



flo6x8, *Body Versus Capital*, 2011, video, 40:00 min. (still).

## Artists

Zanny Begg and Oliver Ressler | Filippo Berta | Libia Castro and Ólafur Ólafsson | Julia Christensen | Paolo Cirio | Noel Douglas | Field Work | Yevgeniy Fiks, Olga Kopenkina, and Alexandra Lerman | flo6x8 | Melanie Gilligan | Jan Peter Hammer | Alicia Herrero | Institute for Wishful Thinking | Sherry Millner and Ernie Larson | Isa Rosenberger | Dread Scott

Over three decades, neoliberal capitalism has driven most of the world's governments to partly or wholly abandon their roles as arbitrators between the security of the majority and the profiteering of the corporate sector. Featuring video, photography, installation, sculpture, and drawing by artists from around the globe who critically address the "new norm" of the prolonged economic and political crisis, *It's the Political Economy, Stupid* proves that both art and artists can productively engage the seemingly insurmountable problems that stem from capital, crisis, and resistance.

## Events

Friday, November 1  
5–8pm

Opening Reception

Saturday, November 2  
2pm

Coversation with Oliver Ressler, Gregory Sholette, and Brian Holmes

# *It's The Political Economy, Stupid*

Curated by Oliver Ressler and Gregory Sholette

**GALLERY 400**  
Art and Exhibition Hall  
400 South Peoria Street  
312 996 6114  
gallery400.uic.edu

November 1–December 16, 2013

FREE and open to ALL





Image: Karina Aguilera Skvirsky, *Gioconda*, 2007-2009, video, 7:40 min.

**Artists**

Arturo Hernández Alcázar | Ramón Miranda Beltrán | Melanie Gilligan |  
The Ladydrawers | Mary Lum | Yoshua Okón | Pocket Guide to Hell |  
Karina Skvirsky | Pilvi Takala | Ward Shelley | Andrew Norman Wilson |

Through a variety of media and approaches, the artists in *Nice Work If You Can Get It* address the vital pocketbook issue of how citizens sustain themselves in today's global economy. In the wake of the 2008 financial crisis, seismic shifts in our economic realities have forever changed our relationships to traditional concepts of labor, equity, and exchange. Believing in the potency of the arts and humanities to illuminate civic issues in our communities, Gallery 400 brings together eleven artists that investigate this changing landscape of labor. Exploring the legacies of industry, immaterial labor, service work, invisible labor and more, the artists featured in the exhibition articulate a variety of responses to the relationships between labor, economy, and politics.

**Events**

- Friday, June 27 5-8pm      Opening Reception
- Saturday, July 12 2pm      *Delano Manongs: Forgotten Heroes of the American Farm Workers* screening
- Wednesday, July 30 7:00-8:30pm      *From Semis to Startups: Exploring Fulton Market's Changing Industrial Landscape*, a walking tour with Pocket Guide to Hell and Emma Saperstein
- Thursday, August 7 6pm      *Our Fashion Year: Unraveling the Threads Between the Garment and Sex Trades*, lecture by Anne Elizabeth Moore

**Nice Work If You Can Get It**

Curated by Lorelei Stewart

**GALLERY 400**  
Art and Exhibition Hall  
400 South Peoria Street  
312 996 6114  
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**June 27–August 9, 2014**

**FREE and open to ALL**



Image: Ryan Griffis & Sarah Ross, *Corn being loaded into an ocean-going ship at a storage facility in Belle Chasse, LA. 2012.*

## Artists

Lara Almarcegui | The Beehive Collective | Guy Ben Ner |  
Ramiro Gomez | Ryan Griffis & Sarah Ross | Alevtina Kakhidze

Economic globalization has more closely integrated local, national, and regional economies across the world, creating not only greater interdependence, but significant geographic and spatial change. *Here, There, Everywhere* is a group exhibition focused on spatial configurations of economics and their related effects. Ranging across physical and conceptual territories, the artworks in the show address the globally networked and the locally specific, sometimes focusing on intensified movements of goods, services, capital, and persons, and at others on the transformations of specific locales.

From Ramiro Gomez' mixed media works in which he paints domestic workers into the pristine, empty rooms of magazine-depicted luxury homes to Lara Almarcegui's images of New Zealand houses removed in total from their original locations and warehoused temporarily while awaiting sale to Guy Ben Ner's video highlighting an Israeli coffeeshop chain's replacement of waiters with technological devices, the works in *Here, There, Everywhere* use a variety of media to draw attention to issues of displacement, geopolitical economic transformation, mobility, exchange, and systems of value.

## Events

**Thursday, November 6**  
6pm

*Solidarity & Struggle for the Rights of Domestic Workers*, a public conversation co-presented by Arise Chicago, the Jane Addams Hull-House Museum, and author Sheila Bapat

**Wednesday, November 12**  
7pm

*Barriers to Entry*, screening co-presented with Chicago Filmmakers

**Thursday, December 4**  
7pm

*Between the Bottomlands and the World*, screening and conversation with artists Ryan Griffis & Sarah Ross and UIC professor Salome Aguilera Skvirsky

# Here, There, Everywhere

Curated by Lorelei Stewart with the contributions of Ionit Behar and Pinar Üner Yilmaz

GALLERY | 400  
Art and Exhibition Hall  
400 South Peoria Street  
312 996 6114  
gallery400.uic.edu



October 31–December 13, 2014

FREE and open to ALL



Jan Tichy, *Changing Chicago (26th Street)*, 2011, 8 mins. Courtesy the artist and Richard Gray Gallery.

*After Today* includes seven artists' projects that respond to the city of Chicago's social, political, and economic conditions. At this moment of rapid change and political debate—with increasing income inequality, in the long wake of the 2008 recession, as neighborhoods across the city continue to transform, with the rise of labor movements, as the tech sector expands in Chicago, with the transformations of Chicago's public sector, as wider attention is paid to police violence, and given the long story of race in the city—the artists in *After Today* address the city's changes and its possible future. The seven artists, all Chicago-based, use a variety of organizational and material strategies to focus on topics that range across economic effects, collective action, and how the past and present condition desires for the future—with a number of projects highlighting aspects of the city's criminal justice system.

From sculptures incorporating fabrics dyed with the plants surrounding foreclosed homes, to audio stories of families affected by the Cook County Jail, to a sculpture and photographic portraiture project that is designed as a tool to achieve collective goals, the artists' works mark a specific moment in the city—the time we live in—but also address a time that is informed by both the past and future. From where we are now standing (and looking) these seem to be the fateful, decisive moments defining Chicago and how we can live together here.

*After Today* is part of an ongoing series of exhibitions and events, *Standard of Living*, that explore shifts in economies and in work. Topics covered in the series include how and where economic exchange takes place, new models for sustainable economies, employment-driven migration, and relationships between place, work, and economic viability, among others.

## Events

Opening Reception

Friday, May 8, 5-8pm

Multiple public programs will be announced soon. Check [gallery400.uic.edu](http://gallery400.uic.edu) for details.



# After Today

Featuring Marianne Fairbanks, Fultonia, 96 Acres, Jason Lazarus, Cauleen Smith, Jan Tichy, and Amanda Williams

GALLERY | **400**

400 SOUTH PEORIA STREET (MC 034)

Chicago, IL 60607

UIC SCHOOL OF ART & ART HISTORY

312 996 6114

[gallery400.uic.edu](http://gallery400.uic.edu)

Tues–Fri 10–6, Sat 12–6

May 8–August 8, 2015

FREE and open to ALL



Jan Tichy, *Changing Chicago (26th Street)*, 2011, video, 8 mins., courtesy the artist and Richard Gray Gallery

Join the conversation about *After Today* by calling our 24/7 response line. To participate call 312-600-7624 and answer one of the questions below. Your responses will be recorded and posted in the *After Today* exhibition and online at [aftertodaychicago.tumblr.com](http://aftertodaychicago.tumblr.com).

1. Share your response to an artwork in this exhibition.
2. Tell us about a change that you've seen in the city.
3. After today, what is one change you would you like to see in Chicago?

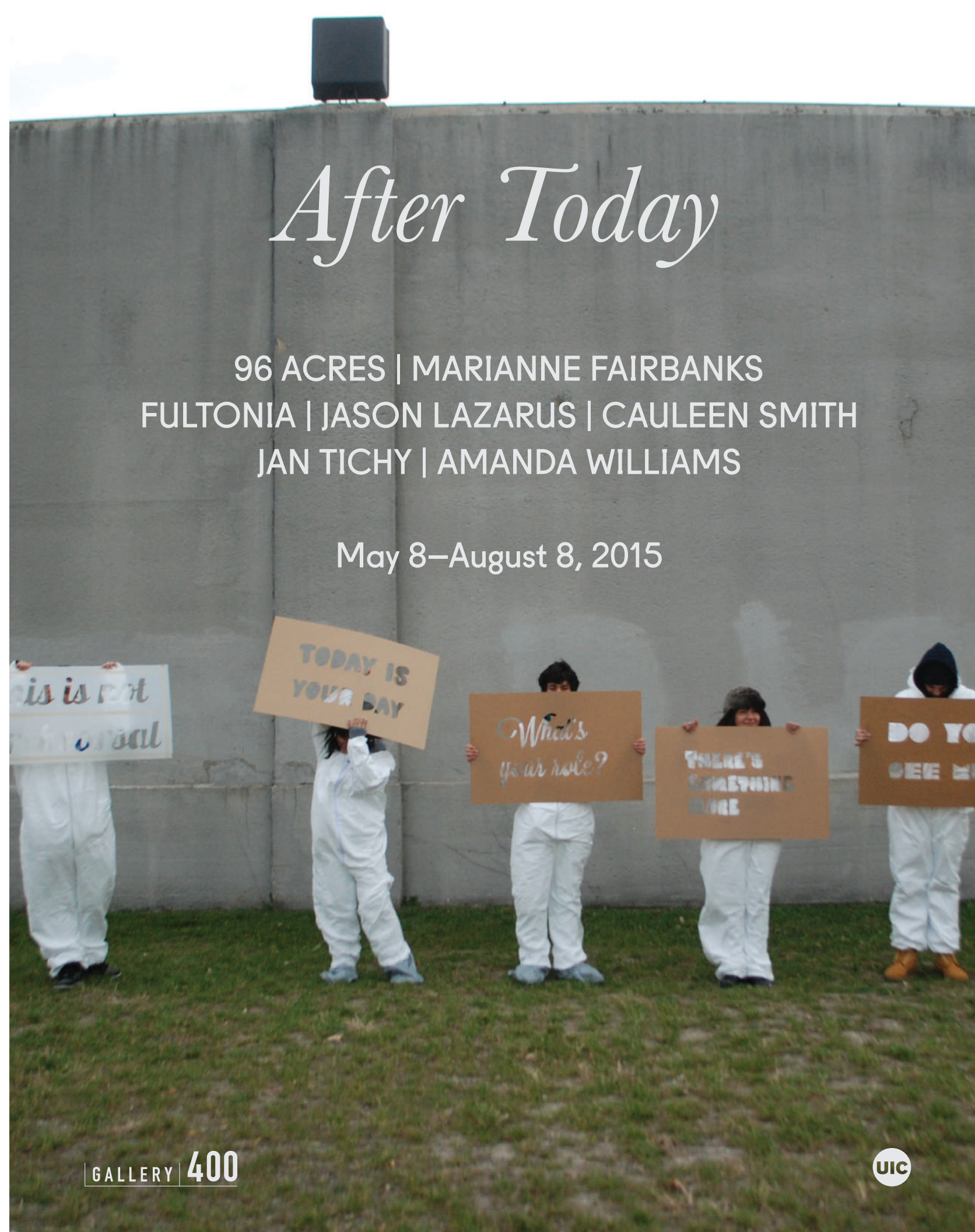
*After Today* is made possible in part by the Institute of Museum and Library Services. Additional support is provided by the School of Art and Art History, the College of Architecture, Design, and the Arts, University of Illinois at Chicago, and a grant from the Illinois Arts Council, a state agency. The Daryl Gerber Stokols and Jeff Stokols Voices Series Fund provides general support to Gallery 400.



Gallery 400  
College of Architecture, Design, and the Arts  
School of Art and Art History  
University of Illinois at Chicago  
400 South Peoria Street  
Chicago, IL 60647

Hours:  
Tuesday-Friday 10am-6pm  
Saturday 12-6pm

312-996-6114  
[gallery400.uic.edu](http://gallery400.uic.edu)



# After Today

96 ACRES | MARIANNE FAIRBANKS  
FULTONIA | JASON LAZARUS | CAULEEN SMITH  
JAN TICHY | AMANDA WILLIAMS

May 8–August 8, 2015

Chance [The Rapper] is connected aesthetically and spiritually to Gwendolyn Brooks, Lorraine Hansberry, Studs Terkel and Kanye West, when he rhymes on “Nostalgia” from his mix-tape *10DAY*:

Round here we lose best friends like every week / I like to think we playin’ a long game of hide and go seek / And one day maybe ... I could lead them / Kids of the Kingdom singing about freedom ...

As Chicago goes, so goes the country. And we are here fighting for freedom, for all, for every person from every zip code. We are fighting for the soul of the city, the soul of the country. We are building again, indeed, a second city, as we derive our nickname from the ability to rise after the ashes and great fire of 1871. Chicagoans have the ability to rise like a phoenix. This is a testament to the resiliency of hard working people everywhere.  
—Kevin Coval<sup>1</sup>

The seven artists’ projects in *After Today* respond to the city of Chicago’s social, political, and economic conditions. At this moment of rapid change and political debate—with increasing income inequality, in the long wake of the 2008 recession, as neighborhoods across the city continue to transform, with new energies in labor movements, as the tech sector expands in Chicago, with the transformations of Chicago’s public sector, as wider attention is paid to police violence, and given the long story of race in the city—the artists address the city’s changes and its possible future. The seven artists, all Chicago-based, use a variety of organizational and material strategies and focus on topics that range across economic effects, collective action, and how the past and present condition desires for the future.

1. Kevin Coval, “Rahm Emanuel’s Chicago, a tale of two cities,” *cnn.com*, April 3, 2014.

From sculptures incorporating fabrics dyed with the plants surrounding foreclosed homes to audio stories of families affected by the Cook County Jail to a sculpture and photographic portraiture project that is designed as a tool to achieve collective goals, the artists’ works mark a specific time in the city, a time informed by both the past and future. From where we are now standing—and looking—these seem to be the fateful and decisive moments defining Chicago and how we can live together here.

*After Today* is part of an ongoing series of exhibitions and events, *Standard of Living*, which explores shifts in economies and work, as well as other topics relevant to Chicago’s broad communities.

*After Today* was developed out of suggestions provided by activists, Chicago residents, and UIC scholars. You can join the conversation about changes in the city by calling our 24/7 response line **312-600-7624**.

On the line, please:

Share your response to a work of art in this exhibition.

Tell us about a change that you’ve seen in the city.

After today, what is one change you would you like to see in Chicago?

Responses are presented online at [aftertodaychicago.tumblr.com](http://aftertodaychicago.tumblr.com) and in the Gallery’s reading room.

Founded in 2012, 96 ACRES began as a community’s critical response to the social and political impact of the largest architecture in the Little Village community, the Cook County Jail. Together with artists, activists, educators, and other community leaders, 96 Acres initiated a series of community-engaged, site-responsive art projects that involved community stakeholders’ ideas about social and restorative justice issues. 96 Acres uses multi-disciplinary practices to explore the social and political implications of incarceration on communities of color and low-income neighborhoods.

MARIANNE FAIRBANKS is an artist, designer, and curator whose work explores collaboration, sustainability, entrepreneurship, and participation. She was a founding member of Mess Hall, an experimental cultural space in Chicago, and co-founder of Noon Solar, a small business that made handbags with integrated flexible solar panels to charge personal electronics.

FULTONIA is an interdisciplinary and iterative project led by Eboni Senai Hawkins with contributions from a host of collaborators. Utilizing multiple modes of production, FULTONIA pushes forth a vision for the legacy of renowned naturopath Dr. Alvenia Fulton. FULTONIA past and present collaborators include: Michael “Tekhen” Strode, Sam Scipio, Aaron Swanton, Erin Borreson, Sojourner Wright, Discopoet Khari B., Seneca Kern, Yamani Hernandez, and Black Girl in Om. *FULTONIA: Mycelia* is anchored by Sojourner Wright, Anna Martine Whitehead, and Eboni Senai Hawkins.

JASON LAZARUS is an artist, curator, writer, educator and currently an Adjunct Assistant Professor at SAIC. Much of his recent work is project-based and collaborative. He is a Co-Founder and Co-Editor of Chicago Artist Writers, an online art criticism platform that asks artists and art workers to write traditional and experimental criticism that serves non-profit, temporary, and alternative arts programming in Chicago.

CAULEEN SMITH is an interdisciplinary artist whose work reflects upon the everyday possibilities of the imagination. Though operating in multiple materials and arenas, Smith roots her work firmly within the discourse of mid-twentieth century experimental film. Drawing from structuralism, third world cinema, and science fiction, Smith makes things that deploy the tactics of these disciplines while offering a phenomenological experience for spectators and participants.

JAN TICHY is an artist and educator working at the intersection of video, sculpture, architecture, sound, and photography. Using video projection as a time-based source of light, Tichy creates physical and psychic spaces in which he explores themes of concealment, obscurity, and the seen and unseen. Additionally he has worked with permanent museum collections, such as those of the Museum of Contemporary Photography and the Wadsworth Atheneum Museum of Art, to produce exhibitions that consider the elusive nature of a collection as a whole by allowing us to freely make connections between individual objects.

AMANDA WILLIAMS is an artist and architect whose work explores themes of personal freedom, value, and identity. She studied architecture and practiced it in the Bay Area for a number of years before turning her full attention to the visual arts. Color is a central preoccupation in her work; her evolving palette derives largely from the urban landscapes she traversed as a child in the South Side of Chicago. Her most recent work focuses on deep explorations of the link between race, color, and space.

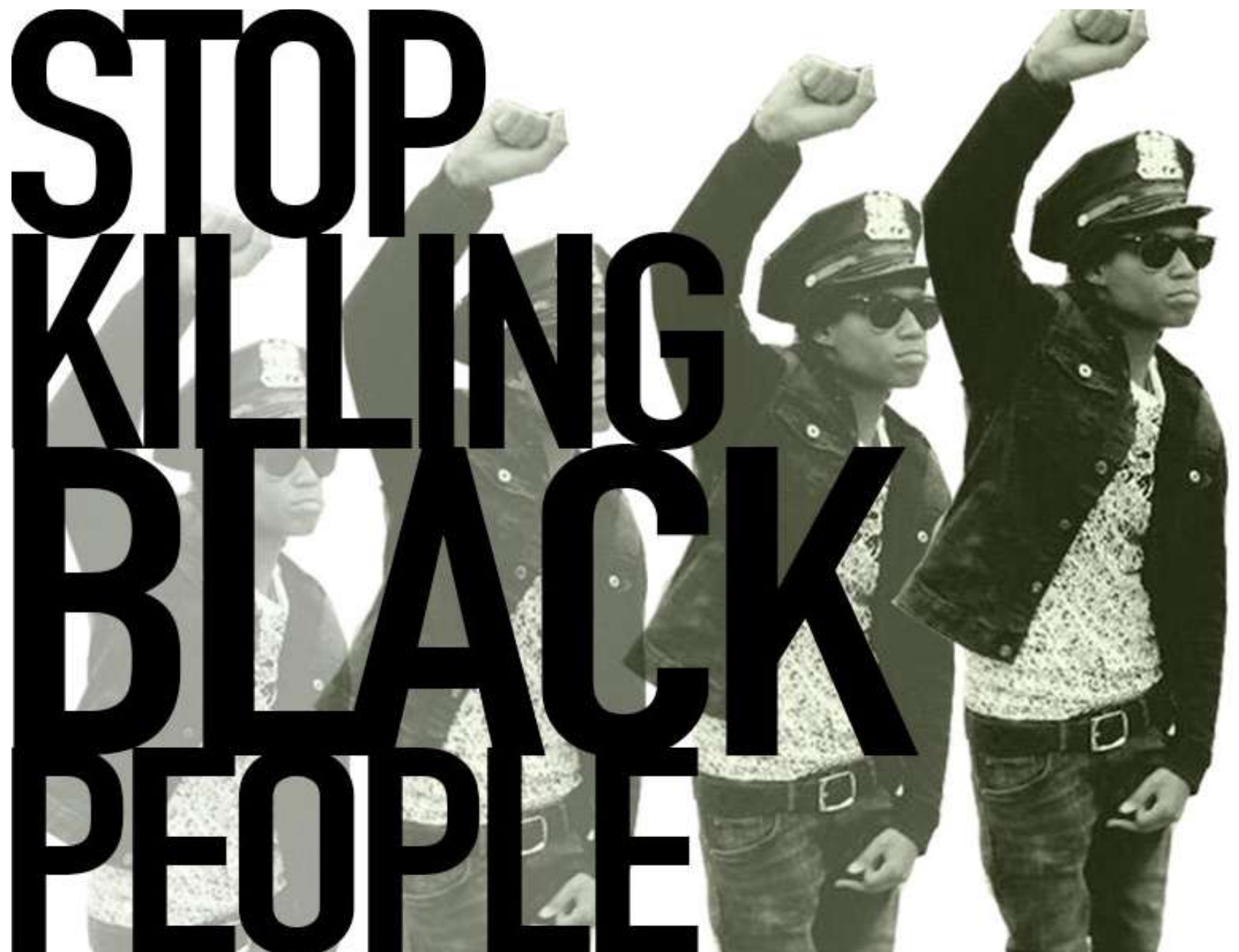


Image: Cairá Lee Conner, *Stop Killing Black People*, 2015, digital collage, 11x4.4", original photographer unknown

## Artists

*New Artworks by*  
Cairá Lee Conner, James T. Green,  
Sherwin Ovid

*Artworks by*  
Jireh L. Drake, Itunuoluwa Ebijimi,  
Makeba Kedem-DuBose,  
La Keisha Leek and Bryant Cross,  
Zakkiyyah Najeebah, Ariel Perkins-  
Fenwick, Shelby Stone, Ethos Viets-  
VanLear, Rhonda Wheatley, Avery R.  
Young

*...in Collaboration with the Families of*  
Rekia Boyd, Dakota Bright,  
Justus Howell, Dominique "Damo"  
Franklin Jr., Ronald "Ronnieman"  
Johnson, Bettie Jones, Flint Farmer,  
Darius Pinex, Stephon Watts

*our duty to fight* is a call to join the rebellion being waged. Artworks created especially for the exhibition include objects and images by Chicago-based artists in collaboration with the families of Chicago-area residents killed by police; a digital projection-based work calling for interaction and reflection; and an artist-designed space for dialogue, learning, and healing. Highlighted throughout the exhibition are stories, images, and ephemera detailing the paths to recent intersectional movement victories in campaigns such as #traumacenternow, #reparationsnow, and #byeanita. *our duty to fight* holds a space for survivors and families bereft of justice under anti-Black state violence and offers a living testament to the struggles that have been at the core of visionary world-making in Chicago organizing.

## Events

**Wednesday, April 27, 5–8pm**

Opening Reception

**Sunday, May 1, 2:30–5pm**

Performance and Screening: *Las Candelas* with Bomba Con Buya

**Saturday, May 21, 2–4pm**

Workshop: *Black On Both Sides*

**Wednesday, May 25, 6–7:30pm**

Dance Performance and Discussion:  
*Rise* by Darling Shear

**Saturday, June 4, 3–5pm**

Panel Discussion: #WhereYoMagicAt? *Authoring Black Feminist Futures Online*

**Tuesday, June 7, 6–8pm**

Screening: *What We Have Witnessed*  
Magazine Release: *Black Skin, Blue Suits*

**Saturday, June 11, 2–4pm**

Closing Reception: Spoken Word Performances  
and Exhibiting Artists' Conversation

***our duty to fight***

Organized By Black Lives Matter Chicago

**GALLERY 400** Art and Exhibition Hall  
400 South Peoria Street  
312 996 6114  
gallery400.uic.edu

**April 27–June 11, 2016**

**Free And Open To All**

# our duty to fight

Please join us...

at Gallery 400  
tonight, April 27, until 8pm  
for the opening reception  
of *our duty to fight*,  
an exhibition organized by  
Black Lives Matter Chicago.

GALLERY | 400 | 400 SOUTH PEORIA STREET (MC 034) | Chicago, IL 60607  
UIC SCHOOL OF ART & ART HISTORY | 312 996 6114 | gallery400.uic.edu | Tues-Fri 10-6, Sat 12-6

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Cassie Thornton, *unpaid bills that we have already paid*, digital photograph, 2016.

GALLERY | 400

400 SOUTH PEORIA STREET (MC 034)

Chicago, IL 60607

UIC SCHOOL OF ART & ART HISTORY

312 996 6114

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Tues–Fri 10–6, Sat 12–6

# ***Precarity: Contingency in Artmaking and Academia***

## **Artists and organizations included:**

**Christian Nagler, Ahmet Ögüt (with Natasha Sadr Haghghian, Dan Perjovschi, Martha Rosler, and Superflex), Cassie Thornton and the Feminist Economics Department (the FED), Vanessa Viruet and Julia Arredondo of Vice Versa Press, Adjunct Commuter Weekly, BFAMFAPhD, Occupy Museums, PrecariCorps**

In response to a nexus of economics that make it increasingly difficult to earn a living as artists, obtain higher education, and work within colleges and universities, *Precarity: Contingency in Artmaking and Academia* examines artistic and activist approaches to critical economic issues in US education and art making. These issues include income inequality, rates of artist compensation, wage stagnation, the precarity of part-time faculty, rising

tuition costs, and increasing student debt. From print publications for commuting adjunct professors, to sculptures that function as collection points for public contributions to a student debt canceling initiative, to a performance that considers the legacy of Nobel laureate economist, free market proponent, and late University of Chicago professor Milton Friedman, the artists in this exhibition seek outcomes outside current social and economic models, while making clear the costs of these growing crises.

## **Events:**

Friday, June 24, 5–8pm

**Opening Reception**

Thursday, July 14, 10am–6pm

**Pop-up Shop: *Botanica Dinero***

by Vanessa Viruet and Julia Arredondo of Vice Versa Press

Thursday, July 14, 5–7pm

**Precarity Happy Hour**

hosted by Lucky Pierre

Wednesday, July 20, 7pm

**Performance: *A Socialist's Worst Nightmare***

by Christian Nagler

Wednesday, July 27, Time TBD

**Workshop: *Professional Artists Toolkit: Artists' Contracts***

with Ahmet Ögüt

**Curated by Lorelei Stewart**

**June 24–July 30, 2016**

**Free And Open To All**

**The Center for Economic Progress**

[economicprogress.org](http://economicprogress.org)

Helps low-income, working families as a provider of financial education workshops and one-on-one financial coaching.

**National Foundation for Credit Counseling**

[studentloanhelp.org](http://studentloanhelp.org)

Offers advice and assistance in the repayment of student loans.

**Strike Debt/The Debt Collective**

[strikedebt.org](http://strikedebt.org)

[debtcollective.org](http://debtcollective.org)

A network of debt resisters that create organizations and initiatives to fight for economic justice. In 2012 they published *The Debt Resistor's Operations Manual* that provides detailed strategies for fighting common forms of debt and lays out an expansive vision for a societal movement of debt resistance. They also started the project Rolling Jubilee, which was created to liberate debtors at random through a campaign of mutual support that buys debt for pennies on the dollar. That project has evolved into the new initiative The Debt Collective, which organizes debt resistance campaigns as a collective power by offering debtors a shared platform for advocacy and direct action.

**Student Loan Borrower Assistance**

[studentloanborrowerassistance.org](http://studentloanborrowerassistance.org)

Offers advice, assistance, and resources for those struggling with student loans.

**Zerobound**

[zerobound.com](http://zerobound.com)

Helps volunteers raise funds towards their student loan debt in exchange for volunteering in their community.

**New Economy Project**

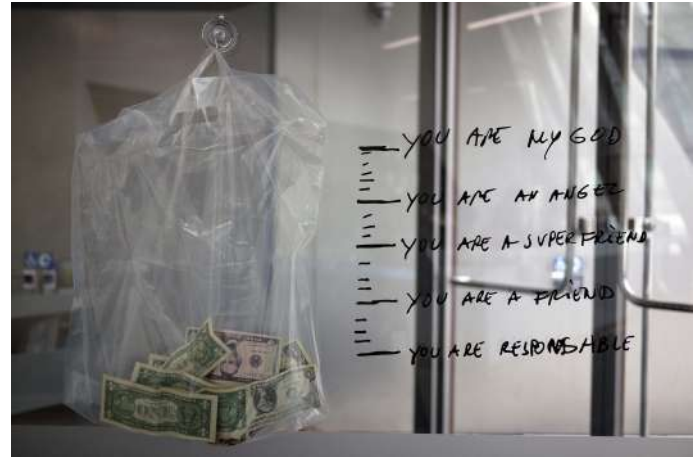
[neweconomy.nyc.org](http://neweconomy.nyc.org)

Challenges corporations that harm communities and fosters democratically-structured, community-controlled initiatives such as worker cooperatives, community development credit unions, community land trusts, and mutual housing.

**Occupy Student Debt Campaign**

[occupystudentdebtcampaign.org](http://occupystudentdebtcampaign.org)

A list of online resources for students in debt.



## Precarity Resource Pamphlet

### For Artists, Contingent Faculty, and Student Debtors

As the number of people in the United States who obtain higher education rises, full-time employment opportunities in academia shrink and financial opportunities for artists are restricted, many individuals find themselves in a precarious position. Several organizations have arisen out of the post-recession economy to fight against this instability and offer a light at the end of the tunnel. This pamphlet provides information on the groups and resources that can help you through the challenges of precarity.

**Artists Financial Support Group**

[artistsfinancial.org/about.html](http://artistsfinancial.org/about.html)

Educates professional and student artists on financial self-advocacy, advocates for legislative and institutional change in the cost of artist education, and innovates new ways to manage student loan debt and budget on an erratic income.

**The Artist as Debtor**

[artanddebt.org](http://artanddebt.org)

[facebook.com/groups/1456508724571514/](https://facebook.com/groups/1456508724571514/)

An online platform that publishes and shares news, events, and articles on the effects of debt on working artists.

**Chicago Artists Resource**

[chicagoartistsresource.org](http://chicagoartistsresource.org)

Provides jobs, calls, space rentals, and articles about the business and creative concerns of contemporary artists in Chicago.

**Fractured Atlas**

[fracturedatlas.org](http://fracturedatlas.org)

Fiscal sponsorship, insurance, professional development resources, and national advocacy on behalf of individuals working in the arts.

**Illinois Arts Council Agency**

[arts.illinois.gov](http://arts.illinois.gov)

Provides individual artists support via StARTS Program and Knowledge Center: business, education and funding resources, and a local arts network toolkit.

**Working Artists for the Greater Economy (W.A.G.E.)**

[wageforwork.com](http://wageforwork.com)

Works to regulate the payment of artist fees by nonprofit art institutions and establish sustainable labor relations between artists and the institutions that contract them.

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**AAUP Foundation (American Association of University Professors)**

[aaupfoundation.org](http://aaupfoundation.org)

Initiatives include the Contingent Faculty Fund, One Faculty Campaign, Coalition of Contingent Academic Labor, Coalition on the Academic Workforce, Campus Equity Week, Collective Bargaining, and Negotiating Contingency.

**Adjunct Nation**

[adjunctnation.com](http://adjunctnation.com)

A wide range of resources for temporary faculty, including articles, job listings, personal perspectives, and research studies.

**College Art Association**

<http://www.collegeart.org/resources/contingentfaculty>

List of resources for part-time faculty.

**The Delphi Project**

[thechangingfaculty.org](http://thechangingfaculty.org)

Offers tools such as worksheets and literature on new faculty models, campus discussion materials, supplemental guides, and other resources for building awareness and creating change.

**Faculty Forward**

[facultyforwardnetwork.org](http://facultyforwardnetwork.org)

As Faculty Forward, full and part-time faculty are coming together to right the disparities that have lowered the bar in higher education. Building on the success of faculty unionization efforts across the country under the banner of Adjunct Action and other SEIU locals, Faculty Forward are uniting to elevate and escalate that work to win long-lasting and significant change for all faculty and students.

**Illinois Education Association**

[leanea.org](http://leanea.org)

Offers resources to Illinois elementary and secondary teachers, higher education faculty and staff, educational support professionals, retired educators, and college students preparing to become teachers to help improve public education for all.

**New Faculty Majority Foundation**

[nfmfoundation.org](http://nfmfoundation.org)

Educates the public about the impact of the contingent faculty crisis on educational quality and the public good and mobilizes a broad coalition of constituencies to support ethical reform.

**PrecariCorps: Agents for Higher Ed**

[Precaricorps.org](http://Precaricorps.org)

Works to improve the lives of contingency faculty experiencing hardships by providing financial assistance, researches and disseminates information on the role of contingency faculty and how colleges operate in post-recession U.S. economy, and creates a searchable database of news about contingent faculty issues.

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## Precarity4Kids: an audio tour

To access: call 585-627-4149

When the greeting says, “Enter your *stop number* now” press the number that matches the artwork you want to learn about.

*Stop numbers* for the artworks:

1. Introduction
2. BFAMFAPhD
3. Christian Nagler
4. Occupy Museums
5. PrecariCorps
6. Vice Versa
7. Adjunct Commuter Weekly
8. Cassie Thornton with the Feminist Economics Department

Press “#” to pause.

Press the *stop number* to replay or to move to another artwork.

Or to read the text and to hear it wherever you are, visit the website: [precarity4kids.toursphere.com](http://precarity4kids.toursphere.com)



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# Black Light | Make Room

June 23 – August 5, 2017



image: Rhonda Wheatley, Empath Protector. Helps empathths create healthy energetic boundaries so that they may clearly distinguish their own emotions, needs, and desires from those of others., 2017.

**Participants:** Black Quantum Futurism Collective, Black Women Artists for Black Lives Matter, The Cinema Culture, Fathom DJ, Patric McCoy, Rodney McMillian, The Underground Museum, and more

*Black Light* considers the powerful ways that black artists continue to promote the visibility of black cultural producers and contest structural racism. Experimental in nature, the exhibition focuses not on the assembly of artworks or objects, but on a series of events. *Black Light* is the result of a commitment to providing a space for exchange among artists and audience and a desire to engage with conversations taking place right now.

## **Related Programs:**

**Opening Reception:**  
Friday, June 23, 5–8pm

**Performance:**  
*e.3 There is a time and place for everything*  
by NIC Kay  
Friday, June 23, 6–7pm

**Conversation:**  
*Demystifying Collecting Art from the African Diaspora*  
with Patric McCoy  
Saturday, July 8, 1–3pm

**Moving Energy: A Self-Care and Healing Workshop**  
with Rhonda Wheatley  
Saturday, July 15, 1–3pm

**Screening:**  
*Remnants of a Dream*  
curated by The Cinema Culture  
Thursday, July 20, 6–8pm

**Workshop:**  
Rasheedah Phillips,  
Black Quantum Futurism Collective  
Saturday, July 22, 1–3pm

**Artists:** Chicago ACT Collective, NIC Kay, AJ McClenon and Adrienne Deeble, Rhonda Wheatley, and more

The reclamation of self-care by marginalized people is imperative in the sustained resistance to structural oppression. Self-care has been appropriated by mainstream culture in ways that ignore its history of anti-capitalist and collective healing practices and suggest that the issues at hand are personal rather than systemic. *Make Room* re-situates self-care and collective healing as a fundamental component of resistance.

**Screening:**  
*A Documentary of Noah Davis*  
by Khalil Joseph, The Underground Museum  
Thursday, July 27, 6–8pm

**Release & Receive:**  
*A Workshop and Group Healing Session*  
with Rhonda Wheatley  
Saturday, July 29, 1–3pm

**Conversation:**  
Robyn Hillman-Harrigan,  
Black Women Artists for Black Lives Matter  
Thursday, August 3, 6–7:30pm

**Closing Performances:**  
Featuring Adrienne Deeble,  
AJ McClenon, and Rhonda Wheatley  
Saturday, August 5, 4–6pm

Additional programs to be announced

**Gallery 400 events are FREE and open to ALL**

# ***Black Light Library***

## **Annotated Bibliography**

*Black Light* considers the powerful ways that black artists promote the visibility of black cultural producers and contest structural racism. Here, Gallery 400 staff have compiled a reading list of books that look at blackness in America. At times personal and other times political—while often visceral—these books help us navigate the world around us and understand the history between black artists and cultural institutions.

## Books

**Baldwin, James. *Go Tell It on the Mountain*. New York: Knopf, 1953.**

*Go Tell It On The Mountain*—Baldwin's first major work—is a novel that has established itself as an American classic. With lyrical precision, psychological directness, resonating symbolic power, and a rage that is at once unrelenting and compassionate, Baldwin chronicles a 14-year-old boy's discovery of the terms of his identity as the stepson of the minister of a storefront Pentecostal church in Harlem. Baldwin's rendering of his protagonist's spiritual, sexual, and moral struggle of self-invention opened new possibility in the American language and in the way Americans understand themselves.

**Baldwin, James. *Notes of a Native Son*. Boston: Beacon Press, 1955.**

Written during the 1940s and early 1950s, when Baldwin was only in his twenties, the essays collected in *Notes of a Native Son* capture a view of black life and black thought at the dawn of the civil rights movement as it slowly gained strength through the words of one of the most captivating essayists and foremost intellectuals of that era. Writing as an artist, activist, and social critic, Baldwin probes the complex condition of being black in America

**Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.**

Rethinking questions of identity, social agency and national affiliation, Bhabha provides a working, if controversial, theory of cultural hybridity. In *The Location of Culture*, he uses concepts such as mimicry, interstice, hybridity, and liminality to argue that cultural production is always most productive where it is most ambivalent. Speaking in a voice that combines intellectual ease with the belief that theory itself can contribute to practical political change, Bhabha has become one of the leading post-colonial theorists of this era.

**Birtha, Becky. *Lovers' Choice*. London: The Women's Press, 1988.**

*Lovers' Choice* takes the reader on short trips into the lives of eleven different women. Through her stories, Becky Birtha creates a sense of continuity by weaving strength, passion, pain, and ingenuity into each character from those dealing with poverty to those becoming aware of their lesbianism. *Lovers' Choice* is unusual in its ability to show the interconnectedness of eleven separate lives.

**Brooks, Daphne A. *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910*. Durham: Duke University Press, 2006.**

In *Bodies in Dissent*, Daphne A. Brooks argues that from the mid-nineteenth century to the early twentieth, black transatlantic activists, actors, singers, and other entertainers frequently transformed the alienating conditions of social and political marginalization into modes of self-actualization through performance.

**Butler, Octavia E. *Kindred*. Boston: Beacon Press, 1988.**

Dana, a modern black woman, is celebrating her 26<sup>th</sup> birthday with her new husband when she is snatched abruptly from her home in California and transported to the antebellum South. Rufus, the white son of a plantation owner, is drowning, and Dana has been summoned to save him. Dana is drawn back repeatedly through time to the slave quarters, and each time the stay grows longer, more arduous, and more dangerous until it is uncertain whether or not Dana's life will end, long before it has a chance to begin.

### HUMAN 3.0 READING LIST 2015 - 2016

1	<i>Things Fall Apart</i>	Chinua Achebe
2	<i>The Black Interior</i>	Elizabeth Alexander
3	<i>The New Jim Crow</i>	Michelle Alexander
4	<i>Luz en La Oscura</i>	Gloria E. Anzaldúa
5	<i>The Fire Next Time</i>	James Baldwin
6	<i>Camera Lucida</i>	Roland Barthes
7	<i>Blacks</i>	Gwendalyn Brooks
8	<i>Gender Trouble</i>	Judith Butler
9	<i>Wild Seed</i>	Octavia E. Butler
10	<i>Monument Eternal</i>	Alice Caltrane - Turiyasongitanda
11	<i>Blues Legacies and Black Feminism</i>	Angela Y. Davis
12	<i>Freedom Is A Constant Struggle</i>	Angela Y. Davis

13	<i>Women, Race &amp; Class</i>	Angela Y. Davis
14	<i>Dhalgren</i>	Samuel R. Delany
15	<i>Twerk</i>	Latasha Natasha Nevada Diggs
16	<i>The Sons of the Wind</i>	D. M. Darling
17	<i>The World And Africa</i>	W. E. Burghardt Du Bois
18	<i>Black Nature</i>	Camille T. Dungy
19	<i>African Fractals</i>	Ron Eglash
20	<i>More Brilliant Than The Sun</i>	Kodwo Eshun
21	<i>Black Skin, White Masks</i>	Franz Fanon
22	<i>The Wretched of the Earth</i>	Franz Fanon
23	<i>Young British &amp; Black</i>	Coco Fusco
24	<i>Open Veins of Latin America</i>	Eduardo Galeano
25	<i>The Gift</i>	Hafiz
26	<i>The Autobiography of Malcolm X</i>	Alex Haley
27	<i>Simians, Cyborgs, and Women</i>	Donna J. Haraway
28	<i>Love &amp; Rockets</i>	Hernandez Brothers
29	<i>Starfish, Sea Urchin and their Kin</i>	Nelson Herwig

30	<i>Ain't I A Woman</i>	bell hooks
31	<i>Yearning</i>	bell hooks
32	<i>25 Kites That Fly</i>	Leslie L. Hunt
33	<i>The Bleek Jacobins</i>	C.L.R. James
34	<i>Archaeologies of the Future</i>	Frederic Jameson
35	<i>Harriet Tubman</i>	Kate Clifford Larson
36	<i>Black Women in White America</i>	Gender Lerner
37	<i>Black Culture and Black Consciousness</i>	Lawrence W. Levine
38	<i>Sister Outsider</i>	Audre Lorde
39	<i>The Intimacies of Four Continents</i>	Lisa Lowe
40	<i>Sylvia Wynter</i>	Katherine McKittrick
41	<i>Martha Washington Goes to War</i>	Frank Miller and Dave Gibbons
42	<i>In The Break</i>	Fred Moten
43	<i>The Undercommons</i>	Stefano Harvey and Fred Moten
44	<i>This Bridge Called My Back</i>	Cherrie Moraga and Gloria Anzaldúa
45	<i>Playing In The Dark</i>	Toni Morrison
46	<i>Cruising Utopia</i>	José Esteban Muñoz

47	<i>Inferno</i>	Eileen Myles
48	<i>Grapesfruit</i>	Yoko Ono
49	<i>Out of Order, Out of Sight</i>	Adrian Piper
50	<i>Citizen: An American Lyric</i>	Claudia Rankine
51	<i>Black Marxism</i>	Cedric J. Robinson
52	<i>The Science of the Dogan</i>	Laird Scranton
53	<i>Metamorphoses of Science Fiction</i>	Darko Suvin
54	<i>Flyboy In The Buttermilk</i>	Greg Tate
55	<i>Sexual Difference</i>	The Milton Women's Bookstore Collective
56	<i>Weather</i>	A Golden Guide
57	<i>Orlando</i>	Virginia Woolf



Human 3.0 Reading List is a promised gift of Helen and Sam Zell. Support for this exhibition is provided by the Print and Drawing Club of the Art Institute of Chicago.

# Human\_3.0 Reading List 2015-2016

Cauleen Smith

Gallery 400 recommends this reading list developed by artist Cauleen Smith and on view in an exhibition of drawings at the Art Institute of Chicago May 27–October 29, 2017.

Pages reproduced hereafter are from the brochure that accompanies Smith's exhibition.

**Chang, Jeff. *We Gon' Be Alright: Notes on Race and Resegregation*. New York: Picador, 2016.**

In these provocative, powerful essays acclaimed writer/journalist Jeff Chang takes an incisive and wide-ranging look at the recent tragedies and widespread protests that have shaken the country. Chang explores the rise and fall of the idea of "diversity," the roots of student protest, changing ideas about Asian Americanness, and the impact of a century of racial separation in housing. He argues that resegregation is the unexamined condition of our time, the undoing of which is key to moving the nation forward to racial justice and cultural equity.

**Coates, Ta-Nehisi. *The Beautiful Struggle: A Memoir*. New York: Spiegel & Grau, 2009.**

This small and perfectly formed epic follows the lives of boys on the journey to manhood in black America and beyond in 1980s Baltimore, a city on the verge of chaos. These youngsters needed to learn fast, and Ta-Nehisi's father, Paul, was a fine teacher: a Vietnam vet who rolled with the Black Panthers, an old-school disciplinarian, and an autodidact who launched a publishing company in his basement. *The Beautiful Struggle* is a moving father-and-son story about the reality that tests us, and the love that saves us.

**Copeland, Huey. *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*. Chicago: University of Chicago Press, 2013.**

At the close of the twentieth century, black artists began to figure prominently in the mainstream American art world for the first time. Thanks to the social advances of the civil rights movement and the rise of multiculturalism, African American artists in the late 80s and early '90s enjoyed unprecedented access to established institutions of publicity and display.

**Corbett, John, and Glenn Ligon. *Sun Ra and Ayé Aton: Space, Interiors and Exteriors, 1972*. New York: PictureBox, 2013.**

This once-lost trove of photographs date from 1972, a pivotal year for legendary musician, composer and mystic Sun Ra. Half of the photos in this book are of interior murals made by Ra-colleague and musician Ayé Aton—spectacularly beautiful in their 1970s supersaturated color. From the same period, a cache of never-published photographs taken on location in Oakland for the film *Space is the Place* (1974), features Ra in full regalia, wearing beautiful Egyptian costumes.

**Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Pantheon Books, 1998.**

Angela Davis examines the careers of three crucial black women blues singers through a feminist lens. Davis provides the historical, social, and political contexts with which to reinterpret the performances and lyrics of Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday as powerful articulations not only as a musical tradition but also as a life-sustaining vehicle for an alternative black working-class collective memory and social consciousness profoundly at odds with mainstream American culture.

**Davis, Angela Y. *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*. Chicago: Haymarket Books, 2016**

In these newly collected essays, interviews, and speeches, Angela Davis illuminates the connections between struggles against state violence and oppression throughout history and around the world. Reflecting on the importance of black feminism, intersectionality, and prison abolitionism for today's struggles, Davis discusses the legacies of previous liberation struggles. She highlights connections and analyzes today's struggles against state terror, from Ferguson



to Palestine. Davis challenges us to imagine and build the movement for human liberation. And in doing so, she reminds us that “Freedom is a constant struggle.”

**Ellison, Ralph. *Invisible Man*. New York: Random House, 1952.**

*Invisible Man* is the story of a young, college-educated black man struggling to survive and succeed in a racially divided society that refuses to see him as a human being. Living in New York City, after his experiences growing up as a model black citizen, the man now lives in an underground hole and believes he is invisible to American society. Told in first-person narrative, *Invisible Man* traces the nameless narrator’s physical and psychological journey from blind ignorance to enlightened awareness—or, according to the author, “from Purpose to Passion to Perception”—through a series of flashbacks in the forms of dreams and memories.

**English, Darby. *How to See a Work of Art in Total Darkness*. Cambridge: MIT Press, 2007.**

Work by black artists today is almost uniformly understood in terms of its “blackness,” with audiences often expecting or requiring it to “represent” the race. In *How to See a Work of Art in Total Darkness*, Darby English shows how severely such expectations limit the scope of our knowledge about this work and how different it looks when approached on its own terms.

**Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, 1968.**

A major influence on civil rights, anti-colonial, and black consciousness movements around the world, *Black Skin, White Masks* is the unsurpassed study of the black psyche in a white world. Hailed for its scientific analysis and poetic grace when it was first published in 1952, the book remains a vital force today.

**Gates, Theaster, and Romi Crawford. *Retreat*. Chicago: Valerie Carberry Gallery and Richard Gray Gallery, 2014.**

Theaster Gates invited artists—including Derrick Adams, Erika Allen, Elizabeth Axtman, Bethany Collins, Tony Lewis, Kelly Lloyd, Valerie Piraino, Mitchell Squire, Wilmer Wilson IV and Nate Young—to consider how the concept of retreat, either in theory or practice, contributes to a position of strength and perspective in the making of visual art. Works selected for the exhibition communicate both active interpretations of retreat characterized by pressure or force and passive expressions of retreat that invoke contemplation or meditation.

**Golden, Thelma, and Christine Y. Kim, eds. *Frequency*. New York: Studio Museum in Harlem, 2005.**

The Studio Museum’s groundbreaking exhibition *Freestyle* (2001) identified a group of young artists who emerged as the next generation of indicators and pacesetters. *Freestyle* had an immense impact on the understanding of contemporary black art and the Studio Museum’s relationship to it. Nearly five years later, *Frequency* (commonly misconstrued as *Freestyle II*), continued this tradition with a new group of artists.

**González, Jennifer A. *Subject to Display: Reframing Race in Contemporary Installation Art*. Cambridge: MIT Press, 2008.**

Over the past two decades artists James Luna, Fred Wilson, Amalia Mesa-Bains, Pepón Osorio, and Renée Green have had a profound impact on the meaning and practice of installation art in the United States. In *Subject to Display*, Jennifer González offers the first sustained analysis of their contribution, linking the history and legacy of race discourse to innovations in contemporary art. Race, writes González, is a social discourse that has a visual history.

from the Civil War through the civil rights movement of the 1960s. Mabel O. Wilson gives voice to the figures that conceived the curatorial content—Booker T. Washington, W.E.B. Du Bois, Ida B. Wells, A. Philip Randolph, Horace Cayton and Margaret Burroughs.

**Zinn, Howard. *A People’s History of the United States: 1492–Present*. Reprint Edition. New York: Harper Perennial, 2003.**

Known for its lively, clear prose as well as its scholarly research, *A People’s History of the United States* is the only volume to tell America’s story from the point of view of—and in the words of—America’s women, factory workers, African Americans, Native Americans, working poor, and immigrant laborers.

## Articles

Baraka, Amiri. “Henry Dumas: Afro-Surreal Expressionist.” *Black American Literature Forum* 22, no. 2 (1988): 164–66.

Copeland, Huey, and Fred Wilson. “HOW YOU LOOK IS HOW YOU LOOK: An Interview with Fred Wilson.” *Callaloo* 33, no. 4 (2010): 1016–40.

Hall, Stuart. “What Is This ‘Black’ in Black Popular Culture?” *Social Justice* 20, no. 1/2 (51-52) (1993): 104–14.

Hartman, Saidiya. “Seduction and the Ruses of Power.” *Callaloo* 19, no. 2 (1996): 537–60.

Jafa, Arthur. “My Black Death.” In *Everything But the Burden*, edited by Greg Tate, 244–257. New York: Broadway Books, 2003.

Miller, D. Scot. “[Document] Afrosurreal Manifesto: Black Is the New Black—a 21st-Century Manifesto.” *Black Camera* 5, no. 1 (2013): 113–17.

Moten, Fred. “The Case of Blackness.” *Criticism* 50, no. 2 (Spring 2008): 177–218.

Neal, Larry. “The Black Arts Movement.” *The Drama Review: TDR* 12, no. 4 (1968): 29–39.

Spillers, Hortense J. “Mama’s Baby, Papa’s Maybe: An American Grammar Book.” *Diacritics* 17, no. 2 (1987): 65–81.

Wilderson III, Frank B. “Grammar & Ghosts: The Performative Limits of African Freedom.” *Theatre Survey* 50, no. 1 (2009): 119–125.

the past half century through vintage images—from the early days of Slim Jenkins’s nightclub to the changing styles of Esther’s Orbit Room and the Malonga Casquelourd Center for the Arts. More than 200 photographs lift the curtain on many inspiring artists—masters in their chosen aesthetic and neighbors to the community.

**Vergne, Philippe, ed. *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*. Minneapolis: Walker Art Center, 2007.**

Kara Walker is among the most complex and prolific American artists of her generation. In the 1900s, she gained national and international recognition for her room-size tableaux depicting historical narratives haunted by sexuality, racial violence, and subjugation but made using the genteel 18th-century art of cut-paper silhouettes.

**Walker, Alice. *You Can’t Keep a Good Woman Down*. New York: Harcourt Brace Jovanovich, 1981.**

This collection of short stories builds on Alice Walker’s earlier work, the much-praised *In Love & Trouble*. But unlike her first collection of stories, the women in these tenderly wrought tales face their problems head on, proving powerful and self-possessed even when degraded by others—sometimes by those closest to them.

**Widener, Daniel. *Black Arts West: Culture and Struggle in Postwar Los Angeles*. Durham: Duke University Press, 2010.**

*Black Arts West* documents the social and political significance of African American arts activity in Los Angeles between the Second World War and the riots of 1992. Focusing on the lives and work of black writers, visual artists, musicians, and filmmakers, Widener tells how black cultural politics changed over time, and how altered political realities generated new forms of artistic and cultural expression. His book is filled with figures invested in the politics of black art and culture in postwar Los Angeles, including not only African American artists but also black nationalists, affluent liberal whites, elected officials, and federal bureaucrats.

**Willis, Deborah, ed. *Picturing Us: African American Identity in Photography*. New York: The New Press, 1994.**

Winner of the International Center for Photography’s 1995 Award for Writing on Photography, *Picturing Us* brings together a diverse group of African American writers, scholars, and filmmakers in the first concerted effort to analyze and respond to the photographic images of blacks through history.

**Wilson, Mabel O. *Begin With the Past: Building the National Museum of African American History and Culture*. Washington, DC: Smithsonian Books, 2016.**

*Begin with the Past* presents the long history of efforts to build a permanent place to collect, study, and present African American history and culture. The careful selection of architects, designers, and engineers culminated in a museum that embodies African American sensibilities about space, form, and material and incorporates rich cultural symbols into the design of the building and its surrounding landscape.

**Wilson, Mabel O. *Negro Building: Black Americans in the World of Fairs and Museums*. Berkeley: University of California Press, 2012.**

Focusing on black Americans’ participation in world’s fairs, Emancipation expositions, and early black grassroots museums, *Negro Building* traces the evolution of black public history

**Harris, Jessica B. *My Soul Looks Back: A Memoir*. New York: Scribner, 2017.**

In this captivating new memoir, award-winning writer Jessica B. Harris recalls a lost era—the vibrant New York City of her youth, where her social circle included Maya Angelou, James Baldwin, and other members of the Black intelligentsia. In the Technicolor glow of the early seventies, Harris debated, celebrated, and danced her way from the jazz clubs of Manhattan’s West Side to the restaurants of the Village, living out her buoyant youth alongside the great minds of the day.

**hooks, bell. *Art on My Mind: Visual Politics*. New York: New Press, 1995.**

In *Art on My Mind*, bell hooks, a leading cultural critic, responds to the ongoing dialogues about producing, exhibiting, and criticizing art and aesthetics in an art world increasingly concerned with identity politics. Always concerned with the liberatory black struggle, hooks positions her writings on visual politics within the ever-present question of how art can be an empowering and revolutionary force within the black community.

**Johnson, E. Patrick, and Mae Henderson, eds. *Black Queer Studies: A Critical Anthology*. Durham: Duke University Press, 2005.**

While at the turn of the 21st century a number of scholars produced significant work on questions of black lesbian, gay, bisexual, and transgendered identities, this volume was the first to collect this groundbreaking work and make black queer studies visible as a developing field of study in the United States.

**Jones, Grace, and Paul Morley. *Grace Jones: I’ll Never Write My Memoirs*. New York: Gallery Books, 2015.**

Legendary influential performer Grace Jones offers a revealing account of her spectacular career and turbulent life, charting the development of a persona that has made her one of the world’s most recognizable artists. As a singer, model, and actress Grace has consistently been a challenging presence in the entertainment world since her emergence as an international model in the 1970s.

**Jones, Kellie. “Now Dig This! An Introduction.” In *Now Dig This!: Art and Black Los Angeles, 1960-1980*. Los Angeles: Hammer Museum, 2011.**

This catalogue offers the first in-depth survey of the incredibly vital but often overlooked legacy of Los Angeles’s African American artists, featuring many never-before-seen works, some of which were previously considered lost. *Now Dig This!* connects the work of artists to larger movements, trends, and ideas that fueled the arts during this important era of creative, cultural, and political ferment. The publication also explores the significant network of friendships and collaborations made across racial lines, while underscoring the influence that African American artists had on the era’s larger movements and trends.

**Jones, Leroi (Amiri Amamu Baraka). *Black Music*. Reissue edition. New York: Da Capo Press, 1998.**

In the essay “Jazz and the White Critic” LeRoi Jones observes: “Most jazz critics have been white Americans, but most important jazz musicians have not been.” In *Black Music*, his perceptive and provocative collection of articles, reviews, profiles, interviews, liner notes, and new essays, Jones has offered a remedy of sorts. In brilliant discussions, Jones examines each musician’s personality, background, musical ambitions, accomplishments, and disappointments, to illuminate both the context and spirit of jazz.

**Lubiano, Wahneema, ed. *The House That Race Built*. New York: Vintage Books, 1998.**

In this collection of essays, some of today's most respected intellectuals share their ideas on race, power, gender, and society. The authors, including Cornel West, Angela Y. Davis, and Toni Morrison, argue that we have reached a crisis of democracy represented by an ominous shift toward a renewed white nationalism in which racism is operating in coded, quasi-respectable new forms.

**Martin, Courtney J., ed. *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. New York: Gregory R. Miller & Co, 2016.**

The Joyner Giuffrida Collection of Abstract Art is widely recognized as one of the most significant collections of modern and contemporary work by African and African Diasporan artists. *Four Generations* draws upon the collection's holdings to explore the critical contributions made by black artists to the evolution of visual art in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Mercer, Kobena. *Welcome to the Jungle: New Positions in Black Cultural Studies*. New York: Routledge, 1994.**

*Welcome to the Jungle* brings a black British perspective to the critical reading of a wide range of cultural texts, events and experiences arising from volatile transformations in the politics of ethnicity, sexuality, and race during the 1980s.

**Moraga, Cherríe, and Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings by Radical Women of Color*. Watertown, MA: Persephone Press, 1981.**

*This Bridge Called My Back* is a testimony to women of color feminism as it emerged in the last quarter of the twentieth century. Through personal essays, criticism, interviews, testimonials, poetry, and visual art, the collection explores, as coeditor Cherríe Moraga writes, "the complex confluence of identities—race, class, gender, and sexuality—systemic to women of color oppression and liberation."

**Morrison, Tony. *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Books, 1993.**

Toni Morrison's brilliant discussions of the "Africanist" presence in the fiction of Poe, Melville, Cather, and Hemingway leads to a dramatic reappraisal of the essential characteristics of our literary tradition. She shows how much the themes of freedom and individualism, manhood and innocence, depended on the existence of a black population that was manifestly unfree—and that came to serve white authors as embodiments of their own fears and desires.

**Moten, Fred. *In the Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press, 2003.**

Fred Moten investigates the provocative connections between jazz, sexual identity, and radical black politics. He focuses in particular on the brilliant improvisatory jazz of John Coltrane, Ornette Coleman, Albert Ayler, Eric Dolphy, Charles Mingus, and others, arguing that all black performance—culture, politics, sexuality, identity, and blackness itself—is improvisation.

**Phillips, Rasheedah. *Black Quantum Futurism: Theory and Practice*. Philadelphia: Afrofuturist Affair/House of Future Sciences Books, 2015.**

Black Quantum Futurism (#BQF) is a new approach to living and experiencing reality by way of the manipulation of space-time in order to see into possible futures, and/or collapse space-

time into a desired future in order to bring about that future's reality. This vision and practice derives its facets, tenets, and qualities from quantum physics, futurist traditions, and Black/African cultural traditions of consciousness, time, and space. Inside of the space where these three traditions intersect exists a creative plane that allows for the ability of African-descended people to see "into," choose, or create the impending future.

**Rankine, Claudia. *Citizen: An American Lyric*. Minneapolis: Graywolf Press, 2014.**

Claudia Rankine's bold book recounts mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV—everywhere, all the time.

**Rankine, Claudia, Beth Loffreda, and Max King Cap, eds. *The Racial Imaginary: Writers on Race in the Life of the Mind*. Albany, NY: Fence Books, 2015.**

An expansion and deepening of Rankine's 2011 Open Letter web-project, which responded to a poem published by a popular white male poet that made use of a black female body. In response to Rankine's own honesty, writers question, vent, relate the effects and affects of racial difference and explore art's failure, thus far, to adequately imagine. Frank, fearless letters from poets of all colors, genders, classes about the material conditions under which their art is made.

**Robinson, Jontyle Theresa, ed. *Bearing Witness: Contemporary Works by African American Women Artists*. New York: Rizzoli International Publications, 1996.**

To commemorate the opening of their new museum, Spelman College presented an unprecedented exhibition of the work of contemporary African American women artists. Works in all mediums were included—paintings, sculptures, fiber art, mixed mediums, and prints—created by some of today's most exceptional artists, among them Lorna Simpson, Faith Ringgold, Carrie Mae Weems, and Betye Saar.

**Smith, Zadie. *On Beauty*. First Printing edition. London: Penguin Books, 2006.**

*On Beauty* is the story of an interracial family living in the university town of Wellington, Massachusetts, whose misadventures in the culture wars—on both sides of the Atlantic—serve to skewer everything from family life to political correctness to the combustive collision between the personal and the political

**Smith, Zadie. *White Teeth*. New York: Random House, 2000.**

A multi-generational tale set against London's racial and cultural tapestry, venturing across the former empire and into the past as it barrels toward the future, *White Teeth* revels in the ecstatic hodgepodge of modern life, flirting with disaster, confounding expectations, and embracing the comedy of daily existence.

**Thompson, Jerry, and Duane Deterville. *Black Artists in Oakland*. Charleston: Arcadia Publishing, 2007.**

Oakland's famous and vibrant arts heritage is known throughout the country, but many people are unaware of the extent of this city's contribution to the national stage in terms of music, dance, visual arts, and literature. *Black Artists in Oakland* celebrates this amazing story over

# ***Expanding the Universal Language Playlist***

Fathom DJ's playlist proposes that sonic time traveling, or music in general, has the power to both encourage and impede growth. Mixing songs from various genres and eras, Fathom DJ questions how much we recognize that political issues frequently recur and how prominent they might be in different generations.

## **Ain't Gonna Let Nobody Turn Me Around**

Joan Baez, 1988

## **Danger**

Amel Larrieux, 2013

## **Apocalyptic Conversation**

feat. Disco Poet Khari B., Shawn Wallace, and Maggie Brown, 2017

## **Hard Times**

Baby Huey, 1971

## **Robots**

Bilal, 2010

## **Brothers Gonna Work It Out**

Willie Hutch, 1973

## **Change (Makes you Wanna Hustle)**

Donald Byrd, 1975

## **Little Ghetto Boy**

Donny Hathaway, 1972

## **The Message**

Grandmaster Flash and the Furious Five, 1982

## **I Be So Glad... When The Sun Goes Down**

Ed Lewis, 1930s

## **Pressure**

Killer Mike featuring Ice Cube, 2008

## **All My Friends Are Dead**

Lil Uzi Vert, 2017

## **We Are One**

Maze featuring Frankie Beverly, 1983

## **What The Price**

Migos, 2017

## **Backlash Blues**

Nina Simone, 1967

## **Work Song**

Oscar Brown Jr., 1964

## **Swing Low Sweet Chariot**

Paul Robeson, 1933

## **A Change Is Gonna Come**

Sam Cooke, 1964

## **Agape Love**

*(Casanova & Khayelihle Raw Soul Mix)*

Sipho Ngubane featuring Holi M, 2015

## **Barely Breaking Even**

The Universal Robot Band, 1984

## **Wade in the Water**

Ella Jenkins, 1960

## **We Try To Stay Alive**

Wyclef Jean feat. John Fort Pras, 1997

Share your thoughts with [#BlackLight400](https://twitter.com/BlackLight400)

**#BlackLight400**

Which lyrics or song resonated with you?

Would you consider the song pain evoking or healing?

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**#BlackLight400**

Which lyrics or song resonated with you?

What was your first reaction upon hearing this song?

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**#BlackLight400**

Which lyrics or song resonated with you?

What color can you relate to the song/lyrics?

# GALLERY | 400

400 SOUTH PEORIA STREET (MC 034)

Chicago, IL 60607

**UIC** SCHOOL OF ART & ART HISTORY

312 996 6114

[gallery400.uic.edu](mailto:gallery400.uic.edu)

Tues–Fri 10–6, Sat 12–6

## FOR IMMEDIATE RELEASE:

Contact: Erin Nixon, Assistant Director, 312 996 6114, [gallery400@uic.edu](mailto:gallery400@uic.edu)

### Black Light

&

### Make Room

June 23-August 5, 2017



Rhonda Wheatley, *Empath Protector*. Helps empaths create healthy energetic boundaries so that they may clearly distinguish their own emotions, needs, and desires from those of others, 2017, Vintage mannequin hand, wooden beads, natural fluorite crystal tetrahedrons, and acrylic paint, 8 x 9 x 5 in. Courtesy the artist.

### ***Black Light***

June 23-August 5, 2017

Participants: **Black Women Artists for Black Lives Matter, Community Futures Lab, Fathom DJ, Amir George, Patric McCoy, The Underground Museum, and more**

## ***Make Room***

June 23-August 5, 2017

Artists: **Chicago ACT Collective, NIC Kay, AJ McClenon, Rhonda Wheatley, and more**

June 20, 2017—Chicago, IL—***Black Light and Make Room*** are complementary exhibitions focusing on resistance, resilience, and self-reliance in the face of 21<sup>st</sup> century racism. Created largely as sites for performances, actions, and events, the shows use the exhibition site as a catalyst for change.

***Black Light*** considers the powerful ways that black artists continue to promote the visibility of black cultural producers and contest structural racism. Experimental in nature, the exhibition focuses not on the assembly of artworks or objects, but on a series of events. These events—produced in collaboration with black artists, activists, scholars, and curators—constitute the exhibition: a forum for conversations that address the relationship between black artists and cultural institutions. *Black Light* is the result of a commitment to providing a space for exchange among artists and audience; collaboration as much as curating; and a desire to engage with conversations taking place right now.

Focusing on how artistic practices can fundamentally reconceptualize institutions, the exhibition addresses a series of questions: What spaces for agency are available to black artists today and by what means have they produced spaces for themselves? What models for creating spaces does history offer contemporary artists? What role do institutions play in their reconceptualization? How do communities make themselves visible? Can artists dream the sociopolitical landscape differently and what forms do these dreams take?

A single painting by artist Rodney McMillian, *red dust between* (2017), anchors the space. The artist's use of a discarded bed sheet as canvas evokes narratives of destruction, reclamation, sleep, and dreams, and—in this way—suggests a range of responses to the complexities of our current political landscape. Complementing the painting is a listening station programmed by Fathom DJ, as well as a rotating series of documentaries and oral histories. *Black Light* was originally organized by the Graduate Program in Curatorial Practice at California College of the Arts and exhibited at the Wattis Institute for Contemporary Arts in the spring of 2017. The Chicago iteration has been tailored to Chicago's history and current conditions.

Developed and organized by the 2017 Exhibition Practices class in the UIC Museum and Exhibition Studies program, ***Make Room*** re-situates self-care and collective healing as a fundamental component of resistance, asking: What are our current systems of care? Which bodies are deemed worthy within these systems? The reclamation of self-care by marginalized people is imperative in the sustained resistance to structural oppression. Self-care has been appropriated by mainstream culture in ways that ignore its history of anti-capitalist and collective healing practices. Popular forms of self-care provide temporary solutions and suggest that the issues are personal rather than

systemic. Inherent to the concept of self-care are complex dynamics of race, gender, and class that affect communities both emotionally and materially.

Projects in the exhibition include **NIC Kay**'s *GET WELL SOON!*, an interdisciplinary project based on a loose and often used phrase indicating a hope of recovery. *GWS* is an interruption, a memorial, a wake, and a meditation on reparations that contemplates what black diasporic collective healing looks, feels, and sounds like. **Rhonda Wheatley** creates an installation that provides a comfortable space infused with healing energy where visitors may sit, reflect, and write using journaling prompts provided by the artist. The **Chicago ACT Collective** displays its screen-printed *Sanctuary* poster alongside blank version of the posters, which visitors can fill in in ways that reflect their ideas of sanctuary. Seeking to deepen and solidify the meaning and actions that constitute building and defending sanctuaries, the Collective is developing a zine, workshops, and trainings that support the message of the poster.

### **Gallery 400 Black Light and Make Room Related Programs:**

Friday, June 23, 5-8pm—**Opening Reception: *Black Light* and *Make Room***

Friday, June 23, 6-7pm—**Performance Exercise with NIC Kay: (*e.3 There is a time and place for Everything*)**

Saturday, July 8, 1-3pm—***Black Light Workshop: Collecting Black Art* with Patric McCoy**

Saturday, July 15, 1-3pm—***Moving Energy: A Self-Care and Healing Workshop* with Rhonda Wheatley**

Thursday, July 20, 6-8pm—***Black Light Screening: Remnants of a Dream* curated by Amir George**

Saturday, July 22, 1-3pm—***Black Light Lecture: Community Futures Lab***

Thursday, July 27, 6-8pm—***Black Light Screening: A Documentary of Noah Davis* by Kahlil Joseph**

Saturday, July 29, 1-3pm—***Release & Receive: A Workshop and Group Healing Session* with Rhonda Wheatley**

Tuesday, August 1, 6-7:30pm—***Black Light Conversation: Black Women Artists for Black Lives Matter***

Saturday, August 5, 5pm—**Closing Performances: Featuring Adrienne Deeble, AJ McClenon, and Rhonda Wheatley**



Additional program details to be announced. For a complete list of programs for *Black Light* and *Make Room*, visit [gallery400.uic.edu/events](http://gallery400.uic.edu/events)

**Tours:**

Gallery 400 also offers guided tours for groups of all ages. Tours are free of charge but require reservation. Please complete our online form (accessible at [gallery400.uic.edu/visit/tours](http://gallery400.uic.edu/visit/tours)) to schedule a tour of *Black Light* and *Make Room*. For more information, or to discuss the specific needs and interests of your group, please contact us at 312.996.6114 or [gallery400@uic.edu](mailto:gallery400@uic.edu).

Support for *Black Light* and *Make Room* is provided by the School of Art & Art History, the College of Architecture, Design, and the Arts, University of Illinois at Chicago; the Andy Warhol Foundation for the Visual Arts; and a grant from the Illinois Arts Council, a state agency. The Daryl Gerber Stokols and Jeff Stokols Voices Series Fund provides general support to Gallery 400.

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Founded in 1983, Gallery 400 is one of the nation's most vibrant university galleries, showcasing work at the leading edge of contemporary art, architecture, and design. The Gallery's program of exhibitions, lectures, film and video screenings, and performances features interdisciplinary and experimental practices. Operating within the School of Art and Art History in the College of Architecture, Design, and the Arts at the University of Illinois at Chicago (UIC), Gallery 400 endeavors to make the arts and its practitioners accessible to a broad spectrum of the public and to cultivate a variety of cultural and intellectual perspectives. Gallery 400 is recognized for its support of the creation of new work, the diversity of its programs and participants, and the development of experimental models for multidisciplinary exhibition.

Everything.

for

and place

There is a time

SUPPORT the project >> Get Well Soon!  
@ [gofundme.com/GETWELLSOONFUND](http://gofundme.com/GETWELLSOONFUND)

Social Media : @okaynickay

Email : [studio@nic-kay.com](mailto:studio@nic-kay.com)

FOR MORE INFO >>

transdisciplinary projects explore movement as a place of reclamation of the body, history and spirituality.

gleaned from shifting of perspective. NIC's current production of space, position, and the clarity/meaning with the act and process of moving the change of place, creates/organizes performative spaces. They are obsessed

NIC Kay is a person who makes performances and

WAKE

UP

See the light.

Open the blinds.

Feel the light.

Watch it fill the room.

Let it bathe you.

WAKE UP

You.

Place

Time

Memory

Light

Darkness

Space

Find a group of people who can HOLD

Makes it easier to begin again.

to remember.

Teach them a game that makes it easier

IMAGINE

this light as your forgotten, unremembered.

contained.

Possibility.

Try to feel an embodied remembering in the shadows.

There are answers in the DARKNESS  
There are answers in the LIGHT

It hurts, some (times), to remember.  
There is healing perhaps in the spaces the light touches.

Breathe + Let your thoughts

rise

and

fall.

Breath and let them consume you.

close the Blinds.

Exercises in Getting Well Soon!

e.1  
Shawaam, Dip, Death Drop, Last Night  
the DJ tried to save my life

e.2  
How we Carry, Container, The End is the Beginning

e.3  
There is a time and a place for Everything

# **SANTUARIO PARA NUESTRO PUEBLO**

**La Vida  
Afro  
Tiene  
Valor**

**Inmigrantes, los muros  
no nos detienen**

**Mujeres, sus  
cuerpos son suyos**

**Personas LGBTTTIQ+  
son vistxs y amadx**

**Personas con diferentes  
abilidades,  nos hacen más fuerte**

**Musulmanes,  
son honrados  
aquí**

**Jóvenes,  
sus voces  
son poderosas**

# **ESTÁS A SALVO AQUÍ TU PERTENECE**

# SANCTUARY FOR OUR PEOPLE

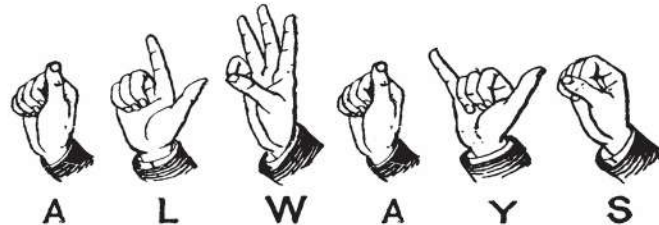
Your  
Black  
Lives  
Matter

Immigrants,  
we have no walls

Women, your bodies  
are your own

Queer/Non-conforming/Trans  
people, you are seen and loved

Individuals with  
disabilities,  
you make us stronger



Muslims,  
you are  
honored here

Young people,  
your voice is  
powerful

# YOU ARE SAFE HERE YOU BELONG