

---

# Lynette Yiadom Boakye Under Song For A Cipher

---

Art Essays

David Hammons

Lynette Yiadom-Boakye

Black Matrilineage, Photography, and Representation

Caribs' Leap

Noah Davis

Parkett No. 99

Essays on Paula Rego

Pipilotti Rist: Open My Glade

Lynette Yiadom-Boakye

Lynette Yiadom-Boakye

Alice Neel: Uptown

Gerhard Richter

Kerry James Marshall: History of Painting

Duro Olowu

The Artist as Curator  
Open Water  
Natures, Natural and Unnatural  
Jean-Michel Basquiat  
Blue Black  
Mondo Scripto  
Why Solange Matters  
Lynette Yiadom-Boakye: Fly in League with the Night  
List of the Lost  
Kaari Upson  
Black Artists in British Art  
Carol Rama  
British Art Show 8  
Michaël Borremans  
Hymns and Constructions of Race  
Black Aliveness, or A Poetics of Being  
Making & Unmaking  
Sinta-se Livre  
Kuzma Vostrikov and Ajuan Song  
Jennifer Packer

Deleuze and Design  
Freestyle  
Black Artists Shaping the World  
Feel Free  
Nujoom Alghanem: Passage

*Lynette Yiadom Boakye*  
*Under Song For A*  
*Cipher*

*Downloaded from*  
[hl uconnect. hl u. edu. hk](http://hl.uconnect.hk.u.edu.hk)  
*quest*

---

## **JAMARCUS JAYLEN**

---

Art Essays David Zwirner Books  
"Friendship, loss and the everyday  
populate Packer's canvases, full of  
disquieting detail." -Adrian Searle, The  
Guardian Through a uniquely textural  
style of oil painting that evokes the  
fluidity of watercolors, Jennifer Packer  
recasts classical genres in a fresh  
political and contemporary light while  
keeping them rooted in a deeply

personal context. Combining  
observation, improvisation and memory,  
Packer's intimate portraits of friends and  
family members and flower paintings  
insist on the particularity of the Black  
lives she depicts. The title of this volume  
refers to an ecclesiastical description of  
the insatiable human quest for divine  
knowledge; with this in mind, Packer's  
work urges viewers to understand and  
appreciate the unique dimensions of  
Black lives beyond just the physical.  
Richly illustrated, this volume includes  
texts by fellow painters Dona Nelson and

Lynette Yiadom-Boakye, professors Rizvana Bradley and Christina Sharpe, and an interview between the artist and Serpentine Artistic Director Hans Ulrich Obrist. American painter Jennifer Packer (born 1984) grew up in Philadelphia and received her MFA from Yale University in 2012. She was formerly the Artist-in-Residence at the Studio Museum in Harlem (2012-13) and a Visual Arts Fellow at the Fine Arts Work Center in Provincetown, MA (2014-16). She currently works as an assistant professor of painting at the Rhode Island School of Design. Packer is represented by Sikkema Jenkins & Co in New York City, where the artist lives.

David Hammons Walther König Verlag Drawing on unpublished documents and oral histories, an illustrated examination

of an iconic artwork of an artist who has made a lifework of tactical evasion. One wintry day in 1983, alongside other street sellers in the East Village, David Hammons peddled snowballs of various sizes. He had neatly laid them out in graduated rows and spent the day acting as obliging salesman. He called the evanescent and unannounced street action Bliz-aard Ball Sale, thus inscribing it into a body of work that, from the late 1960s to the present, has used a lexicon of ephemeral actions and self-consciously “black” materials to comment on the nature of the artwork, the art world, and race in America. And although Bliz-aard Ball Sale has been frequently cited and is increasingly influential, it has long been known only through a mix of eyewitness rumors and

a handful of photographs. Its details were as elusive as the artist himself; even its exact date was unrecorded. Like so much of the artist's work, it was conceived, it seems, to slip between our fingers—to trouble the grasp of the market, as much as of history and knowability. In this engaging study, Elena Filipovic collects a vast oral history of the ephemeral action, uncovering rare images and documents, and giving us singular insight into an artist who made an art of making himself difficult to find. And through it, she reveals Bliz-aard Ball Sale to be the backbone of a radical artistic oeuvre that transforms such notions as “art,” “commodity,” “performance,” and even “race” into categories that shift and dissolve, much like slowly melting snowballs.

Lynette Yiadom-Boakye DelMonico Books Black Matrilineage, Photography, and Representation: Another Way of Knowing questions how the Black female body, specifically the Black maternal body, navigates interlocking structures that place a false narrative on her body and that of her maternal ancestors. This volume, which includes a curated selection of images, addresses the complicated relationship between Blackness and photography and, in particular, its gendered dimension, its relationship to health, sexuality, and digital culture – primarily in the context of racialized heteronormativity. With over forty contributors, this volume draws on scholarly inquiry ranging from academic essays, interviews, poetry, to documentary practice, and on

contemporary art. *Black Matrilineage, Photography, and Representation: Another Way of Knowing* thus offers a cross-section of analysis on the topic of Black motherhood, mothering, and the participation of photography in the process. This collection challenges racist images and discourses, both historically and in its persistence in contemporary society, while reclaiming the innate brilliance of Black women through personal narratives, political acts, connections to place, moments of pleasure, and communal celebration. It serves as a reflection of the past, a portal to the future, and contributes to recent scholarship on the complexities of Black life and Black joy.

*Black Matrilineage, Photography, and Representation* Leuven University Press

Art Essays is a passionate collection of the best essays on the visual arts written by contemporary novelists. With an introduction by literary critic and editor Alexandra Kingston-Reese, *Art Essays* is an enthralling vision of a new wave of literary essays shaping contemporary culture.

*Caribs' Leap* Bloomsbury Publishing  
 WINNER OF THE COSTA FIRST NOVEL  
 AWARD 2021 WINNER OF DEBUT NOVEL  
 OF THE YEAR AT THE BRITISH BOOK  
 AWARDS 2022 A No.1 BESTSELLER IN  
 THE TIMES 'A tender and touching love  
 story, beautifully told' Observer 'Hands-  
 down the best debut I've read in years'  
 The Times 'A beautiful and powerful  
 novel about the true and sometimes  
 painful depths of love' Candice Carty-  
 Williams, bestselling author of QUEENIE

'An unforgettable debut... it's Sally Rooney meets Michaela Coel meets Teju Cole' New York Times 'A love song to Black art and thought' Yaa Gyasi, bestselling author of *HOMEGOING* and *TRANSCENDENT KINGDOM* Two young people meet at a pub in South East London. Both are Black British, both won scholarships to private schools where they struggled to belong, both are now artists - he a photographer, she a dancer - trying to make their mark in a city that by turns celebrates and rejects them. Tentatively, tenderly, they fall in love. But two people who seem destined to be together can still be torn apart by fear and violence. At once an achingly beautiful love story and a potent insight into race and masculinity, *Open Water* asks what it means to be a person in a

world that sees you only as a Black body, to be vulnerable when you are only respected for strength, to find safety in love, only to lose it. With gorgeous, soulful intensity, Caleb Azumah Nelson has written the most essential British debut of recent years. 'An amazing debut novel. You should read this book. Let's hear it for Caleb Azumah Nelson, also known as the future' Benjamin Zephaniah 'A short, poetic and intellectual meditation on art and a relationship between a young couple' Bernardine Evaristo, author of *GIRL, WOMAN, OTHER* 'A very touching and heartfelt book' Diana Evans, award-winning author of *ORDINARY PEOPLE* 'A lyrical modern love story, brilliant on music and art, race and London life, I enjoyed it hugely' David Nicholls, author

of ONE DAY and SWEET SORROW 'Caleb is a star in the making' Nikesh Shukla, editor of THE GOOD IMMIGRANT and BROWN BABY 'A stunning piece of art' Bolu Babalola, bestselling author of LOVE IN COLOUR 'For those that are missing the tentative depiction of love in Normal People, Caleb Azumah Nelson's Open Water is set to become one of 2021's unmissable books. Utterly transporting, it'll leave you weeping and in awe.' Stylist 'An exhilarating new voice in British fiction' Vogue 'A poetic novel about Black identity and first love in the capital from one of Britain's most exciting young voices' Harper's Bazaar 'An intense, elegant debut' Guardian WINNER OF THE COSTA FIRST NOVEL AWARD WINNER OF DEBUT NOVEL OF THE YEAR AT THE BRITISH BOOK

AWARDS SHORTLISTED FOR THE SUNDAY TIMES YOUNG WRITER OF THE YEAR AWARD WINNER OF THE BAD FORM BOOK OF THE YEAR AWARD SHORTLISTED FOR WATERSTONES BOOK OF THE YEAR LONGLISTED FOR THE DYLAN THOMAS PRIZE, THE DESMOND ELLIOTT PRIZE AND THE GORDON BURN PRIZE A NATIONAL BOOK AWARD '5 UNDER 35' HONOREE Pre-order Caleb Azumah Nelson's new novel SMALL WORLDS now  
*Noah Davis* Edinburgh University Press  
'Beware the novelist . . . intimate and indiscreet . . . pompous, prophetic airs . . . here is the fact of fiction . . . an American tale where, naturally, evil conquers good, and none live happily ever after, for the complicated pangs of the empty experiences of flesh-and-



blood human figures are the reason why nothing can ever be enough. To read a book is to let a root sink down. List of the lost is the reality of what is true battling against what is permitted to be true.' Morrissey Penguin Books is delighted to announce the forthcoming publication of *List of the Lost*, Morrissey's extraordinary novel, on 24 September. *Parkett No. 99* Duke University Press From Bauhaus jewelry and West African textiles to contemporary portraiture and sculpture, this unique exhibition and accompanying full color catalog curated by celebrated fashion designer/curator Duro Olowu (b. 1965) explores the rituals of making that underpin an artists work. Olowu selected material by over 70 artists, including rarely seen works by Anni Albers, Alighiero Boetti, Wangechi

Mutu, Alice Neel, Chris Ofili and Irving Penn as well as newer paintings by Lynette Yiadom-Boakye from the 1920s to the present. By setting up unexpected dialogues between historic and contemporary artists working in a myriad of mediatextile, painting, sculpture, photography and collage Olowu reveals a shared preoccupation with themes of gender, race, beauty, sexuality and the body. The volume includes an in-depth conversation between Olowu and Glenn Ligon, and texts by Jennifer Higgin and Shanay Jhaveri, which together highlight the intricate layers of history and place that influence the making of art. [Essays on Paula Rego](#) Taylor & Francis Known for her striking figurative paintings of imagined characters, Lynette Yiadom-Boakye celebrates the

arrival of spring in a display that uses nature as inspiration in different ways - as still life, in the abstract, as a feeling or as an environment.

Pipilotti Rist: Open My Glade Walther König Verlag

Kerry James Marshall is one of America's greatest living painters. *History of Painting* presents a groundbreaking body of new work that engages with the history of the medium itself. In *History of Painting*, the artist has widened his scope to include both figurative and nonfigurative works that deal explicitly with art history, race, and gender, as well as force us to reexamine how artworks are received in the world and in the art market. In the paintings in this book, Marshall's critique of history and of dominant white narratives is present,

even as the subjects of the paintings move between reproductions of auction catalogues, abstract works, and scenes of everyday life. Essays by Teju Cole and Hal Foster help readers navigate the artist's masterful vision, decoding complexly layered works such as *Untitled (Underpainting)* (2018) and Marshall's own artistic philosophy. This catalogue is published on the occasion of Marshall's eponymous exhibition at David Zwirner, London, in 2018.

*Lynette Yiadom-Boakye* David Zwirner Books

This exhibition is part of a series inaugurated in 2011 that focuses on single projects or bodies of work within an artist's larger practice. 'Kaari Upson: Good Thing You Are Not Alone' presents a selection of recent projects by Upson

and debuts a new series of works that centers around a family living in a tract house in Las Vegas. The series explores an environment characterized by its architectural mirroring, yet haunted by the psychological tensions inherent in striving toward an imaginary perfect double.00Exhibition: New Museum, New York, United States (03.05.-10.09.2017).

**Lynette Yiadom-Boakye** MIT Press  
 In *Black Aliveness, or A Poetics of Being*, Kevin Quashie imagines a Black world in which one encounters Black being as it is rather than only as it exists in the shadow of anti-Black violence. As such, he makes a case for Black aliveness even in the face of the persistence of death in Black life and Black study. Centrally, Quashie theorizes aliveness through the aesthetics of poetry, reading

poetic inhabitation in Black feminist literary texts by Lucille Clifton, Audre Lorde, June Jordan, Toni Morrison, and Evie Shockley, among others, showing how their philosophical and creative thinking constitutes worldmaking. This worldmaking conceptualizes Blackness as capacious, relational beyond the normative terms of recognition—Blackness as a condition of oneness. Reading for poetic aliveness, then, becomes a means of exploring Black being rather than nonbeing and animates the ethical question “how to be.” In this way, Quashie offers a Black feminist philosophy of being, which is nothing less than a philosophy of the becoming of the Black world.

**Alice Neel: Uptown** David Zwirner Books

Providing a crucial record of the painter Noah Davis's extraordinary oeuvre, this monograph tells the story of a brilliant artist and cultural force through the eyes of his friends and collaborators. Despite his exceedingly premature death at the age of 32, Davis's paintings have deeply influenced the rise of figurative and representational painting in the twenty-first century. Davis's emotionally charged work places him firmly in the canon of great American painting. Stirring, elusive, and attuned to the history of painting, his compositions infuse scenes from everyday life with a magical realist atmosphere and contain traces of his abiding interest in artists such as Marlene Dumas, Kerry James Marshall, Fairfield Porter, and Luc Tuymans. This catalogue is born of the

unique relationship between Davis and Helen Molesworth, whom Davis entrusted to be the curator of his work. It is published on the occasion of the 2020 exhibition at David Zwirner, New York, which travels to The Underground Museum in Los Angeles, a space that Davis founded with his wife, artist Karon Davis. In her introduction, catalogue essay, and interviews with important figures in Davis's life, Molesworth shows how the artist's generosity and sense of responsibility galvanized a uniquely supportive artistic community, culture, and vision. Together with color illustrations and archival photographs, the book features heartfelt testimonials that unfold in the intimate yet expansive spirit of studio visits with people close to him.

**Gerhard Richter** Leya

Over the last three decades, Swiss artist Pipilotti Rist (born 1962) has been an original and impactful voice on the contemporary art scene with her sensuous, colorful and norm-subverting audio and video universes (the artist's first name is itself a nod to Swedish author Astrid Lindgren's rebellious, freethinking heroine Pippi Longstocking). With projections on ceilings, walls and floors, Rist liberates the moving image from the screen through installations and new electronic formats. While body and gender are central themes in her early pieces, the main focus of her recent work has shifted towards nature. Rist's art is sensually playful and compelling, while also diving deeply into existential abysses. Superbly produced

with a die-cut cover, this book is published in connection with Rist's midcareer survey exhibition at the Louisiana Museum of Modern Art, and comprises texts by some of the foremost specialists on Rist's work, as well as a selection of videos, which can be experienced as AR (augmented reality).

**Kerry James Marshall: History of Painting** Penguin UK

Fashion world leader Duro Olowu applies his creative process and cosmopolitan eye to a major exhibition drawn from Chicago's great art collections. Nigerian-born British fashion designer Duro Olowu is internationally renowned for his womenswear label launched in 2004 that speaks to a cosmopolitan sensibility informed by his international background and a confident eye for visual disciplines

from art to film to popular culture. Olowu's global viewpoint has translated into wildly popular platforms and projects from Instagram postings to revelatory curatorial projects in London and New York that position him at the transcultural crossroads of art, culture, and fashion. Now Olowu turns his gimlet eye on Chicago to curate a show drawn from that metropolis's public and private art collections, anchored by the MCA's holdings. Published on the occasion of Olowu's largest curatorial project, *Duro Olowu: Seeing* elucidates the designer-cum-curator's creative process as he imagines relationships between artists and objects across time, media, and geography: Naomi Beckwith illuminates Olowu's curatorial process, driven by a voracious appetite for contemporary art

and culture brought together in sharp juxtapositions. Valerie Steele situates Olowu's designs within the contemporary fashion world. Ekow Eshun focuses on Olowu's role within Britain's black and Afro-Caribbean creative community. Thelma Golden interviews Olowu about his work as designer, curator, and chronicler of culture and style across the worlds of museums and fashion. And Lynette Yiadom-Boakye creates new fiction for this volume. Publishing with Museum of Contemporary Art Chicago *Duro Olowu* Prestel Exhibition catalogue. Curators Anna Colin & Lydia Yee have chosen 42 contemporary artists for this year's touring exhibition. The exhibition will tour Leeds Art Gallery, the Scottish National Gallery of Modern Art

(Edinburgh), Norwich University of the Arts and Norwich Castle Museum and Art Gallery, as well as the John Hansard Gallery (University of Southampton) and the Southampton City Art Gallery between October 2015 and January 2017.

**The Artist as Curator** Silvana Editoriale

Lynette Yiadom-Boakye's exhibition at Kunsthalle Basel marked the artist's first institutional solo in Switzerland, and filled the Kunsthalle's upstairs galleries with twenty-four new paintings, initiating what was her largest show of new work to date. For her New Museum exhibition, Yiadom-Boakye is debuting a new body of work, all created in the first months of 2017. As part of an ongoing series of exhibitions that provide a focused look

at artist's practices by presenting new bodies of work, this exhibition also takes part in the New Museum's long history of giving artists major solo museum exhibitions at pivotal points in their careers.

Open Water Louisiana Museum of Modern Art

Black artists have been making major contributions to the British art scene for decades, since at least the mid-twentieth century. Sometimes these artists were regarded and embraced as practitioners of note. At other times they faced challenges of visibility - and in response they collaborated and made their own exhibitions and gallery spaces. In this book, Eddie Chambers tells the story of these artists from the 1950s onwards, including recent developments

and successes. *Black Artists in British Art* makes a major contribution to British art history. Beginning with discussions of the pioneering generation of artists such as Ronald Moody, Aubrey Williams and Frank Bowling, Chambers candidly discusses the problems and progression of several generations, including contemporary artists such as Steve McQueen, Chris Ofili and Yinka Shonibare. Meticulously researched, this important book tells the fascinating story of practitioners who have frequently been overlooked in the dominant history of twentieth-century British art.

**Natures, Natural and Unnatural**  
Penguin

"This is an anthology of essays that first appeared in *The Artist as Curator*, a series that occupied eleven issues of

*Mousse* from no. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016). It set out to examine what was then a profoundly influential but still under-studied phenomenon, a history that had yet to be written: the fundamental role artists have played as curators. Taking that ontologically ambiguous thing we call "the exhibition" as a critical medium, artists have often radically rethought conventional forms of exhibition making. This anthology surveys seminal examples of such exhibitions from the postwar to the present, including rare documents and illustrations. It includes an introduction and the twenty essays that first appeared in *Mousse*, a newly commissioned afterword by Hans Ulrich Obrist, and two additional essays that



appear here for the first time."

Jean-Michel Basquiat Penguin UK

This catalogue includes works from Rama's early 1930s watercolor drawings, which anticipated debates on sexuality, gender and representation, to her "mad cow" series of the late 1990s and early 2000s, which continues her ongoing representation of forms of contagion and madness. Bringing together this unique body of work, the catalogue highlights Rama as one of the most important voices of the twentieth century and draws attention to the relevance of her work.00Exhibition: New Museum, New York, United States (26.04.-10.09.2017).

**Blue Black** Scheidegger and Spiess  
A ROUGH TRADE, THE TIMES, CLASH  
BOOK OF THE YEAR The dramatic story of Solange: a musician and artist whose

unconventional journey to international success was far more important than her family name. 'Why Solange Matters is a significant and sober treatise on popular music . . . This book is more than necessary.' THURSTON MOORE 'The author's prose sparkles . . . This is a book about what freedom could look like for Black women.' CALEB AZUMAH NELSON, OBSERVER 'Invigorating . . . much more than a dry thesis and at times something nearer to personal reverie.' IAN PENMAN, LONDON REVIEW OF BOOKS 'A love letter to quirkily black creatives . . . [Phillips'] vibrant writing reminds us how Solange lit "the flame of creativity" within many Black women.' gal-dem Growing up in the shadow of her superstar sister, Beyoncé, and defying an industry that attempted to bend her

to its rigid image of a Black woman, Solange Knowles has become a pivotal musician and artist in her own right. In *Why Solange Matters*, Stephanie Phillips chronicles the creative journey of Solange, a beloved voice of the Black Lives Matter generation. A Black feminist punk musician herself, Phillips addresses not only the unpredictable trajectory of Solange's career but also how she and other Black women see themselves through the musician's repertoire. First, she traces Solange's progress through an inflexible industry, charting the artist's development up to 2016, when the release of her third album, *A Seat at*

*the Table*, redefined her career. With this record and, then, *When I Get Home* (2019), Phillips describes how Solange has embraced activism, anger, Black womanhood and intergenerational trauma to inform her remarkable art. *Why Solange Matters* not only cements the subject in the pantheon of world-changing twenty-first-century musicians, it introduces its writer as an important new voice. MUSIC MATTERS: SHORT BOOKS ABOUT THE ARTISTS WE LOVE - *Why Solange Matters* by Stephanie Phillips - *Why Marianne Faithfull Matters* by Tanya Pearson - *Why Karen Carpenter Matters* by Karen Tongson