

28 Days: Reimagining Black History Month Panel Discussion

Schedule

Saturday February 18, 2012 1-5pm

Introductions

1:05-1:15pm: Welcome from Barbara Fischer, Director/Curator of Justina M. Barnicke Gallery

1:15-1:30pm: Introduction from curators Pamela Edmonds and Sally Frater, Third Space Art Projects

Session One: Critical Curatorial Practices: Cultural Difference & Representation

1:30-2:15pm: Keynote: Paul Goodwin – “Curating Difference: Towards a Critical Post-Multiculturalism”

2:15-2:30pm: Questions and Discussion on Keynote Presentation

2:30-2:45pm: Break with Refreshments

Session Two: Performing/Blackness and Collaborative Practice

2:45-3:05pm: Camille Turner

3:05-3:15pm: Sonia Boyce

3:15-3:30pm: Questions & Discussion on Artist Presentations

3:30-3:45pm: Break with Refreshments

Session Three: Cultural Politics & Institutional Critique

3:45-4:05pm: Dana Inkster

4:05-4:20pm: Robert A. Pruitt

4:20-4:35pm: Questions & Discussion on Artist Presentations

Session Four: Roundtable Discussion: The Future Art of Black History, led by Professor Rinaldo Walcott

4:35-5pm: Curators Pamela Edmonds and Sally Frater with presenters Paul Goodwin, Camille Turner, Sonia Boyce, Dana Inkster, and Robert A. Pruitt, as well as Toronto-based artists Denniston Ewan and Stephen Fakiyesi

Presenters' Bios

Paul Goodwin is a curator, urbanist, and researcher. He is an Associate Research Fellow at the Centre for Urban and Community Research, Goldsmiths, University of London. From 2008 to 2011, Goodwin was Curator of Cross Cultural Programmes at Tate Britain, where he programmed and curated educational and live art events. More recently, Goodwin was Consultant Curator for the international exhibition Afro Modern: Journeys Through the Black

Atlantic at Tate Liverpool (2010), and convened the “Global Exhibitions” symposium that accompanied the exhibition. He is currently co-editing a book based on papers from the symposium, for Liverpool University Press, provisionally titled Contemporary Art and the African Diaspora. He is a Trustee of Third Text and is on the board of the experimental film cooperative no.w.here. Goodwin’s latest curatorial projects at Tate Britain are as co-curator (contemporary art) for a major exhibition titled Migrations (2012), exploring the theme of migration and displacement in the history of British art from the sixteenth-century to the present day; and a gallery display of radical Black and Asian women’s art in Britain in the 1980s called Thin Black Line(s) in 2011. He was also a curator of Coming Ashore, a site-specific installation project and exhibition in shipping containers by artists Sonia Boyce and Ines Amado that opened at the Berardo Collection Museum in Lisbon, Portugal in July 2011.

Sonia Boyce is a British Afro-Caribbean artist living and working in London, UK. She came to prominence in the early 1980s as a key figure in the burgeoning Black British art scene of that time – becoming one of the youngest artists of her generation to have their work purchased by the Tate Gallery, with paintings that spoke about racial identity and gender in Britain. Since the 1990s, Boyce’s practice has taken a more multi-media and improvisational approach by bringing people together to speak or sing about the past and present. With this work, Boyce demonstrates how cultural differences might be articulated, mediated, and enjoyed. She completed an AHRC Research Fellowship at Wimbledon College of Art and Design, University of the Arts London with her concluding research project, The Future is Social, and holds a Visiting Professorship at Middlesex University, in the Department of Fine Art.

Dana Inkster is an Alberta-based media artist and cultural producer originally from Ottawa, Ontario. She holds an MA in Education from the University of Lethbridge, and undergraduate degrees in Political Studies and Film Studies from Queen’s University. Inkster has produced and directed short films and videos spanning the genres of experimental video art to broadcast television. They have been exhibited in galleries and presented in festivals, nationally as well as internationally. Her work experiments with the conventions of the documentary genre to reveal how storytelling, the imagination, and the truth conspire. Inkster is concerned with the degree to which autobiographies or narratives are invented when personal, familial, and historical information is absent or has been erased – an experience shared by both adoptees and diasporic Black cultures dislocated by slavery and colonization.

Robert A. Pruitt is a founding member of Otabenga Jones & Associates, a Houston-based educational art organization founded in 2002 in collaboration with members Dawolu Jabari Anderson, Jamal Cyrus, and Kenya Evans. The group’s pedagogical mission – realized in

actions, writings, and installations – is to underscore the challenging intricacies of representation across the African Diaspora, and to establish a cross-generational progression emanating from the transatlantic experience. The artists' work has been included in the 2006 Whitney Biennial and in exhibitions at Houston's Contemporary Arts Museum and Clementine Gallery in New York, and focuses on African-Americans creating their own sense of identity, drawing on historical civil-rights and Black-power images of the 1960s, socially conscious hip-hop of the 1980s, and contemporary Black culture.

Camille Turner was born in Jamaica and currently lives in Toronto. A performance and media artist, Turner is best known for her "Miss Canadiana" performances as a celebrity with self-declared ambassadorial power, a beauty queen on an international Red White and Beautifulu Tour. The piece is part of a series of live, site-specific performances in which she uses her body as a site of social investigation. Like many Canadians, Camille's cultural identity has been defined through the guise of "multiculturalism" as a fetishistic display of "diversity" rather than an integral part of the fabric of Canadian culture. She has made appearances as "Miss Canadiana" across Canada and internationally, including performances in Cuba, Mexico, Germany, and Senegal. The artist is currently enrolled in the Masters of Environmental Science program at York University in Toronto.

Rinaldo Walcott is Associate Professor and Chair of the Department of Sociology and Equity Studies in Education at the University of Toronto. His research and teaching is in the area of Black Diaspora Cultural Studies with an emphasis on queer sexualities, masculinity, and cultural politics. A secondary research area is multicultural and transnational debates with an emphasis on nation, citizenship, and coloniality. As an interdisciplinary scholar, Walcott has published on music, literature, film, and theatre. Walcott's research is founded in a philosophical orientation that is concerned with the ways in which coloniality shapes human relations across social and cultural time. Walcott is the author of *Black Like Who: Writing Black Canada* (Insomniac Press, 1997, with a second revised edition in 2003); he is also the editor of *Rude: Contemporary Black Canadian Cultural Criticism* (Insomniac, 2000); and the Co-editor, with Roy Moodley, of *Counselling Across and Beyond Cultures: Exploring the Work of Clemment Vontress in Clinical Practice* (University of Toronto Press, 2010).