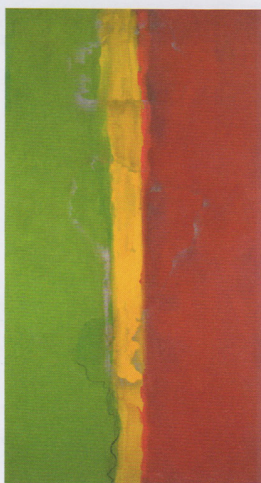


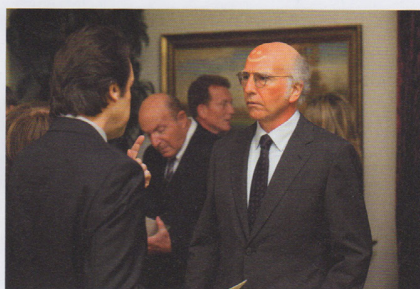
FRANK BOWLING

Rianna Jade Parker, Odes to the 00's - Frank Bowling, Frieze, January - February 2019, Issue 200, p.152-153

Odes to the '00s



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'When I hear the word "enthusiasm", I think: curbyours!': the new millennium began with tragicomedy for **JÖRG HEISER**, who salutes **LARRY DAVID**'s inimitable *Curb Your Enthusiasm*, which launched in 2000. That same year, **TATE MODERN** opened in London, redrawing the UK's cultural landscape – a significant event for the young **SHAHIDHA BARI**, who remembers **LOUISE BOURGEOIS**'s inaugural installation for the Turbine Hall. From **KOBENA MERCER**'s reflection on **OKWUI ENWEZOR**'s influential exhibition 'The Short Century', to **MAX PORTER**'s celebration of **PAUL MCCARTHY**'s 'bloodbath' in a former London bank; from **NAOMI FRY**'s tribute to the no-one-thought-it-could-last romance of **ASHTON KUTCHER** and **DEMI MOORE**, to **GEORGE PENDLE**'s ode to the large hadron collider, we offer 26 notes of praise to some bright spots in a turbulent decade. **134–159**

2005

Frank Bowling

BY RIANNA JADE PARKER

Guyana-born Frank Bowling arrived at London's Royal College of Art in 1959; in 2005, he was to become the first Black artist elected as a Royal Academician. Aided by a Guggenheim Fellowship in 1967, Bowling relocated to New York and became part of a community of Black artists. Flowing between figurative painting, British pop and abstract expressionism he had a solo show at the Whitney Museum of American Art in 1971. As an artist who is also a writer, Bowling – whose retrospective at Tate Britain opens 31 May – has attempted to define and describe the marvel that is 'Black art'. In a 2007 interview for *The Guardian*, he asserted that 'the Black soul, if there is such a thing, belongs in modernism'.

Paul Gilroy's much-cited book *The Black Atlantic: Modernity and Double Consciousness* (1993) highlights the symbiotic relationship between the African diaspora and European modernity. Painted two years after Guyana won its independence from Britain, in *Who's Afraid of Barney Newman* (1968) Bowling found a way to creatively re-cross the Atlantic. With its outlines of South America and Africa and its vertical blocks of green, yellow and red – references to Guyana, various African flags and adornments worn by Jamaican Rastafarians – the painting invokes a multiplicity of diasporic readings. Gilroy aptly dubbed this approach as 'the polyphonic qualities of Black cultural expression' ●

RIANNA JADE PARKER is frieze publishing trainee, founding member of the interdisciplinary collective *Thick(er) Black Lines* and lives in London, UK



THIS PAGE
Frank Bowling,
*Who's Afraid of Barney
Newman*, 1968, acrylic
on canvas, 2.4 x 1.3 m.
Courtesy: the artist
and Tate Britain,
London

OPPOSITE PAGE
Frank Bowling
photographed by
the artists Adam
Broomberg and
Oliver Chanarin at
his home in London,
2012. Courtesy:
the artists

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The '00s

JAN • FEB 2019

