

SENGA NENGUDI
FUTURE PROJECTS & EXHIBITS

VIDEO

My residency at the Fabric Workshop and Museum has proven to be a pivotal experience. I have now added video as another means to express myself. During my residency I amassed hours of footage of mill activities, most of which I could not utilize in my final piece. However there was some footage that begged to be recognized. Such is the case with *Amir the Threader Guy*.

Amir is an employee of the famed Scalamadre Fabric Mill in Queens, New York and is exemplary of workers in these sometimes turn of the century factory mills. He/they do the same task many times a day, everyday, for years on end, consistent in their quality control and proud of the end product.

The equipment and tools they use are wonderfully sculptural and their movements at their tasks worthy of a dance stage and are performance tight.

I am in the process of finalizing Amir now, so that it may be included along with some vintage video material of mine in *Cinema Remixed & Reloaded: Black Women Artists and the Moving Image Since 1970 Part II, January 24, 2008 – May 24, 2008*, curated by Valerie Cassel Oliver at Spellman College, Atlanta, Georgia.

ACADEMIA

I will be teaching in the Spring at the University of Colorado at Colorado Springs, as well as serving on panels related to the African American Avant-Garde through-out the year in different locals. The first panel will take place at the Getty in Los Angeles on January 15, 2008.

PERFORMANCE

In late February and March I will be in the planning stages of expanding my brain child, *Mountain Moving Day* for Women's History Month. Originated in 2000, it usually is the third weekend of that month. Inspired by the poem *Mountain Moving Day* by the legendary Japanese poet Yosano Akiko (1878-1942), this event honors where women are at in their lives and where they wish to go.

Thanks to the internet this is of global scope and an individual and/or communally shared ritual event that symbolically helps women move the mountain that is in the path of their growth-be it sexual abuse, fear/laziness, personal demons etc.

The internet allows interested parties to download the general format for the event. Planning comes in the form of working on the format and outreaching to potential individuals and groups in other cities and countries encouraging and supporting their local celebration.

COMMUNITY

As I continue to explore my own creative muses I am assisting others in having a venue to show their works. I am doing program development for a community gallery (ARTSpace) in Colorado, whose foundation is based in diversity and the support of cultural literacy, believing that art and art appreciation may be used as a creative tool for developing learning and analytical skills that translate into other subject areas.

EXHIBITIONS

Ongoing, I am working in and outside of my studio towards a solo show in the beginning of 2009 at my gallery, Thomas Erben Gallery, New York City and a Duo show in Amsterdam with performance and visual artist Sands Murray Wassink.

Yesterday while working on a Dia de Los Muertos (Day of the Dead) event I was fortunate enough to spend the afternoon with some women of Mexican American and Native American heritage. As I listened to the rich symbolic meaning of the Day of the Dead ofrenda (altar) and then later listened to Native American family stories I realized the importance still of history and myth as a guiding principle and generational link- not only a generational link but cultural linkages between us all. Certainly my African American heritage uses this as glue also.

Yesterday Maria said to me “when we sit by the altar or graveside of those we are honoring, we bring their favorite bread and food and we partake of it with them as if they were alive. They eat the essence, we the material.”

I’m using my creative energies to visually manifest the underpinning landscapes of how we do “earth bound.”