

Curriculum vitae

EDDIE CHAMBERS – Edited CV
www.eddiechambers.com

African Art/African American Art/African Diaspora art history, Field Editor,
caa.reviews, (<http://www.caareviews.org/>
http://www.caareviews.org/reviews/2969#.VxlZGaX_R94) August 2014 – July 2020,
two consecutive three-year terms

Member of the editorial board of caa.reviews for a four-year term,
from July 1, 2018, to June 30, 2022.

Art Monthly Foundation Honorary Patron,
(together with Liam Gillick, Hans Haacke, Mona Hatoum, Alfredo Jaar,
and Martha Rosler)
Appointed June 2018

The University of Texas at Austin
Department of Art and Art History
2301 San Jacinto Blvd. Stop D1300
Austin, Texas 78712-1421

Ph. D.

Historical and Cultural Studies Department, Goldsmiths College, University of
London, (Supervisor, Professor Sarat Maharaj, Internal Examiner, Dr. Carol
McKay, External Examiner, Professor Stuart Hall) *Black Visual Arts Activity in
England 1981-1986: Press and Public Responses*, Ph. D. awarded March 31,
1998

UT-AUSTIN APPOINTMENT

Professor, Art History, September 2016 onwards

PUBLICATIONS

BOOKS

Routledge Companion to African American Art History, (editor), 40 essay-
volume, publication January 2020. “This Companion authoritatively points to the
main areas of enquiry within the subject of African American art history.
The first section examines how African American art has been constructed over
the course of a century of published scholarship. The second section studies how
African American art is and has been taught and researched in academia. The
third part focuses on how African American art has been reflected in art galleries

and museums. The final section opens up understandings of what we mean when we speak of African American art.

This book will be of interest to graduate students, researchers, and professors and may be used in American art, African American art, visual culture, and culture classes. [<https://www.routledge.com/The-Routledge-Companion-to-African-American-Art-History-1st-Edition/Chambers/p/book/9781138486553>]

Roots & Culture: Cultural Politics in the Making of Black Britain, I. B. Tauris & Co Ltd, London and New York, Series: International Library of Visual Culture, published 2017

Black Artists in British Art, A History Since the 1950s, I. B. Tauris & Co Ltd, London and New York, Series: International Library of Visual Culture, published 2014, reprinted, September 2015

Things Done Change: The Cultural Politics of Recent Black Artists in Britain
Amsterdam/New York: Rodopi Editions, 2012

Run Through the Jungle: Selected Writings by Eddie Chambers, London:
inIVA - The institute of International Visual Arts, 1999.

GUEST EDITED JOURNALS

- i) Special Issue of *International Review of African American Art*, (editor), issue 29.4, “Black Atlantic Dialogues”, published March 2020

Texts as follows: Eddie Chambers, “Foreword”; Carol Dixon, “Black Atlantic Influences, Interlocutors and Image-Makers in the Group Exhibition, Get Up, Stand Up Now”; Ian Bourland, “Latoya Ruby Frazier – All Turns to Rust”; Monique Kerman, “Afro-French or Afro/French Artist?”; Allison Young, “Between Two Gulfs: Ecological Politics and Black Geographies in the Work of Regina Agu”; Richard Hylton, “In Retrospect: The Significance of Faith Ringgold at the Serpentine Gallery, London”; Catherine Spencer, “Nick Lowe, Until”, Glasgow Tramway; Eddie Chambers, “Hew Locke’s Depictions of Royalty”

- ii) Special Issue of *Nka Contemporary African Art* journal, [November 2019 issue, no. 45], relating to 2018 College Art Association Annual Conference, Los Angeles, California, panel ***New Directions in Black British Art Histories*** organized by Eddie Chambers in collaboration with University of Texas at Austin Art History graduate student, Maryam Ohadi-Hamadani.

Texts as follows: Eddie Chambers, “Olabisi Obafunke Silva: In Memoriam (1962 - 2019)”; Eddie Chambers, “Introduction: New Directions in Black British Art History: Some Considerations”; Maryam Ohadi-Hamadani, “Denis Williams’s

London”; Indie A. Choudhury, “Frank Bowling’s White Paintings”; Elizabeth Robles, “Making Waves”; Anjalie Dalal-Clayton, “Sonia Boyce: Beyond Blackness”; Alice Correia, “Self-Portraiture and Representations of Blackness in the Work of Donald Rodney”; Jareh Das, “Illness as Metaphor: Donald Rodney’s X-Ray Photographs”; Richard Hylton, “Eugene Palmer and Barbara Walker: Photography and the Black Subject”; Monique Kerman, “The Aesthetics of Migration in an Age of Anxiety: Zineb Sedira, Allan deSouza, and Mary Evans”; Ian Bourland, “John Akomfrah: Multichannel Prehensions”

The remainder of this special issue of *NKA* consisted of the following, non-Black British Art History material:

Jody B. Cutler Bittner, “Charles White: A Retrospective: A Review Essay”

Reviews: Jody B. Cutler Bittner, “Soul of a Nation: Art in the Age of Black Power (Brooklyn Museum, September 14, 2018 - February 3, 2019)”; Kristen Windmuller-Luna, “Posing Modernity: The Black Model from Manet and Matisse to Today (Wallach Art Gallery, New York, New York, October 24, 2018 - February 10, 2019)”; Silvi Naçi, “All Languages Welcomed Here: Dell Marie Hamilton (Salem State University, Salem, Massachusetts, January 10 - February 8, 2019)”

Cover image: Barbara Walker, *Montana*, 2015, Charcoal, approx. 4.2 x 4 m.
Installation view of the exhibition, Sub Urban: New Drawings, James Hockey Gallery, University for the Creative Arts, Farnham, UK.]

iii) *Critical Interventions, Journal of African Art History and Visual Culture*, #12, Special issue, ***Black Artists in Europe***, Volume 7, Issue 2, 2013

iv) Special Issue of *Nka Contemporary African Art* journal, [spring 2015 issue, no. 36, June 2015], relating to 2014 College Art Association Annual Conference, Chicago, panel ***Visualizing the Riot*** organized by *Eddie Chambers in collaboration with University of Texas at Austin Art History graduate student, Rose Salseda.*

Texts as follows: Eddie Chambers, “Through the Wire: Press Photographs of Black-British People and the Riot”; Caitlin Beach, doctoral candidate, Columbia University, Department of Art History and Archaeology, “Reclaiming Corporeality: Meta Warrick Fuller, Mary Turner, and the Memory of Mob Violence”; Anne Monahan, Independent Scholar, “Faith Ringgold’s Die: The Riot and its Reception”; Nicholas Miller, doctoral candidate, Northwestern University, “Vulnerable to Violence: Jeff Donaldson’s Ala Shango and the Erasure of Diasporic Difference”; Julie L. McGee, Curator of African American Art, University Museums, University of Delaware, and Associate Professor, Black

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American Studies. “Aesthetics of the Abstract and Explosive”; Eddie Chambers, “The Photographs of Mia Gröndahl”; Dina Ramadan, Assistant Professor of Arabic, Bard College, “From Artist to Martyr: On Commemorating Ahmed Basyony”

PUBLISHED TEXTS – PEER REVIEWED JOURNALS, BOOK CHAPTERS, TEXTS

“John Biggers: Some Considerations”, a chapter in Lise Ragbir and Cherise Smith (eds), *Collecting Black Studies*, Art Galleries at Black Studies. The University of Texas at Austin, Distributed by Tower Books, an Imprint of the University of Texas Press, 2020: 1-5

Plus

Brief section *Collecting Black Studies* introductions, relating to Identity, Resistance, Transition, and Abstraction.

“Foreword”, Special Issue of *International Review of African American Art*, (editor), issue 29.4, “Black Atlantic Dialogues”, published March 2020

“Hew Locke’s Depictions of Royalty”, Special Issue of *International Review of African American Art*, (editor), issue 29.4, “Black Atlantic Dialogues”, published March 2020

“Olabisi Obafunke Silva: In Memoriam (1962 - 2019)”, *Nka Contemporary African Art* journal, [November 2019 issue, no. 45]

“Introduction: New Directions in Black British Art History: Some Considerations”, Special Issue of *Nka Contemporary African Art* journal, [November 2019 issue, no. 45], relating to 2018 College Art Association Annual Conference, Los Angeles, California, panel ***New Directions in Black British Art Histories*** organized by Eddie Chambers in collaboration with University of Texas at Austin Art History graduate student, Maryam Ohadi-Hamadani.

“Andrew Jackson”, text in Contact Sheet 202, *Light Work Annual*, 2019, published by Light Work, an artist-run, non-profit photography and digital media center, on the campus of Syracuse University, supporting artists since 1973.

“The Jamaican 1970s and Its Influence on the Making of Black Britain”, *Small Axe: A Caribbean Journal of Criticism*, No. 58, March 2019: 134-149.

Book chapter, “Dominic Allan: Some Considerations”, text for *Dominic from Luton*, monograph on British artist Dominic Allan, Sunridge Avenue Projects/Cornerhouse Publications, 2017

Book chapter, “Black-British Artists and Problems of Systemic Invisibility and Erasure: Creating exhibition histories of that which is not there”, *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* Bard College Symposium papers, MIT Press/Copublished with the Center for Curatorial Studies Bard College/Luma Foundation, 2016

“Re-View: Field Editors Reflections,” text for caa.reviews, synthesizing the “state of the field” for African art and African diaspora art history publishing, and my interventions as a caa.reviews field editor, published online on April 21 2016, http://www.caareviews.org/reviews/2969#.VxlZGaX_R94

Book chapter. “We Might Not Be Surprised: Visualising Slavery and the Slave Ship in the Works of Charles Campbell and Mary Evans” for *Visualising Slavery: Art Across the African Diaspora* (Liverpool Studies in International Slavery), Liverpool University Press, 2016

“Through the Wire: Press Photographs of Black-British People and the Riot”, *Nka Contemporary African Art* journal, spring 2015 issue, no. 36, June 2015: 6-15

“The Photographs of Mia Gröndahl”, *Nka Contemporary African Art* journal, spring 2015 issue, no. 36, June 2015: 62-75

“Iniva: Everything Crash”, *Afterall: A Journal of Art, Context and Enquiry*, Issue 39, Summer 2015: 50-59 – ‘In light of Iniva’s current crisis, Eddie Chambers looks back at the Black activism that led to its foundation in the 1990s’

Book chapter, “Black-British and Other African Diaspora Artists Visualizing Slavery”, in *African Diaspora in the Cultures of Latin America, the Caribbean, and the United States*, University of Delaware Press, December 2014: 135-143

“Editor’s Desk: Black Artists in Europe”, *Critical Interventions, Journal of African Art History and Visual Culture*, #12, Special issue, *Black Artists in Europe*, Volume 7, Issue 2, 2013: 2 - 5

“Hurvin Anderson: The Frontiers of Abstraction”, *Critical Interventions, Journal of African Art History and Visual Culture*, #12, Special issue, *Black Artists in Europe*, Volume 7, Issue 2, 2013: 78 - 90

“Tribute to the Martyrs”, Comment piece on Celeste-Marie Bernier’s book, *Characters of Blood: Black Heroism in the Transatlantic Imagination* (University of Virginia Press 2012), for *African American Review* Volume 45.4 (Winter 2012: 510 - 513). A roundtable, with the other contributors being Zoe Trodd, Robert Levine, Patricia Hills, Alan Rice, Richard Newman, and Celeste-Marie Bernier.