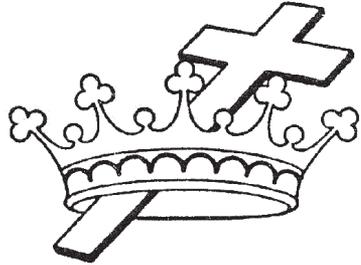


Keep a-knockin'

or SEX, RACE, GOD, ROCK N' ROLL: *An American Apocalypse*

November 5th, 2021–
January 2nd, 2022
at VisArts



Babizulu + Brian Dinkel

Dan Graham

Kyle Kogut

Omolará Williams McCallister

Rodrigo Carazas Portal

SM Prescott

Jimmy Joe Roche + Allen Cordell

**PARENTAL
ADVISORY
EXPLICIT CONTENT**

With Radio Programming by
Current Movements
Alex Dupree + Devin Person
Mike McGonigal + more!

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Joyful Rage

a Holy, Queer Liturgy from the Deep South.

To be said, prayed, sung, or screamed; kneeling, sitting, standing, or in procession, as you feel led, and as you are able.

Leave your hang-ups behind.

[ALL READ ALOUD TYPE IN **BOLD**]:

Welcome to the already, not yet. In this space there is a new sacred. A divine that knows the spirit is flesh. Here, queer sex is holy communion, our cum the bread and wine, the body and blood. Here, we honor the ritual of a blue pill every day. This is where we will find home in the fat rolls of our mothers, our lovers, and ourselves.

Let us re-member

Let us re-member

Let us re-member

Let us remember

Let us re-remember

We denounce the White, slaveholder religion that separates us from our own bodies, from each other, from our right to divinity.

Together we say:

Blessed are the sex workers

Blessed are the traumatically stressed

Blessed are the drug users

Blessed are the disabled

Blessed are the high femme

Blessed are the trans

Blessed are the fat

Blessed are the butch bottom

Blessed are the positive

Blessed are the closeted

Blessed are the redneck

Blessed are the elders

Blessed are the baby dykes

Blessed are the ones not named

Blessed are the unnamable

You are holy. Anoint yourself, anoint each other. Be blessed and restored. Make a joyful rage for all who were, are, and yet to come.

AMEN

—SM PRESCOTT, 2019

Whole Lotta Shakin'

ALEX DUPREE

In a 2017 sermon televised by the 3 Angel Broadcasting Network, Little Richard tells the story of his first revival. You might expect it to be a testimony of his conversion, given the context. But speaking from the pulpit near the end of his life, Little Richard follows the thread of a different memory. The revival had been his sisters' idea. A traveling preacher named Elder Ward had come to the outskirts of their hometown of Macon, Georgia, and "the girls was going to the tent because Elder Ward was a good-looking guy, he was handsome," Richard remembers. Each night, this handsome preacher would sweat out his message to the accompaniment of a raucous piano played by his wife, a detail which only fueled the girls' teenage crushes. "They was all going to the meeting trying to get this woman's husband," Little Richard laughed, "and they thought they had him!" Here he trails off, as if savoring the memory, "And he had them, he's just smiling with them..." It's a brief, telling reverie. His words fail at the image that had become his self-portrait: a flirtatious performer working his crowd into fits to the rhythm of a pounding piano.

It's easy to see now, just beneath the surface of such revivals, an erotic subtext that became the blueprint for rock and roll. This subtext was clearly not lost on a young Little Richard, the self-proclaimed "Queen of Rock and Roll" and virtuoso of erotic subtext. Because you didn't go to a hastily constructed tent at the edge of someone's farm for theological discourse. You went to see the mysterious traveling preacher, who could stomp and summon desire and move it around the room like electricity. You went for the music and the press of bodies and the thrill of feeling a crowd pulse just at the edge of control. You went to literally "rock and roll," a term first used to describe the convulsion of worshipers in the throes of the spirit. Apocalyptic sermons may have foretold of the end of the world, but that only made the dancing and the shouting more urgent. And for as long as the spell held, there was no more difference between men and women, black and white, queer and straight. All distinctions dissolved into a whole lotta shaking.

In the spring of 1906, the Azusa Street revival kicked off this new wave of ecstatic worship in America. Now enshrined as the founding moment of American Pentecostalism, Azusa was a scandal in its time, condemned for its displays of "demon possession", "fleshly contortions", "wild kissing" and "shocking familiarity between the sexes." This pearl-clutching may have been a typical response to any movement led by black women—which, as religious scholar Keri Day reminds us, Azusa definitely was—but it seems likely that the American mainstream was doubly offended by an event that put black and female bodies the center of religious experience. Such condemnations didn't stop people from coming though. If anything, Azusa's "transgressions" became part of its appeal, signaling a suspension of norms and a reversal of authority. Maybe a revival wasn't full-blown Carnival, but it did nod to a more sensual experience of religion than American Protestantism usually allowed. And if things started to get a little indecent, you could always assure yourself that this was still, after all, church.

From the outside, it must've looked ridiculous—all these uptight religious folk flailing around together. By the 1920s, secular blues and jazz singers began to poke fun at the spectacle, with its barely concealed eroticism, by pushing the religious language of "rock and roll" to the level of parody. Because "roll," possibly shortened from "jellyroll," also happened to be a fairly flexible bit of innuendo, used commonly to describe both male and female genitalia. So songs like Trixie Smith's *My Man Rocks Me (With One Steady Roll)* from 1922 not only painted a pretty clear sexual picture, they did so by taking a dig at those goofy revivalists. This is how "rock and roll" first enters the musical lexicon, as something of a gibe. But it's worth noticing that nothing in these early songs sounds like ecstatic religion. The singer is cool and detached, and the language is arch. There's no loss of control, no fury of belief. That was only ever going to come from someone inside the tent.

Enter Sister Rosetta Tharpe. At the age of six, Rosetta learned to sing and play electric guitar to accompany her mother, a popular evangelical preacher. The mother-daughter duo traveled together from church to church and town to town, and Rosetta quickly gained a reputation as a musical prodigy. After this road-tested education in religious crowd-work, she launched a gospel career of her own, which brought her all the way to New York City in 1938. It was there that Rosetta laid down *Rock Me*, her breakthrough gospel side and a prototype for the music we now call rock and roll.



Ostensibly addressed to God as deliverer, *Rock Me* brings all the implicit thrills of revivalism to the surface. It opens with Rosetta's overdriven electric guitar, and as the song progresses, her voice rises to a pitch of longing that is unmistakably sensual. And just in case you missed it, the refrain is "rock me in the cradle of our love." Not "Your Love" as you might expect from a gospel standard. "Our love" is the language of secular music. It suggests a shared history and the intimacy of bodies—even the joy of an unencumbered

crowd. The song is sexy and religious in surprisingly equal measure. Even the title is practically designed to assert itself against the parody meanings of "rock and roll," to say that yes, the eroticism of religious experience is (at least part of) the point.

In one version of the story, *Rock Me* reveals a repressed sexuality fighting its way to the surface. This would present Sister Rosetta Tharpe as a Saint Teresa type, a celibate alienated from her body by patriarchal religion, whose expressions of divine longing then become an outlet for erotic fantasy. But in fact, Sister Rosetta was a queer, polyamorous woman with no shortage of public lovers. Her relationship with long-time partner Marie Knight was an open secret in the music business of the 1940s, and a string of marriages and divorces may have caused little publicity-savvy scandals, but they did nothing to run off her gospel fanbase. Sister Rosetta faced plenty of obstacles touring as a black woman during Jim Crow, but sexual repression doesn't seem to have been one of them. The message of ecstatic religion is to open yourself to longing and reclaim your body as a site of transcendence, a message that Sister Rosetta embodied in each commanding performance. For her, the religious material was not an obstacle to sexual freedom, it was a vehicle for it.

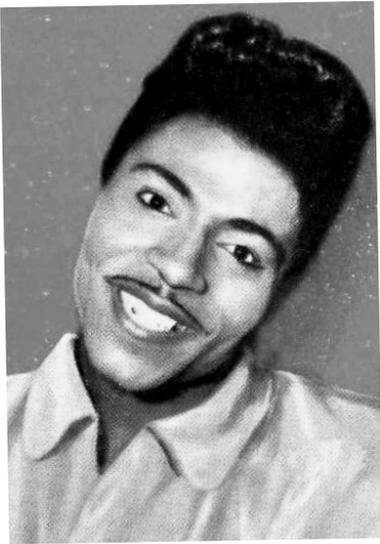
By the time Little Richard went to his first revival in Macon, Georgia, he had already heard Sister Rosetta Tharpe on the radio. Her sensual spirituality—or was it spiritual sensuality?—clearly

resonated with him, even more so for the way she broadcast what we'd now call her queerness (the electric guitar had already been coded a "masculine" instrument, and the boldness of her playing did raise a few eyebrows). When the two met before her 1946 concert at the Macon City Auditorium, where a 14-year-old Little Richard was working at the time, he could hardly contain his excitement. He flung himself down at the nearest piano to sing for her, showing off just how much he'd learned from her full-throated vocal style. Rosetta was impressed enough to invite him on stage to open that night's show. It was Little Richard's first professional gig and, significantly, his first time performing music outside the church. He was hooked.

Before long, Little Richard was living the duality that would define his career—building a reputation as a congregation-slaying gospel singer while also touring as a drag queen, performing in various Georgia nightclubs as Princess Lavonne. Like Sister Rosetta before him, Little Richard had learned to explore and celebrate his sexuality in the context of religious music. Unlike Rosetta, he wasn't limited to religious venues. He worked in dim bars and traveled with literal snake oil salesmen, playing music wherever and as often as he could. And to each of these performances Little Richard brought the same charismatic fervor, blurring his religious and secular worlds more and more together.

The two would be joined forever in Little Richard's breakthrough 1955 recording, *Tutti Frutti*. The song infamously began as a paean to anal sex—"Tutti Frutti, good booty / if it's tight, it's alright / if it's greasy, makes it easy"—sung for nightclub crowds with un-ironic religious fervor. In other words, Little Richard wasn't just making a cute joke. There was *conviction* in his voice. He even draws on the Pentecostal practice of speaking in tongues. His famous "A-wop-bop-a-loo-bop-a-wop-bam-boom!" has no meaning or precedent in music—"It just came to me," Richard said. "I heard a drumbeat in my voice." Years of revival singing will do that for you.

Even after the lyrics were sanitized for radio, the force of the song's sexual joy was unmistakable. This wasn't the aloof distance of a 1940s pop vocal. Taking cues from Sister Rosetta, Little Richard's vocals dramatized all the wild emotion and longing he'd learned in the sweat of the revival tent. The paradox here is that it was religion that gave rock and roll its explosive, sensual power. And Little Richard was tapping a deep vein of it—a drag preacher convulsing with an ecstasy that he'd found lurking just behind all the prohibitions, segregation, and homophobia of American



Christianity. Because behind this grim façade, Richard knew, was the real party.

There's an echo here of GK Chesterton, who argued that Christian orthodoxy "is a rigid guard of ethical abnegations and professional priests; but inside that inhuman guard you will find the old human life dancing like children and drinking wine like men; for Christianity is the only frame for pagan freedom." Maybe this was just rhetorical flair for the stately Chesterton, but Little Richard took his pagan freedom seriously. After the success of *Tutti Frutti* made him a superstar, he partied harder

than anyone in the scene, presiding over legendary backstage orgies alongside his longtime companion and sexual avatar Lee Angel, who once described herself as "the woman [Richard] always wanted to be." Then after long nights of indulging his so-called "omnisexual" interests, Richard would be the first one out of bed, with Bible in hand, preaching an impromptu sermon to the assembled guests.

Even today, this oscillation between sex and religion is difficult to parse. It's tempting to resolve it by imposing a split in Little Richard's persona. Is this the 'good' Little Richard caught in constant spiritual struggle with the 'bad' Little Richard? John Waters asked him as much in a 1981 interview. "No, I don't think that way," Richard answered emphatically, admitting that he's "amazed most people don't believe me." He must have felt the incredible pressures of internalized homophobia, pressures by religion to erase the very desire that religion had sustained in him. But beyond any such armchair diagnosis, it's clear that Little Richard himself saw the partying and the preaching as two expressions of the same essential force. To take him at his word means to allow for the possibility that this oscillation exists within religion itself—as the unstable core of ecstatic experience.

This is what makes Little Richard and Sister Rosetta Tharpe the true originators of rock and roll. They dug to that unstable core and held it up for us, never letting it collapse into a simple binary of opposites. And the legacy of their music, of that action, has been the transformation of sexuality and religion in America. There are several ways to read this legacy, and I'll leave that work to the artists exhibited here. Rock and roll is both the inheritor of American Pentecostalism and the perennial return of what it has repressed—the sensual subtext of religion made manifest. What unites the works featured in *Keep A-Knockin'* is their readiness to grapple with this interplay. They explore the role that ecstasy, in its many guises, plays in our new politics and trace the essentially religious frame of America's sexual imagination. Ultimately, they bring us back to a paradox described by Chesterton and lived by Little Richard and Sister Rosetta: that the structures and strictures of religion create a space for the sensual experience of the body. At least this was true for two black, queer savants in the American south, who turned the gospel music of their childhoods into a template for the coming rock and roll.

Alex Dupree is a musician and writer living in Austin, Texas.

The music of Alex Dupree is both poetic and political. Dense, melodic folk . . . lo-fi ditties that live up to their do-it-yourself roots. —NPR Music

Songs that speak profoundly to a generation's arduous relationship with a globalized, warring world and the history that brought us here. —ALARM Magazine

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The Rebellious American Protestants

JOSHUA GAMMA

My sweat-soaked shirt stuck to my chest as I felt the bass rumble through my torso, a mixture of my own singing voice and the amplified vibrations coming from the stage in front of us. I alternated between clapping and fanning myself with the cardstock fan that I had been given upon entering the tent. Gospel Tents like this one at the Louisiana Shrimp and Petroleum Festival in Morgan City, Louisiana, were and still are a staple of the regional city festivals in the area, and throughout the South. "How are these old dudes working so hard in this humidity... in suits?" I thought to myself regarding the vocal quartet leading the enraptured crowd in a high energy rendition of "Have a Little Talk With Jesus." I had heard plenty of "Christian" music before, but nothing with quite this energy, this *feeling*. The closest thing my 11-year old brain could compare it to was a killer James Brown cassette that I had recently acquired from a pile of my dad's old tapes. Before long, one of the singers took notice of my father and me in the front row, probably because we were two of the few non-Black folks in attendance, but also probably because we were visibly having a great time. I do not recall exactly what he said, but the general message was that in Christ there is no Black nor White, then the singer asked us to come up on stage and dance with the band. And we did! I remember dancing my ass off and not feeling embarrassed (as I surely would have been at that age in just about any other context). I don't think I felt this type of communally embodied spiritual energy again until I started going to punk and hardcore shows in Houston, Texas, several years later.

But at that point, the Gospel Tent was the most rock n' roll experience I'd ever had. As a budding rock n' roll obsessive, I felt like I understood what Elvis Presley meant when he said, "I got my singing style listening to colored spiritual quartets down South,"¹ and why he did not understand what was so controversial about the way he moved, which was directly influenced by revival preachers. The revival shows up not only in the thrill of rock n' roll, it also permeates national discourses on sex, gender, and race. The quintessentially

¹ Bertrand, Michael T. *Race, Rock, and Elvis*. (Urbana: University of Illinois Press, 2000).



Richard "The Hippy Priest" York & the Berkley Free Church, late 1960s. Public Domain.

American utopian and apocalyptic visions at the root of our social movements and politics grow from the big tent of rebellious American Protestantism.

The Gospel Tent event coincided with an era of "church shopping" my family was undertaking after our move from California to Louisiana. My Southern California-born and bred parents found their Christian faith in the late 1970s in the afterglow of the Jesus Movement. I have early memories of attending a Calvary Chapel, one of the incubators of the Jesus Movement, when we lived in Monterey, California. The Jesus Movement, whose adherents referred to themselves as "Jesus People" and later, adopted the once pejorative term, "Jesus Freaks," emerged in the late 1960s from an unexpected intermingling of Charismatic Christianity and the hippie counterculture. In this context, "Charismatic" refers specifically to Christians who manifest the miraculous spiritual gifts commonly associated with Pentecostalism, ie. glossolalia ("speaking in tongues"), faith-healing, and other ecstatic experiences such as convulsions, frantic dancing, uncontrollable laughter, and fainting (being "slain in the Spirit"). Many of the early Jesus People were, as many hippies were, societal outcasts and/or LSD casualties looking for truth, love, and community outside of the conformist box of mid-century U.S. consumer culture. They found it in a "back-to-basics" reading of the Gospels and the book of Acts which tells not only of the Day of Pentecost, during which the early believers first received the charismatic gifts from the Holy Spirit, but also outlines the communal, proto-socialist, lifestyles

of the first century Christians. In this sense, the Jesus Movement can be seen as a descendant of the California Pentecostal tradition going back to the Azuza Street Revival in the 1900's/10's, during which poor and working class folks dropped their usual racial and gender hang-ups in the rapture of the Spirit.

The concept of "Christian rock" is perhaps the Jesus Movement's most lasting cultural legacy. Calvary Chapel started its own record label in the early 1970's to release some of the first self-consciously Christian rock albums. Bob Dylan's born-again experience reportedly happened at Vineyard, another important Jesus Movement church. The Christian rock of the Jesus Freaks completes a circle from revival tent through Sister Rosetta Tharpe to Little Richard to Elvis to The Beatles to American psychedelia and back into the revival tent.² However, as the 1970s wore on and the Reagan era dawned, conservative political interests co-opted the primarily White Jesus Movement in the same way they devoured much of the rest of White Evangelicalism. By the time I remember attending Calvary Chapel in the 1990s, most of the Charismatic tendencies were gone. The biggest differences between Calvary Chapel and, say, the Southern Baptists were not theological, but rather aesthetic—Calvary's casual dress code, the occasional old surfer in attendance, and the fact that the worship service featured guitars and drums. These differences mattered to my parents, and when we got to Morgan City there was nothing analogous to the laid-back California churches that they were used to. No way were my parents going to wear fancy clothes and sing stuffy old hymns like the Baptists did, and we were not Catholic (the default majority in Cajun/Creole South Louisiana), so we visited a lot of so-called "nondenominational" churches.

While nondenominational might sound ecumenical or even universalist to the unchurched ear, these churches typically have deep roots in American Evangelicalism. They are only nondenominational in the sense that they are independent of a national or regional denominational superstructure.³ Liable only to their own internal organization, they often see themselves as nonhierarchical, anti-elitist, and anti-establishment. As you can imagine this situation affords for a diverse set of practices and

² For more on the connection between psychedelic rock and the Jesus Movement, check out the broadcast *Psychedelic Jesus Freaks: An Introduction to the Music of the Late Great Jesus Movement [1965–1980]*, 09 December 2021 at 7:00 PM on www.transceiverradio.org hosted by Los Angeles-via-Austin-based singer-songwriter Alex Dupree, Professional Wizard Devin Person, and *Keep A-Knockin'* curator Joshua Gamma.

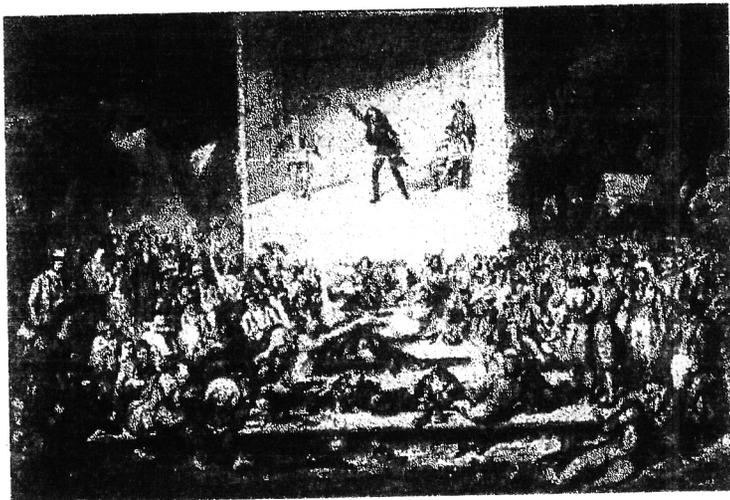
³ Though some, like Calvary Chapel, have franchised, arguably making them new denominations in and of themselves.

beliefs, even as the foundational theology stays more or less Evangelical. It also allows for more opportunities to fall outside of orthodoxy and in the worst case scenario, into conspiratorial and cultish territories. Over three and a half years, we visited several of these churches in Morgan City. At that time, many of the nondenominational churches in the region were riding a Charismatic wave. It was here that I first heard speaking in tongues, saw folks running up and down the aisles in jubilation, and listened to traveling healers, one of whom tried unsuccessfully to slay me and my sisters in the Spirit. I had enough experience in other churches to understand that these practices were outside the mainstream of the time, but I was young enough to not immediately dismiss them. The congregations were primarily working class, and I remember at least one pastor who kept a second job as a welder and multiple churches folding due to money issues. Due to the lack of connection to the big traditionally segregated denominations, and in the heritage of radically desegregated Pentecostalism, these congregations also tended to be racially diverse. A Black man named Jack Pratt taught Sunday School at the church at which we stayed the longest (a little over a year), and I still think of him as a crucial mentor in my burgeoning understanding of morality and community. I later found out that his brother was the wrongfully imprisoned Black Panther leader and Godfather of Tupac Shakur, Elmer "Geronimo" Pratt. I often wonder how much of this worldview seeped into his lessons. Brother Jack, as he preferred to be called, also oversaw the Gospel Tent at the Shrimp and Petroleum Festival.

The Black Church (the source of what W.E.B. Du Bois calls the "Frenzy"⁴), the Pentecostal church, nondenominational churches, Charismatics, Evangelicals, Fundamentalists—all of these churches are part of the long lineage of rebellious American Protestantism. Obviously members of the primarily Democratic Party-affiliated Black Church⁵ will find plenty of disagreement with politically conservative White Evangelicals, but these churches do share plenty of theological commonalities and, importantly to this conversation, they all retain a healthy portion of their *protest* roots. These are the non-Mainline churches from the lineage of fiercely

⁴ "Those who have not thus witnessed the frenzy of a Negro revival in the untouched backwoods of the South can but dimly realize the religious feeling of the slave; as described, such scenes appear grotesque and funny, but as seen they are awful. Three things characterized this religion of the slave—the Preacher, the Music, and the Frenzy... the Frenzy of "Shouting," when the Spirit of the Lord passed by, and, seizing the devotee, made him mad with supernatural joy, was the last essential of Negro religion and the one more devoutly believed in than all the rest. It varied in expression from the silent rapt countenance or the low murmur and moan to the mad abandon of physical fervor—the stamping, shrieking, and shouting, the rushing to and fro and wild waving of arms, the weeping and laughing, the vision and the trance... in the South... the religion of the poor whites is a plain copy of Negro thought and methods." —W.E.B. Du Bois, *The Souls of Black Folk*, 1903

independent, anti-establishment Christianity in America going back through the Great Awakenings, all the way to the Puritans, whose entire reason for colonizing Massachusetts was their protest of the Church of England. All of these groups have established themselves against the mainstream due to both real and perceived persecutions. Some out of necessity—the Black Church was established because slavery and Jim Crow kept Black worshippers out of White churches—and others, like the Fundamentalists, out of a desire to be separate from the perceived evils of liberalism and modernity. Rebellious American Protestantism has tended to be mostly working class and fits into the ecclesiastical category of “Low Church,” ie. a de-emphasis on ritual, sacraments, and the priesthood, in favor of an interest in free worship, the priesthood of all believers, and the emotional, subjective, “born again”



Burbank, J. Maze. *Methodist Revival in USA 1839*. Watercolor. Public Domain.

experience of the individual. Cultural critic, Kurt Andersen, in his book *Fantasyland*, describes the explosion of such churches in the early days of the United States thusly:

Here in the land of homespun truth-finding and institution-making, Protestants' founding impulse—nonconformist, dissenting, protesting—waxed and waned but never went

⁵ The Black Church is an umbrella term used to name the faith and various historical denominations of predominantly Black Americans. Some of these churches were founded by free Black people as far back as the eighteenth century. For more on the legacy of the Black Church come to our panel *African American Religious Thought and The Movement for Liberation* at the Josiah Henson Museum and Park on 18 November, 2021 at 7:00 PM.

dormant. Established leaders were regarded with chronic resentment and renegade leaders with cultish devotion, individual believers determined to experience and radiate holiness. As soon as a church's leadership got too high and mighty, or its doctrine and worship too... abstract and boring, the denomination was apt to explode and spin off new sects...

Protestantism has been a foundational thread in the American garment since before the founding of the United States, but its particular ecstatic, subversive tenor really began to take shape just after the American Revolution, during the Second Great Awakening (circa 1790–1840). Mainly Methodist, mostly abolitionist⁶ traveling ministers shunned institutional norms by going into the frontier of Appalachia and the Deep South to preach to poor illiterate White farmers, slaves, and free Black people. In Logan County, Kentucky, camp revivals attracted up to 20,000 attendees. The meetings featured emotional preaching and what was then a new form of worship—the hysterical shouting and the fainting of congregants. White participants were for the first time experiencing the Frenzy of the Black Church, a direct predecessor to the Pentecostal and Charismatic revivals of the twentieth century. Sermons parlayed the revolutionary fervor of the young United States into the promise of revitalizing Christian Old Time Religion, and the new country became an opportunity to manifest that shining City on a Hill, where the last shall be first, and the first last. Utopianism mixed with rugged individualism. In the new America, your freedom allowed you to *choose* God.

This utopianism reflected a certain type of apocalyptic view. The Greek word *apokalupsis* means an unveiling, a revelation, a vision. Thus an apocalypse can be a vision for how the future should be and how we should live together, as much as a prophecy of the end of time. Second Great Awakening ministers believed in Postmillennialism—the belief that Christ would return after 1,000 years of peace. In order for the United States to be the New Jerusalem, it needed to be purified of societal evils, and chief among these was slavery. Thus the Second Great Awakening planted the seeds of the Abolitionist Movement. The revivals provided the context for Nat Turner's apocalyptic vision and his ensuing rebellion against the enslavers. It laid the foundation for the work of Sojourner Truth, Josiah Henson, John Brown, and Harriet Tubman on into the Social Gospel and Progressive Movements of the early twentieth century, and the Civil Rights Movement and Rev. Dr. Martin Luther King's concept of the

⁶Methodism's founder John Wesley was vocally opposed to slavery. See his pamphlet *Thoughts Upon Slavery*, 1775.

Beloved Community. The Poor People's Campaign's Resurrection City encampment on the National Mall in 1968 directly pulled from the camp revivals of the Second Great Awakening, including a Soul Tent where gospel and folk singers (including Aretha Franklin) lifted the spirits of the protestors.

The Second Great Awakening influenced many new denominations, utopian communes, and spin-off sects, including the Shakers and the Mormons. It also set off a backlash of state legislatures attempting to control Black congregations, and the hardening of pro-slavery rhetoric in establishment White Southern churches. After the Civil War the KKK used Christian language and imagery to violently enforce White Supremacy. The apocalypticism of the Second Great Awakening influenced Adventists to start predicting the end of the world and set the stage for Premillennialist Dispensationalism—the now common interpretation of the book of Revelation that gives us the concept of the “pretribulation rapture” and looks to Biblical prophecy to interpret current events as signs of the bloody, imminent end of days where all nonbelievers will be massacred. This too belongs to the legacy of rebellious American Protestantism.

After two of our home churches consecutively folded due to financial insolvency, my family begrudgingly settled for the stability of a Southern Baptist church. The Southern Baptist Convention (SBC) sits in an interesting zone in the U.S. Protestant continuum—a hyper organized, hierarchical denomination, but not Mainline in the moderate sense; they are Evangelical and traditionally politically conservative. I first encountered the notion that Republican and Christian are synonymous during my years at a Southern Baptist church. Suddenly all of the pushbutton theological issues seemed to be about sex and gender—homosexuality was considered a sin, any sex outside of the heterosexual marriage was a sin, dancing was questionable, women should not preach or be in church leadership, men should be the head of household and wives should submit to their husbands, abortion was murder. Weren't we supposed to be focused on loving our enemies, welcoming the stranger, and serving the poor? Our church shopping years helped me to remain skeptical toward official Southern Baptist, or any denominational, doctrine and practice. This perspective has also made me aware of just how deeply embedded these various beliefs and practices are in our popular culture and political discourse.

The artists presented in the exhibition *Keep A-Knockin'* all wrestle with the complicated inheritance of rebellious American Protestantism, following its tendrils into everything from ecstatic experience in popular music to gender and sexual politics, from the cultish allure of authoritarian leaders and conspiracy theories to the beloved community of the civil rights movement, from the utopian to the apocalyptic visions that keep a-knockin' through U.S. history. These artists each uniquely approach this subject matter—some observe from a distance, others sift through their own childhoods in the Church claiming valuable nuggets as they discard the toxic. Below we will individually discuss each artist and their work:

1. **Jimmy Joe Roche + Allen Cordell** **High Speed Internet**

2017

Video, 3:50 min, color, sound

Courtesy of the Artists

Directed and edited: Allen Cordell, Written and Performed: Jimmy Joe Roche, Cinematography: Richard Kim, Score: Huxley Anne, Sound Recorder: Megan Lovallo, Audio Mix: Zachary Myes, Special Thanks: Flying Lotus

In the video work *High Speed Internet*, Jimmy Joe Roche (Born: Tallahassee, Florida, 1981. Pronouns: He/Him) + Allen Cordell (Born: Seoul, South Korea, 1978. Pronouns: He/Him) explore the American corporeal language of spiritual ecstasy rooted in revival meetings and weaponized by authoritarians and truthers. Roche flails and wails, wholly embodying the trope of the manic street preacher, channeling some Spirit, “so total,” as Harvey Cox writes in *Fire from Heaven* of the Pentacostal experience, “it shatters the cognitive packaging.” With Cordell’s disorienting direction and Huxley Anne’s warped score, Roche’s sermon amalgamation of AM talk radio conspiratorialism, televangelist hellfire apocalypticism, dark humor, and science fiction unfolds like a four-minute psychedelic nightmare. In an era of 5G COVID conspiracies, QAnon, and an Evangelical cult of personality around former president/televangelist Donald Trump, Roche’s rantings ring uncomfortably true.



Jimmy Joe Roche's interdisciplinary work encompasses video, sculpture, and performance. Roche founded and co-curates New Works, a screening series dedicated to showcasing film and video artists based in Baltimore. Screenings of his work include the Royal Academy of Arts in London, Boston Institute of Contemporary Art, J. Paul Getty Museum, Rojo@Nova and Museum of the Moving Image. Roche has had five solo exhibitions in New York, Texas, and Colorado, and his artwork is in the permanent collection at the Baltimore Museum of Art. Roche was featured in The New Museum's "Younger Than Jesus" Artist Directory. He is a long time collaborator with the Baltimore arts group Wham City, the High Zero Collective, and electronic musician Dan Deacon. Roche also exhibits video with the internet-based collective Undervolt & Co., runs the cassette tape label Ultraviolet Light, and is a professor of Film and Media at Johns Hopkins University.

jimmyjoeroche.com

@jimmyjoeroche

Allen Cordell is a writer/director whose work includes music videos for Beach House, Dan Deacon, Girl Talk and Future Islands. He spent two years churning out content for the internet-obsessed at Super Deluxe, where he created the psychedelic horror-comedy art-instruction interview show *Drawing with Skinner*. He's currently finishing up *The Lizard Laughed*, a short film adapted from Noah Van Sciver's comic of the same name.

allencordell.tv

@alphasixty

2. Dan Graham

Rock My Religion

1983–84

Video, 55:27 min, b&w and color, sound

Courtesy of Electronic Arts Intermix



Rough Editing: Nova Scotia College of Art and Design, Halifax, Nova Scotia; Young Filmmakers, New York. Post-Production: Electronic Arts Intermix, New York City; Charles Street Video, Toronto, Canada; Number Seventeen Video Facility, New York City. Sound: Wharton Tiers, Ian Murray. Editors: Matt Danowski, Derek Graham, Ian Murray, Tony Oursler. Music composed for *Rock My Religion*: Glenn Branca, "Theme for a Drive Through Suburbia"; Sonic Youth, "Shaking Hell" & "Brother James." Narrators: Johanna Cypis, Dan Graham. Special Effects: Ian Murray. Audio Editing: Ian Murray. Editing Assistance: Tony Oursler. Important Ideas: Kim Gordon, Kirstin Lovejoy, Thurston Moore. Special Thanks: Ian Murray. Co-Production: Dan Graham and the Moderna Museet.

Dan Graham's (Born: Urbana, Illinois, 1942. Pronouns: He/Him) video essay, *Rock My Religion*, posits rock n' roll as the religion of the late-twentieth century teenager, the inheritor of the frenzied, rebellious legacy of American Protestantism. Collaged with performances by Patti Smith, Black Flag, Sonic Youth, and others, along with archival materials from the nineteenth and twentieth centuries, Graham's history begins with Ann Lee, the messianic leader of the Shakers, who institutionalized equality of the sexes in the 1780s, practiced communal living, pacifism, and celibacy, and famously worshiped via the shaking of the body and the rhythmic recitation of scripture to achieve an ecstatic trance. Graham follows the thread of communal ecstasy through early rock n' roll and the hippies, and looks to Patti Smith as the harbinger of punk as the new utopian community.

Since the mid-1960s, Dan Graham has produced an important body of art and theory that engages in a highly analytical discourse on the historical, social and ideological functions of contemporary cultural systems, including architecture, rock music, and television. In performances, installations, and architectural/sculptural designs, he investigates public and private, audience and performer, objectivity and subjectivity. Deconstructing the phenomenology of viewing, he manipulates perception with time delay, projections, closed-circuit video, and mirrors.

3. **Ọmọlará Williams McCallister**

Fishers of Men

2016/2021

Aluminum livestock tanks, photo of performance printed on silk, muslin, light, water, 24 x 24 x 72"
(each tank)

Courtesy of the Artist

Fabrication by Jared Christensen

“And he saith unto them, Follow me,
and I will make you fishers of men.”

—Matthew 4:19

The 2021 iteration of *Fishers of Men* finds Ọmọlará Williams McCallister (Born: Atlanta, Georgia, 1990. Pronouns: O, Love, Beloved) not only as a siren ensnared in the nets of the original 2016 performance, but also as a fish now caught in a barrel. The title of the work recalls the moment Jesus recruits his first disciples in the Gospel of Matthew, by telling two fishermen to put down their nets and instead follow him. Though the text is metaphorical, O leans into a literal interpretation where Black bodies are caught like fish, sold at market, and consumed through forced displacement, forced labor, and forced sex. The muslin nets reference the relationship between cotton production and Black women’s work as laborers and as producers of laborers; the aluminum livestock tanks bring to mind the elements of rural culture found in the artist’s childhood church in Atlanta, where congregants refreshed their horses and baptised their children in such tanks.



Ọmọlará Williams McCallister’s upbringing in the Black South is foundational to O’s work. A classically trained vocalist and bassist, Ọmọlará’s artistic journey began in church at seven-years old. Beloved has actively organized around social justice issues on the local, regional and national levels since age thirteen. Ọmọlará declares O’s work “is made possible by the expansive deliciousness of Love’s chosen families,” describing these families as “ecosystems of interdependent people who dare to define ourselves, shape our experiences, and create new worlds and ways of being everyday. We do all of this while living at the intersection of multiple marginalized identities.” Ọmọlará proudly identifies as a poor, queer, gender fluid, Nigerian American, Black woman, and college defector who was raised in the U.S. South and lives with chronic illnesses and disabilities. O’s work is how O manifests paths towards personal and collective liberation which Love defines as the ability for everyone to live with ease and thrive.

omolarawilliamsccallister.art

[@adornedbyo](https://www.instagram.com/adornedbyo)

4. **Kyle Kogut**

Pestilence (On A Chrome Horse)

War (On A Chrome Horse)

Famine (On A Chrome Horse)

Death (On A Chrome Horse)

2020

Ink, graphite, and colored pencil on paper, 60 x 42"

The son of a mechanic, raised in a devout Roman Catholic household, and steeped in the sounds and visuals of heavy metal from a young age, Kyle Kogut’s (Born: Philadelphia, Pennsylvania, 1990. Pronouns: He/Him) work uses the practices and symbols of occultism, the visual culture of the Late Medieval and Northern Renaissance, and the ubiquitous iconography of brand logos to explore the politics of American myth and despair. In this series, Kogut adopts the four horsemen mentioned in the book of Revelation as a vehicle to reflect upon the dispensationalist interpretation of the apocalypse popularized by books like Hal Lindsey’s *Late Great Planet Earth* and the *Left Behind* novels, and prevalent in contemporary conservative American Evangelical

circles. Throughout the last century and picking up steam with the televangelism boom of the 1980s, proponents of these beliefs have interpreted events like the founding of the state of Israel and the fall of the Soviet Union as signs of the End Times. Conspiratorial by nature, dispensationalist corners have recently intertwined Donald Trump, COVID, and QAnon into their apocalyptic speculations. Kogut's Ford Motor Chrome Horses allude to the American capitalist muscle always central to these solipsistic doctrines.



Kyle Kogut's work has been included in galleries such as Transmitter, Brooklyn, NY; FJORD Gallery, Philadelphia, PA; Victori+Mo, Brooklyn, NY; Connersmith, Washington D.C.; School 33 Art Center, Baltimore, MD; and Spring Break Art Show, NYC. Kogut has had solo and two person exhibitions in Baltimore, Chicago, Philadelphia, College Park, MD, Detroit, and Richmond. He has been included in shows reviewed by Hyperallergic, The Brooklyn Rail, and Bmore Art. Kogut was a member of FJORD Gallery from 2016–18. Kogut was awarded a Space Grant in the Summer Studio Program at the Anderson in 2019 and will be attending the Summer Residency Program at the Wassaic Project in 2022. He currently resides in Norfolk, VA serving as a Visiting Assistant Professor of Drawing and Painting at Old Dominion University.

kylekogut.com
@kylekogut

5. SM Prescott

Tune My Heart
Positive
Blessings
She Arose
I Believe

2021

Fabric, Dimensions vary

Joyful Rage (by elevators)

2019–2020

Sound

Courtesy of the Artist



For most of SM Prescott's (Born: Bossier City, Louisiana, 1993. Pronouns: They/Them) life, their father was the pastor of what the artist refers to as a "really small country church in the woods," with less than a dozen regular attendees. Prescott's banners both respect and subvert the time-honored craft tradition of banner making in the American church. The works appropriate phrases from well-known hymns and liturgical recitations to play with double entendre in celebration of queer sex as a sacred act and a rejection of the strict patriarchal and heteronormative mandates of conservative Evangelicalism. Aesthetically the banners honor, as the artist says, the "femmes of the South" that "alter their body with rhinestone and hairspray." The liturgy *Joyful Rage* (printed at the beginning of this pamphlet and playing near the elevator as you approach this exhibition) picks up on the framework and spirit of the Beatitudes of Matthew 5 from Jesus' Sermon on the Mount, to insist that sex workers, drug users, trans people, and other marginalized folks are, like the poor and the meek, indeed blessed. Prescott: "This work is reconciliation, a big fuck you, an orgasm, a salve, a prayer, a scream into the void. It is an exploration into an embodied holiness that doesn't need martyrs to justify its divinity."

S. M. Prescott is a non-binary, white, queer-dyke, born and raised in the swamps of Louisiana. They are a culmination of evangelical Baptist ministers and atheists, competitive orchid growers, alligator hunters, sacred housewives, one brave out gay, many churches, and a multitude of questions. Just as Prescott was raised by

contradiction, so they are themselves the embodiment of what is here but coming, already but not yet. Through cultivating a physical sacred space they hope to provide space for mourning, healing, questioning, and growing, all while continuing a commitment to joy and queer love as the motivation for all things. Prescott's practice is informed by a deep curiosity that hopes to leave nothing to assumption.

www.swampdyke.com
@swampdyke



6. Rodrigo Carazas Portal Untitled (7 Elvis)

2013—ongoing

Serigraphy on aluminum, video

Courtesy of the Artist

Rodrigo Carazas Portal has been working with the image of Elvis Presley for several years, deteriorating Presley's image by photocopying the most recent work for each new iteration. Portal speaks about Elvis as a universal dark matter that permeates every corner of the Earth—a mythological religious icon like Jesus, wrapped up in urban legends and conspiracy theories, more symbol than man at this point. Having grown up in Peru, Portal also sees Elvis as an avatar for U.S. culture, a container for whatever the viewer thinks about America. The dirt poor Mississippi boy who became the most famous man in the world. The tragic hero corrupted by Hollywood capitalism. A container for the raw, masculine sexual energy channeled from and the revival tent and the blues—Portal compares Elvis' sexual charisma to the concept of *duende* in flamenco, a heightened state of emotion and expression, sometimes associated with demonic possession. "Fair portrayal or not," James A. Cosby writes in *Devil's Music, Holy Rollers, and Hillbillies*, "Elvis has come to symbolize not only the very best in America, but also the very worst, including greed, gluttony, insincerity, and racial exploitation. The truth, of course, lay somewhere in the middle." More than anything Portal thinks of Elvis as a conversation starter; someone everyone has something to say about.

Rodrigo Carazas Portal (Born: Callao Province, Peru, 1989. Pronouns: He/Him) is an artist, curator and educator. He holds an MFA in Curatorial Practice from the Maryland Institute College of Art (2020) and a Sculpture BFA from George Mason University (2015). Currently, Rodrigo is a member of New Museum's incubator NEW INC, full time faculty at the Kansas City Art Institute and a 2021–2022 AICAD Post-Grad Teaching Fellow.

rodrigocarazas.tumblr.com

paradigm.wtf

@rodr197

7 Babizulu + Brian Dinkel

Resentment

2021

Video, various found objects

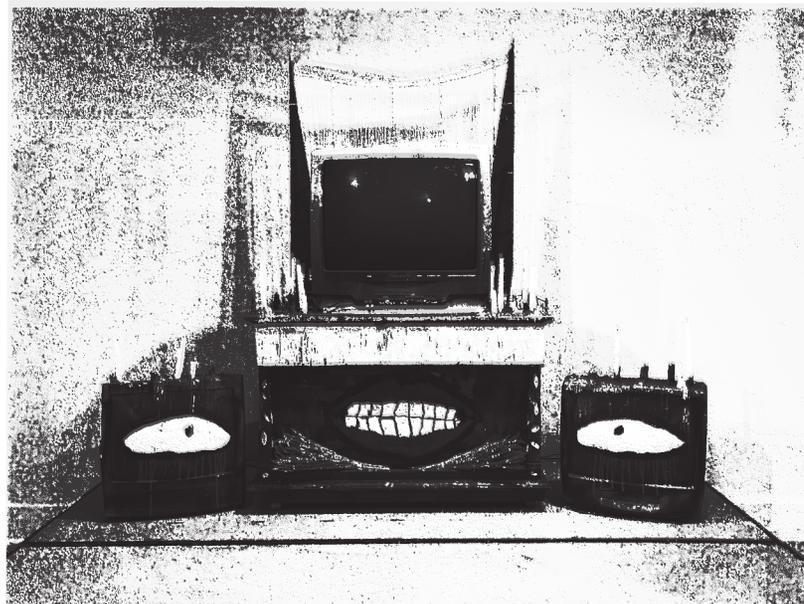
Courtesy of the Artists

Production help from Abdu Ali, As They Lay, and Baatchoy

Raised in a devout Black Pentecostal family in Oxon Hill, Maryland, Babizulu (Born: Alexandria, Virginia, 1994, Pronouns: Spirit/He/Him) came up under the wing of his "intercessor prayer warrior" grandmother. Babizulu first fell in love with music, singing, and performance in the church, but he soon however, found the musical constraints and the controlling personalities of his elders to be incompatible with his artistic ambitions. Babizulu began creating music under various aliases to hide his true ambitions from elders that would have condemned his efforts. Babizulu's art is a reflection of his own processing of this family legacy. In this video and installation collaboration with Brian Dinkel (Born: Bowie, Maryland, 1995, Pronouns: He/Him), we find Babizulu reclaiming himself as an individual and as an artist, unflinchingly looking into the eyes of the viewer from an anthropomorphic altar piece, created by Dinkel, that alludes to the complicated legacy of televangelism tied up with Pentecostalism, the Beast-like Maschinenmensch in Fritz Lang's *Metropolis*, and the DIY spaces Dinkel and Babizulu came up in as artists.

Babizulu is a Harlem-based singer and songwriter. Babizulu's musical roots drink deep from the tradition of Black American improvisational music and his childhood singing in the Pentecostal Church. Yet, he's always evolving spiritually and sonically, injecting new sounds into his compositions, from the baroque symphonic to the contemporary electronic. He sees himself as a "prophet of sorts..." using his gifts to bring "people into a state of mind where light can exist."

@babizulu



Brian Dinkel is an interdisciplinary artist, cinematographer and visual-effects artist based out of Bowie, Maryland. He is a member of the art collective 744 based in Baltimore and 121 with Sire EU and Tooth Choir based out of D.C. In the winter of 2015, he traveled to Roatan, Honduras photographing BRIGADE, a feature documentary about the Honduras Emergency Life Project. His goal as a cinematographer is to visually illustrate the stories of his and others in a way that leaves a lasting emotional impression on his audience.

dinkie.biz

@dinkiepie_

November 11th, 7:00 pm est

'Buked & Scorned

The Gospel Hour

Programming Highlights

November 5, VisArts

7:00 PM

A Performance by Babizulu

November 11, www.transceiverradio.org

7:00 PM

Transceiver Radio presents:

Mike McGonigal, aka DJ Yeti's
'Buked & Scorned: The Gospel Hour

Normally airing on XRAY.FM (91.1 FM, 107.1 FM, and Online) out of Portland, Oregon, 'Buked & Scorned offers up an hour of raw, rare, otherworldly Gospel music. DJ Yeti, aka Mike McGonigal, has been collecting gospel 45s for years, curating the CD compilations *Fire in My Bones* in 2009 and *This May Be My Last Time Singing* in 2011 for Tompkins Square Records. Of his Gospel compilations, Pitchfork writes, "[they are] deeply compelling document[s] of the various ways human beings talk to God." McGonigal also edits the music and art publication *Maggot Brain*, previously edited the publication *Yeti*, and wrote the 33^{1/3} book on My Bloody Valentine's *Loveless*.

Hosted by

Mike McGonigal

aka **DJ Yeti**

www.transceiverradio.org

November 18, Josiah Henson Museum & Park
11410 Old Georgetown Road, North Bethesda, MD 20852
Parking @ 5900 Executive Blvd. North Bethesda, MD 20852
6:00—7:00 Free Museum Admission
7:00 Conversation

African American Religious Thought and The Movement for Liberation

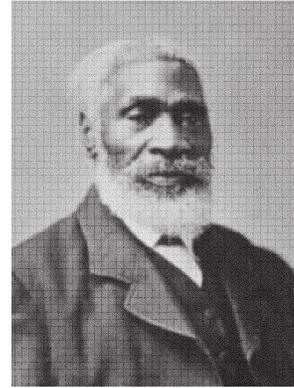
[+ LIVE Insurgent Imagination Podcast Recording]

Current Movements, VisArts, and the Josiah Henson Museum and Park present a conversation on the legacy of African American religious thought in social movement organizing in the U.S. and beyond. Participants include the founder of the Black Woman's Museum and Education Program Manager at the Josiah Henson Museum, Imani Haynes; multidisciplinary artist and founding instigator of Black Lives Matter D.C., Omolara Williams McCallister; Current Movements founder, filmmaker, and organizer formerly involved in Black Lives Matter D.C., organizing at Standing Rock, and currently organizing with D.C. Mutual Aid, Katie Pettit; and ordained minister of the Church of God in Christ and Curator of Religion for the Smithsonian National Museum of African American History and Culture, Dr. Eric Lewis Williams.

The event will be recorded and later broadcast as part of an episode of Current Movements' Insurgent Imagination, a podcast considering the intersections of storytelling, artistic practice, and movements for collective liberation.

Current Movements is a Washington, D.C.-based organization with a mission of connecting activists, organizations, and movements around the world using film, art, and technology.

The Josiah Henson Museum and Park is the former plantation property where Rev. Josiah Henson was enslaved. Henson's 1849 autobiography inspired Harriet Beecher Stowe's landmark novel, Uncle Tom's Cabin. Henson eventually escaped to Canada where he helped establish a city inhabited by former slaves, continued his ministry, and became an international speaker and abolitionist. Henson led 118 people from enslavement in the U.S. to freedom in Canada as a conductor on the Underground Railroad.



African American Religious Thought and the Movement for Liberation



at the **Josiah Henson Museum & Park**
parking @ 5900 Executive Blvd. North Bethesda, MD 20852

November 18th 2021
Free Museum Admission 6:00–7:00 PM
Conversation at 7:00 PM with

Imani Haynes

Black Woman's Museum founder & JHMP Education Program Manager

Omolara Williams McCallister

Multidisciplinary artist & founding instigator of Black Lives Matter D.C.

Katie Pettit

Current Movements founder, filmmaker, & organizer w/ D.C. Mutual Aid

Dr. Eric Lewis Williams

Minister of the Church of God in Christ & Curator of Religion for the Smithsonian National Museum of African American History & Culture

December 9, www.transceiverradio.org

7:00 PM

Transceiver Radio presents:

Psychedelic Jesus Freaks: An Introduction to the Music of the Late Great Jesus Movement [1965–1980]

Join Los Angeles-via-Austin-based singer-songwriter Alex Dupree, Professional Wizard Devin Person, and Keep A-Knockin' curator Joshua Gamma on a mind-bending journey through the psychedelic rock and trippy folk records that emerged from the Jesus People Movement of the late-1960's until the dawn of the Reagan-era—an unexpected Holy Union of charismatic Christianity and the hippie counterculture.

December 16, www.transceiverradio.org

7:00 PM

Transceiver Radio presents a Queer Double Feature Rebroadcast:

Hoeteps [aka. Markele Cullins] + Babizulu: An Ode to Rosetta

Hoeteps + Babizulu channel a live interference from a future liberated Black Queer outer space utopia into our regularly scheduled radio programming. [original air date: 03 MAY 2019]

SM Prescott: Joyful Rage

You are invited to participate in Joyful Rage—a Holy, Queer Liturgy from the Deep South led by S.M. Prescott. To be said, prayed, sung, or screamed; kneeling, sitting, standing, or in procession, as you feel led, and as you are able. Leave your hang-ups behind. [original air date: 12 NOV 2020]

Further Reading & Listening

Reading

Andersen, Kurt, *Fantasyland: How America Went Haywire, A 500-Year History* (New York: Random House, 2017).

Bertrand, Michael T., *Race, Rock, and Elvis* (Urbana: University of Illinois Press, 2000).

Chesterton, GK, *Orthodoxy* (John Lane Company, 1908).

Cosby, James A., *Devil's Music, Holy Rollers, and Hillbillies: How America Gave Birth to Rock and Roll* (Jefferson, North Carolina: Mcfarland & Co., Inc., 2016).

Cox, Harvey, *Fire from Heaven: The Rise of Pentecostal Spirituality and the Reshaping of Religion in the Twenty-First Century* (London: Cassell, 2001).

Crawley, Ashon, *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press, 2016).

Du Bois, W.E.B., *The Souls of Black Folk* (Chicago: A. G. McClurg, 1903).

Eskridge, Larry, *God's Forever Family: The Jesus People Movement in America* (New York, NY : Oxford University Press, 2018).

Gates, Henry Louis, *The Black Church: This Is Our Story, This Is Our Song* (New York Penguin Press, 2021).

Grob, Dick, *The Elvis Conspiracy?* (Las Vegas: Fox Reflections Pub., 1995).

Hatch, Nathan O., *The Democratization of American Christianity* (New Haven ; London : Yale University Press, 1989).

Henson, Josiah. *Uncle Tom's Story of His Life: An Autobiography of the Reverend Josiah Henson*. Edited by John Lobb. (University of North Carolina Press, 2011).

Lindsey, Hal & Carol C. Carlson, *The Late Great Planet Earth* (Grand Rapids: Zondervan, 1970).

King, Martin Luther, Jr. *Where Do We Go From Here: Chaos or Community?* (Boston: Beacon Press, 1968).

Kobes Du Mez, Kristin, *Jesus and John Wayne: How White Evangelicals Corrupted a Faith and Fractured a Nation* (New York: Liveright Publishing Corporation, 2020).

Theoharis, Liz, ed., *We Cry Justice: Reading the Bible with the Poor People's Campaign* (Minneapolis: Broadleaf Books, 2021).

Wald, Gayle, *Shout, Sister, Shout! The Untold Story of Rock-and-Roll Trailblazer Sister Rosetta Tharpe* (Boston: Beacon Press, 2007).

Wallis, Brian, ed., *Dan Graham: Rock My Religion, Writings and Art Projects 1965–1990* (Cambridge: The MIT Press, 1993).

Waters, John, *Role Models* (Farrar, Straus, and Giroux, 2010).

White, Charles, *The Life and Times of Little Richard: The Authorised Biography* (London: Omnibus Press, 1984).

Zizek, Slavoj, *The Puppet and the Dwarf: The Perverse Core of Christianity* (Cambridge: The MIT Press, 2003).

Listening

Pastor T. L. Barrett & The Youth For Christ Choir: *Like A Ship... (Without A Sail)* (1971)

Black Flag: *My War* (1984)

James Brown: *Star Time* (1991)

D'Angelo & the Vanguard: *Black Messiah* (2014)

Keri Day. "Rethinking Azusa: If It Wasn't For the Women" —2019 Anna Julia Cooper Lecture at Candler School of Theology. Emory University. Uploaded March 26, 2019. <https://vimeo.com/326629036>

Bob Dylan: *The Bootleg Series Vol. 13: Trouble No More 1979–1981* (2017)

Fire In My Bones: Raw + Rare + Otherworldly African-American Gospel [1944–2007] (Tompkins Square, 2009)

Aretha Franklin: *Amazing Grace* (1972)

Glass Harp: *Glass Harp* (1970)

Holy Fuzz (Hidden Vision Records, 1998)

Little Richard: *Here's Little Richard* (1957)

Little Richard: *Little Richard* (1958)

Little Richard. "Little Richard's Final Message." Three Angels Broadcasting Network. Uploaded Oct 19, 2017. <https://www.youtube.com/watch?v=LTXfx4h4iPs>

Mystery Revealed (Creative Sound, 1972)

The New Creation: *Troubled* (1970)

Elvis Presley: *Elvis at Sun* (1954–1955/2004)

Patti Smith: *Horses* (1975)

Trixie Smith and the Jazz Masters. "Give Me That Old Slow Drag / My Man Rocks Me (With One Steady Roll)." (Black Swan Records, 1922)

Sonic Youth: *Confusion is Sex* (1983)

The Staple Singers: *Come Go With Me—The Stax Collection* (2020)

The Stooges: *Funhouse* (1970)

Sister Rosetta Tharpe: *The Decca Singles, Vol. 1* (2019)

The Trees Community: *The Christ Tree* (1975)

Thank You to everyone at VisArts: Susan, Frank, and Megan; to my mentoring curator Kristen Hileman; to Imani Haynes at the Josiah Henson Museum and Park; and to all the artists and contributors to this exhibition and programming

Curated by:

Joshua Gamma

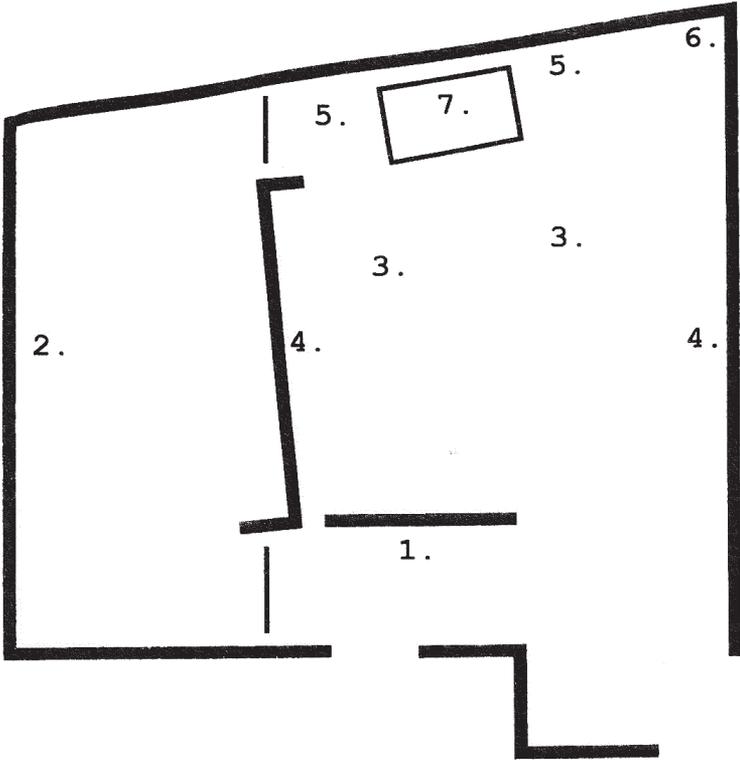
a curator and designer based in Baltimore.

His practice lives at the crossroads of art, design, music, history, and activism. Gamma's nomadic childhood as the son of a U.S. Coast Guardsman and his own service in the U.S. Army in Afghanistan inform his multifaceted work, as do his experiences as a community radio DJ, the singer in the Austin-based punk band The Mole People, and a member of various art and activist collectives. Gamma received a BFA in Design and a BA in Studio Art from The University of Texas at Austin, and an MFA in Curatorial Practice from Maryland Institute College of Art (MICA), Baltimore. In addition to being the Emerging Curator in Residence at VisArts in Rockville, Maryland, Gamma is the Design Director at Current Movements, a Washington, D.C.-based organization connecting artists, activists, organizations, and movements around the world using film, art, and technology. Gamma is currently designing a series of artist archive books with Minerva Projects, Pine Plains, NY.

joshuagamma.com

@gammertime

Map



1. Jimmy Joe Roche + Allen Cordell
2. Dan Graham
3. Qmqlar Williams McCallister
4. Kyle Kogut
5. SM Prescott
6. Rodrigo Carazas Portal
7. Babizulu + Brian Dinkel

5. Elevator

