

ESSENTIAL READING

#5

CHRISTINE EYENE

15.06.2018

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20.08.2018

Essential Reading is a project that aims to enlarge, diversify and enrich Kunstenbibliotheek's book collection. Which books are, today, really indispensable for an art library? Guests of Essential Reading bring together and present in the library the books they consider most valuable in their life and work.

Christine Eyene is curator of The Summer of Photography 2018 – Brussels Biennial for Contemporary Photography, which takes place in Bozar and focusses on the theme 'Revolt', for which Eyene is developing an exhibition in which protest movements, photography and the legacy of visual activism are re-examined in contemporary lens related practices. Eyene has a long-standing interest and research practice into the representation of sociopolitical issues in visual art and photography. She is Research Fellow in Contemporary Art at the University of Central Lancashire, where she works on Making Histories Visible, an interdisciplinary research into visual art. Her research focuses on contemporary African and diaspora art, eighties Black and Black British art, body and gender representations in art, design and sound art. Recent exhibitions were: Sounds Like Her, showing women's practices around music and sound art, New Art Exchange, 2017 (Nottingham), Murder Machine, Ormston House, Limerick, as part of the 37th edition of EVA International – The Irish Contemporary Art Biennial and the 10th edition of Dak' Art – Biennial of Contemporary African Art, IFAN Museum and National Gallery, Dakar (2012).

Essential Reading is a project initiated by Kunstenbibliotheek and curated by Els Roelandt.

Essential Reading #5 is organized together with Curatorial Studies at KASK on the occasion of a public lecture by Christine Eyene on 26 April 2018 at KASK. Essential Reading #5 is on view at Kunstenbibliotheek from 15 June until 20 August 2018.

CHRISTINE EYENE ESSENTIAL READING

- Marion Arnold, *Women and Art in South Africa*. Cape Town: David Philip Publishers, 1996
- Brenda Atkinson et Candice Breitz (ed.), *Grey Areas: Representation, Identity, and Politics in Contemporary South African Art*. Johannesburg: Chalkham Hill Press, 1999
- Mariama Bâ, *Une Si Longue Lettre*. Groupe Privat/Le Rocher, 2005 (Nouvelles Editions Africaines, 1979)
- Jane Blocker, *Where Is Ana Mendieta? Identity, Performativity, and Exile*. Durham and London: Duke University Press, 1999
- Angela Y. Davis, *Women, Race and Class*. London: The Women's Press Limited, 1982
- Dorothy Désir-Davis et Salah M. Hassan (cur.) « Gendered Visions – The Art of Contemporary Africana Women Artists », Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, 1997
- Gisèle Halimi, *La Cause des Femmes*. Paris: Gallimard, 1992 (1973)
- Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness and Politics of Empowerment*. Boston, Massachusetts: Unwin Hyman, 1990
- Lubaina Himid, “Thin Black Line(s)”, London/Preston: Tate Modern/UCLan, 2011
- Rozsika Parker and Griselda Pollock, *Framing Feminism: Art and the Women's Movement (1970-1985)*. London: Pandora Press, 1987
- Maura Reilly, Linda Nochlin (eds.), « Global Feminisms: New Directions in Contemporary Art ». Londres : Merrell ; Brooklyn, NY: Brooklyn Museum, 2007
- Awa Thiam, *La Parole aux Nègresses*. Paris: Denoël/Gonthier, 1978
- Deborah Willis (ed.), *Picturing Us – African American Identity in Photography*. New York: New York Press, 1994
- Souleymane Bachir Diagne, *Léopold Sédar Senghor. L'art africain comme philosophie*. Paris: Riveneuve Éditions, 2007
- Bailey, Baucom, Boyce, *Shades of Black: Assembling Black Arts in 1980s Britain*. Durham and London: Duke University Press, Institute of International Visual Arts (inIVA) and African and Asian Visual Artists' Archive (Aavaa), 2005
- Tanya Barson and Peter Gorschlüter (ed.), “Afro Modern: Journey Through The Black Atlantic”. Liverpool: Tate Publishing, 2010
- Centre for Contemporary Cultural Studies (eds.), *The Empire Strikes Back: Race and Racism in 70's Britain*. London: Hutchinson, 1982
- Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, MA: Harvard University Press, 1993
- Richard J. Powell, *Black Art and Culture in the Twentieth Century*. London: Thames and Hudson, 1997
- Russell Ferguson, Martha Gever, Trinh T. Minh-Ha and Cornel West *Out There: Marginalization and Contemporary Cultures*. New York: New Museum of Contemporary Art; Cambridge: MIT Press, 1990
- Léopold Sédar Senghor, “Ce que l'homme noir apporte” in *Liberté 1: Négritude et humanisme*. Paris: Seuil, 1964
- Frantz Fanon, *Black Skin, White Masks*. London: Granada Publishing, 1970(1952)