

*TEMPORARY  
BOYFRIEND*

**MALCOLM-X BETTS  
AND NILE HARRIS**

**PARK NIGHTS**



**MALCOLM-X BETTS  
AND NILE HARRIS**

Friday, 12th September 2025  
Saturday, 13th September 2025

**PARK NIGHTS**

Serpentine Pavilion 2025  
Designed by Marina Tabassum  
and Marina Tabassum Architects (MTA)



# *TEMPORARY BOYFRIEND*

Running time: 50' without intermission

Choreography and Artistic Direction  
by Nile Harris and Malcolm-x Betts

Live musical accompaniment  
by GENG PTP

Scenic and lighting design  
by Dyer Rhoads

*Temporary Boyfriend* was originally commissioned  
by the Chocolate Factory Theater, Pink Fang,  
and Under the Radar Festival.





DO U HOST?

YES. MEET ME  
AT THE PAVILION  
IN KENSINGTON  
GARDENS





12:19



MALCOLMXBETTS  
Posts



malcolmbetts

MoMA The Museum of Modern Art



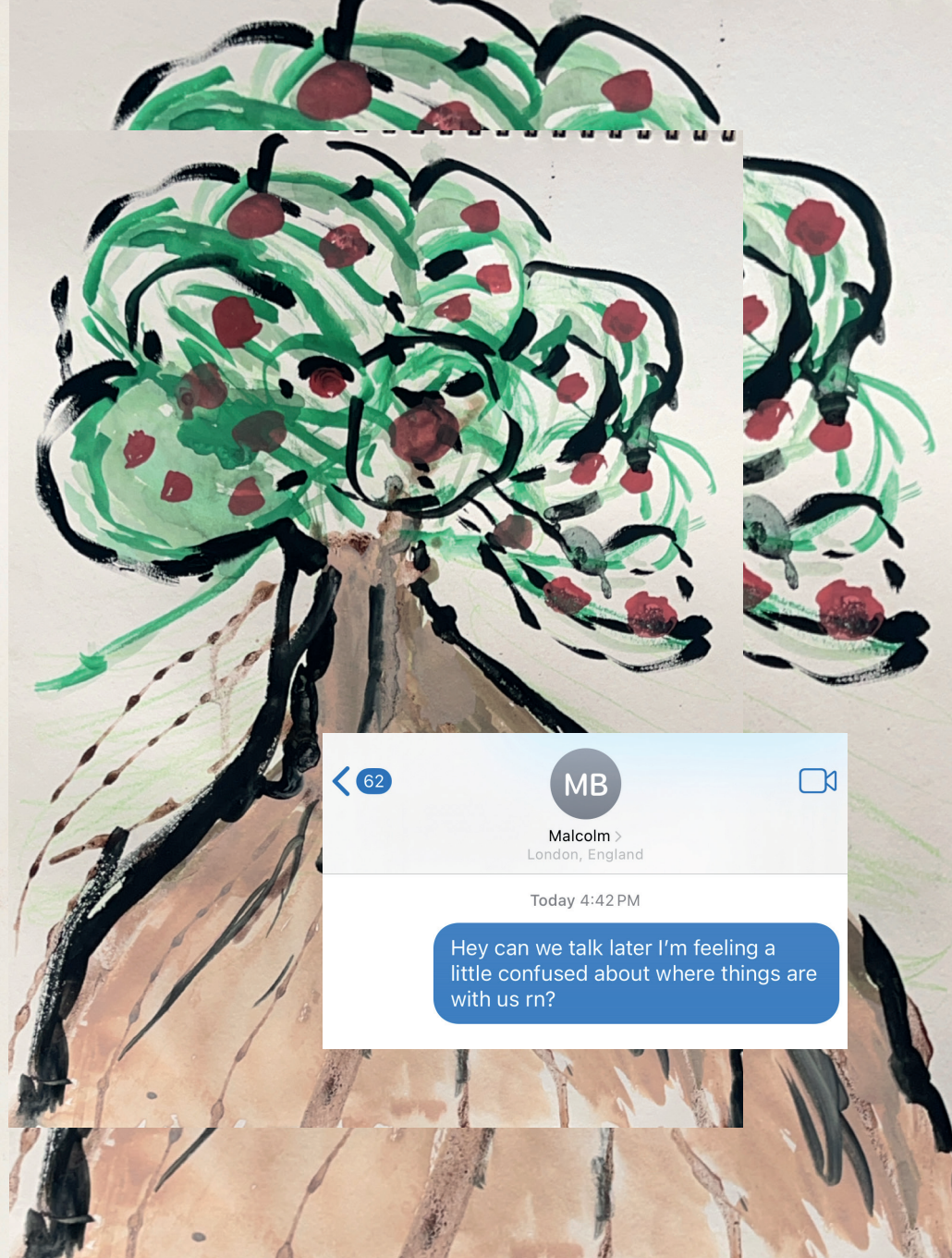
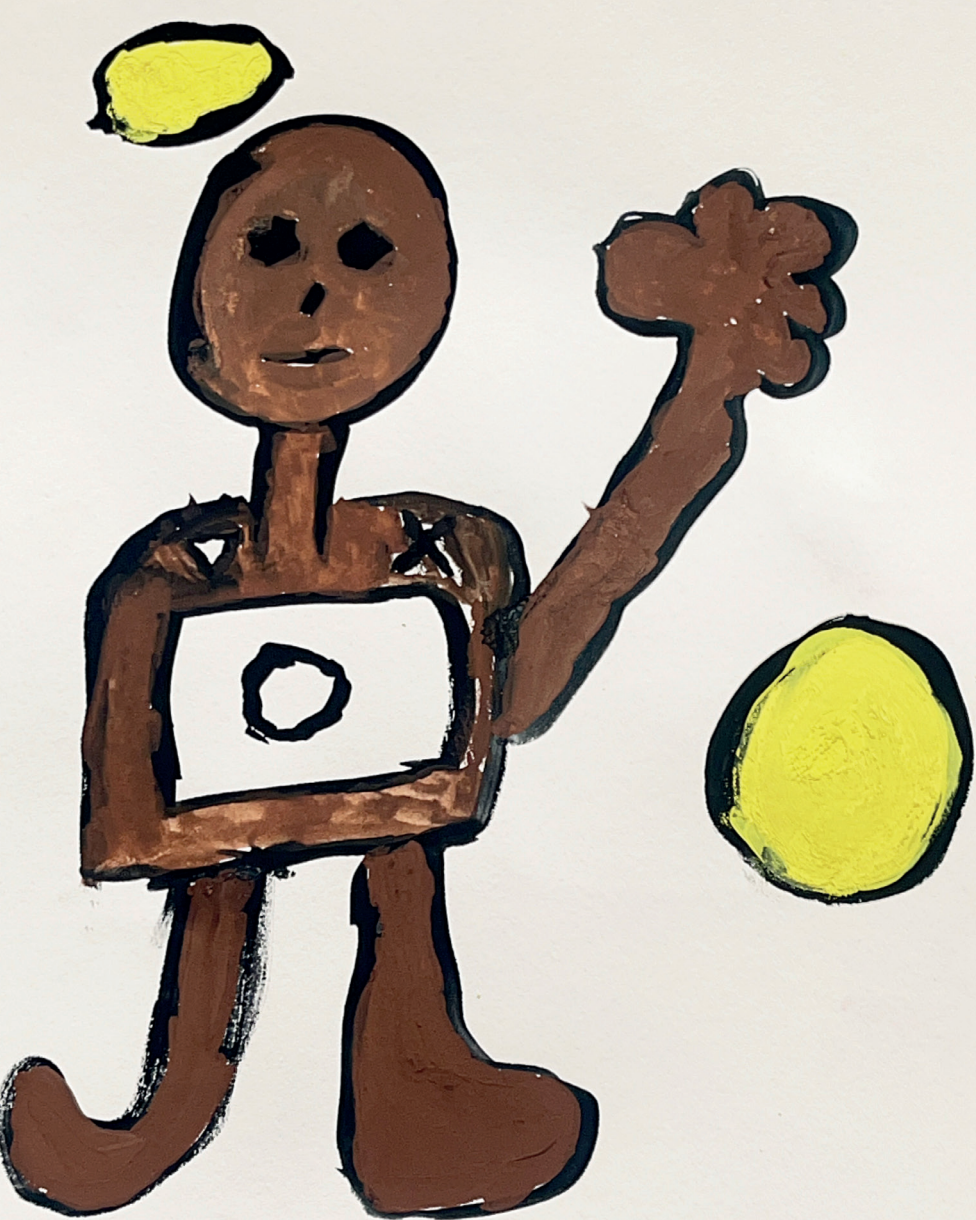
YOU KNOW YOU  
THAT B\*TCH  
WHEN YOU CAUSE  
ALL THIS  
CONVERSATION



RIP  
💔👊



WE DANCE  
IN YOUR HONOR



< 62

MB

Malcolm >  
London, England

Today 4:42 PM

Hey can we talk later I'm feeling a little confused about where things are with us rn?

... was one of the very few  
... according to Locke, could be com-  
... To be a New Negro poet, novel-  
... or filmmaker was to commit  
... and was "gonna be"—without fear that  
... the Negro was—and the White or Black bystander. In com-  
... one would disappoint the Negro artists would ac-  
... one would disappoint the White or Black bystander. In com-  
... mitting to that path, Locke asserted, Negro artists would ac-  
... cess something inaccessible through the natural attitudes of  
... American racial politics—one would uncover a reality, a do-  
... main, a being-in-the-world that was rich and bountiful in its  
... creative possibilities. They could turn off the noise of racism  
... and see people of African descent for who we really are—an  
... abundantly creative people who have transformed, powerfully  
... and perpetually, the culture of wherever history or social  
... forces have landed us. The New Negro... words, need  
... think of... out as a cru-

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### Works Cited:



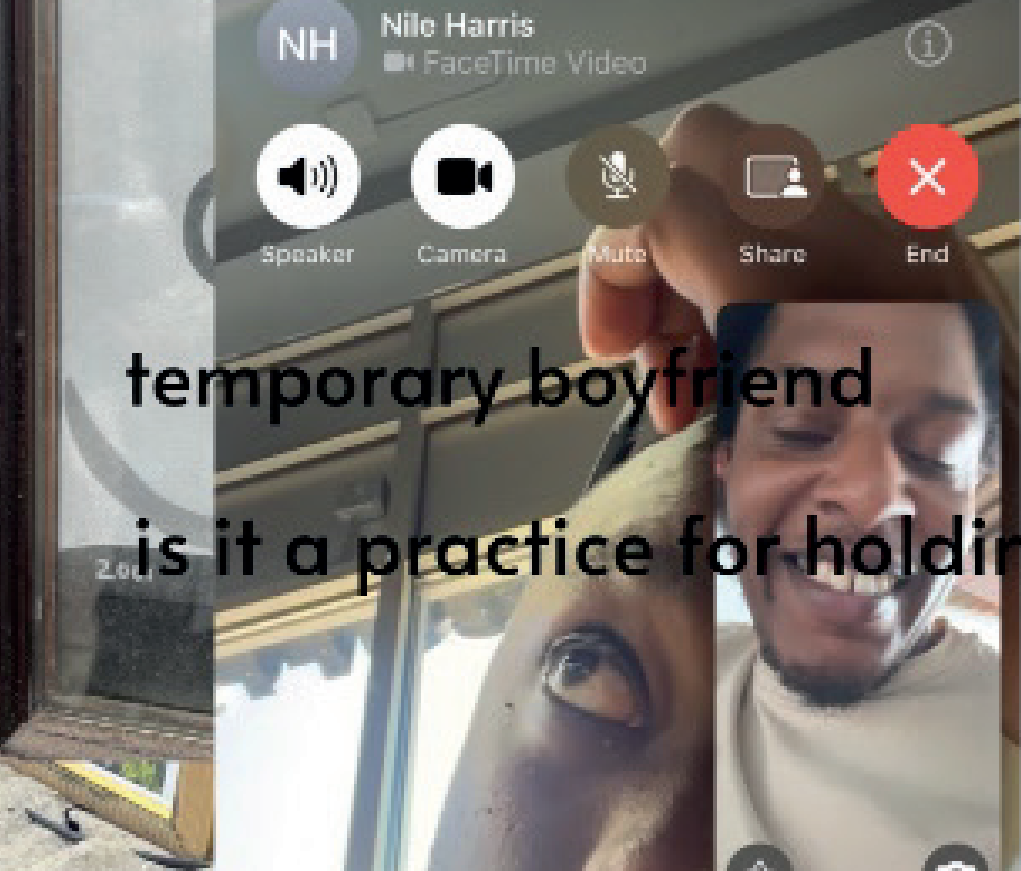
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By the 1930s, now living in London, would be the  
most famous American abroad. Europe seemed to recognize  
the Negro as the quintessential artist she in fact was but could  
not become in America, as Locke suggested in his tribute "Rol-  
land Hayes: An Appreciation," about that Negro singer's suc-  
cess among highly critical European audiences. It was the  
modernist European dramatist Max Reinhardt who show-

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... of the National Urban League, and the  
publisher of many of Locke's articles—that Black musical  
comedy was one of the purest forms of modernist theater he  
had ever seen. His enthusiasm, as Locke recorded in his article  
"The Negro and the American Stage," went beyond that of  
Locke and Johnson, who saw Black musical comedy through  
the lens of their bourgeois upbringing in Black Victorian cul-  
ture. Europe provided the doorway into a new consciousness  
that form, rather than sociopolitical content, was in fact the  
terrain of genius for Black expression. As Locke wrote in "A  
Note on African Art," European modernist artists had been  
the first to view African sculpture as art and not grist for theo-  
ries of race and anthropology. But Europeans' prescient appre-  
ciation was not limited to visual and performing arts; African  
diasporic writers like Claude McKay, René Maran, and Langs-  
ton Hughes found recognition, awards, and appreciation as  
artists in Europe that eluded them in America.<sup>3</sup>

African Americans were able to reinvent themselves as art-  
ists in Europe, and thus fulfill one of the core values of the  
New Negro—reinvention through aesthetic form, which had  
been Black people's contribution to American culture for over  
a hundred years. In fact, Locke's conception of the New  
Negro, which he began to explore in "Enter the New Negro"  
but developed over decades of thinking and writing about it,  
was the most radical conceptual frame for aesthetics that  
Locke developed in his lifetime. Indeed, the articles "Harlem"  
and "Enter the New Negro" begin this collection precisely be-  
cause the Great Migration, on the one hand, and Harlem, on  
the other, made visible to the public for the first time, accord-  
ing to Locke, that African Americans were fundamentally a  
people of reinvention. This was not simply some wild theory  
of a Black academic. As the literary critic and historian Elea-  
nor Traylor noted, the folk tradition of Black Americans was  
fundamentally a tradition of creating agency out of the depths  
of depravity and social death.<sup>4</sup> Locke articulated this first as a  
social movement when he wrote in "Harlem" that the Great





AND THE FLOOR IS SLICK AND HE PROMISED THAT HE WOULD GET ME AN UBER IN THE MORNING. BUNDLES OF JOY AND THE TRUTH IS IN THE ITALICS AND IT IS REMEMBERED. *CHUDAI*. AND I CANT FIND MY FRIEND THAT I CAME WITH PERHAPS HE'S ON THE OTHER SIDE OF THE ROOM. JESUS TAKE THE WHEEL AND THE EDGES OF THE IMAGE ARE BEGINNING TO BLUR AND AFTER THE PARTY IS THE HOTEL LOBBY AND STAGGERING IS JUST A TWO STEP IN REVERSE. WARNING DEEP EXCAVATIONS AND I LIKE TO FACETIME FIRST THING IN THE MORNING AS YOU'RE GETTING STONED.

-NILE

**Malcolm-x Betts** is a New York-based visual artist and dancer who believes art is a transformative vehicle that brings people and communities together. His work investigates embodiment, liberation, Black imagination, and engages with the challenges imposed on the body. He is the resident curator at Judson Memorial Church and the founder of the curatorial platform Black Aesthetics, which is dedicated to enabling artistic freedom and making art accessible to all. As a dancer, he has performed in works by snoggybox (Andy Kobilka), Nile Harris, Moriah Evans, and Alex Romania. His choreographic work has been presented and supported by venues including New York Live Arts, Movement Research, La MaMa Umbria, and Judson Commons, amongst others.

**Nile Harris** is a performer and director of live art. Often employing improvisation, his collaborative practice humorously and critically unravels the systems of power and authority within societal and institutional frameworks. He is a collaborating artist with The Wooster Group, a resident artist at Pink Fang, and the director of Social Security, his NY-based theater company. Harris is currently touring his recent play *this house is not a home*—featuring performance artist Crackhead Barney and dancer Malcolm-x Betts—which will be presented at Walker Arts Center this winter.

**GENG PTP** is a New York-based sound practitioner, DJ, poet, educator, archivist, visual designer, and physical trainer. With over three decades of participatory roots in NYC’s DIY communities, he works through a wide range of solo and collaborative processes. Performing under the name KING VISION ULTRA since 2017, GENG also makes up half of CENTENNIAL GARDENS, a duo with Dreamcrusher. In 2009, he founded PTP (Protect The Peace)—formerly Purple Tape Pedigree—a collective and label described as “counter-industrial purveyors of weaponised media and information.”

**Dyer Rhoads** is an artist, director, and designer whose work blurs disciplinary boundaries, creating theatrical situations that balance design precision with indeterminacy. Dyer has designed sets for Kayla Farrish and Cleo Reed, and served as a scenic/sparkle consultant for Pussypaws Puppetry’s *That Paradise Place*. Dyer runs Walpole Ontological Lab and Farm (WOLF), a gallery and project space in Walpole, ME. They are a founding member of Social Security and a frequent collaborator with Nile Harris.

**Malcolm-x Betts and Nile Harris:  
*Temporary Boyfriend***

Friday, 12th September 2025  
Saturday, 13th September 2025

**PARK NIGHTS**

Serpentine Pavilion 2025  
*A Capsule in Time*, designed by  
Marina Tabassum, Marina Tabassum  
Architects (MTA).

Image credits

p. 6, p. 11, p. 13, pp.16-17 Paintings by Malcolm-x Betts  
p. 7, p. 10 Polaroids by Malcolm-x Betts  
p. 21 Malcolm-x Betts and Nile Harris: *Temporary Boyfriend*, 2025  
at Chocolate Factory Theater, co-presented by Ping Chong and  
Company with commissioning support from Under the Radar  
Festival. Video: Peter Woodhouse Richards.  
p. 22 Malcolm-x Betts and Nile Harris, *Temporary Boyfriend*.  
Photo: Maria Baranova.

Serpentine Park Nights 2025 is curated by Claude Adjil, Curator at  
Large, with Liz Stumpf, Assistant Curator

Produced by Isobel Peyton Jones  
Production Management by Andy Downie, Velocet

**PARK NIGHTS SUPPORTED BY**

**ART IN THE PARK LEAD SUPPORTER**

**Kenneth C. Griffin**

**SERPENTINE SUPPORTED BY**

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**SERPENTINE**