

Curriculum vitae

EDDIE CHAMBERS
www.eddiechambers.com

African Art/African American Art/African Diaspora art history, Field Editor,
caa.reviews, (<http://www.caareviews.org/>
http://www.caareviews.org/reviews/2969#.VxlZGaX_R94) August 2014 – July 2020,
two consecutive three-year terms

Member of the editorial board of caa.reviews for a four-year term, (abbreviated
from July 1, 2018, to November 30, 2020) on account of my being appointed as Editor-
in-Chief of *Art Journal*.

College Art Association *Art Journal* Editor-in-Chief designate
My term as Editor-in-Chief begins on July 1, 2021, and runs through June 30, 2024,
though I will join the *Art Journal* editorial board as editor designate from December 1,
2020, to June 30, 2021

Art Monthly Foundation Honorary Patron,
(together with Liam Gillick, Hans Haacke, Mona Hatoum,
Alfredo Jaar, and Martha Rosler)
Appointed June 2018

The University of Texas at Austin
Department of Art and Art History
2301 San Jacinto Blvd. Stop D1300
Austin, Texas 78712-1421

EDUCATION

Historical and Cultural Studies Department, Goldsmiths College, University of
London, (Supervisor, Professor Sarat Maharaj, Internal Examiner, Dr. Carol
McKay, External Examiner, Professor Stuart Hall) *Black Visual Arts Activity in
England 1981-1986: Press and Public Responses*, Ph. D. awarded March 31,
1998

Sunderland Polytechnic, Faculty of Art and Design, Fine Art Department,
1980 - 1983. BA (Hons.) Fine Art, 2:1

UT-AUSTIN APPOINTMENT

Professor, Art History, September 2016 onwards

Affiliate faculty member of the Department of American Studies.

EDDIE CHAMBERS CV

Inaugural Curatorial Fellow at the John L. Warfield Center for African and African American Studies, Fall Semester 2013/Spring Semester 2014

Assistant Chair, Art History Division, Fall 2015 – Summer 2017, two-year term

OTHER TEACHING

Emory University, Atlanta, Georgia. Visiting Professor, Art History department, spring semester 2008, and spring semester and fall semester 2009.

Emory University, Atlanta, Georgia. Visiting Professor, Art History department, spring semester and fall semester, 2005 and fall semester 2006.

Emory University, Atlanta, Georgia. Visiting Professor, Art History department, spring semester and fall semester, 2003

Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica. Diploma Program four credit Art History Course in Jamaican and Caribbean Art. January 2 - 15, 2002.

Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica. Diploma Program four credit Art History Course in Jamaican and Caribbean Art. January 3 - 16, 2001.

Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica. 'Black British Artists', a month-long, three and six-credit course, taught as part of the College's summer semester. July 3 - 28, 2000

Barbados Community College, Division of Fine Arts. Eight-lecture program, 'Black British Artists', plus External Examiner, final year Fine Art students, June 19 - 30, 2000

Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica. 'Black British Artists', a month-long, three-credit course, taught as part of the College's summer semester. July 5 - 30, 1999

OTHER UNIVERSITY WORK

Research Fellow in Curating, London Metropolitan University, 2004 - 2006

Curator-in Residence, University of Sussex, History of Art department. October 1995 - December 1996

HONORS/GRANTS (UT-Austin)

2020 Department of Art and Art History Distinguished Teaching Award

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Faculty Research Assignment, Fall Semester 2018

May 2016, John L. Warfield Center, University of Texas at Austin 2016 Faculty Affiliate Teaching Award

May 2016, University of Texas at Austin Subvention Grant awarded by the Office of the President (for *Roots & Culture: Cultural Politics in the Making of Black Britain*, I. B. Tauris & Co Ltd, London and New York, Series: International Library of Visual Culture, published 2017)

Faculty Research Assignment, Fall Semester 2014

2011 - 12 recipient of the John D. Murchison Fellowship in Art.

Summer Research Assignment, 2011

University of Texas at Austin Subvention Grant awarded by President William C. Powers, Jr., October 2011 (for *Things Done Change: The Cultural Politics of Recent Black Artists in Britain*, Amsterdam/New York: Rodopi Editions, 2012)

Houston Endowment Award, for research, Summer 2012

Warfield Center for African and African American Studies Summer Research fund, 2012

Creative Research Stipend, Summer 2013

PUBLICATIONS

BOOKS

World is Africa: Writings on Diaspora Art, Bloomsbury, January 2021
<https://www.bloomsbury.com/au/world-is-africa-9781350140332/>

Routledge Companion to African American Art History, (editor), 40 essay-volume, publication January 2020. “This Companion authoritatively points to the main areas of enquiry within the subject of African American art history. The first section examines how African American art has been constructed over the course of a century of published scholarship. The second section studies how African American art is and has been taught and researched in academia. The third part focuses on how African American art has been reflected in art galleries and museums. The final section opens up understandings of what we mean when we speak of African American art.”

[<https://www.routledge.com/The-Routledge-Companion-to-African-American-Art-History-1st-Edition/Chambers/p/book/9781138486553>]

Roots & Culture: Cultural Politics in the Making of Black Britain, I. B. Tauris & Co Ltd, London and New York, Series: International Library of Visual Culture, published 2017

Black Artists in British Art, A History Since the 1950s, I. B. Tauris & Co Ltd, London and New York, Series: International Library of Visual Culture, published 2014, reprinted, September 2015

Things Done Change: The Cultural Politics of Recent Black Artists in Britain Amsterdam/New York: Rodopi Editions, 2012

Run Through the Jungle: Selected Writings by Eddie Chambers, London: inIVA - The institute of International Visual Arts, 1999.

GUEST EDITED JOURNALS

Special Issue of *International Review of African American Art*, (editor), issue 29.4, “Black Atlantic Dialogues”, published March 2020

Texts as follows: Eddie Chambers, “Foreword”; Carol Dixon, “Black Atlantic Influences, Interlocutors and Image-Makers in the Group Exhibition, Get Up, Stand Up Now”; Ian Bourland, “Latoya Ruby Frazier – All Turns to Rust”; Monique Kerman, “Afro-French or Afro/French Artist?”; Allison Young, “Between Two Gulfs: Ecological Politics and Black Geographies in the Work of Regina Agu”; Richard Hylton, “In Retrospect: The Significance of Faith Ringgold at the Serpentine Gallery, London”; Catherine Spencer, “Nick Lowe, Until”, Glasgow Tramway; Eddie Chambers, “Hew Locke’s Depictions of Royalty”

Special Issue of *Nka Contemporary African Art* journal, [November 2019 issue, no. 45], relating to 2018 College Art Association Annual Conference, Los Angeles, California, panel *New Directions in Black British Art Histories* organized by Eddie Chambers in collaboration with University of Texas at Austin Art History graduate student, Maryam Ohadi-Hamadani.

Texts as follows: Eddie Chambers, “Olabisi Obafunke Silva: In Memoriam (1962 - 2019)”; Eddie Chambers, “Introduction: New Directions in Black British Art History: Some Considerations”; Maryam Ohadi-Hamadani, “Denis Williams’s London”; Indie A. Choudhury, “Frank Bowling’s White Paintings”; Elizabeth Robles, “Making Waves”; Anjalie Dalal-Clayton, “Sonia Boyce: Beyond Blackness”; Alice Correia, “Self-Portraiture and Representations of Blackness in the Work of Donald Rodney”; Jareh Das, “Illness as Metaphor: Donald Rodney’s X-Ray Photographs”; Richard Hylton, “Eugene Palmer and Barbara Walker: Photography and the Black Subject”; Monique Kerman, “The Aesthetics of Migration in an Age of Anxiety: Zineb Sedira, Allan deSouza, and Mary Evans”; Ian Bourland, “John Akomfrah: Multichannel Prehensions”

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The remainder of this special issue of *NKA* consisted of the following, non-Black British Art History material:

Jody B. Cutler Bittner, “Charles White: A Retrospective: A Review Essay”

Reviews: Jody B. Cutler Bittner, “Soul of a Nation: Art in the Age of Black Power (Brooklyn Museum, September 14, 2018 - February 3, 2019)”; Kristen Windmuller-Luna, “Posing Modernity: The Black Model from Manet and Matisse to Today (Wallach Art Gallery, New York, New York, October 24, 2018 - February 10, 2019)”; Silvi Načí, “All Languages Welcomed Here: Dell Marie Hamilton (Salem State University, Salem, Massachusetts, January 10 - February 8, 2019)”

Cover image: Barbara Walker, *Montana*, 2015, Charcoal, approx. 4.2 x 4 m.
Installation view of the exhibition, Sub Urban: New Drawings, James Hockey Gallery, University for the Creative Arts, Farnham, UK.]

Critical Interventions, Journal of African Art History and Visual Culture, #12, Special issue, ***Black Artists in Europe***, Volume 7, Issue 2, 2013

Special Issue of *Nka Contemporary African Art* journal, [spring 2015 issue, no. 36, June 2015], relating to 2014 College Art Association Annual Conference, Chicago, panel ***Visualizing the Riot*** organized by Eddie Chambers in collaboration with University of Texas at Austin Art History graduate student, Rose Salseda.

Texts as follows: Eddie Chambers, “Through the Wire: Press Photographs of Black-British People and the Riot”; Caitlin Beach, doctoral candidate, Columbia University, Department of Art History and Archaeology, “Reclaiming Corporeality: Meta Warrick Fuller, Mary Turner, and the Memory of Mob Violence”; Anne Monahan, Independent Scholar, “Faith Ringgold’s *Die: The Riot and its Reception*”; Nicholas Miller, doctoral candidate, Northwestern University, “Vulnerable to Violence: Jeff Donaldson’s *Ala Shango* and the Erasure of Diasporic Difference”; Julie L. McGee, Curator of African American Art, University Museums, University of Delaware, and Associate Professor, Black American Studies. “Aesthetics of the Abstract and Explosive”; Eddie Chambers, “The Photographs of Mia Gröndahl”; Dina Ramadan, Assistant Professor of Arabic, Bard College, “From Artist to Martyr: On Commemorating Ahmed Basyony”

PUBLISHED TEXTS – PEER REVIEWED JOURNALS, BOOK CHAPTERS, TEXTS

“It’s Time to Share”, text for *Panorama*, Anne Monahan and Isabel L. Taube (eds.), “Self-Criticality,” Colloquium, *Panorama: Journal of the Association of Historians of American Art* 6, no. 2 (Fall 2020)

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“Black British Art”, a chapter in REFLECTIONS: Cultural Voices of Black British Irrepressible Resilience, published by Serendipity, De Montfort University, Leicester, 2020: 72-83

“John Biggers: Some Considerations”, a chapter in Lise Ragbir and Cherise Smith (eds), *Collecting Black Studies*, Art Galleries at Black Studies. The University of Texas at Austin, Distributed by Tower Books, an Imprint of the University of Texas Press, 2020: 1-5

Plus

Brief section *Collecting Black Studies* introductions, relating to Identity, Resistance, Transition, and Abstraction.

“Foreword”, Special Issue of *International Review of African American Art*, (editor), issue 29.4, “Black Atlantic Dialogues”, published March 2020

“Hew Locke’s Depictions of Royalty”, Special Issue of *International Review of African American Art*, (editor), issue 29.4, “Black Atlantic Dialogues”, published March 2020

“Olabisi Obafunke Silva: In Memoriam (1962 - 2019)”, *Nka Contemporary African Art* journal, [November 2019 issue, no. 45]

“Introduction: New Directions in Black British Art History: Some Considerations”, Special Issue of *Nka Contemporary African Art* journal, [November 2019 issue, no. 45], relating to 2018 College Art Association Annual Conference, Los Angeles, California, panel *New Directions in Black British Art Histories* organized by Eddie Chambers in collaboration with University of Texas at Austin Art History graduate student, Maryam Ohadi-Hamadani.

“Andrew Jackson”, text in Contact Sheet 202, *Light Work Annual*, 2019, published by Light Work, an artist-run, non-profit photography and digital media center, on the campus of Syracuse University, supporting artists since 1973.

“The Jamaican 1970s and Its Influence on the Making of Black Britain”, *Small Axe: A Caribbean Journal of Criticism*, No. 58, March 2019: 134-149.

Book chapter, “Dominic Allan: Some Considerations”, text for *Dominic from Luton*, monograph on British artist Dominic Allan, Sunridge Avenue Projects/Cornerhouse Publications, 2017

Book chapter, “Black-British Artists and Problems of Systemic Invisibility and Erasure: Creating exhibition histories of that which is not there”, *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* Bard College

Symposium papers, MIT Press/Copublished with the Center for Curatorial Studies
Bard College/Luma Foundation, 2016

“Re-View: Field Editors Reflections,” text for *caa.reviews*, synthesizing the “state of the field” for African art and African diaspora art history publishing, and my interventions as a *caa.reviews* field editor, published online on April 21 2016, http://www.caareviews.org/reviews/2969#.VxlZGaX_R94

Book chapter. “We Might Not Be Surprised: Visualising Slavery and the Slave Ship in the Works of Charles Campbell and Mary Evans” for *Visualising Slavery: Art Across the African Diaspora* (Liverpool Studies in International Slavery), Liverpool University Press, 2016

“Through the Wire: Press Photographs of Black-British People and the Riot”, *Nka Contemporary African Art* journal, spring 2015 issue, no. 36, June 2015: 6-15

“The Photographs of Mia Gröndahl”, *Nka Contemporary African Art* journal, spring 2015 issue, no. 36, June 2015: 62-75

“Iniva: Everything Crash”, *Afterall: A Journal of Art, Context and Enquiry*, Issue 39, Summer 2015: 50-59 – ‘In light of Iniva’s current crisis, Eddie Chambers looks back at the Black activism that led to its foundation in the 1990s’

Book chapter, “Black-British and Other African Diaspora Artists Visualizing Slavery”, in *African Diaspora in the Cultures of Latin America, the Caribbean, and the United States*, University of Delaware Press, December 2014: 135-143

“Editor’s Desk: Black Artists in Europe”, *Critical Interventions, Journal of African Art History and Visual Culture*, #12, Special issue, *Black Artists in Europe*, Volume 7, Issue 2, 2013: 2 - 5

“Hurvin Anderson: The Frontiers of Abstraction”, *Critical Interventions, Journal of African Art History and Visual Culture*, #12, Special issue, *Black Artists in Europe*, Volume 7, Issue 2, 2013: 78 - 90

“Tribute to the Martyrs”, Comment piece on Celeste-Marie Bernier’s book, *Characters of Blood: Black Heroism in the Transatlantic Imagination* (University of Virginia Press 2012), for *African American Review* Volume 45.4 (Winter 2012: 510 - 513). A roundtable, with the other contributors being Zoe Trodd, Robert Levine, Patricia Hills, Alan Rice, Richard Newman, and Celeste-Marie Bernier.

“Petrine Archer-Straw: In Memoriam”, *Nka, Journal of Contemporary African Art*, issue, no. 32 Spring 2013: 6 - 7

“Book review of Cherise Smith's *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith*, Duke University

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Press, 2011”, *Nka, Journal of Contemporary African Art*, issue, no. 32 Spring 2013: 154 - 156

“The Harmful Consequences of Postblack”, *International Review of African American Art*, issue titled, *Triple Consciousness, Diasporic Art in the American Context*, Op-Ed piece, Vol. 24, No 3A, 2013: 6 - 8

“Remembering the Crack of the Whip: African-Caribbean Artists in the UK Visualise Slavery”, *Slavery & Abolition: A Journal of Slave and Post-Slave Studies*, Taylor & Francis, Volume 34, Issue 2, 2013: 293-307.

“Reading the Riot Act: Black-British Artists Visualize Rioting”, *Visual Culture in Britain* journal, Taylor & Francis, United Kingdom. Volume 14, Issue 2, July 2013: 238 - 256

“Who’d a Thought It? Exploring the Interplay Between the Work of Donald Rodney and Frida Kahlo”, *Wasafiri* magazine, (Open University, United Kingdom), Issue 71, Autumn 2012: 22 - 33

“The Difficulties of *Naming White Things*”, an appraisal of Kobena Mercer’s *Annotating Art’s Histories* book series, published by inIVA, London and MIT Press, for *Small Axe: A Caribbean Journal of Criticism* (Duke University Press), #38, July 2012, 186 – 197.

“Review of Kellie Jones’ book, Kellie Jones, *EyeMinded: Living and Writing Contemporary Art* (Duke University Press) *Journal of American Studies* (Cambridge University Press), 46 (2012), 1, 237 - 239

“African American Art: Redefining the Canon”, *Critical Interventions*, issue #6, Spring 2010: 16 – 26

PUBLISHED EXHIBITION REVIEWS

“Soul of a Nation: Art in the Age of Black Power”, Tate Modern, 12 July - 22 October 2017, *Journal of Visual Art Practice*, published online 27 September 2017, at <http://www.tandfonline.com/doi/full/10.1080/14702029.2017.1380916>. In the summer of 2018 the review was published in the journal itself, Volume 17, Issues 2-3, June - November 2018: 225-227.

“Port City”, a review of group exhibition held at Arnolfini, Bristol, September – November 2007, *Bidoun* Issue 13 (February 2008)

“Carrie Mae Weems”, a review of exhibition held at Café Gallery Projects, London. *Art Monthly*, London, Number 288, July/August 2005: 30-31

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“Shelf Life”, a review of group exhibition held at Spike Island, Bristol. *Art Monthly*, London, Number 254, March 2002: 16-17

“Landscape Trauma in the Age of Scopophilia”, a review of group exhibition curated by Richard Hylton of Autograph Association of Black Photographers, held at The Café Gallery/Dilston Grove, London, *Art Monthly*, London, Number 249, September 2001: 46-48

“The Next Place: Journeys into the Afterlife”, a review of Michael Forbes’ *Celebration of Death* photographs at Castle Museum, Nottingham. *Art Monthly*, London, Number 248, July-August 2001: 49-50

“Gordon Bennett”, a review of his exhibition at the Ikon Gallery, Birmingham. *Art Monthly*, London, Number 233, February 2000: 26-27

“Pictures of Pictures”, a review of Arnolfini/Norwich Gallery group exhibition at Arnolfini, Bristol. *Art Monthly*, London, Number 231, November 1999: 36-37

“Reviewpiece: Ajamu & Sunil Gupta”, a review of two-person exhibition, Standpoint Gallery, London. *Creative Camera*, London, October/November 1999

“The Main Complaint”. A critique of an exhibition by William Kentridge (South Africa), Serpentine Gallery, London. *Art Monthly*, London, Number 227, June 1999: 1-4.

“Tracey Moffatt”. A review of her exhibition at Arnolfini, Bristol. *Art Monthly*, London, Number 219, September 1998: 34-35

“Sonia Boyce”. A review of her exhibition at Cornerhouse, Manchester. *Art Monthly*, London, Number 215, April 1998: 26-28

“Brits in the Bronx”. A review of *Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966-1996* group exhibition, several venues, New York. *Art Monthly*, London, Number 214, March 1998: 7-10

“Johannesburg”. A report on the *Johannesburg Biennale* of 1997. *Art Monthly*, London, December 1997/January 1998 issue 212: 14-18

“Keith Piper: Relocating the Remains”. A review of mid-career retrospective held at Upper and Lower Gulbenkian Galleries, Royal College of Art, London. *Art Monthly*, London, Number 209. September 1997: 43-44

“Perminder Kaur: Cold Comfort”, exhibition review, *Third Text*, London, No. 36, Autumn 1996: 91-94

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“Inside Out: Contemporary Women Artists of India”. A review, *Art Monthly*, London, Number 193, February 1996: 35-37

“Tampered Surface (six contemporary artists from Pakistan)”. A review, *Art Monthly*, London, Number 190, October 1995: 30-31.

“Eugene Palmer”. A review, *Galleries* magazine, London, May 1994

“Bashir Makhoul”. A review of his exhibition at Huddersfield Art Gallery. *Art Monthly*, London, Number 168, July/August 1993: 26-27

“Trophies of Empire”. A review of group exhibition held across a number of venues in Liverpool/Hull/Bristol, *Art Monthly*, London, Number 162, December 1992/January 1993: 13-15

“Alfredo Jaar”. A review of exhibition at Whitechapel Art Gallery, London. *Art Monthly*, London, Number 155, April 1992: 19-20

“Adrian Piper”. A review of retrospective exhibition at Ikon Gallery, Birmingham. *Art Monthly*, London, Number 152, December 1991/January 1992: 13-15.

“Black Markets”. A review of group exhibition at Cornerhouse, Manchester. *Art Monthly*, London, Number 148, July/August 1991: 31-33.

“Makonde African sculpture”. A review of exhibition at Oxford Museum of Modern Art. *Art Monthly*, London, Number 129, September 1989: 18-20

“Problematic Space”. A review of *The Devil’s Feast* group exhibition, Chelsea School of Art, London. *Race Today* magazine, London, Vol. 17 No. 5, June/July 1987: 27

“A Bizarre Form of Anthropology”. A review of *From Two Worlds* group exhibition at Whitechapel Art Gallery, London. *The Race Today Review* magazine, London, 1987: 28

“Liberator armed with paint brush”. A review of an exhibition by Donald Rodney at The Black-Art Gallery, London. *7 days*, Communist Party newspaper, London, July 26 1986

PUBLISHED CRITICAL TEXTS

“RADIO: An Alternative History of Art” a critical reflection on BBC Radio 4 series An Alternative History of Art, and its inclusion of Elizabeth Catlett, *Art Monthly*, Number 415, April 2018: 44

“COMMENTARY: An Art Critic on the Racially Homogeneous Art Work Place in the UK”, text for *International Review of African American Art - IRAAA+ e-zine*, <http://iraaa.museum.hamptonu.edu/page/An-Art-Critic-on-Diversity->, uploaded August 15 2014

“Africa 05: *Polemic*”, *Art Monthly*, London, Number 284, March 2005: 44

“Contemporary Art or Contemporary African Art?: The Inevitable Death of the Latter”. An essay in *Crossroads: Africa in the Twilight – essays on African art and the African situation*, published by the National Gallery of Art, Nigeria, 2000. [An expanded version of “No More Mumbo Jumbo”, a review of *Contemporary African Art* (Sidney Littlefield Kasfir, Thames and Hudson, 1999)], *Art Monthly*, London, Number 237, June 2000: 46-47]

“Dead Artists’ Society” (a critique of posthumous exhibitions of Black artists’ work), *Art Monthly*, London, Number 244, March 2001: 52

“Crowning Folly”, *Art Monthly*, London, Number 236, May 2000: 54-55

“Whitewash” (a critique of the absence of Black people from employment in the gallery sector), *Art Monthly*, London, Number 205, April 1997: 11-12

“Black Artists in Britain”, *Sunday Herald*, Jamaica, July 24 1994

“True Colours”, *Versus* magazine, London, No. 2, 1994: 28-29

“Blackness as a Cultural Icon”, text in *Critical Decade: Black British Photography in the 80s*, *Ten.8* magazine, Birmingham, Volume 2 No. 3, Spring 1992: 122 - 127

“Pan-Africanism and Black Art,” *Africa World Review* magazine, London, November 1992 – April 1993: 30-31

“On Curating”, *Autograph Association of Black Photographers Newsletter*, London, January 1992

“Black Art Now”, *Third Text* journal, London, special issue on “Art & Immigration”, Issue 15, Summer 1991: 91-96

The ArtPack: A History of Black Artists in Britain, published and produced by Eddie Chambers and Tam Joseph, with financial support from Haringey Arts Council, London (main text by Eddie Chambers) 1988: 3 - 25

“Talkback”, on the-then recently published *African, Caribbean and South Asian Photography* report, *Creative Camera*, London, 5/1987 (also published in *Ten.8*

EDDIE CHAMBERS CV

magazine, Birmingham, No. 25 [This critical assessment also appeared in Ten.8 magazine No. 25]

“Survey Shows’ Racism”, (a critique of the art world’s treatment of Black-British artists), *7 days*, Communist Party newspaper, London, November 29 1986

“Mainstream Capers” (a critique of the British art world’s treatment of Black-British artists), *Artrage* magazine, London, Issue No. 14, Autumn 1986

“The Marginalisation of Black Art”, *The Race Today Review*, London, 1986

“Black Art”, *3rd World 1st Campaigns Bulletin*, Oxford, Autumn 1985

“Beyond Ethnic Arts”, *Circa* magazine, Dublin, Spring 1985: 6-9

“(Opinions) on Black Art”, *Artists Newsletter*, Sunderland, February 1985

“Black Artists for Uhuru”, *Moz-Art* magazine, Birmingham, Number 5, July 1982: 34

OTHER PUBLISHED TEXTS

Review of Kieran Connell, *Black Handsworth: Race in 1980s Britain* (Berkeley: University of California Press, 2019) for the journal *Urban History* 47 (2), May 2020, published by Cambridge University Press. ‘Review of Books’, 360-362

Review of *Blackness in Britain*, Edited by Kehinde Andrews and Lisa Amanda Palmer, Routledge, 2016, published by H-Net Reviews, October 2018. <https://www.h-net.org/reviews/showpdf.php?id=51547>

Short text on Vincent Valdez’ *The City*, (showing at the Blanton Museum of Art, University of Texas at Austin, July 14 2018 onwards), made available on the Blanton website - <https://blantonmuseum.org/chapter/faculty-perspectives/>

“Within the next decade or so, people so inclined will be celebrating, or commemorating, the 75th anniversary of the arrival at Tilbury Docks of the Empire Windrush carrying 500 or so Caribbean immigrants, in 1948” text written for <http://www.blackhistorymonth.org.uk> introducing *Roots & Culture: Cultural Politics in the Making of Black Britain*, I. B. Tauris & Co Ltd, London and New York, Series: International Library of Visual Culture, published 2017 <http://www.blackhistorymonth.org.uk/article/section/the-windrush/eddie-chambers/> published online 13 November 2017

“Àsìkò Goes Outernational”, text for *ÀSÌKÒ: On the Future of Artistic and Curatorial Pedagogies in Africa*, a publication that reflects on 5 years of the

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Centre for Contemporary Art, Lagos's *Àsìkò* art school programme. Published by the Centre for Contemporary Art, Lagos, August 2017.

“Black Artists for Uhuru” (originally published in *Moz-Art* magazine, Birmingham, Number 5, July 1982: 34) reproduced, with an introduction, in *Why Are We 'Artists'? 100 World Art Manifestos: Selected by Jessica Lack*, Penguin Books, 2017: 340-342

“Afro-Caribbean Art”, text commissioned for *Art Monthly*'s ‘Missing Issue’ of April 1978, finally published in June 2017

“Black British Art in Space”, text written for the *Architectural Review*, London, published online 23 January 2016, <https://www.architectural-review.com/rethink/black-british-art-in-space/10001996.article>

“Black Visual Arts Activity in the 1980s”, essay in *The History of British Art: 1870 – Now*, Tate Publishing, London, 2008: 226 - 227

“Afterword” *The Nature of the Beast: Cultural Diversity and the Visual Arts Sector: A Study of Policies, Initiatives and Attitudes 1976 – 2006*, Richard Hylton, Institute of Contemporary Interdisciplinary Arts, Bath, 2007: 166-167

“Art and Society”, Jonathan Greenland interview with Eddie Chambers, *Jamaica Journal*, Kingston, Vol. 30 Nos. 1-2, December 2006: 30-37.

“Photography”. Entry in *The Oxford Companion to Black British History* (Oxford University Press, Oxford), 2007: 363 - 366

Text in *Spike Island Journal 2: Currency and Exchange*. Edited by Laura Mansfield, July 2006 [an international exchange of texts exploring notions of local and global identity, between the writers Alex Lapp (Berlin), Eddie Chambers (Bristol), Charlie Danby (London) and Yane Calovski (Skopje)]

“‘Handsworth Songs’ and the Archival Image”. A chapter in *Ghosting: The Role of the Archive Within Contemporary Artists’ Film and Video*, published by Picture This, Bristol, June 2006: 24 – 33

“Bristol, this is Bristol” Introduction to *Avon Calling: the Bristol Compilation*, a publication resulting from my tenure as Writer-in-Residence, Spike Island, Bristol, July 2006: 5-7

“Keith Piper, Donald Rodney and the Artists’ Response to the Archive” <http://www.axisweb.org> - originally online circa late 1990s. No longer online

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“Black is a Color: (A History of African American Art)”, by Zabunyan, Elvan, published by Dis Voir, 2005, Book review, *Art Monthly*, London, Number 294, March 2006: 36-37

Review of “Scape Specific” (two *Book Works* publications), *Art Monthly*, London, Number 293, February 2006:37

“Shades of Black: Assembling Black Arts in 1980s Britain”, Duke University Press, 2005, edited by David A. Bailey, Ian Baucom, Sonia Boyce, book review, *Art Monthly*, London, Number 288, July/August 2005: 46-47

“Changing States: Contemporary Art and Ideas in an Era of Globalisation”, published by Institute of International Visual Arts, London, 2004, edited by Gilane Tawadros, book review, *Art Monthly*, London, Number 287, June 2005: 38

“British-Caribbean, Art and Artists”, entry in *Britain and the Americas: Culture, Politics, and History*. Published by ABC-CLIO, California, 2005: 109 -111

“MULTIPLE IDENTITIES Deterritorialism”. Book review of *Black My Story*, published by Museum de Paviljoens, Netherlands, 2003, *Polemic, Art Monthly*, London, Number 272, December 2003 – January 2004: 41-42

“The Art of Donald Rodney” in the monograph *Donald Rodney: Doublethink*, Autograph, London, 2003: 20 – 41

“The Third Text Reader on Art, Culture and Theory”, published by *Third Text*, London, 2002, edited by Rasheed Araeen, Sean Cubitt, and Ziauddin Sardar, book review, *Art Monthly*, London, Number 263, February 2003: 41

“Mali: Journey Across” A description of a collaboration between artists Yusupha Jawara and Sabera Bham, [*a-n*] magazine

“Black and White”, book review of *Negrophilia: Avant-Garde Paris and Black Culture in the 1920s*, Petrine Archer Straw, Thames and Hudson, 2000, *Art Monthly*, London, Number 241. November 2000: 46-47

Untitled article, *revelation* magazine, London, September/October 2000 prelaunch issue 00

“No More Mumbo Jumbo”, *Contemporary African Art*, Sidney Littlefield Kasfir, Thames and Hudson, 1999, book review, *Art Monthly*, London, Number 237, June 2000: 46-47

“Guardians of the Painted Gates” an article about the significance and importance of archiving Black artists’ work, [with specific reference to AAVAA – the African and Asian Visual Artists’ Archive, a research and reference facility that I

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established and ran between 1988 and 1992], *Black Media Journal*, London, No. 2 Spring 2000

“Cultural Studies and cultural practice: an interview with Eddie Chambers” (by Nannette Aldred) In *Teaching Culture: the long revolution in cultural studies*, published by the National Institute of Adult Continuing Education, edited by Nannette Aldred and Martin Ryle, 1999

“His Catechism: The Art of Donald Rodney”, *Third Text*, London, No.44, Autumn 1998: 43 – 54

“Publications” Six reviews, *Artists Newsletter*, June 1998 [Two of these reviews solicited hostile responses that appeared on the letters page of *Artists Newsletter*, July 1998]

“Donald Gladstone Rodney May 18, 1961 – March 4, 1998”, obituary, *Art Monthly*, London, Number 215, April 1998: 21

“Publications” Four reviews, *Artists Newsletter*, March 1998 [One of these reviews solicited a hostile response that appeared on the letters page of *Artists Newsletter*, May 1998]

Three entries (“Frank Bowling”, page 65, “Lubaina Himid”, pages 245 – 246 and “Tam Joseph”, page 291) *St. James Press (Detroit) Guide to Black Artists*, published in Association with the Schomburg Centre for Research in Black Culture, New York. 1997.

“New Media and Black Artists”. A transcribed talk included in *Art, New Media and Race Postures*, edited by Shaheen Merali and Jeremy Mulvey, published by Panchayat, London, March 1996: 19-23.

“Eddie Chambers: An interview with Petrine Archer-Straw”, *Art & Design, British Art: Defining the 90s*, London, Profile No 41, 1995: 49 - 57

“Open City” (Visual art in Bristol city centre locations, June 6 – July 3 1997, review, *Artists Newsletter*, August 1997

“Black Art and Culture in the 20th Century”, Richard J. Powell, Thames and Hudson, 1997, book review, *Contemporary Visual Arts* magazine, London, Issue 15, 1997: 84-85

“Eye to Eye” Eddie Chambers in conversation with Surjit Simplay, *Artists Newsletter*, March 1997: 10

“Three Songs on Pain Light & Time” (film about British artist Donald Rodney) made by Trevor Mathison and Edward George (Black Audio Film Collective),

EDDIE CHAMBERS CV

colour, sound, Digibeta, 25 mins, 1995, film review, *Art Monthly*, London, Number 200, October 1996: 65-66

“Who Needs It? Global Visions: Towards a New Internationalism in the Visual Arts”, Third Text Publications, London, Rasheed Araeen, Jean Fisher et al. book review, *Art Monthly*, London, Number 183, February 1995: 45

“An introduction to the African & Asian Visual Artists’ Archive”, *Artists Newsletter*, September 1992

“Black Art: A Discussion”, conversation between Rasheed Araeen and Eddie Chambers, *Third Text*, Number 5, Winter 1988/89: 50-77

“Understanding Ourselves” (a text about Eddie Chambers’ *Black Presence in Bristol* exhibition, produced in collaboration with Watershed Media Centre, Bristol) *CEI Interpretation*, May 1988

“In Our Own Image” (a text about *D-Max*, a touring exhibition of work by several Black-British photographers, organised by Eddie Chambers, *The Greater London Arts Quarterly*, London, Spring 1987.

“The Struggle for Black Arts in Britain - What Can We Consider Better Than Freedom”, published by Comedia, London, 1986. Two book reviews. *Venue* magazine, Bristol (July 4 – 17, 1986, No. 9: 56 and *City Limits* magazine, London (titled “TURNING THE TIDE”. August 21 – 28 1986, No. 255: 86

“Perspectives and Directions” Black Artists’ Conference Report, *Artists Newsletter*, Sunderland, April 1986

PUBLISHED CATALOG ESSAYS AND INTRODUCTIONS

Exhibition label for Perminder Kaur, *Innocence*, mixed media, 1990, for Arts Council Collection touring exhibition *Breaking the Mould: Sculpture by Women since 1945*, Longside Gallery, Yorkshire Sculpture Park, April 2020 touring to New Art Gallery Walsall; the Levinsky Gallery, the Arts Institute, University of Plymouth; Djanogly Gallery, Nottingham Lakeside Arts; and Ferens Art Gallery, Hull. See also <http://www.artscouncilcollection.org.uk/explore/artist-month/perminder-kaur>

“Coffee, Rhum, Sugar and Gold: A Postcolonial Paradox: Some Considerations”, catalogue text for *Coffee, Rhum, Sugar and Gold: A Postcolonial Paradox*, curated by Dexter Wimberly and Larry Ossei-Mensah, Museum of the African Diaspora, San Francisco, May 8 – August 11, 2019. Catalogue published September 2019

“Denzil Forrester: Some Considerations, catalogue text for *Denzil Forrester: A Survey*, Stephen Friedman Gallery, London, 25 April-29 May 2019

“Mildred Howard: Some Considerations” essay for catalogue accompanying exhibition by the Jerome M. Westheimer, Sr. & Wanda Otey Westheimer Distinguished Visiting Artist Chair: Mildred Howard, at Fred Jones Jr. Museum of Art, University of Oklahoma, 555 Elm Avenue, Norman, OK, January 25 - April 7, 2019

Catalog text, “We Suffer To Remain: Some Considerations”, for an exhibition at the National Art Gallery of the Bahamas, (March 22 - July 29, 2018) that brings together the work of three artists of Bahamian or Bahamian/Jamaican descent John Beadle, Sonia Farmer and Anina Major – and places that work in dialogue with a celebrated video installation *The Slave's Lament* by Scottish artist, Graham Fagen. 2018: 20-24

“Framing Black Art”, text reflecting on *No Colour Bar: Black British Art in Action 1960-1990*, *No Colour Bar: Black British Art in Action 1960-1990*, published by Friends of the Huntley Archives at LMA (FHALMA), London Metropolitan Archives, 2018: 18-20

Catalog text, “From a Small Island: Some Considerations”, *Andrew Jackson: From a Small Island*, Sat 5 May – Sun 8 Jul 2018, mac (Midlands Arts Centre), Birmingham, 2018: 5-7

Brochure text, “Maria Magdalena Campos-Pons: Some Considerations”, *Notes on Sugar/Like the Lonely Traveler: Maria Magdalena Campos-Pons*, Christian-Green Gallery, University of Texas at Austin, January 25 - May 3, 2018, a two-part exhibition curated by Neon Queen Collective, 2018: 2-4

“Eugene Palmer: Didn't it Rain”, text for catalogue for exhibition *Eugene Palmer - Didn't it Rain: New Paintings*, James Hockey Gallery, University of the Creative Arts, Farnham, Surrey, 27 January – 24 March 2018, 2018: 19-31

“Jamaica Goes Outernational”, catalogue text for *Jamaican Pulse: Art and Politics from Jamaica and the Diaspora*, Royal West of England Academy, Bristol, 25 June - 11 September 2016

Text on *Peripeteia*, a film by John Akomfrah, for the catalogue for *Dakar-Martigny: Hommage à la Biennale d'art contemporain (Hommage to the Dakar Biennale of Contemporary Art)*, an exhibition curated by Hélène Tissieres, formerly a professor in the Department of French and Italian, University of Texas at Austin, “that will be a kind of homage to the Dakar Biennale, bringing together some of the works from the previous events (2004 to 2014)”, June 10 – 18 September 2016, Le Manoir de la Ville de Martigny, Switzerland

“Denzil Forrester the Artist” text in the catalogue for *Lifeline: Painting and drawing at Morley*, Morley College, London, 21 May - 16 June 2016, “to celebrate thirty years teaching at Morley College by tutor Denzil Forrester, this exhibition is a record of the achievements by both tutor and students from 1985 to 2016.”

Mildred Howard: Collective Memory, Fresno Art Museum, Fresno, California, September 26 2014 – January 4 2015, “Afterword”, brochure text, page 23
http://www.fresnoartmuseum.org/files/9314/1202/0692/Mildred_Howard_Collective_Memory-small.pdf

Sokari Douglas Camp CBE, 1:54, London, [brochure text for an exhibition taking place at the artist’s studio, Saturday 18 October 2014, coinciding with *I-54 Contemporary African Art Fair*, London, 2014.]

Art History: Selections from the Green–Christian Collection, Visual Arts Centre, University of Texas at Austin, January 31 – March 8 2014, brochure text.

“Double Consciousness”, catalog essay for exhibition, *Hurvin Anderson: Reporting Back*, Ikon Gallery, Birmingham, England, 25 September – 10 November 2013: 71 - 77

“Dominic From Luton” An introduction to the work of artist Dominic Allan, http://www.saatchi-gallery.co.uk/artists/dominic_from_luton_articles.htm, and <http://www.dominicfromluton.com/site/words.html>, October 2012.

“An Ingran Story, An Ingran History”, catalog text for *By the Rivers of Birminam*, a retrospective exhibition by Jamaican-British photographer Vanley Burke, mac (Midlands Arts Centre), Birmingham, September 22 – November 18 2012: 11-14

“Ben Jones: In the Spirit, In the Flesh”, catalog text for solo exhibition by Ben Jones, Rich Mix Centre for the Arts, January 13 – February 24 2011: 13 - 25.

“Drawn From Life 3: Drawing Form”, text for group exhibition catalog, Green Cardamon, London, November 20 2009 – January 22, 2010. Unpaginated

“Jonathan Jones: untitled (the tyranny of distance)” text for exhibition catalog for *Jonathan Jones: untitled (the tyranny of distance)*, Sherman Galleries, Sydney, Australia, August 14 – October 11 2008: 8 – 11

“Next We Change Earth”, essay commissioned for the catalogue [pp. 10 - 71] to accompany the exhibition *Next We Change Earth*, the inaugural exhibition of New Art Exchange, Nottingham, 6 September - 28 October 2008.

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“The Importance of Being Lady Lucy”. Brochure essay for *Being Lady Lucy; Drawings and Sketchbooks 2004-6*, Unit 2 Gallery, London Metropolitan University, January 20 – March 10 2007

“It’s a Bit Much”. Brochure essay for *Barbara Walker: Louder Than Words*, Unit 2 Gallery, London Metropolitan University, November 21 – December 16 2006

“Secret Lives” text for exhibition catalog, *Sacred Souls, Secret Lives: Paintings by Ali Kazim* (Pakistan), lightgallery, London, May 24 – June 3 2006: 6 - 12

“Curator's Eye II - Identity & History: Personal and Social Narratives in Art in Jamaica”. National Gallery of Jamaica, Kingston, December 11 2005 - March 18 2006. Catalog essay

“Pat Ward Williams: Isolated Incidents”. Gallery, Visual Arts Building, Emory University, March/April 2005, text for exhibition brochure.

“virtual migrants/Terminal Frontiers” text for exhibition brochure, street level photoworks gallery, Glasgow, August/October 2004 and touring.

“Painting for a Brighter Future” Making Sense: A Rwandan Story by Helen Wilson, Bristol City Museum and Art Gallery, September/November 2003, text for exhibition catalog (pp. 4-5)

“Introduction” to catalogue to accompany *Anthony Key: Walcot Chapel*, Bath Spa, September 24 - October 19, 2002

“Barbara Walker, Private Face” exhibition at mac (Midlands Arts Centre), Birmingham, May/June 2002, text for exhibition catalog (pp. 5-11)

“There is No Redemption” (Godfried Donkor, Johannes Phokela, Michael Forbes) group exhibition at Bonington Gallery, Nottingham and City Gallery, Leicester. Catalog essay, January 2002: 10 - 41

Annie Lovejoy text for *pillow* brochure, June 2001

“Eugene Palmer: New and Recent Work”. Solo exhibition, Threshold Gallery, University of Bath November/December 2000, brochure essay

“Introduction” to the catalogue for *Uche Edochie and Nkechi Nwosu-Igbo: Hybrid - Mixed Media Paintings, Multi Media Installations, Drawings*, held at Galeria Romana, Lagos, Nigeria, 21 October 2000 - 21 March 2001, pp.2-3

“Donald Rodney/Autoicon”. Essay for website www.iniva.org/autoicon, launched June 2000 and Autoicon cd rom, produced April 2001

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“2000’s Got to be Black”, catalogue essay, for *Beyond the Pale* (2000 Adelaide Biennial of Australian Art, Art Gallery of South Australia), Curated by Brenda L Croft, 2000, pp. 15 - 19

“Eugene Palmer: Recent Work”. Solo exhibition at Bonington Gallery, Nottingham. April/May 1999. Brochure essay

“Permindar Kaur: Comfort of Little Places”. Solo exhibition at Fabrica, Brighton, 12 September - 18 October 1998, exhibition brochure essay

“Medina Hammad: Sudanese Stories”. Solo exhibition at Usher Gallery, Lincoln, 1998, exhibition brochure essay

“Eclectic Flavour” Contact Sheet 95: photography by Joy Gregory, Roshini Kempadoo, Addela Khan, Franklyn Rodgers and Yinka Shonibare, Robert B. Menschel Photography Gallery - Light Work, Syracuse University. Exhibition catalog introduction. (Plus ‘in conversation’ piece between Eddie Chambers and Mark Sealy, Director of Autograph, Association of Black Photographers, London), 1998

“The Emergence of the Black British Artist”. Catalog essay in *Transforming the Crown, African, Asian & Caribbean Artists in Britain 1966 - 1996*. Franklin H. Williams Caribbean Cultural Centre/African Diaspora Institute, New York, 1997: 77 – 79

“Half Empty Half Full” exhibition by Raksha Patel and Niema Khan, 198 Gallery, London, 3 April – 4 May 1996. Exhibition brochure text.

“Phaophanit & Piper”. Touring exhibition by Vong Phaophanit and Keith Piper, Exhibition catalog introduction. 1995

“Lesley Sanderson: These Colours Run”. Exhibition catalog introduction (with Martin Barlow) 1994

“Ben Jones: In the Spirit”, solo exhibition at 198 Gallery, London. Exhibition catalog essay 1994

“Us an’ Dem: a critical look at the relationships between the police, the judiciary and the Black Community”. Work by Denzil Forrester, Tam Joseph, and Faisal Abdu' Allah. Storey Institute, Lancaster. Exhibition catalog essay 1994

“Black People and the British Flag”, Cornerhouse Manchester, and the City Gallery, Leicester. Exhibition catalog essay 1993

“The Dub Factor”. Abstract painting by Sylbert Bolton, Anthony Daley and David Somerville. Exhibition catalog introduction 1992

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“Encounters”, Usher Gallery, Lincoln, exhibition brochure introduction 1991

“Four x 4”, Exhibition catalog introduction, 1991

“History and Identity: Seven Painters”, Norwich Gallery touring exhibition.
Exhibition catalog essay, 1991, unpaginated

“The Artist Abroad”, Usher Gallery, Lincoln, touring exhibition catalogue essay,
1989

“Diverse Cultures”, Crafts Council, London, touring exhibition catalog
introduction, 1990

“Let the Canvas Come to Life with Dark Faces: self-portraiture amongst Black-
British artists”, Coventry Herbert Art Gallery and Museum, touring exhibition
catalog essay, 1990

“Being Here”, Black Arts Alliance (Manchester) exhibition, 1989.

“Learning to Walk”. Catalog essay for Tam Joseph exhibition, 1989

“Black Art: Plotting the Course”. Touring exhibition curated by Eddie Chambers
and organised in conjunction with Oldham Art Gallery, Wolverhampton Art
Gallery, and Bluecoat Gallery, Liverpool. Exhibition catalog essay 1988

“Black Artists’ Exhibitions in Britain”. Catalog essay for *Creation for Liberation*
exhibition, London, 1987.

“D-Max A Photographic Exhibition” (work by Black-British photographers,
organised by Eddie Chambers), introductory essay for exhibition
catalog/brochure. 1987

“We Stand Firm” Six artists from Dominica, exhibition catalog essay, 1987

“Observers are Worried” Tam Joseph, exhibition catalogue essay, 1986
[Reprinted in an edition of *Scope* magazine.]

FORTHCOMING PUBLISHING

“Let Us Now Praise Deborah Roberts”, text for catalogue for *DEBORAH
ROBERTS: I’M* exhibition at the Contemporary, Austin, January 23 – August 15,
2021

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“Home: The Place Where We Dwell”, text for catalogue for Perminder Kaur: Home, Dec 2020 - June 2021, 5 Howick Place, London and organised by HS Projects

“Writing Art History in the Age of Black Lives Matter”, text for *The Routledge Companion to Decolonizing Art History*, edited by Tatiana Flores, Florencia San Martín, and Charlene Villaseñor Black (2022)

“7th Athens Biennale ECLIPSE: Some Diasporic Considerations”

“Caribbean migration and art in the UK”, EU-LAC MUSEUMS – ART AND MIGRATION EXHIBITION

Title: “Arrivants: Place, Diaspora and art in the Global Caribbean”

Exhibition Schedule:

November 7, 2018 to February 3, 2019 for inaugural exhibition in Barbados, touring schedule TBA (2019-2021)

Exhibition Venues for Inaugural Exhibition:

Barbados Museum and Historical Society and other exhibition venues in Barbados TBA

“Zippin’ up my boots, going back to my routes” text as part of a discussion of Hazel Carby’s book, *Imperial Intimacies*, for *Small Axe: A Caribbean Journal of Criticism* (Duke University Press). In press

INVITED LECTURES/PRESENTATIONS (RECENT, SELECTED)

Thursday, November 19, 2020. ‘In Conversation: Denzil Forrester and Eddie Chambers, Introduced by Robert Leckie, Live Stream, on the occasion of the exhibition, *Denzil Forrester: Itchin & Scratchin*, Spike Island, 133 Cumberland Road, Bristol, BS1 6UX, 17 October 2020 to 17 January 2021 - https://www.youtube.com/watch?v=zh1C2_EH9FI&t=432s

Friday, November 13, 2020. Guest speaker in the Critical Colloquium, graduate seminar, core course for first year students in the MA in Modern and Contemporary Art: Critical and Curatorial Studies (MODA) program at Columbia University.

Wednesday January 15, 2020, Keynote, and summary, Denzil Forrester Study Day: A collaboration between Art on the Underground and Iniva, Institute of International Visual Arts, London, held at Chelsea College of Arts [\[https://iniva.org/programme/events/denzil-forrester-study-day/\]](https://iniva.org/programme/events/denzil-forrester-study-day/)

Saturday October 5 2019 3:30 – 5:00, Africa 1:54, Somerset House, London
ÀSÌKÒ: A PAN-AFRICAN, MOBILE INITIATIVE
In 2010 Bisi Silva initiated Àsìkò, a new model for radical arts education,

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which promoted independent and critical thinking, experimentation and multidisciplinary approaches. Over the course of six editions in five cities (Lagos, Accra, Dakar, Maputo and Addis Ababa) almost 200 individuals took part in the programme and contributed to its development. TAMAR GARB (Durning Lawrence Professor in the History of Art at University College London) and artists EDDIE CHAMBERS and SHUDDHABRATA SENGUPTA (Raqs Media Collective), all of whom participated in Àsikò, discuss its impact on their own practices and reflect on its legacy.

Wednesday 21 February 2019, Virtual Visiting Art Historian, Art History, University of Mississippi. “Charles White’s 10” and 12” Messages”

Wednesday 7 November 2018 *Arrivants* Exhibition (Panel), [part of Museum Association of the Caribbean’s International Museums Conference organized as a partnership between MAC, the EU-LAC-Museums project, and the University of the West Indies (UWI) and hosted by the Barbados Museum & Historical Society.] Paper titled “Britain, Migration, Caribbean Art, and Curatorial Histories: Some Considerations”, [other panelists being Jacqueline Bishop and Erica James]. UWI, Cave Hill campus.

Thursday, June 21, 2018, National Art Gallery of the Bahamas, “Caribbean Artists Visualising Enslavement” <http://nagb.org.bs/events/2018/6/21/public-lecture-by-eddie-chambers-caribbean-artists-visualising-enslavement>

September 28, 2017, “The Jamaican 1970s and the Forming of Black Britain”, paper at, *The Jamaican 70s: A Symposium*, Columbia University, New York, September 28-30 2017.

August 10, 2017, Scottish National Portrait Gallery, Edinburgh.

Slave’s Lament: Reggae, Roots & Culture

Music, in a most original form that brings together classically trained musicians, a poem by Robert Burns, and a reggae singer lies at the heart of Graham Fagen’s *Slave’s Lament* installation. This work is an example of the ways in which music, including reggae, has influenced the artist. In this illustrated talk, writer and academic Eddie Chambers (University of Texas at Austin) will reflect on reggae music of the 1970s, and the ways in which it played such a foundational role in the creating of a distinct Black-British cultural identity; a subject discussed in some detail in his new book, *Roots & Culture: Cultural Politics in the Making of Black Britain* (I B Tauris & Co., 2017).

Participant in *Tilting Axis 3: Curating the Caribbean*, May 18-20, 2017, National Gallery of the Cayman Islands. Contributor to *Curating the Archive* panel. Moderated by Dr. Mario A. Caro (Lecturer in Art, Culture, and Technology at Massachusetts Institute of Technology; Board member of Res Artis, New York). Other contributors: Tiffany Boyle (Curator and Co-Founder of Mother Tongue, Scotland) and Miguel A. Lopez (Chief Curator of TEOR/ÉTica in San Jose, Costa

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Rica). My paper: *Archiving the Caribbean Artist in the Diaspora: Problems and Progress*. See <https://caribbean.britishcouncil.org/programmes/arts/tilting-axis/tilting-axis-3>

March 9/10 2017, “The 1970s, and the Making of Black Britain,” paper at conference *Forming Black Britain: Aesthetics, Itineraries, Diasporas*, Tawes Hall, University of Maryland

May 31 2016, University of Wolverhampton

April 21 2016, Spelman College, Atlanta

December 15 2015 University of Plymouth

September 24 2015, Lecture: “Black British Artists: Some History, Some Identity”, September 24, 5:30 - 6:30pm, Chazen Museum of Art Auditorium, University of Wisconsin-Madison

Thursday 30 July 2015, Ikon Gallery, Birmingham, *Running Through the Jungle: Eddie Chambers and Morgan Quaintance in conversation: Part of a series of inter-generational conversations considering race, art and globalization convened by artist/curator Marlene Smith*

Monday 13th July 2015, Guildhall Art Gallery, London, *Framing Black Visual Art - Eddie Chambers and Errol Lloyd in Conversation*, discussing the impact made by notable Black Artists in the late 20th Century, who have gone largely unnoticed in the British Art Arena. Chaired by Tate Britain curator Sonya Dyer. Part of Exhibition: ‘No Colour Bar: Black British Art in Action’ at the Guildhall Art Gallery, London, 10 July 2015 - 24 January 2016

Saturday 27 June 2015, *Curating Europe’s Futures* event, Centre for Contemporary Art (CCA) Glasgow, talk on Black artists in Britain, other speakers Power Ekroth (based Oslo/Berlin), artist Loulou Cherinet (based Stockholm/Addis Ababa) and curator Nana Adusei-Poku (based Rotterdam)

November 6 2014, *Black-British Artists and Problems of Systemic Erasure: Creating exhibition histories of that which is not there*, paper given at Bard College, “The Future Curatorial What Not & Study What?” Symposium, November 6 – 8 2014

September 26-28 2014, Contributed to LIQUID BLACKNESS: A RESEARCH PROJECT ON BLACKNESS AND AESTHETICS, Department of Communication, Georgia State University, BLACK AUDIO FILM COLLECTIVE SCREENING AND DISCUSSION SERIES, FALL 2014

Saturday, September 27 2014, National Center for Civil and Human Rights,

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Atlanta, Special Events Room, 3:00pm, Lecture, “Visualizing the Struggle of Black Britain”

June 8 2012, Lecture (*Recent Developments in Black-British Artists’ Practice*) to Post-graduate students in the School of the Arts, Loughborough University, Leicestershire, United Kingdom.

October 7 2011, *The African Americas Project*, University of Delaware, October 6 - 7, 2011 Presentation as part of *Slavery and the Colonial Subject* panel.

July 6 2011, Birmingham Institute of Art and Design (BIAD), Birmingham City University (United Kingdom), Lecture, “Credible Strategies for the Independent Curator”

Friday November 2 2007. International conference on *The Legacies of Slavery and Emancipation: Jamaica in the Atlantic World*, Yale University, November 1 - 3, 2007. (In conjunction with the exhibition *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds*, at the Yale Center for British Art). Presentation as part of Panel 2: *Legacies of Jamaican Slavery in the United Kingdom*. “Remembering the Crack of the Whip: Some Images of Slavery in the Recent Work of Black British Artists”.

TEACHING (UT-Austin)

Graduate

Early 20th Century Art of the African Diaspora, Spring 2011, Spring 2013
Visualizing Slavery, Spring 2012,
Spring 2014, AFR 387D, Unique number 30883; AMS 391, Unique number 31238; ARH 393D, Unique number 20953
Spring 2017, Spring 2019; *Visualizing the Black Female*, Spring 2020

Undergraduate

Harlem Renaissance, AFR 374F, ARH 374, Fall 2019

ARH 321, Problems in Art Historical Research, Fall 2019, Fall 2020

Visual Arts of the English-speaking Caribbean, Spring 2010, Spring 2012, Spring 2015,

Caribbean Art, Spring 2020

Contemporary British Artists of the African Diaspora – The Visual Arts in the Making of Black Britain, Fall 2010, Fall 2012, Fall 2015

ARH 301 *Introduction to the Visual Arts*, Fall 2010.

Contemporary Artists of the African Diaspora, Spring 2011, Spring 2013,

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Fall 2017 – AFR 374F, ARH 345J, Fall 2020

African-American Art of the 20th Century, Fall 2012, Spring 2015, Fall 2016, Spring 2019

Art History Methods, ARH 375, Unique number 20650, Fall 2013

Cinema of the African Diaspora, Spring 2016, Fall 2017, ARH 373D, AFR 374F

UT-Austin SERVICE

Wednesday December 9, 2020, 4:00pm, participated with colleagues to ART HISTORY OPEN HOUSE 2020, Meet and Greet for prospective graduate students

Thursday October 29, 2020, presented with Dr. Ann Johns, “Writing an Art History Honors Thesis Statement or Prospectus” for the Art History Honors Thesis students.

Summer/Fall Semester 2020, President’s Award for Global Learning “Artistic Barriers: Exhibiting Systemic Obstacles Faced by Artists of Color”,

mentor/adviser

Students

Madison Cooper

Aurora Isaac

Ryen Holder

Sophia Monegro

Viren S. Velacheri

Professors

Andrew Garrison (RTF)

Jacqueline Toribio

(The students were runners up, each receiving \$1000 for making it to the runner up stage)

October 22, 2020 Co-led a GSAHA workshop with Dr. Penelope Davies, “The World of Grants and Fellowships”

June 2020 One of two winners of the 2020 Department of Art and Art History Distinguished Teaching Awards.

Chair of Department of Art and Art History Chair search committee, established by Dean Dempster, fall semester 2019

Member, Student Creative Project Grant subcommittee (chaired by Assistant Professor of Instruction, Michael Avila, UTeach Theatre, part of the larger Fine

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Arts Diversity Committee (FADC)). Evaluating funding proposals from students for the FADC.

Graduate Students Art History Association (GSAHA) Faculty advisor and Greenhill Faculty Advisor

Art Galleries at Black Studies (AGBS) at the University of Texas at Austin, Exhibition Advisory Committee, August 2020 – July 2022.

Visual Arts Center (VAC), Department of Art and Art History, Advisory Committee

March 6 2020 from 3-4PM in DFA 2.506 co-led GSAHA professional development workshop: “How to Publish”, with graduate student Martha Scott Burton, and Sean Carney, an artist and writer who serves as the University of Texas at Austin’s Department of Art and Art History Undergraduate Admissions Coordinator. This workshop focused on the process of writing and publishing exhibition/article reviews and journal essays across a number of platforms, with a Q&A on successful tactics for approaching publishing in the early career stages.

November 21 2019, guest discussant for Professor Dan Sutherland’s Graduate Critique class (student Magdalena Riley).

October 23 2019, from 1-2pm, involved in GSAHA professional development workshop: “How to Apply to PhD programs”, (DFA 2.506). With Stephennie Mulder and Julia Guernsey

Landmarks (University of Texas at Austin public art program) Advisory Committee member, fall semester 2019 onwards

Chair, Landmarks Subcommittee for the Review of Art, fall semester 2019 onwards

Search Committee member, Studio printmaker search, Spring Semester 2019

Fall Semester 2018 – onwards, Member at large, University of Texas at Austin Council for Racial and Ethnic Equity and Diversity (CREED)

March 26 2019, from 5-7pm, led GSAHA professional development workshop: “How to Publish”, (DFA 2.506). This workshop focused on the process of writing and publishing exhibition/article reviews and journal essays across a number of platforms, with a Q&A on successful tactics for approaching publishing in the early career stages.

November 29 2017, from 5-7pm, led the second GSAHA professional development workshop: “How to Publish”, along with PhD Candidate Ariel

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Evans, held in the Chair's conference room (ART 1.302 L). This workshop focused on the process of writing and publishing exhibition/article reviews and journal essays across a number of platforms, with a Q&A on successful tactics for approaching publishing in the early career stages.

Monday, October 2 2017, 10:00 – midday. Took part in a conversation with faculty drawn from several university departments, about the work of Houston-based artist Vincent Valdez's *The City* in the Blanton's *Contemporary Project* gallery. Invited by Simone Wicha, Director, Blanton Museum of Art

Summer 2017, acted as a mentor Bridging Disciplines Programs (BDP) student Mary Maggie White, BDP 321K: Connecting Internship Experience (student was based at the San Angelo Museum of Fine Arts, San Angelo, Texas, May 30 – July 7 2017.)

Teaching Observation for Adele Nelson, Contemporary Latin American Art, Spring 2017 ARH 341P / LAS 327 Tuesday & Thursday, 2:00–3:30 pm, DFA 2.204 Class observed on Tuesday March 28 2017

March 7 2017 Gave a talk to Professor Waldman's ARH 394, graduate seminar in Museum Studies, in Sanchez building 376, 9:00 – 10:15am "Roots & Culture: British History, British Identity".

February 22 2017 Gave a talk to BDP Cultural Studies course, MAI 220A, 1:00 – 2:00pm, at the invitation of Professor John Hartigan, "Roots & Culture: British History, British Identity."

February 7 2017. Introduced and reflected (with Professor Helen Woodard of the Department of English, University of Texas at Austin) "Films in Person" films series featuring *Nothing But a Man* (Michael Roemer, 1964) Fine Arts Library.

November 28 2016, organized a workshop for ARH graduate students on writing reviews for peer-review publishing, with Allison Myers and Uchenna Itam. Held in the CLAVIS space, ART Building, University of Texas at Austin.

November 16 2015, guest discussant for Professor Dan Sutherland's Graduate Critique class (student Alicia Link).

November 2 2015, guest discussant for Professor Dan Sutherland's Graduate Critique class (student Zachary R Meisner).

Teaching observation for Astrid Runggaldier, ARH 302: – SURVEY OF ANCIENT THROUGH MEDIEVAL ART, Tuesday October 20, 2015, Class time: Tuesday 11-12, Room: ART 1.102

Attended a discussion (with Professors Leoshko, Reynolds, and Waldman)

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sponsored by the Undergraduate Art History Association about Art History offerings and course major requirements on Tuesday, October 20 2015 at 5-6pm, DFA 2.204.

Contributed to *Michael Ray Charles: Arts in Conversation*, October 13 2015 5:00 pm to 6:30 pm, Texas Union, Room UNB 3.116. Other panelists, Evan Garza, Blanton Museum, and Rebecca Gomez, Mexic–Arte Museum, Austin. Event organized by Undergraduate Art History Association.

October 13 2015, delivered a mock Art History lecture for freshman admits for Art and Art History Foundations.

Guest lecture for Professor Juliet Hooker’s *Gender and Slavery* signature course on Monday October 12 2015, Parlin Hall, Room 301, 11:00 – 11:50am

Contributed to Cherise Smith’s Art Historical Methods (Spring 2015) ARH 395: Unique # 20255 and 20260 Wednesday October 7, 2015 9:00am-12:00pm, DFA 4.104

Teaching observation for Cherise Smith’s Art Historical Methods (Spring 2015) ARH 395: Unique # 20255 and 20260 Wednesday October 7, 2015 9:00am-12:00pm, DFA 4.104

Teaching observation for George Flaherty, ARH 301: Introduction to the Visual Arts, Fall 2015, Wednesday October 7, 2015, Class time: 5:00-6:30, (DFA 2.204)

March 26 2015 Teaching observation for Susan Rather’s ARH 303: Art History Survey Renaissance Through Modern Art, Spring 2015, Class time: 3:30-5:00, (ART 3.432)

March 12 2015. Introduced “Films in Person” films series featuring *Shield and Spear: Art Music and Freedom in South Africa* (Petter Ringbom, 2013), Fine Arts Library.

March 11 2015 Gave a talk to the Undergraduate Art History Association (UAHA) “Two Decades of Independent Curating”.

March 4 2015 Gave a talk to BDP Cultural Studies course, MAI 220A, 2:00 – 3:00pm, at the invitation of Professor John Hartigan, “Narratives in Jamaican Music, from 1962 to the Present.”

March 2 2015 Gave a talk to Professor Waldman’s Issues in Museum Studies course, in Sanchez building, 9:00 – 10:15am “Two Decades of Independent Curating”.

EDDIE CHAMBERS CV

January 29 2015, participated in the Warfield Centre Faculty Book Presentation Series, introducing *Black Artists in British Art; A History Since the 1950s*, I B Tauris & Co, 2014. (Discussant was Professor Cherise Smith, Director of the John L. Warfield Center, University of Texas at Austin and Associate Professor, Art History, Department of Art and Art History. GWB Building, 2.206, 4:00 - 6:00pm

April 24 2014 Teaching observation for Cherise Smith's *Black Art, Brown Art: Contemporary African American, Mexican American and Latino Art*, [AFR 372E/ARH 373E/MAS 374 Unique # 30655/20875/36677 Tuesdays and Thursdays, 12:30pm to 2:00pm in ART 1.120]

May 6, 2014, Recorded an audio file on Jacob Lawrence's *Bar 'n Grill, 1937*, Casein on paper, 22 3/4 × 23 3/4" (57.8 × 60.3 cm). San Antonio Museum of Art, for *In the Company of Cats and Dogs*, Blanton Museum of Art, University of Texas at Austin, June 22, 2014 - September 21, 2014

Saturday, April 12, 2014 at 2:00 pm, served as the College of Fine Arts' marshal at the 2014 Honors Day ceremony in the Frank Erwin Center.

Spring semester 2014, worked with Dan Welcher, Lee Hage Jamail Regents Professor of Composition, Butler School of Music and Professor Michael Marder, Department of Physics and UTeach as a sub committee appointed by Provost Fenves, to evaluate the reappointment of CoFA Dean Douglas Dempster. Sub Committee charged with the particular task of obtaining input from CoFA faculty.

February 6 2014, participated in panel discussion, organized by TILTS, the University's Texas Institute for Literary and Textual Studies in collaboration with the Warfield Center for African and African American Studies. The panel was part of a yearlong, interdisciplinary program focused on "Reading Race in Literature and Film." A panel of professors from UT and Austin Community College led the discussion of "12 Years a Slave," the true story of Solomon Northup, a free black American who was kidnapped and enslaved for 12 years in the 19th century.

January 4 2014 Gave a talk to BDP Cultural Studies course, at the invitation of Professor John Hartigan, "Media Depictions of Black British People and the Riot"

Spring 2014, member of Undergraduate Art History Symposium Committee

October 30 2013. Gave a talk to the Undergraduate Art History Association (UAHA) (at the invitation of Professor Louis Waldman) "Two Decades of Independent Curating".

October 24 2013. Brought Michael Platt, Washington D.C.-based artist, to Art and Art History Department, UT, for lecture

EDDIE CHAMBERS CV

September 9 2013. Brought Mary Evans, London-based artist, to Art and Art History Department, UT, for lecture

April 29 2013, Teaching observation for Catherine Ingersoll, 302: Survey of Ancient Through Medieval Art.

April 25 2013, Brought Mildred Howard (Bay Area-based artist) to Art and Art History Department, UT-Austin, for lecture (“The Golden State Meets the Lone Star”)

March 20 2013, participated in the Warfield Centre Faculty Book Presentation Series, introducing *Things Done Change: The Cultural Politics of Recent Black Artists in Britain*, published by Rodopi Editions, 2012. (Discussant was Professor Cherise Smith, of the Department of Art and Art History, and Associate Director of the John L. Warfield Center, University of Texas at Austin, Warfield Center, Jester Building.

March 4 2013, Introduced the UT Art History Department and then delivered a mock lecture for freshman admits for Fall 2013, and their parents, for Karoline Lui, CoFA’s Director of Recruitment and Admissions

October 27 2012, Accompanied a group of Undergraduate Art History Association students and a group of graduate students to ‘The Legacy of the Plumed Serpent in Ancient Mexico’ exhibition at Dallas Museum of Art (with Professor Julia Guernsey)

October 9 2012. Brought Richard Hylton (London-based independent curator and writer of art criticism) to Art and Art History Department, UT, for lecture (“Keeping up Appearances: Black artists, state patronage and the politics of visibility in Britain”)

Academic years 2012-2013 and 2013-2014, member of Undergraduate Admissions Committee

Fall semester 2012/Spring semester 2013, Member, Search Committee, Transmedia, Studio Hire,

Academic year 2012/2013, Art History department advisor to Undergraduate Art History Association (UAHA)

September 12 2012, delivered a lecture (in Burdine Hall) titled: “Rastafari: A Particular Moment in the Coming of Age of Black Britain.” to a group of BDP (Bridging Disciplines Program) students.

EDDIE CHAMBERS CV

Substitute panel member (standing in for Professor Ann Reynolds) 2012/2013 academic year, LANDMARKS, the Public Art Program of the University of Texas at Austin.

Saturday, March 3 2012. Faculty representative (along with Professor Waldman) for Explore UT and UT VIP, a matriculation event for newly admitted Freshmen for Fall 2012 (consisting of an open house and meet-and-greet from 10am-2pm in the Lobby of the Art Building, self-guided tours of the facilities, etc.)

March 29/30 2011. Brought Olabisi Silva (Founder/Director, Centre for Contemporary Art, Lagos, Nigeria, and Independent Curator) to Art and Art History Department, UT, for lecture (*Curating in Africa: Towards a Polycentric Artworld*) and colloquium (part of *Lectures on Art in the Black Diaspora* series.)

Spring 2011, Member, Search Committee, Latin American Art, Art History Hire.

Member, Executive Committee, 2011-2013, 2015-2017

Media, Culture & Identities Faculty panel member for the Bridging Disciplines Program (BDP) in Cultural Studies, Spring 2012 – Fall 2017.

2014/15 onwards, member of Warfield Center for African and African American Studies steering committee.

Graduate Admissions, working with Professor Penelope Curtis, Spring 2011,

Graduate Admissions, working with Professor Leoshko, Spring 2012

Graduate Admissions, working with Professor Mulder, Spring 2014

March 25 2011. Blanton Museum. Gave a brief presentation, and participated in an informal discussion on Friday afternoon, March 25th 2011, for/with students attending the Greenhill Symposium. (With Professors Leoshko and Reynolds)

OTHER SERVICE

December 2020 – January 2021 Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington DC, Beinecke Postdoctoral Fellowship Program committee member, (other committee members, Professor Laura Perez (UC Berkeley), and Professor David Kim (Penn))

October 20-21, 2020 Conducted External Review of Art History and Museum and Exhibition Studies Programs, School of Arts and Art History, University of Illinois at Chicago.

External Reviewers:

EDDIE CHAMBERS CV

Dr. Swati Chattopadhyay, University of California – Santa Barbara (for Art History)

Dr. Eddie Chambers, University of Texas at Austin (for Art History)

Dr. Peter Welsh, University of Kansas (for Museum and Exhibition Studies),

caa.reviews, (open access, online review portal of the College Art Association), field editor, with responsibility for commissioning reviews of African Diaspora Art History, African American Art History and African Art History-related publications, two terms, August 2014 – July 2017 and August 2017 – July 2020.

Advisory Board member, *liquid blackness: journal of aesthetics and black studies*, published by Duke University Press

College Art Association Millard Meiss Publication Fund Jury, member, two-year term, July 2019 - June 30, 2021. Abbreviated to July 28, 2020, on account of my being appointed as Editor-in-Chief of College Art Association *Art Journal*.

Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington DC, A. W. Mellon Postdoctoral Fellowship Program committee member, summer 2019 onwards (other committee members, Professor Kellie Jones (Columbia), and Professor Thomas B.F. Cummins (Harvard))

Reviewer, Mellon/American Council of Learned Societies (ACLS) Dissertation Completion Fellowship, January 2018/January 2019/January 2020

Confidential nominator, MacArthur Fellows Program, April 2013

January 28 2011. Juror for *Austin Art in Public Places: African-American Cultural & Heritage Facility* (City of Austin Open submission call to artists, to propose and execute a public work of art for the new AAC&HF facility, to be located adjacent to the historic Dedrick-Hamilton House on East 11th Street.)

GRADUATE STUDENT COMMITTEES, PROSPECTUS DEFENSE COMMITTEES, PhD DISSERTATIONS SUPERVISION, MA THESES SUPERVISION OR SECOND READER

PhD Primary Supervision

Katherine Gregory, “Freedom of Movement, Freedom of Mind: Robert S. Duncanson in Europe and North America”

Nicole Smythe-Johnson, “John Dunkley’s Opacity, or How to Contend with the History in Art History” Candidate now ABD

EDDIE CHAMBERS CV

Maryam Ohadi-Hamadani (PhD candidate), “The Commonwealth of Abstraction: Black Artists in London, 1948-72”, Spring 2013 onwards. Dissertation defended November 2018, now awarded.

Abigail Winograd (PhD candidate), substitute supervisor, “Reframing Latin American Identity: Curatorial Practice and Latin American Art from 1992 to the Present”, prospectus defense committee, Fall 2010. Subsequently became Winograd’s supervisor, taking over from Andrea Giunta. Abigail Winograd successfully defended her dissertation in March 2015. Doctorate now awarded

PhD committee member

Alexis Nichole Salas, (supervisors Cherise Smith and Andrea Giunta), Dissertation Committee, April 2020, “Disparity at Play: Temístocles 44’s Artistic Collaborations in an Era of Mexico’s Neoliberalization (Mexico City, 1991-2003).” Dissertation now awarded.

Kimberli Gant (PhD candidate) “*Eko o ni Baje (May Lagos Be Indestructible):* Lens-based Representations of Lagos, Nigeria from 1990 to 2001”, prospectus defense Spring 2012 - dissertation committee. Gant successfully defended her dissertation in March 2017. Doctorate now awarded

Gaila Sims (American Studies, University of Texas at Austin, working under the supervision of Professor Shirley Thompson), dissertation committee. (Prospectus defense, “Imprimatur of the State: Interpretation of Slavery in American Art Museums”, Wednesday October 16, 2019)

Phillip Townsend (PhD student) committee member, prospectus defence, oral examination. “Visualizing Displacement in the Black Atlantic: The Work of Maria Magdalena Campos-Pons and Sokari Douglas Camp, CBE”

Kaila Schedeen (PhD student) committee member, prospectus defence, oral examination. “Turning Back, Looking Forward: Framing Nation and Belonging in the Photography of Tseng Kwong Chi, Carrie Mae Weems, and Will Wilson.”

Rose Salseda (PhD candidate) “A Visual Legacy of the 1992 Los Angeles Riots”, prospectus defense committee, Spring 2012, dissertation defense, June 18, 2018, dissertation defense committee member. Doctorate now awarded

Richard Hylton, PhD candidate, Goldsmiths College, University of London, External Examiner for doctoral project, A Labour of Love: The politics of presenting contemporary art as part of commemorations to mark the United Kingdom’s Bicentenary of the Abolition of the Slave Trade Act 1807-2007. Defense January 26, 2018. Doctorate now awarded

EDDIE CHAMBERS CV

Jessica Morgana Ditillio (PhD candidate) “Interart Traffic: Parody and the Politics of Identity in Contemporary American Art,” prospectus defense/dissertation committee

Julia Neal (PhD candidate) prospectus defense/dissertation committee, “Who Taught You To Think Like That: Benjamin Patterson’s Conceptual Aesthetic”

Uchenna Itam (PhD candidate) prospectus defense/dissertation committee member, “Feeling Visible: Politics of Aesthetics, Identity and the Senses in Contemporary African Diaspora Art of the United States”

Luis Adrian Vargas Santiago (dissertation committee), “Uncontainable Zapata: Iconicity, Religiosity, and Visual Diaspora” Luis Adrian Vargas Santiago successfully defended his dissertation in November 2015. Doctorate now awarded

Laura Lindenberger Wellen (PhD candidate) “LOOKING FORWARD TOGETHER: THREE STUDIES OF ARTISTIC PRACTICE IN THE SOUTH, 1920-1940”, Dissertation Defense committee, Fall 2012. Doctorate now awarded

Michelle Beverly Prettyman, (PhD candidate, Georgia State University, Atlanta), Prospectus defense committee and dissertation defense committee “Phenomenal Bodies: The Possibilities of Post-Black Culture.” (2011/2012). Doctorate now awarded

Ugochukwu-Smooth C. Nzewi (PhD candidate, Emory University, Atlanta) dissertation defense committee, May 2013 – “Dak’Art Biennial in the Making of Contemporary African Art, 1992-Present.” Nzewi successfully defended, end of Spring Semester 2013. Doctorate now awarded

Abdul Hakim Onitolo (PhD candidate, Centre for Fine Print Research, University of the West of England) “The interaction of content and visual physiognomy” thesis (sic) defense committee 2009 (Completion: PhD 2009)

MA Theses Primary Supervision

Chuqi Min (Dr. Katie Hill, Second Reader), “In Search of Contemporary Chinese Women Artists

Laurel Brown, (George Flaherty second reader), ““If it’s in the game, it’s in the game”: Sondra Perry and Technological Likeness”

Philana Li, (Ann Reynolds second reader), “Constructing and Curating the Asian American Identity Within Asian American Art Exhibitions”

EDDIE CHAMBERS CV

Katherine Gregory Field (George Flaherty second reader), “Picturing Palmer’s Studio: The Photographic Archive of John Ellis Palmer”, Fall semester 2017, successfully completed, end of Spring semester 2018. Master’s now awarded

Letitia Hopkins (primary supervision, master’s thesis), “For My People ~ Margaret Walker ~ Lithographs by Elizabeth Catlett: A Consideration” – thesis completed May 2014. Master’s now awarded

Jaelynn Walls, University of Houston, Mellon Scholars Research Program. Honors Thesis, ‘Speculative Portraiture: The Imagined Black Body in Contemporary Art’ under the advising supervision of the University of Houston’s Professor Natilee Harren. I operate as a co-advisor.

MA Theses Second Reader

Rachel Urbano, Master’s thesis, second reader (supervisor, Ann Reynolds), “Destabilizing Myths of the American South: Allison Janae Hamilton’s Haints and Landscapes”, thesis submitted August 2020

Martha Scott Burton, Master’s thesis, second reader (supervisor, Cherise Smith) “LaToya Ruby Frazier’s *The Last Cruze*: A Representational Strategy Redressing the Pitfalls of Social Documentary Photography”

Alexandra N. Boiarsky, Master’s thesis, second reader (supervisor, Richard Shiff), “Jack Whitten: Black in America, Black in the World”, awarded November 2019)

Yohanna Tesfai, Art History (master’s) “I am Black: Confronting the Black Identities in Zenele Muholi’s Somnyama Ngonyama”, prospectus defense committee, Fall 2016, Second Reader, Spring 2017

Phillip Townsend, Art History (master’s) (Re)Framing Resistance and (Re)Forging Solidarity: Negotiating the Politics of Space, Race, and Gender in Maria Magdalena Campos-Pons’ *Habla La Madre* prospectus defense committee, Fall Semester 2015, Second reader, Spring 2016. Master’s now awarded

Lauren Karazija (supervised by Richard Shiff) Master’s thesis prospectus colloquium, 16 April 2019, 2:30pm Location: DFA 2.506 “THE ONTOGENETIC RIOT: Julie Mehretu’s Howl, eon (I, II) and the Visuality of (Im)Possibility” Second Reader. Thesis awarded December 2019

Lilia Rocia Taboada, MA student, “With Interpretation: Coalition and Collaboration in 1983 Los Angeles.” (Advisor: Dr. Cherise Smith) Master’s Thesis committee, thesis second reader. Thesis prospectus defense committee, Monday November 12, 2018, 9:30am, DFA 2.506. Thesis awarded late summer 2019

Hallie Ruth Ringle (master's) "Peju Alatise and Grace Ndiritu, Textile Art", prospectus defense committee, Fall 2012, Second Reader, Spring 2013. Master's now awarded.

"RE-MEMBERS ONLY: RASHID JOHNSON AND THE FRATERNAL ORDERS OF AFROFUTURISM", Jared Richardson (Master's thesis) supplementary supervision/Second Reader, Fall 2011, Spring 2012, Summer 2012.

Ali Singer (master's) "Sophie Reigns Over Hegemonic Display Practices: Negotiating Power in Mary Sibande's Installations", prospectus defense committee, Fall 2011, Second Reader, Spring 2012. Master's now awarded

Gaila Sims (American Studies, University of Texas at Austin, working under the supervision of Professor Shirley Thompson) Second reader, master's thesis "Presenting the Story of Slavery: The Whitney Plantation as Museum, Memorial, and Plantation". Master's now awarded

Committee Member

Alexandra Mendez, MA thesis colloquium, " "A City of Spaces:" Juan Carlos Alom's Havana Solo, Periodo Especial, and the Post-Soviet Cuban Urban Imaginary" (December 1, 2020)

Arin Madera. MA thesis colloquium, "Adrian Piper, *Catalysis VII*", November 2020

Gaila Sims (American Studies, University of Texas at Austin, working under the supervision of Professor Shirley Thompson). Oral examinations committee, conducted by Professor Cary Cordova, Friday, April 19, 2019 at 9:00am in BUR 436B.

Ariel R. Jackson, "The (Next) Life of Property: Grandma Never Believed in Hell" Master's Supervision, co-supervisor (Nicole Awai, supervisor), submission Summer 2019

Rachel Newman, Art History (master's) "Monsters on the Mind: Max Ernst's The Horde and Group Psychology" prospectus defense committee, Fall 2017 – November 14

Hiba Ali and Evelyn Contreras, Studio Art, Graduate Students, committee, Fall 2016 – Spring 2017

EDDIE CHAMBERS CV

Patricia Ortega-Miranda, Art History (master's) "Seeing the problem of vision in Nicolás Guillén Landrián's Avant-garde didactic documentaries, prospectus defense committee, Fall 2016. Master's now awarded

Roni Chelben, Studio Art, Graduate Student, committee member, Fall 2015 – Spring 2016

Caitlin Julia Rubin (master's, prospectus defense committee), Fall 2012, "Missing America: Looking and Longing for a National Body in Representations of U.S. Citizenship"

Amethyst Beaver (master's) "Los Muros Nos Hablan: Graffiti in Valparaíso, Chile", prospectus defense committee, Spring 2011

Mari Rodriguez (master's) "The Collective El Sindicato, 1976-1979 Intervening in Conceptualism in Latin America", prospectus defense committee, Fall 2010

INDEPENDENT STUDY

Art History honors thesis supervision of Catherine 'Cameron' Crawford, *The Place of the Museum Today: Exploring Two Local Museums*, Fall 2019 – Spring 2020. Submitted Msy 2020

Art History honors thesis supervision of Elizabeth R Upenieks, *Photographing Femininity: Combatting Colonialist Ideas through Womanhood and Reappropriation*, Spring 2015 – Spring 2016 onwards

Art History honors supervision of Emily Edwards, "The role of shock factor and commercialism on the yBa artists Damien Hirst and Tracey Emin", Spring 2014 – Spring 2015

Art History honors supervision of Kaila Schedeen, "Representations of Violence by Native American Cultures from 1865 – 1935", Spring 2013 – Spring 2014

Independent Study, with Hallie Ringle, Fall 2012.

Independent Study, with Catherine Cordeiro, Fall 2012

PEER REVIEWS/READER REPORTS

January, 2021, peer review of "'Latinidad Is Cancelled': Confronting an Anti-Black Construct" for *Latin American and Latinx Visual Culture*, quarterly peer-reviewed journal

January, 2021, Assessor for Social Sciences and Humanities Research Council of Canada (SSHRC), "The Retro-Modern: Artistic and Critical Returns to African Modernity" submitted by Elizabeth Harney, University of Toronto and Dawit Petros, School of the Art Institute of Chicago (Collaborator).

December 2020 External evaluation for Associate Professor Iftikhar Dadi's dossier for promotion to the rank of full Professor, Cornell University

October 2020, reader report for Routledge, for Alice Correia, Anjalie Dalal-Clayton and Elizabeth Robles (Editors) *Reforming British Art History: Strategies of Intervention, Integration, Expansion and Beyond*

August 2020, reader report for Bloomsbury, for Richard Hylton's proposal, *Donald Rodney - Blood ah go run: Art, Race, and the Body Politic / Donald Rodney - Crisis: Art, Race, and the Body Politic*

July 2020 External evaluation for Assistant Professor Susan Kart for promotion to Associate Professor with tenure, Lehigh University

April 2020, reader report for Ian Dudley, "Reconstructing *Slave Stock*: a lost work by Stanley Greaves" (*Third Text* journal)

March 2020 Reader Report for University of Georgia Press. Celeste-Marie Bernier, *Battleground: African American Art (1985-2015)*, (earlier draft, with the-then working title, *Contemporary African American Art: A Story of Radicalism, Remembering and Resistance*, previously reviewed in 2014.)

August 2019 External evaluation for promotion of Associate Professor Tatiana Flores to Professor with tenure effective July 1, 2020, Rutgers, The State University of New Jersey

July 2019, External evaluation for tenure file of Assistant Professor Phoebe Wolfskill, Department of American Studies, Indiana University

June 2019, second reader report for Samantha Noel, *Tropical Aesthetics of Black Modernism* Second Reader Report for Duke University Press

May 2019, reader report for "Blackouts and Other Visual Escapes" (*Art Journal*)

February 2019, reader report for *Britain's black past*, edited and with an Introduction by Gretchen Gerzina (Liverpool University Press)

November 2018, reader report for "Death in the Arena: A Brief History of Dancehall, Time, and the Cold War", for *Small Axe: A Caribbean Journal of Criticism* (Duke University Press)

EDDIE CHAMBERS CV

September 2018, letter of recommendation for the Promotion and Tenure Committee of the Department of History of Art and Visual Culture at the University of California, Santa Cruz, in considering the advancement of Associate Professor Derek Conrad Murray, for promotion to the rank of Professor.

September 2018, letter of recommendation for the Promotion and Tenure Committee of the School of Art and Visual Studies, University of Kentucky, in my capacity as an outside, institutional reviewer for the promotion file of Monica Visona, Associate Professor of Art History & Visual Studies, for promotion to the rank of Professor.

August 2018, Proposal review commissioned by Liverpool University Press, *With Fists Raised: Radical Art, Contemporary Activism, and the Iconoclasm of the Black Arts Movement*, proposal for collection of essays

April 2018, Reader Report, 'Aubrey Williams: Abstraction in Diaspora' for the online journal *British Art Studies*, Paul Mellon Centre for Studies in British Art, London

January 2018, reader report for Samantha Noel, *Tropical Aesthetics of Black Modernism* Reader Report for Duke University Press

October 2017 letter of recommendation for the Promotion and Tenure Committee of the School of Liberal Arts of Tulane University, in my capacity as an outside, institutional reviewer in the fall of 2017 for the promotion file of Dr Mia Bagneris, (an Assistant Professor) who specialises in the study of African diaspora art history.

June 2017 letter of recommendation for Chika Okeke-Agulu, Associate Professor of Art and Archaeology and African American Studies, with continuing tenure, in the Departments of Art and Archaeology and African American Studies, Princeton University, under consideration for promotion to the rank of Professor.

June 2017 letter of recommendation for Colette Gaiter, Associate Professor, with continuing tenure, in the Department of Art and Design, University of Delaware, under consideration for promotion to the rank of Professor.

May 2017, reader report for *Unburdening a Generation: British Artists of African Descent since 1980*, revised manuscript, Monique Kerman - Palgrave Macmillan

March 2017, reader report, for "*Starring the Black Community*": *Art and the Street in Chicago, circa 1968*, Rebecca Zorach, 2016, Duke University Press [eventually published as *Art for People's Sake: Artists and Community in Black Chicago, 1965-1975*, Duke University Press, 2019]

EDDIE CHAMBERS CV

February 2017, reader report, *Imagining Islands: Visual Culture in the Northern British Archipelago*, Routledge

January 2017, reader report for *Unburdening a Generation: British Artists of African Descent since 1980*, Monique Kerman - Palgrave Macmillan

November 2016, reader report for *Stick to the Skin: Representing the Body, Memory, and History in Fifty Years of African American and Black British Art (1965-2015)*, Celeste-Marie Bernier – University of California Press, submitted manuscript

October 23, 2016, letter written to the University of Wisconsin-Madison H. I. Romnes Faculty Fellowship committee, on behalf of Associate Professor Faisal Abdu'Allah, nominated by the University of Wisconsin-Madison Art Department for the H. I. Romnes Faculty Fellowship.

June 2016 Evaluator for the Leverhulme Trust re. application from Dr. Jonny Steinberg, School of Interdisciplinary Area Studies, University of Oxford, for a grant entitled "Visiting Professorship - Professor Barbaro Martinez-Ruiz."

April 2016, peer reviewer for *Art Journal*, "Foliage: Steve McQueen's Filmic Mimicry"

March 2015, peer reviewer for Duke University Press, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, manuscript by Kellie Jones

December 11 2014, tenure file evaluator for Assistant Professor Faisal Abdu'Allah, Department of Art, University of Wisconsin-Madison.

August 2014 peer reviewer for University of Georgia Press. *Contemporary African American Art: A Story of Radicalism, Remembering and Resistance*, manuscript proposal by Celeste-Marie Bernier.

May/June 2013, peer reviewer for *Visual Culture in Britain* journal, Routledge, United Kingdom, "Diaspora in the Field of Vision"

April 2013 peer reviewer/ outside reader for *Rutgers Art Review*, Department of Art History, Rutgers University, Volume 30, for a paper entitled "Defining the Fugitive: The Performance of Stereotypes within *Runaways* by Glenn Ligon."

September 2012, peer reviewer for *Visual Culture in Britain* journal, Routledge, United Kingdom, "Looking Back at Black Art in Britain"

EDDIE CHAMBERS CV

March 2012 peer reviewer for University of California Press. The “Slave Ship Imprint”: The Body, Memory, and Representation in Fifty Years of African American and Black British Visual Arts, 1960-2010, by Celeste-Marie Bernier.

March 2012 peer reviewer for *Journal of Latin American Cultural Studies* (Taylor & Francis, United Kingdom) “LATINAMERICA EN (IN) AUSTRALIA: ARTS-POLITICS- CULTURE On Line and Off Centre”

February 2012, peer reviewer for *Small Axe: A Caribbean Journal of Criticism* (Duke University Press) edited by Professor David Scott, Columbia University. Reviewed a text, “Beautiful Remnants, Brutal Remains: Commissions and Commemorations of the Abolition of the Slave Trade, 1807-2007.”

December 2011, peer reviewer for *Art Across Frontiers*, proposed special issue of *Journal of American Studies*, (Cambridge University Press).

November 2010, peer reviewer for *Social Identities: The Journal for the Study of Race, Nation, and Culture* co-edited by Dr. Toby Miller and Dr. Pal Ahluwalia. (Reviewed a text, “The place of Africa in African American museums: identity, culture and representation.”)

MEMBERSHIPS

College Art Association.

EXHIBITIONS CURATED/ORGANISED

Between 1981 and 1984 I curated/organised the following twelve different exhibitions, in collaboration with a group of young Black artists and art students known at various times as **Wolverhampton Young Black Artists, The Pan-Afrikan Connection and The Blk. Art Group**. At different times, the group's members included Eddie Chambers, Dominic Dawes, Andrew Hazell, Claudette Johnson, Wenda Leslie, Ian Palmer, Keith Piper, Donald Rodney, Marlene Smith and Janet Vernon.

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June 9 - 27 1981

Black Art an' done: an exhibition of work young Black artists, Wolverhampton Art Gallery.

May 4 - June 4 1982

The Pan-Afrikan Connection an exhibition of work by young Black artists, The Africa Centre, London

June 27 - July 18 1982
(then extended for two weeks)

The Pan-Afrikan Connection: an exhibition of work by young Black artists, The Ikon Gallery, Birmingham.

EDDIE CHAMBERS CV

- October 11 - November 5 1982 **The First National Black Art Convention, Open Exhibition of Black Art.** The Gallery, Faculty of Art and Design, The Polytechnic, Wolverhampton.
- October 25 - 29 1982 **Eddie Chambers, Keith Piper, Donald Rodney,** Faculty of Art and Design, Trent Polytechnic, Nottingham.
- November 17 - 30 1982 **The Pan-Afrikan Connection:** an exhibition of work by young Black artists. The 35 King Street Gallery, Bristol.
- January 7 - February 3 1983 **Beyond The Pan-Afrikan Connection.** Eddie Chambers and Keith Piper, Hexagon Gallery, Midlands Arts Centre, Birmingham.
- January 15 - February 12 1983 **The Pan-Afrikan Connection** an exhibition of work by young Black artists. Midland Group, Nottingham.
- February 20 - March 20 1983 **The Pan-Afrikan Connection** an exhibition of work by young Black artists. Herbert Art Gallery, Coventry.
- May 4 - June 2 1983 **The Pan-Afrikan Connection** an exhibition of Radical Black Art by Eddie Chambers, Keith Piper and Donald Rodney. The Africa Centre, London.
- February 1 - 26 1984 **An Exhibition of Radical Black Art,** The Blk. Art Group, Battersea Arts Centre, London.
- February 6 - March 1 1984 **An Exhibition of Radical Black Art,** The Blk. Art Group, Winterbourne House, The University of Birmingham.

Since **1986** I have organised and curated the following exhibitions.

1986

- November 15 - December 21 1986 **Black Presence: The History of Black People in Bristol.** Researched and assembled by Eddie Chambers. Commissioned by and exhibited at Watershed Media Centre, Bristol.

(Shown alongside the Arts Council touring exhibition, Masquerading: The Art of the Notting Hill Carnival).

1987

July 18 - August 15 1987
Ikon Gallery, Birmingham and
touring

D-Max: A Photographic Exhibition

a major touring exhibition, organised by Eddie Chambers and funded by the Arts Council. The group of photographers included (at various times) Brenda Agard, David A. Bailey, Marc Boothe, Godfrey Brown, Gilbert John, Dave Lewis, Suzanne Roden, Zak Ove and Ingrid Pollard.

touring to:

Watershed, Bristol.
September 5 - October 3 1987

Oldham Art Gallery
November 19 1987 - January 9 1988

The Photographers' Gallery, London
January 22 - March 5 1988

Chapter Arts Centre, Cardiff
March 12 - April 10 1988

Huddersfield Art Gallery
June 4 - July 2 1988

1988

October 22 - December 3 1988
Oldham Art Gallery and touring

Black Art: Plotting the Course

a major touring exhibition, funded by the Arts Council and organised by Eddie Chambers, in collaboration with Oldham Art Gallery, Bluecoat Gallery, Liverpool and Wolverhampton Art Gallery.

Wolverhampton Art Gallery.
December 10 1988 - January 31 1989

Bluecoat Gallery, Liverpool

EDDIE CHAMBERS CV

March 4 - April 8 1989

touring to the above venues plus:

Camden Art Centre
May 17 - June 18 1989

Darlington Art Centre
January 19 - March 3 1990

1989

August 19 - October 1 1989

The Artist Abroad. An exhibition of work influenced by international travel. A touring exhibition funded by the Arts Council. Organised and curated by Eddie Chambers with Janita Elton, for the Usher Gallery, Lincoln.

touring to:

City of Plymouth Art Gallery.
January 18 - February 25 1990

1990

April 14 - May 29 1990
Herbert Art Gallery and Museum,
Coventry and touring.

Let the Canvas Come to Life With Dark Faces. A major touring exhibition funded by the Arts Council. Organised in collaboration with Herbert Art Gallery. Curated by Eddie Chambers.

touring to:

South London Gallery
July 13 - August 16 1990

Bluecoat Gallery, Liverpool
October 6 - November 10 1990

Cartwright Hall, Bradford
December 1 1990 - February 17 1991

Castle Museum, Nottingham

EDDIE CHAMBERS CV

March 23 - May 12 1991

August 8 - October 14 1990
Crafts Council Gallery, London

Diverse Cultures An open exhibition of work by craft makers living in Britain of African, Afro-Caribbean, Middle and Far Eastern origin. A major touring exhibition co-curated by Eddie Chambers and Dr. Nima Poovaya-Smith for the Crafts Council. Crafts Council Gallery, London.

touring to:

Cartwright Hall, Bradford
Smiths Gallery, Sterling
Northern Centre for Contemporary Art,
Sunderland

Huddersfield Art Gallery
May 11 - June 22 1991

Graves Art Gallery, Sheffield
Scunthorpe Museum

1991

March 16 - May 11 1991
Norwich Gallery, Norfolk Institute
of Art and Design

History and Identity: Seven Painters
A touring exhibition curated by Eddie Chambers for the Norwich Gallery.

touring to:

College of Art and Design Gallery, Lincoln

Commonwealth Institute, London
January 24 - April 12 1992

June 29 - September 29 1991
Usher Gallery, Lincoln

Encounters. A series of seven exhibitions taking place over the three-month summer period
Organised, selected and curated by Eddie Chambers in collaboration with Janita Elton.

The pre-existing exhibitions chosen were solo exhibitions: **Arpana Caur** (toured in from the Collins Gallery, Glasgow) and **Dub**

Transition, by **Denzil Forrester** (toured in from the Harris Museum, Preston).

The group exhibitions curated were:

Through the Lens Darkly A photographic group exhibition. Work by Nudrat Afza, Val Brown, Richard Hylton and Vincent Stokes.

touring to:

Stills Gallery, Edinburgh
February 29 - March 28 1992

The Brewery, Highgate, Kendal
April 11 - May 16 1992

Wakefield Art Gallery
August 15 - September 27 1992

Jewellery Encounters an exhibition of jewellery by five makers of Chinese origin.

touring to:

Chinese Arts Centre, Manchester
October 5 - December 8 1991

Castle Museum, Nottingham
January 25 - March 8 1992

Leicestershire Museum, Leicester
March 14 - May 17 1992.

Grundy Art Gallery, Blackpool
May 25 - July 26 1992

The solo exhibitions were:

Avtarjeet Singh Dhanjal, Medina Hammad, Asif Kamal and Pamela Mei-Yee Leung.

September 8 - October 17 1991
Harris Museum and Art Gallery

Four x 4 A major exhibition project involving sixteen artists simultaneously creating

EDDIE CHAMBERS CV

installations in four different galleries around the country (four artists per gallery). Curated and organised by Eddie Chambers. Major funding received from the Arts Council.

September 21 - November 2 1991
Wolverhampton Art Gallery

October 9 - November 16 1991
City Gallery, Leicester

October 12 - November 24 1991
Arnolfini, Bristol.

1992

January 25 - March 8 1992
Castle Museum, Nottingham

The Four x 4 Retrospective. An overview of the **Four x 4** project, recreating installations by Stephen Forde, Richard Hylton, Rita Keegan, Shaheen Merali and Folake Shoga. Curated and organised by Eddie Chambers.

October 3 - November 8 1992.
Christchurch Mansions, Ipswich.

The Dub Factor. A major touring exhibition funded by the Arts Council. Organised and curated by Eddie Chambers.

touring to:

Bracknell Gallery, South Hill Park
March 13 - April 10 1993.

Angel Row Gallery, Nottingham
May 15 - June 12 1993.

Bristol City Art Gallery
September 3 - October 24 1993

Laing Art Gallery, Newcastle upon Tyne.

1993

May 8 - June 13 1993
Cornerhouse, Manchester

Black People and the British Flag

EDDIE CHAMBERS CV

touring to:

City Gallery, Leicester
October 6 - November 13 1993

November 15 - December 17 1993 **Eugene Palmer (solo exhibition)**
Norwich Gallery

touring to:

Usher Gallery, Lincoln
October 15 - November 27 1994

Wolverhampton Art Gallery
October 21 - December 9 1995

1994

February 17 - March 12 1994
October Gallery, London

Home & Away: 7 Jamaican Artists
Curated by Petrine Archer-Straw (Jamaica/UK),
organised by Eddie Chambers

March 19 - April 23 1994
City Gallery, Leicester

Michael Platt (solo exhibition by artist
and printmaker based in Washington DC)

touring to:

Arnolfini, Bristol
April 29 - June 5 1994

Northern Centre for Contemporary Art,
Sunderland
October 11 - November 19 1994

Oldham Art Gallery
November 25 1994 - January 29 1995

May 7 - June 11 1994
Bluecoat Gallery, Liverpool

**True Colours: Aboriginal and Torres
Strait Islander Artists Raise the Flag.**
Curated by Hetti Perkins, (Australia) organised
by Eddie Chambers

touring to:

EDDIE CHAMBERS CV

South London Gallery
July 6 - August 7 1994

City Gallery, Leicester
September 10 - October 8 1994

Perth Institute of Contemporary Arts, Australia
January 12 - February 5 1995

Boomalli - Aboriginal Artists Co-operative and
The Performance Space, Sydney, Australia
April 27 - May 20 1995

June 24 - July 30 1994
Wrexham Library Arts Centre

Lesley Sanderson: These Colours Run
(solo exhibition)

touring to:

Mappin Art Gallery, Sheffield
October 1 - November 6 1994

Leeds City Art Gallery.
November 12 1994 - January 7 1995

Cotton Gallery, Midlands Arts Centre,
Birmingham
January 14 - February 14 1995

Bluecoat Gallery, Liverpool
March 17 - April 22 1995

March 18 - April 15 1994
The Storey Institute, Lancaster.

Us an' Dem. An exhibition organised and
curated by Eddie Chambers. Work by Faisal
Abdu'Allah, Denzil Forrester and Tam Joseph.
Funded by the Lancashire Probation Service.

1995

March 25 - April 22 1995
Angel Row Gallery, Nottingham

Phaophanit & Piper. a major touring
exhibition of new installations by Vong
Phaophanit and Keith Piper. Curated and
organised by Eddie Chambers.

touring to:

Site Gallery, Sheffield
May 19 - July 1 1995

Cambridge Darkroom
July 14 - August 20 1995

First Site at The Minories, Colchester.
August 29 - October 1 1995

1996

September 14 - October 12 1996
City Gallery, Leicester

Bowling on Through the Century. A major The touring exhibition of work by Frank Bowling. Curated and organised by Eddie Chambers.

touring to:

Gallery II, University of Bradford
January 15 - February 7 1997

De La Warr Pavilion, Bexhill on Sea
February 27 - March 31 1997

Bracknell Gallery, South Hill Park Arts Centre
April 6 - May 10 1997

Midlands Arts Centre, (mac) Birmingham
June 14 - July 27 1997

Herbert Art Gallery and Museum, Coventry
September 6 - October 26 1997

1997

September 27 - October 26 1997
De La Warr Pavilion, Bexhill

Behind the Beach Hut An exhibition curated De and selected by History of Art students at Sussex University in collaboration with the 1995/96 University Curator-in-Residence post. New work made in response to the De La Warr Pavilion and its location. Susan Cutts, Matt Locke, Dominique Rey and Esther Rolinson.

1998

January 12 - February 20 1998
Gallery II, University of Bradford

Tam Joseph: This is History A major touring exhibition of work by Tam Joseph. Curated and organised by Eddie Chambers.

EDDIE CHAMBERS CV

touring to:

City Museum and Mappin Art Gallery, Sheffield
March 7 - April 19 1998

Carlisle Museum and Art Gallery
March 27 - May 9 1999

January 15 - March 15 1998
Robert B. Menschel Photography
Gallery, Syracuse University, NY

Eclectic Flavour. A photography exhibition of
work by Joy Gregory, Roshini Kempadoo,
Addela Khan, Franklyn Rodgers and Yinka
Shonibare

1999

January 20 - February 19 1999
Gallery II, University of Bradford

Mildred Howard: In the Line of Fire
(solo exhibition by Berkeley, California-
based artist)

touring to:

City Gallery, Leicester
April 1 - May 8 1999

March 29 - May 1 1999
Bonington Gallery, Nottingham
Trent University

Eugene Palmer: Recent Paintings

2000

August 13 - September 24 2000
Arnolfini, Bristol

**Some Kind of Black (part of Duchamp's
Suitcase, perspectives by five European
curators)** A selection of work drawn from my art
collection.

November 21 - December 18 2000
Threshold Gallery, University of Bath

Eugene Palmer: New and Recent Work

2002

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March 30 - May 4 2002
4 Victoria Street, Bristol

Avtarjeet Dhanjal and Eugene Palmer:
new and recent work

June 4 2002 - July 6 2002
4 Victoria Street, Bristol

Denzil Forrester
Two Decades of Painting

September 24 – October 19 2002
4 Victoria Street, Bristol

Medina Hammad
new and recent work

September 24 – October 19 2002
Walcot Chapel, Bath

Anthony Key
Walcot Chapel

2003

July 12 - August 9 2003
Walcot Chapel, Bath

Mildred Howard
Crossings

2005

March 21 – April 15 2005
Visual Arts Gallery
Emory University, Atlanta

Pat Ward Williams
Isolated Incidents

December 11 2005 –
March 18 2006
National Gallery of Jamaica,
Kingston

Curator's Eye II
Identity & History:
Personal and Social Narratives in Art in Jamaica

2007

January 20 – March 10 2007
Unit 2, London Metropolitan
University, London

Being Lady Lucy
Drawings and Sketch Books 2004-6

2014

January 31 – March 8 2014
Visual Arts Center,
University of Texas at Austin

Art History
Selections from the Green–Christian Collection

MISCELLANEOUS

<https://finearts.utexas.edu/feature/news-showcase-diversity/charles-white-some-material>

Text expounding on my display *Charles White: Some Material*, ephemera related to Charles White, Fine Arts Library, Spring Semester 2019

“The new exhibitionists

Some of art’s biggest names on the rising stars to look out for in 2018”

Eddie Chambers, Artist on Larry Achiampong

Spectator Life, 16 June 2018: 34

<https://life.spectator.co.uk/2018/06/the-new-exhibitionists/>

Op-Ed pieces (Note: the following are the web links that I know of. There may well have been others. Further, not all of the following web links are still functional)

On anti-intellectualism in the 2016 US election campaign:

<http://riograndeguardian.com/chambers-culture-of-anti-intellectualism-hurt-universities-diminished-nation/>

<http://www.mysanantonio.com/opinion/commentary/article/Witness-to-a-culture-of-anti-intellectualism-10624240.php>

<http://www.dallasnews.com/news/dmn-contributors-network/2016/11/08/campaign-presentedculture-anti-intellectualism-hurt-universities>

On the spuriousness of polling:

http://www.bedfordgazette.com/news/2016-11-23/Editorial/Putting_polls_in_spotlight.html

<http://www.jsonline.com/story/opinion/2016/11/21/chambers-problem-polls/94241594/>

<http://www.miamiherald.com/opinion/op-ed/article116976793.html>

http://herald-review.com/ap/commentary/eddie-chambers-time-to-stop-relying-on-polls/article_21df012f-2c1b-5661-8125-3b2f765bd361.html

http://www.themonitor.com/opinion/columnists/commentary-media-stop-using-polls/article_aec8c288-ac1c-11e6-a8f1-4fd211a8463b.html

<http://www.dallasnews.com/opinion/commentary/2016/11/15/media-polls-junk-science>

<http://www.star-telegram.com/opinion/opn-columns-blogs/other-voices/article114750148.html>

http://missoulian.com/news/opinion/the-problem-with-polls/article_4164242a-61c6-5e8c-9a3c-77b47a83d32a.html?utm_content=buffer12f3b&utm_medium=social&utm_source=facebook.com&utm_campaign=LEEDCC

<http://news.utexas.edu/2016/11/18/dear-news-media-stop-using-polls>

<http://www.chicagotribune.com/news/opinion/commentary/ct-presidential-polls-wrong-20161122-story.html>

http://www.philly.com/philly/opinion/20161117_Commentary__Dear_pollsters__shaddup.html

<http://bvtnews.com/opinion/the-problem-with-polls-%E2%80%94-they-keep-getting-it-wrong.html>

<http://www.goupstate.com/opinion/20161122/chambers-exposing-quack-science-of-polls>

On the relevance of Black History Month:

<http://www.chron.com/opinion/outlook/article/Chambers-Do-we-still-need-Black-History-Month-10921693.php>

http://www.omaha.com/opinion/eddie-chambers-is-black-history-month-still-important-post-obama/article_33a2ffcf-4adf-5947-831c-56e2279654da.html

On the legacy of Dr. Martin Luther King:

<https://therivardreport.com/what-martin-luther-king-jr-might-think-about-the-u-s-today/>

http://www.wacotrib.com/opinion/columns/eddie-chambers-texas-perspective-mlk-today-would-target-our-nation/article_21320dfe-e8c9-56d8-9d7c-b109be8c02db.html

<https://www.dallasnews.com/opinion/commentary/2018/01/10/50-years-after-martin-luther-kings-death-poverty-still-segregates-us>

On the influence of Dr. Martin Luther King on the arts:

<http://stylemagazine.com/news/2018/apr/03/who-martin-luther-king-jr-us-50-years-later/?page=8>

<https://www.cnn.com/2018/04/03/opinions/martin-luther-king-50th-anniversary-opinion-roundup/index.html>

<https://www.kimt.com/content/national/478586283.html>

<https://news.utexas.edu/2018/04/04/how-the-legacy-of-martin-luther-king-jr-affected-the-arts/>

https://m.cnn.com/en/article/h_618f073b70c157262e666d99fdbdc874

Reflections on the importance of Black History Month:

<https://news.utexas.edu/2019/02/26/step-forward-black-history-month-we-need-you/>

<https://www.mysanantonio.com/opinion/commentary/article/Step-forward-Black-History-Month-13635127.php>

<https://www.lubbockonline.com/news/20190222/guest-commentary-america-needs-black-history-month-more-than-ever>

<https://www.amarillo.com/news/20190224/guest-commentary-america-needs-black-history-month-more-than-ever>

On the President's "Send Them Back" comments:

<https://www.caller.com/story/opinion/2019/07/26/two-saddening-realizations-trumps-altercation-squad/1832576001/>

<https://www.statesman.com/news/20190728/chambers-two-sad-realizations-from-trumps-twitter-altercation>

<https://www.expressnews.com/opinion/commentary/article/What-you-can-say-depends-on-who-you-are-14188852.php>

On the significance of the toppling of the statue of Edward Colston

<https://progressive.org/dispatches/statues-statues-they-all-fall-down-chambers-200612/>

On the significance of empty plinths

<https://news.utexas.edu/2020/07/07/the-absence-of-statues-reflects-the-falsehoods-we-have-been-sold/>

<https://www.brownwoodtx.com/opinion/20200701/opinion-in-absence-of-statues-we-see-falsehoods-we-were-sold>

<https://www.statesman.com/opinion/20200701/opinion-in-absence-of-statues-we-see-falsehoods-we-were-sold>

<https://www.alicetx.com/opinion/20200701/opinion-in-absence-of-statues-we-see-falsehoods-we-were-sold>

<https://www.lubbockonline.com/opinion/20200701/opinion-in-absence-of-statues-we-see-falsehoods-we-were-sold>

<https://www.midlothianmirror.com/opinion/20200701/opinion-in-absence-of-statues-we-see-falsehoods-we-were-sold?template=ampart>

<https://eu.reporternews.com/story/opinion/contributors/2020/07/04/absence-statues-reflects-falsehoods-we-have-been-sold/5363629002/>

https://www.wacotrib.com/opinion/columns/guest_columns/eddie-chambers-statue-toppling-removal-reassuringly-egalitarian-if-all-are-truly-equal/article_e532c82d-8291-50d5-b064-0ff1251173ea.html

College Art Association conference 2021 (virtual), co-chairing a panel (with Dr. Richard Hylton, Dietrich School Diversity Postdoctoral Fellow in the History of Art and Architecture Department at University of Pittsburgh)

“African American Art in the International Arena: Critical Perspectives”, Friday, February 12, 2021, 4:00 PM-4:30 PM. (Q&A, following prerecorded presentations by panelists)

Dr. Mary Campbell, Associate Professor, University of Tennessee – “American Modernism on the Rue du Dragon: Beauford Delaney and Darthea Speyer”

Claire Ittner, Ph. D candidate, University of California, Berkeley – “Fellow Travelers: African American Artists and Fellowship Travel at Midcentury”

Dr. Sophie Sanders, artist, art historian, curator – “Challenging the Canon: African American Artists Abroad”

Dr. Jonathan F Walz, Director of Curatorial Affairs & Curator of American Art, the Columbus Museum, Columbus, Georgia – “Alma W. Thomas: Unexpected Presence on the Global Stage”

Spring Semester, 2020, *Recognizing the Importance of the First Edition*, Display in Fine Arts Library

Paper – “The Raced Aspects of *What Is a Field? And Do We Want to Work in It?*”

Session at the College Art Association conference, 2020,

What Is a Field? And Do We Want to Work in It?

Thursday, February 13, 2020

6:00 PM - 7:30 PM

Hilton Chicago - Lobby Level - Continental A

CHAIR

Leora R. Maltz-Leca, RISD

Tatiana Flores (Rutgers)

Deborah Hutton (The College of New Jersey)

Milette Gaifman (Yale, respondent)

September 19, 2019, *Recognizing the History of Black Magazine Publishing in the US*. Display in Fine Arts Library

Spring Semester 2019, *Charles White: Some Material*, ephemera related to Charles White, Fine Arts Library, see <https://finearts.utexas.edu/feature/news-showcase-diversity/charles-white-some-material>

Arrivants: Art and Migration in the Anglophone Caribbean World (2018/19)

Eddie Chambers’ ‘Flag’, made in 1994, was included in “Arrivants: Art and Migration in the Anglophone Caribbean World” which opened on November 9, 2018, at the Barbados Museum and Historical Society, St. Ann’s Garrison. On view until the end of January 2019. Curated by Veerle Poupeye and Allison Thompson, the opening of *Arrivants* was organised to coincide with the International Museums Conference Itinerant Identities: Museum Communities / Community Museums, co-hosted in Barbados by the University of the West Indies and the Museums Association of the Caribbean, November 7 - 9, 2018.

EDDIE CHAMBERS CV

Arrivants explores the diasporic nature of Caribbean society as documented and interrogated through its artistic production and includes work by Ewan Atkinson, James Boodhoo, Karl Broodhagen, Ras Ishi Butcher, Eddie Chambers, Paul Dash, Stanley Greaves, Francis Griffith, Caroline Holder, Nadia Huggins, Leasho Johnson, Marianne Keating, Winston Kellman, Kelley-Ann Lindo, Hew Locke, Phillip Moore, Kishan Munroe, Lynn Parrotti, Keith Piper, Sheena Rose, Veronica Ryan, Simon Tatum, Aubrey Williams, Golde White, and Cosmo Whyte.

Spring and Fall Semesters 2017, organized, with University of Texas at Austin Art History doctoral candidate Maryam Ohadi-Hamadani a panel titled **New Directions in Black-British Art History**, for the 2018 106th College Art Association Annual Conference, Los Angeles, February 21-24, 2018. **New Directions in Black-British Art History**, Saturday, February 24 2018, 4:00 - 5:30pm, Room 409A, Los Angeles Conference Center, Los Angeles, California

Chairs: Maryam Ohadi-Hamadani, The University of Texas at Austin; Eddie Chambers, The University of Texas at Austin

“*On the Whiteness: Frank Bowling’s White Paintings*”
I.A. Choudhury, Stanford University

“Go Figure: Allegory and social commentary in the work of Barbara Walker and Eugene Palmer”
Richard Hylton, Goldsmiths College, University of London

“The Aesthetics of Migration in an Age of Anxiety: Zineb Sedira, Allan deSouza, and Mary Evans”
Monique Kerman, Western Washington University

August 30 2017 – October 25 2017, **12 Inch Messages: a display of record sleeves of Black interest spoken word vinyl records**, Fine Arts Library, University of Texas at Austin

Had work included in the group exhibition, **The Place is Here**, Nottingham Contemporary, 04 Feb 2017 - 30 Apr 2017, touring to galleries in London and Middlesbrough

January 18 – August 30 2017, **Black History: Some Documentation**, display in Fine Arts Library, University of Texas at Austin

Thursday, September 29, 2016
“Art, Activism, Action” panel, part of the University of Texas at Austin Black Studies’ *Black Matters*: conference, *The Futures of Black Scholarship and Activism*, held on the University of Texas at Austin campus, Sept. 29-30 2016
Chair: Cherise Smith

EDDIE CHAMBERS CV

Panelists: Eddie Chambers (Professor, University of Texas at Austin), Rose Salseda (Art History doctoral candidate, University of Texas at Austin), Shellyne Rodriguez (multidisciplinary artist)

1:45 - 3:15 pm, Lady Bird Johnson Auditorium

gave a paper, “Keith Piper’s 13 Killed: A challenge to the art school”

September 2 – end of semester 2016, **Caribbean: Some History**, display in Fine Arts Library, University of Texas at Austin

June 26 - July 4 2016 (dates I attended), Contributor/Participant, **6th edition of the CCA, Lagos Àsìkò art school programme**, Organised by the Centre for Contemporary Art, Lagos, and held in Addis Ababa, Ethiopia.

Had artwork included in ‘The 1980s: Today’s Beginnings?, an alternative view on the 1980s’, in Room 10: ‘Thinking Back. A montage of Black Art in Britain’, Van Abbemuseum, Eindhoven, The Netherlands, 16 April 2016 - 25 September 2016

February 1 - May 20 2016, **Nigeria/Yoruba History: Some Material**, display in Fine Arts Library, University of Texas at Austin

August 25 2015 – November 30 2015, **Black British History: Some Material**, display in Fine Arts Library, University of Texas at Austin

May 30 - June 8 2014 (dates I attended), Contributor/Participant, **4th edition of the CCA, Lagos Àsìkò art school programme**, 5 May to 8 June 2014. Organised by the Centre for Contemporary Art, Lagos, and held at Piscine Olympique Nationale de Dakar, Dakar, Senegal.

Organized **Collecting Art History** symposium, University of Texas at Austin, Saturday, February 22 2014, in conjunction with **Art History: Selections from the Green–Christian Collection**

Symposium speakers: Dr. Andrea Barnwell Brownlee (Spelman College Museum of Fine Art); Professor Kirsten Buick (University of New Mexico); Professor Bridget Cooks (University of California, Irvine); Professor Leslie King-Hammond (Maryland Institute College of Art); and Dr. Mora Beauchamp-Byrd (then Interim Executive Director at the New Orleans African American Museum of Art, Culture and History).

31 January - 8 March 2014 installed a display of **archival material relating to African American and African Diaspora art history**, in Fine Arts Library, University of Texas at Austin. Concurrent to “Art History: Selections from the Green-Christian Collection”, at the Visual Art Center, University of Texas at Austin.

September – December 2013, installed a display of **archival material relating to the art of Haiti**, including a selection of the library’s publications on the subject, in Fine Arts Library, University of Texas at Austin. Concurrent to “Five Decades of Haitian Painting: Selections from the Green-Christian Collection”, at the Warfield Centre, University of Texas at Austin.

May 28 - June 9 2013 (dates I attended), Contributor/Participant, **The Archive: Static, Embodied, Practiced**, 3rd International Art Programme, 6 May – 9 June 2013, Accra, Ghana. Organised by the Centre for Contemporary Art, Lagos, and the Foundation for Contemporary Art, Accra.

Spring/summer 2013, organized, with University of Texas at Austin Art History doctoral candidate Rose Salseda a panel titled **Visualizing the Riot**, sponsored by the Association for Critical Race Art History, for the 2014 102nd College Art Association Annual Conference, Chicago, February 12-15, 2014. *Visualizing the Riot*, Thursday, February 13 2014, 2:30 - 5:00pm, Boulevard A & B, 2nd Floor, Hilton Chicago, 720 South Michigan Avenue.

[Panel contributors: Caitlin Beach, doctoral candidate, Columbia University, in the Department of Art History and Archaeology, “Reclaiming Corporeality: Meta Warrick Fuller, Mary Turner, and the Memory of Mob Violence”

Dr. Yookyong Choi, Northern Virginia Community College, Manassas, Virginia, “Visualizing the Korean American Experience during the 1992 Los Angeles Riots: A Critical Look at the Artwork of Yong Soon Min, Jin Soo Kim, and Sung Ho Choi.”

Julie L. McGee, Curator of African American Art, University Museums, University of Delaware, and Associate Professor, Black American Studies. “Aesthetics of the Abstract and Explosive”

Nicholas Miller, doctoral candidate, Northwestern University, and predoctoral fellow at the Smithsonian American Art Museum, “Vulnerable to Violence: Jeff Donaldson’s *Ala Shango* and the Erasure of Diasporic Difference”

Anne Monahan, Independent Scholar, “Faith Ringgold’s *Die: The Riot* and its Reception”

Panel discussant: Dr Kymberly Pinder, Dean of the University of New Mexico College of Fine Arts]

March 2013, Had a piece of work acquired for the Tate Britain collection – *The Destruction of the National Front*, c. 1979 – 80.

EDDIE CHAMBERS CV

November 20 - December 1, 2006, Participant, **Curators' Workshop**, presented by the Visual Arts Network of South Africa (VANSA) and Robben Island Museum, Robben Island, Cape Town, South Africa.

July 2005 Adviser to group of artists for a project AIR FIELD, a series of site specific installations taking place at Air Field, Seething, Nr Norwich, Norfolk. Artists included Dominique Rey, Stephanie Douet, Jane Wells (musician)

2004/5 Mentor on **Commissions East Artists' Mentoring Scheme**, Cambridge.

2002/3 Mentor on **Making Art Work**, an artists' professional development scheme run by Suffolk County Council.

2001/2 Mentor to **Barbara Walker**, Birmingham-based painter, through a mentoring program run by West Midlands Arts.

2001 Nominator, **Paul Hamlyn Award**, London

1998. Selector (with Adrienne Avery-Grey and Rachel Howard) of the 10th **Annual Open Exhibition**, City Gallery, Leicester, November 18 1998 - January 9 1999

1997. "Eddie Chambers", Entry (written by Petrine Archer-Straw) in the **St. James Guide to Black Artists**. Published in Association with the Schomburg Center for Research in Black Culture (pages 103-104)

1992. Selector (with Yve Lomax, Nicola Shane and John Gill) of the **South Bank Picture Show**, Foyer Galleries, Royal Festival Hall, London, December 15 1992 - January 24 1993.

1992. Recipient of the **Fanny Adams Awards (UK)**. 'Her Sparkly Order of Extreme Merit for Outstanding Contribution to Equality in the Arts'

1990/1 Advisor to Arts Council Visual Arts trainee, **Richard Hylton** (based at Laing Art Gallery, Newcastle upon Tyne).

September 1988 - October 1992. Established and coordinated the **African and Asian Visual Artists' Archive (AAVAA)**, a resource and reference facility funded by the Arts Council with additional funding from the Gulbenkian Foundation.

December 9, 2020

