Recordings:
A Select Bibliography of Contemporary African, Afro-Caribbean and Asian British Art
Published by the Institute of International Visual Arts (inIVA) in collaboration with Chelsea College of Art and Design, 1996
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A Select Bibliography of Contemporary African, Afro-Caribbean and Asian British Art
Institute of International Visual Arts and Chelsea College of Art and Design, London 1996
Written and Compiled by Melanie Keen and Elizabeth Ward
This publication would not have been possible without the work of Elizabeth Ward who created the archive at Chelsea and the previous in-house editions of this bibliography. The research project was generously funded by The London Institute and I am grateful for the support of Bridget Jackson, Head of Chelsea College of Art and Design. I hope this publication bears eloquent testimony to the quiet efficiency, knowledge and skills of our research assistant, Melanie Keen: she was supported again by Elizabeth Ward, and my other colleagues, Donald Smith, Vicky Webb and Stacy Billups, who tragically died before this enterprise was fulfilled.

To Eddie Chambers, for generous donations of materials and stimulating feedback, we owe particular thanks. We are grateful for the help of the following individuals and organisations: Eileen Daly; Mark Segal (The Cut Gallery); Lydia Yee (The Bronx Museum of the Arts, New York); Steve McIntyre (London Film and Video Development Agency); The Street Level Gallery, Glasgow; Paul Bayley (Cornerhouse, Manchester); Caroline Harris (The October Gallery, London); The 198 Gallery, London; The Worcester Museum and Art Gallery, Worcestershire; Josephine Ryan, Clare Hungate and Catherine Ugwu (The Institute of Contemporary Arts, London); The Whitechapel Art Gallery, London; Sankofa; The Brixton Art Gallery, London; The Rochdale Art Gallery, Rochdale; The Lisson Gallery, London; Bluecoat Gallery, Liverpool; Shaheen Merali & Panchayat; Jeremy Theophilus; The Islington Arts Factory, London; Mappin Art Gallery, Sheffield; Zarina Bhimji; Sutapa Biswas; Sonia Boyce; Gavin Jantjes; Danny Padmore; Alistair Raphael; Julian Richards; Robert Saunders; AAVAA; Camerawork, London; Focal Point Gallery, Southend; The Ikon Gallery, Birmingham, and all the individuals and organisations who have contributed to this project over the years.

Because this bibliography reflects the collection at Chelsea, it will have gaps, and we would encourage anyone to send us items for inclusion in future editions.
The single most important stage in the development of an artist's practice is arguably having their work exhibited and subsequently documented in some form so that it stakes a claim for recognition in the world. Only by having support structures in place, such as a sympathetic curator and/or writer with provisory space, can an artist expect to realise this goal. This has been particularly true of work made by artists who are of African, Afro-Caribbean and Asian descent. However, each artists' story unfolds with varying degrees of acceptance, exclusion and finally recognition. Within Recordings, a document of documents, those stories reveal themselves by whom and what have been documented, written about and subsequently published.

Documenting the work of black artists practising in Britain has sometimes been 'do-it-yourself' in nature. Some earlier catalogues, produced as xerox copies, reflect the resourceful character of individual artists and the firm hope that their document would be collected. On another level, the notion of DIY practice refers more profoundly to taking the initiative and being able to recognise a gap in the range of books that deal with contemporary art practice; when there was no one there to do it for you, you would do-it-yourself. As time has passed, catalogues have changed in their appearance – they are more sophisticated now in terms of the print technology and materials used to produce them, mainly because of the money made available that helped fund the production. When publishing these catalogues and books, how could the 'producer' be certain that they would be collected? The fact is that many art libraries in Britain are poor resources for those researching not only contemporary black British artists, but artists from a plurality of cultures.

Library users often have to demand that these documents are collected, but these demands are not always heard. The archive which has fed into Recordings was established in 1985 at the St. Martin's School of Art
library, before it became part of the London Institute. Establishing the archive was the result of demands made by black students for documentation that recognised the contributions made to British art by their contemporaries and predecessors. Also new directives on multi-cultural education introduced by the ILEA – the now defunct Inner London Education Authority – affected the development of this resource. Having supportive and sympathetic librarians ensured that the archive grew and found a permanent home at Chelsea School of Art once the London Institute was formed. This is not to say that the responsibility of collecting rests firmly at Chelsea's library door. While there are other organisations such as the African and Asian Visual Artists Archive (AAVAA) and the library at The Institute of International Visual Arts (inIVA) who are collecting widely and systematically, it does not mean that the onus remains on either or all of these collectors. Other institutions need to re-evaluate their own collections and this bibliography can assist them in that task.

Recordings is separated into three main sections plus an index: a chronology, a list of individual artists and general texts. The chronology has recorded, as comprehensively as the availability of material has allowed, group exhibitions that black artists participated in from 1971 to early 1996, with accompanying reviews and articles. Earlier documentation about first-generation Afro-Caribbean artists have been recorded in Anne Walmsley's invaluable book The Caribbean Artists Movement 1966 - 1972: A Literary and Cultural History. On the whole, printed matter promoting this work has consisted of theme-based group shows: a predominance of these appeared in the 1980s. By the same token, there were exhibitions that centred on the geographical location of the artist, such as Caribbean Expressions in Britain (1986) or the medium of their practice, for example Sculptors' Drawings (1994).
In the 1960s and 1970s, the exhibition spaces that were dedicated to showing black artists were either the Commonwealth Institute, the Africa Centre and DRUM Arts Centre in London. The emergence of spaces and organisations in the 1980s, such as the Black Art Gallery, the Horizon Gallery, the 198 Gallery, Creation for Liberation and The Elbow Room (more of a conceptual space), all located in London, marked the independent initiatives that black artists had to create for themselves. They successfully galvanised existing talent and provided spaces for exhibitions that were otherwise non-existent. Concurrently, publicly funded museums and galleries were responding to the call from their funding bodies to make space for black artists. However, not all exhibition selections were predicated on politicised imagery or race but on the nature of the artists' practice. Today, the aforementioned London spaces no longer exist, with the exception of the Commonwealth Institute, the Africa Centre (though neither appears to have a regular contemporary exhibition programme), and the 198 Gallery, having fallen victim to the volatile fluctuations of the funding system. Instead, what remains are some sympathetic parties who realise the value of exhibiting work which reflects the cross-cultural currents within contemporary art practice.

There was discussion as to whether the exhibitions listed here would be 'black only' exhibitions. Exhibitions where black artists were the only participants were and still are necessary for placing these artists on the map of contemporary art practice. The pattern has changed to some extent and this is reflected by constructing a chronology that lists exhibitions where black artists were not the only participants. It is for the prospective researcher to discern the historical significance of this pattern. However, philosophical considerations have meant that an over-arching category of 'black only' exhibitions would necessarily locate the practice of all the
artists herein within a particular frame of reference that is not wholly representative of those practices.

Use of the term black does not denote any specific characteristics in the work of the artists featured in this bibliography. Debates surrounding the definition of 'black art' as an art form have been both intense and inconclusive. Its validity as a way of describing the practice of some contemporary black artists remains equivocal, though not fully undermined. Conversely, there are other black artists who have operated beyond that framework, preferring not to be defined by their race or categorised by the work they produce, work which may or may not deal explicitly with black cultural experiences. Thus, a defining characteristic cannot be imposed on the work of all the artists referred to in this bibliography: to impose such homogenisation would be to refuse the particular character of each individual's practice. Understanding this mélange is to recognise the significance of the active contributions these artists have made to post-war British art as individuals, and not simply as a lumpen collective fighting to be heard. The artists listed in this publication reflect the diversity of British visual art practice, which incorporates film and video, performance art and the development of new technologies alongside more traditional visual art forms.

Section two is a listing of individual artists. The section includes cross-references to the previous chronology as well as books and catalogues from both group and solo shows – again with accompanying articles and reviews. Each listing refers to an artist's writing and curatorial practice, if any. Bearing in mind that this bibliography is a selection of what is already held in the archive, the list of artists is not exhaustive or conclusive. A complete listing of all the artists covered in catalogues held in the archive can still be found at Chelsea College of Art & Design. Unfortunately, the space allowed here cannot fully accommodate the contributions made by all those
artists within this period. Maybe, updated versions of this bibliography (published or otherwise) will expand and redefine itself to encompass artists of non-European origin practising in Britain, whose work has been overlooked not only by mainstream institutions but by their inability to fit neatly into designated categories.

The third and final section is ‘General Texts’. This has been separated into ten sub-sections that identify strands which have affected and valorised the development of these artists’ practices. Periodicals such as Third Text (incorporating Black Phoenix, the three editions of which are held in the library and predate Third Text), Artrage, Bazaar, Ten.8 and Black Arts in London (all now defunct except Third Text) dealt specifically with the work of black artists; however, the scope of Ten.8 and Third Text extended to a broader cultural perspective. Debates around postmodernism, feminism, cultural difference, national identity and internationalism have already produced a body of writing that analyses the cultural context in which these artists’ work operates, i.e. the conditions of reception. The writers of these texts have produced seminal works that have been published in anthologies, periodicals and monographs and are brought together in the Art History and Critical Theory section. Within the area of visual art practice, there have been significant developments in film and video, photography and performance, and several important texts have emerged in recent years. Certain journals and books stand out as having recognised the importance of these media; Black Film, British Cinema, (1988), Passion: Discourses on Blackwomen’s Creativity, (1990), Ten.8: Critical Decade, Black British Photography in the 80s, (1992), and Let’s Get it On: The Politics of Black Performance, (1995). Within the fields of new technology and public art comparatively little has been written which embraces these art practices; however, separate sections have been included to highlight the significance of these forms of production.
Other strands running through the bibliography include the various institutional strategies which have affected the development of black artists. Within the sections on art administration and art education there are reports on the impact of funding and training. It also includes articles and published correspondence on responses to these institutional manoeuvres. Conferences and public debates, focused on issues ranging from art and immigration to black artists and white institutions, have played a pivotal role in consolidating ideas and objectives.

As only one of a kind at present, Recordings is important in tracing a documented history, but above all it is a reference book. Some of the material is difficult to obtain, such as certain unpublished conference papers, graduate and undergraduate dissertations or non-indexed periodicals, yet they can mostly be found in Chelsea's archive. The ephemera content within the archive is considerable as it was not always possible for artists to have catalogues produced; sometimes the only indication that a show had actually happened was a listing in a magazine, a press release or a private-view invitation. While this bibliography does not claim to be definitive, the wealth of material, which includes both primary and secondary sources of slides, videos, essays, catalogues, monographs, ephemera and periodicals, testifies to the breadth and calibre of black British visual art practice.


(4) The last editions of Artrage, Bazaar and Ten.8 held in the library are dated February 1995, Autumn 1992 and Spring 1992 respectively. It would appear that no subsequent copies have been published.
1978 – 1990

Composite (left to right, top to bottom):
(Magazine covers) *Bazaar: South Asian Arts Magazine*, no.1, Spring 1987
[image: 'Map of Dreams', Shobena Jeyasingh];
*Black Arts in London*, no.129, 1 – 31 October 1990,
[image by Denzil Forrester];
Courtesy of Rasheed Araeen;
*Artrage: Inter-Cultural Arts Magazine*, no.7, Summer 1984
1978
(Magazine cover)
Black Phoenix, no.2,
Summer 1978
[image by Rasheed Araeen]. Courtesy of Rasheed Araeen.

1983
(Catalogue cover)

1983
(Catalogue cover)

1984
(Poster)

1985
(Catalogue cover)

1986
(Invitation)
1986-1990
Composite (top to bottom):
Courtesy of Eddie Chambers;
*The Other Story*, 1989
[image: 'The Wall', Anwar Jalal Shemza].
Courtesy of Mary Shemza;
"Let the Canvas Come to Life with Dark Faces", 1990. Courtesy of Eddie Chambers;
*The Essential Black Art*, 1988
[image: 'Variation on Discord and Divisions', a performance by Mona Hatoum;
photograph by Corry Wyngaarden].
Courtesy of Mona Hatoum;
*From Two Worlds*, 1986.
Courtesy of Whitechapel Art Gallery.
1987
(Catalogue cover)
Creation for Liberation
Open Exhibition, 1987
[image: 'Sun Hyroglyph',
Aubrey Williams].
Courtesy of Eve Williams.

1987
(Magazine cover)
Third Text, no.1,
Autumn 1987.
Courtesy of
Rasheed Araeen.

1988
(Catalogue cover)
The Essential Black
Art, 1988 [image:
'Variation on Discord
and Divisions',
a performance
by Mona Hatoum;
photograph by
Corry Wyngaarden].
Courtesy of
Mona Hatoum.
1989 (Catalogue cover) 

1990 (Book cover) 

1990 (Poster) 
Disputed Identities, 1990 [images: detail from: 'Infestation of the Aorta - Shrine to a Distant Relative', Sutapa Biswas; 'Measures of Distance', Mona Hatoum; 'Duel', Dianne Tani].
1992
(Magazine cover)

1993
Contents of *The Phone Box: Art in Telephone Boxes*, [a book with original artists works; curated by Virginia Nimarkoh], 1993. Courtesy of Virginia Nimarkoh.
Chronology
1971

Caribbean Artists in England.

1973

Eight Commonwealth Artists.
The Laing Annexe, Newcastle-Upon-Tyne, with Aubrey Williams, and Emmanuel Jegede, (18pp, illus.).

1978

Afro-Caribbean Art.
Warehouse Gallery, London, with Adiose Wallace, Shaigi Rahim, Lloyd Nelson, Orville Smith, Reynolds Duncan, Donald Locke, and Jeffrey Trotman... et al.

1982

The Pan-Afrikan Connection: An Exhibition of Work by Young Black Artists-Good Ideals.
The 35 King Street Gallery, Bristol, [toured], with Claudette Johnson, Keith Piper, Donald Rodney, and Eddie A. Chambers, (1 folded leaf).

1983

5 Black Women.

Black Woman Time Now.

Creation for Liberation: Open Exhibition of Contemporary Black Art in Britain.

Heart in Exile.
Cherry Lawrence, Ossie Murray, Tyrone Bravo, Carl Gabriel, Vanley Burke, Pogus Caesar, Pitika Ntuli, Funansi Gentiles, Marlene Smith, Headley Grafton, and Adrian Compton, (poster & pamphlet).

The Pan-Afrikan Connection: An Exhibition of Work by Young Black Artists.
Herbert Art Gallery and Museum, Coventry, with Claudette Johnson, Keith Piper, Donald Rodney, Eddie Chambers, Wenda Leslie, and Janet Vernon, (8pp, illus.).

1984
(Second) Creation for Liberation Open Exhibition.

An Exhibition of Radical Black Art by the BLK Art Group.

Into The Open: New Painting, Prints and Sculpture by Contemporary Black Artists.
Mappin Art Gallery, Sheffield, with Clement Bedeau, Slybert Bolton, Sonia Boyce, Pogus Caesar, Eddie Chambers, Shakka Dedi, Uzo Egonu, Lubaina Himid, Gavin Jantjes, Claudette Johnson, Tom [Tam] Joseph, Juginder Lamba, Bill Ming, Tony Moo-Young, Ossie Murray, Houria Niati, Benjamin Nhianha, Pitika Ntuli, Keith Piper, Richie Riley, Veronica Ryan, Jorge Santos; Film section with Isaac Julien, Imruh Caesar, Milton Bryan, and Henry Martin, (12pp, illus.)

The Selectors’ Show.
Camraework, London, with Mitra Tabrizian and Brenda Agard.

1985
Black Skin/Blue Coat.
Bluecoat Gallery, Liverpool, with Sonia Boyce, Eddie Chambers, Tom Joseph, and Keith Piper, (5pp, illus.).
- ‘Black Skin/Blue Coat-Black Art Exhibition In Liverpool’ (Extract from the catalogue), Art Attack, 5/6, (December 1984 – April 1985), 10-11.

Combinations: Lubaina Himid and Jaginder Lamba.
Cotton Gallery, Midlands Art Centre, Birmingham, (1 folded leaf).

Creation for Liberation The Third Open Exhibition: Contemporary Art by Black Artists.
From Generation to Generation (The Installation).
OBAALA Arts Cooperative, The Cotton Gallery, Midlands Art Centre, Birmingham [toured], with David A. Bailey, Sonia Boyce, Shakka Dedi, George Kelly, Kenneth McCalla and Keith Piper, (16pp, illus.).
- Dave Lee, 'From Generation to Generation' [GLC Brixton Recreation Centre, London; exhibition], Arts Review, (14 March 1986), 133.

Eastern Views.

GLC Anti-Racist Mural Project.
- GLC Anti-Racist Murals, Artrage, no.9/10, (Autumn 1985), 44.

Hounslow Asian Visual Artists Collective (HAVAC).
The Hounslow Civic Centre, Hounslow, with Ferha Farooqui, Chila Kumari Burman, Satjit Kaur Heer, Amarjeet Kaur Guraj, Shakila Maan, Allan de Souza, and Amarjit Phull.

Mirror Reflecting Darkly.

New Horizons: An Exhibition of Arts.
GLC Royal Festival Hall, South Bank Centre, London, with Sokari Douglas Camp, Margaret Cooper, Vijaya Patel, Brian Tai-Shen Wang, Louise Ramirez, Jonathan Fraser, Moses Tapfuma Gutsa, Tom Lal, Derek Washington Rose, Emmanuel Talwo Jegede, Horace Opio Donovan, Lubaina Himid, Waheed Pall, Veronica Ryan, George Fowakan Kelly, and Anthony Jadunath, (61 pp, illus.).

Roadworks.
- Margaret Garlake, 'Roadworks at the Brixton Art Gallery', Art Monthly, no.88, (July – August 1985), 17.

The Thin Black Line.
[Selected by Lubaina Himid], Institute of Contemporary Arts, London, with Brenda Agard, Chila Burman, Claudette Johnson, Ingrid Pollard, Jennifer Comrie, Lubaina Himid, Marlene Smith, Maud Sulter, Sonia Boyce, Sutapa Biswas, and Veronica Ryan, (9pp, illus.).
- Jacob Ross, 'Talking a Thin Black Line: a Report of the ICA Seminar on its Exhibition of
- Lubaina Himid, ‘From the Thin Black Line’, Artrage, no.11, 18-19.

Three Asian Artists.

1986
Aurat Shakti: A Photographic Reflection of our Lives.
Cockpit Gallery, London [GLC presentation], with Mumtaz Karimjee, Manjula Mukherjee, Vibha Osbon, and Amina Patel, (poster).

Black Edge: Afro-Caribbean Photography in Britain.
Mappin Art Gallery, Sheffield, with David A. Bailey, Vanley Burke, Newton Brown, Armet Francis, Macahi, and Horace Ové, (press release).

Black Women in View.

Brushes With the West.

Caribbean Expressions in Britain.
[Selected by Aubrey Williams, Pogus Caesar, and Bill Ming], Leicestershire Museum and Art Galleries, Leicester, with Simone Alexander, Frank Bowling, Sonia Boyce, Pogus Caesar, Denzil Forrester, Anthony Jadunath, Errol Lloyd, John Lyons, Bill Ming, Ronald Moody, Colin Nichols, Eugene Palmer, Veronica Ryan, Gregory White, and Aubrey Williams, (22pp, illus., text by Errol Lloyd).

Conceptual Clothing.
Ikon Gallery, Birmingham, with Rasheed Araeen, Sokari Douglas Camp and Mona Hatoum, (44pp, illus. texts by Ted Polhemus and Monica Bohm-Duchen).
Darshan: An Exhibition by Ten Asian Photographers.

Double Vision: An Exhibition of Contemporary Afro-Caribbean Art.
Cartwright Hall, Bradford, with Tam Joseph, Franklyn Beckford, Amanda Hawthorne, Keith Piper, Debbie Hursfield, Johny Ohene, Gregory White, Margaret Cooper, Uzo Egonu, Lee Hudson Simba, and Madge Spencer, (1 folded leaf, illus.).

From Two Worlds.
- ‘From Two Worlds’ [preview], Artrage, no.13, (Summer 1986), 41 (illustrations).

Jagrati.

Reflections of the Black Experience.
GLC Racial Equality Unit and the Brixton Art Gallery, London [presented as part of the Black Experience Arts Programme], with Marc Booth, Vanley Burke, Armet Francis, Sunil Gupta, Mumtaz Karimjee, David Lewis, Zak Ove, Ingrid Pollard, Suzanne Roden, and Madahi Sharak, (28pp, illus., text by Eddie George).

Tangled Roots.

The Colours of Black: A Black Arts Showcase.
GLC Conference Hall, London, with Rasheed Araeen, David Bailey, Chila Burman, Uzo Egonu, Armet Francis, Gavin Jantjes, Emmanuel Taiwo Jegede, George Kelly, Shaheen Merali,
Fitzroy Sang, and Aubrey Williams, (21 pp, leaflet and poster).

**Third World Within: Cross-Section of Work by Afro-Asian Artists in Britain.**

**Twelve Days at the Roundhouse.**

**Unrecorded Truths.**
The Elbow Room, London, with Brenda Agard, Simone Alexander, David Bailey, Sutapa Biswas, Sonia Boyce, Allan de Souza, Keith Piper, Donald Rodney, and Marlene Smith, (10pp, illustrated artists pages)
- Unrecorded Truths at the Elbow Room, Black Arts in London, no.54, (2 – 3 May 1986), 4-5.

**1987**

**Creation For Liberation 4th Open Exhibition: Art by Black Artists.**
Brixton Village, London, with Achar Kumar Burman, Margaret Cooper, Amanda Holiday, Zil Hoque, and Fitzroy Sang, (16pp, illus. text by Eddie Chambers).

**Critical Realism: Britain in 1980s Through the Work of 28 Artists.**
Nottingham Castle Museum, Nottingham [toured] with Sonia Boyce, Sutapa Biswas, Shanti Thomas, and Tam Joseph, (48pp, illus., texts by Brandon Taylor and Juliet Steyn)

**Depicting History: For Today.**
Mappin Art Gallery, Sheffield, [toured], with Lubaina Himid, Keith Piper, and Donald Rodney, (33pp, illus.).

**Dislocations.**
[Selected by Veronica Ryan] Kettle’s Yard, Cambridge with, Mona Hatoum, Simone Alexander, Zarina Bhimji and Veronica Ryan (1 folded leaf, illus.).

**D-Max: A Photographic Exhibition.**
Ikon Gallery, Birmingham [toured], with David A. Bailey, Marc Boothe, Gilbert John, David Lewis, Ingrid Pollard, Zak Cvé, and Suzanne Roden, (28pp, illus., texts by Paul Gilroy and Eddie Chambers).
- David A. Bailey, ‘D-Max’ [Ikon Gallery, Birmingham; the Photographers’ Gallery, London: exhibition], Ten.8, no.27, 36-41.


The Devil's Feast.
Chelsea School of Art, London, with Allan de Souza, Chila Burman, Donald Rodney, Jennifer Comrie, Keith Piper, and Zarina Bhimji, (1 folded leaf and video).


The Image Employed: The Use of Narrative in Black Art.
[Selected by Keith Piper and Marlene Smith], Cornerhouse, Manchester, with Simone Alexander, Zarina Bhimji, Sutapa Biswas, Sonia Boyce, Chila Kumari Burman, Eddie Chambers, Jennifer Comrie, Amanda Holiday, Claudette Johnson, Tam Joseph, Mathison/George, Mowbray Odonkor, Keith Piper, Donald Rodney, Marlene Smith, and Allan de Souza, (23pp, illus., texts by Keith Piper and Marlene Smith).

New Robes for MaShulan.
Rochdale Art Gallery, Rochdale, Lubaina Himid with Maud Sulter, (36pp, illus., texts by Olusa Oyeleye and the artists).

OBAALAs Marcus Garvey Centenary Show.
Black Art Gallery, London with, Steve Monerville, Fowokan (George Kelly), Linda King, Keith Piper, Horace Opio Donovan, Olive Desnoes, Kenneth McCalla, Shakka Dedi, and Eddie Chambers, (23pp, illus.).

Polareyes: Black Women Photographers.


Sight Seers: Visions of Afrika and the Diaspora.
Black Art Gallery, London, with Afia Yekwai, Elizabeth Hughes, Ifeoma Onyefulu, Jheni Arboine, and June Reid, (1 folded leaf).

State Of The Art: Ideas And Images in The 1980s.


Testimony: Three Black Women Photographers.


1988

Along the Lines of Resistance.
[Selected by Sutupa Biswas, Sarah Edge and Clare Slattery], Cooper Gallery, Barnsley, with Simone Alexander, Sonia Boyce, Chila Kumari Burman, Nina Edge, Leslie Hakim-Dowek, Lubaina Himid & Maud Sulter, Lesley Sanderson, Marlene Smith, and Mona Hatoum, (48pp, illus., texts by Juliet Steyn and Pratibha Parmar).
- Jane Beckett, 'Resistance, Continuity, Struggle' (interview), FAN-Feminist Art News, 2, no.9, 4-8.

An Element of Fantasy (...In All this Reality).

Black Art: Plotting the Course.
Oldham Art Gallery, Oldham [toured], with Said Adrus, Upjohn Aghaji, Georgia Belfont, Donald Brown, Val Brown, Nina Edge, Isaiah Ferguson, Amanda Holiday, Carol Hughes, Wendy Jarrett, Tam Joseph, Godfrey Lee, Errol Lloyd, John Lyons, Julia Millette, Mowbray Odonkor, Paul Ogbonno, Eugene Palmer, Tony Phillips, Ray Povey, Jaswinder Singh Purewal, Alistair Raphael, Lesley Sanderson, Mark Sealy, Gurminder Sikand, Shanti Thomas, and Jan Wandja, (34pp, illus., text by Eddie Chambers).

Contemporary Art by Afro-Caribbean Artists.
198 Gallery, London [opening exhibition], with Tony Moo-Young, George Kelly, Chris Todd, David Matsua, Danielle Akua, Geraldine Walsh, Paul Green, Delroy Bent, Patrick Small, Shaheen Merali, Derek Washington Rose, and Anthony Jadunath, (10pp).

The Essential Black Art.

Figuring Out the Eighties.
Laing Art Gallery, Newcastle, with Saleem Arif, Denzil Forrester, (24pp, illus., text by Tony Godfrey).

Gold Blooded Warrior.
Tom Allen Centre, London, with Lubaina Himid and Maud Sulter.

Graven Images: Art, Religion and Politics.
Harris Museum and Art Gallery, Preston, with Rasheed Araeen, Saleem Arif, Sutapa Biswas, Arpana Caur, and Dhruva Mistry, (1 folded leaf, illus., text by Karen Southworth).
Incantations: Reclaiming Imagination.
The Black Art Gallery, London, with Georgina Grant, Amanda Holiday, Mowbray Odonkor, (15pp, illus.).

Influences.

Mysteries.

Numaish Lalit Kala: Indian Arts Festival.
Bluecoat Gallery, Liverpool, with Chila Kumari Burman, Arpana Caur, Jagjit Chuhan, Amal Ghosh, Naiza Malik, Alnoor Mitha, Alistair Raphael and Shafique Uddin, (loose leaf, illus.).

Once Upon A Time: An Exhibition of Pictures and Words by Black Women Artists.

Revelations of Black.

Spectrum Women’s Festival Open Exhibition.

1989
The Artist Abroad: An Exhibition of Work Influenced by International Travel.
Usher Gallery, Lincoln, with Sutapa Biswas, Tam Joseph, Shaheen Merali, Vong Phaophanit, Ray Povey, and Shanti Thomas, (32pp, illus., text by Eddie Chambers).

Black Art: New Directions.
Stoke on Trent City Museum & Art Gallery, with Chila Kumari Burman, Anthony Daley, Amanda Holiday, Sharon Lutchman, Amrit Row, Yinka Shonibare, Dionne Sparks, and Maud Sulter, (6pp, illus., text by Andrew Lindesay).

The Cost of the English Landscape.
Laing Art Gallery, Newcastle, with Ingrid Pollard, and David A. Bailey, (32pp, illus., texts by Alan Fair, Sue Todd and Terry Morden).

Fabled Territories: New Asian Photography in Britain.
City Art Gallery, Leeds [toured], with Nudrat Afza, Zarina Bhimji, Sutapa Biswas, Chila Kumari Burman, Mujassam C-Maan, Prodeepta Das, Poulomi Desai, Allan de Souza,
Sunil Gupta, Suresh Karadia, Mumtaz Karimjee, Shaheen Merali, Mount Pleasant Photography workshop, Prathiba Parmar, and Juanito Wadhani, (48pp, illus., text by Sunil Gupta and an extract by Hanif Kureshi).
- Shani Mootoo and Aruna Srivastava, ‘Fabled Territories’ [Vancouver Art Gallery, Vancouver], Fuse, 15, no. 4, (Spring 1992), 36-37.

Intimate Distance.
- Elorine Grant, ‘Intimate Distance’, Spare Rib, no.205, (September 1989), 34.

One Spirit: Black Artists Against Racism.

The Other Story: Afro-Asian Artists in Post-War Britain.
- Petrine Archer-Straw, ‘The Other Story’, Art Monthly, no.133, (February 1990), 14,16.

_‘Other Story’, [lectures and discussions], Black Arts in London, no.120, (1 December 1989 – 21 January 1990), 10._

_‘Other Story: Afro-Asian Artists in Post-War Britain...’, a personal commentary by Michelle Reeves and Anandi Ramamurthy, (London: South Bank Centre, 1989), (published to accompany the exhibition)._ 


_Amanda Sebestyen, ‘The Other Story’, City Limits, (30 November – 7 December 1989), 16-17._


_Marlene Smith, ‘Another Chapter: The Other Story Exhibition’, Blackboard Review, no.2, (1990), 48._


_Lola Young, ‘Where Do We Go From Here? Musings on “The Other Story”’, The Oxford Art Journal, 13, no.2, (1990), 51-54._

**Passion: Blackwomen’s Creativity of the African Diaspora.**

_Rochdale Art Gallery, Rochdale, with Dionne Sparks, Ingrid Pollard, Lubaina Himid, Michelle Parkerson, and Rita Keegan, (private view invite and poster)._


_Pat Agana, ‘Out of the Strong Came Forth Sweetness’ [Rochdale Art Gallery, Rochdale; exhibition], FAN-Feminist Art News, 3, no.1, (Summer 1989), 27._

**1990**

_Autoportraits._

_[Curated by Autograph], Camerawork, London, with Monika Baker, Allan de Souza, Rotimi Fani-Kayode, Joy Gregory, Sunil Gupta, Muntaz Karimjee, and Roshini Kempadoo._


_Ask Me No Questions – I Will Tell You No Lie._

_The Black Art Gallery, London, (gallery programme)._ 

_‘OBAALA Open Exhibition’, Black Arts in London, no.128, (1 – 30 September 1990), 6._

**The British Art Show 1990.**

_McLellan Galleries, Glasgow & Hayward Gallery, London, with Black Audio Film Collective, Sonia Boyce, Mona Hatoum, Kabir Hussain, Vong Phaophant, Veronica Ryan, Lesley Sanderson, and Shafique Uddin, (142pp, illus., texts by David Ward and Caroline Collier)._ 

_Caroline Collier, ‘The British Art Show’, Women’s Art Magazine, no.36, (September – October 1990), 9-11._

**Carnival in Exile: Black Photography ‘90.**

_The Black Art Gallery, London, with Vanley Burke, Kevin Small, and Larrie Paul Tierman, (gallery programme)._ 

**Disputed Identities.**

_Camerawork, San Francisco, with David A. Bailey, Sutapa Biswas, Roshini Kempadoo, Ingrid Pollard, Vincent Stokes, Mona Hatoum, and Martina Atile._

_SF Camerawork Quarterly: Disputed Identities, (Fall 1990), (published on the occasion of the exhibition)._
"Distinguishing Marks".

Ecstatic Antibodies: Resisting the AIDS Mythology.
Ikcon Gallery, Birmingham [toured], with Allan de Souza, Rotimi Fani-Kayode and Alex Hirst, Joy Gregory, and Sunil Gupta.
- Emmanuel Cooper, 'Addressing Aids: Ecstatic Antibodies at Impressions, York', Creative Camera, no.304, (June - July 1990), 46-47.

The Empire’s New Clothes.

Heritage Image & History.
Cornerhouse, Manchester, with Lubaina Himid and Ingrid Pollard, (40pp, illus., texts by Graham Coster, Gaby Porter and Jessica Sarage).

In Focus.
- Prasanna Probyn, 'In Focus', Spare Rib, no.210, (March 1990), 42.

In Sight in View: Mozaix Black Visual Arts Poster Campaign.
Various sites nationally, with Claudette Holmes, Nigel Madhoo, Roshini Kempadoo, Alvin Kelly, Maxine Walker, and Said Adrus.

Journeys Through the Continents.

"Let the Canvas Come to Life with Dark Faces".
Herbert Art Gallery and Museum, Coventry, with Said Adrus, Olanike Adu, Osi Audu, Lanek Bauga, Andrew Beeput, Georgia Belfont, Marcia Bennet, Chris Bramble, Donald Brown, Chila Burman, Renganaden Calinging, Nilifur Chowdury, Sharon Curtis, Dedar, Geta Mekonnen Deresse, Paul Duncan, Uzo Egonu, Shreela Ghosh, Georgina Grant, Medina Hammad, Rhona Harriette,


**Louder than Words.**


**New North: New Art from the North of Britain.**

Tate Gallery, Liverpool, with Jagjit Chuhan, Maud Sulter, and Lesley Sanderson, (76pp, illus., text by Lewis Biggs).


**New Works for Different Places: TSWA Four Cities Project.**

[Project organised by TSWA in association with Third Eye Centre, Glasgow; Orchard Gallery, Derry; Projects UK, Newcastle; and Plymouth Arts Centre], with Mona Hatoum, Donald Rodney and Vong Phaophanit, (174pp, illus., text by Tony Foster, Jonathan Harvey and James Lingwood).


**Post-Morality.**


**Strains of War.**


**Treatise on the Sublime.**

With Maud Sulter and Lubaina Himid, University Art Gallery, California State University, Stanislaus, (7pp, illus., text by Jane Beckett and Deborah Cherry).

**The Women in my Life.**

1991

Cornerhouse, Manchester, [toured], with David A Bailey, Zarina Bhimji, Sonia Boyce, Roshini Kempadoo, Keith Piper, and Donald Rodney, (22pp, illus., text by Anandi Ramamurthy).

Four x 4: Installations by Sixteen Artists in Four Gallery Spaces.
[Curated by Eddie Chambers], Harris Museum and Art Gallery, Preston, with Shaheen Merali, Houria Niati, Sher Rajah, Lesley Sanderson; Wolverhampton Art Gallery, Wolverhampton with Osi Audu, Val Brown, Stephen Forde, Rita Keegan; The City Gallery, Leicester with Medina Hammad, Richard Hylton, Tony Phillips, Folake Shoga; Arnolfini, Bristol with Permindaur Kaur, Virginia Nimarkoh, Alistair Raphael, and Vincent Stokes, (38pp, illus., monographic texts by various authors).

History and Identity: Seven Painters.
[Curated by Eddie Chambers], Norwich Gallery, Norfolk Institute of Art and Design, Norwich [toured], with Said Adrus, Medina Hammad, Godfrey Lee, Mowbray Odonkor, Eugene Palmer, Tony Phillips, and Lesley Sanderson, (21pp, illus., text by Eddie Chambers).
- Emmanuel Cooper, ‘History and Identity’ [Commonwealth Institute, London; exhibition], Time Out, (5 – 12 February, 1992), 36.

Interrogating Identity.
Grey Art Gallery & Study Center, New York University, New York, with Rasheed Araeen, Allan de Souza, Mona Hatoum, Roshini Kempadoo, Keith Piper, Ingrid Pollard, Donald Rodney and Yinka Shonibare, (143pp, illus., text by Sarat Maharaj).

Jashan-E-Bahar: A Spring Festival from Pakistan.

Mothers.
Ikon Gallery, Birmingham, with Caroline Jariwala, and Sher Rajah, (38pp, illus., texts by Hilary Robinson, Jo Spence and Caroline Elwes).

Shocks To The System: Social and Political Issues in Recent British Art from the Arts Council Collection.
South Bank Centre, London [toured], with Rasheed Araeen, Zarina Bhimji, Sonia Boyce,
Sunil Gupta, Mona Hatoum, Gavin Jantjes, Tam Joseph, David Medalla, Vong Phaophanit, Tony Phillips, Keith Piper, Donald Rodney, Maud Sulter, and Mitra Tabrizian, (75pp, illus., text by Neal Ascherson)

A Table for Four.
Bluecoat Gallery, Liverpool, with Nina Edge, Bhajan Hunjan, Tehmina Shah, Veena Stephenson, (5pp, illus.)

1992
BBC Billboard Project.
Various sites around the UK, with Ingrid Pollard, and Permindar Kaur, (1 folded leaf).

Columbus Drowning.
[Curated by Maud Sulter], Rochdale Art Gallery, Rochdale, with Lubaina Himid, Magdelene Odundo and Veronica Ryan, (6pp, illus., text by Maud Sulter).

Confrontations.
Walsall Museum & Art Gallery, Walsall, with Chila Kumari Burman, Roshini Kempadoo, Shaheen Merali, Lesley Sanderson, (20pp, illus.).

Crossing Black Waters.
City Gallery, Leicester [toured], with Said Adrus, Allan de Souza, Nina Edge, Bhajan Hunjan, Manjeet Lamba, Shaheen Merali, and Samena Rana, (87pp, illus., texts by Allan de Souza, Suneet Chopra and Amrit Wilson).

Critical Decade.
The CAVE, Birmingham.

The Circular Dance.
Arnolfini, Bristol [toured], with Sutapa Biswas, Chila Kumari Burman, Jagjit Chuhan, Nina Edge, Gurminder Sikand and Shanti Thomas, (37pp, illus., text by Nima Poovaya-Smith).

The Dub Factor.
[Curated by Eddie Chambers], with Slybert Bolton, Anthony Daley, and David Somerville, (36pp, illus., texts by Sue Hubbard, Clare Stacey, Chris Wright and postscript by Frank Bowling, published to accompany a UK touring exhibition 1992 – 1993).

Fine Material for a Dream…?: A Reappraisal of Orientalism:
19th & 20th Century Fine Art and Popular Culture Juxtaposed with Paintings, Video and Photography by Contemporary Artists.
From Where I Stand.

Wolverhampton Art Gallery, Wolverhampton, (private view card).

Keepin' it Together: An Exhibition by Ten Black Women.
The Pavilion, Leeds.

New Frontiers.

Taking Flight.
The City Gallery, Leicester, with Jagjit Chuhan, Gurminder Sikand and Perminder Kaur, (press release).

Trophies of Empire: New Art Commissions in Bristol, Hull, and Liverpool.
With Keith Piper, Nina Edge, Sunil Gupta, Rita Keeghan, Juginder Lamba, Shaheen Merali, Donald Rodney, Veena Stephenson, and Bandele Iyapo, (3 folded leaf pamphlets, illus).
- Sean Cubitt, ‘Going Native: Columbus, Liverpool, Identity and Memory’, Third Text, no.21, (spring 1993), 107-120.

White Noise: Artists Working With Sound.
Ikon Gallery, Birmingham, with Sonia Boyce, Richard Hylton, Rita Keegan, and Pratibha Parmar, (1 folded leaf, text by Andy Tipper).

Who Do You Take Me For?
Institute of Modern Art, Brisbane, with Sutapa Biswas, Mona Hatoum, Roshini Kempadoo, Joy Gregory, Pratibha Parmar, and Sunil Gupta, (16pp, text by Clare Williamson).

1993

African Themes
Victoria and Albert Museum, London with Faisal Abdu’Allah, and Maud Sulter.

Beyond Destination: Film and Video Installations by South Asian Artists.
Ikon Gallery, Birmingham, with Sutapa Biswas, Maya Chowdhry, Ainhoor Dewshi, Khaled Hakim, Shaheen Merali, Sher Rajah, Ala Syed, and Tanya Syed, (36pp, illus., text by Ian Iqbal Rashid).
- Atif Ghani, 'Beyond Destination, Beyond Identity' [Interview with curator, Ian Iqbal Rashid], Fuse, 18, no.1, 11-15.

Black People and the British Flag.
Cornerhouse, Manchester, [London: Eddie Chambers & INIVA], with Marcia Bennet, Godfrey Brown, Dominic Hazell, Bhajan Hunjan & Said Adrus, Richard Hylton, Tam Joseph,
Anita Kaushik, Manjeet Lamba, Mowbray Odonkor, Eugene Palmer, Shilmilan Patel, Sarah Rahim, Sher Rajah, Winsome Rowe, Soulheil Sleiman, Veena Stephenson, Danjah Tafari, and Marcia Thomas, (40pp, illus., text by Lola Young).

Borderless Print.
Rochdale Art Gallery, Rochdale, with Faisal Abdulla’Allah, Saleem Arif, Chris Ofili, Donald Rodney, Faisal Abdulla’Allah, and Maud Sulter, (1 folded leaf, illus., text by Maud Sulter).

Captives: Keith Khan & Ali Zaidi.
Walsall Museum and Art Gallery, Walsall, 1993, (1 folded leaf, illus.).

Commonwealth Young Contemporaries.
Rhyl Library Museum & Arts Centre, Clywd with Fitzroy Sang, and Caroline Jariwala, (press release).

Disrupted Borders.
Arnolfini, Bristol, [toured], with Sutapa Biswas, Samena Rana, and Monika Baker.

Embers.
Harris Museum & Art Gallery, Preston, with Zarina Bhimji, Perminder Kaur, Josephine Thom, (publicity material).

Four Rooms.

Recent British Sculpture from the Arts Council Collection.
City Museum & Art Gallery, Derby [toured], with Shirazeh Houshiary, Dhruva Mistry, and Veronica Ryan, (48pp, illus., text by Greg Hilty).

Reclaming The Madonna: Artists as Mothers.
Usher Gallery, Lincoln, with Jagjit Chuhan, Claudette Johnson, and Folake Shoga, (48pp, illus., texts by Mary Kisler and Susan Wilson).

Transition of Riches.
1994

**Elements of Eve.**  

**From Beyond the Pale.**  
Irish MO:MA, Dublin, with Vong Phaophanit, and Maud Sulter, (112pp, illus.).

**Home & Away: Seven Jamaican Artists.**  
October Gallery, London, with Eugene Palmer, and Danijah Tafari,  
(36pp, illus., text by Petrine Archer-Straw).

**Quinta Bienal de la Habana [Fifth Havana Biennale].**  
Havana, Cuba, with Rasheed Araeen, Chila Kumari Burman, Sunil Gupta, Lubaina Himid,  
Gavin Jantjes, Mona Hatoum, Symrath Patti, and Keith Piper, (311 pp, illus.).

**Seen Unseen.**  
Bluecoat Gallery, Liverpool, with Uzo Egonu, Lubaina Himid, Olu Oguibe, Folake Shoga,  
yinka Shonibare, (20pp, illus., texts by the artists).  

**Stated Values: An Autumn Salon of Fine Paintings, Ceramics and Sculptures.**  
Gallery Forty-Seven, London, a 198 Gallery Presentation, with Hassan Aliyu, Eugene Palmer,  
Anya Patel, Frances Richardson, George Kelly, Raksha Patel and Chris Bramble,  
(private view invite).

**Sculptors’ Drawings presented by the Weltkunst Foundation.**  
Tate Gallery, London, with Shirazeh Houshiary, and Anish Kapoor, (1 folded leaf, illus.).

**Us an’ Dem.**  
The Storey Institute, Lancaster, with Faisal Abdu’Allah, Denzil Forrester, and Tam Joseph,  
(14pp, boxed set with artists postcards, text by Eddie Chambers, Marlene Smith, and John Lyons).  

**Visions of Darkness: A Photographic Representation of Urban Youth Culture.**  

**Voyager: An Exploration of Asian Legacy and Contemporary Life.**  
Rochdale Art Gallery, Rochdale, (poster).

**Walking on Sunshine.**  
198 Gallery, London, with Michael O’Connor, Hassan Aliyu, Johannes Phokela, Judith Henry,  
Meena Jafarey, and Eugene Palmer, (private view card).

**With Your Own Face On.**  
City Museum & Art Gallery, Plymouth, [Norwich: Wild Caret Press], with Chila Kumari Burman,  
and Rita Keegan, (51pp, illus.).  
- Althea Greenan, ‘Single Female Currency’, _Women’s Art Magazine_ , no. 58,  
1995

Boxer.
Walsall Museum & Art Gallery, Walsall, [toured] with Keith Piper, and Ingrid Pollard,
(book to be published June 1996).

The British Art Show 4.
South Bank Centre Touring Exhibition, London, with Perminder Kaur, Steve McQueen,
and Chris Ofili, (111 pp, illus., text by Richard Cork, questionnaire by Rose Finn-Kelcey).
   - Robert Garnett, ‘The British Art Show 4’, Art Monthly, no.192,

Care and Control.
Hackney Hospital, London, with Donald Rodney, and Virginia Nimarkoh,
(London: Rear Window, 2v.).

The Caribbean Connection.
Islington Arts Factory, London, with Ronald Moody, Aubrey Williams, Frank Bowling, John Lyons,
and Bill Ming, (15pp, texts by John La Rose and Errol Lloyd).

Cocido y Crudo.
Museo Nationale Centro de Arte Reina Sofia, Madrid, with Mona Hatoum, Vong Phaophanit,
and Keith Piper, (331 pp, illus., texts by Jerry Saltz, Jean Fisher and Dan Cameron).

Farewell to Shadowland: A Series of Three Monographic Shows.
198 Gallery, London, with Denzil Forrester, Glasford Hunter, and Joy Gregory, (15pp, colour illus.).

Freedom.
Art Gallery & Museum, Glasgow [toured], with Oladele Bamgboye, Avtarjeet Dhanjal, Keith Piper,
and Mona Hatoum, (30pp, colour illus. text by Guy Brett).

The Impossible Science of Being: Dialogues between Anthropology and Photography.
The Photographers' Gallery, London, with Faisal Abdu’allah, Zaria Bhimji, and Dave Lewis,
(44pp, illus. texts by Christopher Davis, Christopher Pinney, Rosalind Polgant,
Michael Richardson, Michael Rowlands, Chris Wright and Lola Young).

Journeys West: Contemporary Paintings, Sculpture and Installation.
Chinese Arts Centre, Manchester, [toured], with Cai Yuan, Gang Chen, Ting-Fay Ho,
Xiaopeng Huang, Christopher Ku, Kwai Lau, Moses Lee, Kim Lim, Hale Man, Wenbiao Mao,
Jian Jun Xi, and Ying Sheng Yang, (38pp, colour illus., texts by Paul Huxley and Kong Changan).
Mirage: Enigma’s of Race and Desire.
Institute of Contemporary Art, London, [in association with inIVA], with Isaac Julien, Sonia Boyce, Eddie George, Trevor Mathison, Steve McQueen, Keith Khan, Susan Lewis, Ronald Fraser-Munro, and Nina Edge, (112pp, illus., texts by Kobena Mercer, David Bailey and Catherine Ugwu).

Moti Roti Presents: The Seed, the Root.

Original.

Photogenetic: Reviewing the Lens of History.
[Curated by Maude Sulter], Street Level Gallery, Glasgow, with Sonia Boyce, Chila Kumari Burman, Lubaina Himid, Pratibha ParmAr, Ingrid Pollard, and Delta Streete, (publicity material).

Revelations.
Bonington Galleries, Nottingham, with Faisal Abdu’Allah & Clive Allen, (7pp, illus., text by Melanie Keen).

Rites of Passage: Art for the End of the Century.
Tate Gallery, London, with Mona Hatoum, and Hamad Butt, (152pp, illus., texts by Stuart Morgan and Frances Morris).
- Lynne Cooke, ‘Rites of Passage’, The Burlington Magazine, 137, no.1110, (September 1995), 634-635.
- Simon Watney, ‘Rites of Passage’, Artforum, (September 1995), 86-87.

Self-Evident.

Phaophanit & Piper
Angel Row Gallery, Nottingham, [toured], (26pp, illus., texts by Janice Cheddie and Clare Obussier)
1996

From Negative Stereotype to Positive Image.
Watershed Media Centre, Bristol [originated in 1993 by Birmingham Central Library],
with Vanley Burke, and Claudette Holmes, (1 folded leaf, illus.).

Imagined Communities.
South Bank Centre Touring Exhibition, London, with Denzil Forrester, and Yinka Shonibare,
(60pp, illus. text by Kobena Mercer).

Picturing Blackness in British Art.
Tate Gallery, London, with Sonia Boyce, Lubaina Himid, Ronald Moody, and F. N. Souza,
(1 folded leaf, text by Paul Gilroy).
  - Michael Clarke, 'Paint it Black, Then and Now', *Times Educational Supplement*,
    (8 December 1995), 13.
Individual Artists
Abdu’ Allah, Faisal

Group exhibitions:
1993 Borderless Print, see Chronology.
1994 Us an’ Dem, see Chronology.
1995 Make Believe, (in collaboration with Clive Allen), Royal College of Art Galleries and other sites around London, (text by Melanie Keen).
1995 Revelations, see Chronology.
1995 The Impossible Science of Being, see Chronology.

Reviews, articles, texts, etc.:

Adrus, Said
b. 1958, Kampala, Uganda.

Group exhibitions:
1985 Eastern Views: Works by Young Asian Artists from the Midlands, see Chronology.
1985 Three Asian Artists, see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1990 In Focus, see Chronology.
1990 In Sight, in View, see Chronology.
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
1991 History and Identity: Seven Painters, see Chronology.
1992 Black People and the British Flag, see Chronology.
1992 Crossing Black Waters, see Chronology.
1993 Transition of Riches, see Chronology.

Reviews, articles, texts, etc.:

Afza, Nudrat
b. 1955, Rawalpindi, Pakistan.

Group exhibitions:
1989 Fabled Territories, see Chronology.
1990 In Focus, see Chronology.

Reviews, articles, texts, etc.:

Agard, Brenda
Dates Unavailable.

Group exhibitions:
1983 Black Woman Time Now, see Chronology.
1984 The Selectors’ Show, see Chronology.
1985 Mirror Reflecting Darkly, see Chronology.
1985 The Thin Black Line, see Chronology.
1986 Unrecorded Truths, see Chronology.
1987 Testimony: Three Black Women Photographers, see Chronology.
1988 Spectrum Women's Photography Festival Open Exhibition, see Chronology.

Reviews, articles, texts, etc.:

Ahmad, Dushka
b.1960, Place of Birth Unavailable.

Group exhibitions:
- 1985 GLC Anti-Racist Mural Project, see Chronology.
- 1985 Signs Of Resistance, see Chronology.
- 1986 Jagrati, see Chronology.

Solo exhibitions:

Reviews, articles, texts, etc.:
- Alex Hirst, 'Black & Beyond', Creative Camera, no.316, (June - July 1992), 30-34.

Ajamu
Dates Unavailable.

Group exhibitions:
- 1992 From Where I Stand, see Chronology.

Reviews, articles, texts, etc.:

Akmut, Nilofar
Dates Unavailable.

Group exhibitions:
- 1993 Transition of Riches, see Chronology.
- 1994 An Intelligent Rebellion, see Chronology.

Reviews, articles, texts, etc.:

Akofrah, John (see also Black Audio Film Collective)
b.1957, Place of Birth Unavailable.

Group exhibitions:

Reviews, articles, texts, etc.:
Al-Ani, Jananne  
b.1966, Kirkuk, Iraq.  

Group exhibitions:  
1992 Fine Material for a Dream...?: A Reappraisal of Orientalism, see Chronology.  

Alexander, Karen  
Dates Unavailable.  

Reviews, articles, texts, etc.:  

Alexander, Simone  

Group exhibitions:  
1985 GLC Anti-Racist Mural Project 1985, see Chronology.  
1986 Caribbean Expressions in Britain, see Chronology.  
1986 Unrecorded Truths, see Chronology.  
1987 Dislocations, see Chronology.  
1987 The Image Employed: the Use of Narrative in Black Art, see Chronology.  
1988 Along the Lines of Resistance: An Exhibition of Contemporary Feminist Art, see Chronology.  
1988 Influences, see Chronology.  

Araeen, Rasheed  
b.1935, Karachi, Pakistan.  

Solo exhibitions:  

Group Exhibitions:  
1985 Roadworks, see Chronology.  
1986 Conceptual Clothing, see Chronology.  
1986 From Two Worlds, see Chronology.  
1986 Third World Within, see Chronology.  
1986 The Colours of Black, see Chronology.  
1987 State of the Nation, Herbert Art Gallery & Museum, Coventry.  
1988 Graven Images, see Chronology.  
1988 The Essential Black Art, see Chronology.
1990  *Approaches to Realism*, Bluecoat Gallery, Liverpool.
1991  *Interrogating Identity*, see Chronology.
1991  *Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection*, see Chronology.
1994  *Quinta Bienal de la Habana*, see Chronology.

**Texts by Rasheed Araeen:**

1991 Rasheed Araeen, 'Modernism, History and Others: Why are Non-European Artists Invisible in Modern Discourse?', AICARC, nos.29 & 30, 43-47.

Reviews:
Arif, Saleem

b. 1949, Hyderabad, India.

Solo exhibitions:

Group exhibitions:
1986 From Two Worlds, see Chronology.
1988 Eight Contemporary British Artists, Galerie Sapet, Valence.
1988 Figuring Out the Eighties, see Chronology.
1988 Graven Images: Art, Religion and Politics, see Chronology.
1989 The Other Story, see Chronology.
1993  *Borderless Print*, see Chronology.

**Reviews, articles, texts, etc.:**
- Sue Hubbard, 'The Art of Saleem Arif', *Third Text*, no.27, (Summer 1994), 37-44.
- Philip Wright, 'Saleem Arif’s Inferno', *Artrage*, no.2, (February 1983), 5-6.

**Audu, Osikhena**  
b.1955, Nigeria.

**Group exhibitions:**
- 1990  *Journeys Through the Continents*, see Chronology.
- 1990  "Let the Canvas Come to Life with Dark Faces", see Chronology.
- 1991  *Four x 4*, see Chronology.

**Reviews, articles, texts, etc.:**

**Bailey, David**  

**Solo exhibitions:**

**Group exhibitions:**
- 1985  *From Generation to Generation*, (The Installation), see Chronology.
- 1986  *Black Edge*, see Chronology.
- 1986  *Unrecorded Truths*, see Chronology.
- 1986  *The Colours of Black*, see Chronology.
- 1986  *Third World Within*, see Chronology.
- 1987  *D-Max: A Photographic Exhibition*, see Chronology.
- 1990  *Disputed Identities*, see Chronology.
- 1991  *Black Markets*, see Chronology.

**Texts by David Bailey:**
Reviews, articles, etc:


**Bamgboye, Oladele Ajiboye**

b.1963, Nigeria.

**Group exhibitions:**

1995 Freedom, see Chronology.
1995 Self-Evident, see Chronology.

**Reviews, articles, texts, etc.:**


**Beckford, Franklyn**


**Group exhibitions:**

1986 Double Vision, see Chronology.
1986 From Two Worlds, see Chronology.

**Reviews, articles, texts, etc.:**


**Bedeau, Clement Attlee**

b.1950, Aruba.

**Group exhibitions:**

1984 Into the Open New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 3rd Creation for Liberation, see Chronology.

**Belfont, Georgia**


**Group exhibitions:**

1988 Black Art: Plotting the Course, see Chronology.
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
Bennet, Marcia

Group exhibitions
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
1993 Black People and the British Flag, see Chronology.

Bhimji, Zarina
b.1963, Uganda, East Africa.

Solo exhibitions:

Group exhibitions:
1985 f.stops, Chelsea School of Art, London.
1985 Mirror Reflecting Darkly, see Chronology.
1986 Darshan, see Chronology.
1986 From Two Worlds, see Chronology.
1986 Jagrati, see Chronology.
1987 The Image Employed: the Use of Narrative in Black Art, see Chronology.
1987 Polareyes, see Chronology.
1987 The Devils Feast, see Chronology.
1987 Dislocations, see Chronology.
1988 Spectrum Women’s Photography Festival Open Exhibition, see Chronology.
1989 Fabled Territories, see Chronology.
1989 Intimate Distance, see Chronology.
1990 In Focus, see Chronology.
1990 The Women in My Life, see Chronology.
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology.
1993 On Taking a Normal Situation, Museum van Hedendaagse Kunst, Antwerpen.
1995 The Impossible Science of Being, see Chronology.

Texts by Zarina Bhimji:
1992 Zarina Bhimji, (Sound Recording), Audio Arts Magazine, 12, no.1.

Reviews, articles, etc.:
- Zarina Bhimji, ‘What she herself... Was... Is... Would Like to Be’, Bazaar, no.1, (Spring 1987), 14-15.
Biswa, Sutapa
b.1962, Bolpur, India.

Solo exhibitions:

Group exhibitions:
1985 The Thin Black Line, see Chronology.
1986 The Issue of Painting, Rochdale Art Gallery.
1986 Jagrati, see Chronology.
1986 Unrecorded Truths, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.
1987 Critical Realism: Britain in the 1980’s through the Work of 28 Artists, see Chronology.
1987 State of the Art, see Chronology.
1987 The Image Employed: The Use of Narrative in Black Art, see Chronology.
1988 Along the Lines of Resistance: an Exhibition of Contemporary Feminist Art, see Chronology.
1988 The Essential Black Art, see Chronology.
1988 Graven Images, see Chronology.
1989 Fabled Territories, see Chronology.
1989 The Artist Abroad, see Chronology.
1989 Intimate Distance, see Chronology.
1989 The Other Story, see Chronology.
1990 Disputed Identities, see Chronology.
1992 Fine Material for a Dream...? A Reappraisal of Orientalism, see Chronology.
1992 Circular Dance, see Chronology.
1992 Who Do You Take Me For?, see Chronology.
1993 Beyond Destination, see Chronology.
1993 Disrupted Borders, see Chronology.

Texts by Sutapa Biswas:
Reviews, articles, etc.:


Black Audio Film Collective

est.1981, (see also John Akomfrah, Eddie George and Trevor Mathison)

Group exhibitions:
1986 From Two Worlds, see Chronology.
1990 The British Art Show, see Chronology.

Reviews, articles, texts, etc.:

- The Magnificent Seven’, Artrage, no.26, (Autumn 1989), 16.
Bolton, Sylbert Cleve  
b.1959, Jamaica.

Group exhibitions:
1984  Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1987  Creation For Liberation Open Exhibition, see Chronology.
1992  The Dub Factor, see Chronology.

Bowling, Frank  
b.1936, Essequibe, Guyana.

Solo exhibitions:
1988  Frank Bowling, Castlefield Gallery, Manchester.

Group exhibitions:
1986  Caribbean Expressions in Britain, see Chronology.
1989  The Other Story, see Chronology.
1992  The Dub Factor, see Chronology.
1995  The Caribbean Connection, see Chronology.

Reviews, articles, texts, etc.:
- 'Frank Bowling on Tour', Artrage, no.20, (Summer 1988), 32.

Boyce, Sonia  

Solo exhibitions:
1995  Sonia Boyce: Peep, Royal Pavilion Art Gallery, Brighton, [In/VA: London].

Group exhibitions:
1983  5 Black Women, see Chronology.
1984  Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985  Black Skin/Bluecoat, see Chronology.
1985  Room at the Top, Nicola Jacobs Gallery, London.
1986 Caribbean Expressions in Britain, see Chronology.
1986 From Two Worlds, see Chronology.
1986 Unrecorded Truths, see Chronology.
1987 Critical Realism: Britain in the 1980's through the Work of 28 artists, see Chronology.
1987 State of the Art, see Chronology.
1987 The Image Employed: The Use of Narrative in Black Art, see Chronology.
1988 The Essential Black Art, see Chronology.
1989 The Other Story, see Chronology.
1990 Approaches to Realism, Bluecoat Gallery, Liverpool.
1990 The British Art Show, see Chronology.
1990 "Distinguishing Marks", see Chronology.
1991 Black Markets, see Chronology.
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology.
1992 White Noise, see Chronology.
1995 Original, see Chronology.
1995 Mirage: Enigmas of Race, Difference and Desire, see Chronology.

Texts by Sonia Boyce
1987 John Roberts, 'Interview with Sonia Boyce', Third Text, no.1, (Autumn 1987), 55-64.
1995 Veronica Ryan: Compartments/Apart-ments, (facsimile of letter by Sonia Boyce), see artist’s listing.

Reviews, articles, etc.:
- Michael Archer, [AIR Gallery, London; exhibition], Artforum, (March 1987), 144.
- Fionna Barber, 'Sonia Boyce: Octagon Gallery, Belfast', Circa, no.34 (May-June 1987), 41-43.
- Louisa Buck, 'Sonia Boyce's Recent Work', City Limits, (9-16 June 1987), 70.

Bramble, Chris

Group exhibitions:
1987 Creation for Liberation Open Exhibition, see Chronology.
1990 “Let the Canvas Come to Life With Dark Faces”, see Chronology.

Brown, Donald

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.
1990 “Let the Canvas Come to Life With Dark Faces”, see Chronology.

Brown, Val

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.
1991 Four x 4, see Chronology.

Reviews, articles, texts, etc.:

Burke, Vanley
b.1951, Jamaica.

Solo exhibitions:

Group exhibitions:
1983 Heart in Exile, see Chronology.
1986 Reflections of the Black Experience, see Chronology.
1993 The Journey, Watershed Media Centre, Bristol, (publicity material).
1996 From Negative Image to Positive Stereotype, see Chronology.

Reviews, articles, texts, etc.:
_ Michael Cadette, ‘Playing with the Edge: Vanley Burke, the Book’, Creative Camera,
no.324, (October – November 1993), 46-47.

**Burman, Chila Kumari**


**Solo exhibitions:**

**Group exhibitions:**
- 1985 3rd Creation for Liberation, see Chronology.
- 1985 GLC Anti-Racist Mural Project 1985, see Chronology.
- 1985 Mirror Reflecting Darkly, see Chronology.
- 1985 The Thin Black Line, see Chronology.
- 1986 The Colours of Black, see Chronology.
- 1986 Jagrati, see Chronology.
- 1987 Creation for Liberation Open Exhibition, see Chronology.
- 1987 The Devils Feast, see Chronology.
- 1987 The Image Employed: The Use of Narrative In Black Art, see Chronology.
- 1988 Along the Lines of Resistance: An Exhibition of Contemporary Feminist Art, see Chronology.
- 1988 Numaish Lalit Kala, see Chronology.
- 1989 Fabled Territories, see Chronology.
- 1990 In Focus, see Chronology.
- 1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
- 1992 The Circular Dance, see Chronology.
- 1992 Fine Material for a Dream…? A Reappraisal of Orientalism, see Chronology.
- 1992 Confrontations, see Chronology.
- 1993 Transitions of Riches, see Chronology.
- 1994 With Your Own Face On, see Chronology.
- 1994 Quinta Bienal de la Habana, see Chronology.

**Texts by Chila Kumari Burman:**

Reviews, articles, etc.:
- Signs Of Resistance, 1985, see Chronology.
  [Interview at the time of the Southall GLC Anti-Racist mural]

Butt, Hamad
b.1962, Lahore, Pakistan; died 1994.

Group exhibitions:
1995 Rites of Passage, see Chronology.

Reviews, articles, texts, etc.:

Caesar, Pogus
b.1953, St. Kitts.

Group exhibitions:
1983 Heart in Exile, see Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 3rd Creation for Liberation, see Chronology.
1986 Caribbean Expressions in Britain, see Chronology.

Camp, Sokari Douglas
b.1958, Buguma, Nigeria.

Solo exhibitions:
Group exhibitions:
1985 New Horizons, see Chronology.
1986 Conceptual Clothing, see Chronology.
1986 From Two Worlds, see Chronology.
1988 Influences, see Chronology.
1989 Time & Motion, Laing Art Gallery, Newcastle-Upon-Tyne.

Reviews, articles, texts, etc.:
- Elisabeth Court, 'Pachipamwe II: the Avant Garde in Africa?', (workshop held in the Cyrene Mission, Zimbabwe), African Arts, (January 1992), 38-49.

Caur, Arpana
b.1954, New Dehli, India.

Group exhibitions:
1988 Graven Images, see Chronology.
1988 Numaish Lalit Kala, see Chronology.
1992 Crossing Black Waters, see Chronology.

Reviews, articles, texts, etc.:

Chambers, Eddie

Solo exhibitions:
1984 Breaking that Bondage/Plotting that Course; 2 Exhibitions by Eddie A. Chambers, Black Art Gallery, London.
1985 The Slaughter Of Another Golden Calf: An Exhibition by Eddie Chambers, Grapevine Arts Centre, Dublin; Bhownagree Gallery, Commonwealth Institute, London.

Group exhibitions:
1982 The Pan-Afrikan Connection an Exhibition of Work by Young Black Artists – Good Ideals, see Chronology.
1983 The Pan-Afrikan Connection, see Chronology.
1983 Heart in Exile, see Chronology.
1984 An Exhibition of Radical Black Art by The Blk Art Group, see Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 Black Skin/Bluecoat, see Chronology.
1985 3rd Creation for Liberation, see Chronology.
1987 OBAALA’s Marcus Garvey Centenary Show, see Chronology.
1987 Creation For Liberation Open Exhibition, see Chronology.
1987 The Image Employed: the Use of Narrative in Black Art, see Chronology.
1988 The Essential Black Art, see Chronology.
1989 The Other Story, see Chronology.

Catalogues of exhibitions curated by Eddie Chambers:
1987 D-Max, see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1989 The Artist Abroad, see Chronology.
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
1990 Diverse cultures, a Crafts Council touring exhibition.
1991 Four x 4, see Chronology.
1991 History and Identity, see Chronology.
1992 The Dub Factor, see Chronology.
1993 Black People and the British Flag, see Chronology.
1993 Eugene Palmer, see artist’s listing.
1994 These Colours Run: Lesley Sanderson, see artist’s listing.
1994 True Colours: Aboriginal and Torres Strait Islander Artists Raise the Flag, (London: Eddie Chambers, inIVA; Boomalli Aboriginal Artists Co-operative, Sydney, 1994).
1994 Michael Platt, Leicester City Art Gallery.
1994 Us an’ Dem, see Chronology.
1995 Phaophanit & Piper, see Chronology.

Articles by Eddie Chambers:

**Reviews, texts, etc.:**
  [Review of "The Black Bastard as a Cultural Icon" at the Pentonville Gallery, 14 September – 6 October 1985].
- 'Golly Bashing', *Third World First Newsletter*, [n.d.], (Review of "The Black Bastard as a Cultural Icon").
- Cynthia Rose, 'Out of Dark into Light: Cynthia Rose Meets the Founder of Britain's only Black Artists' Archive', *Observer*, (7 October 1990).

**Chandra, Avinash**

b.1931, Simla, India; died 1991.

**Solo exhibitions:**

**Group exhibitions:**
1987 *The Other Story*, see Chronology.

**Reviews, articles, texts, etc.:**

**Chen, Gang**

b.1961, China.

**Group exhibitions:**
1994 *Summer Exhibition*, Delfina Studios, London.
1995 *Journeys West*, see Chronology.

**Chuhan, Jagjit**

b.1955, India.

**Solo exhibitions:**
1987 *An Exhibition of Paintings And Drawings By Jagjit Chuhan*, Bhownagree Gallery, Commonwealth Institute, London.

**Group exhibitions:**
1988 *Numaish Lalit Kala*, see Chronology.
1990 *In Focus*, Horizon Gallery, see Chronology.
1990 *New North: New Art from the North of Britain*, see Chronology.
1992 *The Circular Dance*, see Chronology.
1993 *Reclaiming the Madonna: Artists as Mothers*, see Chronology.
1993 *Transition of Riches*, see Chronology.
Reviews, articles, texts, etc.:

Comrie, Jennifer

Solo exhibitions:

Group exhibitions:
1985 The Thin Black Line, see Chronology.
1985 Mirror Reflecting Darkly, see Chronology.
1986 Brushes with the West, see Chronology.
1987 The Devils Feast, see Chronology.
1987 The Image Employed: the Use of Narrative in Black Art, see Chronology.

Cooper, Margaret
b.1951, Jamaica.

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1985 New Horizons, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.

Das, Prodeepta
b.1948, Orissa, SE India.

Solo exhibitions:

Group exhibition:
1990 In Focus, see Chronology.

Daley, Anthony
b.1960, Jamaica.

Solo exhibitions:

Group exhibitions:
1989 Black Art: New Directions, see Chronology.
1992 The Dub Factor, see Chronology.
de Souza, Allan
b.1958, Nairobi, Kenya.

Group exhibitions:
1986 Brushes with the West, see Chronology.
1986 Unrecorded Truths, see Chronology.
1987 The Devils Feast, see Chronology.
1987 The Image Employed: the Use of Narrative in Black Art, see Chronology.
1988 The Essential Black Art, see Chronology.
1989 Fabled Territories, see Chronology.
1990 In Focus, see Chronology.
1990 “Distinguishing Marks”, see Chronology.
1990 Autoportraits, see Chronology.
1990 “Let The Canvas Come To Life With Dark Faces”, see Chronology.
1991 Interrogating Identity, see Chronology.
1992 Crossing Black Waters, see Chronology.

Texts by Allan de Souza:

Reviews, articles, etc.:

Dedi, Shakka Gyata
b.1954, USA.

Group exhibitions:
1983 Heart in Exile, See Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 From Generation to Generation, (The Installation), see Chronology.
1985 3rd Creation for Liberation, see Chronology.
Dhanjal, Avtarjeet
b.1939, Dalla, Punjab.

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1989 The Other Story, see Chronology.
1995 Freedom, see Chronology.

Donkor, Godfried
Dates Unavailable.

Reviews, articles, texts, etc.:

Donovan, Horace Opio
b.1959, Jamaica.

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1985 New Horizons, see Chronology.
1987 OBAALA's Marcus Garvey Centenary Show, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.
1988 "Mysteries", see Chronology.

Edge, Nina

Group exhibitions:
1986 Jagrati, see Chronology.
1988 Along the Lines of Resistance, see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1991 A Table for Four, see Chronology.
1992 Circular Dance, see Chronology.
1992 Crossing Black Waters, see Chronology.
1992 Fine Material for a Dream...?: A Reappraisal of Orientalism, see Chronology.
1992 Trophies of Empire, see Chronology.
1995 Mirage, see Chronology.

Texts by Nina Edge:

Reviews, articles, etc.:
- Sean Cubitt, 'Nina Edge/Peter Beeton', [Bluecoat Gallery, Liverpool; installations], Art Monthly, no.180, (October 1994), 31-33.
- Nina Edge, 'Identikit', Bazaar, (Summer 1991), 11-14.
Egonu, Uzo,
b.1931, Onitsha, Nigeria.

Solo exhibitions:

Group exhibitions:
1984  *Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists*, see Chronology.
1986  *The Colours of Black*, see Chronology.
1986  *Double Vision*, see Chronology.
1989  *The Other Story*, see Chronology.
1990  *“Let the Canvas Come to Life with Dark Faces”*, see Chronology.
1994  *Seen/Unseen*, see Chronology.

Reviews, articles, texts, etc.:

Fani-Kayode, Rotimi,

Group exhibitions:
1990  *Autoportraits*, see Chronology.

Reviews, articles, texts:
- Ecstatic Antibodies, 1990, see Chronology.
(Spring 1991), 78-86.

Forde, Stephen

Group exhibitions:
1991 Four x 4, see Chronology.

Artists' book:

Forrester, Denzil
b.1956, Grenada.

Solo exhibitions:
1986 An Exhibition of Drawings by Denzil Forrester, Bownagree Gallery, Commonwealth Institute, London.

Group exhibitions:
1983 Painting and Printmaking Degree Show, Royal College of Art, London.
1986 Caribbean Expressions in Britain, see Chronology.
1986 From Two Worlds, see Chronology.
1988 Figuring out the Eighties, see Chronology.
1992 The Dub Factor, see Chronology.
1994 Us An' Dem: a Critical Look at the Relationships Between the Police, the Judiciary and the Black Community, see Chronology.
1995 Farewell to Shadowland, see Chronology.

Reviews, articles, texts, etc.:
- Michael Bracewell, 'Beyond These Four Walls,' ("Imagined Communities"), Independent, (13 February 1996).

Francis, Armet
Dates Unavailable.

Solo exhibitions:

Group exhibitions:
1986 The Colours of Black, see Chronology.
1986 Reflections of the Black Experience, see Chronology.

**Texts by Armet Francis:**

**Reviews, articles, etc.:**

**Fraser-Munro, Ronald**

Dates Unavailable.

**Group exhibitions:**

**Reviews, articles, texts, etc.:**

**George, Eddie** (see also Black Audio Film Collective)


**Group exhibitions:**
- 1987 *The Image Employed*, see Chronology.
- 1995 *Mirage*, see Chronology.

**Reviews, articles, texts, etc.:**

**Ghosh, Amal**

b.1933, Calcutta.

**Solo exhibitions:**

**Group exhibitions:**
- 1988 *Numaish Lalit Kala*, see Chronology.
- 1990 *In Focus*, see Chronology.
- 1993 *Transition of Riches*, see Chronology.

**Reviews, articles, texts, etc.:**

**Gregory, Joy**


**Group exhibitions:**
- 1987 *Polareyes*, see Chronology.
- 1990 *Autoportraits*, see Chronology.
- 1990 *Ecstatic Antibodies*, see Chronology.
1992  *Who Do You Take Me For?*, see Chronology.

**Reviews, articles, texts, etc.:**

**Gupta, Sunil**
b.1953, New Delhi, India.

**Group exhibitions:**
1986  *Darshan*, see Chronology.
1986  *Reflections of the Black Experience*, see Chronology.
1989  *Fabled Territories*, see Chronology.
1990  *Post-Morality*, see Chronology.
1990  *Autoportraits*, see Chronology.
1991  *Shocks to the System: Social and Political Issues in Recent British art from the Arts Council Collection*, see Chronology.
1992  *Fine Material for a Dream...? A Reappraisal of Orientalism*, see Chronology.
1992  *Trophies of Empire*, see Chronology.
1992  *Who Do You Take Me For?* see Chronology.
1994  *Quinta Bienal de la Habana*, see Chronology.

**Texts by Sunil Gupta:**

**Reviews, articles, etc.:**

**Gutsa, Tapfuma (Moses)**
b.1956, Zimbabwe.

**Group exhibitions:**
1985  *3rd Creation for Liberation*, see Chronology.
1985  *New Horizons*, see Chronology.

**Reviews, articles, texts, etc.:**
Reviews, articles, texts, etc.:

- Tapfuma Gutsa, 'Listening to the Baby Kick', Arts Review, (7 September 1990), back cover.
- David Joselit, 'Africa Rising', Art in America, (October 1990), 160-161.

Hammad, Medina

Reviews, articles, texts, etc.:

- 1990 "Let the Canvas Come to Life with Dark Faces," see Chronology.
- 1991 Four x 4, see Chronology.
- 1991 History and Identity: Seven Painters, see Chronology.

Hatoum, Mona
b.1952, Beirut, Lebanon.

Solo exhibitions:

- 1993 Mona Hatoum, Arnolfini, Bristol.

Group exhibitions:

- 1986 Conceptual Clothing, see Chronology.
- 1987 Dislocations, see Chronology.
- 1987 State of the Nation, Herbert Gallery & Museum, Coventry.
- 1988 Along the Lines of Resistance: An Exhibition of Contemporary Feminist Art, see Chronology.
- 1988 The Essential Black Art, see Chronology.
- 1988 In an Unsafe Light, Ikon Gallery, Birmingham.
- 1989 The Other Story, see Chronology.
- 1989 Intimate Distance, see Chronology.
- 1990 The British Art Show, see Chronology.
- 1990 Disputed Identities, see Chronology.
- 1990 New Works For Different Places: TSWA Four Cities Project, see Chronology.
- 1991 Interrogating identity, see Chronology.
- 1991 Shocks to the System: Social and Political issues in Recent British Art from the Arts Council Collection, see Chronology.
- 1992 Fine Material for a Dream...?: A Reappraisal of Orientalism, see Chronology.
- 1992 Who do You Take Me for, see Chronology.
- 1993 Four Rooms, see Chronology.
- 1994 Quinta Bienal de la Habana, see Chronology.
- 1995 Cocido y Crudo, see Chronology.
- 1995 Freedom, see Chronology.
- 1995 Objects in Advance of the Concept, Burnaby Art Gallery, Burnaby.
- 1995 Rites of Passages, see Chronology.

Texts, video works, etc by Mona Hatoum:

- 1983 Mona Hatoum, So Much I Want to Say, (video).

1988 Mona Hatoum, Measures of Distance, (video).


Reviews, articles, etc.:

- Renee Baert, 'Measures of Distance', Screen, 34, (Summer 1993), 111-123.
- Dan Cameron, 'Openings', Artforum, (April 1993), 92.
- 'Mona Hatoum: "Light Sentence"', Artforum, (Summer 1994), 61.

Higgins, Kif
Dates Unavailable.

Reviews, articles, texts, etc.:

Himid, Lubaina  
b.1954, Tanzania.

Solo exhibitions:
1989  The Ballad of the Wing: Installation of Paintings and Sculptures made for Museums Year, City Museum and Art Gallery, Stoke-on-Trent; and the Chisenhale Gallery, London.

Group exhibitions:
1983  Five Black Women, see Chronology.
1984  Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985  Combinations/Lubaina Himid, Jaginder Lamba, see Chronology.
1985  Creation for Liberation, see Chronology.
1985  GLC Anti-Racist Mural Project, see Chronology.
1985  New Horizons, see Chronology.
1985  The Thin Black Line, see Chronology.
1986  From Two Worlds, see Chronology.
1986  Twelve Days at the Roundhouse: Mural Artists, see Chronology.
1987  Depicting History: For Today, Mappin Art Gallery, Sheffield.
1987  New Robes for Mashulan, see Chronology.
1987  Palaces of Culture: The Great Museum, City Museum and Art Gallery, Stoke-on-Trent.
1988  Along the Lines of Resistance: An Exhibition of Contemporary Feminist Art, see Chronology.
1988  Influences, see Chronology.
1989  The Other Story, see Chronology.
1989  Passion, see Chronology.
1990  Heritage, Image and History, see Chronology.
1990  Treatise on the Sublime, see Chronology.
1992  Columbus Drowning, see Chronology.
1994  Quinta Bienal de la Habana, see Chronology.
1994  Seen/Unseen, see Chronology.

Texts by Lubaina Himid:
1990  Lubaina Himid, ‘Objects are in most of their more obvious manifestations, subjects’, in Lotte or the Transformation of the Art Object, (Graz: Grazer Kunstverien,1990), pp.34-35.
1994  Maud Sulter: Symcas, see artist’s listing.

Exhibitions curated by Lubaina Himid:
1984  Into the Open, see Chronology.
1985  Thin Black Line, see Chronology.
1986  Unrecorded Truths, see Chronology.
1987  New Robes for MaShulan, see Chronology.
1987  State of the Art, see Chronology.

Reviews, articles, etc.:
Holiday, Amanda
b.1964, Sierra Leone.

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.
1987 The Image Employed; see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1988 Incantations Reclaiming Imagination, see Chronology.
1989 Black Art: New Directions, see Chronology.

Video work:

Reviews, articles, texts, etc.:

Holmes, Claudette
b.1962, Place of Birth Unavailable.

Group Exhibitions:
1996 From Negative Image to Positive Stereotype, see Chronology.
1990 In Sight In View, see Chronology.

Reviews, articles, texts, etc.:

Houshiary, Shirazeh.
b.1955, Shiraz, Iran.

Solo exhibitions:
1993 Turning Around the Centre, University Gallery, University of Massachusetts, Amherst.

**Group exhibitions:**
- 1983 *New Art at the Tate Gallery,* Tate Gallery, London.
- 1984 *The British Art Show,* Art Council Touring Exhibition.
- 1993 *Recent British Sculpture,* City Museum and Art Gallery, Derby.
- 1994 *Sculptors' Drawings Presented by the Weltkunst Foundation,* see Chronology.
- 1995 *Contemporary British Art in Print,* Scottish National Gallery, Edinburgh.

**Reviews, articles, texts, etc.:**
- Sasha Craddock, 'In and out of Focus', *Women's Art Magazine,* no.61, (November–December 1994), 22.
- Jeffrey Kastner, 'Shirazeh Houshiary', *Flash Art,* no.80, (January–February 1995), 102.
- Rupert Martin, 'Shirazeh Houshiary' [Lisson Gallery, London; exhibition], *Flash Art,* no.120, (January 1985), 47.
- Hilary Robinson, 'Shirazeh Houshiary' [Douglas Hyde Gallery, Dublin; exhibition], *Circa,* no.67, (Spring 1994), 60-61.
- Stella Santacatterina, 'Conversation with Shirazeh Houshiary', *Third Text,* no.27, (Summer 1994), 77-86.

**Hunjan, Bhajan**
b.1956, Kenya.

**Solo exhibitions:**

**Group exhibitions:**
- 1986 *Jagrati,* see Chronology.
- 1990 *In Focus,* see Chronology.
- 1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
- 1991 *A Table for Four,* see Chronology.
- 1992 *Crossing Black Waters,* see Chronology.
- 1993 *Black People and the British Flag,* see Chronology.

**Texts by Bhajan Hunjan:**
- 1987 Chila Kumari Burman and Bhajan Hunjan, 'Mash it Up', in *Framing Feminism:*

Reviews, articles, etc.:

Hylton, Richard

Group exhibitions:
1990 "Let the Canvas Come to Life with Dark Faces," see Chronology.
1991 Four x 4, see Chronology.
1992 White Noise, see Chronology.
1993 Black People and the British Flag, see Chronology.

Jadunath, Anthony
b.1945, Trinidad.

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1985 New Horizons, see Chronology.
1986 Caribbean Expressions in Britain, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.
1988 Contemporary Art by Afro-Caribbean Artists, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.

Janah, Sunil
b.1918, Dibrugarh, Assam.

Group exhibitions:
1986 Darshan, see Chronology.
1992 Fine Material for a Dream...?: A Reappraisal of Orientalism, see Chronology.

Reviews, articles, texts, etc.:
- Sunil Janah, ‘Famine in Rayalseema, South India’ (1945), Art in America, October 1990), 64.

Jantjes, Gavin
b.1948, Cape Town, South Africa.

Solo exhibitions:
1984 Gavin Jantjes: Paintings and Drawings, Midland Art Group, Nottingham.

Group exhibitions:
1982 Prophecy and Vision, Arnolfini, Bristol.
1984  Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985  GLC Anti-Racist Mural Project 1985, see Chronology.
1986  The Colours of Black, see Chronology.
1986  From Two Worlds, see Chronology.
1988  The Essential Black Art, see Chronology.
1989  One Spirit: Black Artists Against Racism, see Chronology.
1989  The Other Story, see Chronology.
1991  Shocks to the System: Social and Political issues in Recent British Art from the Arts Council Collection, see Chronology.
1994  Quinta Bienal de la Habana, see Chronology.

Texts by Gavin Jantjes:

Reviews, articles, etc.:
- Margaret Garlake, 'Gavin Jantjes at the Black Art Gallery', Art Monthly, no.87, (June 1985), 16.
- Signs of Resistance, 1985: see Chronology.
Jarrett, Wendy

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.

Reviews, articles, texts, etc.:

Jawahirilal, Lalitha
Dates Unavailable.

Group exhibition:
1985 Mirror Reflecting Darkly, see Chronology.

Reviews, articles, texts, etc.:

Jegede, Emmanuel Taiwo
b.1943, Nigeria.

Solo exhibitions:

Group exhibitions:
1973 Eight Commonwealth Artists, see Chronology.
1985 New Horizons, see Chronology.
1986 The Colours of Black, see Chronology.

Reviews, articles, texts, etc.:

Johnson, Claudette

Solo exhibitions:

Group exhibitions:
1982 The Pan-Afrikan Connection: an Exhibition of Work by Young Black Artists – Good Ideals, see Chronology.
1983 The Pan-Afrikan Connection, see Chronology.
1983 5 Black Women, see Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
Texts by Claudette Johnson:


Reviews, articles, etc.:


Joseph, Tam
b. 1947, Dominica.

Solo exhibitions:

1986 Observers are Worried: Paintings and Sculpture by Tam Joseph, introduction by Eddie Chambers, St. Pancras Library and Shaw Theatre Foyer, London.

Group exhibitions:

1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 Black Skin/Bluecoat, see Chronology.
1985 GLC Anti-Racist Mural Project 1985, see Chronology.
1986 Double Vision, see Chronology.
1986 From Two Worlds, see Chronology.
1987 Critical Realism: Britain in the 1980’s Through the Work of 28 Artists, see Chronology.
1987 The Image Employed: The Use of Narrative in Black Art, see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1989 The Artist Abroad, see Chronology.
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology.
1993 Black Artists and the British Flag, see Chronology.
1994 Us an’ Dem, see Chronology.

Texts by Tam Joseph:


Reviews, articles, etc.:

- Signs Of Resistance, 1985: see Chronology.
Julien, Isaac (see also Sankofa Film Collective)
b.1960, Place of Birth Unavailable.

Group exhibitions:
1984 Into the Open, see Chronology.
1987 State of the Nation, Herbert Gallery & Museum, Coventry.
1995 Mirage, see Chronology.

Texts by Isaac Julien:
[n.d.] Bruce Morrow, 'Interview with Isaac Julien', Fuse, 18, no.4, 15-23.

Reviews, articles, etc.:
- Paul Burston, 'Shorts' (review), Sight & Sound, 3, (April 1993), 64-65.
- Barbara Kruger, 'The Passion of Remembrance' (review), Artforum, (September 1988), 143.

Kapoor, Anish
b.1954, Bombay, India.

Solo exhibitions:
1983 Anish Kapoor, Galerie ’t Venster, Rotterdam.
1986 Anish Kapoor, Kunsthernes Hus, Oslo.
1986 Anish Kapoor: Recent Sculpture and Drawings, University Gallery, University of Massachusetts, Amherst.
Group exhibitions:
1982 Englische Plastik Heute = English Sculpture Now, Kunstmuseum, Lucerne.
1983 New Art, Tate Gallery, London.
1985 The British Show, Art Gallery of New South Wales, Sydney.

Reviews, articles, texts, etc.: (for fuller listing see Art Index)

Karimjee, Mumtaz
b.1950, Bombay, India.

Group exhibitions:
1986 Darshan, see Chronology.
1986 Jagrati, see Chronology.
1986 Reflections of the Black Experience, see Chronology.
1987 Polareyes, see Chronology.
1989 Fabled Territories, see Chronology.
1990 Autoportraits, see Chronology.
1990 In Focus, Horizon Gallery, London.
1992 Fine Material for a Dream...?: A Reappraisal of Orientalism, see Chronology.

Reviews, articles, texts, etc.:
- Sunil Gupta, 'Photography, Sexuality & Cultural Difference: the Emergence of Black Lesbian

- ‘Mis[sed] Representations: Recent Work by David Lewis and Mumtaz Karimjee’, Ten.8: Critical Decade, 2, no.3. (Spring 1992), 146-147.

**Kaur, Perminder**

_b.1965, Nottingham, England._

**Group exhibitions:**

- 1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
- 1991 Four x 4, see Chronology.
- 1992 BBC Billboard Project, see Chronology.
- 1995 The British Art Show 4, see Chronology.

**Reviews, articles, texts, etc.:**


**Keegan, Rita**

_b.1949, New York, USA._

**Group exhibitions:**

- 1985 Mirror Reflecting Darkly, see Chronology.
- 1986 Black Women in View, see Chronology.
- 1986 Tangled Roots: Mixed Media Exhibition, see Chronology.
- 1990 “Let the Canvas Come to Life with Dark Faces,” see Chronology.
- 1991 Four x 4, see Chronology.
- 1992 Trophies of Empire, see Chronology.
- 1992 White Noise, see Chronology.
- 1994 With Your Own Face on, see Chronology.

**Reviews, articles, texts, etc.:**

Kelly, George (Onar-F'owokan),
b.1943, Kingston, Jamaica.

Solo exhibitions:
1994 Beyond My Grandfather's Dreams: An Exhibition of Sculpture by Fowokan,

Group exhibitions:
1983 Heart in Exile, see Chronology.
1985 3rd Creation for Liberation, see Chronology.
1985 From Generation to Generation, (The installation), see Chronology.
1985 New Horizons, see Chronology.
1986 The Colours of Black, see Chronology.
1988 Contemporary Art by Afro-Caribbean Artists, see Chronology.
1986 The Colours of Black, see Chronology.
1987 OBAALA's Marcus Garvey Centenary Show, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.

Reviews, articles, texts, etc.:

Kempadoo, Roshini

Group exhibitions:
1990 Autoportraits, see Chronology.
1990 Disputed Identities, see Chronology.
1991 Black Markets, see Chronology.
1991 Interrogating Identity, see Chronology.
1992 Confrontations, see Chronology.
1992 Who Do You Take Me For?, see Chronology.

Reviews, articles, texts, etc.:
_ Helen Cadwallader, 'The Big Issue: Shifting Borders in Newcastle',
[Laing Gallery, Newcastle: exhibition], Creative Camera, no.20, (February, March 1993), 49.
_ Kellie Jones, 'In their own Image'. (Black Women Artists who Combine Text with
_ 'Section Three: Portfolio – Roshini Kempadoo', in Passion, edited by Maud Sultner,

Khan, Keith
Dates Unavailable.

Group exhibitions:
1991 Jashan-E-Bahar, see Chronology.
1993 Captives, see Chronology.
1995 Mirage, see Chronology.

Reviews, articles, texts, etc.:

Khanna, Balraj
b.1940, Punjab, India.

Solo exhibitions:
Group exhibitions:
1989 The Other Story, see Chronology.
1989 The Tree of Life, South Bank Centre, London.

Texts by Balraj Khanna:

Reviews, articles, etc.:

Lamba, Jaginder
b.1948, Kenya.

Solo exhibitions:

Group exhibitions:
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 Combinations: Lubaina Himid/Jaginder Lamba, see Chronology.
1989 One Spirit: Black Artists against Racism, see Chronology.
1992 Trophies of Empire, see Chronology.

Texts by Juginder Lamba:

Reviews, articles, etc.:
- Sabita Banerji, 'Juginder Lamba "...Awaiting its Second Metamorphosis."
Lamba, Manjeet  
b.1953, Nairobi, Kenya.  

**Group exhibitions:**  
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.  
1992 Crossing Black Waters, see Chronology.  
1993 Black People and the British Flag, see Chronology.

Landell, Trevor  

**Group exhibitions:**  
1985 3rd Creation for Liberation, see Chronology.  
1987 Creation for Liberation Open Exhibition, see Chronology.  

**Reviews, articles, texts, etc.:**  

Lawar, Roland  
b.1949, Nigeria.  

**Group exhibitions:**  
1985 3rd Creation for Liberation, see Chronology.  
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.  

Lee, Godfrey  
Jamaica, Dates Unavailable.  

**Group exhibitions:**  
1988 Black Art: Plotting the Course, see Chronology.  
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.  
1991 History and Identity: Seven Painters, see Chronology.

Lee, Rosa  
b.1957, Place of Birth Unavailable.  

**Solo exhibitions:**  

**Group exhibitions:**  
1986 The Class of '86: ILEA London Institute Show, Royal Festival Hall, London.  
1992 (dis)parties, Mappin Art Gallery, Sheffield.  

**Texts by Rosa Lee:**  

**Reviews, articles, etc.:**  
Angela McRobbie, 'Women and the Arts into the 1990s', Alba, (May 1991), 4-12.  
Lewis, David  
b. 1962, Place of Birth Unavailable.

Group exhibitions:  
1986 Reflections of the Black Experience, see Chronology.  
1987 D-Max, see Chronology.  
1995 The Impossible Science of Being, see Chronology.

Reviews, articles, texts, etc.:  
- 'Mis[sed] Representations: Recent work by David Lewis and Mumtaz Karimjee', Ten.8: Critical Decade, 2, no.3, (Spring 1992), 146-147.  

Lewis, Susan  
Dates Unavailable.

Reviews, articles, texts, etc.:  

Lloyd, Errol  
b. 1943, Jamaica.

Group exhibitions:  
1971 Caribbean Artists in England, see Chronology.  
1985 3rd Creation for Liberation, see Chronology.  
1986 Caribbean Expressions in Britain, see Chronology.  
1988 Black Art: Plotting the Course, see Chronology.

Reviews, articles, texts, etc.:  

Locke, Donald  
b. 1930, Stewartville, Guyana.

Group exhibitions:  
1971 Caribbean Artists in England, see Chronology.  
1978 Afro-Caribbean Art, see Chronology.  
1989 The Other Story, see Chronology.

Reviews, articles, texts, etc.:  
'Donald Locke, Phoenix (Ariz.) ARTSPACE', South Western Contemporary Arts Quarterly, [n.d.].

Lyons, John  
b. 1933, Port of Spain, Trinidad.

Solo exhibitions:  

Group exhibitions:  
1966 Caribbean Expressions in Britain, see Chronology.  
1988 Black Art: Plotting the Course, see Chronology.  
1988 Revelations of Black, see Chronology.  
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.  
1995 The Caribbean Connection, see Chronology.
McCalla, Kenneth  
**Group exhibitions:**  
1985 3rd Creation for Liberation, see Chronology. 
1985 From Generation to Generation, (The Installation), see Chronology. 
1987 Creation for Liberation Open Exhibition, see Chronology. 
1987 OBAALA'S Marcus Garvey Centenary Show, see Chronology. 

McKenzie, Jenny  
* Dates Unavailable.  
**Group exhibitions:**  
1987 Polareyes, see Chronology. 
1989 One Spirit: Black Artists Against Racism, see Chronology. 

McQueen, Steve  
**Group exhibitions:**  
1994 Acting Out: The Body In Video, Then And Now, Royal College of Art, London. 
1995 The British Art Show 4, see Chronology. 
1995 Mirage, see Chronology. 

Malik, Naiza  
* b.1968 Bahawalpur, Pakistan.  
**Group exhibitions:**  
1988 Numalsh Lalit Kala, see Chronology. 
1990 In Focus, see Chronology. 

Mathison, Trevor  (see also Black Audio Film Collective)  
**Group exhibitions:**  
1987 The Image of Employed: The Use of Narrative in Black Art, see Chronology. 
1995 Mirage, see Chronology. 

Medalla, David  
* b.1942, Manila, Phillippines.  
**Group exhibitions:**  
1989 The Other Story, see Chronology. 
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology. 

**Texts by David Medalla:**  
Reviews, articles, etc.: 

Merali, Shaheen 
b.1959, Tanzania.

Solo exhibitions:  
1989 The Fire or the Garden by Shaheen Merali, Tom Allen Centre, London.

Group exhibitions:  
1985 New Horizons, see Chronology.  
1986 The Colours of Black, see Chronology.  
1987 Creation for Liberation Open Exhibition, see Chronology.  
1988 Contemporary Art by Afro-Caribbean Artists, see Chronology.  
1989 The Artist Abroad, see Chronology.  
1989 Fabled Territories, see Chronology.  
1989 One Spirit: Black Artists Against Racism, see Chronology.  
1990 “Distinguishing Marks”, see Chronology.  
1991 Four x 4, see Chronology.  
1992 Confrontations, see Chronology.  
1992 Crossing Black Waters, see Chronology.  
1992 Trophies of Empire, see Chronology.  
1993 Beyond Destination, see Chronology.  

Reviews, articles, texts, etc.:  
- ‘Fire or the Garden’, Black Arts in London, no.111, (1 February – 1 March 1989), 12  
- ‘Recent Work [198 Gallery]’, Black Arts in London, no.123 (1 – 30 April 1990), 10  
Ming, Bill
b.1944, Bermuda.

Solo exhibitions:
1993 Bill Ming: Two Rock Passage to Liverpool: An Exhibition by the First Holder of Liverpool John Moores University Fellowship in Sculpture, Funded by The Henry Moore Foundation, Bluecoat Gallery, Liverpool.

Group exhibitions:
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1986 Caribbean Expressions in Britain, see Chronology.
1995 The Caribbean Connection, see Chronology.

Reviews, articles, texts, etc.:

Mistry, Dhruva
b.1957, Kanjari, India.

Solo exhibitions:
1987 Dhruva Mistry, Artsite Gallery, Bath.

Group exhibitions:
1988 Graven Images: Art, Religion and Politics, see Chronology.
1993 Recent British Sculpture from the Arts Council Collection, see Chronology.

Reviews, articles, texts, etc.:
- Nena Dimitrijevic, ‘Hayward Annual’, Flash Art, no.123, (Summer 1985), 58.
Mitchell, Sherlee  
Dates Unavailable.  
Reviews, articles, texts, etc.:  
‘Section Three: Portfolio – Sherlee Mitchell’, in Passion, edited by Maud Sulter,  

Mitha, Alnoor  
b.1961, Uganda, East Africa.  
Group exhibitions:  
1987 Revelations of Black, see Chronology.  
1988 Numaish Lalit Kala, see Chronology.  
1990 In Focus, see Chronology.  

Mohanti, Prafulla  
Dates Unavailable.  
Group exhibitions:  
1990 In Focus, see Chronology.  
Texts by Prafulla Mohanti:  
1990 Prafulla Mohanti, ‘East West Encounter’, Art Monthly, no.132,  
(December 1989 – January 1990), 13-14, 16-17.  
Reviews, articles, etc.:  
_ Allan de Souza, ‘Prafulla Mohanti’, Bazaar, no.9, 18-19, (Horizon Gallery, London,  
(December 1989).  

Moo-Young, Tony  
b.1954, Port Antonio, Jamaica.  
Group exhibitions:  
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists,  
see Chronology.  
1988 Contemporary Art by Afro-Caribbean Artists, see Chronology.  

Moody, Ronald  
Group exhibitions:  
1971 Caribbean Artists in England, see Chronology.  
1986 Caribbean Expressions in Britain, see Chronology.  
1989 The Other Story, see Chronology.  
1995 The Caribbean Connection, see Chronology.  
Reviews, articles, texts, etc.:  
_ Cynthia Moody, ‘Ronald Moody: A Man True to his Vision, Third Text, no.8/9  
Niati, Houria  
b.1948, Algeria.

Solo exhibitions:

Group exhibitions:
1983 5 Black Women, see Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1986 From Two Worlds, see Chronology.
1991 Four x 4, see Chronology.

Reviews, articles, texts, etc.:
- 'Interview with Houria Niati', Gen, (Spring 1984), 27-33, [reprinted from Spare Rib, April 1984].
- Susan Morris, 'Forms of Intuition', Arts Review, (5 May 1989), 356.
- Kwesi Owusu, 'Profile of Houria Niati', Artrage, no.6 (Spring 1984), 6-7.

Nichols, Colin  
b.1952, Place of Birth Unavailable.

Group exhibitions:
1986 Caribbean Expressions in Britain, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", See Chronology.

Nimarkoh, Virginia  

Group exhibitions:
1991 Four x 4, see Chronology.
1995 Care and Control, see Chronology.

Texts by Virginia Nimarkoh:

Reviews, articles, etc.:
Nsusha, Benjamin Nhlanhla  
b.1942, Port Shepstone District, South Africa.

Group exhibitions:
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 New Horizons, see Chronology.

Texts by Benjamin Nsusha:
1988 Benjamin Nhlanhla Nsusha, Black Artists within the Apartheid System, Chelsea School of Art, BA Thesis.

Reviews, articles, etc.:

Ntuli, Pitika  
b.1952, South Africa.

Group exhibitions:
1983 Heart in Exile, see Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 3rd Creation for Liberation, see Chronology.
1990 “Distinguishing marks”, see Chronology.

Texts by Pitika Ntuli:

Reviews, articles, etc.:

Odonkor, Mowbray  

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.
1987 The Image Employed: The Use of Narrative in Black Art, see Chronology.
1988 Black Art: Plotting The Course, see Chronology.
1988 Incantations: Reclaiming Imagination, see Chronology.
1991 History and Identity: Seven Painters, see Chronology.
1993 Black People and the British Flag, see Chronology.

Reviews, articles, texts, etc.:

Ofili, Chris  

Group exhibitions:
1993 Borderless Print, see Chronology.
1995  The British Art Show 4, see Chronology.

Reviews, articles, texts, etc.:

Oguibe, Olu
b.1964, Nigeria.

Solo exhibitions:

Group exhibitions:
1994  Seen/Unseen, see Chronology.

Texts by Olu Oguibe:

Reviews, articles, etc.:
- ‘Censored!’, Artrage, (Summer 1991), 31.

Olubo, Joseph
Dates Unavailable.

Group exhibitions:
1985  New Horizons, see Chronology.
1988  Influences, see Chronology.

Owen, Louise
Dates Unavailable.

Group exhibitions:
1986  Black Women in View, see Chronology.
1986  Tangled Roots: Mixed Media Exhibition, see Chronology.

Pall, Waheed
b.1954, Place of Birth Unavailable.

Group exhibitions:
1985  New Horizons, see Chronology.
1990 In Focus, see Chronology.

Reviews, articles, texts, etc.:

Palmer, Eugene
b.1955, Kingston, Jamaica.

Solo exhibitions:
1993 Eugene Palmer, Norwich Gallery, Norwich [A Norwich Gallery and inIVA touring exhibition curated by Eddie Chambers and Lynda Morris].

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1986 Caribbean Expressions in Britain, see Chronology.
1987 Creation for Liberation, see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1991 History and Identity: Seven Painters, see Chronology.
1993 Black People and the British Flag, see Chronology.
1994 Home and Away, see Chronology.

Reviews, articles, texts, etc.:

Panchal, Shanti
b.1951, Gujarat, India.

Solo exhibitions:

Group exhibitions:
1985 GLC Anti-Racist Mural Project, see Chronology.
1986 Twelve Days at the Roundhouse: Mural Artists, see Chronology.
1989 The Tree of Life, South Bank Centre Touring Exhibition, London.

Reviews, articles, texts, etc.:
- Signs Of Resistance, 1985: see Chronology.

Parmar, Pratibha
b.1955, Kenya.

Group exhibitions:
1987 State of the Nation, Herbert Art Gallery, Coventry.
1988 Spectrum Women’s Photography Festival Open Exhibition, see Chronology.
1989 Fabled Territories, see Chronology.
1992 *White Noise*, see Chronology.
1992 *Who do you Take me for?*, see Chronology.

**Texts by Prathiba Parmar:**


**Reviews, articles, etc.:**
- Ian Rashid, 'Leather and Silk and the Asian Lesbian Gaze' [interview], *Bazaar*, (Spring 1992), 24-25.

**Patel, Anu**

b.1961, Baroda, India.

**Group exhibitions:**
1985 *Eastern Views: Work by Young Asian Artists from the Midlands*, see Chronology.
1993 *Transition of Riches*, see Chronology.

**Reviews, articles, texts, etc.:**

**Patti, Symrath**

b.1961, Place of Birth Unavailable.

**Group exhibitions:**
1986 *Jagrati*, see Chronology.
1989 *One Spirit: Black Artists against Racism*, see Chronology.
1993 *Transition of Riches*, see Chronology.
1994 *Quinta Bienal de la Habana*, see Chronology.

**Reviews, articles, texts, etc.:**

**Peries, Ivan**


**Group exhibitions:**
1989 *The Other Story*, see Chronology.

**Reviews, articles, texts, etc.:**
Phaophanit, Vongphuchun
b.1961, Laos.

Solo exhibitions:

Group exhibitions:
1989 The Artist Abroad, see Chronology.
1990 The British Art Show, see Chronology.
1990 New Works For Different Places: TSWA Four Cities Project, see Chronology.
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology.
1993 Four Rooms, see Chronology.
1993 Ha-ha: Contemporary British Art in an 18th Century Park, Killerton Park, Exeter.
1995 Cocido y Crudo, see Chronology.
1995 Phaophanit and Piper, see Chronology.

Reviews, articles, texts, etc.:
- Kate Bush, ‘Vong Phaophanit’, Flash Art, no.171, (Summer 1993), 98.
- Mark Griffin-Sherwood, ‘Vong Phaophanit’ [Arnolfini, Bristol], Artscribe, no.87, (Summer 1991), 64.
- Adrian Searle, ‘Fragments of Memory’ [interview], Frieze, no.1, (1992), 20-23.

Phillips, Tony

Solo exhibitions:

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.
1991 Four x 4, see Chronology.
1991 History and Identity: Seven Painters, see Chronology.
1991 Shocks to the System: Social and Political issues in Recent British Art from the Arts Council Collection, see Chronology.

Reviews, articles, texts, etc.:
Piper, Keith

Solo exhibitions:
1992 Trade Winds: An installation by Keith Piper, (part of Trophies of Empire), see Chronology.

Group exhibitions:
1982 The Pan-Afrikan Connection: an Exhibition of Work by Young Black Artists – Good Ideals, see Chronology.
1983 The Pan-Afrikan Connection, see Chronology.
1983 Heart in Exile, see Chronology.
1984 An Exhibition of Radical Black Art by the Blk Art Group, see Chronology.
1984 Into the Open, see Chronology.
1985 Black Skin/Bluecoat, see Chronology.
1985 From Generation to Generation (The Installation), see Chronology.
1985 GLC Anti-Racist Mural Project, see Chronology.
1985 New Horizons, see Chronology.
1986 Double Vision, see Chronology.
1986 From Two Worlds, see Chronology.
1986 Unrecorded Truths, see Chronology.
1987 The Image Employed: The Use of Narrative in Black Art, see Chronology.
1987 OBAALA’s Marcus Garvey Centenary Show, see Chronology.
1987 The Devil’s Feast, see Chronology.
1987 State of the Nation, Herbert Art Gallery & Museum, Coventry.
1988 The Essential Black Art, see Chronology.
1988 Influences, see Chronology.
1989 The Other Story, see Chronology.
1990 “Distinguishing Marks”, see Chronology.
1991 Black Markets, see Chronology.
1991 Interrogating Identity, see Chronology.
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology.
1992 Trophies of Empire, see Chronology.
1994 Quinta Bienal de la Habana, see Chronology.
1994 Us an’ Dem, see Chronology.
1995 Cocido y Crudo, see Chronology.
1995 Freedom, see Chronology.
1995 Phaophanit and Piper, see Chronology.
1995 Video Positive 95: The UK’s International Festival of Electronic Arts, Moviola, Liverpool.
1996 Boxer, see Chronology.
Texts by Keith Piper:
1993 Ameena Meer, ‘Island Stories’ [interview with Keith Piper], Frieze, no.6, (September – October 1993), 42-45.

Reviews, articles, etc.:
- Kobena Mercer, ‘Engendered Species’ (Black Masculinity as seen by Danny Tisdale and Keith Piper), Artforum, (Summer 1992), 74-77.
Video Documentary:
1985 Signs of Resistance, see Chronology.

Pollard, Ingrid
b.1953, Georgetown, Guyana.

Group exhibitions:
1985 The Thin Black Line, see Chronology.
1986 Reflections of the Black Experience, see Chronology.
1987 D-Max, see Chronology.
1987 Polareyes, see Chronology.
1989 The Cost of the English Landscape, see Chronology.
1989 Intimate Distance, see Chronology.
1990 Disputed Identities, see Chronology.
1990 Heritage, Image, History, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
1991 Interrogating Identity, see Chronology.
1992 BBC Billboard Project, see Chronology.
1995 The Charge of The Light Brigade, Bankspace, London.
1995 Self-Evident, see Chronology.
1996 Boxer, see Chronology.

Reviews, articles, texts, etc.:
- 'Ingrid Pollard: Pastoral Interludes', Third Text, no.7, (Summer 1989), 41-46.
- Yasmine Ramirez, 'Ingrid Pollard' [Art in General, New York; exhibition], Art in America, (October 1992), 144.

Povey, Ray

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.
1989 The Artist Abroad, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
Purewal, Jaswinder Singh

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.

Rahim, Sarah
b.1963, Sudan.

Group exhibitions:
1990 "Let the Canvas Come to Life With Dark Faces", see Chronology.
1993 Black People and the British Flag, see Chronology.

Rajah, Sher
b.1954, Pakistan.

Group exhibitions:
1988 Sculptures by Amil Varia/Paintings by Sher Rajah/Paintings by Robin Davis, Horizon Gallery, London.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
1990 Mothers, see Chronology.
1991 Four x 4, see Chronology.
1993 Beyond Destination, see Chronology.
1993 Black People and the British Flag, see Chronology.

Reviews, articles, texts, etc.:
Prafulla Mohanti, ‘Sher Rajah on the Horizon’, Artrage, no.20, (Summer 1988), 33.

Rana, Samena

Group exhibitions:
1992 Crossing Black Waters, see Chronology.
1993 Disrupted Borders, see Chronology.

Reviews, articles, texts, etc.:

Raphael, Alistair

Group exhibitions:
1988 Black Art: Plotting the Course, see Chronology.
1988 Numaish Lalit Kala, see Chronology.
1990 Post-morality, see Chronology.
1991 Four x 4, see Chronology.

Reviews, articles, texts, etc.:
Sonali Fernando, ‘Scaffolding of the Bone’ [interview], Bazaar, no.22 (Autumn 1992), 7-9.
Roden, Suzanne

Group exhibitions:
1986 D-Max, see Chronology.
1986 Reflections of the Black Experience, see Chronology.
1988 Spectrum Women's Photography Festival Open Exhibition, see Chronology.

Reviews, articles, texts, etc.:

Rodney, Donald

Solo exhibitions:
1986 The Atrocity Exhibition and Other Empire Stories: An Exhibition of Work by Donald Rodney, Black Art Gallery, London.

Group exhibitions:
1982 The Pan-Afrikan Connection: an Exhibition of Work by Young Black Artists – Good Ideals, see Chronology.
1983 The Pan-Afrikan Connection, see Chronology.
1984 An Exhibition of Radical Black Art by the Blk Art Group, see Chronology.
1986 Unrecorded Truths, see Chronology.
1987 Depicting History: For Today, see Chronology.
1987 The Devils Feast, see Chronology.
1987 The Image Employed: The Use of Narrative in Black Art, see Chronology.
1987 State of the Art, see Chronology.
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
1990 New Works for Different Places: TSWA Four Cities Project, see Chronology.
1991 Black Markets, see Chronology.
1991 Interrogating Identity, see Chronology.
1991 Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection, see Chronology.
1992 Us an’ Dem, see Chronology.
1993 Borderless Print, see Chronology.
1994 Trophies of Empire, see Chronology.
1994 Truth Dare, Double Dare: Donald Rodney and Rose Finn-Kelcey, Ikon Gallery, Birmingham.
1995 Care and Control, see Chronology.

Texts by Donald Rodney:

Reviews, articles, etc.:
- ‘The Atrocity Exhibition and Other Empire Stories’, Artrage, no.13, (Summer 1986), 43.
Ryan, Veronica
b.1956, Monserrrat.

Solo exhibitions:
1987 Veronica Ryan: Sculpture, Arnolfini Gallery, Bristol, [toured].
1987 Veronica Ryan: Sculptures, Castlefield Gallery, Manchester.
1988 Veronica Ryan, Riverside Studios, London.
1995 Veronica Ryan: Compartments/Apart-ments, Camden Arts Centre, London,
(texts by Stella Santacatterina, the artist, and a facsimile of a letter to Veronica Ryan from Sonia Boyce).

Group exhibitions:
1983 5 Black Women, see Chronology.
1984 Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1985 New Horizons, see Chronology.
1985 The Thin Black Line, see Chronology.
1986 Caribbean Expressions in Britain, see Chronology.
1986 From Two Worlds, see Chronology.
1987 Dislocations, see Chronology.
1990 British Art Show, McLellan Galleries, Glasgow.
1992 Columbus Drowning, see Chronology.
1993 Recent British Sculpture from the Arts Council Collection, London.

Reviews, articles, texts, etc.:
Sabharwal, Tara  
b.1957, New Delhi, India.

Solo exhibitions:  

Group exhibitions:  
1984  Into the Open: New Painting, Prints and Sculpture by Contemporary Black Artists, see Chronology.
1988  Revelations of Black, see Chronology.
1990  In Focus, see Chronology.

Reviews, articles, texts, etc.:  

Sambono, Charles  
b.1953, Place of Birth Unavailable.

Solo exhibitions:  

Group exhibitions:  
1986  The Colours of Black, see Chronology.

Reviews, articles, texts, etc.:  

Sanderson, Lesley  
b.1962, Malaysia.

Solo exhibitions:  
1994  These Colours Run: Lesley Sanderson, (curated by Martin Barlow and Eddie Chambers, texts by Gilane Tawadros and Jane Beckett), Wrexham Library Arts Centre touring exhibition, Bristol and Wrexham.

Group exhibitions:  
1988  Along the Lines of Resistance, see Chronology.
1988  Black Art: Plotting the Course, see Chronology.
1990  The British Art Show, see Chronology.
1992  Confrontations, see Chronology.
1990  New North: New Art from the North of Britain, see Chronology.
1991  Four x 4, see Chronology.
1991  History and Identity: Seven Painters, see Chronology.

Reviews, articles, texts, etc.:  
Sang, Fitzroy
b. 1955, Jamaica.

Group exhibitions:
1986 "The Colours Of Black", see Chronology.
1987 Creation for Liberation Open Exhibition, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.

Reviews, articles, texts, etc.:

Sankofa Film Collective
est. 1983

Reviews, articles, texts, etc.:
- Martina Attille, 'The Passion of Remembrance; Background', *Framework*, no. 32/33, 100-103.

Shah, Tehmina
Pakistan, Dates Unavailable.

Group exhibitions:
1991 *A Table for Four*, see Chronology.

Reviews, articles, texts, etc.:

Shemza, Anwar Jalal
b. 1928, Simla, India.

Group exhibitions:
1989 *The Other Story*, See Chronology.

Reviews, articles, texts, etc.:

Shoga, Folake
b. 1955, Ibadan, Nigeria.

Group exhibitions:
1986 *Tangled Roots: Mixed Media Exhibition*, see Chronology.
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
1991 Four x 4, see Chronology.
1993 Reclaiming the Madonna: Artists as Mothers, see Chronology.
1994 Seen/Unseen, see Chronology.

Shonibare, Yinka

Group exhibitions:
1989 Black Art: New Directions, see Chronology.
1991 Interrogating Identity, see Chronology.
1994 Seen/Unseen, see Chronology.
1996 Imagined Communities, see Chronology.

Texts by Yinka Shonibare:

Reviews, articles, etc.:

Sikand, Gurminder
b. 1960, Jamshedpur, India.

Group exhibitions:
1985 Eastern Views: Work by Young Asian Artists from the Midlands, see Chronology.
1988 Black Art: Plotting the Course, see Chronology.
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.
1992 The Circular Dance, see Chronology.
1992 Fine Material for a Dream…?: A Reappraisal of Orientalism, see Chronology.
1992 Myths, Dream and Fable, Angel Row Gallery, Nottingham.

Reviews, articles, texts, etc.:

Singh, Durlabh
b. 1946, Kenya.

Group exhibitions:
1990 “Let the Canvas Come to Life with Dark Faces”, see Chronology.

Reviews, articles, texts, etc.:
Smith, Marlene

Group exhibitions:
1983 *Heart In Exile*, see Chronology.
1984 *An Exhibition of Radical Black Art by the Blk Art Group*, see Chronology.
1986 *Unrecorded Truths*, see Chronology.
1987 *The Image Employed: The Use of Narrative in Black Art*, see Chronology.
1988 *Along the Lines of Resistance: An Exhibition of Contemporary Feminist Art*, see Chronology.

Reviews, articles, texts, etc.:

Somerville, Elaine
Dates Unavailable.

Group exhibitions:
1986 *Black Women in View*, see Chronology.
1986 *Tangled Roots: Mixed Media Exhibition*, see Chronology.

Souza, Francis Newton
b. 1924, Goa, India.

Solo exhibitions:

Group exhibitions:
1989 *The Other Story*, see Chronology.

Reviews, articles, texts, etc.:

Sparks, Dionne

Group exhibitions:
1989 *Black Art: New Directions*, see Chronology.

Reviews, articles, texts, etc.:

Stephenson, Veena
b. 1962, Kenya.

Group exhibitions:
1991 *A Table for Four*, see Chronology.
1993 *Black People and the British Flag*, see Chronology.
1994 *Trophies of Empire*, see Chronology.

Reviews, articles, texts, etc.:

Stokes, Vincent

Group exhibitions:
1990 Disputed Identities, see Chronology.
1990 "Let the Canvas Come to Life with Dark Faces", see Chronology.
1991 Four x 4, see Chronology.

Reviews, articles, texts, etc.:

Suandi
Dates Unavailable.

Group exhibitions:
1988 Once Upon a Time: An Exhibition of Pictures and Words by Black Women Artists, see Chronology.
1988 Revelations of Black, see Chronology.

Reviews, articles, texts, etc.:

Sulter, Maud
b.1960, Glasgow, Scotland.

Solo exhibitions:
1990 Maud Sulter: Hysteria, Tate Gallery, Liverpool and Brewery Arts Centre, Kendal, (compact disc with catalogue).

Group exhibitions:
1985 3rd Creation for Liberation, see Chronology.
1985 The Thin Black Line, see Chronology.
1987 New Robes for MaShulan, see Chronology.
1988 Along the Lines of Resistance: An Exhibition of Contemporary Feminist Art, see Chronology.
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Thompson, Gladstone

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