

SAMPADA ARANKE

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Ph.D University of California, Davis, Performance Studies (2013)
BA University of California, Santa Cruz, Politics (2008)

Current Professional Appointment

Associate Professor, Department of History of Art, Ohio State University

Past Professional Appointment

Director of Mellon Archives Innovation Programs, Rebuild Foundation, Chicago (2022-2023)

Assistant Professor, Art Theory, History, Criticism, School of the Art Institute, Chicago (on leave June 2022-June 2023)

Assistant Professor, History and Theory of Contemporary Art, San Francisco Art Institute (2015-2017)

Visiting Assistant Professor in Art History at the University of Illinois, Chicago (2014-2015)

Books

Death's Futurity: The Visual Life of Black Power, Duke University Press, March 2023.

Mike Henderson: Before the Fire, 1965-1985, co-edited with Dan Nadel, University of California Press, January 2023.

Publications

"Functional Abstractions: Sensorial Afterlives of The Black Body," for *A Site of Struggle: Making Meaning of Anti-Black Violence in American Art and Visual Culture*, Princeton: Princeton University Press, 2022.

"Context and Movement: *Attica Desk Series* and The Future of Visual Studies," for *Visual Studies*, Volume 36, Issue 3 (2021) -- Visual Studies Roundtable, <https://www.tandfonline.com/toc/rvst20/36/3>

"How to See Like Hammons," *liquid blackness journal* 5:2, Durham: Duke University Press, (October 2021), <https://read.dukeupress.edu/liquid-blackness/article/5/2/39/287403>

"Blackouts and Other Visual Escapes," *Art Journal*, Volume 79.4 (Winter 2020): 62-75. Recipient of the 2021 *Art Journal* award.

"Muscle Memory," for "A Questionnaire on Decolonization," *October*, Vol. 174 (Fall 2020): 3-125.

"Bag Lady in Flight" for "Black One Shot," edited by Michael Gillespie and Lisa Uddin, *ASAP/J: the open access platform of ASAP/Journal*, 14.3 (August 2020). <http://asapjournal.com/14-3-bag-lady-in-flight-sampada-aranke/>

"Voiding From Nowhere: Object Materiality in David Hammons's *Pissed Off*" for "Dossier: Afro-Pessimist Aesthetics," edited by Sampada Aranke and Huey Copeland, *ASAP/ Journal* 5.2 (May 2020). <http://asapjournal.com/afro-pessimist-aesthetics-an-open-question/>

"Dark Descriptions of Black Appearance" for *Persicope: Social Text Online* (January 2020). https://socialtextjournal.org/persicope_article/dark-descriptions-of-black-appearance/

“Response to T.J. Clark’s ‘The Conditions of Artistic Creation’ (1974).” *Selva Journal, Issue Zero* (April 2019). <http://selvajournal.org/article/sampada-aranke>

“Political Resistance.” Oxford Bibliographies in “African American Studies.” Ed Gene Jarrett. New York: Oxford University Press, October 25, 2017. <https://goo.gl/9ntzYx>

Women & Performance Special Issue dedicated to the 20th Anniversary of Saidiya Hartman’s *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. Co-edited with Nikolas Oscar Sparks (Duke University, English). Issue 27.1: March 2017.

“Material Matters: Black Radical Aesthetics and the Limits of Visibility” for *e-flux: journal*. Solicited publication for special issue dedicated to Black Lives Matter. #79: February 2017. <https://www.e-flux.com/journal/79/94433/material-matters-black-radical-aesthetics-and-the-limits-of-visibility/>

“Blind Leading to Blind: Seeing Through David Hammons’s *Blind Reality*” for the Wattis Institute for Contemporary Art *David Hammons is on our mind*. January 2017. <https://wattis.org/view?id=421>

“Shades of Cool: Black Radical Aesthetics in the Face of Heat.” *San Francisco Arts Quarterly*. SFAQ 24: June 2016. <https://goo.gl/CeVm3R>

“Fred Hampton’s Murder and the Coming Revolution.” *Trans-scripts Journal: An Interdisciplinary Online Journal in the Humanities and Social Sciences at UC Irvine*. Volume 3 (2013). April 2013.

“Crisis Management as Representational Strategy: The Arrangement of ‘African’ Subjectivities and the 2010 World Cup.” Co-written with Karl Zoller. *Ecquid Novi: African Journalism Studies*. Special Edition: “The 2010 World Cup Making the News” Ed. Sean Jacobs. (Vol 31: 2, 2010).

Exhibition Catalogue Essays

“Out From Underneath: Black Aesthetic Uses of the Flag,” *Mike Henderson: Before the Fire, 1965-1985*, University of California Press, 2022

“Mapping the Course of Night: History, Embodiment, and Looking in Didier William’s Celestial Figures,” *Didier William: Nou Kite Tout Sa Dèyè*, Museum of Contemporary Art, North Miami, November 2022

“Cashmere Sound, Voluminous Lines, Metallic Reverberations,” *BENEATH TONGUES*, Swiss Institute Annual Architecture and Design Series, curated by Sable Elyse Smith, New York, 2022

“‘I’m a child of history, a part of history...’: Assembly and Emergence in Blondell Cummings’s Photographic Dance,” *Blondell Cummings: Dance as Moving Pictures*, Art + Practice/ X Artists Books, Los Angeles, September 2021.

“Betye Saar’s Atmospheric Reach,” *Betye Saar: Serious Moonlight*, Institute for Contemporary Art, Miami, October 2021- April 2022.

“Construction and Destruction in Elijah Pierce’s History Carvings,” for *Elijah Pierce’s America*, exhibition catalogue essay, Barnes Foundation, Philadelphia, Pennsylvania, September 2020.

“Everyday Exposures in Sable Elyse Smith’s *Ordinary Violence*” for *Ordinary Violence*, exhibition catalogue essay, Haggerty Museum of Art, Milwaukee, Wisconsin, August 2018.

“Rashid Johnson’s (Black) Collective Attachment” for *No More Water*, exhibition catalogue essay, Lismore Castle Arts, Lismore, Ireland, August 2018.

“Blurred Material in Howardena Pindell’s *Video Drawings*” for *Video Drawings*, exhibition catalogue essay, Document Gallery, Chicago, February 2018.

“Ephemeral Evidence” for *Evidentiary Realism*, exhibition catalogue essay, Nome Gallery, Berlin. January 2018.

“Studio/Streets: Faith Ringgold’s Sense of Practice” for *Everywhere Studio*, exhibition catalogue essay, Institute of Contemporary Art, Miami, Florida. December 2017.

“unarchived but always present: Black contemporary artists and the stories told between them” for *Dimensions of Black*, UC Davis Art Museum, Davis, California. September 2017.

“*Black Owned*” for *Black is a Color*, exhibition catalogue essay, Charlie James Gallery, July 2017.

“Failure to Launch: Temporal Suspense in Kambui Olujimi’s *Zulu Time*” for *Kambui Olujimi: Zulu Time* (solo show) exhibition catalogue essay, Madison Museum of Contemporary Art, Madison, Wisconsin: Forthcoming June 2017.

“Whose 1968? Bringing History Home in Sadie Barnette’s *Dear 1968, ...*” *Sadie Barnette* (solo show) exhibition catalogue essay, UC Davis Art Museum, Davis, California: April 2017.

“Gravity and Other Black Groundings: Zachary Fabri’s Lightness of Touch” in *From the Wolf to the Fox* (Solo Show), Aljira, A Center for Contemporary Art, Newark, New Jersey: January 2017.

“From a Fleshly Object to a Flash of Air.” *Makeup on Empty Space* exhibition catalogue, Time Based Art Festival. Portland, Oregon: September 2016.

Artist Books

“Questions Posed Externally: Rashid Johnson’s Aesthetic Invitations,” *Rashid Johnson*, Phaidon Press, New York: forthcoming.

“Cell Phone” for *This is Not A Gun: 31 Objects, 31 Days, 31 Voices* by Cara Levine, Montez Press, March 2019.

“Exponential Blackness” for *circumflex, circumflex, circumflex* by Ima-Abasi Okon, The Show Room Publications, (forthcoming Fall 2019).

Reviews

“Best in Show: ‘Citing Black Geographies,’ by Romi Crawford at GREY Gallery, *Artforum*, December 2022

Review of *Out of Easy Reach* at the DePaul Art Museum, Gallery 400 at UIC, Stony Island Arts Bank, Chicago. *Artforum*, Fall 2018.

Review of *Sex Museums: The Politics and Performance of Display* by Jennifer Tyburczy. *caa.reviews*. August 2017.

Review of *David Hammons: Five Decades* at the Mnuchin Gallery, New York City. *Artforum*, Fall 2016.

Review of *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* by Huey Copeland. *Art Journal*. Spring 2015.

Curatorial Projects

- 2023 *Mike Henderson: Before the Fire, 1965-1985*, co-curated with Dan Nadel, Jan Shrem and Maria Manetti Shrem Museum of Art, July 2022
- 2022 *Dewey Crumpler: Painting is an Act of Spiritual Aggression*, organized with Jordan Stein and Dan Nadel, Derek Eller Gallery, March 17- April 23, 2022
- 2021 *Dewey Crumpler: The Complete Hoodie Works, 1993-Present*, co-curated with Jordan Stein, Cushion Works, San Francisco, September 25-November 20, 2021
- 2021 *Arnold Joseph Kemp: i would survive i could survive i should survive*, Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA, January 31- April 25, 2021
- 2019 *Feel Me?* Iceberg Projects, Chicago Illinois, September 2019
- 2018 *Collapse: recent works by Dewey Crumpler*, Hedreen Gallery, Seattle Washington, March 2018
- 2017 *Dimensions of Black*, guest curator, Jan Shrem and Maria Manetti Shrem Museum of Art, Davis California, September 28- December 17, 2017
- 2017 *unstable objects*, co-curated with Kemi Adeyemi, Alice Gallery, Seattle Washington, September 2- October 14, 2017

Select Honors and Awards

- 2023-2022 Director of Mellon Archives Innovation Programs, Rebuild Foundation
- 2022-2020 Jan Shrem and Maria Manetti Shrem Museum of Art Scholar-in-Residence
- 2021 CAA Millard Meiss Publication Fund Recipient for *Death's Futurity*
- 2021 CAA Art Journal Award
- 2018 Roger Brown Residency
- 2016 Precipice Fund Award Recipient
- 2016 Finalist, Andy Warhol Foundation Art Writers Grant, Creative Capital

Invited Talks

- 2022 "The Hammons Effect," Making Art History Now!
- 2022 "Death's Futurity: The Visual Life of Black Power," CUNY Art History Rewald Seminar
- 2021 "The Gesture as Black Predictive Force," Museum Für Neue Kunst
- 2021 UCI Visual Studies Keynote, Speaker
- 2021 University of Nebraska, Lincoln, "Serious Play"
- 2021 "Death's Futurity: The Visual Life of Black Power," Columbia College, "Art Now!" series
- 2021 "Death's Futurity: The Visual Life of Black Power," Cultural Studies Colloquium, UC Davis
- 2020 "Death's Futurity: The Visual Life of Black Power," Critical Theory Book Workshop, Northwestern University
- 2019 "In Response" for Camille Norment's *untitled (red flame)*, Reva and David Logan Center for the Arts, University of Chicago

- 2018 "Fred Hampton's Radical Objects," Decolonizing Critical Theory (Epistemic Violences and Decolonial Aesthetics), Northwestern University
- 2018 "Blackouts & Other Visual Escapes," Black Embodiments Studio, University of Washington, Seattle
- 2017 "Where Have All the Bodies Gone?" in conjunction with *If Not Apollo, the Breeze, Kadist*, San Francisco
- 2017 *Soul of a Nation* Conference, Tate Modern, London
- 2017 Keynote address for the Association of Independent Colleges of Art and Design. Cranbrook Academy of Art
- 2016 "An Affiliation of Dissonance: George Jackson and Jean Genet." Scripps College, Claremont, California
- 2016 "Enfleshed Remains: Visualizing George Jackson's War Without Terms." California College of the Arts, San Francisco, California
- 2016 "... seeing works by David Hammons in local collections." Part of the Wattis Institute for Contemporary Art's year long programming on David Hammons, California College of the Arts, San Francisco, California
- 2016 "The Hammons-Effect." Time Based Art Festival, Portland Institute for Contemporary Art, Portland, Oregon
- 2016 "Let's Get Critical: A History of Critique in Art School." Pacific Northwest College of Art, Portland Oregon
- 2015 "A Brief History of 1970s Black Conceptual Performance." Time Based Art Festival, Portland Institute for Contemporary Art, Portland, Oregon
- 2014 "Enfleshed Remains: Visualizing George Jackson's War Without Terms." University of Illinois, Chicago, Art History Department
- 2014 "Murdered at San Quentin: George Jackson, Black Lawlessness, and Incarcerated Embodiment." University of California, Los Angeles, Department of Theater

Invitations

- 2022 Making Art History Now, Yale University and the Center for Creative Black Imagination, April 2022
- 2022 Art History Rewald Seminar, CUNY Graduate Center, February 15, 2021
- 2021 UCI Visual Studies Keynote Panel, "Resistances in (a)Synchronous Futures," May, 2021
- 2021 Critical Theory Book Workshop for my book manuscript, Northwestern University (participants: Penelope Deutscher, Huey Copeland, Alexander Weheliye)
- 2021 "Relationality in American Art" for The Courtauld Institute, Moderator
- 2020 Conversation with LaToya Ruby Frazier, Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, November 2020

- 2018 Moderator, “No Humans Involved,” The Milwaukee Model: Envisioning the Role of the Arts in Criminal Justice Reform. Panel participants included Sable Elyse Smith and Simone Browne. November 1.
- 2018 Moderator, UNFIXED: Material Challenges in Contemporary Art. Panel participants included Adrienne Edwards, Emilie Keldie, and Rebecca Schneider. June 28, 2018.
- 2016 Invited to facilitate gallery talks on David Hammons’s works for the Wattis Institute’s *David Hammons is on our mind* programming by Anthony Huberman (Director of CCA’s Wattis Institute). October 8, 13, 22, San Francisco, California.
- 2016 Artist conversation with Kambui Olujimi for his solo show *What Endures*. Catherine Clark Gallery, San Francisco, California. October.
- 2016 Invited to moderate Black Artist Retreat by Eliza Myrie and Theaster Gates. August 19-20, Chicago, Illinois.
- 2014 In-gallery conversation entitled “Surfaces and Skins: Unpacking the Color Line” for the *Gorgeous* exhibit at the Asian Art Museum, San Francisco. July.

Academic Service

- ongoing Editorial Board member for *liquid blackness* journal
- 2015-2022 AICAD Post Graduate Teaching Fellowship Program
- 2016 Women in the Arts Committee Member (appointment runs until 2019)
- 2016 External Reviewer, National Women’s Studies Association
- 2016 Peer Reviewer, *Art Journal*
- 2015 Peer Reviewer, *Callaloo: A Journal of African Diaspora Arts and Letters*
- 2015 Peer Reviewer, *Art Journal*
- 2014 Peer Reviewer, *Women & Performance: a journal of feminist theory*

Professional Associations

- ongoing College Art Association
- 2017 American Studies Association
- 2013 Performance Studies International
- 2012 The Society of the Study of Multi-Ethnic Literature of the United States
- 2012 Cultural Studies Association
- 2010 Performance Studies International

References available upon request.