



African-American Artists and the Color Line. Histories, Genealogies, Forms, Gestures

January 13-14, 2017
théâtre Claude Lévi-Strauss
musée du quai Branly – Jacques Chirac

This international conference is organized in partnership between musée du quai Branly – Jacques Chirac and the Université de Rennes 2 (*Histoire et critique des arts* and *Arts, pratiques et poétiques*), with additional support from the Terra Foundation for American Art, on the occasion of the exhibition *The Color Line* at the musée du quai Branly – Jacques Chirac (October 2016-January 2017).

Advisory Committee:

Sarah Frioux-Salgas (musée du quai Branly – Jacques Chirac),
Gilles Mouëllic (Professor, Université Rennes 2),
Daniel Soutif (Curator of the exhibition *The Color Line*),
Elvan Zabunyan (Professor, Université Rennes 2),

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Integrating the collective memory of the black community into the study of the work by African-American artists, particularly in light of the historical role of slavery and segregation in the United States, has become a necessity in a cultural context in which plurality paradoxically signifies both unison and isolation. Inequalities regarding public reception, insufficient understanding of the consequences of the traumas of slavery, the co-existence of a dual African and European heritage, and inadequate access to media and means of distribution have formed some of the major themes that have marked African American art since the end of the nineteenth century until today. Entangled within these contradictions and rich with experiences that blend global awareness, political engagement, artistic creation,

and local knowledge, African-American artists have maintained a production conscious of the limits to which they have been subjected while at the same time highlighting the possibility of transcending them. Their artistic expressions have coexisted with militant gestures and connections to historically and spiritually significant domains in order to make way for a creative freedom unique in the history of art, wherein radicalness becomes form, silence becomes sound, and the invisible becomes visual.

Examining the practices of African-American artists from the nineteenth to the twenty-first centuries through the lens of historical, aesthetic, and political concerns, this symposium proposes to rethink this art history in consideration of current research. We will explore questions regarding the manner in which various official cultural policies have attempted to maintain the specificity of the African-American case while at the same time producing disparities and distinctions that exclude the possibility of mainstream readings of these artists. Art historians, museum curators, theorists, critics, and artists will consider the compartmentalization in which African-American art has long found itself, while thinking closely about the possibility of breaking through these barriers.

Thanks to the presence of objects and documents in *The Color Line* that will be presented in France for the first time, the critical and theoretical propositions raised at this symposium will directly resonate with work by African-American artists.

DRAFT PROGRAM

FRIDAY 13 JANUARY

11:00 VISIT OF *THE COLOR LINE* FOR THE PARTICIPANTS

Welcome by

14 :00

- **Frédéric KECK**, Director, Research and Higher Education Department, musée du quai Branly – Jacques Chirac

14:15 – 15:00

Keynote : *Revisiting the Black Aesthetic*

- **David C. DRISKELL** (University of Maryland)

15:15-18:00 **Questions of history 1**

Moderator : Gilles MOUËLLIC (Université Rennes 2)

15:15 -15 :45

Regarder pour voir, impact politique de l'image

- **Elvan ZABUNYAN** (Université de Rennes 2)

15:45-16:00

Coffee break

16:00-16:30

L'art comme brèche dans l'accommodement moral de l'esclavage

- Anne LAFONT (INHA/Université Paris Est-Marne La Vallée)

16:30-17:00

Glenn Ligon: Between Figuration and Abstraction

Rizvana BRADLEY (Yale University)

17:00-18:00 / DISCUSSION

SATURDAY 14 JANUARY

10:00-13:30 **Questions of history 2**

Moderator: Elvan ZABUNYAN (Université Rennes 2)

10:00-10:30

Lois Mailou Jones and the Color Line

- Cheryl FINLEY (Cornell University)

10:30-11:00

An Outsider is an Outsider is an Outsider

Critique du Black Folk Art en regard des primitivismes contemporains

- Baptiste BRUN (Université Rennes 2)

11:00-11:15

Coffee break

11:15-11h45

Norman Lewis: black autumn leaves

- Robert O'MEALLY (Columbia University)

11:45-12:15

Conditions Reporting: 'I AM A MAN' and the Writing of Afrotropic Art Histories

- Huey COPELAND (Northwestern University/Weinberg College of Arts and Sciences)

12:15-12:45

The Art Museum in the Age of Black Power

- Susan CAHAN (Yale University)

12:45 - 1:30 - DISCUSSION

1:30-3:00

Lunch break

3:00 – 4:45

Roundtable Exhibiting African American Artists

Moderator: **Daniel SOUTIF**

Tuliza FLEMING (National Museum of African American History and Culture
Smithsonian Institution)

Ruth FINE (ex-curator, National Gallery of Art, Washington D.C.)

Mark GODFREY (Tate Modern)

4:45 – 5:00 Coffee break

5:00 – 6:00 Final discussion and conclusion

6:30 – 8h30 COCKTAIL

David DRISKELL

Revisiting the Black Aesthetic

Historical omissions of black contributions to the compendium in American culture served as an incentive to black artist of all media to become engaged as practitioners and social activist in the New Negro movement in the 1920s. And with the resurgence of racial placement in American society as a whole, a movement which addressed the exclusionary practice of blacks in all of the creative disciplines helped hasten the time when a black aesthetic would manifest itself, particularly in the urban centers around the nation. Most prominent among movements that addressed black creativity in all of its dimensions occurred in Harlem in the 1920s. As an outgrowth of the New Negro movement, the Harlem Renaissance became the model for self-determination among black artists nationwide.

Black visual artists in the later quarter of the nineteenth century found solace in having a measure of acceptance for their work in some European art centers, Paris being among the most important such place. Yet the exclusionary practices of American art institutions, in not encouraging black creativity in the arts, hastened the time for a self-driven plan to showcase African American art within the color line. My presentation will identify the relevant contributions of artists whose participation in the periods of production from the late 19th century to the present made significant contributions toward defining specifics of the color line in American art.

The quest for self-identity and self-control with the assertion that black artists wanted to see their culture positively represented became a driving force in the making of a new ethos in the black aesthetics. In this regard, the artists who experimented with the forms of abstraction in the 20th century saw themselves as participants in the prevailing forms of Modernism that stamped them as global artists speaking a language of form that addressed the universality of art even within the color line.

Highly regarded as an artist, scholar and curator, David Driskell is cited as one of the worlds leading authorities on the subject of African American Art. He has been the recipient of ten honorary doctoral degrees and has contributed significantly to scholarship in the history of art on the role of Black artists in America. He has authored seven books on the subject of African American Art, co-authored four others, and published more than forty catalogs from exhibitions he has curated.

Driskell was born in 1931 in Eatonton, Georgia, USA. He was educated at Howard University and received the Master of Fine Arts degree in 1961 from The Catholic University of America in Washington, DC. He currently holds the title of Distinguished University Professor of Art, Emeritus, at the University of Maryland, College Park. In October 1997, Driskell was awarded the University of Maryland President's Medal, the highest honor given to a member of its faculty. He received the United States Presidential Medal from Bill Clinton in December 2000 as a National Endowment for the Humanities recipient. Upon his retirement from teaching at the University of Maryland in 1998, The David C. Driskell Center for the Study of the African Diaspora was founded to promote his scholarship and service to the University.

Trained as a painter and art historian, Driskell works principally in collage and mixed media. His paintings and prints have been featured in numerous solo and group exhibitions in galleries and museums throughout the USA, including the

Corcoran Gallery of Art, The Baltimore Museum of Art, The Oakland Museum and The Whitney Museum of American Art, among others. He has exhibited internationally in England, Holland, South Africa, Poland, Brazil, Japan, and Chili. He has been the recipient of several foundation fellowships among which are the Harmon Foundation, three Rockefeller Foundation Fellowships and the Danforth Foundation.

In October 2006, Pomegranate Artbooks published David Driskell: Artist and Scholar by Julie McGee. This is the first biography and comprehensive monograph on the artist.

Elvan ZABUNYAN

Pourquoi est-il si important de regarder pour voir ? La photographie dans sa fonction politique et esthétique joue un rôle duel en tant que dévoilement et effacement de l'actualité. Quels sont aujourd'hui, dans le contexte du monde contemporain, les moyens de lire les images et les œuvres d'art dans leur lien au témoignage, à la mémoire, à l'histoire ? Partant de Segregation Story (1956) de Gordon Parks jusqu'aux dévastations provoquées par l'ouragan Katrina (2005) en passant par la série Everything will be taken away (depuis 2003) d'Adrian Piper, cette présentation considérera les conditions objectives du racisme dans la société américaine.

BIOGRAPHIE :

Elvan Zabunyan, historienne de l'art contemporain, est professeure à l'Université Rennes 2 et critique d'art. Ses recherches portent sur l'art nord-américain depuis les années 1960 et notamment le tournant 1970 autour des questions raciales et féministes. Elle travaille depuis le début des années 1990 sur les problématiques issues des cultural studies, des théories postcoloniales et des études de genre en cherchant à construire, grâce à ces pensées critiques, une méthodologie de l'histoire de l'art contemporain connectée articulée autour d'une histoire coloniale, culturelle, sociale et politique. Ses travaux actuels interrogent l'héritage et la mémoire de l'esclavage dans les Amériques en repensant l'idée de déplacements culturels à la lumière de l'actualité mondiale, tant artistique que géopolitique. Elle a publié *Black is a color*, une histoire de l'art africain américain (Dis Voir, 2004 et 2005 pour la version anglaise), *Theresa Hak Kyung Cha – Berkeley – 1968* (Presses du réel, 2013), codirigé plusieurs livres et a écrit de nombreux articles dans des ouvrages collectifs, des catalogues d'exposition et des périodiques. Elle codirige actuellement le projet annuel du centre allemand d'histoire de l'art à Paris.

Anne LAFONT

L'art comme brèche dans l'accommodement moral de l'esclavage

Dans cette communication, je voudrais revenir sur les considérations *contradictoires de la philosophie des Lumières quant à la question du potentiel créatif des Africains et/ou des esclaves (Hume, Hegel, Grégoire, Barlow) et montrer comment l'œuvre matérielle et visuelle de ceux-ci a été un lieu de résistance à l'esclavage et un point de départ aux processus d'émancipation non-violents. Sous cet angle, ce sera l'occasion de dresser une brève typologie des formes de création plastique et ornementale en système esclavagiste (Drake the Potter et consorts), mais aussi de considérer l'art colonial comme source de cette histoire de l'art esclave (Brunias, Amans, Ferrez).*

BIOGRAPHIE:

Anne Lafont est historienne de l'art. Ses travaux portent principalement sur les cultures visuelles et artistiques de la période moderne en contexte impérial et notamment sur l'art et les objets en lien avec l'esclavage, l'Atlantique francophone et la diaspora africaine.

Elle a fait une grande partie de ses études au Canada puis elle a été pensionnaire à la Villa Médicis – Académie de France à Rome. Elle a ensuite soutenu une thèse de doctorat en histoire de l'art à l'Université Paris-Sorbonne puis a été recrutée sur un poste de maîtresse de conférences en 2003 à l'Université Paris Est Marne-la-vallée. Au cours des dix dernières années, Anne Lafont a publié plusieurs livres : une monographie sur le peintre Girodet (2005), deux volumes sur les discours de femmes sur l'art aux XVIIIe et XIXe siècles (Plumes et Pinceaux, 2012) et dirigé un ouvrage collectif intitulé L'artiste savant à la conquête du monde moderne (Paris, 2010). Son prochain livre, à paraître en 2017, s'intitule L'art et la race. L'Africain (tout) contre l'œil des Lumières. Elle est actuellement rédactrice en chef de la revue Perspective, revue de l'Institut National d'Histoire de l'Art.

Huey COPELAND***Conditions Reporting: 'I AM A MAN' and the Writing of Afrotropic Art Histories***

This paper takes artist Glenn Ligon's work with and on the "I AM A MAN" sign—made famous by protesting Memphis sanitation workers in 1968—as a point of departure in order to chart the aesthetic, historical, and theoretical terrain opened up by “afrotropes,” those visual forms that have emerged within and become central to the formation of African diasporic culture and identity in the modern era.

BIOGRAPHY

Huey Copeland is Associate Dean for Academic Affairs in The Graduate School and Associate Professor of Art History with affiliations in the Gender and Sexuality Studies Program and the Department of African American Studies at Northwestern University. His writing—which has been translated into French, German, and Spanish—focuses on modern and contemporary art with an emphasis on articulations of blackness in the Western visual field. A Contributing Editor of Artforum, Copeland has also published in Art Journal, Callaloo, Camera Obscura, Nka, October, Parkett, Qui Parle, Representations, and Small Axe as well as in numerous international exhibition catalogues and edited volumes, such as the award-winning Modern Women: Women Artists at the Museum of Modern Art, edited by Cornelia Butler and Alexandra Schwartz. Most notable among Copeland's publications is Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America (2013), a book funded by a Creative Capital/Warhol Foundation Arts Writers Program Grant and published by the University of Chicago Press.

Cheryl FINLEY

Lois Mailou Jones and the Color Line

Cheryl Finley, Associate Professor and Director of Visual Studies
Cornell University, USA

Lois Mailou Jones had a prolific career in art, spanning more than 50 years and four continents. In addition to being a textile designer and painter, she was an influential member of the Howard University Art Department in Washington, DC, where she taught and/or worked with generations of successful African American artists including James A. Porter, Elizabeth Catlett, David C. Driskell and Jeff Donaldson. This paper examines the work, life and influence of Lois Mailou Jones as it relates to the theme of the exhibition and symposium, the Color Line – both literally and figuratively. As an artist and designer, Jones mastered the color line, most notably in her Art Deco-era textile designs and paintings from her Africa Series (1950s/1980s). Throughout her pioneering career, she also confronted the Color Line, smashing stereotypes of race, gender and inequality in France, the United States, Haiti and in many countries on the African Continent. She did so with paintings such as Mob Victim (Meditation) (1944), included in the exhibition, as well as her work as dedicated educator who lived through and responded to some of the most politicized moments in the twentieth century with her art and advocacy.

BIOGRAPHY

Trained in the History of Art and African American Studies at Yale University, Cheryl Finley is Associate Professor and Director of Visual Studies in the Department of the History of Art at Cornell University. With more than 15 years of noted research on historic and contemporary images of the transatlantic slave trade, her seminal study, *Committed to Memory: the Slave Ship Icon in the Black Atlantic Imagination*, will be published by Princeton University Press next year. Dr. Finley's prolific critical attention to photography has produced the coauthored publications *Teenie Harris, Photographer: An American Story* (Carnegie Museum of Art, 2011), *Harlem: A Century in Images* (Skira Rizzoli, 2010), *Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos-Pons, Pamela Z* (Prestel, 2008), and numerous catalog essays and peer-reviewed journal articles on artists such as Lorna Simpson, Hank Willis Thomas, Walker Evans, Joy Gregory, Carrie Mae Weems, Roshini Kempadoo and Berenice Abbott. Her current research includes the interdisciplinary project, *Re-Imagining the Grand Tour: Routes of Contemporary African Diaspora Art*, which examines the global art economy, focusing on the relationship among artists, museums, biennials and tourism; a monograph on the artist Maria Magdalena Campos-Pons; and the collaborative project *Visualizing Travel, Gendering the African Diaspora* with colleagues Leigh Raiford (UC Berkeley) and Heike Raphael-Hernandez (U. Wurtzburg) funded by American Council of Learned Societies. Dr. Finley's research has been supported by the Hutchins Center for African and African American Research, the Ford Foundation, the Center for Advanced Study in the Visual Arts, and the American Academy of Arts and Sciences. In 2013, together with Dr. Deborah Willis (New York University), she helped to

organize the first Black Portraiture[s] conference in Paris, which was hosted by the musée du quai Branly – Jacques Chirac.

Baptiste BRUN

Maître de conférences en histoire de l'art contemporain, université Rennes 2

An Outsider is an Outsider is an Outsider

Critique du Black Folk Art en regard des primitivismes contemporains

En 1982, la Corcoran Gallery de Washington présentait Black Folk Art in America 1930-1980. Cette importante exposition restituait pour la première fois un pan méconnu sinon inconnu de l'art américain. Relayant un point de vue largement partagé au lendemain du vernissage, un journaliste du New York Times voyait là la mise en avant d'un art pur (« uncorrupted art »). Or cet enthousiasme pour un art dont on célébrait l'autodidaxie (« untaught art ») masquait mal la reconduite d'un essentialisme déniait aux œuvres présentées leur historicité. Tout comme dans bon nombre de discours relatifs au Folk Art ou à l'Outsider Art, l'écueil du primitivisme fonctionnait et fonctionne encore aujourd'hui à plein régime. Pourtant, les peintures, sculptures et assemblages visibles dans l'exposition étaient en prise directe avec l'histoire de la ségrégation.

BIOGRAPHY

Baptiste Brun est maître de conférences en histoire de l'art contemporain à l'Université Rennes 2. Auteur d'une thèse de doctorat consacrée à l'œuvre de Jean Dubuffet (Jean Dubuffet et la besogne de l'Art Brut. Critique du primitivisme, à paraître aux Presses du Réel), il a également codirigé l'édition du manuscrit de l'Almanach de l'Art Brut (Milan, 5Continents, 2016). Ancien boursier du Deutsche Forum für Kunstgeschichte (Paris), il a écrit différents articles sur l'art moderne, l'art contemporain et l'art brut (Hervé Di Rosa, plus jamais seul, la maison rouge, Paris, 2016 ; Jérôme Zonder, Fatum, la maison rouge, Paris, 2015 ; Jean Tinguely, le Cyclop, 2015 ; Le Musée imaginaire de Jean Dubuffet, École du Louvre, 2014 ; etc.).

Robert O'MEALLY

NORMAN LEWIS: BLACK AUTUMN LEAVES

This presentation will focus on Norman Lewis as an abstract expressionist who drew from the natural world and from his robust interaction with the mid-twentieth century modern art scene. In particular it will consider Lewis's many seasonal paintings--his winter, spring, and summer works--alongside the unusual painting in THE COLOR LINE exhibition called "Autumn Garden." What is innovative about this painting's color palate? What is its "color line?" How, in other words, does this abstract work contribute to a Black aesthetic, whether American or Pan African? What makes these autumn leaves Black?

BIOGRAPHY

Robert G. O'Meally is Zora Neale Hurston Professor, Columbia University, and director of Columbia's Center for Jazz Studies. His books include *Lady Day: The Many Faces of Billie Holiday*, *The Craft of Ralph Ellison*, and *Romare Bearden: A Black Odyssey*. He has edited or co-edited many volumes, including *The Jazz Cadence of American Culture*, *History and Memory in African American Culture*, and

The Norton Anthology of African American Literature. Several of his music projects have won awards; his co-produced Smithsonian box set, *The Jazz Singers*, nominated for a Grammy. In recent years, O'Meally has served as art curator for Jazz at Lincoln Center, and has curated many other exhibitions, including one that traveled for the Smithsonian Institution and others presented in New York, Paris, and Istanbul. His articles have appeared in the *New York Times*, the *Atlantic Monthly*, and many other places, including *Les Cahiers du Musée National D'Art Moderne*. O'Meally is an amateur saxophonist whose sons say Dad plays "for his own amazement!"

Rizvana BRADLEY

Assistant Professor, Film and Media Studies and African American Studies
Yale University

This paper focuses on Glenn Ligon's 1992 Untitled series of four etchings and aquatints, and his transposition of the Harlem renaissance writer, Zora Neale Hurston's assertion: "I feel most colored when I am thrown against a white background." Ligon's transposition projects her onto our historical time. I argue firstly, that Ligon's work, which is consistently understood as abstract, opens up to a complex historiography and genealogy of diaspora that figuratively retraces Hurston's legacy. Secondly, I propose that the palimpsestic quality of Ligon's paintings betray the complexity of racial and sexual difference as the condition of possibility for (black) abstraction. Interrogating the distinction between the white background/surface, and the dark material stain of the foreground, specifically the idea that the "white background is the liberated space in which nothingness can appear," (Slavoj Zizek), I reference Kasimir Malevich's 'Black Square' (1915), as well as Ad Reinhardt and Robert Motherwell who also experimented with black paintings. The paper culminates in a meditation on the conditions for appearance, visibility, invisibility, and form, in relation to the notion of aesthetic blackness elaborated most explicitly by Fred Moten.

BIOGRAPHY

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

Susan CAHAN, Yale University

The Art Museum in the Age of Black Power

The institutions that make up the art establishment determine what constitutes

high art through a process of selective acquisition and display. Prior to 1967 one could count fewer than a dozen museum exhibitions that had featured the work of African American artists, with the exception of museums at historically black colleges and universities. This talk excavates the moment when museums were forced to face artists' demands for justice and equality in the late 1960s and early '70s. What strategies did African American artists use to gain institutional access, and what tactics did museum professionals employ, as the establishment and the activists wrestled over power and control? What were the models for democratizing museums? Which actions brought success or failure? How did the adjustments of this period in American history both modify and preserve the racial system that was in place before the civil rights movement?

BIOGRAPHY

Susan Cahan is an art historian, educator, and curator who specializes in contemporary art and the history of museums. She is particularly interested in the relationship between social and artistic change, and the confluence of factors that shape the way culture is imagined, discussed, and advanced. This interest is exemplified in her recent book, *Mounting Frustration: The Art Museum in the Age of Black Power* (Duke University Press, 2016), which examines the impact of the civil rights movement on art museums through a series of case studies focusing on New York City. She co-edited *Contemporary Art and Multicultural Education* (Routledge, 1996) and is the author of essays on the work of Andrea Fraser, Carrie Mae Weems, Tim Rollins and KOS, Jim Hodges, and Andy Warhol. She is a recipient of an Arts Writer's Grant from the Andy Warhol Foundation for the Visual Arts; Wyeth and Meiss/Mellon Publication Grants from the College Art Association; among other awards.

Cahan is currently an Associate Dean and Dean for the Arts in Yale College and a lecturer in the Yale School of Art. Before joining Yale, Cahan served as the Des Lee Professor in Contemporary Art at the University of Missouri-St. Louis and Associate Dean in the College of Fine Arts and Communication. From 1994 to 2003 she was a faculty member at the Center for Curatorial Studies at Bard College, and has also served as a visiting professor in the Department of Art at the University of California, Los Angeles. She has also had over twenty years of experience as a curator and museum professional. From 1996 to 2001 Cahan was the senior curator for the private collection of Eileen and Peter Norton and director of arts programs for the Peter Norton Family Foundation. From 1987 to 1996 she served at the New Museum of Contemporary Art in New York as Deputy Director and Curator of Education. Prior to this she also served at The Museum of Modern Art in New York in the museum's educational programs for New York City schools. She received her Ph.D. at the Graduate Center of the City University of New York.

Ruth FINE

Abstract for Roundtable: Exhibiting African American Artists

As the curator of three exhibitions of work by African American Artists, "The Art of Romare Bearden" (organized for the National Gallery of Art, Washington, D.C., 2003, with circulation to four additional venues); "Sam Gilliam: Prints from the Artist's Collection," (organized for the Luther W. Brady Gallery at George Washington University, Washington, D.C., 2006), and "Procession: The Art of Norman Lewis" (organized for the Pennsylvania Academy of the Fine Arts, Philadelphia, 2015, with

circulation to two additional venues), and as the participant in the organization of other exhibitions featuring African American Artists, including "Full Spectrum: Prints from the Brandywine Workshop" for the Philadelphia Museum of Art (2012) and "Martin Puryear: Multiple Dimensions" for the Art Institute of Chicago (2015) my experiences of the actual exhibition process were not particularly different than they have been for exhibitions of other artists and other group shows. However, getting the exhibitions scheduled and circulated, as well as doing the research for them has proven to present different challenges. This presentation will provide some personal reflections on these experiences

BIOGRAPHY

Ruth Fine was a curator at the National Gallery of Art, Washington, for almost four decades. She organized THE ART OF ROMARE BEARDEN for the Gallery in 2003, with circulation to several venues in the United States. In addition to editing that catalogue, Fine wrote the introduction for ROMARE BEARDEN: PHOTOGRAPHS BY FRANK STEWART (2004); and co-edited with Jacqueline Francis, Studies in the History of Art 71: ROMARE BEARDEN, AMERICAN MODERNIST (2011).

In 2006, Fine organized SAM GILLIAM: PRINTS FROM THE ARTIST'S COLLECTION, for the Luther W. Brady Art Gallery at George Washington University. And most recently she was curator of PROCESSION: THE ART OF NORMAN LEWIS, organized for The Pennsylvania Academy of the Fine Arts, Philadelphia, in 2015, and currently on view at the Chicago Cultural Center, Illinois. In addition to editing the catalogue for the Lewis exhibition, Fine contributed "Conversations with [Melvin] Edwards, [Sam] Gilliam and [William T.] Williams," to The International Review of African American Art 26 (2015), devoted solely to Lewis; and "Abstraction and Identity: Norman Lewis and the "Activity of Discovery," to The Image of the Black in Western Art V, Part 2 (2014).

Focusing on other African American artists, Fine contributed an introduction to Full Spectrum: Prints from the Brandywine Workshop (which emphasizes diversity in its participants), organized by the Philadelphia Museum of Art (2012); and an essay on Martin Puryear's drawings to the exhibition catalogue for MARTIN PURYEAR: MULTIPLE DIMENSIONS organized and circulated by the Art Institute of Chicago (2015).

Among other exhibitions organized by Fine are those on the art of American modernist, John Marin; prints by Helen Frankenthaler, Jasper Johns, and Roy Lichtenstein; drawings by Mel Bochner, Jasper Johns and Georgia O'Keeffe; print publishers Crown Point Press (San Francisco, CA), Gemini G.E.L. (Los Angeles, CA), and Graphicstudio (Tampa, FL). She also has contributed to exhibition catalogues and catalogues raisonnés devoted to Richard Diebeken, Jim Dine, Robert Rauschenberg, Edda Renouf, and James Rosenquist among others.

Fine is chair of the Roy Lichtenstein Foundation Board; and a member of the boards of the Terra Foundation for American Art, and the Fabric Workshop and Museum, Philadelphia; and the Contemporary Committee at the Philadelphia Museum of Art. A practicing artist, prior to becoming a curator Fine taught printmaking, painting, drawing, and design in several college-level art departments.

Mark GODFREY

BIOGRAPHY

Dr. Mark Godfrey is Senior Curator, International Art at Tate Modern. He is the

author of 'Abstraction and the Holocaust' and 'Alighiero E Boetti', both published by Yale University Press, and several exhibition catalogues and journal articles. At Tate, he was organised exhibitions of artists including Gerhard Richter, Richard Hamilton, Sigmar Polke, and Francis Alys. He recently published 'Abstraction in Tryin' Times' in the book 'Four Generations: The Joyner/ Giuffrida Collection of Abstract Art', looking at the work of Mel Edwards, Frank Bowling, William T. Williams, Sam Gilliam, Al Loving, and Jack Whitten, and a book on David Hammons titled 'Give Me a Moment' connected to an exhibition he organised in Athens. With Zoe Whitley, he is curating the exhibition 'Soul of a Nation: Art in the Age of Black Power, 1963-1983' at Tate Modern in 2017.

TULIZA FLEMING

BIOGRAPHY

Dr. 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). During her tenure at the NMAAHC, Dr. Fleming has worked to build the museum's foundational collection, supervised the creation of a collection-based multi-media interactive, co-curated the traveling exhibition, *Ain't Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment*, and served as the lead curator for the museum's permanent art exhibition, *Visual Art and the American Experience*.

Formerly, Dr. Fleming was the Associate Curator of the American Art at The Dayton Art Institute. For the past 20 years, Dr. Fleming has curated over 20 exhibitions and worked in and consulted for a variety of museums and cultural institutions including: the August Wilson Cultural Center, The Taft Museum of Art, The Cincinnati Museum Center, The DuSable Museum of African American History, Inc., the National Underground Railroad Freedom Center, the Spelman College Art Museum, the Art Gallery at the University of Maryland, and the National Portrait Gallery. Her publications include, "Cover Stories: The Fusion of Art and Literature During the Harlem Renaissance," "The Convergence of Aesthetics, Politics and Culture: Jeff Donaldson's *Wives of Shango*," "It's Showtime! The Birth of the Apollo Theater," "The 'Museum Baby' Grows Up: Being a Curator of Color in a Monochromatic Art Museum World," *Breaking Racial Barriers: African American Portraits in the Harmon Foundation Collection*, and *Around the Bend: Monumental Steel Sculptures by Bret Price*.