Montreal.



Geneviève Wallen is a Tiohtiá:ke Mooniyang/Montreal and Tkaronto/Toronto-based independent curator, writer, and researcher. Wallen's practice is informed by diasporic narratives, intersectional feminism, intergenerational dialogues, and BIPOC healing platforms functioning outside neo-liberal definitions of self and collective care. Her ongoing research focuses on the intersections of longevity and pleasure as contemplative spaces for care work in the arts.

DAY 3 | PANEL 2

11:00am - 12:30pm EST
RADICAL CONTINUITIES*

PANELISTS:

RAVEN SPIRATOS

K. MELCHOR QUICK HALL, *Fielding Graduate University*

BELINDA KAZEEM-KAMIŃSKI, *Academy of Fine Arts, Vienna Academy for Media Arts Design (KHM) Cologne*

MODERATED BY DR. QANITA LILLA

***Title inspired by the work and paper of Zainab Aliyu, 'Death as a Moment of Radical Continuity.'**

Raven Spiratos enters the Absent/ed Presence theme by way of Camille Turner and Camal Pirbhai's 'Family Matters (2017)' and Erika DeFreitas 'An Earnest Weight in the Crease' (2017). These are two multidisciplinary Canadian artists – afrofuturist-minded Camille Turner and conceptually-driven Erika DeFreitas, who undertake the difficult task of discussing anti-Black racism in Canada without perpetuating the same racism the works' push back against.

K. Melchor Quick Hall's essay 'The Mourning of My 41 st Birthday' is part personal history, part meditation, part prayer, and part poem. It is a life collage made of experiential fragments performed, experienced, and mourned. This trinity of women is performance and archive.

In **Belinda Kazeem-Kamiński's** lecture performance 'Fleshbacks &H(a)untings' is an art-based research project that builds on a theoretical and artistic exploration of archives as spaces in which different temporalities collide. Art practice informs theory and vice versa. This project investigates two historical events: The research of Austrian-Czech missionary, ethnographer, and writer Paul Schebesta (1887-1967) in what was then the Belgian Congo, and a so-called human zoo that took place in Vienna/Austria in 1896/97.

Raven Spiratos obtained her MA in Art History and Communications from McGill University in 2020 (supervised by Dr. Charmaine A. Nelson). Based in Tiohtià:ke/Montreal, Spiratos' research interests include Black Canadian art histories, Black diasporic art histories and Canadian slavery studies. Her SSRC-funded Master's thesis analyzed the representations of Black Canadians of African, African-European and Afro-Indigenous heritage from the nineteenth century until the present.



Belinda Kazeem-Kamiński is a writer, educator, and visual artist based in Vienna/Austria. Rooted in Black feminist theory, she has developed a research-based and process oriented investigative practice. Sparked and driven by encounters in archives and collections, she is particularly interested in their gaps and blank spaces. Interlacing the documentary with the fictional, her works manifest themselves through a variety of media, and dissect the present and presence of an everlasting colonial past. Belinda Kazeem-Kamiński's works have been shown internationally, e.g., International Film Festival Rotterdam, Vancouver International Film Festival, Diagonale, Osnabrück European Media Art Festival. Her upcoming first solo exhibition will be on view in the Kunsthalle Vienna from October 21, 2021 to March 6, 2022.

K. Melchor Quick Hall (she/her/hers) is the author of *Naming a Transnational Black Feminist Framework: Writing in Darkness* and the co-editor, with Gwyn Kirk, of *Mapping Gendered Ecologies: Engaging with and beyond Ecowomanism and Ecofeminism*. She is a popular educator who works with students of all ages. Hall is also the Interim Executive Director of African American Education & Research Organization (AAERO) and Melchor-Quick Meeting House (MQMH), both organizations founded by her mother. Through Pendle Hill Quaker Conference and Retreat Center, she co-facilitates an annual writing workshop, with Joanne Daley and Danie “Ocean” Jackson, for people of color and co-facilitates a reparations workshop with and for US-based, white inheritors of wealth. Information about Café Darkness, a virtual writing community that meets monthly, her single-authored manuscript *Naming a Transnational Black Feminist Framework*, and her recent yearlong transnational Black feminist online series with Black feminist activists and artists, co-hosted with The Dark Room’s Kimberly Juanita Brown, is available at <https://www.writingindarkness.org/>. Information about Hall’s edited volume *Mapping Gendered Ecologies*, including photos and the schedule and recordings of a conversation series with collaborators is available at <https://mappinggenderedecologies.org/>.



Dr. Qanita Lilla is a South African curator, researcher and writer with a PhD in Visual Arts from Stellenbosch University, South Africa (2018). She has worked in both state-funded and community museums for over a decade, in exhibitions, programs and research. She is interested in representations of racialised minorities, excluded epistemologies, the life and after-life of objects in collections, depictions of traumatic histories, as well as the radical potential of museums. She has published in various peer-reviewed publications and has also contributed book chapters to anthologies. She is currently Associate Curator, Art of Africa at Agnes Etherington Art Center, Queens University where she cares for the Lang Collection of African Art, one of the largest collections of its kind in Canada. She is the curator of *With Opened Mouths*.

Breakout Session
Hosted by Agnes
Etherington Art Centre

12:30pm EST

Rooting Histories, Rising Futures

**COMMUNITY MEET-UP FOR
BLACK STUDENTS FACILITATED
BY FATOU TOUNKARA
(CO-PRESENTED WITH
UNION GALLERY)**



Fatou Tounkara

This gathering is a space for Black students to recollect their shared histories of the Black diaspora, and to inspire and envision collective futures. Whilst reflecting on the Black Portraitures conference, participants are invited to discuss their own ideas, experience, vision, and imaginings.

Find out more about this ***closed, student only* event**, and more events presented by the Agnes Etherington Art Centre, here: <https://agnes.queensu.ca/participate/talks-tours-events/black-portraitures-absent-ed-presence/>

DAY 3 | PANEL 3

1:30 - 3:30pm EST

DIGITAL NETWORKS, AESTHETICS, AND BLACK DEATH

PANELISTS:

KATRINA SELLINGER, *Doctoral candidate, McMaster University*

MALEKE GLEE, *Director, STABLE*

ZAINAB ALIYU, *African Film Festival, School for Poetic Computation*

MODERATED BY NATALEAH HUNTER-YOUNG

Katrina Sellinger's paper "Dis/appearing (Black?) Bodies: Analyses of Ken Gonzales-Day's Erased Lynchings" considers artist and scholar Ken Gonzales-Day's Erased Lynchings series, focusing on analyses of one image from the series, "The Wonder Gaze." Sellinger argues that the dominant history of lynching and its connection to chattel slavery and the transatlantic slave trade means that Blackness is imagined in that absence, the art conjuring up an imagined dead Black body, even (perhaps especially) if no body is present. With "The Visual Ethics of Meme-ing Black Lives", **Maleke Glee** recalls that throughout the 2010s, the #BlackLivesMatter Movement supported the necessary visibility of Black Americans murdered at the hands of police. The image and video of accounts of threat, terror, assault, often just moments ahead of death, catapulted an arena of reproduction. Significantly in 2020, the image of Breonna Taylor, a Black woman, was trafficked as a rallying cry— but dually "memeified" to draw attention to untimely humor and other extraneous content of social capital and consumerist interest. While the need for awareness of acts of racial terror is necessary, it is complicated by the digital and commercial markets wherein Black death is commodifiable, predictable, and lucrative.

In **Zainab Aliyu's** presentation, "Death as a Moment of Radical Continuity", the conceptual and aesthetic symmetry of two seemingly unrelated objects — core rope memory from early software computing and the opele divination chain from my Nigerian lineage — surfaces the question: if cultural value systems are encoded into the objects that we build, then what type of ideals are deeply embedded in the pervasively ubiquitous technologies of today?

Maleke Glee is a Washington, D.C.-based curator, writer, and cultural worker. Maleke obtained his M.A. in Cultural Sustainability from Goucher College and B.F.A. in Arts Management from Howard University. Maleke is the Executive Director of STABLE, an artist studio and gallery space. He has held positions for the Studio Museum in Harlem, Prince George's African American Museum; and has produced exhibitions with the Museum of Contemporary African Diasporan Arts and No Longer Empty. His curatorial and writing practice focuses on contemporary Black art, specifically abstraction, performance, and digital art.



Katrina Sellinger (she/her) is a PhD candidate in English & Cultural Studies at McMaster University. She received her MA in English Language & Literatures from the University of British Columbia and her BA with a Combined Honours in English and Gender & Women's Studies from Dalhousie University. Katrina is interested in black cultural production throughout the diaspora and has guest-edited an issue of *The Capilano Review* on "the work of words" for black creators with Emmanuelle Andrews. Her current research project looks at racial passing in African American literature, film, and memoir from the 19th to 21st centuries. Unlike most scholarship on racial passing that centers light-skinned black or mixed-raced figures passing as white, her approach insists that we explicitly decenter whiteness in our engagement with passing in order to more fully explore what passing might do for black people. Katrina's research is funded by a SSHRC Joseph-Armand Bombardier award.





Zainab Aliyu ("Zai") is an Nigerian-American artist and cultural worker living in Occupied Lenapehoking (Brooklyn, New York, USA). Her work is about the material affect of the "immaterial." She contextualizes the cybernetic and temporal entanglement embedded within societal dynamics to understand how all socio-technological systems of control are interconnected, and how we are all implicated through time. She often dreams, experiments and inquires through built virtual environments, printed matter, video, archives, writing, installation and community-participatory (un)learning. Currently, Zai is directing design at the African Film Festival at the Lincoln Film Center, and is an educator and steward of the School for Poetic Computation.

Nataleah Hunter-Young is a writer, film curator, and Ph.D. candidate in Communication and Culture at X and York Universities in Toronto. She is International Associate Program-mer for Africa, "the Middle East," and Black Diaspora at the Toronto International Film Festival (TIFF) and has previously supported festival programming for the Hot Docs Canadian International Documentary Festival and the Durban International Film Festival in South Africa. Nataleah is writing a dissertation on state violence, aesthetics, and Black visual culture(s).

DAY 3 | PANEL 4

4:00 - 5:30pm EST

IT STAYS WITH YOU: ECHOES, REVERBS, EXPANSION

PANELISTS:

DR. MICHELE PRETTYMAN, *Fordham University*

DR. LAUREN MCLEOD CRAMER, *University of Toronto*

DR. ALESSANDRA RAENGO, *Georgia State University*

DR. CHIP LINSOTT, *Ohio University*

MODERATED BY NATALEAH HUNTER-YOUNG

After a year marked by loss, this panel insists that some things stay with us. Through papers that attend to the intersections of the moving image, installation art, virtual realities, and sonic and visual archives, we trace the formal and aesthetic processes that allow us to see, hear, and feel blackness's absent/ed presence. All papers engage echoes and reverbs through spatial and archival concerns: through black architectural theory, by looking at contemporary black women filmmakers' practice on architectural structures, at the architecture of virtual reality empathy generators, and at the sonic and visual architecture of the blueblack archive. Panelists and their topics include: **Lauren McLeod Cramer's *Nowhere, Nobody: The Architecture of an Echo*** is a close spatial analysis of rapper Earl Sweatshirt's experimental music video/film *Nowhere, Nobody* (Ramos-Chapman, 2019); **Michele Prettyman's *Expansive Cinema and the Black Starchild***, discusses how a subset of the work of contemporary black women filmmakers embodies an "expansive" cinematic practice which involves a reimagining of experimental aesthetics and technological innovation; **Chip Linscott's *Reverberations of Embodiment: Virtual Blackness and Gamification*** looks closely at the implications, pitfalls, and psychotechnological processes at work in VR racial empathy generators such as *1000 Cut Journey* (Stanford University's Virtual Human Interaction Lab, 2018); **Alessandra Raengo's *A Small Band: Blueblack's Migrant Curve*** focuses on the onto-aesthetic work performed by the word choice in Glenn Ligon's titular installation: *BLUES, BLOOD, BRUISE*.

Michele Prettyman, Ph.D., is a scholar of film and media, with an emphasis on African American cinema and visual cultures, a media consultant, and an Assistant Professor in Fordham University's Department of Communication and Media Studies. A scholar of Black film, visual culture, and cultural histories of black arts movements, Michele has taught courses in film studies, film and TV history, African American cinema, global cinema, digital storytelling, race, gender and media, and screenwriting among others. Active in the field of digital storytelling and social justice, she received a grant to train students in storytelling and social justice pedagogy. Her recent work appears in the *Journal of Cinema and Media Studies*, *The Lemonade Reader* anthology, and in a number of online journals. In 2019 she co-edited and contributed to a "Close Up" series in *Black Camera* journal focusing on the "New York Scene" of black independent filmmakers. Michele is a founding member of the liquid blackness research project and currently serves on the advisory board of its peer-reviewed, open-source journal—*liquid blackness: journal of aesthetics and black studies*, in which she has a forthcoming essay on mediamaker Elissa Blount Moorhead.



Michele also curates panels and events for film festivals and community groups and was named Artistic Director of the Tubman African American Museum's inaugural film festival in 2019. She is also, along with her sister Terri Bowles, cofounder of Daughters of Eve Media Inc., a company that provides a platform for female storytellers and content for audiences which has partnered with the American Black Film Festival (ABFF) for eight years. Taken together, Michele's teaching, writing, creative work, community collaborations, and spiritual practice emphasize the power of the human spirit and of our shared creative potential.

Alessandra Raengo is Professor of Moving Image Studies at Georgia State University, Founding Editor-in-Chief of *liquid blackness: journal of aesthetics and black studies* and founder of the *liquid blackness* research group that initiated the journal in 2013. She is the author of *On the Sleeve of the Visual: Race as Face Value* (Dartmouth College Press, 2013) and of *Critical Race Theory and Bamboozled* (Bloomsbury Press, 2016). Her work has appeared in *Camera Obscura*, *Discourse*, *Adaptation*, *The World Picture Journal*, *Black Camera*, *The Black Scholar*, *Flash Art*, *Refract*, *Journal of Cinema and Media Studies*, and several anthologies.



Lauren McLeod Cramer is an Assistant Professor in the Cinema Studies Institute at the University of Toronto. Her work focuses on blackness, aesthetics, and popular culture. She is currently writing a book on hip-hop, architecture, and black spatial practice. Lauren is a founding member of *liquid blackness*, a research project on blackness and aesthetics, and is the co-Editor of *liquid blackness: journal of aesthetics and black studies*. Her writing has appeared in *The Journal of Cinema and Media Studies*, *The Black Scholar*, *Black Camera*, *Film Criticism*, *The Los Angeles Review of Books*, *The Quarterly Review of Film and Video* and the edited collection *Writing for Screen Media* (Routledge, 2019).



Dr. Charles P. ("Chip") Linscott teaches a series of classes on virtual reality theory, history, criticism, and production. Chip has been exploring audio production and experimental sound in various capacities since the late 1980s. He is the head of audio at the GRID Lab, where he oversees audio production and leads student employees. His writing deals principally with the implications of sound, image, technology and mediation for blackness (and vice versa). His book project, *Sonic Overlook: Blackness between Sound and Image*, examines the ways in which sonicity intervenes in black visibility. Chip's writing has appeared in *Black Camera*, *In Media Res*, *liquid blackness*, *ASAP/J*, *The Journal of Cinema and Media Studies*, and the anthology *At the Crossroads*. Chip recently published a lengthy chapter on XR in the textbook *Now Media* (Routledge, 2021). He is on the editorial board of *liquid blackness* journal, which is due to be archived by the Library of Congress because of its historical significance.v



Nataleah Hunter-Young is a writer, film curator, and Ph.D. candidate in Communication and Culture at X and York Universities in Toronto. She is International Associate Programmer for Africa, "the Middle East," and Black Diaspora at the Toronto International Film Festival (TIFF) and has previously supported festival programming for the Hot Docs Canadian International Documentary Festival and the Durban International Film Festival in South Africa. Nataleah is writing a dissertation on state violence, aesthetics, and Black visual culture(s).

In anticipation of Konadu's solo exhibition at SBC Contemporary Art Gallery in Montreal, this event highlights the artist's larger body of work and the themes explored through his lens-based practice. Integral to building an expansive framework that prioritizes process and conditions collaboration, Konadu's photography sets up formations of portraiture that evade capture and that might invite the viewer into a state of "not-deciding." *Gestures on Portrayal* will be on view in Montreal at SBC Contemporary Art Gallery from 4 November 2021–18 December 2021.

Find out more about the Agnes Etherington Art Centre's partnering events, here:
<https://agnes.queensu.ca/participate/talks-tours-events/black-portraits-absent-ed-presence/>

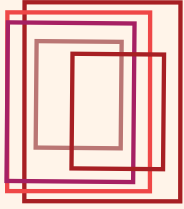
Breakout Session
Hosted by Agnes
Etherington Art Centre

6:00pm EST

Gestures on Portrayal

**LUTHER KONADU IN
CONVERSATION WITH
NASRIN HIMADA
(CO-PRESENTED WITH SBC
CONTEMPORARY ART
GALLERY)**





**BLACK
PORTRAITURE[S]**

This conference would not have been possible without the following people; they have our most sincerest thanks:

**Dr. Julie Crooks, Dr. Deborah Willis, Niki Kekos,
Frances Pollitt Sarver, Edgar Alonso Castillo,
Maria Kanellopoulos,
Kate Yüksel, Charlotte Gagnier**

