

# Terence Nance Announces Album & Shares First Song



Director Terence Nance announces his debut album *VORTEX* and shares the first song “In Contemplation Of Claire’s Scent.” The jazz-based song is one long jam that breaks in its instrumental glory with P-Funk esque and rap vocals. His first EP, *Things I Never Had* came out in 2020 but *VORTEX* is a full-length effort. Nick Hakim, Brandee Younger, Nelson Bandela, Serpentwithfeet, Nick Semrad and Raja Kassis joining Nance on the project. He says,

*“V O R T E X is a sonic tool that I made so that I can play it for myself and balance my energy between masculine and feminine; creative and destructive; domination and submission; right and left; sun and moon; day and night: opposing energies generally. The album intends to use sound, melody, song, incantation, etc. to rebalance the self and each other throughout the constant circular movement of life.”*

In 2012, Nance released his first film, *An Oversimplification Of Her Beauty*, which premiered at the Sundance Film Festival and entered theaters in 2013. He is currently working on the second season of his HBO series *Random Acts Of Kindness*. Nance is also a partner in The Ummah Chroma Creative Partners with filmmakers Nanette Nelms, Bradford Young, Mishka Brown and Jenn Nkiru.

*VORTEX* will be released on August 19th via Flying Lotus’ Brainfeeder label.

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# Terence Nance: Jimi Could Have Fallen From The Sky (Short Film)

[youtube id="iX6vhRKKpmU"] Terence Nance created the short film *Jimi Could Have Fallen From The Sky* for Sundance's Project Five By Five series collaboration with the Visit Seattle tourism bureau. Five filmmakers were invited to Seattle to make short films celebrating the city catering to one of the five senses.

The film uses biographical information about Hendrix to reconstruct his life based on his ability to skydive, which he learned in the Army. The seven-minute film shows Hendrix as a preteen and then as an adult falling from the sky. Hendrix and his friends dance around creating their own rituals and at one point Hendrix's guitar falls from the sky and he emerges from purple smoke. Nance's seven-minute feature is one of the most creative vehicles for telling Hendrix's story and should intrigue anyone into visiting the guitarist's hometown.

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**Jocelyn**

**Cooper**

**Talks**

# Afropunk, The Triptych & D'Angelo (Interview)

[youtube id="qd4oupkKTD8"]

On Monday February 9th, Black Public Television's World channel will air *Afropunk's The Triptych*, a film showcasing the work of visual artists Wangechi Mutu, Sanford Biggers and Barron Claiborne. Terence Nance, who received critical acclaim for his 2012 feature, *An Oversimplification Of Her Beauty*, is the director of *The Triptych*. In its 12-year existence as a wormhole for Black creativity outside the mainstream, *Afropunk* has produced a film about Black punk rockers, the *Afropunk Music Festival* and the marketing and promoting of D'Angelo's *Black Messiah*. Claiborne is famous for his iconic hip-hop photography, more specifically, his styling of Biggie Smalls's famous crown portrait. Sanford Biggers's work engages spirituality, transformation and race; his 2003 *Ghetto Bird Tunic* was a pimped out feather coat designed to shield Black men from the police. And Wangechi Mutu's electric interdisciplinary meditations on Black women's bodies are known for their critique of globalization, colonialism and exoticism. Jocelyn Cooper, who has been on board with *Afropunk* for the last 5 years, co-produced *The Triptych* with *Afropunk* co-founder Matthew Morgan. She is also D'Angelo's longtime music publisher and in this interview Cooper discusses the film, *Afropunk's* cultural significance and the launching of *Black Messiah* after D'Angelo's closing performance at last year's festival.

*They are some of the most outspoken artists and each of them has an amazing sense of history and culture*

**How did you choose Sanford Biggers, Wangechi Mutu and Barron**

## **Claiborne as the subjects of The Triptych?**

Barron Claiborne is a dear friend and Sanford we knew for a number of years and Sanford and both Barron suggested Wangechi. They (the films) sort of lead into each other because they are friends and they are contemporaries. Barron has worked with both Wangechi and Sanford I believe and taken their portrait, it was just a natural focus. We also chose Wangechi because she's a woman and the three of them also live in New York. We thought it was the best way to kick off the series of films we'd like to do.

**What is it about their work that speaks to the Afropunk creed where you wanted to make them the first faces of visual art series?**

Definitely, they are some of the most outspoken artists and each of them has an amazing sense of history and culture. They bring an independence and they are folks who are highly motivated and intelligent and their work speaks to our community and what the ethos of Afropunk is. They were the obvious choices and I think they all love Terence Nance's work, he is the director and Barron co-directed. They enjoyed collaborating with Terence so it was an amazing natural fit.

[youtube id="l5nj7uwUpIw"]

**How did you end-up partnering with the National Black Programming Consortium?**

We worked with 13 there's an amazing woman at 13 who's actually no longer there. She introduced us to Christian at the National Black Programming Consortium. Once we, understanding the history of Afropop and the programming and the artists they work with, it was the most exciting and amazing partnership we could imagine it's the best of both worlds. We really wanted the series to be on public television and to collaborate with them just made it even better.

**So what do you think created the catalyst for the AfroPunk movement/brand?**

Iâ€™m someone who worked in mainstream music for a very long time and if you look at a lot of what larger corporations produce and what they push, what they put their money behind natural and organic creative people didnâ€™t have a voice. Matthew saw that and consciously focused on building that community and giving that community a voice. Itâ€™s just this gaping hole in culture and also the strong desire that both he and I have to making sure and giving voice to people of color and showing 360 degrees of who we are because that isnâ€™t represented in mainstream media.

**Why do you think certain Black artists miss the radar in the music industry?**

In this day and age itâ€™s a really interesting time because obviously internet has sort of leveled the playing field. If you are talented and work really hard and youâ€™re fortunate enough to build an audience, and you can perform well, you can have a really successful career in music or any form of culture because you can build an audience yourself you donâ€™t need a gatekeeper. And once you do that the mainstream distribution company will pick up on that. I donâ€™t know if thatâ€™s the case now of course it was 10 years ago when I was working at a real mainstream record company.

**Has there ever been any talks to take the AfroPunk Festival on the road like a Black Lollapalooza or to make a film of it?**

Yeah we are taking it on the road. We will be in Atlanta this year and we will be in Paris this year as well as Brooklyn. Weâ€™re hoping to take the tour to Oakland so weâ€™re going on the road. Weâ€™re doing a show in Chicago in June.

**Have you in any small way seen the Afropunk brand or an artist shifting the mainstream or having any kind of breakthrough to as they say the center?**

Afropunk artists, however people define that, Afropunk for me is not a genre, but yes there are artists that have broken out of the culture and the community of what Afropunk is. Santigold is an artist you know Janelle Monae is an artist who would consider themselves Afropunk. There are older folks who are the pioneers. D'Angelo has redefined himself as an Afropunk artist so you know he definitely does not see himself as a neo-soul artist at all. He's on Saturday Night Live and he's playing the guitar he's representing the rock side and a fusion of blues and soul and punk rock and all of the things that average folks would not recognize. We are definitely pushing the boundaries of culture and that bleeds over into mainstream culture.

**Black Messiah's cover looks like a concert, a revival and a protest all at once.**

That was intentional. We got involved because I am D'Angelo's music publisher and have been since day one. D'Angelo signed to Midnight Songs, which is my publishing company and I've worked with him since he was 17 when I signed him. And we have talked quite often about his hopes and his dreams about his music and his projects and he and Fifteen and RCA asked us to come on board and help with the marketing because he had a terrific time at the festival. And more importantly, for six years he had been looking at and getting inspired by Afropunk and loving the community online and he will probably speak more when he starts talking about the music about some of the bands he may have seen onsite. And then when he performed we had a moment on the punk rock stage this year at the festival. We wanted to set the record for having the most people with their hands up in protest because at that time the big marches started happening and that's where that photo came from it's an analog photo it's not a digital one it was taken on an actual film camera and it was developed on film. You hit the nail on the head it symbolizes all of those things. Because D'Angelo's record is not a

digital record it made sense on every level musically and lyrically and it just all came together in that moment, revival, protest, all of it. Knowing him and talking to him he's been influenced by everyone; Bob Marley, Black Merda George Clinton, by Mother's Finest.

**Since you've been there since day one, what do you think of his progression as artist from *Brown Sugar* to *Black Messiah*?**

You know what's interesting is he has not changed that much he's clearly the same person I met when he was 17 years old. He just read a lot more he's always been a serious guy I just don't think that is publicly what the world took away from *Voodoo*. Because you know his body was amazing but if you listen to what he's talked about in interviews he's a guy who has an amazing sense of what's going on in the world.

**Going back to *The Triptych*, have you all already starting planning the next films feature other visual artists?**

Yes, we've got half of our next film in the can We're already having conversations with some artists so the hope is we can continue the series and do a Triptych every year. And their sense of culture and pushing the button Sanford and Wangechi and Barron beauty, quite frankly I hope that that comes out in the film because they are three of the most intelligent, gifted, spectacular folks who push culture forward. I'm so proud of the work and I'm so proud to be associated with them.

[youtube id="KTBZDpqFkzE"]

**Is there anything you'd like to add in closing?**

Yes, a big thank you to National Black Public Media and the National Black Programming Consortium I'm very grateful.

**[Watch The Triptych Monday February 9th on the World Channel](#)**

Keep up with Afropunk via [Twitter](#), [Tumblr](#), [Facebook](#) and

# Afropunk Takes The Stage With Afropop On Public Television

[youtube id="qd4oupkKTD8"]

NEW YORK (January 28, 2015)â€”AfroPoP: The Ultimate Cultural Exchange, the innovative series about contemporary Black life, art and culture currently airing on public television stations across the country, continues with AFROPUNK presents The Triptych. The film, produced by Matthew Morgan and Jocelyn Cooper of AFROPUNK, will air as the fourth episode of the series, which this year is hosted by actress Yaya DaCosta. The program premieres on WORLD Channel on Monday, February 9, at 8 pm ET/10pm PT. AfroPoP is executive-produced by National Black Programming Consortium (NBPC) and distributed by American Public Television (APT).

AFROPUNK started in 2003 as a documentary about Black youth involved in the punk music scene but has grown into a major force to be reckoned with in youth culture. From its not-to-be-missed alternative music festival in Brooklyn, to its popular website [www.afropunk.com](http://www.afropunk.com), to marketing and launching recording artist Dâ€™Angeloâ€™s long-anticipated album Black Messiah, AFROPUNK brings together creative, expressive people seeking cutting-edge culture.

The film immerses the edgy AFROPUNK in the world of fine art. A triptych is a series of three connected works of an artistic, literary or musical nature, and the film is itself an artful portrayal of a trio of todayâ€™s most celebrated visual artists: contemporaries Sanford Biggers, Wangechi Mutu



and Barron Claiborne. Biggers, an interdisciplinary artist, is known for his dramatic works fusing film, video, installation, sculpture, drawing, original music and performance, offering new perspectives on established cultural symbols. Wangechi Mutu, an international multimedia artist and sculptor, is perhaps best known for her fantastical collages melding the female form with machine, animal and unexpected parts. Claiborne is a renowned photographer whose works explore the historical, mythological and imaginary; they have been published in outlets such as Newsweek, New York Times Magazine, Rolling Stone and Interview, among others. AFROPUNK presents The Triptych is directed by Terence Nance and Barron Claiborne.

“AfroPoP strives to showcase Black artists from around the world and with AFROPUNK presents The Triptych we are fortunate to have not one but three artists we can help expose to new audiences,” said NBPC Executive Director Leslie Fields-Cruz. “Together they demonstrate the wonderful diversity of people of African descent internationally.”

“Sanford, Wangechi and Barron are among our most important contemporary artists, each fully embodying the rebellious spirit of AFROPUNK,” said Nance. “As such, they are perfect subjects for what we hope will be the first of many Triptych films celebrating our visual artists and engaging young people in this wonderful art form.”

The Sanford Biggers and Wangechi Mutu segments will air on public television as a one-hour episode. The third segment, highlighting Barron Claiborne, will be available online for thirty days starting February 10 at [WORLDChannel.org](http://WORLDChannel.org), local public station websites and [blackpublicmedia.org](http://blackpublicmedia.org).