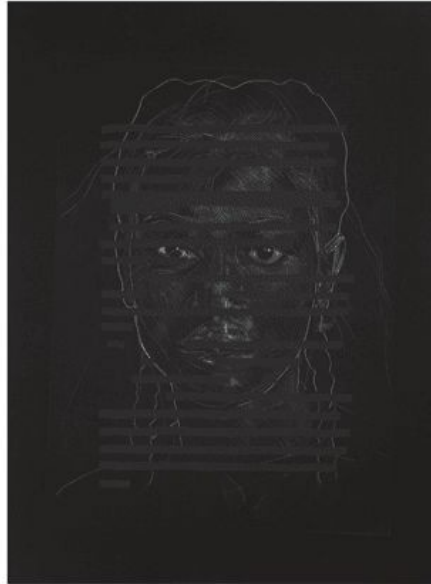
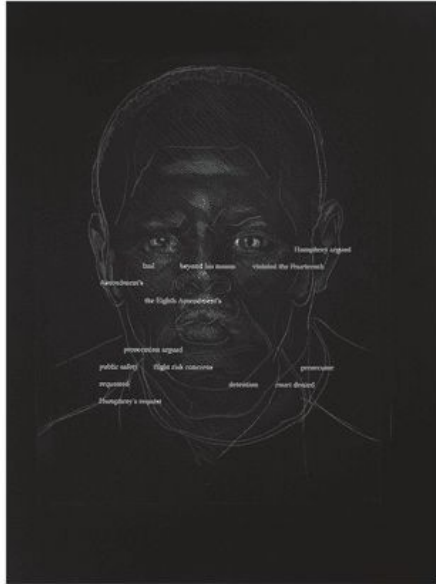




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Redaction (San Francisco), 2020, Etching and silkscreen on paper. Courtesy of Titus Kaphar and Reginald Dwayne Betts.

The Black Index

Curated by Bridget R. Cooks

Contemporary Arts Center (CAC) Gallery

January 14 – March 20, 2021

Online Only

IRVINE, Calif. – UC Irvine's University Art Gallery is pleased to present *The Black Index*, a group exhibition featuring the work of Dennis Delgado, Alicia Henry, Kenyatta A.C. Hinkle, Titus Kaphar, Whitfield Lovell, and Lava Thomas. The exhibition will be on view in the Contemporary Arts Center Gallery from January 14 through March 20, 2021.

The artists featured in *The Black Index*—Dennis Delgado, Alicia Henry, Kenyatta A.C. Hinkle, Titus Kaphar, Whitfield Lovell, and Lava Thomas—build upon the tradition of Black self-representation as an antidote to colonialist images. Using drawing, performance, printmaking, sculpture, and digital technology to transform the recorded image, these artists question our reliance on photography as a privileged source for documentary objectivity and understanding. Their works offer an alternative practice—a Black index—that still serves as a finding aid for information about Black subjects, but also challenges viewers' desire for classification.

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The works in *The Black Index* make viewers aware of their own expectations of Black figuration by interrupting traditional epistemologies of portraiture through unexpected and unconventional depictions. These works image the Black body through a conceptual lens that acknowledges the legacy of Black containment that is always present in viewing strategies. The approaches used by Delgado, Henry, Hinkle, Kaphar, Lovell, and Thomas suggest understandings of Blackness and the racial terms of our neo-liberal condition that counter legal and popular interpretations and, in turn, offer a paradigmatic shift within Black visual culture.

Bridget R. Cooks is Associate Professor, Department of African American Studies and the Department of Art History, University of California, Irvine. Exhibition and tour organized by Sarah Watson, Chief Curator, Hunter College Art Galleries, New York in collaboration with the University Art Galleries at UC Irvine, Palo Alto Art Center, and Art Galleries at Black Studies, University of Texas at Austin.

Lead support for *The Black Index* is provided by The Ford Foundation with additional support by UCI Confronting Extremism Program, Getty Research Institute, Fundación Almine y Bernard Ruiz-Picasso para el Arte, Carol and Arthur Goldberg, Anna-Maria and Stephen Kellen Foundation, Leubsdorf Fund at Hunter College, Joan Lazarus Fellowship program at Hunter College, Pamela and David Hornik, Loren and Mike Gordon, University of California Office of the President Multi-campus Research Programs and Initiative Funding, University of California Humanities Research Institute, Illuminations: The Chancellor's Arts and Culture Initiative, UCI Humanities Center, Department of African American Studies, Department of Art History, The Reparations Project, and the UC Irvine Black Alumni Chapter. This project was made possible with support from California Humanities, a non-profit partner of the National Endowment for the Humanities. Visit calhum.org.

Due to COVID-19 campus wide restrictions, the exhibition will not be open to the general public. Please contact the gallery at gallery@uci.edu for viewing information.

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About the Artists and Curator:

Delgado Bio:

Dennis Delgado was born in the South Bronx and received an MFA from the City College of New York (CUNY). His work examines the ideologies of colonialism and their historical presence in the current moment. Whether working with video games, drone images, or looking at historical sites (such as the Bronx Zoo), his practice reflects on the Eurocentric perspectives present in popular institutions and in American visual culture. His work has been exhibited at the Bronx Museum of the Arts, the Schomburg Center for Research in Black Culture, and at the Cooper Union. <https://www.delgadostudio.net>

Henry Bio:

Alicia Henry received her B.F.A. from the School of the Art Institute and an M.F.A. from Yale University. She has garnered numerous awards and grants from various foundations including the Ford Foundation and the John Simon Guggenheim Foundation. She has exhibited at the Cheekwood Museum and the Frist Center for the Visual Arts. Henry currently teaches at Fisk University in Nashville, Tennessee.

Hinkle Bio:

Kenyatta A.C. Hinkle is an interdisciplinary visual artist, writer and performer. Her artwork and experimental writing has been exhibited and performed at The Studio Museum in Harlem, Project Row Houses, The Hammer Museum, The Museum of Art at The University of New Hampshire, The Museum of the African Diaspora (MoAD) in San Francisco, The Made in LA 2012 Biennial and The BALTIC Centre for Contemporary Art, Newcastle upon Tyne, UK. Hinkle's work has been reviewed by the Los Angeles Times, LA Weekly, Artforum, Hyperallergic, The Huffington Post, The Washington Post and The New York Times. She is also the recipient of several awards including: The Cultural Center for Innovation's Investing in Artists Grant, Social Practice in Art (SPart-LA), Jacob K Javits Fellowship for Graduate Study, The Fulbright Student Fellowship, and The Rema Hort Mann Foundation Emerging Artists Award. <https://www.kachstudio.com/>



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Kaphar Bio:

Titus Kaphar was born in 1976 in Kalamazoo, MI and lives and works in New Haven, CT. Kaphar received an MFA from the Yale School of Art and is a distinguished recipient of numerous prizes and awards including the MacArthur Fellowship (2018), Art for Justice Fund grant (2018), Robert R. Rauschenberg Artist as Activist grant (2016), and Creative Capital grant (2015). Kaphar's work, *Analogous Colors* (2020), was featured on the cover of the June 15, 2020 issue of TIME. He gave a TED talk at the annual conference in Vancouver 2017, where he completed one of his whitewash paintings, *Shifting the Gaze*, onstage. Kaphar's work has been included in solo exhibitions at the Seattle Art Museum, the Studio Museum in Harlem, MoMA PS1 and the National Portrait Gallery in Washington, DC, among others. His work is included in the collections of Crystal Bridges Museum, Bentonville, AK; the 21C Museum Collection; The Museum of Modern Art, New York, NY; Brooklyn Museum, Brooklyn, NY; the Yale University Art Gallery, New Haven, CT; and the Pérez Art Museum Miami (PAMM), Miami, FL, amongst others. <https://kapharstudio.com/>

Lovell Bio:

Whitfield Lovell is internationally renowned for his installations that incorporate masterful Conté crayon portraits of anonymous African Americans from between the Emancipation Proclamation and the Civil Rights Movement. In 2007, Lovell was awarded with a MacArthur Foundation fellowship. Works by Lovell are featured in major museum collections including The Whitney Museum of American Art, NY; The Metropolitan Museum of Art, NY; The Smithsonian American Art Museum, DC; The Smithsonian National Museum of African American History and Culture, DC; Pennsylvania Academy of the Fine Arts, PA; The Yale University Art Gallery; The Hunter Museum of American Art, Chattanooga, TN; The Brooklyn Museum, NY; The Studio Museum in Harlem, NY; Seattle Art Museum, WA, and many others. <https://www.dcmooregallery.com/artists/whitfield-lovell>

Thomas Bio:

Lava Thomas was born in Los Angeles, CA. She studied at UCLA's School of Art Practice and received a BFA from California College of the Arts. Thomas is a recipient of the 2020 San Francisco Artadia Award and a Lucas Artists Fellowship Award at Montalvo Arts Center (2019-2021). Thomas has participated in artist residencies at Facebook Los Angeles (2020), Headlands Center for the Arts (2018) and the Djerassi Resident Artist Program. In 2015, she received the Joan Mitchell Grant for Painters and Sculptors. Thomas's work is included in the National Portrait Gallery's triennial exhibition, *The Outwin 2019: American Portraiture Today*. Her work has been exhibited in various institutions including the Smithsonian American Art Museum, Washington, D.C., the International Print Center, New York, NY; the Museum of the African Diaspora, San Francisco, CA; the Contemporary Jewish Museum, San Francisco, CA; and the California African American Museum, Los Angeles, CA. Her work is held in the permanent collections of the United States Consulate General in Johannesburg, South Africa; the Smithsonian American Art Museum, Washington, DC; the San Francisco Museum of Modern Art; the Studio Museum in Harlem, New York, NY; the Pennsylvania Academy of Fine Arts, Philadelphia, PA; the M.H. de Young Museum, San Francisco, CA and the Berkeley Art Museum & Pacific Film Archive in Berkeley, CA. Thomas's work has been written about in *Artforum*, *Hyperallergic*, *SF Chronicle*, *The Guardian*, *KQED Arts*, *The Art Newspaper*, and *LA Weekly*. <http://www.lavathomas.com/>

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Cooks Bio:

Bridget R. Cooks is Associate Professor in UC Irvine's Department of African American Studies and Department of Art History. Cooks' research focuses on African American art and culture, Black visual culture, museum criticism, film, feminist theory and post-colonial theory. She holds a Ph.D. from the Visual and Cultural Studies Program at the University of Rochester and has received a number of awards, grants and fellowships for her work, including the prestigious James A. Porter & David C. Driskell Book Award in African American Art History for her book *Exhibiting Blackness: African Americans and the American Art Museum* (University of Massachusetts: 2011) and the Henry Luce Dissertation Fellowship in American Art. Some of her other publications can be found in *Afterall*, *Afterimage*, *American Studies*, *Aperture*, and *American Quarterly*. Her next book is titled, *Norman Rockwell: The Civil Rights Paintings*. Cooks has also curated several exhibitions including *The Art of Richard Mayhew* at the Museum of the African Diaspora, San Francisco (2009-2010); *Grafton Tyler Brown: Exploring California* (2018) at the Pasadena Museum of California Art; and *Ernie Barnes: A Retrospective* (2019) at the California African American Museum (CAAM). Prior to her appointment at UCI, she taught in the Department of Art and Art History and the Program of Ethnic Studies at Santa Clara University. She also served as museum educator for the National Gallery of Art, Washington D.C. and the Los Angeles County Museum of Art.

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The Black Index

Fact Sheet

Exhibition:

Exhibition Dates: January 14 – March 20, 2021

Curated by Bridget R. Cooks

Exhibition and tour organized by Sarah Watson, Chief Curator, Hunter College Art Galleries, New York in collaboration with the University Art Galleries at UC Irvine, Palo Alto Art Center, and Art Galleries at Black Studies, University of Texas at Austin.

The Black Index project: theblackindex.art

Tour Dates:

University Art Galleries at UCI: Jan. 9, 2021 – March 20, 2021

online only, installed in the Contemporary Art Center (CAC)

<https://uag.arts.uci.edu/exhibit/black-index>

Palo Alto Art Center: May 1 – Aug. 22, 2021

Art Galleries at Black Studies, University of Texas at Austin: Fall 2021

Hunter College Art Galleries, Leubsdorf Gallery: Jan. 27 – April 3, 2022

Description:

The artists featured in *The Black Index*—Dennis Delgado, Alicia Henry, Kenyatta A.C. Hinkle, Titus Kaphar, Whitfield Lovell, and Lava Thomas—build upon the tradition of Black self-representation as an antidote to colonialist images. Their works offer an alternative practice—a Black index—that still serves as a finding aid for information about Black subjects, but also challenges viewers' desire for classification.

Gallery Hours:

Temporarily closed. Please contact the gallery for viewing information.

More Info:

<https://uag.arts.uci.edu> | <https://uag.arts.uci.edu/exhibit/black-index>

Note to editors: *Key to images attached*

Selected high-resolution images for publicity only may be downloaded from Google Drive:

https://drive.google.com/drive/folders/1WSXM9i9lrZ1Dx_Ns-umGCcgRsdnC0yZF?usp=sharing

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About the Publication:

The Black Index

Edited by Bridget R. Cooks and Sarah Watson

Distributed by Hirmer Publishers

120 pages, 60 color plates, 7 ¾ x 9 ¾

Click [here](#) to purchase the publication.

In conjunction with the exhibition, the Hunter College Art Galleries with Hirmer Publishers are producing a comprehensive full color illustrated catalogue (available spring 2021.) Edited by Bridget R. Cooks and Sarah Watson, the publication includes a comprehensive curatorial essay by Bridget R. Cooks PhD., with additional essays by Calvin Smiley, PhD. Assistant Professor in the Sociology department at Hunter College, CUNY and Sarah Watson, as well as artist bios written by Re'al Christian, Hunter College MA Art History/Curatorial Certificate Candidate and Ella Turenne, Visual Studies PhD. Candidate UC Irvine. The publication for The Black Index will be available through University of Chicago Press and Thames and Hudson.

https://www.hirmerverlag.de/uk/titel-59-59/the_black_index-2084/

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Programming

Virtual Tour:

A virtual tour experience of the exhibition will be implemented on the website at <https://uag.arts.uci.edu/exhibit/black-index>

Performances:

All performances will be pre-recorded and shared at a later date.

"The Evanesced: Embodied Disappearance [Breonna]" Performance by Kenyatta A.C. Hinkle, exhibiting artist.
CAC Gallery, UC Irvine

"The Antidote Suite"

Performed by JoVia Armstrong's Eunoia Society

JoVia Armstrong, percussionist+composer, Ph.D. Program in Integrated Composition, Composition, and Technology, UC Irvine, with Leslie DeShazor-Adams, viola, and Elden Kelly, guitar.

Virtual performance

"A Death Song"

Musical Performance by Darryl Taylor, Professor, Department of Music, UC Irvine with Catherine Miller, pianist.
CAC Gallery, UC Irvine

"Meditations on Oya"

Dance Performance by Nola Gibson

Choreography by S. Ama Wray, Professor, Department of Dance, UC Irvine

CAC Gallery, UC Irvine

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Artist and Scholar Live Zoom Events:

January 14, 2021, 3:15 – 4:30 p.m.

"Black Manicule: Pointing Elsewhere"

Courtney R. Baker, Professor, Department of English, UC Riverside.

Hosted by UCI.

RSVP for the event [here](#).

The manicule (☞) is a typographic symbol of a hand with a pointing index finger. This talk will discuss art practices and images that point to, away from, and beyond fixed ideas of Black life.

Dr. Courtney R. Baker is a specialist on the impact of visual culture in Black life. She is an Associate Professor in the department of English at University of California, Riverside. Her book, *Humane Insight: Looking at Images of African-American Suffering and Death*, was published in the New Black Studies series, edited by Darlene Clark Hine and Dwight McBride, by the University of Illinois Press in 2015. She has written academic and popular essays on African-American film, the history of the image in African-American activism, and the ethics of narratives about death. She teaches courses on Black film, African-American literature, race and ethnicity in American Studies, cultural studies, and critical theories of the human and the visual.

Discussion moderated by Bridget R. Cooks.

This event is made possible by the UCI Black Thriving Initiative.

January 15, 2021, 11 a.m. - 12:30 p.m.

"The Black Index: Artists in Conversation"

Lava Thomas, artist, with Leigh Raiford, Professor of African American Studies, UC Berkeley; and Whitfield Lovell, artist, with LeRonn Brooks, Curator for Modern and Contemporary Collections, The Getty Research Institute.

Hosted by The Getty.

RSVP for the event [here](#).

January 21, 2021, 3:15 – 4:30 p.m.

"The Dark Database"

Dennis Delgado, artist, with Calvin John Smiley, Assistant Professor of Sociology, Hunter College.

Hosted by The Hunter College Art Galleries.

RSVP for the event [here](#).

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February 4, 2021, 3:15 – 4:30 p.m.

"A Study in Blackness and Black Identity."

Cherise Smith, Professor of African and African Diaspora Studies, UT Austin.

Hosted by UCI.

RSVP for the event [here](#).

February 18, 2021, 3:15 – 4:30 p.m.

"Analogous"

Alicia Henry, Professor of Art, Fisk University with Bridget R. Cooks, Professor and Exhibition Curator, UC Irvine.

Hosted by the Palo Alto Art Center.

RSVP for the event [here](#).

February 19, 2021, 12 – 1 p.m.

"The Black Index: Archiving Black Creativity and Resistance"

Simone Fujita, Bibliographer, African American Art History Initiative at The Getty Research Institute with Krystal Tribbett, Curator for Orange County Regional History, UC Irvine.

Hosted by The Getty.

RSVP for the event [here](#).



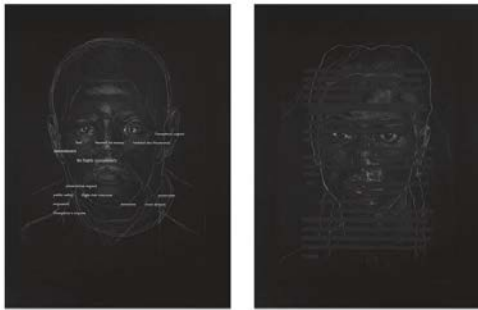
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Contemporary Arts Center (CAC) Gallery, Claire Trevor School of the Arts

The Black Index Press Images: Click [here](#) to access images.



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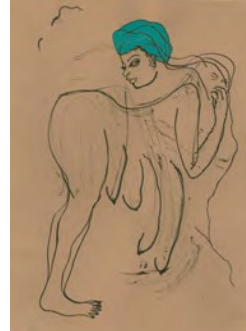
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Photo credit: (1) Titus Kaphar and Reginald Dwayne Betts, *Redaction (San Francisco)*, 2020. Etching and silkscreen on paper. Courtesy of Titus Kaphar and Reginald Dwayne Betts. (2) Alicia Henry, *Analogous III*, 2020. Acrylic, thread, yarn, dyed leather. Courtesy of the artist. (3) Dennis Delgado, *Do the Right Thing*, 2020. Tagged image format file. Courtesy of the artist. (4) Lava Thomas, *Mugshot Portraits: Women of the Montgomery Bus Boycott, Alberta J. James*, 2018. Graphite and Conté pencil on paper. Collection of Doree Friedman. (5) Kenyatta A.C. Hinkle, *The Evanesced: The Untouchables (detail)*, 2020. 100 drawings, India ink and watercolor on recycled, acid-free paper. Courtesy of the artist. (6) Whitfield Lovell, *The Card Pieces*, 2020. Charcoal pencil on paper with attached playing cards. 12 x 9 inches each. Courtesy of the artist and DC Moore Gallery, New York.

The images are approved only for publication in conjunction with promotion of the exhibition. Reproductions must include the full caption information, and images may not be cropped or altered in any way or superimposed with any printing.

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About the UAG

The University Art Galleries are committed to promoting an intergenerational dialogue between 60s/70s neo-avant-garde art and contemporary visual culture. Accordingly, the curatorial mission is to keep an eye on the modernist past while promoting the most innovative aesthetic and political debates of the postmodern present. From this vantage, the projects commissioned provoke intelligent debate on the subject of art in its most expansive poetic definition. What distinguishes the program is its unwavering commitment to publishing scholarly texts in catalogue/book form in order to disseminate research-based information into the community, providing a venue for the promotion of innovative discourse surrounding mixed media production today. The UAG program provides several exhibition platforms for inter-generational and interdisciplinary dialogue. The Major Works of Art Series commissions original projects by canonical artists working today. The Emerging Artist Series features solo projects by a set of younger artists informed by the legacies showcased in the Major Works series. The Critical Aesthetics Program commissions new work by internationally renowned mid-career artists. Augmenting this intergenerational dialogue, UAG also produces larger thematic group exhibitions alternately showcasing historical and contemporary art and film projects. UAG further promotes an active dialogue between UCI residents and the local and international art communities through colloquia, conferences, visiting artist lectures and theme-based films series, all of which are open to the public. As the galleries continue to mature, they stand committed to being an experimental exhibition space different from the current - but largely traditional - art biennial and film festival platforms.

About UCI Claire Trevor School of the Arts

As UCI's creative laboratory, the Claire Trevor School of the Arts explores and presents the arts as the essence of human experience and expression, through art forms ranging from the most traditional to the radically new. The international faculty works across a wide variety of disciplines, partnering with others across the campus. National-ranked programs in art, dance, drama, and music begin with training but end in original invention. Students come to UCI to learn to be citizen-artists, to sharpen their skills and talents, and to become the molders and leaders of world culture. For more information, please visit www.arts.uci.edu.

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