

Wednesday/Thursday/Sunday

Art on the Stoop: Sunset Screenings

Chris Johnson
Hank Willis Thomas
Bayeté Ross Smith
Kamal Sinclair

Howardena Pindell
Adama Delphine Fawundu
Jeffrey Gibson

Susan Janow
Lorraine O'Grady



● Visit bit.ly/sunsetscreenbkm for more information.

Brooklyn Museum

Chris Johnson

born Brooklyn, New York, 1948

Hank Willis Thomas

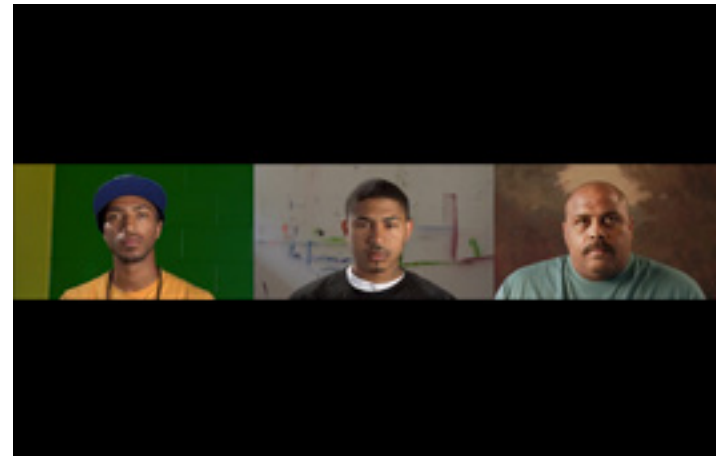
born Plainfield, New Jersey, 1976

Bayeté Ross Smith

American, born 1976

Kamal Sinclair

American, born 1976



Excerpts from *Question Bridge: Black Males*, 2011

Single-channel video (color, sound): excerpt 15 min., 22 sec.

Brooklyn Museum; Alfred T. White Fund 2012.52

For *Question Bridge: Black Males*, Chris Johnson and Hank Willis Thomas, with Bayeté Ross Smith and Kamal Sinclair, spent years traveling to twelve American cities and towns speaking with one hundred fifty Black men, who represented a range of geographic, generational, economic, and educational backgrounds. The varied speakers seem to be in dialogue with one another, their reflections sharing common self-selected themes, usually left unspoken, that challenge generalizations often based on racist systems of oppression and violence.

Howardena Pindell

born Philadelphia, Pennsylvania, 1943

Free, White and 21, 1980

Single-channel video (color, sound):
12 min., 15 sec.

Courtesy of Garth Greenan Gallery



Speaking directly to the camera, artist Howardena Pindell recounts her experiences of racism and sexism as a Black woman in the United States, before shifting to play the role of a white woman who claims that Pindell is “paranoid.” This groundbreaking video is a critique of both institutionalized racism and the mostly white Feminist Movement at the time. In 1972, Pindell co-founded A.I.R. Gallery, one of the first artist-run spaces for women in the United States, where the film was first shown in *Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States*, curated by Ana Mendieta in 1980. This intensely personal and political film, whose title comes from a rebellious catchphrase often heard in Hollywood movies of the 1930s and 1940s, was a stark departure from the abstract works on paper for which Pindell was primarily known.

Adama Delphine Fawundu

born Brooklyn, New York, 1971

the cleanse, 2017

Single-channel video (color, sound):

11 min., 28 sec.

Collection of Tracey and Philip Riese



In *the cleanse*, Adama Delphine Fawundu reads from what she calls “the voices of the ancestors,” bringing forward the ideas and words of Erykah Badu, James Baldwin, Gayl Jones, Audre Lorde, Toni Morrison, Sojourner Truth, and Alice Walker. Fawundu performs a ritualized ablution in an everyday shower setting, as milk, blood, and cotton make appearances in the artist’s hair. After Fawundu enters the shower with hair fresh-pressed from the salon, the cleansing undoes this expensive treatment associated with white and Western beauty standards. By the end of the video, Fawundu’s hair is bouncing with its natural curls. From the words of the writers, to the sounds of Trap music and Mende harvest chants, to the intimate act of bodily care, *the cleanse* suggests the power of ritual in contemporary African diasporic experience.

Jeffrey Gibson

Choctaw/Cherokee, born 1972

She Never Dances Alone, 2018

Single-channel video (color, sound,
featuring Sarah Ortegon): 3 min.

Courtesy of the artist and Sikkema
Jenkins & Co., New York



She Never Dances Alone celebrates Indigenous women, presenting a performance by Sarah Ortegon, a jingle dress dancer who carries forward the dance tradition's call for ancestral healing and protection. Jingle dress originated with the Anishinaabe (Ojibwe) people during the 1918 influenza pandemic and is typically performed by women.

The rhythmic, kaleidoscopic visual impact of the video mirrors and replicates Ortegon's form. This shimmering mass of movement visually dazzles, but also underscores how Indigenous women today take action to protect their communities, rallying for accountability in the movement for Missing and Murdered Indigenous Women, Girls, and Two Spirit across the United States, Canada, and the world.

Jeffrey Gibson

Choctaw/Cherokee, born 1972

I Was Here, 2020

Single-channel video (color, sound,
with original music by Tanya Tagaq):
8 min., 40 sec.

Courtesy of the artist and Sikkema
Jenkins & Co., New York



I Was Here is multidisciplinary artist Jeffrey Gibson's first video artwork. Gibson's video documents a day in the life of Macy, a transgender woman living on the Choctaw reservation in Mississippi, before taking a turn toward a ritualized, cleansing conclusion in which Macy connects with nature. The video's music is composed and performed by Tanya Tagaq, a Canadian Inuit throat singer who innovates the long Inuit women's tradition of the musical form. Tagaq's singing, exhalations, and inhalations punctuate Macy's routines of transformation as she dresses and puts on her makeup, nourishment as she goes grocery shopping, and grounding in nature as she walks through forests and wades into welcoming bodies of water.

Susan Janow

born San Francisco, California, 1980

QUESTIONS, 2018

Single-channel video (black and white, sound): 10 min., 4 sec.

Courtesy of Creative Growth



Since 2003, Susan Janow has developed her multidisciplinary artistic practice at Creative Growth, a studio-based nonprofit in Oakland, California, established to support artists with intellectual and developmental disabilities through work space, an art gallery, and commercial representation. *QUESTIONS*, the artist's first video work, is inspired by the structure of a TV interview: Janow sits silently as she poses a series of questions to herself in voiceover. Acting as both interviewer and subject, Janow amasses a dynamic portrait, composed of personal preferences, private reflections, and social relationships, creating a connection between the artist and viewer, who may find themselves responding with their own answers.

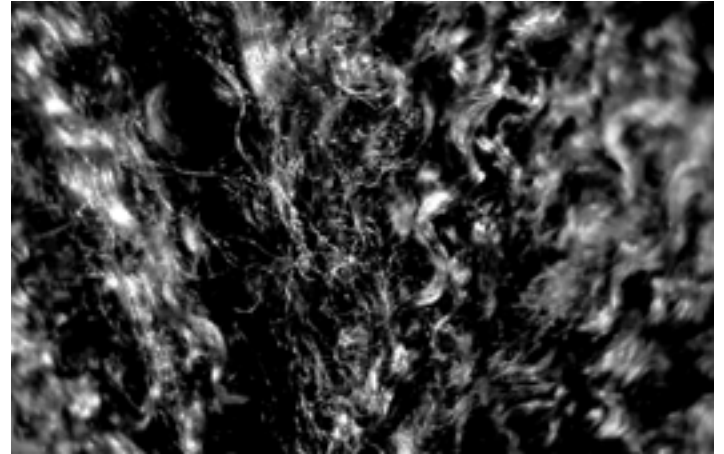
Lorraine O'Grady

born Boston, Massachusetts, 1934

Landscape (Western/Hemisphere),
2010/12

Single-channel video (black and
white, sound): 18 min., 4 sec.

Courtesy of the artist and Alexander
Gray Associates



In *Landscape (Western/Hemisphere)*, Lorraine O'Grady explores the interconnected cultural legacies that link with her own life experience as a Black, biracial woman, raised in Boston by first-generation Jamaican parents. Taking the intimacy of her hair as a subject and turning it into a metaphorical landscape, O'Grady makes Blackness omnipresent within the history of American landscape painting. Here, what at first appears to be dense foliage rustling and tossing in the wind—replete with an ambient soundtrack of chirping birds and bugs, a distant train, and shifting breezes—is eventually recognized as the artist's natural hair. O'Grady activates her own body as a landscape, and a site of multiple intersecting historical legacies that shed light on the ways Blackness permeates the history of Western modernism.

Friday/Saturday

Art on the Stoop: Sunset Screenings

Glenn Ligon
John Edmonds
Tiona Nekkia McClodden

Steph Foster
Ja'Tovia Gary

Sara Cwynar
Ka-Man Tse



● Visit bit.ly/sunsetscreenbkm for more information.

Brooklyn Museum

Glenn Ligon

born New York, New York, 1960

The Death of Tom, 2008

16mm film transferred to video
(black and white, sound): 23 min.

Courtesy of the artist and
Regen Projects



This video began as a reenactment of the climactic scene of a silent film adaptation of abolitionist Harriet Beecher Stowe's antislavery novel *Uncle Tom's Cabin* (1852), by Edwin S. Porter. In Porter's 1903 silent film, white actors in blackface played the leading roles, including the main hero, an enslaved man named Tom, who is beaten to death for refusing to betray the whereabouts of two women who had escaped from slavery. Glenn Ligon shot in 16mm, to discover in processing that the black-and-white imagery had become blurry. Leaving the "ruined" footage unedited, he commissioned the jazz pianist Jason Moran to create a score based on the vaudeville song "Nobody," by Bert Williams. The resulting video focuses on the making of the re-creation itself—within the blurred images one can discern actors rehearsing again and again, as well as shots of the set and crew. In its use of abstraction and repetition, *The Death of Tom* suggests a history that not only is illegible to us but also remains unfinished.

John Edmonds

born Washington, D.C., 1989

Shotgun, 2014

Single-channel video (color, silent):

9 min., 53 sec.

Courtesy of the artist and
Company Gallery



John Edmonds's video explores a quiet moment of intimacy and vulnerability between two men. Silhouetted and in profile, the artist and a friend face each other as they take turns “shotgunning,” or blowing smoke into the other’s mouth. At times, their lips linger, nearly touching, as if in anticipation of a kiss. In both his still photography and video work, Edmonds often creates sensitive portraits and still lifes that center Black queer experiences and reimagine art historical precedents. Focusing on markers and rituals of Black self-fashioning and community—including hoodies, du-rags, and African sculptures—the artist emphasizes individual style as well as visual languages shared over time.

Tiona Nekkia McClodden

born Blytheville, Arkansas, 1981

an offering | six years | a conjecture,
2018

Two-channel video (color, sound):
12 min.

Courtesy of Tiona Nekkia McClodden



Tiona Nekkia McClodden's *an offering | six years | a conjecture* reflects on the intersections of her personal spiritual practice and international ethnographic research regarding the orisha Shango. A deity whose origins can be traced back to ancient Nigeria, Shango is an important figure in African diasporic ritual practices. The video questions monolithic views and the perception of Shango within the field of ethnography and in broader visual culture in the United States. As a meditation on the often solitary and mundane nature of ritual, McClodden's work presents a rejoinder to the limiting tendencies of ethnographic practices. —Tiona Nekkia McClodden

Steph Foster

born Detroit, Michigan, 1992

Libation, 2018

Single-channel video (black and white, sound): 2 min., 2 sec.

Courtesy of the artist



Practiced for millennia in numerous cultures, a libation is a ritual pouring of a liquid in reverence for the dead or deities. This video features a more modern form of libation: two forty-ounce malt liquor bottles are held upside down as the contents stream down to the ground in slow motion. The simple black-and-white imagery is juxtaposed with archival audio from the funeral of Robert “Yummy” Sandifer, an eleven-year-old who was killed in 1994 by fellow gang members in Chicago. Accused of shooting three teenagers and killing one of them, Sandifer was the subject of a citywide search before his body was found. His death became a focal point in national debates around gang violence, social welfare policies, and the criminal justice system. Days after Sandifer’s death, President Bill Clinton signed into law the 1994 Violent Crime Control and Law Enforcement Act, which was the largest federal crime bill in the history of the United States and continued the expansion of policing and the prison system. Like a libation ritual, Foster’s video asks us to remember the past in relation to our present.

Ja'Tovia Gary

born Dallas, Texas, 1984

An Ecstatic Experience, 2015

Single-channel video (color, sound):
6 min.

Courtesy of the artist and Paula
Cooper Gallery



Editing and manipulating archival film, Ja'Tovia Gary weaves together the historical and the contemporary to question how we respond to and understand interconnected moments in U.S. history. In excerpts from a 1965 TV show, actress Ruby Dee reads an adaptation of a 1937 narrative by Fannie Moore, a formerly enslaved woman who described the moment when her mother declared that their enslavement was over. Dee's performance is accompanied by other found footage of church services and scenes from Black Lives Matter protests against police violence in Baltimore and Ferguson, Missouri. These sequences are overlaid and interrupted by a series of animations that Gary scratched into the celluloid. The film frames ecstasy, which can describe both great joy and an altered state of consciousness, as both liberating and violent through the cycles of history.

Sara Cwynar

born Vancouver, Canada, 1985

Soft Film, 2016

16mm film transferred to video
(color, sound): 6 min., 28 sec.

Courtesy of the artist and Foxy
Production



In this video, originally shot on 16mm film, Sara Cwynar collects, arranges, and archives objects purchased from eBay in her studio. Some are grouped according to manufacture date and color, others according to material and use. A male actor reads a script by the artist that, along with the imagery, poses questions concerning the circulation of objects and images over time, nostalgia and cycles of capitalism, and feminism. Cwynar employs velvet jewelry boxes as metaphors for “soft misogyny,” or subtle forms of discrimination against women. The viewer is moved to wonder: Why do we only care about some discarded objects, and what power systems are lurking behind these things?

Ka-Man Tse

born Hong Kong, 1981

Gahp Song, 2009–ongoing
16mm film transferred to
single-channel video (color, sound):
25 min.

Courtesy of the artist



In Cantonese, *gahp song* is the practice of giving food to an elder or loved one at the table before serving oneself in a traditional household. In this video the tradition and gesture are both honored and subverted. *Gahp Song* is an ongoing participatory video project about food as language, memory, intimacy, trust, and play. Lifelong partners, families, and friends share a meal on camera. The time of day, meals, cities, and people change, but a gesture of *gahp song* is a common thread. This video includes footage made over the course of more than ten years, in public places and private homes throughout New York, California, Hong Kong, and Taiwan. —Ka-Man Tse