

GLYPHS ACTS OF INSCRIPTION

GLYPHS **ACTS OF INSCRIPTION**

JOHN **AKOMFRAH**

CHERYL **DUNYE**

ROTIMI **FANI-KAYODE**

LYLE ASHTON **HARRIS**

ZANELE **MUHOLI**

MWANGI **HUTTER**

ANDREW **PUTTER**

MICKALENE **THOMAS**

CARRIE MAE **WEEMS**

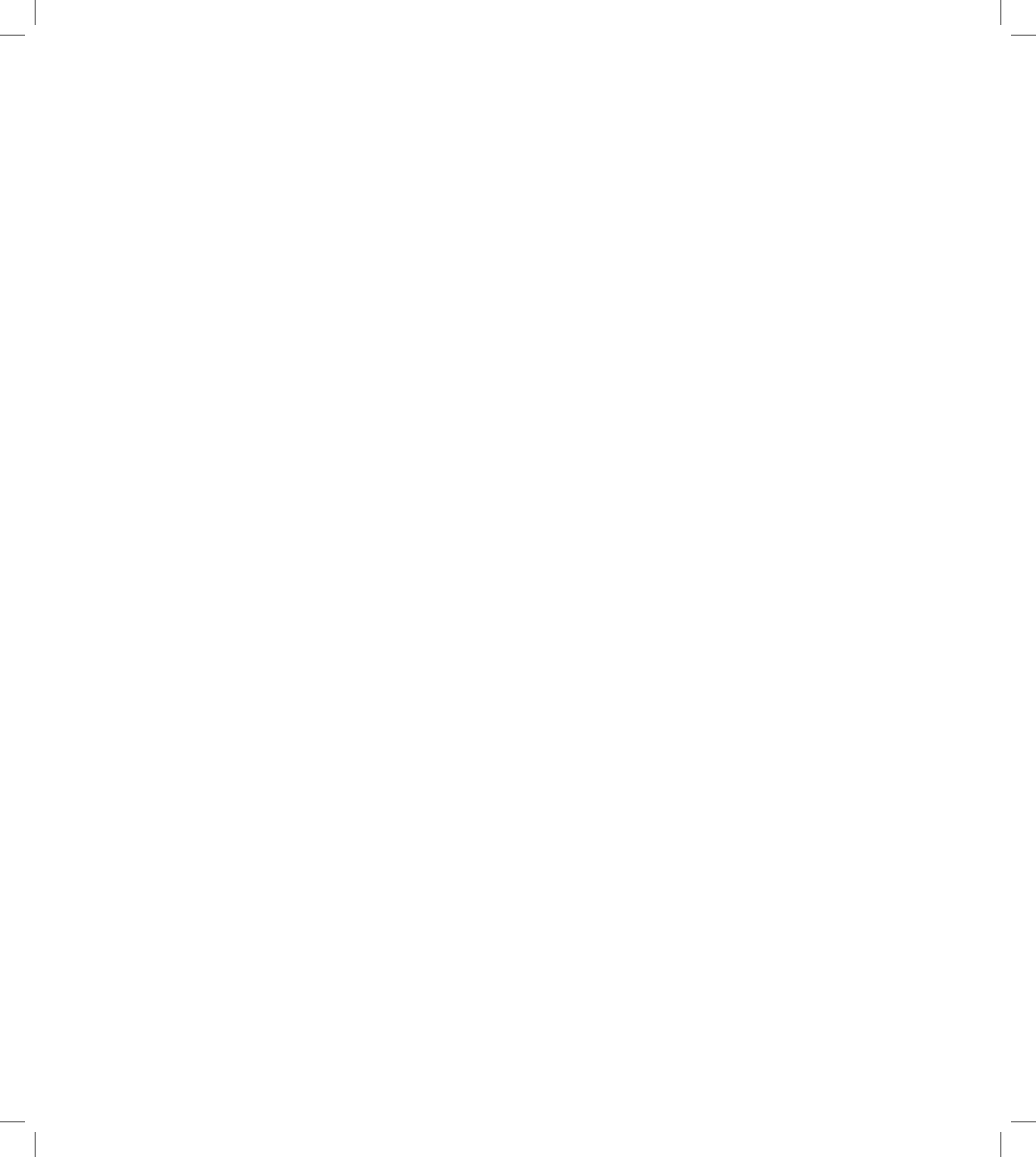
RUTI TALMOR AND RENÉE MUSSAI



A MEMBER OF THE CLAREMONT COLLEGES
1050 North Mills Avenue
Claremont, CA 91711-6101
www.pitzer.edu/galleries

RUTI TALMOR AND RENÉE MUSSAI





GLYPHS **ACTS OF INSCRIPTION**



GLYPHS **ACTS OF INSCRIPTION**

Pitzer College Art Galleries, Claremont, California
September 19 – December 5, 2013

Ruti Talmor and Renée Mussai

Published in conjunction with the exhibition *Glyphs: Acts of Inscription*
curated by Ruti Talmor and Renée Mussai
for the Pitzer College Art Galleries, Claremont, California
Exhibition dates: September 19 – December 5, 2013

The exhibition program is funded by the Andrew W. Mellon Foundation, the Pitzer College Art Galleries, the Pasadena Art Alliance, the Pitzer College Forum Fund, the Murray Pepper & Vicki Reynolds Pepper Distinguished Visiting Artist & Scholar Lecture Series Endowed Fund and the Endowed Fund for Media Studies at Pitzer College.

The catalogue is produced in an edition of 1000 copies and is available through Pitzer College Art Galleries.

No part of this publication may be reproduced in any form without written permission from the Pitzer College Art Galleries or from the individual copyright holders. All rights reserved.
© 2014 Ruti Talmor and Renée Mussai, Pitzer College Art Galleries

Text © the authors
Artworks © the artists

Pitzer College Art Galleries Staff:
Ciara Ennis, Director/Curator
Cheukwa Jones, Curatorial and PR Coordinator
Angelica Perez, Exhibition Preparator
Edwin Alexis Gómez, Archivist, Designer and Production Assistant

Catalog:
Ruti Talmor and Renée Mussai, Concept
Ruti Talmor and Renée Mussai, Editors
Edwin Alexis Gómez, Design
Precision Services Group, Printing

ISBN 978-0-9829956-8-6
Printed in the United States

Front cover: Detail from Mwangi Hutter, *Aesthetic of Uprising II*, 2011

 **PITZER
COLLEGE**
A MEMBER OF THE CLAREMONT COLLEGES
1050 North Mills Avenue
Claremont, CA 91711-6101
www.pitzer.edu/galleries



Dedicated to the memory of Stuart Hall (1932-2014)
and José Esteban Muñoz (1967-2013)

FOREWORD & ACKNOWLEDGMENTS

Glyphs: Acts of Inscription represents a collaborative, transatlantic project. This exhibition emerged as a fusion of two separate proposals developed independently from one another, concerned with a series of questions on representational politics and counter-archival strategies adopted by a constituency of contemporary artists working in different parts of the globe. As curators, we naturally encountered a series of conceptual challenges: while we were both interested in the poetics of cultural and sexual differences, especially in relation to Africa and the African diaspora, we specifically wished to avoid an older discourse defined by a chronotope of center versus periphery and by a limiting model of subalterity. Our aim was also to try and move away from the curatorial tradition that accompanies this discourse—one that too often assembles artists linked predominantly through a presumed shared cultural identity, geographic location or historical moment. Instead, we sought to organize this exhibition around a particular strategy of inscription, to create—as the artists create—a display organized around a principle, with the gallery acting as a discursive laboratory, in which the combination of works could generate questions, seek new narratives and move beyond “race” as the dominant organizing factor.

The further we delved into the curation of the project, the more evident it became that the works we selected were, to paraphrase the great Stuart Hall, “*not so much representation as inscription*” (Hall 1989). Bringing these artists together in *Glyphs*, the exhibition and its accompanying catalog, is intended as a similar act of inscription, a similar staking of new ground at the crossroads between the mark that history leaves upon us and that which we wish to make upon history. Perhaps, new vocabularies and new image-repertoires come into being not through a rupture of discourse, but a continuous interrogation, refining and re-writing of its premise. Perhaps, it is precisely through the continuous pursuit of a set of visual promises, underwritten by a political claim and a series of critical questions, that a different discursive space can be opened up. *Glyphs* is intended as the first of several programs that will continue to pose the complex questions the artists in this exhibition and we as curators ask about the (in)stability of existing discourse and the role of revisionist art practice and acts of minoritarian inscription.

To augment this dialogical potential, the opening of the exhibition was accompanied by a three-day program, including a symposium, in which John Akomfrah, Lyle Ashton Harris, Zanele Muholi, Mwangi Hutter and Carrie Mae Weems dialogued with the audience, the curators, and with scholar Nana Adusei-Poku, who provided an insightful contextualizing talk, *Inscribing Visual Disobediences*. The importance of artist voices is evidenced by the structure of the program, but also of the catalog and its curatorial essay, in which these talks are quoted extensively. The program additionally included The Annual Murray Pepper & Vicki Reynolds Pepper Distinguished Visiting Artist & Scholar Lecture by Carrie Mae Weems, *Standing in the Shadows*, and a screening and In Conversation with John Akomfrah about his latest work, *The Stuart Hall Project*. To take the conversation outside the gallery and academic circuit, Zanele Muholi presented her film *Difficult Love* at an event titled *Zanele Muholi: Visual Activism and Black Lesbian Visibility in South Africa* at the L.A. Gay and Lesbian Center.

A program of this size cannot happen without the support of many people. First and foremost, we wish to thank the artists for their trust, participation and support, and their galleries for the assistance provided; in particular Autograph ABP, London, in association with whom we show a digital installation of W.E.B. Du Bois’ *1900 Paris Albums*. We would like to thank Pitzer College, The Media Studies Field Group, The Intercollegiate Media Studies Program and The Pitzer College Art Galleries for hosting, facilitating and supporting these events, as well as the offices of Communications, Facilities, Audio-Visual Services, Bon Appetit Catering and George C. S. Benson Auditorium. In addition, numerous students, staff and faculty in some way supported this program. In particular, this program would

not have been possible without the talent and dedication of four key people: Director/Curator of the Pitzer College Art Galleries Ciara Ennis, Curatorial and PR Coordinator Cheukwa Jones, Exhibition Preparator Angelica Perez, and, especially, Archivist, Designer and Production Assistant Edwin Alexis Gómez.

Glyphs: Acts of Inscription was generously funded by the Mellon Foundation through a grant to investigate global media praxis that was developed by the Media Studies Field Group and Director of Foundation Relations & Faculty Support Jim Stricks. Additional funding from the Pitzer College Art Galleries, the Pasadena Art Alliance, the Pitzer College Forum Fund, the Endowed Fund in Media Studies and the Annual Murray Pepper & Vicki Reynolds Pepper Distinguished Visiting Artist & Scholar Lecture Series Endowed Fund made the various parts of the program possible.

Ruti Talmor and Renée Mussai
Los Angeles and London





Previous page: Selection from *W.E.B. Du Bois: The Paris Albums 1900*

Re-mastered digital images reproduced courtesy of Autograph ABP, London

All photographs courtesy of the Prints & Photographs Division, Library of Congress, Washington, D.C.

"IT HAD TO BE YOU"

NEW IMAGE REPERTOIRES IN *GLYPHS: ACTS OF INSCRIPTION*

The exhibition *Glyphs: Acts of Inscription* builds on the premise that identities are constituted through acts of inscription—real or imagined—into the visual archives that constitute history, popular iconographies and artistic canons. *Glyphs* probes the consequences of such acts on the poetic and political dimensions of representation, difference and visibility.

Working in photography, moving image and mixed media, the artists represented here cannibalize and query such archives to create new image repertoires that point to the lacunae—the silences, absences and erasures—contained within prevalent visual-historical renderings. These critical interventions challenge “the grand narratives” (Hall 1993), destabilizing the deeply ambiguous and often surreal taxonomies of “raced,” sexed and gendered representation. The dominant ideologies challenged by the artists assembled in *Glyphs* manifest in a variety of different ideological apparatuses. Distinct works within the exhibition address its “discourses of sobriety” (Nichols 1991): anthropology, journalism, and history, the disciplines of seemingly “objective documentation” (Tagg 1988); while others intervene in its supportive fictions: art history, cinema and popular culture.

The act of inscription is the essential gesture, one that operates in distinct ways in the different projects. At times it is an act of self-insertion, where that self—marked by some intersection of race, gender, sexuality, class and place—had been marginalized by or excluded from dominant histories. At times it is an act of fissure, a splintering, a fracturing or indeed an expansion of dominant histories that challenges their hegemony. It can be thought of as an indexical act—a photographic signifying of an absence, a contradiction, a betrayal—but not one necessarily seeking resolution (for resolution, as Stuart Hall reminds us, is often the handmaiden of hegemony). Instead, the artists in *Glyphs* are often comfortable with discomfort, with irresolution, because the subject positions from which their work is produced are defined by a sense of disidentification, the impossibility of suture (Muñoz 1999)—just as they are defined by an acute awareness of the arbitrary stops in the ongoing flows of signification that define identity formation and communal self-inscription (Hall 1993).

Rather than present a linear narrative, we organized *Glyphs* as a dialogic echo chamber, in which works could be endlessly triangulated to create overlapping, intersecting thematic statements—propositions—each representing, in one way or another, an act of inscription by an individual artist or a collective in the name of a wider community. They take the viewer on a transatlantic journey, from Africa to the African diasporas in Europe and America and back again. Through this essay, we invite the reader to tour the exhibition.

The 1900 Paris Albums: The Quintessential Counter Archive¹

An early example, an unprecedented act of inscription that presages the moves made by many of the artists in *Glyphs*, is embodied by W.E.B. Du Bois’ curatorial intervention at the 1900 Paris Exposition Universelle. Presenting 363 photographs (as well as books, maps and other ephemera), Du Bois, together with lawyer and educator Thomas J. Calloway, produced an archive—a body of visible evidence—to support and enable the coming into being, into visibility, of an emergent, educated, bourgeois African-American identity. The fin-de-siècle “American Negro” exhibition arguably made Du Bois the first black curator in the modern world.

As an archive, the assembled body of photographs, like others in *Glyphs*, dialogues with co-existing modes of representation and discursive construction. Through its dramatic range of phenotypes, this first black curatorial “self-image” (Willis 2003) battles the racial science of the period, which read race as phenotypically marked upon the body. Instead, employing the images of dignity, interiority and wealth that defined middle-class portraiture at the time, Du Bois produces an archive “to refute the extremely popular images of black people as deracinated ‘sambos’ and lascivious ‘coons’ that peppered trade cards, postcards, advertisements, sheet music, and virtually every other form of popular visual culture during the 1890s” (Gates 2010).

In Du Bois’ albums, blond and pale “Negro Types” are placed beside brunette and brown ones, a juxtaposition that challenges color codifications as markers of racial difference and the body itself as a sign of racial meaning. Looking back on this period later in life, Du Bois would declare: “I was of course aware that all members of the Negro race were not black and that the pictures of my race which were current were not authentic nor fair portraits.” In his 1900 Paris Exposition albums, Du Bois loosens the narrow circumscription of race as defined by Francis Galton; he unfixes the “Negro Type” (Smith 2004: 61-62).

By 1903, the ideas Du Bois visually sets forth in the 1900 World Exposition were clearly named, for the sitters we see here are Du Bois’ famously coined “talented tenth,” “the miniscule vanguard of a minority” intended to prove to the community and the world the excellence and potential of African Americans (Du Bois 1903).

To paraphrase Hall, Du Bois presages the *Glyphs* project by rendering an identity into being *in and through representation*, producing visible evidence of its existence through disidentificatory desire. Hence, his body of portraits is presented in the exhibition as a prelude, a revolutionary predecessor to the acts of inscription undertaken by the artists assembled for *Glyphs*: one encounters the same inspection of the archive, followed by the same incision, insertion and expansion. The material inserted similarly appropriates the dominant code, yet transforms it and challenges its logic by applying it to a constituency previously absent from the discourse. As such, Du Bois’ archive marks the peripatetic journey the exhibition presents.

Carrie Mae Weems: Enter the Muse

Positioned as an invitation to guide the visitor into the gallery space and its offerings, the earliest work in the selection is Carrie Mae Weems’ five-part photographic series *Not Manet’s Type* (1997). Each of its prints is composed of a nude self-portrait in a room reduced to its feminine essence, inscribed with sardonic commentary on the absence or objectification of black women’s bodies in the history of modern art. As such, it is intended to serve as a key to the code of the exhibition as a whole:

Standing on shakey ground, I posed myself for critical study but I was no longer certain of the questions to ask

It was clear, I was not Manet’s type. Picasso—who had a way with women—only used me, and Duchamp never even considered me

But it could have been worse. Imagine my fate had De Kooning gotten hold of me

I knew, not from memory, but from hope, that there were other models by which to live

I took a tip from Frida, who from her bed painted incessantly—beautifully—while Diego scaled the scaffolds to the top of the world.

In this text, Weems' "muse"—the alter-ego that populates much of her work—addresses the viewer in the first person, recounting a personal journey through modernism, exploring its treatment of the Black female subject:

My fascination with all of these artists, many of the great artists of our time, is due to the fact that they never included anybody that looks like me. And I'm really pissed off, I'm deeply disappointed, because I think of us as being so fascinating, so beautiful, so interesting and so complex, but rarely used in that way (Weems 2013).

Through the dual presentation of textual captions and nude photographs of the artist, the embodied/experiential is coupled with the intellectual/academic as sources of knowledge. Moving through Manet, Duchamp and de Kooning—three critical Modernist figures, moments and figurations—Weems arrives at the bed of Frida Khalo, another female artist of color, as a site of hope and possibility for her own practice.

For Weems, the issues raised by black artists “live along parallel lines” and are intimately linked to a Fanonian racial epidermal schema and body politic, in which the body, the skin itself, is the inescapable marker of difference:

Artists are always using the surface of self and skin in order to get to those deeper places ... [we are] writing on the body ... inscribing on the skin ... a sort of careful laying out of the body. This fearlessness of presentation of the body sometimes [comes] because you are so afraid that this is the only place that there is left to return to—this skin—this thing that you know the most about even as you question it (Weems 2013).

This is radical pedagogy: a Black feminist critique on multiple registers of the dominant ideology of racial and gendered hierarchy, of exclusion and the control of representation. Not only is there the issue of content—the exclusion of black women from the “main subject” position; there are also the codes, the modes of production, of knowledge as the product of “objective observation,” “rational thought,” as opposed to affective, embodied experience. The combination of Weems' (textualized) deeply intellectual “voice” with the (pictured) intimacy of her naked body and the feminine room (with its mirror, vanity and bed), materializes her refusal of this false separation, which is used to exclude the knowledges of diverse communities historically othered by white patriarchy.³

“My girl, my muse, is to show up as a guide, as an engaged persona pointing towards the history of power. She is the unintended consequence of the Western imagination,” Weems states. “It is essential that I do this work and that I use my own body to do so.” The muse is the persona formed through this use of the body as a site of inscription, the body-as-subject re-writing history and the body-as-object being written upon, written into the archive. In the artist's own words, she is at once the participant and the observer, “the performer and the director” (Weems 2013).

Not Manet's Type introduces many of the themes that undergird *Glyphs*: the use of body as a site of inscriptive transformation, of the personal (through self-portraiture) to investigate the universal and the political, and of form as a prime ground for a challenge to content. The muse, wandering through the archive, is the seeing, speaking subject—naming the methods, indexing the absences and producing images to fill the gaps. She is joined by others, traveling along parallel lines, engaged in similar acts of inscription, both loving and critical of the image repertoires they engage.

Mickalene Thomas: A Reclamation

Upon entering the Nichols Gallery, three black women in a carefully constructed mise-en-scène of 1970s retro chic invite, or perhaps challenge, the viewer to a game of “oppositional gaze” (hooks 1992): Mickalene Thomas' *Déjeuner sur l'herbe: les Troises Femmes Noires* (2010).

The large-scale photographic print, executed in Thomas' layered, multi-textual collage style, transforms Edouard Manet's notorious canvas of 1862-1863 into a contemporary tableau of post-modern, hyperbolic femininity.² In a rebellious act of reclamation, Thomas' exquisitely staged piece appropriates the original's composition and critiques the code that produced it by populating it with three figures Manet would never have considered as protagonists. In Thomas' reclamation, black female subjectivity becomes the focal point through which a set of power structures, historical fictions and traditions are revisited and repositioned, through the prism of gender, sexuality and blackness.

One hundred and fifty years ago, Manet's original painting similarly engaged in a project of critique, for it was a reworking of a drawing of the *Judgment of Paris* by Rafael, the Renaissance artist revered by conservative Salon de Beaux Arts artists, whose representational ideology defined the notion of art in 1862. Manet's *Déjeuner* addresses his art world's refusal to represent society in all its myriad manifestations, replacing the Greek mythological figures with strikingly contemporary members of the Paris demi-monde (two prostitutes and two dandies). In doing so, Manet disrupts several established art-historical traditions of "decency": the female nude's return of the gaze, her confident posing alongside her clothed, recognizably ordinary companions, her placement in the landscape. Manet's painting, inspired by two works from prior periods, itself gave rise to an 1865 painting by Monet, as well as a cycle of over 170 works in diverse media by Pablo Picasso from 1945 to 1962. A century and a half later, Thomas joins this lineage of loving, quering responses and challenging engagement with *Déjeuner*, opening its parameters to other possibilities of agency.

Since completing her graduate education at Yale University's School of Art, which led her away from abstraction toward an exploration of representational politics in figurative painting, Thomas has indexed the absence of black women or their relegation to the background in the art canon. Her photographs, paintings, video, installation and mixed media works form part of a transatlantic tradition of revisionist art practice that centers the remediation of lacunae in relation to the race/representation conundrum and the (re)writing of modernity. Thomas not only centers black women in these instantly recognizable and iconic Western compositions, she renders them through the collage techniques of Romare Bearden, fused with a deliciously gendered 1970s Black Power/Blaxploitation aesthetic, and a unique mise-en-scene at times reminiscent of mid-century African studio photography (as seen in the portraiture of Malian artists Seidou Keïta and Maliq Sidibé). In the space of Thomas' studio and the expanse of her canvas, the art of African-America, Africa and the (Western) canon, locked in a dialogue of reference, appropriation and negotiation, become one—endlessly cross-fertilizing, translating, completing and elevating one another. To quote scholar Nana Adusei-Poku, this visual aesthetic "creates a relationship between the diaspora and the African continent, and thus decodes the Eurocentric background of the original" (Adusei-Poku 2013).

If Thomas's *Déjeuner* is a direct citation of Manet's, it also draws extensively upon his *Olympia*, first exhibited in 1865, which scandalously replaced the fully acceptable female-nude-as-object with the shocking naked-woman-as-subject. The Black women protagonists in Thomas' photograph join Olympia in her feminist challenge to the male gaze, confronting the viewer with what bell hooks coined as an "oppositional" gaze, empowered, confrontational, self-loving. Yet in doing so, they double up on the intervention. One might argue that Thomas' photograph quietly serves a secondary purpose beyond updating the challenge posed by *Déjeuner*: perhaps to salvage the lone Black woman confined to the background in *Olympia*—the model Laure—transforming her from tangential accessory to challenging protagonist (cf. Adusei-Poku 2013).

Thomas' project, like that of many of the artists represented in *Glyphs*, is rooted in what Adusei-Poku, drawing on Walther Mignolo's conceptual frameworks, describes as "visual disobedience": the refusal to abide to fixations of race, ethnicity, gender and sexuality "on an ontological, visual, epistemic and aesthetic level." In a feminist gesture ungoverned by a racialized lens, Thomas dresses *all* the female sitters, whose power no longer becomes mediated through their sexuality and self-exposure. Male sitters are entirely absent from Thomas' oeuvre (as women are in the tableaux of the late Rotimi Fani-Kayode, whose work we will discuss further on), and the three women's intertwined limbs signal a relationship that excludes a heteronormative viewer. "Our visions begin with our desires," Nana

Adusei-Poku cites Audre Lorde, the radical feminist, poet and civil rights activist. And it is within this notion of desire that Adusei-Poku situates the “[chrono-political] queer utopic potential” inherent in Thomas’ work (Adusei-Poku 2013). This desire to address the un-fixity of the black body, she argues, is inspired by a slippage of identification, which opens a space of disruption and reorientation (cf. Muñoz 1999). Queerness, here, is used as a proposal—a promise—in “the realm of the aesthetic,” a “structuring and educated mode of desiring that allows us to see and feel beyond the quagmires of the present. It is that thing that lets us feel that this world is not enough” (Muñoz 2009: 1, cf. Adusei-Poku 2013).

Rotimi Fani-Kayode: On Three Counts

Rounding the corner from Weems’ *Not Manet’s Type* are two photographs by the late Rotimi Fani-Kayode, *Grapes* and *Nothing to Lose* (1989), drawn from *Ecstatic Antibodies* and *Bodies of Experience*, the final series created by the artist in collaboration with his late partner Alex Hirst. In these large-scale color tableaux, Fani-Kayode visualizes homoerotic self-expression through symbolic gestures and ritualistic poses appropriated from religious and art historical iconography. As elsewhere in the exhibition, the enactment of these gestures by a black body—and, additionally in this case, a queer, black body—are, in the Bourdieuan sense, a novel position-taking: an agency, a claiming of space, previously forbidden or closed to the subject. Fani-Kayode was deeply aware of the transgressive, empowering nature of these affirmations.

Born into an elite Nigerian Yoruba family forced into exile in 1966, Fani-Kayode spent his formative years in the United Kingdom and America, where his experience, his world view, his politics and his artistic project were shaped by his intersectional identity and the at-times contradictory, at-times colluding, forms of prejudice it evoked. In the space of the photographic studio/image, Fani-Kayode combines signs from Yoruba, Catholic and queer iconographies, each of which, in some way, locks out the complexities of queer/black/multicultural/diasporic subjectivity. He recombines these into a new representational lexicon of “public and semipublic enactments of the hybrid self ... [that offer] the minoritarian subject a space to situate itself in history and thus seize social agency” (Muñoz 1999: 3). Multiple lines of iconographic transgression often coexist within a single image, entangled with one another, chains of signification extending along many semiotic axes simultaneously, leading to a breakdown of fixation. This recombinational strategy of assemblage occurs at the level of the individual image, but even more so in the body of work as a whole, in the context of which individual works can be read as interconnected utterances. This enables Fani-Kayode to show parallels and connections between distinct forms of systemic prejudice—“towards Black people, women, homosexuals—in short, anyone who represents otherness” (Fani-Kayode 1988). It also, as an act of inscription, allows the artist to rediscover and revalue distorted or erased pieces of the histories that comprise him:

The history of Africa and of the Black race has been constantly distorted.... In exploring Yoruba history and civilization, I have rediscovered and revalidated areas of my experience and understanding of the world.... Another aspect of history—that of sexuality—has also affected me deeply. Official history has always denied the validity of erotic relationships and experiences between members of the same sex.... It touches me just as closely as the knowledge that millions of my ancestors were killed or enslaved in order to ensure European political, economic and cultural hegemony of the world.... For this reason I feel it is essential to resist all attempts that discourage the expression of one’s identity. In my case, my identity has been constructed from my own sense of otherness, whether cultural, racial or sexual. The three aspects are not separate within me (Fani-Kayode 1988).

“Both aesthetically and ethically, I seek to translate my rage and my desire into new images which will undermine conventional perceptions and which may reveal hidden worlds,” Fani-Kayode states. In his iconic *Every Moment Counts* (1989), two Black male figures stand together, centered in the frame, cropped at the waist, illuminated by a

light source from the top left beyond the frame. The taller Christ-like figure on the left wears a burgundy rug draped over his right shoulder, his head enveloped by a halo made of white beads; leaning against him is an adolescent boy, his gaze directed downwards—the red cloth partly enfolds him. Instantly, we recognize multiple moments of Christian iconography from the golden age of European painting: the crossed halo echoes those of Byzantine icons of the Christ, the heavy drapery cites Giotto's and other early Renaissance artists' biblical figures, while the pyramidal shape the two figures create is reminiscent of Leonardo da Vinci's later compositions. The chiaroscuro lighting and palette cites Caravaggio's portfolio, and the boy's mournful, downcast face and appearance recall Francisco de Zurbarán.

Yet, amidst the myriad canonical references, there is of course also a profoundly homoerotic reading to Fani-Kayode's tableau and one subtly infused with an Afrocentric aesthetic, with its burgundy rug draped in the style of traditional West African cloth and the locked hair of the Christ-like figure.

It is no coincidence that Fani Kayode's photographs often resemble paintings, for his intervention into the archive, in line with so many of the artists brought together in *Glyphs*, occurs not only at the level of content but also in terms of form. Fani-Kayode was acutely aware of photography's seemingly unbreakable link with referentiality and, through it, to its role as a classifying, documentarian tool to underwrite Western hierarchies through the inscription and fixation of racialized, classed and gendered bodies. Fani-Kayode disrupts this "myth of naturalness" (Barthes 1977) in which the marginalized subject is generally relegated to the status of object of study. A minoritarian photography must either appropriate the form, as Du Bois does, or offer a radical alternative. Fani-Kayode opts for the latter, a photographic project that is the opposite of disambiguation, because "straightforward reportage" excludes his truth (and desire). He must find these elsewhere, in the realm of the symbolic, the spiritual, the ambiguous, the polysemic and the ritual:

In African traditional art, the mask does not represent a material reality; rather, the artist strives to approach a spiritual reality in it through images suggested by human and animal forms. I think photography can aspire to the same imaginative interpretations of life. My reality is not the same as that which is often presented to us in Western photographs. As an African working in a Western medium, I try to bring out the spiritual dimension in my pictures so that concepts of reality become ambiguous and are opened to reinterpretation (Fani-Kayode 1988).

History, politics and representation are intimately connected; hence photography—the production of new images and their insertion into the archive—becomes not just "an instrument, but a weapon": "It is now time," Fani-Kayode states, "for us to reappropriate such images and to transform them ritualistically into images of our own creation."

Zanele Muholi: Queering the Archive

Facing the queer gazes of the three protagonists in Thomas's *Déjeuner* and actively dialoguing with W.E.B. Du Bois' *1900 Paris Albums* are twelve participants of Zanele Muholi's *Faces and Phases*, a living archive of Black African lesbians and transmen, with the mission to contribute towards a more democratic and representative national history of post-apartheid South Africa.

The ongoing series, which Muholi has produced actively since 2006, now approaches three hundred portraits and continues to grow. Seriality defines the powerful, vertical, black-and-white portraits, all of which are taken in natural light in found environments, against a neutral or patterned background, with the participant facing the camera, engaging the viewer directly, their gaze empowered, defiant and unapologetic. Each photograph is captioned with the participant's name and year when the photograph was taken and often is accompanied by text or audio accounts of the sitters' lives, elicited through a series of twenty-nine questions posed by the photographer. Their testimonies are of equal importance to the visual representation: for *Faces and Phases* is an explicit archival intervention, the most overtly political act of inscription represented in *Glyphs*.

Muholi came to photography via activism: before she became a renowned international artist, she had spent years researching and publishing on black lesbian lives in contemporary South Africa. Before that, she was a child of the struggle and internalized the ideology of the anti-apartheid movement. *Faces and Phases*, and Muholi's extensive body of work as a whole, always serve three purposes relating to Black queer visibility. First, the series is an address to black lesbians, trans people and other queers: a celebratory, loving hailing of the queer South African subject, a living, growing archive of positive images for everyone to see and find themselves in, written by the community for itself. Second, Muholi's project turns outward, defiantly, to inscribe herself and her community into history:

It is always hard to talk about black lesbian lives in South Africa. There may have been an archive that existed long before this one, but the apartheid system that was in place destroyed many people's lives as well as massive archives, because people didn't want others to know that we once existed. So I happen to be one of those people alive today who are writing this painful or difficult archive.... It's very important that we show that LGBT people are everywhere. It's about saying, "I want to be counted in South African history." Claiming my full citizenship ..., it means that I have to write part of that history (Muholi 2011).

Like Du Bois over a century prior, Muholi is operating within a historical conjuncture: in 1900, America was undergoing profound change, and the status of the African American community, only thirty-five years after the abolition of slavery, was in flux along with everything else. Du Bois seizes this moment—this opening in signification—and inserts a new image into the chain, claiming space for this image to become an identity.

Black lesbians and trans men in contemporary South Africa are at a similar juncture: global shifts in LGBTQ discourse are daily transforming the zones of possibility for members of the community. In 2006, South Africa became the first nation in Africa to legalize same-sex marriage, as well the first African country to introduce queer rights and explicitly outlaw discrimination on the basis of sexual orientation in its Constitution. Yet beneath this level of the law and official discourse, a macho culture plagued by misogyny, homophobia and an epidemic of concerted sexual violence pervades society—manifest in an estimated 500,000 male-to-female rapes a year. Driven by a sense of entitlement over women's bodies, a pseudo-missionary belief in the "transformative qualities of rape," and a deep-seated investment in heteronormativity, South African men (either acting alone, or in groups) routinely force themselves upon lesbian women in order to "cure" them of their same-sex desires, provoking the deeply problematic term of "curative" or "corrective" rape. Seeing lesbians' transgression of pre-assigned traditional gender roles as a rejection of their manhood and virility, such men respond to this assertion of sexual autonomy with sadistic punishment. Disenfranchised Black lesbian women and transmen, especially those residing in townships, continuously become victims to these acts of violence, too often with fatal consequences. As a result, a great majority of images in circulation render them as visual emblems of the vilified other or the hate crime victim. Muholi's third intervention is in offering up an empowering, celebratory alternative to this negative hypervisibility in the South African press, dominated by yet another story of a Black lesbian or transman raped and murdered, another photograph of mourners at a funeral. It is in this complex political and representational landscape that Muholi collaborates with members of her community to produce *Faces and Phases*, a significant and crucial intervention into the archive that simultaneously combats the invisibility of Black lesbians from South African history and the particular nature of their visibility in South African public culture.

The writing of "this painful, and difficult" archive in a society "infested by traditions, infested by homophobes" (Muholi 2013), arises out of the necessity to bear witness, to produce visual evidence:

For the longest time I have reflected on absence: the absence of recognition of our black queer identities; the absence or lack of visual and textual representation of queer lives; the absence of queer voices in the articulation of contemporary arts; the absence of queer representation in post-apartheid citizenship. Absence, for me, is an active process of silencing, one that condones and

facilitates the ongoing violence against women's bodies in general, and the bodies of black queer (wo)men in particular. Specifically, the silenced are those who openly identify as LGBTI persons.... I not only reflect on absence, but attempt to imagine different futures, different ways of thinking about our lived experiences, other ways of being, seeing and being seen (Muholi 2011: 49).

The nature of this project makes photography's universal legibility the perfect vehicle. Thus, Muholi makes the opposite choice of Fani-Kayode, an early inspiration. For her, it is precisely photography's referentiality, its links to the objective truths and the regimes of power that produce them, which must be claimed. Like Du Bois, Muholi is using photography and the notions of archival seriality to usher an identity into representation, into history, and thus into a more positive experience of being. Like him, she relies on the objective representational mode—the classic portrait genre—which accords its sitters dignity, individuality, inner essence, and which most transparently operate as *evidence*. But unlike Du Bois, who did not name the sitters in his archive, Muholi always represents her participants by name and has ongoing relationships with them, which extend far beyond the moment of record. “The photograph is the last thing that happens,” Muholi says. And whereas Du Bois' intention was precisely to bring African Americans *into* normativity, Muholi's project is revolutionary in its inscription on the other end of the spectrum, through the inscription of an emergent, radical, queer subjectivity. Yet both archives are linked through the prism of rights in a history of violence and exclusion, including the right to representation. Both are preoccupied “with ‘putting the self’ ‘in the frame’; with relocating the stereotyped, abject, black body of racialized discourse ‘in the field of vision’ ... the self is caught in its very emergence” (Hall 2006: 11).

Lyle Ashton Harris: Performing Modernism's Negrophilia

On the balcony of the Nichols gallery, performative inscription is the terrain of Lyle Ashton Harris' *Billie, Boxers, Better Days* series (2002). This body of monochromatic dye diffusion transfer prints (polaroid) consists of a series of dramatized self-portraits ranging from portrayals of performers Billie Holiday and Josephine Baker to layered mise-en-scènes and multiple exposures. In these theatrical images, Harris explores the construction of race and gender through iconic subjects and objects that confront “modernism's ambivalent negrophilia” (Harris 2013). Like Weems', Harris' diverse artistic practice (ranging across photographic media, collage, installation and performance) often stages his body to explore intersections between the personal and the political, examining the impact of ethnicity, gender and desire on contemporary social and cultural dynamics.

The inspiration for the series emerged during Harris' fellowship at the American Academy in Rome in 2000, when a fellow resident's depiction of Billy Holiday as “a mere addict” shocked Harris into a meditation on “how this genius, this giant, could be reduced to her addiction.” The images represent the artist's attempts to address the critique, but also, in his own words, to explore “the complexity of what it meant to be a visionary, American giant, an international giant, and to be battling with racism and sexism” (Harris 2013).

Using his own body as canvas, Harris becomes Billie, donning gardenia, pearls, handcuffs and cigarette to enact emotions ranging from mourning to Zen performance to creative ecstasy. In *Josephine #17*, handcuffs now restrain Josephine Baker, whose face turns away, evading the viewer, even as she presents her body, naked bar the famous banana skirt and silver hoops, frontally to this gaze. In *Je ne sais quoi #5*, the Josephine figure fractalizes as she ascends the picture plane from right to left, reminiscent of Marcel Duchamp's classic *Nude Descending a Staircase No. 2* (1912), one of the works that most acutely epitomizes modernism. The fragmentation of identity, the enveloping and inescapable stereotype, and modernist desire for otherness and spectacle collide, becoming slave to the rhythm (to evoke Grace Jones, another “giant” and muse to the artist).

A decade following Duchamp's painting, Josephine Baker would take Paris by storm with her *danse sauvage*, wearing little more than a skirt of fake bananas, at times accompanied onstage by her pet leopard, Chiquita. Baker's

creative and entrepreneurial brilliance, and her understanding of European modernism's hunger for and dependence upon primitivism, made her the highest-paid entertainer in Europe, even as her power and status continued to elicit racist, sexist responses in the United States. In Baker's hands, a disidentificatory engagement with these damaged stereotypes recycled them as powerful and seductive sites of self-creation. Decades later, across the gender divide, Harris honors and expands this self-creation through loving reverence and citation.

While Thomas, Fani-Kayode and Muholi produce queer archives void of visual representations of the opposite gender, Harris crosses the gender divide. In the guise of the two female performers, Harris raids Judith Butler's wardrobe of gender performativity to uncover the queer, subversive potential of the archive. Through the corporeal politics at work here, gender constructs are destabilized and troubled, de-centering the workings of a normative heterosexual framework. Like Fani-Kayode, Harris subverts femaleness, blackness and homosexuality as domains of the abject through a hyperbolic layering of the three "social positions and spaces that are regarded as 'unlivable and uninhabitable'" (Butler 1993: 3). In the fantasy space of Harris' studio, the handcuffs Baker shares with Holiday manifest the constraints these two pop cultural giants experienced, as they battled the racism and sexism that limited the performative, existential space available to them in America and Europe in the early 20th century.

In *Better Days* #7, the final photograph in Harris' sequence represented in *Glyphs*, the artist's face is obscured by a carved African mask, a wooden stereotype emblematic of the way primitivism is seemingly essential to modernism (as argued by critic Hal Foster (1985), amongst others). Here, we encounter the space of the studio transformed into the visual chaos of Europe's negrophilia, its ambivalent, contradictory vision of blackness, reminiscent of Coco Fusco's and Guillermo Gómez-Peña's invented figures in their human zoo traveling performance *Couple in a Cage* (1993). Amidst the chaos, Harris' ambiguously sexed figure sits, legs askance in torn fishnet stockings and black three-inch heels, chest covered in beads, crotch blocked from our view by a giant wooden phallus, the Gabonese mask only partly obscuring the artist's afro. Strewn on the ground are pharmaceutical pills, dollar bills, a maze of beads and more masks. The tropes conjured by the money, the drugs, the sitter's pose and attire allude to prostitution; a dog in the top left corner to bestiality: desire and abjection co-construct this vision, presented here "to trouble the ambiguities of the images" (Harris 2013). Like Baker, Harris appropriates the fragments of primitivism, presenting them as a critique through modernist assemblage. In this endeavor, Harris joins Weems: both series turn a mirror onto modernism and critique the racist limitations it places upon black artists traditionally positioned on the periphery, especially women and queers—the "'other' of the 'other'" (cf. Jones 1990).

Cheryl Dunye: Making History

Another key queer feminist critique of popular culture's excluding practices is projected into a niche in the gallery's rear wall: an edited loop of excerpts from Cheryl Dunye's 1996 film *The Watermelon Woman*. This groundbreaking mockumentary follows Cheryl, a young black lesbian working a day job in a Philadelphia video store, as she struggles to make a video-documentary about an elusive 1930s film actress, Fae Richards, credited in films only as "the Watermelon Woman" and known for the stereotypical "mammy" supporting roles relegated to African-American actresses during that period. Like other work in *Glyphs*, the film explores issues of black, female, queer invisibility and marginalization in American cultural history and the resulting relationships "between missing precedence and contemporary identity" (Juhasz 2001: 291), between the individual artist voice and a collective history.

This relationship is essential, and thus the lack of historical records of black subjects produces continuous silencing. The premise of the film echoes that of Weems' *Not Manet's Type*: both Dunye and Weems must find a lineage in order to "claim an identity and voice for themselves" (Juhasz 2001: 292). In its absence, it must be invented, as Dunye states at the end of *The Watermelon Woman*: Fae Richards, the subject of the film's exploration, never really existed. But she could have—and, as such, she represents the many black actresses who did work in mid-century Hollywood, only to have their labor and legacy erased, unnamed.⁴

To constitute the life and work of Fae Richards, Dunye created fake archival footage, including newsreels, film clips and home footage of the fictional actress. New York City-based photographer Zoe Leonard created the photographic Fae Richards Archive, composed of 78 still images that appear throughout the film. As stated earlier, history performs its exclusions not only in content but also in form: thus Dunye, like Weems, Harris and Fani-Kayode, must create a new form that operates as a critique of the lacunae and erasures intrinsic to dominant modes of representation: a hybrid of documentary, fiction and autobiographical narrative.

Just as the traditional photographic portrait presumes and confirms a stable, monological identity in the sitter, the traditional documentary cannot encapsulate the complexities of Dunye's project. Born in Liberia and raised and educated in the United States, Dunye, like Fani-Kayode, is a queer, black, intellectual, diasporic subject who *cannot* find herself in the archive. Like Fani-Kayode, she uses the fantasy space of the screen/studio to produce a history that contains her. "There is no word for the -ism that I live from," Dunye states (Juhasz 2002: 295). For many diasporic and/or queer artists of the 1980s and 1990s, the combined cultural identity politics and postmodern demise of identity presented a twist: "the personal is the political is the theoretical" (Juhasz 2002: 2). The specific intersections that produce "the self" can be seen in several of the works by queer artists of this period: the new image repertoires of Dunye, Fani-Kayode and Harris demand an expansion of the space available to the black queer subject.

At this productive interstice/interface of (existentialist) "identity politics" and (constructivist) "postmodernism," identity is fluid, serious but open to play. The surface support—the screen or the canvas—becomes the space where this project takes place, and the most accessible, most useful and willing tool in this game is the part-autobiographical, part-invented performative-citational body of the artists themselves. For queer feminists of color working in the US and Europe at the time, identity can only be identity-in-difference, in contest with dominant discourses that exclude the subject and demand a response of "'determined negation,' a nay-saying of the variety of 'not yet, that's not it'" (Munoz 1999: 7, cf. Anzaldúa & Moraga 1981). And, like Weems' ultimate arrival at Khalo as a site of hope, this gesture points toward a future potential of positive interpellation.

John Akomfrah: The Peripatetic Cut

According to Aristotle, *Peripeteia* (Greek: *περιπέτεια*) is a reversal of circumstances, or turning point, "a change by which the action veers round to its opposite, subject always to our rule of probability or necessity." John Akomfrah's film takes inspiration from two enigmatic drawings by Albrecht Dürer, *Portrait of a Black Man* (1508) and *Portrait of Katharina* (1521). No circumstances or details are known about the charcoal study of the unidentified man and the silverpoint drawing of the "Moorish" woman Katharina (save that she was twenty years of age at the time of the drawing, based on the artist's inscription recto). The drawings are amongst the earliest representations of black presences in Europe in Western figurative culture. There is a de-objectifying quality to these portraits, a tenderness: one wonders where Dürer located the topoi of difference in this historical juncture, before the categories were fully in place.

For over thirty years, John Akomfrah has developed an archival practice concerned with a conceptualization and sustenance of diaspora as a particular historical temporality, in which forgotten past events resurface, haunt and contaminate the present. *Peripeteia* constitutes a shift away from, or beyond, this practice, an attempt "to see how one moves from moving image archive work to something else" (Akomfrah 2013). Using the Dürer portraits as starting points, Akomfrah lifts them from the depths of historical oblivion, resurrecting them as moving images of Katharina and the Man wandering alone through a timeless northern landscape. He interweaves this contemporary footage with other images floating in the diasporic archive, other fragments of partly written histories. In Hieronymus Bosch's triptych *The Garden of Earthly Delights* (1490-1510), the presence of black figures, again, as in Dürer's portraits, signals "other" presences in 16th-century Europe, here ambivalently marking "the Europe of monoculture

moving into a world of multicultural, multiethnicity, multiple identities” (Akomfrah 2013). The camera, moving slowly over these still images, zooming in for close-ups of the amorous encounters between white and black figures, reframes them as a space of utopic, multicultural potential rather than the eternal conflict between “God and Satan, being and nothingness, primal light against primordial darkness” (Koerner 2010: 83). Interwoven too are photographs of “the other side, the spaces from which the subjects emerged” (Akomfrah 2013): 19th century photographs from the Royal Museum of Central Africa, Tervuren recorded through the lens of colonial photographers. Through this assemblage, *Peripeteia* seeks to offer “a psycho geography that suggests what life could have been” for these two figures, whose lives are otherwise “lost in the winds of history” (Akomfrah 2013).

The critical question of what “necessary narrative, political, epistemic shifts” (Akomfrah 2013) make it possible for diaspora to come into being occupies much of the artist’s oeuvre. For Akomfrah, inscription into the archive, to fill in the gaps left by its lacunae, its silences, its erasures, is crucial. Thus, *Peripeteia* attempts to liberate Katharina and the Man from the confines of the drawing—the frozen, silent moment that is all we have of them—to animate them, resurrect them, offering them—and us—a possible story:

The attempt with *Peripeteia* was to try and say something about “the montage of becoming” in which its two figures are ensnared, to try and suggest something of their lives, of the gaps and spaces in which they came into being. And, finally, to say something about the coming of diaspora via what I am calling the peripatetic move—the cut (Akomfrah 2013).

This is the diaspora as theorized by Hall, as identity-in-difference, produced not through an archeology but multiple retellings of the past. And this past is one defined by sudden reversals of circumstance, by extreme paradigm shifts in signification.

“Diasporic identities come into being via narratives of the peripatetic, through acts of peripeteia,” Akomfrah explains.

What we know of her is that her name is Katharina, and that she was drawn sometime in 1521, possibly in the Netherlands or in Italy. We don’t know more than that. But everything I have told you hides as much as it reveals. Because, of course, the fact that she is called Katharina is itself a peripatetic moment. She clearly had a name before; she wasn’t called Katharina “before.” So the very way in which this image comes to us is via the peripatetic, via that cut, that “montage of becoming.” She arrives to us in this cut, and she exists in the “opening” made possible by this cut between the old and the new, Europe and Africa, before and after, the “Age of Discovery” and the present ... (Akomfrah 2013).

The collaging of pictorial, literary and textual elements from multiple historical moments, without regard for their position in linear time, is a deeply Benjaminian project, for this articulation of the past “does not mean to recognize ‘how it really was.’ It means to take control of a memory ...; it is a question of holding fast to a picture of the past, just as if it had unexpectedly thrust itself, in a moment of danger, on the historical subject” (Benjamin 1968). As an act of inscription, this is an inherently political strategy, for this assemblage of elements, configured *from the perspective of the present*, also produces a text that is “a tissue of quotations drawn from innumerable centers of culture” (Barthes 1977b). History is decentered, its partiality and positionality exposed. In this way, the work operates outside the language of appropriation: it deploys images differently, as a “stand-in” for language, attempting to create a form that can hold this diasporic historicity, in which distinct moments are bound to one another not by chronology, but by affinity and association, and speak to each other “without losing their autonomy, their specificity”:

What I am interested in is a discursive field in which multiple inscriptions are called up via the space of the cut, and how, through these multiple inscriptions, something [new] comes into being (Akomfrah 2013).

Peripeteia thus represents, simultaneously, a proposition, an attempted remedy, a rescue and a resurrection. But it is also an act of mourning, a meditation on archival lacunae. For Katharina is Akomfrah's personal Angel of History, turned toward the past, its wreckage growing at her feet, propelling her into the unseeable future:

The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress (Benjamin 1968).

This is the coming of diaspora (and with it, the arrival of modernity). "I bring her back in mourning," Akomfrah states. "And in this way, I can make her occupy that pivotal space that I know she deserves in the history of our becoming" (Akomfrah 2013).

Andrew Putter: Writing Utopia into the Margins of the Archive

If *Peripeteia* and *The Watermelon Woman* invent an existent but non-recorded black history essential to identification, Andrew Putter's video installation *Secretly I Will Love You More* engages in a different project—a counterhistorical intervention that flips the gaze onto the white subject and discourse that historically "fixed" the black subject. Mining early colonial history, Putter's "singing portrait" revisits the relationship between Maria de la Quellerie, wife of Jan van Riebeeck, first Dutch commander of the Cape of Good Hope, and Krotoa, daughter of one of the "Hottentot" chiefs at the Cape, who was taken into the Van Riebeeck home. As Putter explains in a text attending the Venice Biennial's presentation of this work, fifty years of Dutch colonization of the Cape of Good Hope (as of 1652) decimated the Khoikhoi (Hottentot) people who had lived in the region for centuries, and subsequent eras of white South African rule erased them from history. Krotoa's multilingualism made her a mediator between the Dutch and the Khoikhoi, but this role ultimately led to her rejection by both groups. She died destitute and alone. In this piece, Putter seeks to rewrite this history, to open a space to imagine the "secret utopian potential of the historical encounter between the Hottentots and the Dutch at the Cape in the 1600s (Putter 2011).

In the guise of a 17th-century painted portrait, a bonneted de la Quellerie sings a gentle lullaby to an out-of-frame sleeping Krotoa—expressing her deep love and admiration for the girl child in the soft click-sounds of the last existing Khoi language, Nama. (The Khoikhoi language Krotoa would have spoken is today extinct due to colonization). The lullaby, written in English by Putter and translated into Nama by Pedro Dausab, creates an alternative narrative, in which Europeans view contact with Africans as a positively transformative encounter. Like Akomfrah, Putter fills in the lacunae in the archive, but with a utopian counter-reading: the private sphere of the home, the female realm of mother and child, becomes a zone of possibility, a space in which a sense of equality, openness and love can co-exist with the official reality of violence and oppression. This alternative history manifests in the unlikely reversal of language learning (always a refraction of power relations): here, the Dutch adult has learned the Khoi child's language; in this amorous gesture, she adjusts herself to the child's reality. This linguistic maneuver is reminiscent of Kenyan author Ngugi wa Thiongo's decision to write in Kikuyu rather than English and places Putter's piece in dialogue with the political and ideological debates regarding postcolonial African languages.

We have no record of any Dutch colonist ever learning to speak the language of the Khoikhoi people whose ancient territories they annexed at the Cape. It was always the other way around: the Khoikhoi were forced to speak Dutch. Due to these—and related—pressures, the language of the Cape Khoikhoi has long been extinct (Putter 2011).

By producing a text in English and then translating it into Khoi's sole surviving linguistic relative, Nama, the piece attempts to produce in form the redemption it seeks in content. Like some of the other works in the exhibition, as an act of inscription and historical enactment, *Secretly I Will Love You More* offers at once critique, desire and solution: it points to a gap and then produces the content to fill it "to know how we are constituted, who we might have been, possibly will become" (Adusei-Poku 2013). By reversing the historical gaze and linguistic adjustment, Putter forces the spectator "to reflect upon the matter of fixation, their own, as well as the bodies represented" within the racializing schemas developed by Fanon and elaborated by Hall (Adusei-Poku 2013).

For all the artists in the exhibition, these archival interventions perform the arbitrary stops in signification, knowingly partial, never able to contain the surplus of meaning available at any moment, that Hall articulated as identity production. In Putter's case, the archival intervention is also Benjaminian: here is history as an ongoing catastrophe, an onslaught pushing the subject backwards into the future. But, in this chaos, marginalia can be found among the detritus and seized upon to construct a partial micro-counter-history. And, in the open space of the imaginary, a thread of resistance can be pulled, gently undoing the coherence of the dominant fabric.

Mwangi Hutter: The Excess of Meaning

The arbitrariness of schemas and the untapped potentialities available at any historical moment are perhaps most explicit in *Aesthetics of Uprising II*, Mwangi Hutter's installation in the central gallery, with its permeating and mutating qualities. If Putter's *Secretly I Will Love You More* makes the racialized white subject the locus of its project of utopic historical transformation, Mwangi Hutter's work cuts a transversal line across the space produced by racial, gender and geographic distance. Mwangi Hutter regard their work as a unit arising from two bodies, two minds, dual histories and the continuous merging of expression. A "'double-bodied artist' with a fused biography, their work is organized around their cumulative differences, with the artists' bodies often being used as the media of identity 'positions'" (Hossfield 2014: 6).

Working in performance, video, digital photography and installation, their oeuvre uses the body—usually Ingrid's, but increasingly also those of Robert and their four children—as the sounding board for exploring modes of self-knowledge and relationality, social conventions and social justice. Often painted, injured, contorted, excessively dressed or partially undressed, Ingrid's body is violently inserted into the world—inscribed—so that it simultaneously intrudes upon situations and is intruded upon. This body-as-object becomes a platform for collective demands, a receptacle of universal experience:

The body, instrument of inflicted violence, is the vehicle of traumatic experiences, a martyred body enduring the never-ending assaults of the world, displaying its stigmata to all those guilty of non-intervention. This bruised body, like an echo of the suffering of humankind, is a space of tension, confrontation, of clashes over territory both mental and physical, public and private. And this body, reflecting a world adrift, can be perceived as a laboratory of destruction whose aim is to transcend chaos in order to embrace the pain of humankind (Fall 2014: 69).

In *Aesthetics of Uprising II*, a large photographic print depicts a muddy, almost-naked female figure moving on all fours across dry, cracked ground, the ground's shape resembling the lower part of the African continent, set on black. The print is suspended from a roll and extends onto the floor. There, it merges with a river-like puddle of black liquid paint. The map of Africa, bleeding its excess of signification onto the floor, is checked by fragments of text, written and overwritten on cloth rags. These speak of the need to set out on a journey, as turmoil and chaos have broken loose in a place that remains unnamed.

This unnamed place appears repeatedly in Mwangi Hutter's work, a metaphor for the world as it stands. Through their intrusions into this world, Mwangi Hutter seek to challenge its rules, to trouble its order, to expose the constructedness of its categories, and often, in hope, to offer an alternative:

I would love for this to be a lovely place. If only we knew how, we would create a different world... Borderless, we would call each other neighbor... We would make marks that everyone could read. Not a single soul would be left out of the equation. Instead I write in the air, in fire-pitted rooms, overlooking deserts and city landscapes. I beckon to the wind to clear things away. I am amazed. I document, express, endure and confront this outrageous reality (Mwangi Hutter 2014).

Out of the Palimpsest of History

The chronicler, who recounts events without distinguishing between the great and small, thereby accounts for the truth, that nothing which has ever happened is to be given as lost to history. Indeed, the past would fully befall only a resurrected humanity. Said another way: only for a resurrected humanity would its past, in each of its moments, be citable.

Walter Benjamin

The archive is not that which, despite its immediate escape, safeguards the event of the statement, and preserves, for future memories, its status as an escape; it is that which, at the very root of the statement-event, and in that which embodies it, defines at the outset the system of its enunciability.

Michel Foucault

The act of inscription forges the relationship between the past (everything that has ever happened) and the archive (that which has been enunciated). It is through such acts that the artists in *Glyphs* make their interventions, their revisions of unwritten, half-written, miswritten histories. Looking back, they enter the archive, interrogate its domain from the vantage point of the subaltern, see what is missing and write it in. There is an inescapable desire to subvert and surpass inherent in such missions: a longing to see one's truth recorded in history, one's image mirrored in the archive, one's likeness reflected in the canon: to exist as oneself in representation. And there is love, too, in these revolutionary acts of inscription. In each one, there is a dual address: one of love to the subject, and one of demand to history: the archive, at first the site of erasure, becomes that of remediation, the lifeline linking the past to the future. This futurity is notable in nearly all the works brought together in *Glyphs*, part of long-term artistic journeys intent upon creating new archives, new image repertoires, out of the palimpsest of history.

Ruti Talmor and Renée Mussai

NOTES

¹ The *1900 Paris Albums* are shown in association with Autograph ABP, London, where they were first exhibited in 2010 at Rivington Place, curated by Mark Sealy and Renée Mussai.

² *Feminitude* is a blending of terms that suggests both the ideological influence of negritude and a universal feminism, as defined by French-Cameroonian writer Calixthe Beyala, and adapted by Trinh T. Minh-Ha as “reactive feminism” (cf. Hitchcott 2012: 26, Minh-Ha 2001: 163).

³ Intellectually, at this moment, feminists of color such as Gloria Anzaldua, Cherrie Moraga, Audre Lorde and Gloria Sandoval are articulating the politics of form of this new episteme.

⁴ For an earlier example exploring the role of black women in celluloid history, see Julie Dash’s short film *Illusions* (1982), set in 1940s Hollywood.

RENÉE **MUSSAI** is curator and head of archive at Autograph ABP, a London-based arts organization that works internationally in photography, film, cultural identity, race, representation and human rights. She also works as an independent curator, lecturer, and writer.

RUTI **TALMOR** is assistant professor of media studies at Pitzer College, where she teaches and publishes on photography, documentary, queer media and transnational art practice. In addition, Talmor is a curator and programmer.

REFERENCES CITED

- Adusei-Poku, Nana. 2013. Inscribing Visual Disobediences. Invited lecture in *Acts of Inscription*, Renée Mussai and Ruti Talmor, co-chairs. Symposium conducted in conjunction with the exhibition *Glyphs: Acts of Inscription*, Pitzer College, Claremont, CA.
- Akomfrah, John. 2013. Artist Presentation. In *Acts of Inscription*, Renée Mussai and Ruti Talmor, co-chairs. Symposium conducted in conjunction with the exhibition *Glyphs: Acts of Inscription*, Pitzer College, Claremont, CA.
- Anzaldua, Gloria E. & Cherrie Moraga, eds. 1981. *This Bridge Called My Back: Writings by Radical Women of Color*. Massachusetts: Persephone Press.
- Barthes, Roland. 1977a. Rhetoric of the Image. Reprinted in *Image, Music, Text*. Stephen Heath, trans. New York: Hill and Wang, a division of Farrar, Straus and Giroux.
- . 1977. Death of the Author. Reprinted in *Image, Music, Text*. Stephen Heath, trans. New York: Hill and Wang, a division of Farrar, Straus and Giroux.
- Benjamin, Walter. 968 [1940]. Theses on the Philosophy of History. Reprinted in *Walter Benjamin: Illuminations: Essays and Reflections*, Hannah Arendt, ed., Harry Zohn, trans. New York: Schocken Books, a division of Random House, Inc.
- Bourdieu, Pierre. 1993. *The Field of Cultural Production: Essays on Art and Literature*, Randal Johnson, ed. New York: Columbia University Press.
- Butler, Judith. 1993. *Bodies that Matter: on the Discursive Limits of "Sex."* New York: Routledge.
- Dash, Julie, dir. 1982. *Illusions* (film). New York: Black Filmmakers Foundation, Women Make Movies, & Third World Newsreel; London: Circles-Women's Films & Video Distribution; Paris: Le Soliel O.
- Du Bois, W.E.B. 1903. The Talented Tenth. In *The Negro Problem*, Booker T. Wahington, ed. New York: James Pott and Company.
- Dunye, Cheryl. 2001. Cheryl Dunye. Pp. 291-306 in *Women of Vision: Histories in Feminist Film and Video*, Alexandra Juhasz, ed. Minneapolis: University of Minnesota Press.
- Fall, N'Gone. 2012. Today, and Always, I Embrace Your Pain. Pp.64-69 in *Intruders*, Ingrid Mwangi and Robert Hutter, eds. Germany: Moderne Kunst Nürnberg.
- Fanon, Frantz. 1991 [1967]. *Black Skin, White Masks*. Charles Lam Markmann, Trans. New York: Grove Press.
- Fani-Kayode, Rotimi. 1988. Traces of Ecstasy. *Ten.8 Magazine* 28: *Rage & Desire*.
- Foster, Hal. 1985. The "Primitive" Unconscious of Modern Art. *October* 34.
- Foucault, Michel. 2010 [1972]. *The Archeology of Knowledge*. New York: Vintage Books.
- Fusco, Coco & Paula Heredia. 1993. *The Couple in the Cage: a Guatinaui Odyssey*. Authentic Documentary Productions. New York: Third World Newsreel.
- Gates, Henry Louis Jr. 2010. Vanguard of Culture: New Negro Icons. In *The Paris Albums 1900: W.E.B. Du Bois* (exhibition leaflet). Autograph ABP London and The Hutchins Center for African and African American Research, Harvard University, Cambridge.
- Hall, Stuart. 1989. Autoportraits - Black Narcissus. In *The newsletter of the ABP (Association of Black Photographers)* 10, February/March 1990.
- . 1990. Cultural Identity and Diaspora. In *Identity*, Jonathan Rutherford, ed. London: Lawrence and Wishart.
- . 2006. Black Diaspora Artists in Britain: Three 'Moments' in Post-war History. *History Workshop Journal* 61(1):1-24.
- Harris, Lyle Ashton. 2013. Artist Presentation. In *Acts of Inscription*, Renée Mussai and Ruti Talmor, Co-chairs. Symposium conducted in conjunction with the exhibition *Glyphs: Acts of Inscription*, Pitzer College, Claremont, CA.
- Hitchcott, Nicki. 2012. *Calixthe Beyala: Performances of Migration*. Chicago: University of Chicago Press.
- hooks, bell. 1992. The Oppositional Gaze: Black Female Spectators. Pp. 115-51 in *Black Looks: Race and Representation*. Boston: South End Press.

- Hossfield, Johannes. 2012. Ingrid Mwangi Robert Hutter: Intruders. Pp.6-7 in *Intruders*, Ingrid Mwangi and Robert Hutter, eds. Germany: Moderne Kunst Nürnberg..
- Jones, Kellie. 1990. In Her Own Image. *Art Forum* (November 1990).
- Juhasz, Alexandra. 2001. *Women of Vision: Histories in Feminist Film and Video*, Alexandra Juhasz, ed. Minneapolis: University of Minnesota Press.
- Koerner, Joseph Leo. 2010. The Epiphany of the Black Magus Circa 1500. In *The Image of The Black In Western Art, Vol III, Part 1: From the "Age of Discovery" to the Age of Abolition: Artists of the Renaissance and Baroque*, David Bindman & Henry Louis Gates Jr., eds. Cambridge, Mass. & London: The Belknap Press of Harvard University Press.
- Melandri, Lisa. 2012. Points of Origin: An Interview with Mickalene Thomas. Pp. 26-41 in *Mickalene Thomas: Origin of the Universe* (exhibition catalog). Santa Monica: Santa Monica Museum of Art, 2012. Curator: Lisa Melandri.
- Minh-ha, Trinh T. 2001. Bold Omissions and Minute Depictions. In *Feminism and 'Race'*, Bhavnanni, Kum-Kum, ed. Oxford: Oxford University Press.
- Muholi, Zanele. 2009. *Mapping Our Histories: A Visual History of Black Lesbians in Post-Apartheid South Africa* (Masters Thesis). Ryerson University, Toronto, Canada.
- . 2010. Faces and Phases: Our Queer Black Aesthetics in South Africa. In *Faces and Phases*, Michael Stevenson and Federica Angelucci. Munich, Berlin, London, New York: Prestel.
- . 2011. *Zanele Muholi: African Women Photographers #1*. Granada: Ed. Casa África/La Fábrica.
- . 2013. Artist Presentation. In *Acts of Inscription*, Renée Mussai and Ruti Talmor, Co-chairs. Symposium conducted in conjunction with the exhibition *Glyphs: Acts of Inscription*, Pitzer College, Claremont, CA.
- Muñoz, José Esteban. 1999. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: University of Minnesota Press.
- . 2009. *Cruising Utopia: the Then and There of Queer Futurity*. New York: New York University Press.
- Mussai, Renée. 2012. Opening Remarks. In *Vanguards of Culture: W. E. B. Du Bois, Photography and the Right to Recognition*, symposium, Hiphop Archive, Du Bois Institute, Harvard University, Cambridge, Mass., Chair: Renée Mussai.
- . 2013. *Zanele Muholi, Isilumo Siyaluma: Only Protected On Paper*. Unpublished essay.
- Mwangi Hutter. 2012. Intrusion. Pp.8-13 in *Intruders*, Ingrid Mwangi and Robert Hutter, eds. Germany: Moderne Kunst Nürnberg.
- Nichols, Bill. 1991. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press.
- Putter, Andrew. 2011. Venice Exhibitions – Andrew Putter. Venice-exhibitions.org. Accessed July 29, 2014.
- Smith, Shawn Michelle. 2004. *Photography on the Color Line: W.E.B. Du Bois, Race, and Visual Culture*. Durham & London: Duke University Press.
- Tagg, John. 1988. *The Burden of Representation: Essays on Photographies and Histories*. Minneapolis: University of Minnesota Press.
- Talmor, Ruti. 2013. From the Margins You Push so that the Center Implodes. *GLQ: A Journal of Lesbian and Gay Studies* 19(3).
- . 2014. Queering Visibility: Zanele Muholi's Artworld as Politics. Forthcoming paper to be presented at the 113th Annual Meeting of the American Anthropological Association, as part of the panel "African Homosexualities: 'Anti-Gay' Legislation and New Sexual Publics." Chair: Lydia Boyd.
- Weems, Carrie Mae. 2013. Standing in the Shadows: The Annual Murray Pepper & Vicki Reynolds Pepper Distinguished Visiting Artist & Scholar Lecture Series. In conjunction with the exhibition *Glyphs: Acts of Inscription*, Pitzer College, Claremont, CA.
- Willis, Deb. 2003. *A Small Nation of People: W.E.B. Du Bois and the Photographs from the Paris Exposition*. New York: Amistad Press.



ARTISTS

“Diasporic identities come via acts of peripeteia. And part of the ‘act of rescue’ I wanted to initiate with this project was to see if I could use it to offer a psychogeography that suggests what the lives of these characters from the two Dürer drawings might have been . . . between the old and the new Europe, African modernity and the present.

I am interested in the way in which the image comes to us via the peripatetic, via the cut.”

JOHN AKOMFRAH

Peripeteia, 2012
HD video, color, sound
18:12 min

















“There is no word for the -ism that I live from. . . . Sometimes you have to create your own history. The Watermelon Woman is fiction.”

CHERYL DUNYE

Introducing Fae Richards: Excerpts from The Watermelon Woman, 2013
Digital video, color, sound
6:20 min





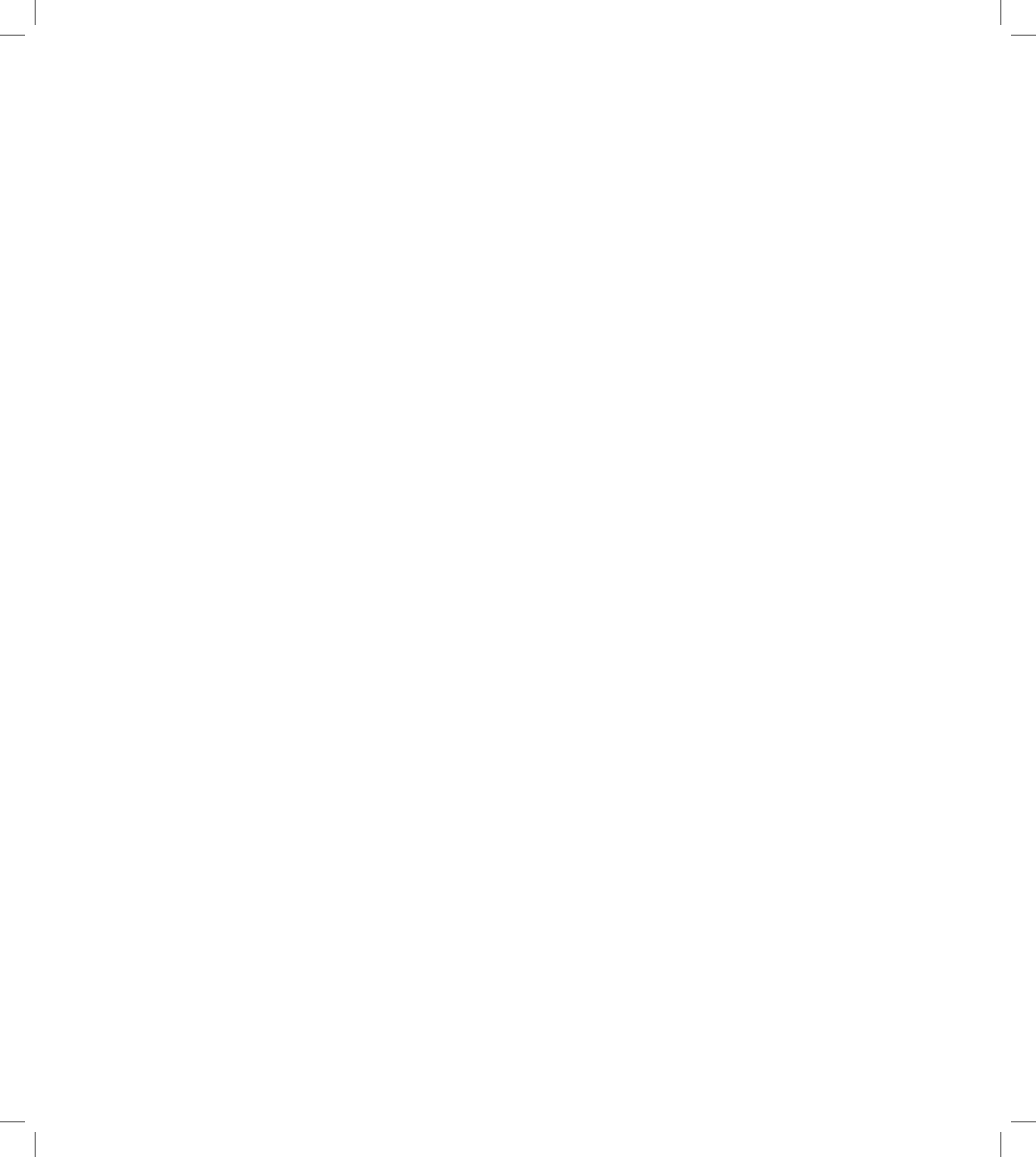




“On three counts I am an outsider: in matters of sexuality; in terms of geographical and cultural dislocation; and in the sense of not having become the sort of respectably married professional my parents might have hoped for. Such a position gives me a feeling of having very little to lose. It produces a sense of personal freedom from the hegemony of convention. . . . It opens up areas of creative enquiry which might otherwise have remained forbidden.”

ROTIMI **FANI-KAYODE**

Ecstatic Antibodies and Bodies of Experience, 1989
3 C-prints
48 x 48 inches





Every Moment Counts (Ecstatic Antibodies), 1989



Nothing to Lose XII (Bodies of Experience), 1989



Grapes, 1989

“The images speak to modernism’s ambivalent relationship to negrophilia, the way in which it empowers the obsession with blackness. My desire was to trouble the ambiguities of the images in these relationships . . . and to explore the complexity of what it meant to be a visionary, American giant—an international giant—and to be battling racism and sexism.”

LYLE ASHTON **HARRIS**

Billie, Boxers, Better Days, 2002
8 monochromatic dye diffusion transfer prints (Polaroid)
24 x 20 inches





Je ne sais quoi #5, 2002



Billie #18, 2002



Josephine #17, 2002



Billie #11, 2002



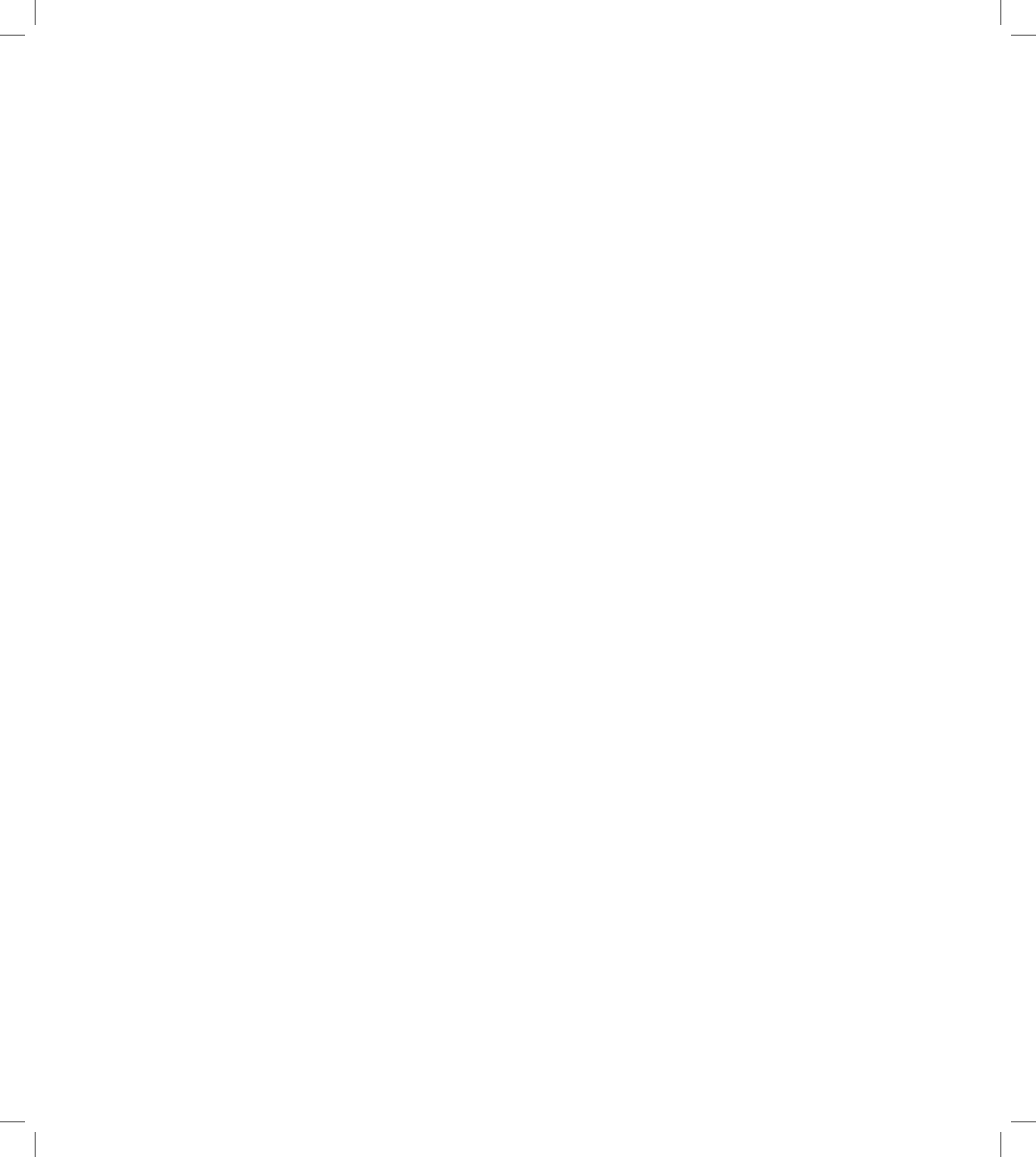
Billie #24, 2002



Billie #15, 2002



Billie #23, 2002





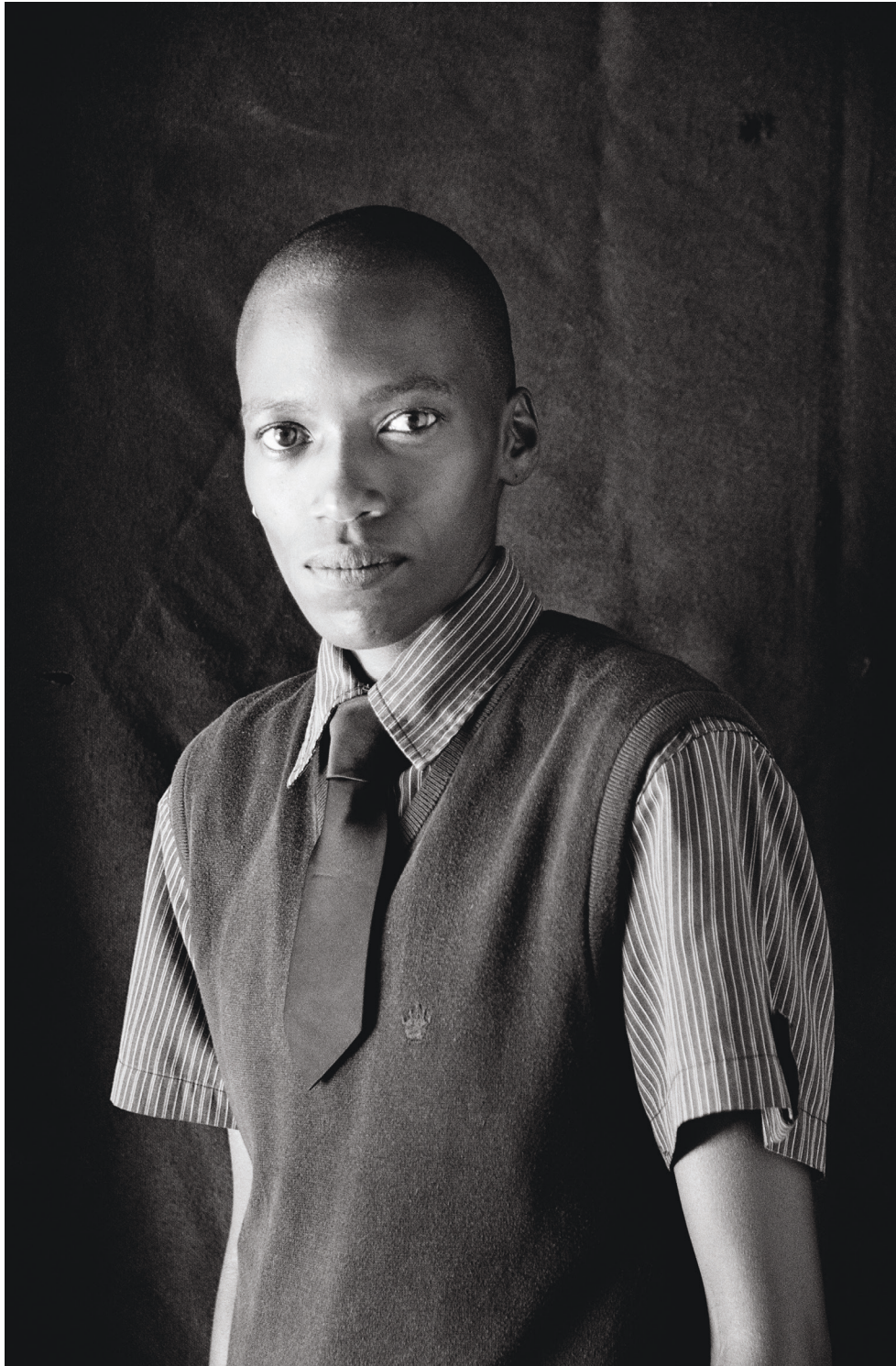
Better Days #7, 2002

“For me, photography is not a luxury, but visual activism. It is important to mark, map and preserve our mo(ve)ments through visual histories for reference and posterity so that future generations will know that we were here.

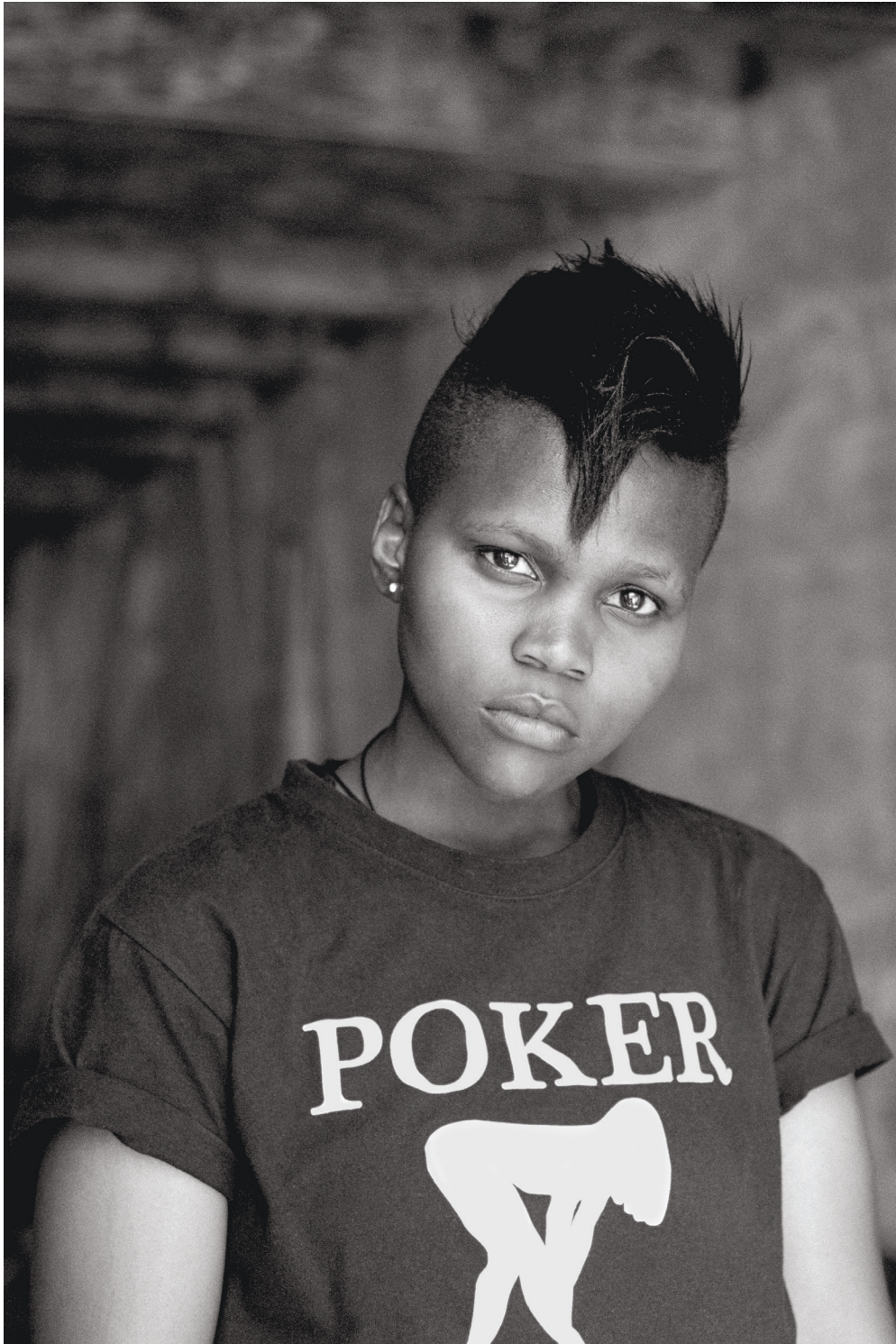
Faces express the person, and Phases signify the transition from one stage of sexuality or gender expression and experience to another.”

ZANELE MUHOLI

Faces and Phases, 2006 – present
12 silver gelatin prints
30 x 20 inches



Nhlanhla Esther Mofokeng, Thokoza, Johannesburg, 2010



Ziyanda Daniel, Buitenkant Street, Gardens, Cape Town, 2011



Lerato Marumolwa, Embekweni, Paarl, 2009



Xana Nyilenda, Newtown, Johannesburg, 2011



Yonela Nyumbeka, Makhaza, Khayelitsha, Cape Town, 2011



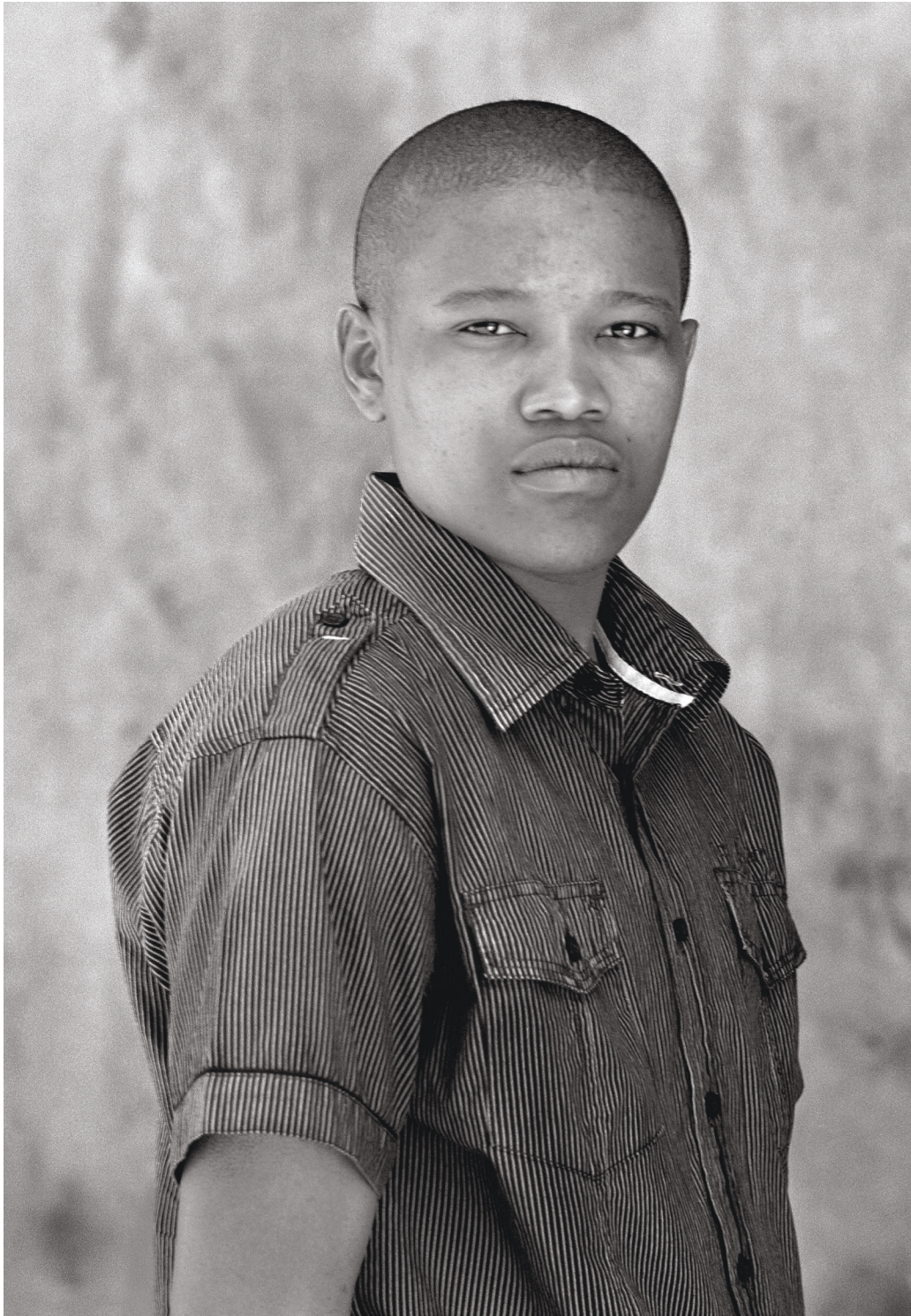
Gazi T Zuma, Umlazi, Durban, 2010



Mbali Zulu, Kwathema, Springs, Johannesburg, 2010



Sunday Francis Mdlankomo, Vosloorus, Johannesburg, 2011



Betesta Segale, Gaborone, Botswana, 2010



Millicent Gaika, Gugulethu, Cape Town, 2011



Musa Ngubane, Constitution Hill, Johannesburg, 2010

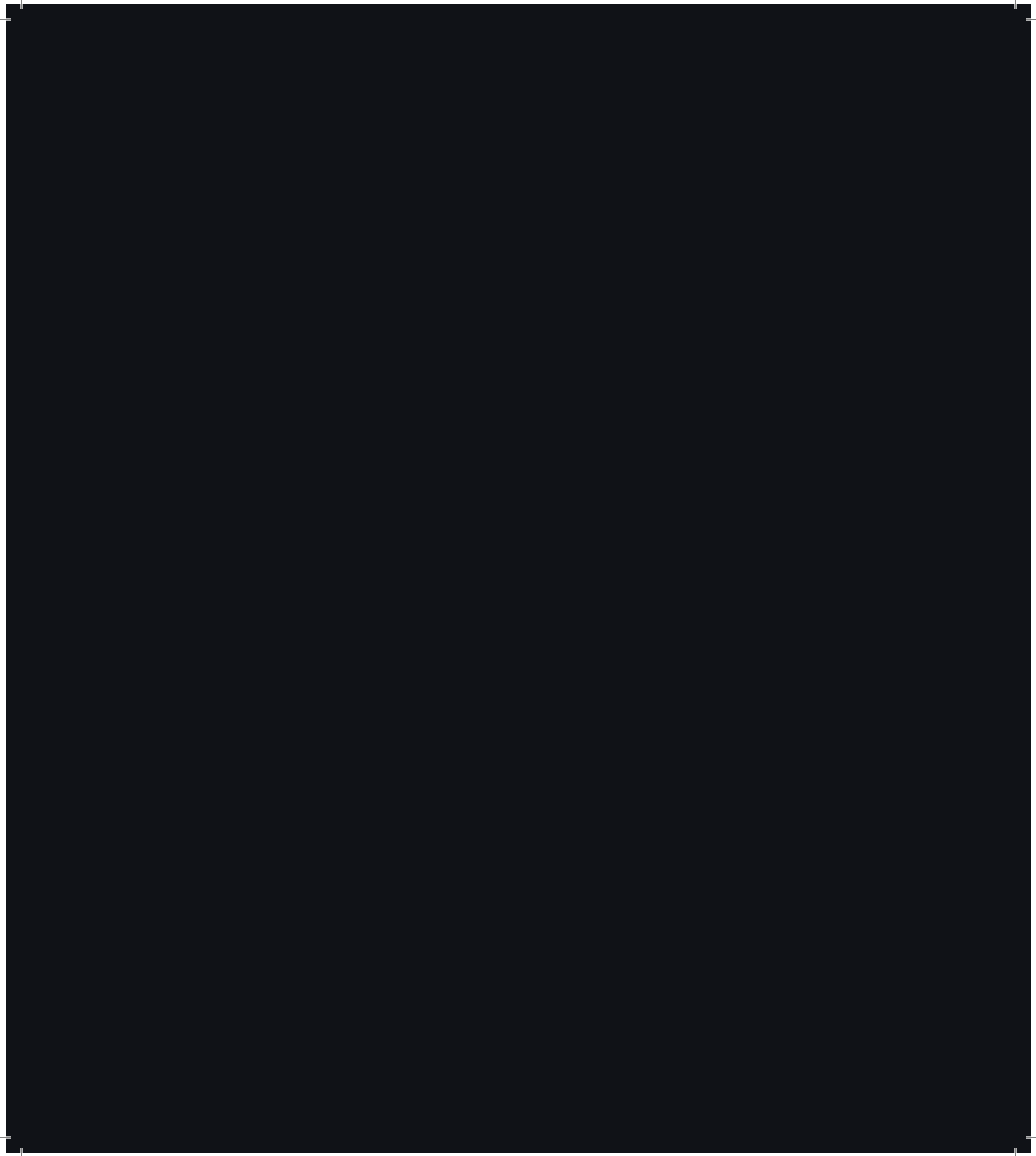


Amanda Mapuma, Vredehoek, Cape Town, 2011

"I had shut myself up within myself. I don't know why. It was a habit. After finding the clear light and resting in it, I was reborn, timelessly. I faced myself in the infinite mirror and was astounded by what I saw: the limitlessness! Bravely, I step forth again and again, face-first into the battering waves. There was something to be found out. I became an intruder, stepping out of the comfort zone of the known. Intrusiveness became the habit."

MWANGI HUTTER

Aesthetic of Uprising II, 2011
Print on roll (157 x 78 inches), paint, cleaning rags with text





NO ONE
IS MONSTER
IS STRIKE
GRIEF
WILL BE
TO ROUSE
HOUND







“Secretly I Will Love You More draws on the secret utopian potential of the historical encounter between the Hottentots and the Dutch at the Cape in the 1600s... We catch Marie de la Quellerie in a moment of reverie and realization, singing of her profound connections with this strange pseudo-daughter and the exhilarating potential that exists between two people facing each other across incommensurable cultural universes.”

ANDREW PUTTER

Secretly I Will Love You More, 2011
Digital video installation, color, sound
1:24 min

Secretly I Will Love You More

Do not fear me little one –
Welcome into our home!
How beautiful you are,
Little shiny one, with your woolly hair,
Smelling of sweet buchu.
Your differences from me make you so precious!
Your smallness belies your significance.
Meeting you has changed us forever.
I will love you as I love my own children:
Secretly I will love you more.
The warm summer wind blows and it makes me dream.
I dream of your people and my people changing each other.
Welcome into our home precious child.

Ta !ao ti †khariro -
//Kore //kare-he sida oms !nâ.
Mati koses a exa naparas !abuxa /ûn/kha
†khon buxuba rahâm.
Sa !kharasasib ge.
//n_tikose sasa ra !gom/gausa kai.
Sa !kharisib ge ra sa !gom /gausasiba ra †hûmi kai.
Sasa /hau-us ge sida huka-/gui ra /khara/khara.
O ta ni /namsi ti oâna ta /nam khemi:
†Gan!gâsa se ta ni /namsi !nasase.
/Gamsa //khanab di †oab ta !gom tsî ra //habo kai te.
//Hawo tara o ti khoïn tsî sa khoïn xa ra !n /khara.
//Ore //hares sida oms !nâ !gom/gausa /_oa.

Lyrics written in English by Andrew Putter
Lyrics translated to Nama by Pedro Dausab



“From my experience, when you see images of black women in Western art history, generally they’re depicted in positions of servitude or looked at through an anthropological perspective. I am interested in whether I can change those perspectives with the art that I make.”

MICKALENE THOMAS

Le déjeuner sur l'herbe: Les Trois Femmes Noires, 2010
C-print
48 x 60 inches





“My girl, my muse, is to show up as a guide, as an engaged persona pointing towards the history of power. She is the unintended consequence of the Western imagination.”

CARRIE MAE **WEEMS**

Not Manet's Type, 2010
Series of 5 digital prints
40 x 20 inches





**STANDING ON SHAKEY GROUND
I POSED MYSELF FOR CRITICAL STUDY
BUT WAS NO LONGER CERTAIN
OF THE QUESTIONS TO ASK**



IT WAS CLEAR,
I WAS NOT MANET'S TYPE
PICASSO -- WHO HAD A WAY
WITH WOMEN -- ONLY USED ME
& DUCHAMP NEVER EVEN
CONSIDERED ME



**BUT IT COULD HAVE BEEN WORSE
IMAGINE MY FATE HAD
DEKOONING GOTTEN
HOLD OF ME**



**I KNEW NOT FROM MEMORY,
BUT FROM HOPE THAT THERE
WERE OTHER MODELS BY
WHICH TO LIVE**



**I TOOK A TIP FROM FRIDA
WHO FROM HER BED PAINTED
INCESSANTLY - BEAUTIFULLY
WHILE DIEGO
SCALED THE SCAFFOLDS
TO THE VERY TOP
OF THE WORLD**

BIOGRAPHIES

JOHN AKOMFRAH OBE was born in Accra, Ghana in 1957. He lives and works in London, United Kingdom. For the last 30 years, he has been committed to giving a voice and a presence to the legacy of the African Diaspora in Europe; to filling in the voids in history by excavating historical archives to create film essays and speculative fictional stories about past lives that move away from the rhetoric of resentment to propose new agents and perspectives. An artist, lecturer, and writer as well as a filmmaker, Akomfrah is well known for his work with the London-based media workshop Black Audio Film Collective, which he co-founded in 1982. Since 1998, Akomfrah has worked primarily within the independent film and television production companies Smoking Dogs Films (London). Alongside Akomfrah's successful career in cinema and television, his work has been shown widely in major international museums, galleries and film festivals. His numerous awards include, most recently, the 2012 European Cultural Foundation Princess Margriet Award. Akomfrah is represented by Carroll/Fletcher, London.

CHERYL DUNYE was born in Liberia and grew up in Philadelphia. She lives and works in Oakland, holds an MFA from Rutgers University and is an Associate Professor of Film at California College of the Arts. Dunye has received numerous national and international honors for her work in the media arts. Her debut film, *The Watermelon Woman*, the first feature film directed by a black lesbian, was awarded the Teddy Bear at the Berlin International Film Festival and best feature in L.A.'s OutFest, Italy's Torino and France's Creteil Film Festivals. Dunye's other works have been included in the Whitney Biennial and screened at festivals in New York, London, Tokyo, Cape Town, Amsterdam and Sydney. Dunye is Vice President of the Board of Directors for the Queer Cultural Center, sits on the board of Radar Productions and is on the advisory board of Queer Women of Color Media Arts Project.

ROTIMI FANI-KAYODE was born in Lagos in 1955 to a prominent Yoruba family who left Nigeria as political refugees in 1966. He died in London in 1989. He holds a BA at Georgetown University and an MFA from Pratt Institute. Seminal in 1980s Black British and African contemporary art, Rotimi Fani-Kayode's body of work constitutes a profoundly personal and political exploration of desire, diaspora, displacement, sexuality and spirituality. His provocative and seductive imagery often fuses archetypal motifs from European and African cultures with queer iconography and nude figures, inspired by what Yoruba priests call "techniques of ecstasy." He was a founding member and first chairman of Autograph ABP, London, who still represent his work and preserve his archive. Fani-Kayode's photographs have been exhibited internationally since 1985, including at the 50th Venice Biennale, and are represented in numerous private and public collections.

LYLE ASHTON HARRIS was born in New York City and spent his formative years in Dar Es Salaam, Tanzania. He currently resides in New York and is an Associate Professor at New York University (Global). For over two decades, Harris has cultivated a diverse artistic practice ranging across photographic media, collage, installation and performance that explores intersections between the personal and the political, examining the impact of ethnicity, gender and desire on contemporary social and cultural dynamics. His work has been exhibited internationally, and his commissioned work has been featured in a wide range of publications, including *The New York Times Magazine* and *The New Yorker*. Lyle Ashton Harris is represented by CRG Gallery, New York.

ZANELE MUHOLI was born in Umlazi, Durban, in 1972, and lives in Johannesburg. She studied photography at the Market Photo Workshop in Newtown, Johannesburg. Her numerous awards include, most recently, the Fine Prize for an emerging artist at the 2013 Carnegie International, a Prince Claus Award (2013), and the Index on Censorship - Freedom of Expression Art Award (2013). Her *Faces and Phases* series has shown in dOCUMENTA (13), the 55th Venice

Biennial and the 29th São Paulo Biennial. Muholi is an Honorary Professor of the University of the Arts/Hochschule für Künste Bremen, is founder of Inkanyiso, an organization that deals with visual arts, activism, media and advocacy, and co-founder of FEW, the Forum for the Empowerment of Women (FEW), a black lesbian organization based in Gauteng, South Africa. Zanele Muholi is represented by Stevenson, Cape Town and Johannesburg.

MWANGI HUTTER were born in 1975 in a place they call Nairobi Ludwigshafen, and live and work in Ludwigshafen and Berlin, Germany and in Nairobi, Kenya. They received degrees in New Artistic Media from the University of Fine Arts Saar, Saarbrücken. They regard their work as a unit arising from two bodies, two minds, dual histories and the continuous merging of expression. Working in performance, video, digital photography and installation, they are developing a body of work that focuses on human experience, using themselves as the sounding board for exploring modes of self-knowledge and relationality, social conventions and social justice. Their numerous exhibitions include *Ingrid Mwangi Robert Hutter: Constant Triumph* (solo show), Spelman College Museum of Fine Art, Atlanta, as well as the major exhibitions *Total Art: Contemporary Video*, at the National Museum of Women in the Arts, Washington, D.C. (2014) and at the International Biennial of Casablanca (2012).

ANDREW PUTTER was born in 1965 in Cape Town, where he lives, works, and teaches art at Rondebosch Boys High School. His work, which often combines photography and video with cross-disciplinary collaboration, research and reenactment, is deeply engaged with explorations of and challenges to dominant histories through a centering of counterhistorical marginalia. Putter was a founding member of Public Eye, South Africa's first public art collective (1999), and co-instigator of the Mother City Queer Project since 1994. His exhibition record includes solo and collaborative projects as well as numerous international exhibitions. In 2007, Putter won the Spier Contemporary award for his work *Secretly I Will Love You More*. Putter is represented by Stevenson, Cape Town and Johannesburg.

MICKALENE THOMAS was born in New Jersey in 1971. She lives and works in Brooklyn, NY. Thomas earned her BFA from Pratt Institute and her MFA from Yale University. Her multimedia work excavates Western art history, specifically the history of female portraiture, addressing politics of visibility and the exoticization and objectification of women by inserting black women into iconic Western paintings as filtered through 1970s disco-era popular and material culture. Thomas has exhibited extensively both nationally and internationally, including, recently, a major solo exhibition, *Origin of the Universe*, at the Brooklyn Museum of Art in 2012. Recent awards include the 2012 Brooklyn Museum Asher B. Durand Award, the Timerhi Award for Leadership in the Arts in 2012 and the Joan Mitchell Grant and the Pratt Institute Alumni Achievement Award in 2009. Thomas is represented by Lehmann Maupin, New York; Susanne Vielmetter, Los Angeles Projects; and Galerie Nathalie Obadia, Paris.

CARRIE MAE WEEMS was born in Portland, Oregon. She lives and works in Syracuse, NY. She earned a BFA from the California Institute of the Arts, Valencia, and an MFA from the University of California, San Diego, continuing her studies in the Graduate Program in Folklore at the University of California, Berkeley. Her extensive body of work employs photographs, text, fabric, audio, installation and video to examine class and gender issues through the prism of personal experience and African-American heritage, often combining self-portraiture with colloquial narrative forms in photographic series that scrutinize subjectivity, expose pernicious stereotypes, and examine the relationship between power and aesthetics. Her multiple awards include the 2013 MacArthur "Genius" Award. A major touring solo retrospective *Carrie Mae Weems: Three Decades of Photography and Video* was shown at the Guggenheim Museum, New York, in 2014. She is represented by Jack Shainman Gallery in New York.

LIST OF WORKS

JOHN AKOMFRAH

Peripeteia, 2012
HD video, color, sound, 18:12 min
Produced by Smoking Dogs Films and the European Cultural Foundation
Courtesy of Carroll/Fletcher and Smoking Dogs Films, London

CHERYL DUNYE

Introducing Fae Richards: Excerpts from The Watermelon Woman, 2013
Digital video, color, sound, 6:20 min
From *The Watermelon Woman* produced by Barry Swimar and Alexandra Juhasz. Distributed in the U.S. by First Run Features
Courtesy of the artist

ROTIMI FANI-KAYODE

Every Moment Counts (Ecstatic Antibodies), 1989
C-print
48 x 48 inches
Courtesy of Autograph ABP, London

Nothing to Lose XII (Bodies of Experience), 1989
C-print
48 x 48 inches
Courtesy of Autograph ABP, London

Grapes, 1989
C-print
48 x 48 inches
Courtesy of Autograph ABP, London

LYLE ASHTON HARRIS

Better Days #7, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of the artist

Je ne sais quoi #5, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of Gregory R. Miller and Michael Wiener, New York

Josephine #17, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of the artist and CRG Gallery, New York

Billie #24, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of Peter Norton

Billie #18, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of the artist

Billie #11, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of the artist and CRG Gallery, New York

Billie #15, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of the artist and CRG Gallery, New York

Billie #23, 2002
Monochromatic dye diffusion transfer print (Polaroid)
24 x 20 inches
Courtesy of the artist

ZANELE MUHOLI

All photographs courtesy of the artist and Stevenson, Cape Town and Johannesburg

Nhlanhla Esther Mofokeng, Thokoza, Johannesburg, 2010
Silver gelatin print, 30 x 20 inches

Gazi T Zuma, Umlazi, Durban, 2010
Silver gelatin print, 30 x 20 inches

Millicent Gaika, Gugulethu, Cape Town, 2011
Silver gelatin print, 30 x 20 inches

Xana Nyilenda, Newtown, Johannesburg, 2011
Silver gelatin print, 30 x 20 inches

Musa Ngubane, Constitution Hill, Johannesburg, 2010
Silver gelatin print, 30 x 20 inches

Amanda Mapuma, Vredehoek, Cape Town, 2011
Silver gelatin print, 30 x 20 inches

Ziyanda Daniel, Buitenkant Street, Gardens, Cape Town, 2011
Silver gelatin print, 30 x 20 inches

Yonela Nyumbeka, Makhaza, Khayelitsha, Cape Town, 2011
Silver gelatin print, 30 x 20 inches

Mbali Zulu, Kwathema, Springs, Johannesburg, 2010
Silver gelatin print, 30 x 20 inches

Betesta Segale, Gaborone, Botswana, 2010
Silver gelatin print, 30 x 20 inches

Sunday Francis Mdlankomo, Vosloorus, Johannesburg, 2011
Silver gelatin print, 30 x 20 inches

Lerato Marumolwa, Embekweni, Paarl, 2009
Silver gelatin print, 30 x 20 inches

MWANGI HUTTER

Aesthetic of Uprising II, 2011
Print on roll, 157 x 78 inches, paint, cleaning rags with text
Courtesy of the artist

ANDREW PUTTER

Secretly I Will Love You More, 2011
Digital video installation, color, sound, 1:24 min
Courtesy of the artist

MICKALENE THOMAS

Le déjeuner sur l'herbe: Les Trois Femmes Noires, 2010
C-print, artist proof 2/2
48 x 60 inches
Courtesy of the artist, Susanne Vielmetter Los Angeles Projects, Lehmann Maupin, NY and Artists Rights Society (ARS), New York

CARRIE MAE WEEMS

Not Manet's Type, 2010
Series of 5 digital prints
40 x 20 inches each
Courtesy of the artist and Jack Shainman Gallery, New York

W.E.B. Du Bois: The Paris Albums 1900
Slideshow projection
Presented in association with Autograph ABP, London
All photographs courtesy of the Prints & Photographs Division, Library of Congress, Washington, D.C.
Re-mastered digital images reproduced courtesy of Autograph ABP, London

