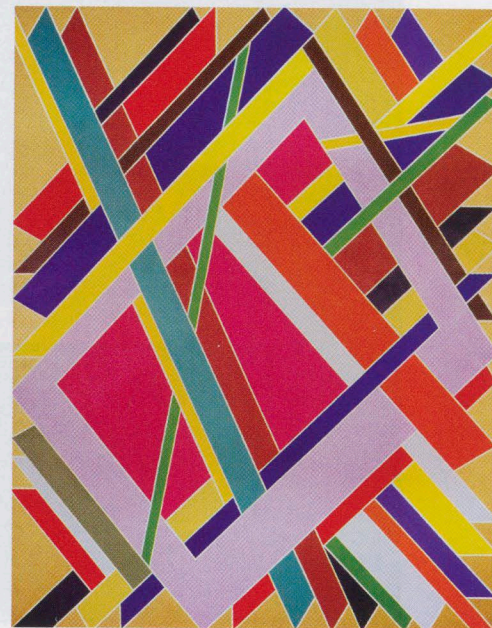




Left: Karl Fritsch, *untitled*, 2004, glass stones, oxidized silver, 3½ × 2 × 2". From "Medusa: Jewelry and Taboos." Below: Arthur Jafa, *Love Is the Message, the Message Is Death*, 2016, digital video, color and black-and-white, sound, 7 minutes 25 seconds. Arthur Jafa. Right: William T. Williams, *Trane*, 1969, acrylic on canvas, 108 × 84". From "Soul of a Nation: Art in the Age of Black Power."



LONDON

## "SOUL OF A NATION: ART IN THE AGE OF BLACK POWER"

Tate Modern

July 12–October 22

Curated by Mark Godfrey and Zoe Whitley

A little more than a decade ago, curators began exploring the legacy of the 1960s and '70s Black Arts Movement in the US; in 2005, "Back to Black: Art, Cinema and the Racial Imaginary" at London's Whitechapel Gallery linked contemporaneous African-diasporic connections between the US, the UK, and Jamaica. In 2006, Kellie Jones curated the first of three important exhibitions that unearthed key yet underacknowledged abstract and figurative artists with "Energy/Experimentation: Black Artists and Abstraction, 1964–1980" at New York's Studio Museum in Harlem. The groundwork laid, "Soul of a Nation" will present more than 150 works by over sixty artists, grappling with the period from 1963 to 1983, during which artists responded to political enfranchisement in the US with bold aesthetic transformation. Archival materials will be showcased alongside paintings, photographs, prints, sculptures, and time-based media, including performance. This exhibition will highlight the radical tactics and growing consciousness of artists during the Black Arts and Black Power Movements, demonstrating how their voices (and those of their progeny) are so much needed today.

—Cheryl Finley

## ARTHUR JAJA

Serpentine Sackler Gallery

June 8–September 10

Curated by Amira Gad

The first London solo show of influential African American cinematographer, experimental filmmaker, and artist Arthur Jafa opens at the Serpentine Sackler Gallery and elsewhere throughout the city in June. Though Jafa is legendary as the cinematographer behind the stunning visuals of Julie Dash's 1991 film *Daughters of the Dust*, he is also a formidable artist in his own right, currently working at the height of his talents. His recent output explores the contours of and potential for African American politics and creative expression in an audiovisual field saturated with sounds and images of "Blackness." Often taking jazz and other Black musical forms as inspiration, Jafa's work with the moving image is deeply creative and philosophical, attuned to patterns in Black expressive culture over time and to the senses of loss and plenitude they evince.

—Kara Keeling

PARIS

## "MEDUSA: JEWELRY AND TABOOS"

Musée d'Art Moderne de la Ville de Paris

May 19–November 5

Curated by Anne Dressen with Michèle Heuzé and Benjamin Lignel

This exhibition might be the most ambitious project dealing with jewelry ever conceived for a museum. The titular reference to taboos relays that while gems may be popular within institutions of applied arts, they are historically not welcome in fine-art contexts (too marginal, craft-oriented, precious, or ornamental). Transcending chronological and geographic categorizations, the curators will bring together more than four hundred pieces of jewelry to be displayed around four themes—identity, value, body, and ritual. The selection will include objects ranging from prehistorical adornments to iconic artifacts of contemporary pop culture (Michael Jackson's glove will be on view), as well as *bijoux d'artistes* by everyone from Anni Albers to Danny McDonald. Visitors will rediscover design from Lalique and Tony Duquette alongside high-end jewelers like Cartier and Buccellati. A catalogue will accompany the show, with essays by historians and theoreticians Arlette Farge and Glenn Adamson, among others.

—Nicolas Trembley