IN COMMON

ROMARE BEARDEN AND NEW APPROACHES TO ART, RACE AND ECONOMY

NOV 30 – DEC 2, 2023
The New School is proud to present the symposium *In Common: Romare Bearden and New Approaches to Art, Race and Economy*, situated within the companion, three-month-long art exhibition *In Common: New Approaches with Romare Bearden*. We are grateful to our generous partners and donors for making this exciting program possible. This is a time of great need for innovation in policy and practice focused on social investments in multicultural communities and creative culture. We also want to thank the program’s organizing collaborative, led by The New School-based Institute on Race, Power and Political Economy with the Vera List Center for Art and Politics, as well as the Romare Bearden Foundation and Rutgers University Newark’s Institute of Jazz Studies. At The New School, supporters include the Office of the Provost, the Schools of Public Engagement, Parsons School of Design, the Anna Maria and Stephen Kellen Gallery, and the College of the Performing Arts. These times call for enhanced efforts to resist the worst of human impulses. Contemporary artists, creative culture workers, and the increasingly multicultural drivers of their products are uniquely situated to show us a better way forward. *In Common* is our response and our call to action.

Donna E. Shalala,
Interim President,
The New School
SYMPOSIUM

DAY 1
THUR, NOV 30, THE AUDITORIUM
AT 66 WEST 12TH STREET

5PM
Reception, Wollman Hall
Hors dœuvres and drinks

6:00PM ñ 6:15PM
Welcome, Event Overview, and Kick Off Program
*Darrick Hamilton, University Professor, Henry Cohen Professor of Economics and Urban Policy; Founding Director, Institute on Race, Power and Political Economy, The New School, New York
*Henry A. J. Ramos, Senior Fellow, Institute on Race, Power and Political Economy, The New School, New York

6:15PM ñ 6:35PM
Greetings and Context
*Dr. RenÈ e T. White, Provost and Executive Vice President, The New School
*Introduction: Carin Kuoni, Senior Director/Chief Curator, Vera List Center for Art and Politics, The New School

Dr. White will speak to The New School’s long history of supporting creative culture leaders of color and the importance of that work for the health and vitality of our democracy, civic culture, and economy.

6:35PM ñ 7:55PM
The Power of Purposeful Creativity: A Conversation and Performance
*Stefon Harris, four-time Grammy Award-nominated jazz musician, New York
*Maurine Knighton, Chief Program Officer, Doris Duke Foundation, New York
*Terri Lyne Carrington, NEA Jazz Master and three-time Grammy Award winning drummer, producer, and educator, New York
The evening will close with a conversation on Romare Bearden’s purposeful creativity and its relevance to current times, followed by a complementary live jazz performance evocative of Bearden’s legacy and the main themes to be covered during the balance of the symposium.

7:55PM ñ 8:00PM
Closing remarks, preview of Day 2 agenda and logistics

SYMPOSIUM

DAY 2
FRI, DEC 1, STARR FOUNDATION HALL

8:30AM
Continental Breakfast

10:00AM ñ 11:00AM
Day 2, Opening Plenary: The Artist as Activist
*Mary Schmidt Campbell, PhD, Bearden scholar and former president, Spelman College, New York
*Introduction: Johanne Bryant-Reid, Co-Director, Romare Bearden Foundation, New York
Romare Bearden scholar Mary Schmidt Campbell will examine the role of Bearden and his late twentieth century BIPOC contemporaries in advocating for notions of racial and economic justice in their day and will re ect on the current imperatives facing BIPOC artists and creatives.

11:00AM ñ 12:15PM
Day 2, Panel 1: The Case for a More Engaged Creative Community
*Dwight Andrews, composer and Professor of Jazz Studies, Emory University, Atlanta, GA
*Robert G. O’Meally, Zora Neale Hurston Professor of English, Columbia University, New York
*Introduction: Diedra Harris-Kelley, Co-Director, Romare Bearden Foundation, New York
Professors Andrews and O’Meally will discuss the reasons why art and inclusion matter. Among related topics, they will discuss Bearden and his contemporaries, the role they played in challenging them selves and other artists to address the issues of their day bearing on equality, and the special role that jazz has played in providing a window into new possibilities for human expression and relations.

12:30PM ñ 2:00PM
Lunch Keynote: Multiculturalism, Activism, and Art
*Natalie Diaz, Pulitzer prize winning author (Postcolonial Love Poem et al), MacArthur Fellow, and Senior Fellow, Institute on Race, Power and Political Economy, The New School, Tempe, AZ

(15 min break)
SYMPOSIUM

*Introduction: Yvonne Watson, Interim Executive Dean, Parsons School of Design, New York
Renowned poet and public intellectual Natale Diaz will offer prepared remarks on next generation opportunities to advance multiculturalism and activism through writing, spoken word, and other forms of creative expression and community building.

(15 min break)

2:15PM – 3:30PM
Day 2, Panel 2: Artists as Champions of Racial and Economic Reform
*Nicole Fleetwood, Curator, Marking Time: Art in the Age of Mass Incarceration; James Weldon Johnson Professor of Media, Culture, and Communication, Steinhardt School, New York University, New York
*Angie Kim, President, Center for Cultural Innovation, Los Angeles, CA
*Jayemi shakur, Director of Arts and Culture, City of Newark, NJ
*H. Shariif Williams, PhD, Professor of Africana Studies, Documentary Filmmaking and Poetics, Goddard College, New York

Moderator: Asali DeVan Ecclesiastes, Executive Director, Ashé Cultural Center, New Orleans, LA
This session will examine the role of BIPOC artists and cultural institutions in advancing and lifting up new strategies and initiatives that promote social justice and economic reform, including public and private policy, practice, and investment bearing on multicultural arts and opportunities for community development, liberation, and expression.

(15 min break)

3:45PM – 5:00PM
Day 2, Panel 3: New Opportunities for BIPOC Leadership in Creative Culture and Economy
*Eddie Torres, President, Grantmakers in the Arts, New York
*Calvin Williams, Senior Advisor, Social Impact & Advocacy, Think Common Entertainment, Oakland, CA
*Aisha Benson, President, Nonprofit Finance Fund, New York

Moderator: Rocío Aranda-Alvarado, Senior Program Officer, Ford Foundation, New York
This session will examine emerging opportunities for BIPOC leaders to shape the future of creative culture and economy through innovation, new voices and perspectives, and enhanced investments in multicultural arts and community building. Panelists will identify spaces and ways in which BIPOC leaders are changing the conversation and the content produced and financed by large arts institutions and their benefactors, government agencies, private investors, and the major media, and will assess the impacts of this trajectory on local economies, civic culture, and communities of color.

(60 min break. Move to Kellen Gallery for Exhibition Viewing and Performance Art Program)

6:00PM – 7:25PM
Performance: Layer Time: The Past is Already Rearranged by Our Gaze
The Anna-Maria and Stephen Kellen Gallery
*Black Quantum Futurism, Los Angeles, CA
*Introduction: Eriola Pira, Curator and Director of Programs, Vera List Center for Art and Politics, The New School, New York
Black Quantum Futurism's performative lecture explores the confluence of Romare Bearden's collage artistry, black spatial agency, temporal autonomy, and quantum physics within the exhibition. Ungluing Bearden's layered and complex narrative of African American life and human existence, they draw parallels between collaging and quantum superposition, delving into how Bearden's collages encapsulate a continuum of temporal experiences.

(15 min break)

7:25PM – 7:30PM
Closing remarks, preview of Day 3 agenda and logistics followed by reception with hors d'oeuvres and drinks

SYMPOSIUM

DAY 3
8:30AM
Continental Breakfast

10:00AM – 11:15AM
Day 3 Opening Plenary: Contemporary Artists, Social Content, and Public Engagement
*Michael Aghasnowa, artist-activist, RAW Works, Lynn, MA
*Salamishah Tillet, Founder, New Arts Justice Initiative, Express Newark, Newark, NJ
*Jordan Weber, artist-activist, New York
*Charisse Pearalina Weston, artist, Brooklyn, NY
Moderator: Jessica Lynne, Founding Editor, ARTS BLACK, New York
This session will highlight the evolving work of artists and creatives of color in furthurance of social change and public engagement, including strategies and initiatives that advance creative economy innovations and new possibilities in civic activism affecting BIPOC people and communities.

11:30AM – 12:45PM
Confronting Efforts to Censor BIPOC Writers and Artists
*C. Daniel Dawson, artist/curator and Adjunct Professor of African American and Africana Diaspora Studies, Columbia University, New York
*Evangeline Ordaz, network TV writer/producer and justice activist, Los Angeles, CA
*Diedra Harris-Kelley, Co-Director, Romare Bearden Foundation, New York
*Moderator: Radhiya Subramaniam, Associate Professor of Visual Culture, Parsons School of Design, The New School, New York
Leading thinkers and advocates in the arts, popular culture, and literature will examine current efforts in conservative circles to censor and silence BIPOC and other multicultural artists, writers, and creatives in education, cultural institutions, the media, and the public square. They will explore imperatives and strategies to combat this dangerous trend, including efforts by creative culture leaders of color and their allies to advance more progressive and inclusive notions of art, free expression, and the Common Good.

2:00PM
Adjourn
INTRODUCTION

The Institute on Race, Power and Political Economy, based at The New School, in collaboration with the Romare Bearden Foundation, the Institute of Jazz Studies at Rutgers University, Newark, The New School based Vera List Center for Art and Politics, and The New School writ large presents a fall 2023 art exhibition and national symposium on the legacy of the great twentieth century artist and activist Romare Bearden (1911-88) and the significance of his art to contemporary realities facing Black Americans and other BIPOC communities.

Allied activities include a series of supporting performance art offerings and public dialogues, related media commentaries, and the publication of this comprehensive guide documenting the art and symposium that will be offered at and around the Anna Maria and Stephen Kellen Gallery at the Sheila C. Johnson Design Center, Parsons School of Design, The New School.

In today’s increasingly divided political, cultural, and economic discourse, the arts and creativity offer pathways to human connectivity, learning, and understanding. Through a combination of dialogues and analyses based on Romare Bearden’s activist legacy and contemporary points of view featuring socially and politically engaged BIPOC artists and commentators, we hope to lift up the potent, yet still too rarely acknowledged relationships between race, culture, economy, and the Common Good.

It is our great privilege to offer this program in collaboration with highly respected leaders and organizations that are integrally engaged at the intersection of the issues across the national landscape, and across The New School campus.

Thank you for joining us in this timely examination of the abiding power of art and culture to shape new possibilities for our humanity, our politics, and our economy.

Darrick Hamilton is University Professor, Henry Cohen Professor of Economics and Urban Policy, and Founding Director of the Institute on Race, Power and Political Economy, The New School.

In partnership with the Romare Bearden Foundation, the Vera List Center for Art and Politics at The New School, and the Institute of Jazz Studies at Rutgers University Newark, the Institute on Race, Power and Political Economy is pleased to offer In Common: Romare Bearden and New Approaches to Art, Race, and Economy.

This much needed platform for cross-disciplinary learning, dialogue, visual art, performances, and allied public communications is intended to lift up the continuing legacy of the late, iconic African American artist Romare Bearden for present-day activist artists, scholars, civic leaders, and community change agents.

One of our nation’s greatest visual artists and activists, Romare Bearden came of age during the Harlem Renaissance and was a leading voice of late twentieth century Black struggles for political and economic justice. In his extensive and wide ranging work, he addressed the African American community’s long journey of struggle against institutionalized racism and poverty in the United States, as well as the resiliency of Black people in responding to inequality and injustice through the power of community, collective action, faith, music, and dance.

Bearden was the product of the Great Migration, which brought his family from North Carolina to New York City’s Harlem neighborhood in the early part of the twentieth century. During his formative years, he worked as a New York City social worker; he steeped himself in visual art and jazz; he met and aligned with important members of the Harlem Renaissance such as Duke Ellington, Ralph Ellison, Langston Hughes, Jacob Lawrence, and Paul Robeson; and he helped to establish important centers of gravity for Black/BIPOC-centered exchanges on art and politics, such as the downtown based Cinque Gallery (1969-2010) and the Spiral Group (1963-65), both of which served as important exhibition venues and meeting points for activist BIPOC artists of the day.

Recalling such work is especially timely.

More and more, the power of culture—from the performing arts, film, fashion, and design to literature, poetry, and prose—defines public identity and popular expression in the twenty-first century, in many instances even more than politics and economics. We believe that Bearden’s grounding in community and the Black experience in America continues to have real significance and value in the contemporary context of present day US discourse on matters of race, power, and political economy.

The symposium focuses on opportunities to...
Born out of an intense, almost primordial need to express humanity in an inhumane context, jazz is a profound expression of resistance in the face of racial oppression—a manifestation of the deep spirit of a people struggling against insanely brutal treatment, and an expression of their hope, longing, and perseverance. One of the only art forms created entirely in the United States, it has been called a gift to the world, America’s classical music, and its greatest global contribution. Jazz historian Ted Gioia has called its development an “actual transfer of totally African ritual to the native soil of the New World” and the period of its earliest development in New Orleans the beginning of the Africanization of American music.

From its inception, jazz has reflected the past, present, and future, and virtually every iteration of it that has ever existed continues to be actively performed. Jazz mirrors core aspects of Romare Bearden and America: the melding of cultures to create something entirely new, the hopefulness of a people with little practical reason to have any, and the continual forward gaze, striving for something and someplace better while drawing strength from the past. Further, just as jazz musicians constantly improvise individually and collectively, Bearden’s collages are a visual art form that reflects and challenges the same principles of collaboration and innovation.

In order to examine these questions in the most meaningful possible way, In Common: Romare Bearden and New Approaches to Art, Race and Economy features leading multicultural thinkers, practitioners, and activists from multiple fields, including but not limited to creative culture, inclusive economy, civic affairs, community enterprise, media, and related public policy. We welcome you to partake of these important offerings and voices as we seek to establish a more unified and mutually beneficial way forward for BIPOC leaders in creative culture, community, politics, and economy.

Henry A. J. Ramos is an artist and Senior Fellow and Project Lead, Institute on Race, Power and Political Economy, The New School.

Henry A. J. Ramos

Romare Bearden, Jamming at the Savoy, 1975, etching and aquatint, 25 x 32 inches. Courtesy of Nanette Bearden Trust.
improvisation: fragments of reality creating a new, harmonious whole. His layering of images and bold colors evokes the rhythm and vitality of both the music and the community that birthed it. Viewers can see the sound of the saxophones and trumpets that characterized the music and feel the syncopated dance and beats of West Africa, New Orleans, and Harlem. His work celebrates the resilience, creativity, and cultural richness of this community, and his use of jazz imagery and African symbolism underscores the interconnectedness of African heritage and African American struggle. Through this work, he highlights the enduring spirit of a people who, like jazz, have found a way to improvise, adapt, and persevere.

Bearden’s relationship with jazz has been explored beautifully and comprehensively by many writers and thinkers, notably the great writer Albert Murray, scholar Robert O’Meally, and the writers and thinkers, notably the great writer James Reese Europe.4

Consider the recordings of Wilbur Sweatman and much more nuance to the story when one considered the first jazz album, although there is no record of what was actually on it.5

In 1915, Jelly Roll Morton publishes “Jelly Roll’s most recorded songs in the twentieth century; he publishes “St. Louis Blues” in 1914, one of the most recorded blues songs in the history of jazz.6

Each of us has been influenced by jazz. Jazz has shown us the ways of a people who, like jazz, have found a way to improvise, adapt, and persevere. Improvisation and collaborative spirit of jazz, capturing the essence of a music genre that has touched the souls of millions. Bearden’s work also serves as a testament to the African American experience, celebrating the resilience and creativity of a community that has contributed immensely to the tapestry of the United States. Through his art, Bearden invites us to see and hear the world through the harmonious rhythms of jazz, reminding us of the enduring power and potential of creativity and the human spirit to address complex issues and questions in a manner that assures mutual benefit and consideration of both the self and others.

Wayne Winborne is the Executive Director of the Institute of Jazz Studies, Rutgers University Newark, Newark, NJ.

3 Ibid.
4 Dan Morgenstern elaborates on this notion in an essay in Records At Play: The Institute of Jazz Studies@50 (Newark, NJ: Rutgers University Newark, 2017).
5 O’Meally.
SYMPOSIUM

SPEAKER BIOGRAPHIES

MICHAEL TERRELL AGHAHOWA

is an American artist and professor based in Lynn, Massachusetts. He is a dynamic creator, most known for his allegorical paintings and community engagement. His work has many facets that range from looking like a cartoon to fine art that mixes elements of realism with collage, spray paint, and sculptural materials like card board and glass. Through diverse media, Aghahowa creates to provoke thought and emphasize representation of Black and brown folks, pulling references from his personal life and art history. Photo: Cinda Danh.

Dwight Andrews, PhD

is a composer and multi instrumentalist, Professor of Music Theory and African American Music at Emory University, and Pastor of First Congregational Church, UCC, in Atlanta. He has performed on over twenty jazz and new music recordings and served as music director for the Broadway productions of August Wilsonís Ma Raineyís Black Bottom, Joe Turnerís Come and Gone, Fences, The Piano Lesson, and Seven Guitars. He also served as music director for the Broadway revival of Ma Rainey, starring Charles Dutton and Whoopi Goldberg, and collaborated with director Kenny Leon on the Broadway production of A Raisin in the Sun, starring Sean Combs and Phylicia Rashad. Andrews was the Artistic Director of the National Black Arts Festival (1998-1998) and currently serves as Artistic Director of the Atlanta Music Festival. In 2019, he curated a special program celebrating the opening of the exhibition Something Over Something Else: Romare Beardenís Profile Series at the High Museum in Atlanta. The event, entitled Beardenís Blues and Other Collars, featured Branford Marsalis and his Quartet.

ROC O ARANDA ALVARADO, PhD

is an art historian and curator focused on modern and contemporary US Latinx, Caribbean and African American art. Prior to her work at Ford Foundation, she was Curator at El Museo del Barrio in New York and at Jersey City Museum, where she organized numerous exhibitions, including El Museoís 45th anniversary exhibition and two versions of The S Files/La Bienal, El Museoís biennial exhibition of emerging artists, PRESENTE! The Young Lords in New York (2015), and Antonio Lopez: Future, Funk, Fashion (2016), among many others. Dr. Aranda Alvarado has taught in the Art Department at the City College of New York and in the MA program at Hunter Collegeís Art and Art History Department. Her writing has appeared in various publications including catalogue essays for several museums.

AISHA BENSON

is a community development finance professional with thirty years experience in banking and Community Development Financial Institutions (CDFIs). She is CEO of Nonprofit Finance Fund (NFF), a lender, consultant, and advocate that boosts the collective success and power of nonprofits to advance racial equity, and community wealth building and well being. NFF has invested over $1.1B in financing and leveraged over $4.4B in projects for thousands of organizations nationwide. Prior to NFF, Benson was COO for TruFund Financial Services, a CDFI serving disadvantaged small businesses. She sits on the Board of Opportunity Finance Network and is on the advisory boards of the White House Economic Opportunity Coalition and the Federal Reserve Bank of NY. She graduated Cum Laude from Columbia University.

JOHANNE BRYANT REID

is Co-Director of the Romare Bearden Foundation, New York. She is a graduate of West Virginia University and completed independent study in docent education at the Metropolitan Museum of Art. Bryant Reid joined the Foundation as a board member and served as the primary fundraiser for seven years. An accomplished Human Resources Executive with Merrill Lynch for two decades, Bryant Reid has travelled extensively throughout the United States, Canada, Japan, Hong Kong, Singapore, and Europe. With a long standing commitment to cultural development and studies of fine arts and music, she has sponsored individual artists and organized art exhibitions and benefit auctions for various organizations and community groups. Bryant Reid has served on not for profit boards in philanthropy and the arts including Artists Space New York; the Borough of Manhattan Community College, New York; The Womenís Center, New York; James Robert Braxton Scholarship Fund and the West Virginia University Foundation, Morgantown, WV. She also chaired the Arts Committee and the International Trends Committee for the Bergen County New Jersey chapter of The Links, Incorporated. Photo: E. Lee White Photography.

TERRI LYNE CARRINGTON

is an NEA Jazz Master, a Doris Duke Artist, and four time GRAMMY award winning artist/producer. She has most notably been the drummer for Herbie Hancock, Wayne Shorter, esperanza spalding, and also for late night TV shows, The Arsenio Hall Show and Quincy Jonesí VIBE TV. In 2022,
she authored two books: New Standards: 101 Lead Sheets By Women Composers and Three of a Kind, a children's book about the Allen Carrington Spalding trio. In recognition of her contributions to jazz, she received the prestigious Doris Duke Artist Award, as well as honorary doctorates from Manhattan School of Music, York University and Berklee College of Music, where she established the Berklee Institute of Jazz and Gender Justice. Photo: Michael Goldman.

C. DANIEL DAWSON

is a photographer, filmmaker, curator, arts administrator, and consultant with a research focus on the African diaspora and its culture. Professor Dawson has taught seminars on African spiritualities in the Americas. He served as Curator of Photography, Film and Video at the Studio Museum in Harlem, Director of Special Projects at the Caribbean Cultural Center, and Curatorial Consultant and Director of Education at the Studio Museum in Harlem, as well as Curator at large for the Walker Art Center in Minneapolis. Edwards’s curatorial projects have also included the traveling exhibition and catalogue Jason Moran at Walker Art Center, ICA Boston, Wexner Center for the Arts, Columbus (2018 ñ 2019); Moved by the Motion: Sudden Rise (2020), a series of performances based on a text co-written by Wu Tsang, boychild, and Fred Moten at the Whitney; Dave McKenzie’s first solo museum exhibition in New York City, The Story I Tell Myself, and its pendant performance commission Disturbing the View (2021) at the Whitney; and the perfor mance collective My Barbarians twenty anniversary exhibition and catalogue (2021 ñ 2022) at the Whitney. She is part of the Whitney’s core team for David Hammons public art monument Day’s End. Edwards has taught art history and visual studies at New York University and The New School. Photo: Bryan Derballa.

NATALIE DIAZ

was born in the Fort Mojave Indian Village in Needles, California. She is Mojave and an enrolled member of the Gila River Indian community. She earned a BA from Old Dominion University, where she received a full athletic scholarship. Diaz played professional basketball in Europe and Asia before returning to Old Dominion to earn an MFA. She is the author of the poetry collections Postcolonial Love Poem (2020), winner of the Pulitzer Prize, and When My Brother Was an Aztec (2012), which New York Times reviewer Eric McHenry described as an ambitious beautiful book. Her other honors and awards include the Nimrod/Hardman Pablo Neruda Prize for Poetry, the Louis Untermeyer Scholarship in Poetry from Bread Loaf, the Narrative Poetry Prize, and a Lannan Literary Fellowship. Diaz is co-director of the Borderlands Fellowship, a joint initiative between The New Schoolís Vera List Center for Art and Politics and Arizona State Universityís Center for Imagination in the Borderlands, of which she is the founder. She is also a Senior Fellow at The New Schools Institute on Race, Power and Political Economy. Photo: Deanna Dent/ASU Now.

ADRIENNE EDWARDS, PhD

is Engell Speyer Family Curator and Director of Curatorial Affairs at the Whitney Museum of American Art in New York City. She co-curated the 2022 Whitney Biennial and was President of the International Jury of the 59th Venice Biennale. She is currently organizing an exhibition and catalogue on the choreographer Alvin Alley, which opens at the Whitney in September 2024. Previously, she served as Curator of Performa in New York City and as Curator at large for the Walker Art Center in Minneapolis. Edwards’s curatorial projects have also included the traveling exhibition and catalogue Jason Moran at Walker Art Center, ICA Boston, Wexner Center for the Arts, Columbus (2018 ñ 2019); Moved by the Motion: Sudden Rise (2020), a series of performances based on a text co-written by Wu Tsang, boychild, and Fred Moten at the Whitney; Dave McKenzie’s first solo museum exhibition in New York City, The Story I Tell Myself, and its pendant performance commission Disturbing the View (2021) at the Whitney; and the performance collective My Barbarians twenty anniversary exhibition and catalogue (2021 ñ 2022) at the Whitney. She is part of the Whitney’s core team for David Hammons public art monument Day’s End. Edwards has taught art history and visual studies at New York University and The New School. Photo: Bryan Derballa.

NICOLE FLEETWOOD

is the inaugural James Weldon Johnson Professor of Media, Culture, and Communication in the Steinhardt School at New York University, New York. A MacArthur Fellow, she is a writer, curator, and art critic whose interests are contemporary Black diasporic art and visual culture, photography studies, art and public practice, performance studies, gender and feminism studies, Black cultural history, creative nonfiction, prison abolition and carceral studies, and poverty studies. Her publications include On Racial Icons (Rutgers University Press, 2015) and Troubling Vision (University of Chicago Press, 2011). Fleetwood has co-curated exhibitions and public programs on art and mass incarceration, and her traveling exhibition Marking Time: Art in the Age of Mass Incarceration at MoMA PS1 was listed as one of the most important art moments in 2020 by the New York Times. Courtesy of John D. and Catherine T. MacArthur Foundation.

DARRICK HAMILTON

is University Professor, the Henry Cohen Professor of Economics and Urban Policy, and Founding Director of the Institute on Race, Power and Political Economy at The New School. Considered one of the nationís foremost public intellectuals, Hamilton has been profiled in the New York Times, Mother Jones, Bloomberg Businessweek and the Wall Street Journal. Hamilton was named a Freedom Scholar by the Marguerite Casey Foundation and the Group Health Foundation. He has been involved in crafting policy proposals that have garnered media attention and inspired innovative proposals at the federal, state, and local levels, including baby bonds, guaran teed income, and a federal job guarantee. He has testified before several Senate and House committees, including the Joint Economic Committee and the Senate Banking Committee. He was born and raised in the Bedford Stuyvesant section of Brooklyn, New York. He is a graduate of Oberlin College and received a PhD in Economics from the University of North Carolina.
is an acclaimed American jazz vibraphonist and four-time Grammy Award nominated recording artist. In addition to his leadership in the performing arts, he helps leading companies innovate and get comfortable with the unknown by creating platforms to solve business challenges related to management, relationships, and teamwork, encouraging business solutions rooted in empathy. As a thought leader, he makes presentations at corporate leadership gatherings on team empowerment at Fortune 50 companies using jazz as a metaphor. His inspiring 2012 TED talk There Are No Mistakes on the Bandstand has been featured in publications such as Artsforum, The Believer, Frieze, The Los Angeles Times, The Nation, and Oxford American, where she is a contributing editor. She is the recipient of a 2020 Research and Development award from the Graham Foundation for Advanced Studies in the Fine Arts, a 2020 Arts Writer Grant recipient of The Andy Warhol Foundation, and the inaugural recipient of the Beverly Art Writers Travel Grant awarded in 2022 by the American Australian Association. Lynne is currently an Associate Editor at Momus. Alongside Rianna Jade Parker, she is co-author of the forthcoming book Forging a New World (Valiz/Prince Claus Fund; Studies into Darkness: The Perils and Promise of Freedom of Speech (VLC/Amherst College Press); and Maria Thereza Alves: Seeds of Change (VLC/Amherst College Press).
is the Zora Neale Hurston Professor of English and Comparative Literature at Columbia University, where he has served on the faculty for thirty-five years. The author of The Craft of Ralph Ellison, Lady Day: The Many Faces of Billie Holiday, The Jazz Singers, and Romare Bearden: A Black Odyssey, O’Meally co-produced a Smithsonian record set called The Jazz Singers, which was nominated for a Grammy Award. He has co-curated exhibitions for the Smithsonian Institution, Jazz at Lincoln Center, and the High Museum of Art, Atlanta. His most recent books are The Romare Bearden Reader (Duke University Press, 2020) and Antagonistic Cooperation: Collage, Jazz, and American Fiction (Columbia University Press, 2022). His current research concerns August Wilson and Jorge Luis Borges. Photo: Gioncarlo Valentine.

grew up in Los Angeles, but has also lived in South East Asia and Mexico. Her experience growing up as a child of low income Mexican immigrants instilled in her a passion for social justice, prompting her to earn a law degree from the University of California Berkeley. Before becoming a writer, she practiced public interest law. Ordaz writes and produces theater, television, film, and digital media. By writing intimate and personal stories of under represented and excluded communities she seeks to elevate those communities to promote just inclusion and explore universal truths. Before becoming a screenwriter, Ordaz practiced law for seven years and has experience in fair housing, slum litigation, immigration, human rights, and criminal appeals.

is the Curator and Director of Programs at the Vera List Center for Art and Politics at The New School, where she works closely with artists to generate and present new ideas and work on art and its politics. Previously, as Director of Programs, Pira led Art in Generalis international collabo rations, residencies, public events, and fellowship programs, building on her professional networks and experiences as Program Director and Curator at the artist founded NARS Foundation and as Program Director for The Foundation for Culture and Society. She has organized and participated in several international exhibitions, performances, publications, and symposia and collaborated with institutions worldwide. A native of Albania, Pira has an MA in Visual Culture Theory from New York University and is the recipient of a Fulbright Fellowship. Photo: Ali Zdunczyk.

is the senior fellow at the Institute on Race, Power and Political Economy. He is a past staff member at the Ford Foundation, the James Irvine Foundation and Levi Strauss Foundation, and has served on various important boards, including those of the Nonprofit Finance Fund, The Harvard Journal of Hispanic Policy, the Womenís Foundation of California, the Romare Bearden Foundation, and Asian Americans Advancing Justice. He is also a former appointee of ex California governor Jerry Brown (D CA) to the California Community Colleges Board of Governors. His published works include the book Democracy and the Next American Economy and recent op eds in Newsweek, the Hechinger Report, and The Hill. In addition, Ramos is a visual artist whose paintings and collage works have been presented in Berlin, Los Angeles, and New York. He received a BA in Political Economy and a JD from UC Berkeley, and an MPA from Harvard University.

is an artist historian, who served as Director of the Studio Museum in Harlem, New York City Commissioner of Cultural Affairs, and, for over two decades, Dean of New York Universityís Tisch School of the Arts, New York. She is the recently retired president of Spelman College and a leading Bearden expert and biographer, having written the highly regarded An American Odyssey: The Life and Work of Romare Bearden (Oxford University Press, 2018) and co-authored Memory and Metaphor: The Art of Romare Bearden 1940 - 1987 (Oxford University Press, 1991). Photo: Julie Yarborough.

is a writer, interdisciplinary artist, and arts advocate residing in Newark. She currently serves as Arts and Cultural Affairs Director for the City of Newark. She has held appointments as Visiting Lecturer at Rutgers University, Department of Art, Culture and Media, and as an Artist Advisory Council Member for Newark Arts. Her reputation demonstrates a commitment to cultural organizing, mentorship, and engaging programming that explores art that challenges the way we see and experience the world, ourselves, and each other. Photo: Ron Goodman.
is the Henry Rutgers Professor of Africana Studies and Creative Writing and the Director of Express Newark, a center for socially engaged art and design at Rutgers University Newark. She won the 2022 Pulitzer Prize for criticism for her work at *The New York Times* magazine, and is the author of *Sites of Slavery: Citizenship and Racial Democracy in the Post Civil Rights Imagination and In Search of The Color Purple: The Story of an American Masterpiece*. She was the curator of *Pulling Together*, the first ever public art exhibition and longest running event on the National Mall in Washington, DC, which presents works from a diverse range of artists telling previously untold stories about our nation’s historic monuments.

YVONNE WATSON

was appointed Interim Executive Dean of Parsons School of Design in July 2022. A member of the School of Fashion faculty and leadership since 2010, Watson most recently served as Parsons Dean of Curriculum and Learning and Advisor to the Provost’s Office on Curriculum. As a member of the Parsons Deans’ Council, Watson has been part of the process of developing a systematic approach to ensuring the programs at Parsons are designed within a culture of equity, inclusion, and social justice. As Associate Dean of Curriculum and Learning, Watson promoted a culture of assessment and support for faculty investment and pedagogical growth. Before then, she served as Associate Dean in the School of Fashion, where she was instrumental in the development and implementation of the BFA Fashion Design curriculum and articulation of pathways. Photo: Sylvia Hokes.

JORDAN WEBER

is a New York based regenerative landscape artist and activist who works at the intersection of social justice and environmental activism. She is the director of Art Venice Biennale of Architecture. In 2018–21, Weber was commissioned by the Walker Art Center to create a phytoremediation farm in North Minneapolis which is a counter tactic to industrial violence upon biodiverse lands and racially diverse communities. The project was produced at the height of George Floyd protests. Honors include the Guggenheim Award, 2023 Soros Open Society Award, 2022 United States Artist Award, and a 2021 Harvard LOEB Fellow. Photo: Aram Boghosian.

EDDIE TORRES

is President & CEO of Grantmakers in the Arts. Torres most recently served as Deputy Commissioner of Cultural Affairs for New York City, where they played a leadership role in the development of the city’s long term sustainability plan, the city’s first cultural plan, and a study of and efforts to support the diversity of the city’s cultural organizations. Prior, Torres was a program officer with The Rockefeller Foundation, where they supported arts and culture, jobs access, and resilience. Torres has also served in the dean’s office at Parsons School of Design, on the arts and culture team at the Ford Foundation as well as on the staff of the Bronx Council on the Arts. Torres serves on the board of directors of United Philanthropy Forum, as well as its Public Policy Committee. Torres holds an MA in Art History from Hunter College and an MS in Management from The New School.

CHARISSE PEARLINA WESTON

For bio, see Page E–23

CALVIN WILLIAMS

a cultural strategist and social impact producer, joined the award winning artist, actor, author, and activist Common’s Think Common Entertainment as Senior Advisor for Social Impact & Advocacy in 2022. In this role, he advises Common’s social impact ventures, including Imagine Justice Society, a non-profit organization that Common founded in 2018 to address mass incarceration. Williams has twenty years of social impact experience from his time working in philanthropy, cultural strategy campaigns, and social justice organizations. He holds a Masters in Public Administration from the former Bernard M. Baruch School of Public and International Affairs, City University of New York. He lives in Oakland with his wife Leila and son Malik. Photo: Lara Kaur.

RENEE WHITE, PhD

became Provost and Executive Vice President for Academic Affairs of The New School on August 1, 2021. She also serves as Professor of Sociology with tenure at The New School for Social Research. Dr. White holds an AB with honors from Brown University and an MA and PhD from Yale University, where she was awarded a Mellon Foundation doctoral fellowship. She is a member of the Editorial Review Board of the *Journal of Women and Gender in Higher Education*. She also serves on the Vision 2020 National Leadership Circle and served on the Chief Academic Officers Task Force of the Council of Independent Colleges (CIC) from 2019 to 2021. Dr. White is the editor of four books, including the acclaimed *Spoils of War: Women of Color, Cultures, and Revolutions* and the recently published *Afrofuturism in Black Panther: Gender, Identity, and the Remaking of Blackness*. She is also the author of *Putting Risk in Perspective: Black Teenage Lives in the Era of AIDS*. The *New School* announces that it has named Renee White, PhD, as its next Provost and Executive Vice President for Academic Affairs. The search committee for the position was formed in January 2021 and led by provost candidates and current faculty who co-chaired the search with President Andrew Ar Won Yoon. The committee included Provost and Executive Vice President Andrea Libresco; Vice President for Research and Dean of the Graduate College vår; Rosalyn Wyne, PhD, vice president for mission and institutional effectiveness; and Susan H. Russell, PhD, vice president for academic technology and IT. White’s academic career includes a diverse set of experiences in higher education. Most recently, she served as Provost and Senior Vice President for the Division of Arts and Science at Brown University, where she led the arts and sciences campus and its five schools. White is a proud graduate of Brown, where she received her AB degree in English and an MA and PhD in sociology. White is a native of Chicago and a graduate of St. Thomas University High School where she was named valedictorian. White joined Brown University in 1993 as an assistant professor of sociology. She served as a faculty member for 17 years and as chair of the department from 2003 to 2010. She was named the Arctic J. Malcom and Rachel B. Brown Professor in 2007 and was awarded the Henry M. Jackson Faculty Achievement Award. In 2020, she was named the chair of the Standing Senate Committee on Social Affairs, Science and Technology. White is a prolific scholar and a member of the American Sociological Association and the Eastern Sociological Society, where she served as the chair of the race, class, and gender inequality section. Her scholarship has focused on the development of social theory and mixed-methods research techniques with a focus on the relationship between gender, race and power in the construction of the American or middle-class identity. She was also named to the Harvard Foundation for Intercultural and Race Relations. She has been a member of the Advisory Board of the Harvard Foundation for Intercultural and Race Relations. She has worked as a social justice advocate and is a former member of the Harvard University’s African American Student Council where she worked as a community organizer. White has served on the board of directors of the ReMaking of Blackness, a non-profit organization that Common founded in 2018 to address mass incarceration. Williams has twenty years of social impact experience from his time working in philanthropy, cultural strategy campaigns, and social justice organizations. He holds a Masters in Public Administration from the former Bernard M. Baruch School of Public and International Affairs, City University of New York. He lives in Oakland with his wife Leila and son Malik. Photo: Lara Kaur.
H. HERUKHUTI SHARIF WILLIAMS, PhD

was born and raised in Brooklyn, New York, and is a cultural worker committed to making revolution irresistible through theater/performance art, filmmaking, poetics, and cultural criticism. The producer playwright director has presented work in and around New York City including the New York International Fringe Festival, Bronx Academy of Arts, Dance Blaktinx Festival, and the Caribbean Cultural Center African Diaspora Institute’s Afriemb Festival. Dr. Herukhuti is the author of various published works including the poetry collection Race, Resistance, Love, and co-editor of the Lambda Literary Award nonfiction finalist and Bisexual Book Awards nonfiction and anthology winner Recognize: The Voices of Bisexual Men. Dr. Herukhuti is executive producing and co-directing a forthcoming documentary film about Black bisexual men and the producer playwright director of the Afrofuturist funk, ritual play in the Valley of Coming Forth.

WAYNE WINBORNE

is Executive Director of the Institute of Jazz Studies at Rutgers University Newark, the largest and most comprehensive library and archive of jazz and jazz related materials in the world. He is also Assistant Professor in the Arts, Culture, and Media department and has written and spoken extensively about jazz, art, and culture, democracy, civic engagement, racial reckoning, non profit management, strategic planning, fund development, DEI, multicultural marketing, dialogue facilitation, and race and inter group relations. Winborne has produced recordings for the MaxJazz, HighNote, Satchmo, and Savant labels. He has also written and produced short documentaries, winning a Cine Golden Eagle award and two Telly awards. He has been honored by the Feminist Press, the Brooklyn Club of the National Association of Negro Business and Professional Women’s Clubs, Inc., the Asian American Federation of New York, FraserNet, and the National Council for Research on Women. Winborne holds degrees from Stanford and New York University.
The Institute on Race, Power and Political Economy was founded in 2021 to understand and advance economic inclusion, civic engagement, and equity. The Institute provides the intellectual and physical space to cultivate innovative policies, strategies and investments that break down restrictive hierarchies, empower people, and move society toward greater social equity by fusing insights from multiple disciplines to improve understanding of the causes, consequences, and remedies associated with racial, ethnic, gender, and other forms of stratification in a host of domains including education, employment, criminal justice, creative culture, health, housing, environment, asset accumulation, and other vital sectors across regional, national, and international landscapes.

www.racepowerpolicy.org

IJS relocates from Stearns’ apartment to Rutgers University Newark in 1966, and is part of the Rutgers University Libraries. In 1994, IJS moved to spacious new quarters on the fourth floor of the John Cotton Dana Library at Rutgers University Newark. The Institute serves a broad clientele, including teachers, scholars, musicians, the media, record companies, filmmakers, and arts agencies.

www.libraries.rutgers.edu/newark/visit-study/institute-jazz-studies

The Vera List Center for Art and Politics (VLC) is a non-profit research center at The New School in New York. Founded in 1992, the VLC catalyzes and supports new forms of politically engaged art, research, public scholarship, and community around the world. The 2022-2024 Vera List Center Focus Theme Correction* and the programs, fellowship projects, publications, and exhibitions dedicated to it explore the tension, discomfort, potential, and sociopolitical implications of correction. All VLC programs are supported by the members of the VLC Board, Vera List, the VLC Producers Council, several foundations, and The New School.

www.veralistcenter.org

The Romare Bearden Foundation is the non profit organization that perpetuates the artistic and intellectual legacies of the visual artist Romare Bearden. Founded in 1990 by the artistís widow, Nanette Bearden, the mission has been to make Beardenís ideas publicly accessible through exhibitions, symposia, curriculum, publications, and public school programs. In 2021 the Foundation partnered with the Wildenstein Plattner Institute to launch the Romare Bearden Digital Catalogue Raisonné Project. The ultimate guide to the unique works will be underway for some time, but materials from the Foundation archives are already being made available online for scholars, students, and the interested public to view. The Bearden Foundationís signature Cinque Artist Program provides a platform for mid career artists to talk about their work and network with wider audiences.

www.beardenfoundation.org

The Institute of Jazz Studies (IJS) is the worldís foremost jazz archives and research library. Founded in 1952 by pioneer jazz scholar Marshall Stearns (1908-66), the Institute has been a pioneering institution in the preservation and access of jazz heritage. IJS relocated from Stearnsí apartment to Rutgers University Newark in 1966, and is part of the Rutgers University Libraries. In 1994, IJS moved to spacious new quarters on the fourth floor of the John Cotton Dana Library at Rutgers University Newark. The Institute serves a broad clientele, including teachers, scholars, musicians, the media, record companies, filmmakers, and arts agencies.

www.libraries.rutgers.edu/newark/visit-study/institute-jazz-studies

The New School was the result. Today it is a progressive university housing five extraordinary schools and colleges. It is a place where scholars, artists, and designers find the support they need to unleash their intellect and creativity so that they can courageously challenge conventions. We dissolve walls between disciplines to create communities in which journalists collaborate with designers, architects with social researchers, and artists with activists. Our academic centers in New York City, Paris, Shanghai, and Mumbai offer over 10,000 students more than 135 undergraduate and graduate degree programs uniquely designed to prepare them to make a more just, beautiful, and better designed world.

www.newschool.edu
IN COMMON

NEW APPROACHES WITH
ROMARE BEARDEN

NOV 9, 2023 - JAN 15, 2024
Romare Bearden was born on September 2, 1911, in segregated Charlotte, North Carolina, and died in New York City on March 12, 1988. Recognized as one of the most creative and original visual artists of the twentieth century, Bearden had a prolific and distinguished career. Bearden and his family moved between New York and Pittsburgh, with a brief stay in Canada before settling in Harlem. As a young boy, Romare would return to Charlotte to visit his grandparents, and southern culture remained a constant source of inspiration. After college, he embarked on a lifelong study of art, gathering inspiration from Western masters ranging from Duccio, Giotto, and de Hooch to Cézanne, Picasso, and Matisse, as well as from African sculpture, masks and textiles, Japanese prints, and Chinese landscape paintings. Bearden became a great chronicler of African American life and culture by drawing from these many cultures and art forms to distill his own experiences into universal statements with wide appeal. 

Bearden attended Lincoln and Boston University before completing his studies at New York University, graduating with a degree in education. There, he began his career in art as a lead cartoonist and art editor for the monthly journal The Medley. After graduating in 1935, Bearden became a weekly editorial cartoonist for the Baltimore Afro-American. He also attended the Art Students League in New York, where he met the German satirist George Grosz, who introduced him to the great draftsmen of art history.

In 1935, Bearden became a caseworker with the New York City Department of Social Services, where he worked mostly with the Gypsy community (as it was referred to at the time) until 1969. He was drafted into the US Army in 1942 and served in a segregated unit. He continued to work on his art nights and weekends, and his success as an artist was recognized with his first solo exhibition in Harlem in 1940 and his first solo show in Washington, DC, in 1944.

Bearden was also a respected writer and an eloquent spokesperson on artistic and social issues and advocated for artists’ rights. Through the Harlem Artists Guild and the 306 Group, he became acquainted with artists associated with the Harlem Renaissance: Charles Alston, Henry Bannarn, Gwendolyn Bennett, Stuart Davis, Aaron Douglas, and Augusta Savage, among others. In the 1960s, he helped organize artists through the Studio Museum in Harlem, the Spiral Group, and Cinque Gallery, which he founded with Ernest Crichlow and Norman Lewis in 1969.

In 1950, Bearden used the G.I. Bill to study philosophy at the Sorbonne in Paris. There, he met artists Georges Braque and Constantin Brancusi, as well as American writers James Baldwin, Albert Murray, and Richard Wright. Hoping to earn enough money to return to Paris, Bearden took a turn at writing lyrics for a songwriting team. When finally returning to painting in the late 1950s, he made highly experimental abstract works in oil, far from the Cubism-inspired works he was known for throughout the late 1940s, but a precursor for the iconic collage compositions to come. The artist was greatly affected by the civil rights movement, and his work in the 1960s reflected the urgent need for change and new forms of political engagement. Collage became Bearden’s primary method.

In the early 1970s, he and his wife Nanette (née Rohan) established a second residence on the Caribbean island of Saint Martin, his wife’s ancestral home, and his later work reflected the island’s vibrant colors, lush landscapes, and mysticism. Nanette established the Romare Bearden Foundation in 1990.

Bearden was a prolific artist whose works were exhibited during his lifetime throughout the United States and Europe. His work is included in many important public collections, including New York’s Metropolitan Museum of Art, the Whitney Museum of American Art, and the Studio Museum in Harlem, as well as the Philadelphia Museum of Art and the Museum of Fine Arts, Boston, among others. He has had retrospectives at the Museum of Modern Art, New York (1971), the Mint Museum of Art, Charlotte, NC (1980), the Detroit Institute of the Arts (1986), as well as posthumous retrospectives at the Studio Museum in Harlem (1991) and the National Gallery of Art, Washington, DC (2003).


Bearden received honorary doctorates from Pratt Institute, Carnegie Mellon University, Davidson College, and Atlanta University, to name but a few. He was one of the founding members of the Black Academy of Arts and Letters in 1970 and was elected to the National Institute of Arts and Letters in 1972. He received the National Medal of Arts, presented by President Ronald Reagan, in 1987.

Diedra Harris-Kelley is a writer, curator, Adjunct Professor in Africana Studies (the Harlem Semester) at Barnard College, and Co-Director of the Romare Bearden Foundation.
IN COMMON:
NEW APPROACHES
WITH
ROMARE BEARDEN

Two generations after the passing of American icon Romare Bearden in 1988, the significance of his art to contemporary realities and circumstances facing Black and other communities of color persists.

Drawing from the collections of the Romare Bearden Foundation, The New School, and private collectors, this exhibition showcases a selection of works in which Bearden explores race and racial stereotypes, often taking inspiration from history, literature, the Bible, jazz, and African American communities. His work is complemented by six leading and emerging contemporary Black artists — Black Quantum Futurism, Kahlil Robert Irving, Lorraine O’Grady, Hank Willis Thomas, Mickalene Thomas, and Charisse Pearlina Weston — whose practices and values resonate with those of Bearden and contribute to a multi-generational dialogue on the political agency of art.

This exhibition is distinct in how it creates intergenerational conversations with the use of original objects from Bearden’s archive juxtaposed with recently created works that pay direct homage to Bearden compositions. The chosen works present storytelling through powerful topics such as history, historical figures, and protest, and display engagement with mass media to re-present dialogues already in the public realm of newspapers, magazines, and the Internet. Most importantly, this exhibition shows off artists’ use of innovative techniques of photography, collage, and printmaking on vinyl, glass, and photo-reflective materials.

For over fifty years Romare Bearden depicted and celebrated the life that surrounded him. In his words, “I want to see how life can triumph!” His evolution into a master artist began in the 1930s with cartoons for his college magazines — first at Lincoln, then Boston University, and later New York University — before eventually contributing hard-hitting editorial cartoons for national publications.


At both NYU and Boston University, Bearden drew humorist statements about workers and everyday people. After graduating he turned to single statement editorial cartoons with greater critiques of political issues of the time — fascism, racism, and capitalism. For two years he contributed to the Baltimore Afro-American, still one of the longest-running Black newspapers in the country. At that time his art also graced the covers of national publications such as Opportunity and Crisis, the journal of the NAACP. Featured in this exhibition is the reproduction of the 1942 gouache painting Factory Workers, as it appeared in an issue of Fortune magazine. It ran opposite a story titled “The Negro’s War,” which examined the social and financial costs of racial discrimination during wartime and advocated for full integration of the American workplace.

The photographs at the beginning of the exhibition display two sides of Bearden: one working under the ever-present image of his past — his great grandparents — and the other in collaboration and conversation with contemporaries. One of these artists pictured, Robert Blackburn, was a central figure to artists in New York in the 1970s and 80s through his printmaking studio, now known as the Robert Blackburn Printmaking Workshop. The master printmaker was responsible for some of Bearden’s early and most experimental print editions. The original plates on exhibition were all made by Bearden under the guidance of Blackburn, his friend and collaborator. It is important to note that the photographs were taken by another friend and artist, photographer Frank Stewart. The notes on view below the photographs represent yet another side of Bearden, an educator, espousing the “Various Mediums of Art” in reproductions of his hand-drawn explanations of paint, color mixing, and the processes of printmaking. As the author of seminal articles explaining art movements or the position of Black artists, and co-author of books on the structure of art.
strong family icons like his popular compositions of women Conjur, Obeah, and Madonna and Child (here represented by Crisis magazine and Come Sunday), and reverberates in the works of contemпорary artist Mickalene Thomas and Beardenís revisioning of Cubist fi gurations, nonobjective oil painting and Odyssey by Homer. On view is The Fall of Troy, a print from Beardenís Odyssey series of collages where the artist casts his characters for the epic poem as Black women, men, and in colorful surroundings that could be Greece, but could also be Africa, or the Caribbean. Another work from that series, Battle with Cicones, is referenced in Hans Wilmers The Samurai and The Damage to Bearden, shown on the opposite wall. Beardenís collage techniques also allowed for the mixing of textures and cultures and the collapsing of time and space. This can be seen in a portrait of Joseph Cinque, the enslaved African who led a mutiny aboard a slave ship, where simplifi ed, overlapping graphic forms depict Cinque, Africa, and the ship all in one piece, called Slave Ship (1971). The composition is later reworked and simplified further to promote Roots: The Saga of An American Family, the television mini-series, on the cover of TV Guide (1977). Based on a novel by Alex Haley, the show feature enslaved African experiences in the Americas. This multi episode dramatization is still used in classes to teach this history. More Afrofuturist collapsing of time and space can be seen in the works of the contemporary artists in the exhibition. In speaking about the connection between images and advocating for political change, Bearden famously said: “...it is not my aim to paint about the Negro in America in terms of propaganda. It is precisely my awareness of the distortions required of the Negro image as a result of a official canon that led me to paint the life of my people as I know it as passionately and dispassionately as Brueghel painted the life of the Flemish peasants of his day.”

Beardenís form of activism fi ts well into the Vera Roots: Called to action by the energy of the civil rights movement, Bearden lent his highly devel oped artistic voice to communicate messages about the contemporary Black experience through platforms of mass media and promotional adver tising, such as the top page here for the magazine covers of Fortune (1968), Time (1969), and The New York Times Magazine (1969). His method of collaging had the ability to speak on multiple levels about race, class, and urban architecture. The mix of photographic materials and colored paper also worked well to convey
the structure of the diploch for her work, as a political position: “When you put two things that are related and yet totally dissimilar in a position of equality on the wall, for example, set up a conversation that is never ending. That ‘both/and’ lack of a single outcome — the acceptance and embrace of it, as opposed to the Western ‘either/or’ binary, which is always exclusive and hierarchical — needs to become the cultural goal.”

CHARISSE PEARLINA WESTON

In 1990s New York, Mayor Rudy Giuliani had the windows of abandoned apartment buildings, posters, and rollercoasters printed with decals of cute flower pots. He was an ardent proponent of the so-called broken windows theory — that held that major crime can be deterred by beautifying the neighborhood and targeting minor offenses with excessive policing measures. The artist Charisse Pearlina Weston has commented that her pieces in this exhibition are related to the broken window theory and Black protest. In (to be) between the beginning and the before climax of impending surge (2021), she juxtaposes a photograph from Life magazine’s coverage of the 1965 Watts Uprising in Los Angeles with an image of the insurrection, at the United States Capitol on January 6, 2021, to compare the ways media represent Black protest versus those in support of white supremacy. The sheen of glass bearing this juxtaposition is standing in a bed of toxic lead. Weston’s second work in Common, and rust flows down, glistening (...to near, to roiled sleeves, to arms, to pause) (2022), features images of the Congress for Racial Equality (CORE) protests of the 1965 World’s Fair in Queens, New York, which included a protest that failed to reach the fair. The precariousness and ambiguity of archival documents are emphasized by the fact that the media images are etched into fragile glass panes. Where Bearden used newsprint, Weston embraces glass. Both are pursued as symbolic as well as literal forms of dissemination, fragmentation, precarity, and transparency.

MICKALENE THOMAS

In referring to Bearden as both her “influence and guide,” Thomas says the same sense of simultaneously inhabiting and owning historical past, present, and future as Bearden himself. Best known for her elaborate rhinestone, acrylic, and fabric installations, Thomas, References, blends, and transcends classical Western art genres — portraiture, landscapes, still lives. She sources imagery from the great painters of twentieth century art, among them Henri Matisse, and just like Bearden adds references to pop culture and mass media such as Jet magazine calendars. In Common includes two new works, Regards #1, a diptych generated by a print of an account of Black life in America, including media images of a determined Shirley Chisholm, who in 1968 became the first Black woman elected to the US Congress, Regards #2, a collage of Wright protests in Birmingham, Alabama, in 1963, but also recent events, such as an image of Eleanor Bumpurs, fatally shot in her Bronx, NY, home by the police in 2016. A future of violence, a scene of violence — a figure threatening another with a rifle or long baton — holds the anachronistic scenes compositionally together. NUS Exotiques #7 is the glorious representation of a naked woman. With this last piece, Thomas’s reference is to a smaller scale, as if heading off into the future distance, the effect of the piece is one of collapsed time, echoed by the cadence of rhinestone lines, abstract bars, and architectural patterns. Thomas holds onto collage as both the actual medium and the conceptual reference, and applies a number of sophisticated technical processes ranging from laser cutting to painting to screen printing. The artist adds: “It’s like deciphering a code; is it a code? Is it just a series of sounds?”

KAHLIL ROBERT IRVING

Created for In Common, Kahlil Robert Irving’s Stop, Drop-reality (Yielding) envelopes the visitor before they have even entered Kellen Gallery and firmly inscribes their exhibition experience in a digital environment. The piece speaks to the virtual as future. With the Internet providing the subtext for all of our moves, Irving lifts from this digital culture manifestations of Black life and death, and describes it as the “everlasting feedback loop of media images and information.” Together, these pieces relate to the ways in which the information sampled is fragmentary, pixelated, endlessly repeated, presenting an expanded notion of collage that is very much rooted in art history. For me,” Irving has said, “collage is also a space in which slippages can exist. Like the way, say, if Romare Bearden’s collage portraits don’t align to form a true-to-life face, then can I collage concepts of interest and material interests and just kind of exist in that slippage? Collage also relates to sampling, to music. It’s like deciphering a code: is it a code? Is it just a series of sounds?”

BLACK QUANTUM FUTURISM

For the collective Black Quantum Futurism, a multidisciplinary collaboration between Camara Avery (a musician also known as Moor Mother) and Rasheedah Phillips (artist and housing lawyer by day) that simultaneously involves Bearden’s work, particularly his collages and deft moves between art, mass media, and activism, has generated the concept of Layer Time, what they describe as “the temporal, the spatial, the violence of collage layers, each representing a distinct temporal phase.” They bring together collages on canvas, decals and watches, writing, and screen-based work from their 2018 project Black Space Agency, their installation serves as a temporal portal through which to reconnect to the past and create new liberatory Black futures within the exhibition space. Drawing upon the past raceme, alternative futurities, Afro diasporan temporalities, quantum physics, housing futures, and speculative fiction, the installation, as well as their performance Layer Time, The Past is Always Rearranged by Our Gaze (during the symposium on December 1 in the gallery) offers a layered understanding of time and space, with each layer, much like in a collage, standing in for a distinct temporal phase or possibility. In “this performative lecture,” they write, “we explore the confluence of Romare Bearden’s collage artistry, black spatial agency, temporal autonomy, and quantum physics with the understanding of the lived and complex narrative of African American life and human existence, we draw parallels between collaging and quantum superposition, delving into how Bearden’s collages encapsulate a continuum of temporal experiences.”

Building on that understanding of the political efficacy of collage and printmaking as it relates to the Greek odyssey and observing contemporary applications and opportunities of print and image-making, the six contemporary artists working through prints on paper, textiles, or other substrates, including installation and print-based sculptural forms, extend this legacy into the future. Bearden was a force in American art throughout his life, through his political engagement, his commitment to nurturing communities of like-minded artists, and major exhibitions at museums throughout the country. By the time of his death in 1988, his work was in the collections of the Metropolitan Museum of Art, MoMA, and the Detroit Institute of Arts, and he had exhibited in the Whitney Biennial, and numerous monographs had appeared. And he left behind the legacy of the Spiral Group, Cinque Gallery, and other artist associations. So it is no surprise. But as we emerge from the harshest effects of the pandemic, as the impact of the Black Lives Matter movement, especially since the summer of 2020, is still sinking in, and as we as a society are continuing to reevaluate the nature of art at a correction, it turns out that Bearden has been a companion all along to contemporary artists working today.
Erieda Harris-Kelley is a writer, curator, and Co-Director of the Romare Bearden Foundation. Carin Kuoni is Senior Director/Chief Curator of the Vera List Center for Art and Politics. Eriola Pira is a writer and Curator of Programs of the Vera List Center for Art and Politics.


4 For more information on this work and Bearden’s printing processes, see essays and interviews by Mary Lee Evans and others in From Process to Print: Graphic Works by Romare Bearden (New York: New Press, 2009).

5 Zoom conversation with In Common curators, March 7, 2023.


7 Ibid.


9 Charisse Pearlina Weston in an email to In Common curators, March 27, 2023.

10 First shown in Charisse Pearlina Weston of (a) tomorrow: lighter than air, stronger than antelope, cheaper than dust, Queens Museum, New York, 2022-2023, curated by Lindsey Berfond.

11 Mickalene Thomas in a Zoom call with In Common curators, April 7, 2023.

12 Chisholm delivered the lecture “Do Women Dare” in 1969 at The New School’s Human Relations Center, the precursor to the Vera List Center for Art and Politics. https://digital.archives.newschool.edu/index.php/Detail/objects/NS070210_000007.


14 In conversation with In Common curators, artist studio, April 5, 2023.


17 Black Quantum Futurism in an email to In Common curators, October 29, 2023.

18 Black Quantum Futurism in an email to In Common curators, October 27, 2023.
“Romare Bearden’s work provides us with a sense of “Layer Time,” a temporal dimension that is like collage layers, each representing a distinct temporal phase. Unlike linear time perception, Layer Time embodies a fluid structure, allowing simultaneous interaction of multiple temporal layers. Layer Time expands chronological progress perception into a nuanced, layered understanding of temporal reality, enriching the discourse on time, memory, identity, and the quantum realm, providing a fertile ground for exploring the interplay between these domains, thereby continuing the dialogue between art, science, and social consciousness.

Bearden’s fluid navigation between media, art, and political activism reflects the interdisciplinary core of our Black Space Agency project. His legacy motivates us to transcend conventional artistic domains, weaving narratives that echo through time and space, paralleling our own journey to unveil and uproot obscured narratives surrounding Black spatial agency and temporal autonomy.

Our Black Space Agency collage series draws from the 1960s’ socio-political landscapes in North Philadelphia, by spotlighting Rev. Leon H. Sullivan’s establishment of Progress Aerospace Enterprises, one of the first Black-owned aerospace companies, just days after Dr. Martin Luther King Jr.’s murder. This endeavor, deeply entwined with Civil Rights and Black Liberation movements, alongside affordable housing and the space race, mirrors Bearden’s corrective impulse to enrich historical narratives, fostering deeper communal understanding.

Through the Black Space Agency project and the In Common initiative, we traverse a continuum where past narratives and future visions intertwine, resonating with Romare Bearden’s enduring legacy, navigating through historical events, contemporary challenges, and envisioned pathways towards liberatory Black futures.”

To be honest, Romare Bearden was one of the first Black artists I learned about. It was not just his work but his personness. He looks like my great grandfather. They both were fair skinned. It told me that where I was and who I am is valuable and I, too, have something to say. Blackness is a range and a field that allows many to be present and participate. I am thankful to Mr. Bearden for all that he did and continues to do through the Foundation. I am also thankful to my great grandfather, Haywood Irving, who survived through Jim Crow and segregation for my family to be born from him. I am now here with my voice and my practice.”
LORRAINE O’GRADY

“Before I became an artist, when I was living in Chicago, I remember coming to visit my sister-in-law, the actress and director Billie Allen, in New York. When I entered her duplex on 57th Street facing Central Park, the entire space looked like one big mural, every square inch was filled with Romare Bearden works, it was all one thing. That left an impression! I remember beautiful figure drawings, landscapes of the body. Later, when I had barely begun making art, I became convinced that Futurism, Dada, and Surrealism were the most important movements in twentieth century art, even more than Cubism, because it was not so directly tied to the unconscious. The collage aesthetic was key. I use collage as a methodology even in my writing. The newspaper poems in this show are just one example. Bearden used collage as well. And that was a very courageous move at the time he began. There was not very much support within the Black community for Surrealism and collage, and I always felt connected to him for that, for our shared embrace of the collage impulse.”

HANK WILLIS THOMAS

“Romare Bearden was a local artist with a global audience and global discourse. What I love about his work is that he could speak intimately to the human condition and create a context through his collage that expands space and time and references multiple cultural influences all at once. And he never seemed to stop challenging the status quo by taking images and stories that might be discarded and putting them in a central element of his work. And so I take a lot away from that because I am often thinking about ways in which the past is present and how, through my practice, I can bring stories together that might seem disparate in a way that future generations can connect the dots.”
MICKALENE THOMAS

“Although I often recall various figures from art history in my work, Romare Bearden has been a particularly significant source of inspiration for me throughout my career. His innovative use of color and composition continues to influence my practice, particularly in how I approach abstraction and reinterpretation. He was also heavily influenced by artists like Manet and Matisse, from whom I have drawn inspiration as well. When I think about Bearden, I start to see a certain lineage of artists in conversation with one another and consider how I fit into this narrative.”

Beyond his formal artistic techniques, the ways in which he used collage, as means of storytelling and conveying emotion, have been a guiding influence in my art as well. His work honors and celebrates the lived experience of Black people in America, bridging the past and the present without doing a disservice to the complex narratives that he constructs. Moreover, he does so while maintaining a multidisciplinary approach, considering fields of influence outside the art world, such as music and politics, which I strive to emulate as well.”

CHARISSE PEARLINA WESTON

“Romare Bearden was a pioneering artist and writer whose work fuses political and social commentary with poetic dimensions of Black life in ways that counter various modes of anti-Black representation. I often think of him as an artist deeply concerned with a rearticulation of language and meaning. His experimentation with materials and creative processes that sustain Black life within the aftermath of slavery mined the capacity for artistic endeavors to bend and shift societal perspectives that appear ever rigid and impermeable. I am deeply inspired by Bearden’s disruption of the ideological apparatuses that fuel anti-Blackness. I am thinking alongside his acts of culling fragments from newspapers, magazines, and other materials to then be remixed into works that not only demand a revision of history and its historiographic methods, but also articulate the possibility for an otherwise, another world, for Black people. I am interested in the methods used to create the globalized infrastructures we often take as given. I am also interested, like Bearden, in what undergirds the social structures of visual and written language and how we as artists can disrupt the symbolic order that reifies violence and oppression. I am thankful to have the innovative work of artists like Romare Bearden as a creative guide that centers the improvisational impulses of resistance that are constitutive of Black culture.”
Battle with Cicones, 2023
Screen-printed and UV-printed retroreflective vinyl
97 7/8 × 110 × 2 1/2 inches
Courtesy the artist and Jack Shainman Gallery (New York)

ROMARE BEARDEN
The Fall of Troy (Odysseus series), 1979
Screen print
26 3/4 × 32 1/4 inches
Courtesy Nanette Bearden Trust

Macbeth, 1977
Maquette for poster, screen print on board
24 × 15 inches
Courtesy Romare Bearden Foundation

Untitled (Urban Crisis cover, Fortune magazine), 1968
Archival periodical
7 3/8 × 5 inches
Courtesy Romare Bearden Foundation

Untitled (Harvard Advocate magazine), 1972
Archival periodical
14 7/8 × 11 5/8 inches
Courtesy Romare Bearden Foundation

John Lindsay (Time magazine), 1969
Archival periodical
17 × 14 inches
Courtesy Romare Bearden Foundation

Soul History (The New York Times Magazine), 1968
Archival periodical

18 1/2 × 15 1/8 inches
Courtesy Romare Bearden Foundation

LORRAINE O’GRADY
Cutting Out CONYT 07, 1977/2017
Letterpress printing on Japanese paper, cut-out, collage on laid paper
45 1/4 × 63 1/8 × 2 inches
Courtesy the artist and Mariane Ibrahim (Chicago, Paris, and Mexico City)

Cutting Out CONYT 08, 1977/2017
Letterpress printing on Japanese paper, cut-out, collage on laid paper
45 1/4 × 63 1/8 × 2 inches
Courtesy the artist and Mariane Ibrahim (Chicago, Paris, and Mexico City)

Cutting Out CONYT 14, 1977/2017
Letterpress printing on Japanese paper, cut-out, collage on laid paper
45 1/4 × 63 1/8 × 2 inches
Courtesy the artist and Mariane Ibrahim (Chicago, Paris, and Mexico City)

Cutting Out CONYT 23, 1977/2017
Letterpress printing on Japanese paper, cut-out, collage on laid paper
45 1/4 × 63 1/8 × 2 inches
Courtesy the artist and Mariane Ibrahim (Chicago, Paris, and Mexico City)
**ARTIST BIOGRAPHIES**

**BLACK QUANTUM FUTURISM**

(BOF) is an interdisciplinary creative practice between Camae Ayewa and Rasheedah Phillips that weaves together quantum physics, Afrofuturist concepts of time, space, ritual, text, and sound. Black Quantum Futurism has created a number of community-based projects, performances, music projects, installations, workshops, books, short films, and zines, including the award-winning Community Futures Lab and the Black Women Temporal Portal. BOF Collective are 2022 Creative Capital awardees, 2021 Arts at CERN Residents, 2021 Knight Art + Tech Fellows, 2018 Velocity Fund Grantee. 2017 Center for Emerging Visual Artists Fellow, 2017 Pew Fellow, and 2016 A Blade of Grass Fellows. BOF has presented, exhibited, and performed at documenta fifteen, Kassel, Germany; Counterpublic, St. Louis, MO; Red Bull Arts NYC; Chicago Architecture Biennial; Manifest 15 Biennial, Marseille; ApexArt NYC; Philadelphia Museum of Art; ICA London; Serpentine Gallery, London; Monument Lab, and the Vera List Center for Art and Politics, The New School, where Phillips was a 2020–2022 VLC Fellow.

**KAHLIL ROBERT IRVING**

is an artist born in San Diego, California, in 1992, currently living and working in the US. He attended the Sam Fox School of Design and Visual Art, Washington University, in St. Louis (MFA Fellow, 2017) and the Kansas City Art Institute (BFA, Art History and Ceramics, 2015). In 2021, he had his first museum solo exhibition, Projects: Kahlil Robert Irving, at the Museum of Modern Art, New York. Irving recently participated in Social Works II at Gagosian Gallery in London. He has also participated in the Singapore Biennale, Soft Water Hard Stone, The New Museum Triennial: and Making Knowing at the Whitney Museum of Art, New York. Works by Irving have been included in group exhibitions at the Abrons Art Center, New York; The Anderson Collection at Stanford University, San Francisco; and Mass MOCA, North Adams. He was an Artist in Residence at Art Omi in summer 2018, was awarded a Louis Comfort Tiffany Foundation Biennial Award in 2019, and a Joan Mitchell Foundation Grant in 2020. Irving’s work is in the collections of the US Air Force Academy, the Kansas City Art Institute, Kansas City, MO; J.P. Morgan Chase Art Collection, New York; the Neiman Museum of Contemporary Art, Overland Park, Kansas; and the Carnegie Museum of Art, Pittsburgh, PA; the RISD Museum, Providence, RI; the Riga Porcelain Museum, Latvia; the Foundation for Contemporary Ceramic Art, Kecskemét, Hungary; and the Whitney Museum of American Art. In 2018, Irving’s first institutional solo exhibition took place at Wesleyan University’s Center for the Arts, CT. In 2024, Irving will present concurrent solo exhibitions in his home state of Missouri: at the Kemper Art Museum in St. Louis and the Norman Museum of Contemporary Art in Overland Park, Kansas.

**LORRAINE O’GRADY**

is a conceptual artist and cultural critic whose work over four decades has employed the diptych, or at least the diptych idea in its primary form. While she has consistently addressed issues of diaspora, hybridity, and Black female subjectivity and has emphasized the formative roles these have played in the history of modernism, O’Grady also uses the diptych’s “both/and” approach to frame her themes as symptoms of a larger problematic, that of the dynamic interplay of violence and intimacy through repetition, enfoldment, and concealment. She contends with the binary of “winners or losers,” whose work emerges from the political, of which white supremacy may be only the most all-inclusive. O’Grady’s art works have been featured at many leading institution, among them the Art Institute of Chicago, Museum of Modern Art, New York; Tate Modern, London; Museum of Fine Arts, Boston; and the Whitney Museum of American Art, New York. O’Grady has received numerous honors and awards and is a 1997–1998 VLC Fellow.

**HANK WILLIS THOMAS**

(b. 1976 Plainfield, New Jersey) lives and works in Brooklyn, New York, as a conceptual artist and cultural critic working primarily with themes related to perspective, identity, commodity, media, and popular culture. His work has exhibited throughout the United States and abroad including the Museum of Modern Art, Chicago, Museum of Contemporary Ceramic Art, Kecskemét, Hungary; and the Whitney Museum of American Art. In 2015, he had his first institutional solo exhibition at Gagosian Gallery in London. He has also participated in the Singapore Biennale, Soft Water Hard Stone, The New Museum Triennial: and Making Knowing at the Whitney Museum of Art, New York. Works by Irving have been included in group exhibitions at the Abrons Art Center, New York; The Anderson Collection at Stanford University, San Francisco; and Mass MOCA, North Adams. He was an Artist in Residence at Art Omi in summer 2018, was awarded a Louis Comfort Tiffany Foundation Biennial Award in 2019, and a Joan Mitchell Foundation Grant in 2020. Irving’s work is in the collections of the US Air Force Academy, the Kansas City Art Institute, Kansas City, MO; J.P. Morgan Chase Art Collection, New York; the Neiman Museum of Contemporary Art, Overland Park, Kansas; and the Carnegie Museum of Art, Pittsburgh, PA; the RISD Museum, Providence, RI; the Riga Porcelain Museum, Latvia; the Foundation for Contemporary Ceramic Art, Kecskemét, Hungary; and the Whitney Museum of American Art. In 2018, Irving’s first institutional solo exhibition took place at Wesleyan University’s Center for the Arts, CT. In 2024, Irving will present concurrent solo exhibitions in his home state of Missouri: at the Kemper Art Museum in St. Louis and the Norman Museum of Contemporary Art in Overland Park, Kansas.

**MICKELANE THOMAS**

was born and raised in New Jersey and lives and works in Brooklyn, NY. One of the most influential artists in the world today, her innovative practice has had a groundbreaking and wide-reaching impact, and is often the subject of deep and wide-ranging critical and scholarly work throughout the world. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated. Her art has yielded instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate sculptures, installations, and performances that combine materials such as stone, wood, paint, and textiles to create works that are instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture.
We are deeply indebted to the following funders for their generous support to make this program possible: Ford Foundation; the William and Flora Hewlett Foundation; Institute on Race, Power and Political Economy; Robert L. McKay, Jr.; and Walter and Hanne Lenschien.

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In Common: Romare Bearden and New Approaches to Art, Race and Economy has been organized by the Institute on Race, Power and Political Economy at The New School in collaboration with the Romare Bearden Foundation; the Vera List Center for Art and Politics at The New School, and the Institute of Jazz Studies at Rutgers University Newark. The exhibition has been curated by the Romare Bearden Foundation and the Vera List Center for Art and Politics at The New School.

Symposium Curators: Henry A. J. Ramos, Johanne Bryant-Reid, Diedra Harris-Kelley, Eriola Pira, Wayne Winborne
Exhibition Curators: Johanne Bryant-Reid, Diedra Harris-Kelley, Carin Kuoni, Eriola Pira
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CREDIT
Left to right: Lorraine O'Grady, Mickalene Thomas, Romare Bearden, Black Quantum Futurism, Hank Willis Thomas. Center: Kahlil Robert Irving.
Left to right: Black Quantum Futurism, Hank Willis Thomas.

Left to right: Romare Bearden, Lorraine O'Grady.
Black
People
Dont
Hang
Themselves
From
Trees.

IN MEMORY OF THOSE WHO CHOSE THE SEA
sold

ROAD & CARRY

accents are just mouth fonts

build support George

David Thomas to the ancestors