Adraint Bereal: As It Appears
October 16, 2026–March 5, 2027
Visual Arts Center
Exhibition Checklist



Adraint Bereal
Battle of the Bands (Houston, TX), 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, Page from *The Black Yearbook (2024)*, 2024
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Jaelyn Guyton, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Dione, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
West Campus, 2020
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Longhorn Band, 2020
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Sweatt Memorial Auditorium, 2020
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Homecoming, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
I Have Only Just a Minute, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2020
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
A'miyah Adams, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2022
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Page from *The Black Yearbook* (2020), 2020
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Cat, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami

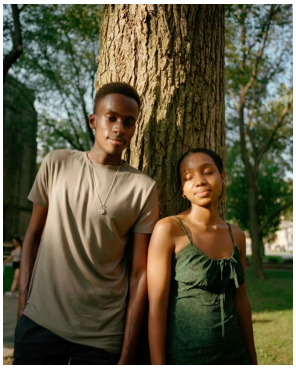


Adraint Bereal
Untitled, 2022
From the series, *The Black Yearbook*, 2019–24

Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Untitled, 2019
From the series, *The Black Yearbook*, 2019–24
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Adraint Bereal
Untitled, 2022
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Adraint Bereal
Untitled, 2019

From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



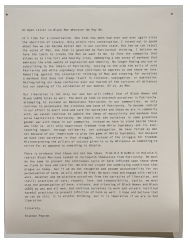
Untitled, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami



Adraint Bereal
Ricky Cooks, 2019
From the series, *The Black Yearbook*, 2019–24
Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami







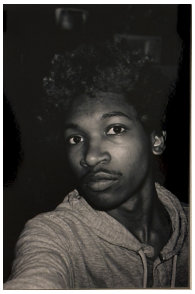
Adraint Bereal
Untitled *(i)*, 2019
Untitled *(iii)*, 2019
From the series, *The Black Yearbook*, 2019–24

Archival inkjet print
Courtesy of the artist and Nina Johnson Gallery, Miami

Accompanied by an essay by Brandon A. Pegram.



Pieces of Us, 2019–
100 archival inkjet prints
Courtesy of the artist



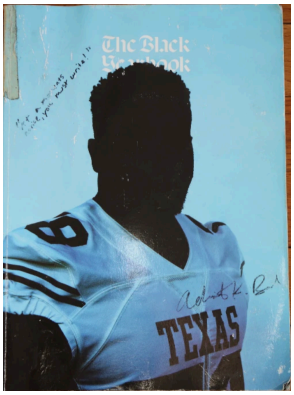
Self-portrait, 2020
Archival inkjet print
Courtesy of the artist



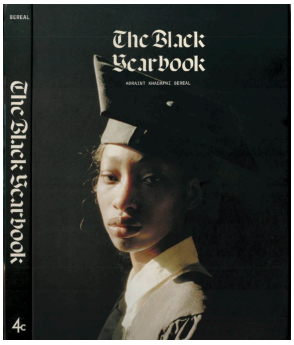
The Fifth Quarter, 2026
Archival film, video, and sound, 6:16 minutes
Courtesy of the artist and Black Citizens Task Force Records, Austin History Center, Austin Public Library



1.7, 2019
Artist book with pink fabric
Courtesy of the artist

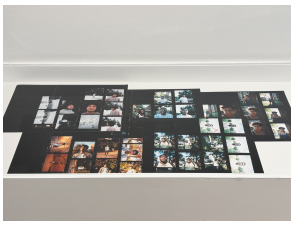


The Black Yearbook, 2020
Self-published artist book
Courtesy of the artist

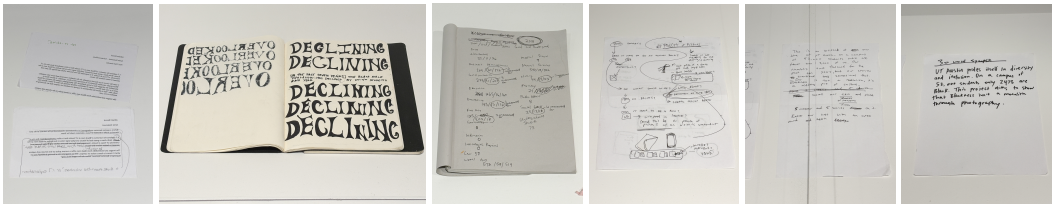


The Black Yearbook, 2024
Book, 4 Color Books, Penguin Random House
Courtesy of the artist

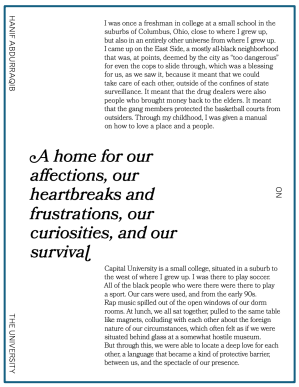
Visual Arts
Center



Contact sheets, 2023–24
Courtesy of the artist



Personal documents, notebooks, papers, 2019–24
Courtesy of the artist


HANIF ABDURRAQIB

I was once a freshman in college at a small school in the suburbs of Columbus, Ohio, close to where I grew up, but also in an entirely other universe from where I grew up. I came up on the East Side, a mostly all-black neighborhood that was, at points, deemed by the city as "too dangerous" for even the cops to slide through, which was a blessing for us, as we saw it, because it meant that we could take care of each other, outside of the confines of state surveillance. It meant that the drug dealers were also people who brought money back to the elders. It meant that the gang members protected the basketball courts from outsiders. Through my childhood, I was given a manual on how to love a place and a people.

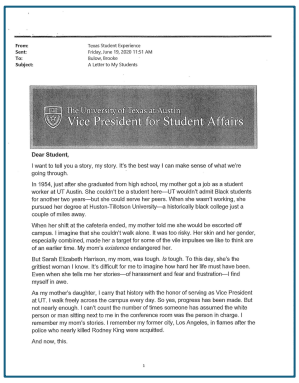
A home for our affections, our heartbreaks and frustrations, our curiosities, and our survival[

ON

Capital University is a small college, situated in a suburb to the west of where I grew up. I was there to play soccer. All of the black people who were there were there to play a sport. Our cars were used, and from the early 90s. Rap music spilled out of the open windows of our dorm rooms. At lunch, we all sat together, pulled to the same table like magnets, colluding with each other about the foreign nature of our circumstances, which often felt as if we were situated behind glass at a somewhat hostile museum. But through this, we were able to locate a deep love for each other, a language that became a kind of protective barrier, between us, and the spectacle of our presence.

THE UNIVERSITY

Hanif Abdurraqib
Takeaway essay, 2026
Commissioned by the Visual Arts Center on the occasion of the exhibition *Adraint Bereal: As It Appears*, October 16, 2026 – March 5, 2027



Texas Student Experience
Friday, June 19, 2020 11:51 AM
Subject: A Letter to My Students

The University of Texas at Austin
Vice President for Student Affairs

Dear Student,

I want to tell you a story, my story. It's the best way I can make sense of what we're going through.

In 1954, just after she graduated from high school, my mother got a job as a student worker at UT Austin. She couldn't be a student here—UT wouldn't admit Black students for another two years—but she could serve her peers. When she wasn't working, she pursued her degree at Huston-Tillotson University—a historically black college just a couple of miles away.

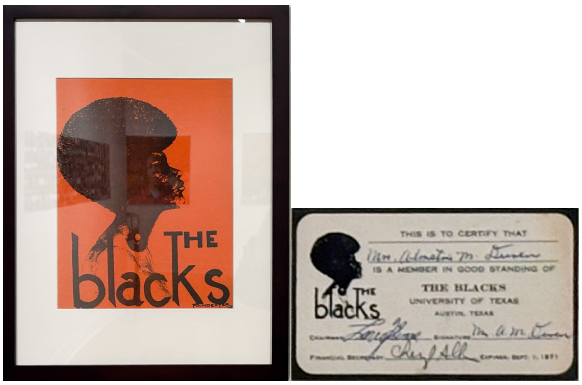
When her shift at the cafeteria ended, my mother told me she would be escorted off campus. I imagine that she couldn't walk alone. It was too risky. Her skin and her gender, especially combined, made her a target for some of the vile impulses we like to think are of an earlier time. My mom's *existence* endangered her.

But Sarah Elizabeth Harrison, my mom, was tough. *Is* tough. To this day, she's the grittiest woman I know. It's difficult for me to imagine how hard her life must have been. Even when she tells me her stories—of harassment and fear and frustration—I find myself in awe.

As my mother's daughter, I carry that history with the honor of serving as Vice President at UT. I walk freely across the campus every day. So yes, progress has been made. But not nearly enough. I can't count the number of times someone has assumed the white person or man sitting next to me in the conference room was the person in charge. I remember my mom's stories. I remember my former city, Los Angeles, in flames after the police who nearly killed Rodney King were acquitted.

And now, this.

Dr. Soncia Reagins-Lilly
A Letter to my Students, 2020
Email, three printed pages
Courtesy of the University of Texas at Austin



"The Blacks" Student Directory Booklet Cover, c. 1970–72
Booklet cover, paper
Courtesy of the Nettie Lee Benson Latin American Collection at the University of Texas at Austin

Reproduction of Almetris Marsh Duren's "The Blacks" Membership card, 1970
Archival inkjet print
Courtesy of The Dolph Briscoe Center for American History, The University of Texas at Austin




Untitled, undated documents and photographs from the Almetris Marsh Duren Papers at The Dolph Briscoe Center for American History, The University of Texas at Austin.
Archival inkjet prints
Courtesy of The Dolph Briscoe Center for American History, The University of Texas at Austin

ENGAGEMENT ROOM

Three tables, five benches 1 lamp, four shelves, tape recorder, microphone, and looping audio installation




Presented here is a collection of Black student narratives. You may self-identify, provide biographical information, and your field of study.

Press **RECORD** to start the tape.

If you need assistance, please ask a gallery attendant.