

**CINEMA REMIXED AND RELOADED:
Black Women Artists and the
Moving Image Since 1970**

Part II: January 24 – May 24, 2008

SPELMAN COLLEGE

museum
OF FINE ART

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 (Part II)

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 is the first exhibition to examine the critical contributions that black women have made and continue to make to the field of video art. This groundbreaking exhibition traces the evolution of the medium of video as practiced by contemporary artists over three decades with a specific focus on black women's contributions, which until now have been under-discussed and under-examined. Featuring projections, installations, interactive CD-ROM projects, experimental film, and video work, it includes works by pioneering women artists who began utilizing the medium more than 25 years ago as well as works by emerging and mid-career artists.

Video art emerged in the late 1960s as the first portable video cameras were introduced to American consumers. Young artists were drawn to this new medium because, unlike film, video allowed for instantaneous feedback and a spontaneous method to create work. In addition, they used the medium to defy the traditional conventions of art production. Like early reactions to photography, audiences were initially reluctant to consider the new medium seriously and critics regarded it as suspect. However, by the early 1990s, video art was dominating the international art world. Now video art is widely considered the most influential and pervasive contemporary medium. Technological advancements and increasingly affordable equipment encouraged a growing number of artists to begin experimenting with the medium. Unlike traditional mediums like painting and sculpture, video art deliberately and effectively incorporates a medium from mainstream culture to engage points of view that often run counter to the cultural norm. Video art, a time-based medium, relies upon viewers' willingness to allow the work to unfold from frame to frame.

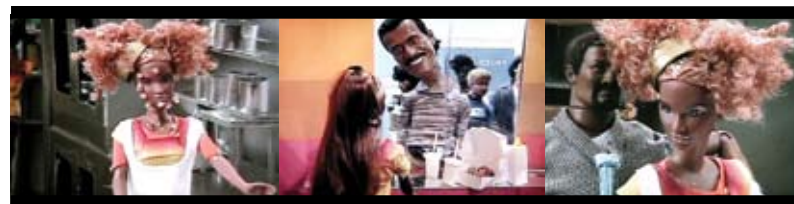
Part I of *Cinema Remixed and Reloaded* (September 14 – December 8, 2007) received popular and critical acclaim. It focused on themes that engage the complex perceptions surrounding the black female body and the acts of resistance and empowerment black women artists have exerted in the refusal of labels and false definitions of themselves. Part II continues the explorations raised in Part I and examines subjects such



Eve Sandler
The Wash: A Cleaning Story,
1999

COVER
Carroll Parrott Blue
*Dawn at My Back: Memoir of a
Black Texas Upbringing*, 2004

as classic cinema and the male gaze. While each of the artists whose works are featured in Part I and II use video art as a tool of creative expression, they also examine a host of topics including love, memory, family, longing, popular culture, sexuality, relationships, racism, gender, and the pursuit of power.



Lauren Kelley
Big Gurl, 2006

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 also marks the first collaboration between the Spelman College Museum of Fine Art and the Contemporary Arts Museum Houston. This collaboration encapsulates the Spelman College Museum of Fine Art's unique mission as the only museum in the nation, which focuses on works by and about women of the African Diaspora and reinforces the Contemporary Arts Museum Houston's commitment to providing a forum for visual arts of the present and recent past to document new directions in the field of contemporary art.

Exhibition Curators

Andrea Barnwell Brownlee, Ph.D.

Director, Spelman College Museum of Fine Art

Valerie Cassel Oliver

Curator, Contemporary Arts Museum Houston

Exhibition Catalogue

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 will be accompanied by a significant catalogue featuring contributions by the organizing curators and noted scholars including Isolde Brielmaier, Rhea L. Combs, Romi Crawford, Makeba Dixon-Hill, Merrill Falkenberg, Leslie King-Hammond, Lowery Stokes Sims, and Anne Collins Smith. It will also include an exhibition checklist and color reproductions of works in the exhibition, a chronology of black women and the moving image as well as artists' biographies and a bibliography. The catalogue will be distributed through the University of Washington Press and available May 2008.

Exhibition Checklist (Part II)

Ina Diane Archer

(b. 1962, American)
1/16th of 100%!?, 1993 – 96
video, 20:00 minutes
Courtesy the artist

Elizabeth Axtman

(b. 1980, American)
American Classics, 2005
video, 4:00 minutes
Courtesy the artist



Elizabeth Axtman

(b. 1980, American)
Expletives Owed, 2007
video, 17 seconds
Courtesy the artist

Carroll Parrott Blue

(b. 1943, American)
Dawn at My Back: Memoir of a Black Texas Upbringing, 2004
CD-ROM Project
Courtesy the artist

María Magdalena Campos-Pons

(b. 1959, Cuban)
History of a People Who Were Not Heroes: A Town Portrait, 1994
mixed-media installation (wood, glass, steel, clay tablets, black and white photographs, 3-channel video, stereo sound)
Courtesy the artist (Audio courtesy Neil Leonard)

Zoë Charlton

(b. 1973, American)
Dead White Men, 2005
video, 1:58 minutes
Courtesy the artist and Conner Contemporary Art, Washington, DC

Julie Dash

(b. 1952, American)
Four Women, 1979
16mm film, color transferred to DVD,
4:00 minutes
Courtesy the artist and Third World Newsreel, New York

Zeinabu irene Davis

(b. 1961, American)
Mother of the River, 1995
16mm film, black and white transferred to DVD, 28:00 minutes
Courtesy the artist and Women Make Movies, New York



Stephanie Dinkins

(b. 1964, American)
Configured to Infinity, Reconfigure. Stop., 2000
mixed media with video, 1:11 minutes
Courtesy the artist

Shari Frilot

(b. 1965, American)
What is a line?, 1994
video, color, 9:50 minutes
Courtesy the artist and Third World Newsreel

Colette Gaiter

(b. 1955, American)
All Power (in collaboration with Jeanine Mellinger), 2008
interactive DVD
Courtesy the artist

Renée Green

(b. 1959, American)
FAM Trailer (Berlin), 2007
digital video, color, 14:00 minutes
Courtesy the artist and Free Agent Media

Marguerite Harris

(b. 1964, American)
Flowers & Leaves 2, 2001
16mm film, black and white transferred to DVD, 1:33 minutes
Courtesy the artist

Pamela Jennings

(b. 1964, American)
Speaks Volumes, 2008
MAX/MSP software patch with Video
Courtesy the artist

Lauren Kelley

(b. 1975, American)
Big Gurl, 2006
digital animation, 8:12 minutes
Courtesy the artist

Yvette Mattern

(b. 1963, American)
Zanzibar Project, 1998
video, color, 12:00 minutes
Courtesy the artist and the Anthology Film Archives, New York

Tracey Moffatt

(b. 1960, Australian)
Lip (in collaboration with Gary Hillberg), 1999
video, color, 10:00 minutes
Courtesy the artist and Women Make Movies, New York.



Wangechi Mutu

(b. 1972, Kenyan)
Cutting, 1994
video projection, 5:44 minutes
Courtesy the artist and Sikkema Jenkins & Co., New York

Senga Nengudi

(b. 1943, American)
The Threader, 2007
digital video, color, 11:22 minutes
Courtesy the artist

Michelle Denise Parkerson

(b. 1955, American)
Stormé: Lady of the Jewel Box, 1987
16mm film, black and white and color transferred to DVD, 21:00 minutes
Courtesy the artist and Women Make Movies, New York



Eve Sandler

(b. 1957, American)
The Wash: A Cleaning Story, 1999
Super-8 film, color, 9:00 minutes
Courtesy the artist and Women Make Movies, New York

Berni Searle

(b. 1964, South African)
A Matter of Time, 2003
DVD projection
Courtesy the artist and Michael Stevenson Fine Art, Cape Town



Xaviera Simmons

(b. 1974, American)
Landscape: Beach (Density), 2005
digital video, color, 11:14 minutes
Courtesy the artist

Lorna Simpson

(b. 1960, American)
Easy to Remember, 2001
video installation, 16mm film, black and white transferred to DVD with sound component, 2:35 minutes
Denver Art Museum, Funds from Norton Foundation, Cathey and Richard Finlon, and Department Acquisition Funds, DAM# 2002.89

Kara Walker

(b. 1969, American)
Testimony: Narrative of a Negress Burdened by Good Intentions, 2004
video projection, 8:49 minutes
Courtesy the artist and Sikkema Jenkins & Co., New York



Exhibition-Related Events

Thursday, January 24, 2008, 6:30 p.m.

Opening Reception

Saturday, January 26, 2008, noon to 3 p.m.

Teachers' Workshop

Beyond the Blackboard programs are made possible by a generous grant from The John H. and Wilhelmina D. Harland Charitable Foundation, Inc.

Tuesday, February 12, 2008, 6:30 p.m.

Gallery Walk with Andrea Barnwell Brownlee, Ph.D., Director, Spelman College Museum of Fine Art

In Focus: *Big Gurl* by Lauren Kelley and *Easy to Remember* by Lorna Simpson

Tuesday, February 26, 2008, 6:30 p.m.

Conversation with the Curators

An informal conversation with Andrea Barnwell Brownlee, Ph.D., Director, Spelman College Museum of Fine Art and Valerie Cassel Oliver, Curator, Contemporary Arts Museum Houston moderated by Karen Comer Lowe, Director, Comer Art Advisory, LLC.

Thursday, March 8, 2008, 6:30 p.m.

Gallery Walk with Anne Collins Smith, Curator of Collections, Spelman College Museum of Fine Art

In Focus: Video Art and Classic Cinema

Thursday, March 20, 2008, 7 p.m.

Lecture: María Magdalena Campos-Pons

María Magdalena Campos-Pons, one of the most significant artists from post-Revolutionary Cuba, creates work that explores the role of history and memory in shaping identity. Her lecture will focus on recent projects and the video installation titled *History of a People Who Were Not Heroes: A Town Portrait* (1994), which is featured in *Cinema Remixed and Reloaded*.

Organized in partnership with *Atlanta Celebrates Photography*

See www.spelman.edu/museum/ for the complete list of programs.

Become a Friend

The Spelman College Museum of Fine Art is the only museum in the nation that emphasizes works by and about women of the African Diaspora. By joining this unique cultural institution, you will support the Museum's new acquisitions, special exhibitions, related programs, exclusive events and outreach programs. Call 404.270.5607 for more information.



Ina Diane Archer
1/16th of 100%!?, 1993 – 96

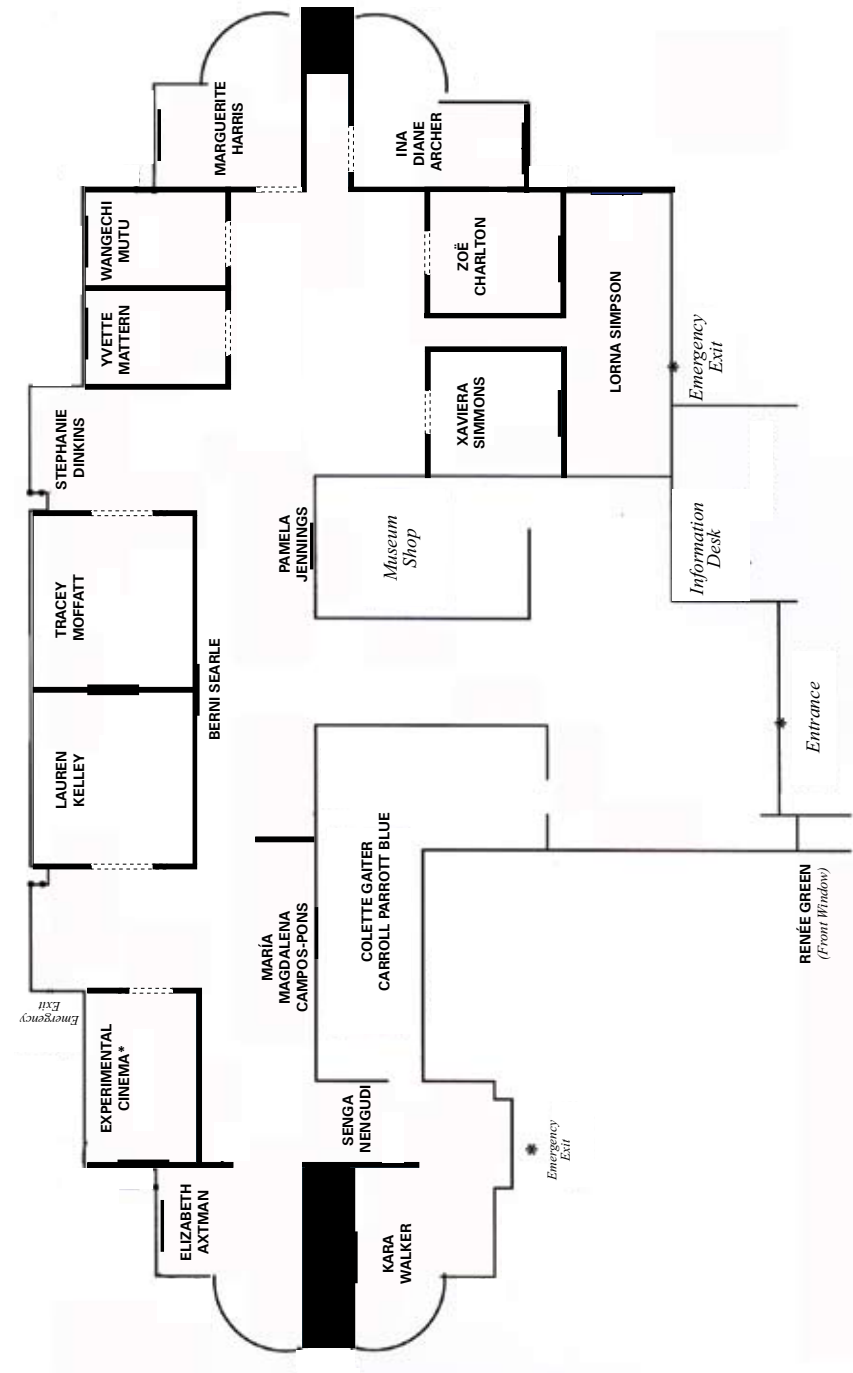


Stephanie Dinkins
Configured to Infinity, Reconfigure. Stop., 2000



María Magdalena Campos-Pons
still from *History of a People Who Were Not Heroes: A Town Portrait*, 1994

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 Part II Floor Plan



* The artists featured in the Experimental Cinema section are: Julie Dash, Zeinabu irene Davis, Shari Frlot, Michelle Denise Parkerson, and Eve Sandler

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 is organized by the Spelman College Museum of Fine Art and the Contemporary Arts Museum Houston.

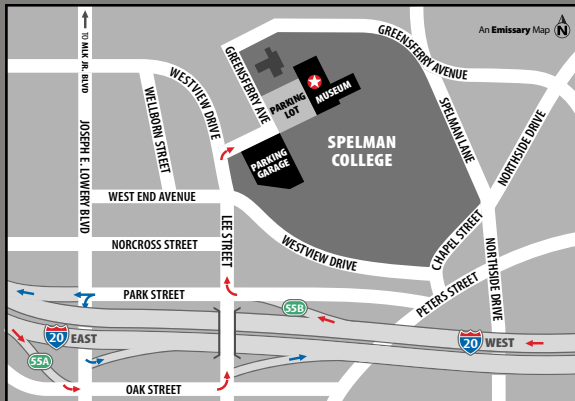
Major support provided by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.



Additional support provided by The Peter Norton Family Foundation and the Friends of the Museum.

The exhibition catalogue is made possible by a grant from the Brown Foundation, Inc.

Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970 will be on view at the Contemporary Arts Museum Houston from April 25 through July 12, 2009.



in the Camille Olivia Hanks Cosby Academic Center
350 Spelman Lane | Atlanta, GA 30314 | 404-270-5607
museum@spelman.edu | <http://www.spelman.edu/museum/>
Hours: Tuesdays through Fridays, 10 a.m. - 4 p.m. Saturdays, noon to 4 p.m.
Closed Sundays, Mondays, holidays and Spelman College breaks
Admission: \$3 suggested donation | Parking: \$3