



DR KIMATHI DONKOR

**TEACHING
BLACK ART IN
THOUGHT & PRACTICE**



*Toussaint
L'Ouverture
at
Bedourete,*

2004,
oil paints on
linen,
136 x
183cm





*Under Fire,
the
Shooting of
Cherry
Groce,*

2005,
oil paints on
linen,
121 x
182cm





Installation of *UK Diaspora* at the International Slavery Museum after the composite assemblage was acquired in 2017.



2018, *Notebook XXXVI*,

Graphite, ink and
watercolour on paper

31 x 23cm



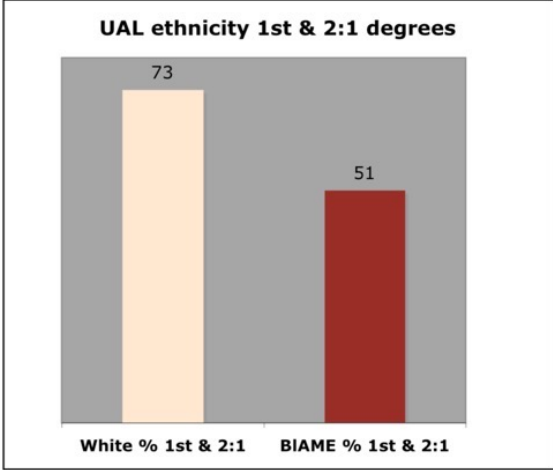
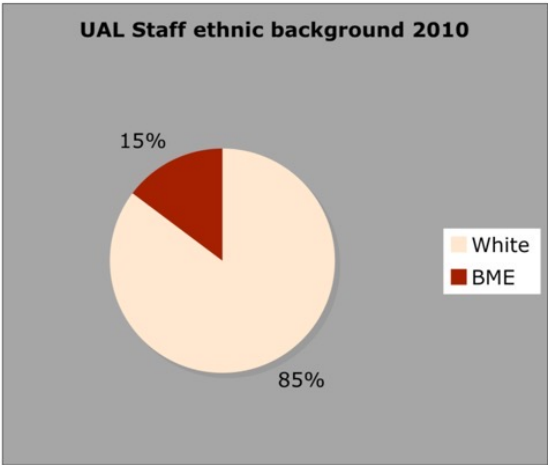
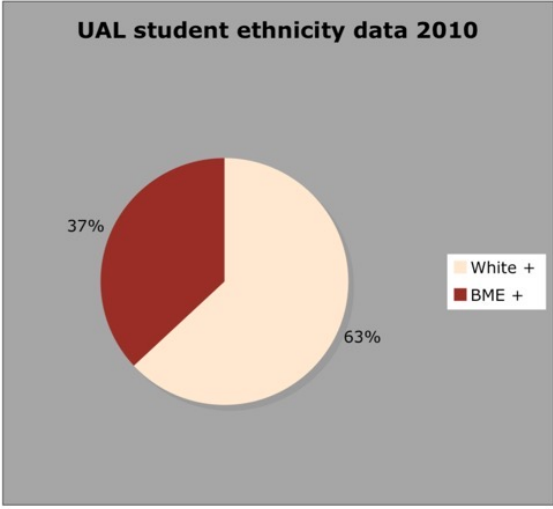
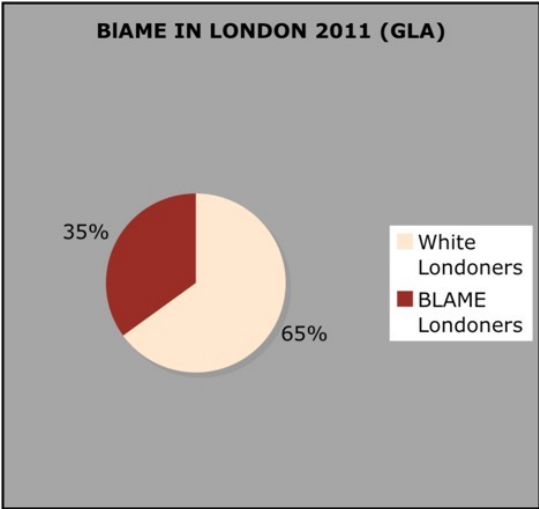
2016

*Call Me
Blessed*

Oil and
acrylic paints
on canvas,
80 x 100cm



RACE, ETHNICITY AND CREATIVE PRACTICE



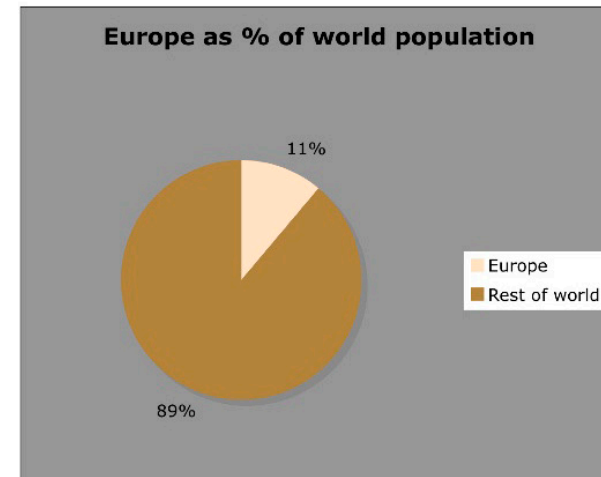
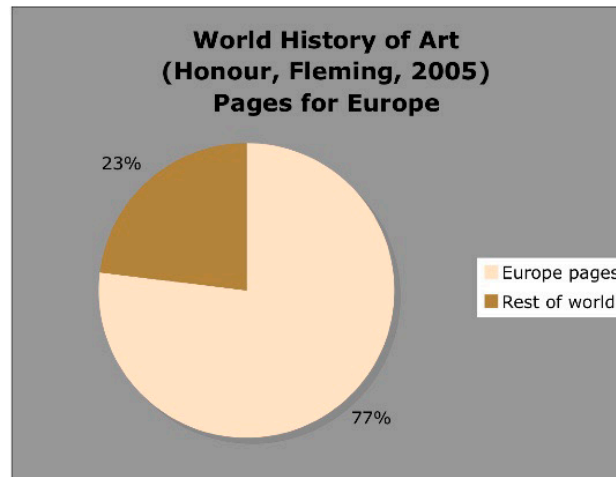
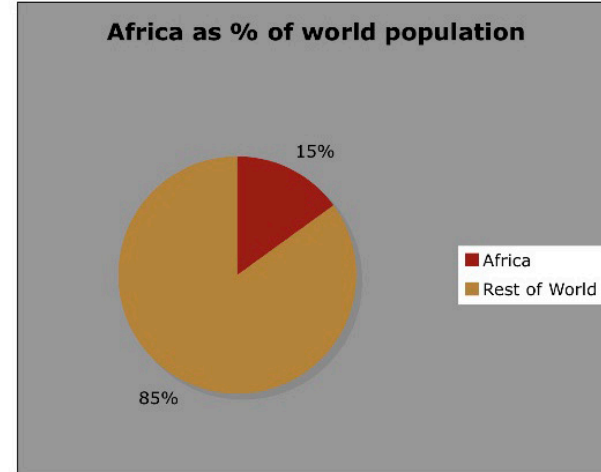
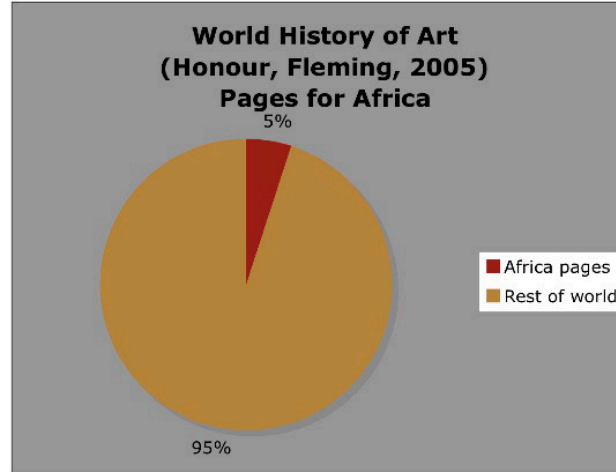
Graphs compiled for Shades of Noir 'Big Debates' in 2012

Happenings

Andrew Ramro
Yinka Shonibare
Trevor Robbins
Ngozi Onwurah
Ablade Glover



ART vs REGION BOOK PERCENTAGES



Graphs compiled for Shades of Noir 'Big Debates' in 2012



bBLACK aRT pPRACTICE

Fine Art MA, BA & GD

**4-day workshop
6th 7th 9th & 10th June 2016**

**with Ajamu, Perminder Kaur
& Mary Evans**

Chelsea College of Arts in association with the Black Artists and Modernism research project led by Prof Sonia Boyce RA has invited three leading black practitioners to work with our students over four days in June.

rm A336, 10am–5pm

Places limited—sign up via Moodle or email Dr Kimathi Donkor: k.donkor1@arts.ac.uk

Perminder Kaur: Black Curtain (2015)





The Beginnings of Truth



Tracy Abena
Farrukh Akbar
Lina Chang
Andrew Hart
Alaa 'Hambala' Kassim
Rika Nakashima
Joel Simpson
Chen Qiheng
Kofo Williams

Wednesday 5 October - Monday 10 October 2016, 11am-8pm
(Saturday till 4pm, Sunday closed)

PRIVATE VIEW : Friday 7 October 2016, 6-9pm

The Punctum Gallery | Chelsea College of Art | 16 John Islip Street | London SW1P 4JU

A continuing visual discussion by
'Artists of Colour Chelsea', emerging
from the Black Arts Practice workshop
led by Dr Kimathi Donkor and
Professor Sonia Boyce, RA.



info: artistsofcolour@hotmail.com

“The Black Art Practice workshop helped me think more critically about what it means to be an artist of colour working in the UK right now.

It highlighted a wealth of artists who challenge the political framework they operate within.”

Alaa ‘Hambala’ Kassim, 2016

perspectives

autumn lectures 2016

**BLACK
ART
PRACTICE
HERE & NOW**

11th October—Permindar Kaur

18th October—Ajamu

25th October—Mary Evans

1st November—John Lyons

Wimbledon College of Arts Lecture Theatre,
1pm–2pm

All Fine Art students welcome

Programme curated by
Kimathi Donkor with
generous support from
Capsticks



ual: university
of the arts
london
wimbledon

Permindar Kaur:
Black Curtain (2015)

perspectives
spring lectures 2017

**BLACK ART
PRACTICE
here & now**

14th February—DR MICHAEL MCMILLAN

21st February—CHILA KUMARI-BURMAN

28th February—PROF. PAUL GOODWIN

7th March—PROF. LUBAINA HIMID MBE

Wimbledon College of Arts Lecture Theatre,
1pm–2pm

All Fine Art students welcome

Programme curated by
Dr Kimathi Donkor with
generous support from
Capsticks



ual: university
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Michael McMillan:
Rockers, Soulheads &
Lovers (2015)



Lubaina Himid MBE at the *Black Art Practice* 'perspectives' lecture series.

Wimbledon College of Art, March, 2017

Photo KD

SEMINAR 6: NOVEMBER 30

Widening the Discourse / Deconstructing Race



Kehinde Wiley 'Officer of the Hussars' 2007 (Detroit Institute of Art)

For our final 'Black Thought' Seminar, we shall be widening the discourse to include a broader range of artistic and theoretical practice based on our collective research. Each of us will contribute to the discussion.

1. Select one artwork which is either by an artist of black heritage, or which addresses questions related to black identity. The artist can be of your own choosing, or someone we have already discussed. But the artwork itself must be one that has NOT yet been discussed in the previous five seminars. Consider what you think is interesting or significant about the artwork and prepare a 2 minute talk about the work. (All students will give their talk).

The talk should include at least one quotation about the artist or the artwork. It should also include when and where the work was made/performed/exhibited, its materials and dimensions (including duration) and whether it is part of a collection.

Links to student selected artworks can be found in the 'Further Reading' section below.

ALSO

Listen to this podcast lecture about race by the cultural theorist and philosopher, NYU Professor Kwame Anthony Appiah 'Mistaken Identities, Colour' (Nov 2016)

<http://www.bbc.co.uk/radio/player/b08063w>

Unit 6 at CSM: Six compulsory Critical Discourse seminars on *Black Thought in Art*, plus 3000w essay, group exhibition and crit (photo, Jan 2018)

BLACK THOUGHT IN THE POLITICS OF ART



BLACK THOUGHT & THE ARTWORLD



ual: FINE ART THEORY, CHELSEA COLLEGE OF ARTS, ROOM

FRIDAY 26TH JANUARY 2018, 10am

FRIDAY 2ND FEBRUARY, 10am

FRIDAY 9TH MARCH, 10am

In 2017, leading British institutions like Tate Modern (*Soul of a Nation*), the South London Gallery and Nottingham Contemporary (*The Place is Here*) hosted major exhibitions in which the black identities and racial ideas of the artists were a key concern.

In these three lectures, Dr Kimathi Donkor will consider how black thought has been represented and contested through the work of key artists, writers and curators.

Image: Lubaina Himid, The Carrot Piece, 1985 (Courtesy Tate Britain).

BLACK THOUGHT & THE ARTWORLD



ual: BA DRAWING, 3RD YEAR UNIT 10 LECTURES ROOM MGO4, WILSONS ROAD

TUESDAY 10TH JANUARY 2018, 1.30pm

MONDAY 12TH FEBRUARY, 10am

MONDAY 12TH MARCH, 10am

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Image: Yinka Shonibare MBE, Gallantry and Criminal Conversation, 2002-2009



What effect have the seminars had on your art?

Immense effect. It offered me the background knowledge and references and education I had always been craving , that I wasn't being given anywhere else through the college. They inspired me to bring other students together to discuss things which we had learnt gave me access to other artists and research that I wanted.

Anonymous, 2016