

UNBRIZING!

RESISTANCE!

WHERE PUBLIC ART MEETS
BLACK MOVEMENT STREET LAW

An *Afrokinetics*TM Production
Sponsored by NLG-TUPOCC
Law4BlackLives Conference
The Bertha Institute - CCR
New York City - July 30 - Aug. 1, 2015

Curator
Jill M. Humphries, PhD

Uprising! Resistance! Where Public Art Meets Black Movement Street Law

Description: *Uprising! Resistance! Where Public Art Meets Black Movement Street Law* an *Afrokinetics*TM Production in collaboration with artists and legal activists is an interactive multimedia & performance art installation chronicling resistance and uprising struggles of Black youth and communities across the United States in response to police brutality and systemic inequality. Featuring King Downing an activist attorney with the Ferguson Legal Defense Committee, Patrick Henry Johnson an internationally acclaimed visual artist, “d. Sebela grimes” an internationally acclaimed Hip Hop Performance Artist, and Jill M. Humphries a multidimensional scholar activist / artist and founding member of the Black Movement-Law Project.

Kiosk Design: *Voices from Ferguson* captured by King Downing during the Ferguson uprising highlights the way Black youth and community members understand, make sense of their reality, and respond to police brutality and structural inequality. Interviews with Ferguson residents / protestors speak to these issues as the voices of everyday people so that the wider public gains a better understanding. *Spotlight Baltimore redux Cleveland* chronicled by Jill M. Humphries is a vodcast of Black residents examining their current conditions and responses to the recent killings of Black people.

Banner Exhibit: Designed by Patrick H. Johnson, *Uprising! Resistance!* is a visual material representation of Black resistance from Ferguson, Baltimore, Cleveland, and McKinney against police injustice.

Multimedia Performance: Choreographed by “d. Sebela grimes,” *Designed To Thrill* is a 12-minute multi-media performance of a choreo-poem set-in an architecture of projected images designed by Meena Murugesan. This flexible improvisational piece allows the incorporation of current language used in public discourse around the same ol' issues plaguing African communities.

Participant Collaborative Banner: For the first time *Afrokinetics*TM Productions *Uprising! Resistance! Where Public Art Meets Black Movement Street Law* collaborative will lead a collective mural process whereby conference participants contribute to creating an *Uprising & Resistance* banner montage. The *Afrokinetics*TM crew will lead participants through envisioning a new world much like the Aborigines' Dreamtime. The banner montages will be presented to the Bertha Institute and to the National Lawyers Guild National Office as a reminder of the collective genius of Black people and their commitment towards freedom and justice in the world.

Artist Biographies



King Downing is an attorney and founder of the Human Rights-Racial Justice Center, which advocates and organizes on criminal and economic injustice, including police practices, racial profiling and mass incarceration. H2RJ advocacy examples range from youth-criminal justice for the organization of Nicole Bell, (whose fiancé Sean Bell was killed by the NYPD) to the Ferguson Legal Defense Committee to tribal border sovereignty. H2RJ is a member of the Campaign to End the New Jim Crow. Most recently, he directed the Healing Justice Program of the American Friends Service Committee (AFSC), where he worked on mass incarceration, including solitary confinement, prisoner advocacy and conflict resolution. As the former national coordinator of the ACLU's Campaign Against Racial Profiling, he worked to identify and end “stop and frisk,” including the school-to-prison pipeline and other police abuse.

He has been a guest commentator for The New York Times, Newsweek, Court TV, CNN, NPR, HBO, The Daily Beast, Pacifica Radio Network, Investigation Discovery Channel. Moreover he has produced several documentaries Freedom Files—Racial Profiling (Court TV); Black and Blue: Legend of the Hip-Hop Cop (HBO); Injustice Files (Discovery Channel); The Jena 6; and Free Your Hood. He is a contributor to the following books: Twelve Angry Men, (New Press) and Torture in the U.S., 2nd Edition, (AFSC).

King received his B.A. from Harvard University and is a graduate of Rutgers School of Law.



d. Sabela grimes, a 2014

United States Artists Rockefeller Fellow, is a choreographer, writer, composer and educator whose interdisciplinary performance work and pedagogical approach reveal a vested interest in the physical and meta-physical efficacies of Afro-diasporic cultural practices. His AfroFuturistic dance theater projects like *World War WhatEver*, *40 Acres & A Microchip*, *BulletProof Deli*, and *ELECTROGYNOUS*, consider invisibilized histories and grapple with constructed notions of masculinity and manhood while conceiving a womynist consciousness. He created and continues to cultivate a movement system called *Funkamentals* that focuses on the methodical dance training and community building elements evident in Black vernacular and Street dance forms. Previously, grimes co-authored and performed as a principal dancer in Rennie Harris Puremovement's award-winning *Rome & Jewels*. An Assistant Professor at University of Southern California, grimes received a BA in English and MFA in dance from the University of California, Los Angeles.



Patrick Henry Johnson is an internationally acclaimed visual artist based in Los Angeles. His work spans from designing colossal murals as a public art form to fine art as the illustrator for May May Ali's, *I Shook up the World* children's illustrated book about her father, Muhammad Ali. His recent project commissioned by Council Member Curran Price of the Los Angeles City Council is supervising a crew of interns to paint a 72x14 foot mural that depicts the cost of war to the human soul.

Patrick's upcoming exhibit entitled, the *Nigger Chronicles: Subjugation of human thought* examines the human condition being born into a preprogrammed society and the power of racial epithets. Using his technique of *Conceptual Linguistic Expressionism*, an art form that is the artistic expression of a word this technique emerged out of his desire to express the meaning of words with a mixed medium format of paintings, collage, and discarded items. The exhibit explores the meaning and power of words such as wetback, kyke, nigger, and cracker designed to trigger our reactive mind much like how a virus lays dormant in a computer program. This exhibit illustrates how art mirrors the new advances in neuroscience using the techniques of simultaneous two-hand writing, mirror writing, and ambidextrous painting as a way to deactivate our reactive brain, to develop full hemispheric integration, and better brain functioning.



Jill M. Humphries is a multidimensional scholar activist / artist whose work focuses on advancing the human rights of Black and marginalized people globally. She is one of two Legal Observers in the United States, recognized by the National Lawyers Guild in 2015 as Legal Worker of the Year for her outstanding work in support of the Black Lives Matter movement and legal work in her adoptive city of New York. She has a longstanding record of service having received a Humanitarian award in 1993 in recognition of her work in Africa by Crenshaw United Methodist Church.

As a multi-disciplinary scholar in race, gender, sexuality, and environmental studies, Jill has designed and taught courses across the curriculum for the Institute for Research in African American Studies at Columbia University, Temple University's African American Studies Department, and currently is a distance learning instructor with the Africana Studies program at the University of Toledo where she teaches her seminal course, Ecotourism Studies and the Africana World. As a (2009-2010) visiting scholar with the Center for the Study of Ethnicity and Race (CSER) at Columbia University, Jill developed a new area of research that explores Black peoples' relationship to nature. As a Visiting Assistant Professor (2011-2012) at the University of Toledo she taught her experimental course, entitled, *Africana Environmentalism*, an urban ecology-arts curriculum for at-risk and economically disadvantaged students. As the creator of *Afrokinetics*TM she applied an integrated curriculum designed to teach social science, science, humanities and arts to students to facilitate full hemispheric thinking. This course mapped the botanical contributions of Africana populations to the New World. The students' collective work culminated in the *Afrokinetics*TM Installation and Mural project, an interactive multimedia exhibit highlighting African American urban agriculturalists. They presented their project at the Manning Marable Memorial Conference at Columbia University in May 2012.

Jill has authored several anthology contributions including, *Seeing Nature Through My Eyes in Greening Africana Studies*, edited By Rubin Patterson. Temple University Press, 2015, *Cyberorganizing United States Constituencies for Africa* in the Brain Circulation Beyond the Drain-Gain Debate, Brill Press, 2007, *Resisting 'Race' Organizing African Transnational Identities in the United States* in The New African Diaspora 2009, and *The Meeting in Zane's Missionary No More: Purple Panties II An Eroticanoir.com Anthology*, 2008. She is also a mixed-media artist having curated two installations entitled, *AfrokineticsTM: Black Bodies In Motion* Installation and Mural Project and *Uprising! Resistance! Where Street Art Meets Black Movement Street Law*, and produced two photo exhibits of her African travels entitled, *The Children of Africa*, and *The Zimbabwe Community Health Project*.

Jill earned her Doctorate of Philosophy in Public Administration from the School of Policy, Planning, and Development at University of Southern California. She also holds a Bachelors of Arts Degree in Anthropology and Masters Degree in Public Health from the University California, Los Angeles, and Gender Studies Certificate from Makerere University in Kampala, Uganda. Her work has led to travels throughout United States, Caribbean, Latin America, and the African continent.