

CHAMP LACOMBE

Arthur Jafa

Born 1960, Tupelo, Mississippi, United States

At the forefront of thinking through how Blackness is rendered, imagined and lived in society, artist, filmmaker and theorist Arthur Jafa draws from a substantial film and still image archive he has been assembling since the 1980s, to make bold, visceral films and room-size installations that lay bare anguish, outrage, power, history, cultural memory, rupture, pleasure, and repair. Placing one resonant cultural artifact – footage whether newly shot or found – next to another, through astute juxtaposition of images and ideas, coupled with lyrical, syncopated editing, he renders both the beauty of a ‘new harmonic’ and searing critique. Renowned for his cinematography – a body of work that includes Julie Dash’s seminal 1991 film *Daughters of the Dust*, films by Spike Lee, Isaac Julien, and John Akomfrah, and music videos for Solange Knowles and Jay-Z – Jafa creates work that approximates the radical power, beauty, and alienation of Black life in the West, while seeking to make visible (or emancipate) the power embedded in modes of African expression.

Notable Exhibitions

****, Gladstone, New York, 2024
BLACK POWER TOOL AND DIE TRYNIG, 52 Walker, New York, 2024
RHAMESJAFACOSEYJAFADRAYTON, OGR Turin, 2022
LIVE EVIL, LUMA, Arles, France, 2022
Arthur Jafa, Glenstone Museum, Potomac, Maryland, 2021
AGHDRA, 439 W. 127th Street, New York, 2021
Arthur Jafa Gladstone 64, New York, 2021
MAGNUMB, Louisiana Museum, Denmark, 2021
A Series of Utterly Improbable, Yet Extraordinary Renditions, Museu Serralves, Porto, Portugal 2020
May You Live in Interesting Times, 58th Venice Biennale, Venice, Italy, 2019
A Series of Utterly Improbable, Yet Extraordinary Renditions, Moderna Museet, Stockholm, 2019
A Series of Utterly Improbable, Yet Extraordinary Renditions, Galerie Rudofinum, Prague, Czech Republic, 2019
The White Album, Berkeley Art Museum, CA, 2018-2019
air above mountains, unknown pleasures, Gavin Brown's enterprise, New York, 2018
APEX, LUMA Foundation, Arles, France, 2018
Love is The Message, The Message is Death, MCA Denver, Denver, CO, 2018
Love is The Message, The Message is Death, ICA Boston, Boston, MA, 2018
A Series of Utterly Improbable, Yet Extraordinary Renditions, Julia Stoschek Foundation, Berlin, 2018
Love is The Message, The Message is Death, The Vinyl Factory, London, UK, 2017
A Series of Utterly Improbable, Yet Extraordinary Renditions, Serpentine Gallery, London, UK, 2017
Love is The Message, The Message is Death, MoCA, Los Angeles, CA, 2017
Love is The Message, The Message is Death, MoCA, Detroit, MI, 2017
Love is The Message, The Message is Death, Gavin Brown's enterprise, New York 2016

Notable Collections

Metropolitan Museum of Art, New York
Studio Museum in Harlem, New York
Museum of Modern Art, New York
Brooklyn Museum of Art, New York
Whitney Museum of American Art, New York
Hessel Museum, Annandale-On-Hudson, NY
Glenstone Museum, Potomac
Museum of Contemporary Art, Chicago
Museum of Fine Arts, Boston
Hirshorn Museum and Sculpture Garden, Washington DC
Smithsonian American Art Museum, Washington DC
Virginia Museum of Fine Arts, Richmond
Detroit Institute of Arts
Minneapolis Institute of Art
Pérez Museum, Miami
Museum of Contemporary Art, Los Angeles
San Francisco Museum of Modern Art
Dallas Museum of Art
High Museum, Atlanta
Tate, London
Stedelijk Museum, Amsterdam
Fondation LVMH, Paris
Pinault Collection, Paris
LUMA Foundation, Arles
Brandhorst Museum, Munich
Julia Stoschek Collection, Berlin/Cologne
Fondazione Sandretto Re Rebaudengo, Turin
Domus Collection, New York/Beijing
Rennie Museum, Vancouver
Moderna Museet, Stockholm
Musée National de Monaco

Awards

Prix International d'Art Contemporain, Prince Pierre Foundation, 2019
Golden Lion Award, 58th Venice Biennale, 2019
Herb Alpert Award, 2018
Best Cinematography, Sundance Film Festival, 1992

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Né en 1960, Tupelo, Mississippi, Etats-Unis

À l'avant-garde de la réflexion sur la manière dont l'identité noire est rendue, imaginée et vécue dans la société, l'artiste, cinéaste et théoricien Arthur Jafa puise dans une vaste archive de films et d'images fixes qu'il assemble depuis les années 1980 pour réaliser des films audacieux et viscéraux ainsi que des installations à grande échelle qui exposent sans détour l'angoisse, l'indignation, le pouvoir, l'histoire, la mémoire culturelle, la rupture, le plaisir et la réparation. En plaçant un artefact culturel résonnant – des séquences, qu'elles soient nouvellement tournées ou trouvées – à côté d'un autre, par des juxtapositions astucieuses d'images et d'idées, couplées à un montage lyrique et syncopé, il rend à la fois la beauté d'une « nouvelle harmonie » et une critique cinglante. Réputé pour sa cinématographie – un corpus de travail qui inclut le film séminal de Julie Dash de 1991, *Daughters of the Dust*, des films de Spike Lee, Isaac Julien et John Akomfrah, et des vidéoclips pour Solange Knowles et Jay-Z – Jafa crée des œuvres qui approchent le pouvoir radical, la beauté et l'aliénation de la culture noire en Occident, tout en cherchant à rendre visible (ou à émanciper) le pouvoir inhérent aux modes d'expression africains.

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