

SPARK

A CONVERSATION

JOSHUA RASHAAD McFADDEN I BELIEVE I'LL RUN ON

November 5, 2021–June 19, 2022

Artist Joshua Rashaad McFadden uses photography to engage some of the most challenging subject matter of our time. Working across genres—including social documentary, reportage, portraiture, and fine arts—he critically examines race, masculinity, sexuality, and gender in the United States. In the end, his work asserts the humanity of Black Americans.

We asked individuals with a deep knowledge of these themes to provide open-ended questions to help us not only to explore McFadden's work, but also to delve into our own preconceptions, memories, and feelings about the topics.

As you view the exhibition, consider the questions and prompts on the back of this card. What other questions arise for you?

This exhibition is generously sponsored by ESL Federal Credit Union, Leading Edge Advising & Development LLC, and Nocon & Associates, a private wealth advisory practice of Ameriprise Financial Services, LLC. Media Partner is WXXI.

GEORGE
EASTMAN
MUSEUM

eastman.org/McFadden

What assumptions am I bringing to the people that I am seeing in this coverage?

Crista Chapman, photo editor, *New York Times*

How do you strike that balance between that critique of White supremacy and also prioritizing the interiority and the humanity of Black people?

Claudrena Harold, professor, African American and African Studies and History, University of Virginia; author of *When Sunday Comes: Gospel Music in the Soul and Hip-Hop Eras*

How tightly can you lace the shoelaces of being in that person's shoes? How deeply can you put yourself in that experience?

Jeremiah Thompson, dancer; subject in *Come to Selfhood*

Do you think it's important for a father, if possible, to be in his son's life? And why? Sit down with that question and play with it for a second, or more.

Kamal Browne, filmmaker; subject in *Come to Selfhood*

For Black viewers or people of color, what are you doing after the exhibition to reclaim space, reclaim your mental health, or guard yourself from the anguish of grief? How will you use the themes of McFadden's work to inspire conversation among your family or your community?

For White viewers, what do you get from viewing photographs like McFadden's, and what do you do after you've seen a lynching tree or Black people sharing space to memorialize death that in many ways White people are the cause of?

Terrell Armistead, independent researcher; self-described cultural-worker

What do aspects of form or composition add to the work? Are there ways that light or shape, or the angle or perspective from which the photograph is taken enhance the image? I ask this question because I don't want us to take for granted the depth of the intensity in the ordinary.

Kevin Quashie, professor, Department of English, Brown University
