EXHIBITION CHECKLIST

Surveillance Punishment and the Black Psyche, Part Two, Overseer, 2014
HD video, sound, 10:29 minutes

The Penis Guillotine, 2014
Wood, 108 x 96 x 18 inches

Discipline 1, 2014
Wood, 48 x 48 x 18 inches

Discipline 2, 2014
Archival pigment print on canvas, 40 x 72 inches

Video still from Badass Nigga, the Charlie Looker of Psalm Zero Remix, 2014
HD video, sound, 5 minutes

Discipline 3, 2014
Archival pigment print on canvas, 40 x 72 inches

Video still from Badass Nigga, the Charlie Looker of Psalm Zero Remix, 2014
HD video, sound, 5 minutes

Discipline 4, 2014
Archival pigment print on canvas, 40 x 72 inches

Video still from Badass Nigga, the Charlie Looker of Psalm Zero Remix, 2014
HD video, sound, 5 minutes

Discipline 5, 2014
Archival pigment print on canvas, 40 x 72 inches

Video still from Badass Nigga, the Charlie Looker of Psalm Zero Remix, 2014
HD video, sound, 5 minutes

Discipline 6, 2014
Archival pigment print on canvas, 40 x 72 inches

Video still from Badass Nigga, the Charlie Looker of Psalm Zero Remix, 2014
HD video, sound, 5 minutes

SFAI.EDU/MLAMAR

M. LAMAR: NEGROGOTHIC
JANUARY 30–FEBRUARY 28, 2015
Curated by Hesse McGraw

OPENING RECEPTION
Friday, January 30, 7–9 pm

PERFORMANCE
Surveillance Punishment and the Black Psyche
Friday, January 15, 8 pm

ABOUT THE ARTIST
M. Lamar works across opera, metal, performance, video, and sculpture to craft sprawling narratives of racial and sexual transformation. Lamar holds a BFA from SFAI and attended the Yale School of Art, sculpture program, before dropping out to pursue music. Lamar’s work has been presented internationally, most recently at Participant Inc., New York; New Museum, New York; Södra Teatern, Stockholm; Warehouse9, Copenhagen; WWDIS Fest, Gothenburg and Stockholm; The International Theater Festival, Donzdorf, Germany; Cathedral of Saint John the Divine, New York; Performance Space 122, New York; and African American Art & Culture Complex, San Francisco; among others. Lamar has many years of classical vocal study with Ira Siff, among others; and is a recipient of the Franklin Furnace Fund Grant 2013–14. He recently performed the pre-transition role of Sophia, alongside his twin sister Laverne Cox, in Orange Is the New Black.

M. Lamar’s exhibition NEGROGOTHIC strips the American enterprise to its hard-core components of race, sexuality, violence, and optimism. In imagery that links the histories of slavery and Robert Mapplethorpe, and through sound that connects Lamar’s operatic counter-tenor with doom metal, the artist offers a soaring and searing portrait of the contemporary United States.

Through an immersive video projection, a haunting soundtrack, large-scale prints, and sculptural props, Lamar unveils a stunning, epic vision of black male figures in transition. Lamar’s expansive narrative draws from his own African American heritage, and performs a cultural grand tour that bridges the slave ship and bondage imagery, lynchings with capital punishment, and the Negro spiritual and contemporary protest. In this fearlessly constructed landscape, Lamar projects ecstatic resistance toward both the subjugated and essentialized black male.

Here we witness the violence of our past and freedoms of the present, alongside the ongoing inability of the American justice system to materially protect black lives. Lamar painfully evokes injustice, even as he occupies the transcendent, empowered role of the diva.

FREE & OPEN TO ALL

TOP: Discipline 6, 2014; Archival pigment prints on canvas, 72 x 40 inches
BOTTOM: Mapplethorpe’s Whip II Overseer, From Surveillance Punishment and the Black Psyche, 2014; HD video, sound, 10:29 minutes

ABOVE: Mapplethorpe’s Whip III in Preparation; LEFT: Mapplethorpe’s Whip
From Surveillance Punishment and the Black Psyche, Part Two, Overseer, 2014; HD video, sound, 10:29 minutes

SFAI.EDU/MLAMAR
SFAI is pleased to present a one-night performance of *Surveillance Punishment and the Black Psyche*. M. Lamar’s music theater piece for countertenor and piano emerges from the constant violent and sexualized surveillance of the black male body—plantation overseer, the NBA, police executions of unarmed black men, the United States penal system. Utilizing multiple live and prerecorded camera feeds, this plantation fantasy explores surveillance from the point of view of a black man condemned to death for the murder of his male overseer with whom he has fallen in love. The work plunges to extreme depths of interracial desire within our interracial culture and history.

**PERFORMANCE**

*Surveillance Punishment and the Black Psyche*

Friday, February 13, 8 pm

JANUARY 30–FEBRUARY 28, 2015

SFAI.EDU/MLAMAR

The performance draws loosely upon the life of Willie Francis, a 16-year-old black boy who, in May 1947, was executed for the second time, following a prior failed electrocution, for the murder of Andrew Thomas, a Cajun pharmacy owner in St. Martinville, Louisiana, who employed him. It is alleged that Francis and the 53-year-old Thomas were engaged in a homosexual relationship. Lamar explores interracial homo, surveillance, and punishment from the Jim Crow South back to the plantation, to trace its legacy in contemporary black life, through which we see the tragic continuation of white supremacist surveillance and punishment of black-bodied Americans.

The text for *Surveillance Punishment and the Black Psyche* is written by M. Lamar, with additional text by Tucker Culbertson. Music is written by M. Lamar, with art design and video by Sabin Calvert. Live video is by Gigantic.

San Francisco Art Institute’s Exhibitions and Public Programs provide direct access to artists and ideas that advance our culture. The Walter and McBean Galleries, established in 1969, present exhibitions at the forefront of contemporary art practice. The gallery serves as a laboratory for innovative and adventurous projects and commissions new work from emerging and established artists. SFAI’s Public Programs develop meaningful interactions between artists, students, and audiences through lectures, performances, education opportunities, and artist-driven experiences. Together, the Exhibitions and Public Programs of San Francisco Art Institute are an environment for subjects to be explored, ideas to be expanded, and creative practices to be shared between the SFAI community and the public.

**SFAI GALLERIES**

Tuesday | 11 am–6 pm
Wednesday–Saturday | 11 am–6 pm
Open until 7:30 pm on lecture nights

**SFAI.EDU**

**EXHIBITIONS AND PUBLIC PROGRAMS STAFF**

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Katie Hood Morgan, Assistant Curator and Exhibitions Manager
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Barbara Davidson, Director of Public Education
Emily Shallman, Public Education Coordinator
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**WALTER AND McBEAN GALLERIES ASSISTANTS**

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**DESIGN**

Title Treatment: Trevor Hacker
Brochure Design: Katrina Herman

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