

Art & Africa: Africans as Critical Producers and Consumers of Art

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Introduction:

The following bibliography, prepared during the 2018 *EAHR Research Residency: Diversifying Academia at Concordia*, focuses on the art of Africa as a region, one that is too often neglected and misrepresented in the art historical canon. This annotated bibliography outlines African scholars, writers, artists, curators, and creative individuals who are concerned with art practices on the continent of Africa. Presented below is an overview of exhibition catalogues, curators, artists, journals, articles, and festivals that describe artistic practices and theories in Africa. This project aims to eliminate the Western gaze and posit Africans as producers, critics, and most importantly, consumers of their own work. These references prioritize African arts created after the 1950s, during which time many African countries across the continent began to gain independence and move into what is largely referred to as the postcolonial era.

Africa plays a critical role in the art world and specifically in engaging with contemporary African art. This bibliography moves away from normalized modes of viewing African practices in the ancient and traditional past, prior to the emergence of the so-called European 'civilization.' In order to understand this role, attention must be paid to Africans creating and experiencing this art firsthand. It is imperative we grant people their agency and right to speak for and represent themselves. While this bibliography cannot possibly cover every detail from the continent, it serves as a starting point for future investigation by scholars, researchers, students, and curious individuals alike.

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I. Books

Enwezor, Okwui. *Contemporary African Art Since 1980*. Bologna: Damiana, 2009.

Written by Nigerian-born scholars, Okwui Enwezor and Chika Okeke-Agulu, *Contemporary African Art Since 1980* is a collection of works by contemporary African artists whose creations and practices engage socially, politically, culturally, as well as aesthetically and geopolitically with the African continent. Staying true to its title, this book focuses on the artistic production of the 30 years preceding its publication date of 2009, ranging from painting, sculpture, video, performance, and many other forms of media, on the African continent. The volume takes into consideration how historical transitions have impacted the development of contemporary African artistic practices. Separated into three extensive sections, the compendium aims to define contemporary African art, to name themes and strategies explored in the works of contemporary African artists, and lastly, to provide a bibliography of selected works, notable art events, exhibitions, and movements that are concerned with, and/or based on, the continent of Africa.

Find this book at Concordia Library [here](#).

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Enwezor, Okwui, Terry Smith, and Nancy Condee, eds. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. Durham and London: Duke University Press, 2008.

Through a series of essays collected from a forum of art scholars, curators, and artists in Pittsburgh, Pennsylvania, this entry proposes a critical examination of the relationships between modernity, the postmodern, and contemporaneity. It develops a new perspective with which to regard the world of art, through a lens characterized by distinct, separated periods and practices. It is important to note that out of the many texts featured in this publication, only two are written by Africans. In the first, Nigerian art historian Sylvester Okwunodu Ogbechie considers the formations of modernity outside of the hegemonic and dominating 'white' 'Western' culture. He focuses instead on African artists and their engagements with modernist and contemporary art practices and, in doing so, offers a fresh way to contemplate

contemporaneity. In another essay, Okwui Enwezor, identifies several obstacles emanating from discussions about postcoloniality and contemporary art. Within his critical analysis, Enwezor provides several examples, some of which are selected African practices. Though this book is not imperatively predisposed to African artistic practices, the aforementioned African scholars encourage discussions about contemporary African art practices in places that repeatedly neglect these very practices.

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Explore other libraries that also own this book via Worldcat [here](#).

Oguibe, Olu and Okwui Enwezor, eds. *Reading the Contemporary: African Art from Theory to the Marketplace*. Cambridge, Mass: MIT Press, 1999.

Contemporary African art, cinema, as well as photography are explored in this anthology comprised of twenty-two essays. With the contributions of a number of notable scholars, artists, and critical thinkers, editors Olu Oguibe and Okwui Enwezor organize and layout critical theoretical frameworks for emerging historians to engage with these practices, while situating them within the context of the African continent's current debates and unique history.

Find this book at Concordia Library [here](#).

Explore other libraries that also own this book via Worldcat [here](#).

Okeke-Agulu, Chika. *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*. Durham, North Carolina: Duke University Press, 2015.

Chika Okeke-Agulu is a Nigerian born artist, art historian, and curator. In *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*, Okeke-Agulu examines the development of modernist artist practices in Nigeria during the 20th century, paying particular attention to the pivotal time after independence in 1960 and before the 1967 Nigerian Civil War. The author provides a comprehensive account of the young group of artists attending the Nigerian College of Arts, Science, and Technology in Zaria, northern Nigeria, whose activities instigated a modernist movement in post-independent Nigerian society. Within this foundation of Nigerian modernist culture, Okeke-Agulu delicately ties in unavoidable colonial influences, and explores the relations between British colonialism and African nationalist identities in a

time of emerging independence and modernity. To firmly articulate the discussions and ideas presented in this book, the author provides many pages showcasing works of art created by the very artists of this specific period.

Find this book at Concordia Library [here](#).

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II. Exhibition Catalogues

***Through African Eyes: The European in African Art, 1500 to Present*. Edited by Nii O. Quarcoopome. Detroit, Michigan: Detroit Institute of Arts, 2010. Exhibition catalogue.**

Organized by Ghanaian art historian and curator, Nii Quarcoopome, *Through African Eyes: The European in African Art, 1500 to Present* took place from April 18th - August 8th, 2010 at the Detroit Institute of Arts, and from September 25th, 2010 - January 9th, 2011 at the Nelson-Atkins Museum, Kansas City, Missouri. Focused on the past 500 years of African history, the exhibition was particularly interested in the articulations of European and African relationships as they were translated into African visual arts. The exhibit also highlighted African voices to narrate personal and communal experiences concerning alliances with Europeans, starting from the middle of the 15th century up until the present. The works chosen and displayed within the pages of the exhibition catalogue communicate a range of African reactions towards the arrival of, and interactions with, European outsiders. While this exhibition and its accompanying catalogue did not provide a comprehensive account of the subject at hand, it effectively offered the visual arts as a platform with which to chronicle African realities and experiences.

Find this exhibition catalogue at Concordia Library [here](#).

Explore other libraries that also own this exhibition catalogue [here](#).

***The Short Century: Independence and Liberation Movements in Africa, 1945-1994*. Edited by Okwui Enwezor and Chinua Achebe. Munich: Prestel, 2001. Exhibition catalogue.**

This catalogue accompanied the exhibition, *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, curated by Nigerian critic, scholar, and curator Okwui Enwezor. Like the exhibit, the publication surveys the short time in which countries on the African continent have been free from colonial rule. Separated into several chapters, the

publication discusses topics ranging from photography, literature, theatre, and architecture to music, film, performance, and fine arts. Within its pages, renowned historians, critics, and academics discuss cultural life in Africa from the independence movements to the end of apartheid in 1994. Some of the noteworthy African thinkers featured include Chinua Achebe and Okwui Enwezor, listed as editors of the catalogue, as well as Manthia Diawara, Maishe Maponya, Valentin Y. Mudimbe, Chika Okeke-Agulu, and Obiora Udechukwu. Following pages of essays and captivating artworks is an appendix featuring an estimated 30 historical and periodical documents comprised of essays, speeches, and political manifestos, all of which played important roles in various independence movements across Africa. Moreover, this catalogue is an important resource for studying liberation movements throughout the African continent, and the impact of such movements on the arts.

Explore libraries that own this exhibition catalogue [here](#).

III. Articles

Baderoon, Gabeba. "'Gender within Gender': Zanele Muholi's Images of Trans Being and Becoming." *Feminist Studies* 37, no. 2 (2011): 390-416, <https://www.jstor.org/stable/23069910>.

In this text, South African academic Gabeba Baderoon discusses queerness, particularly lesbian and trans representations, in South Africa. As a case study, Baderoon introduces the work of Zanele Muholi, a photographer and visual activist born in Umlazi, South Africa. Muholi's work engages with narratives and realities of marginalized LGBTI individuals in public, albeit liminal, spaces, and explores representations of - and violence experienced by - queer communities in South Africa. While her work engages closely with queer theory, Muholi is critical of the use of Western language to describe identities in her home continent. Evidently, the use of such language contributes to the perception of homosexuality, and everything beyond a binary of sexuality, as 'un-African.' What Muholi is most concerned with is providing a glance established within marginalized queer communities that is far from the images of over-eroticized and suffering bodies that are normalized in the media. While this article is not uniquely about contemporary art in Africa, it does apply a feminist approach to the work of Zanele Muholi, a

highly celebrated contemporary African artist who aims to showcase and celebrate people and communities too often rendered invisible and cast away into the marginal spaces of society.

Diagne, Souleymane Bachir. "Rhythms: L.S. Senghor's Negritude as a Philosophy of African Art." *Critical Interventions Journal of African Art History and Visual Culture* 1, no. 1 (2007): 51-68, [doi: 10.1080/19301944.2007.10781317](https://doi.org/10.1080/19301944.2007.10781317).

In this article, Senegalese born philosopher Souleymane Bachir Diagne interrogates cultural theorist Léopold Sédar Senghor's admiration for African art, as it led to his introduction of Negritude, an African led philosophy that considers, as well as celebrates, art created within an intellectual Pan-African framework. To Senghor, Senegal's first president, African art provided a reflection of the natural world that could only be fully grasped once one understood the rhythmic attitude and metaphysical properties present within it. Aside from Senghor's assessments, Diagne also discusses modes of observing and understanding African art as suggested by ethnologists, European artists, as well as by the authors of *Primitive Negro Sculpture*, namely French art dealer Paul Guillaume and American art historian Thomas Munro. The author challenges these alternative modes of observation because, though they claim to consider African art, they neglect the rhythms that make up primary elements of artistic creations across Africa. Rhythm, listed here as a core necessity for understanding African art, is described by a multitude of qualities: namely the materiality and sensibility of the work, as well as its excellence, architecture, and spirituality. Evidently, as well as understanding and appreciating African art through its rhythmic properties, Diagne suggests that readers should also contemplate reading of these art objects from a contextual standpoint.

Ekpo, Denis. "From Negritude to Post-Africanism." *Third Text* 24, no. 2 (March 26, 2010): 177-87, [doi:10.1080/09528821003722108](https://doi.org/10.1080/09528821003722108).

Denis Ekpo, a Nigerian born scholar, dissects the cultural and political African philosophy of Negritude introduced by Léopold Sédar Senghor. According to the author, the monolithic concept of Negritude can be dissected into two doctrines. First, the official Negritude, imbedded in cultural nationalism and in the search for a uniquely African modernity; and second, Senghorism, a philosophy concerned with the modernisation of Africa spearheaded by

Africans who have experienced, and triumphantly overcome, defeat and vulnerability. A crucial misconception, as identified by Ekpo, is that both doctrines of Negritude are often used as though synonymous with the other. This mistake blurs the two ideologies, further neglecting their differing principles and cultural values. Moreover, Ekpo introduces Post-Africanism as a redemptive strategy for considering African modernity. Described as a post-ideological umbrella for a variety of intellectual examinations, Post-Africanism proposes “newer, fresher conditions for a more performative African intellectual engagement with Africa, modernity and the West.” (p.182). Primarily focused on new perspectives, namely ones that recognize the colonization and neo-colonization of Africans as a reality to appreciate and learn from, Post-Africanism progresses away from comparisons with the West and reliance on ancestral pasts. Instead, it suggests new ideas for strategically and pragmatically moving forward.

Mudimbe, V. Y. "African Art as a Question Mark." *African Studies Review* 29, no. 1 (March, 1986): 3-4, [doi:10.2307/524102](https://doi.org/10.2307/524102).

In this article, Congolese professor and philosopher V. Y. Mudimbe describes the concept of aestheticization to provide an explanation for the transformation of African cultural objects into African artistic productions. Using the definition of aestheticization by French sociologist, J. Baudrillard, the author suggests various ideologies that instill financial value on cultural products, thus incorporating them into a complex economic process. At once categorized as cultural, historical, and art objects of Africa, according to Mudimbe, these products exist within a process of “concrete realities” whereby they are reorganized into abstract categories. As a result of this transformation, these productions are given a financial value and thus become part of what the author terms “the economic process” (p. 4). Furthermore, Mudimbe discusses the effects of such a rendering of African art and culture, and critiques the absence of a “serious philosophical debate” concerning the significance of African cultural production (ibid). The author proposes a four-part framework that accounts for the values and elements defining African art in a financial market, enabling the reader to gain an understanding of and find meaning in such cultural products.

Ogbechie, Sylvester Okwunodu. "Are We There Yet?" *African Arts* 35 (Special Issue: *The Niger Delta and beyond*), no. 1 (2002): 1, 4, 6-7, <https://www.jstor.org/stable/3337818>.

Written by prominent Nigerian art historian Sylvester Okwunodu Ogbechie, this article explores two landmark exhibitions of African art displayed at the the Museum of Contemporary Art (MCA) in Chicago in 2001. The first, a retrospective of works by William Kentridge, a celebrated South African artist, ran from October 2001 - January 2002, and the second, titled *The Short Century: Independence and Liberation Movements in Africa, 1945 - 1994*, on display from September - December 2001, was organized by prominent Nigerian curator Okwui Enwezor. While the former exhibition displayed works by Kentridge, the latter included videos of documents taken from mundane, day-to-day life sourced from many countries in Africa as well as videos of important political events representative of the continent's fight for political autonomy. Though both exhibitions are identified as pivotal moments in art history, Ogbechie acknowledges in his article several canonical flaws present with regard to the discourse of contemporary African art. Ogbechie carefully praises Kentridge for his artistic talent, while situating him within a position of privilege in which his identity, as a white South African man, elevates his art to a greater audience than is awarded to other African artists who do not fall within similar categories of privilege. Building on this analysis, Ogbechie further suggests that, within the discourse of art history, South Africa is often posited as a cultural gatekeeper for the entire African continent. As a result of this, the remaining countries and art practices in Africa are viewed, and distorted, through a lens created uniquely for South Africa. Tying it back to *The Short Century* exhibition, Ogbechie insinuates that there is a potentially catastrophic tension between South African and Nigerian curators as they rally for control over the discourse. Finally, the author encourages critics, historians, and readers to pay close attention to contemporary African art practices on the continent, and to consider how the identity and ethnicity, as well as talent, of an artist may influence the way they are received both in Africa and overseas.

--"Exhibiting Africa: Curatorial Attitudes and the Politics of Representation in 'Seven Stories About Modern Art in Africa.'" *African Arts* 30, no. 1 (1997): 10, 12, 83-84, [doi: 10.2307/3337465](https://doi.org/10.2307/3337465).

This text offers a critical analysis of *Seven Stories about Modern Art in Africa*, an exhibition displayed in 1995 at the Whitechapel Art Gallery in London, England. Ogbachie's comments are particularly directed to the curatorial approaches implemented when exhibiting contemporary African art. While the author evaluates several exhibitions, he mainly focuses on the catalogue accompanying the *Seven Stories* exhibit, where seven African artists assume the roles of co-curators to detail and present all-encompassing accounts of contemporary art practices in seven African countries. According to Ogbachie, such a resolution relocates African art within a primitivist context because it utilizes select experiences to describe an absolute African reality. Moreover, this process validates 'personal interpretation' as a realistic way to question cultural art history, while simultaneously recontextualizing contemporary African Art "in a third-world, primitivist context where 'stories' (as oral traditions) become the basis of knowledge about its tendencies and contexts of practice" (p.10). Consequently, such practices promote the idea of an 'insider/outsider' binary in which the insider, seven Africans artists in this case, is presumed to provide information that is factual and reliable. Fundamentally, such curatorial decisions deny the right of self-definition to contemporary African artists, and implement monolithic perspectives that are exclusionary to the very artists they seek to represent. In his conclusion, the author warns against the "Masquerade in the Arena" paradigm in which the contemporary African artist emerges as an entertainer performing for the delight of indigenous and expatriate audiences. This label, according to the Ogbachie, suggests that "if it doesn't wear a mask or can't dance, it can't possibly be contextually meaningful or African" (p. 84).

--"Portrait of the Artist in the Shadow of Discourse: Narrating Modern African Art in 20th Century Art History." *Critical Interventions* 1, no. 1 (2007): 14-27, [doi: 10.1080/19301944.2007.10781314](https://doi.org/10.1080/19301944.2007.10781314).

This text introduces the renowned Nigerian artist Ben Enwonwu within the quintessential frameworks used to describe white, male, European artists. In doing so, Ogbachie carves out a critical spot in the canon of art history for contemporary African artists like Enwonwu who are

continuously dismissed and over-shadowed by perspectives that assume modernity as an exclusively Western-European reality. According to the author, African artists continue to be compared to their Western counterparts, and as a result, African art emerges as primitive practices that reproduce European forms. The author, claiming this way of thinking as a misconception, argues that African art and Western-European art indeed depend on each other. Rather than being two autonomous entities, both exist in a sphere of continuous influence and development with one another.

IV. Journals

***African Arts*. (Vol. 1, 1967 - Present). Published by the James S. Coleman African Studies Center, UCLA, Los Angeles, CA. Distributed by MIT Press. ISSN: 0001-9933, E-ISSN: 1937-2108.**

African Arts is a peer reviewed journal that focuses on arts from Africa created with media such as plastic, wood, ivory, ceramic, stone, mud, as well as lesser known fibers and materials. The journal's primary goal is to offer readers texts that describe a wide variety of art forms and art productions by African and Diasporic African artists, ranging from traditional to contemporary art practices. Since its very first issue in 1967, *African Arts*, has published articles that navigate through current theories, practices, and critical dialogues to position and contextualize African and Diasporic African art within the discourse of art history.

Click [here](#) for a link to Concordia Library's holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***African Identities*. (Vol. 1, 2003 - Present). Published by Routledge in cooperation with the Center for Black Diaspora, DePaul University Chicago, IL. Print ISSN: 1472-5843, E-ISSN: 1472-5851.**

Published quarterly, *African Identities* is a peer-reviewed journal focused on the expressions, representations, and identities of Africans and Diasporic Africans. The journal seeks to encourage historians, artists, and critical thinkers to broaden their horizons in their development of both theory and practice while embracing a wider breadth of disciplinary approaches. The journal also aims to promote new perspectives and to inspire conceptual

innovation in the field. Furthermore, it poses important questions about ‘African-ness’ and rigorously explores topics such as gender, class, postcoloniality, marginalisation, otherness, and difference. By engaging in a critical analysis about African identities and experiences, this journal provides conceptual frameworks in which to consider African cultural production in a globalized world.

Click [here](#) for a link to Concordia Library’s holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***African Studies Review*. (Vol. 1, 1970 - Present). Published by the African Studies Association (ASA) with Cambridge University Press. ISSN: 0002-0206, E-ISSN: 1555-2462.**

Published by the African Studies Association, this multidisciplinary journal contains scholarly texts and book reviews based on critical analyses and research on Africa. It aims to foster conversations on, and encourage contributions to, already existing scholarly materials about Africa. *African Studies Review* is also supported by five colleges: Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. While being an important and necessary resource for the study of Africa, it is also important to question the team behind the dissemination and circulation of such a journal. Most noteworthy is the attention paid to the editorial team, and more specifically, to the number of African voices presented within the journal’s pages, and consequently the narratives that are put forth by its editors and contributors.

Click [here](#) for a link to Concordia Library’s holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***Critical Interventions: Journal of African Art History and Visual Culture*. (Vol. 1, 2007 - Present). Published by Achron Editions. Print ISSN: 1930-1944, E-ISSN: 2326-411X.**

Founded by Nigerian art historian Sylvester Okwunodo Ogbechie, this critical forum seeks to re-examine the value and academic understanding of African and African Diaspora arts in a global era. By re-interpreting already existing perceptions, this journal proposes novel ways to view and consume art and art practices by Africans and Diasporic Africans. Texts and essays in this

journal pay close attention to aesthetics, politics, and economics of African culture as it affects the lifestyles of everyday Africans and their interactions with the continent and one another. Furthermore, this resource aims to operate within and change the discourse of Art History wherein African art has been, according to the journal, often neglected and commodified to emerge as the antithesis of European Modernism.

Click [here](#) for a link to Concordia Library's holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***Nka: Journal of Contemporary African Art.* (Vol. 1, 1994 - Present). Published by Duke University Press in conjunction with Africana Studies and Research Center, Cornell University, Ithaca, New York. ISSN 1075-7163; E-ISSN 2152-7792.**

Nka: Journal of Contemporary African Art was founded by Nigerian-born curator, critic, and writer Okwui Enwezor. This resource positions contemporary African art in a global perspective, bringing it to the forefront of the art world and raising awareness of the varieties and complexities of African cultures and artistic practices. Furthermore, *NKA* is an Igbo word meaning "art," and implies, "to make, to create." Founder of the journal, Enwezor, explains that a large reason behind his choice of the publication's name is grounded in his retaliation against popular belief that his language is not, as some believe, "mumbo jumbo," but that it in fact has meaning.¹

Click [here](#) for a link to Concordia Library's holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***The Journal of North African Studies.* (Vol. 1, 1996 - Present). Published by Frank Cass Publishers (1996-2010) and Routledge. Print ISSN: 1362-9387, E- ISSN: 1743-9345.**

Supported by The American Institute for Maghrib Studies and The Centre of North African Studies (CNAS), *The Journal of North African Studies* is a resource dedicated to the study and observation of the historical, political, social, economic, and cultural legacies of North Africa. Spanning from Mauritania, in the West, to Egypt in the East, this is the first academic journal to

¹ Turner, Zeke. "How Okwui Enwezor Changed the Art World." *The Wall Street Journal* (New York, NY). September 8th, 2014. Accessed August 22nd, 2018. <https://www.wsj.com/articles/how-okwui-enwezor-changed-the-art-world-1410187570>.

critically consider the northern region of Africa and its relationship with the rest of the continent and the world at large. Publishing five issues per year, *The Journal of North African Studies* remains an unparalleled interdisciplinary forum committed to researchers and scholars from, and of, this understudied region.

Click [here](#) for a link to Concordia Library's holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***Third Text*. (Vol. 1, 1987 - Present). Published by Routledge. Print ISSN: 0952-8822, E-ISSN: 1475-5297.**

Third Text is a peer-reviewed journal geared towards discussions concerning postcolonial theory and the influence and significance of globalization on cultural practices. Discussions within the journal are especially pertinent to artists, researchers, and art historians, as the texts provide a critical analysis of contemporary art in the global field. While *Third Text* does not focus exclusively on African and Diasporic cultural and artistic practices, many of its texts explore the practices, reception, and distribution of African art in a global world.

Click [here](#) for a link to Concordia Library's holdings for this journal.

Click [here](#) to explore other libraries that subscribe to this journal via WorldCat.

***West Africa Review*. (Vol. 1, No. 1 - Present). Published by Africa Resource Center and distributed by Africa Knowledge Project. ISSN: 1525-4488.**

West Africa Review (WAR) is a peer-reviewed journal published twice a year by the African Resource Center. This journal is devoted to promoting notable activities, scholarship, and research originating from Africa to the global African community as well as to their allies. After nine years of providing free access, it is now only accessible by subscription. Previous issues of the journal have discussed postcoloniality, indigenous African cultures, and a special issue on gender. Fundamentally, *WAR* aims to provide African-related research material accessible to a global community.

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V. Curators and Artists

V.I Curators

Alya Sebti (b. 1983), Artistic Director, Marrakech Biennial, 2018

Born in Casablanca, Morocco, Alya Sebti is a curator currently based in Berlin, Germany. Before becoming an independent curator in 2011, Sebti worked as the general curator at the Paris Photo Fair dedicated to the Arab Countries and Iran in 2009. Since then, Sebti has curated several exhibitions in Europe and North Africa, including the first exhibition dedicated to Egyptian artist and photographer, Youssef Nabil, in Morocco (2011); *Urban landscape* (Moroccan pavilion of the Amsterdam photography biennale, 2012); and *Des Espaces Autres* (Al Hoceima, Casablanca, 2012). Sebti has also written extensively about art and the public sphere, as well as about Biennales and transcultural art practices. She has given lectures at institutions such as the University of Addis Ababa; Institut für Auslandsbeziehungen (ifa), Stuttgart/Berlin; New York University, Berlin; and Le Cube, Rabat. In 2018, Sebti was the artistic director of the Marrakech Biennale, a not-for-profit association that strives to position Marrakesh as a platform for contemporary art in Africa, and across regions around the world.

“Alya Sebti: Artistic Director.” *Marrakech Biennale*. 2018. Accessed August 24th, 2018.

<http://www.marrakechbiennale.org/ticketcart/41-the-management/207-alya-sebti>

Chika Okeke-Agulu (b. 1966), Professor in the Department of Art & Archeology, Princeton University, 2018

Chika Okeke-Agulu is an artist, art historian, and curator born in the city of Umuahia in southeastern Nigeria. Much like his contemporary Okwui Enwezor, Okeke-Agulu maintains a long list of accomplishments. His work has been showcased in over 35 solo and group exhibitions, and his writings have appeared in several major journals such as *African Arts*, *Meridians: Feminism, Race, Transnationalism*, *Glendora Review*, and the *Journal of the Society of Architectural Historians*, among others. He is also the editor of *Nka: Journal of Contemporary African Art*. His curatorial achievements include the Nigerian section of the Johannesburg

Biennale in 1995; *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* exhibit at Munich's Museum Villa Stuck in 2001; and the 5th Gwangju Biennale in 2004. He has also held curatorial positions for Platform 4 and documenta 11. He is currently a professor in the department of African Art & Archeology at Princeton University.

"Chika Okeke-Agulu: Professor." *artandarcheology.princeton.edu*. Last updated August 13th, 2018. Accessed August 24th, 2018. <https://artandarchaeology.princeton.edu/people/faculty/chika-okeke-agulu>.

Christine Eyene (b. 1970), Independent Curator and current Guild Researcher, University of Central Lancashire, 2018

Christine Eyene is a Cameroonian-French art historian, critic, and curator. Eyene's research topics include modern and contemporary South African art since the late 1990s, Britain's Black Art from the 1980s, representations of the body, gender narratives, performance art, and urban culture. Her writing has been featured in various journals, exhibition catalogues, and books, and she has contributed immensely to the field of contemporary African art. Since becoming an independent curator in 2010, Eyene has worked on shows such as Dak'Art 2012; *Roma-Sinti-Kale-Manush* from May to July 2012, Rivington Place, London; *Reflections on the Self – Five African Women Photographers* in London and touring the UK from 2011 to 2013; and *[Kaddu Jigeeen] – Women Speak Out* in Galerie Le Manège, Dakar in 2011. In 2018, she was the Guild Research Fellow focusing on Contemporary and Visual Arts, at the University of Central Lancashire where she plans and implements innovative curatorial projects to investigate the collaborative interactions between contemporary artists and museums in Britain.

"Christine Eyene." *Contemporary And (C&)*. Published by Institut für Auslandsbeziehungen. 2018. Accessed August 24th, 2018. <https://www.contemporaryand.com/person/christine-eyene/>.

El Hadji Moussa Babacar Sy (El Sy) (b. 1954), Artist and Curator, 2018

Born in Dakar, Senegal, El Hadji Moussa Babacar Sy (El Sy) is an artist, activist, and curator. He is also the founder of numerous cultural initiatives such as the *Village des Arts*, a cooperative studio space off the coast of Dakar, and Tenq, a workshop for artists. In 1974, with the help of his contemporaries, Djibril Diop Mambety and Youssoupha Dione, El Sy founded *Laboratoire Agit'Art*, an initiative that serves as "an iconoclastic collective that formed as an antithesis to

Senghor's cultural policy and strove for heterogeneity in the established art world." Additionally, El Sy's artistic practice incorporates painting, stage design, and performance art. Some of his curated shows include: *Retrospective of the Painter Seydou Barry*, Festival Off, Dak'Art 2008, in Dakar, Senegal; *Seven Stories About Modern Art in Africa*, in Whitechapel Gallery, London, UK, and Konsthall Malmö, Sweden; as well as the *Retrospective of Artist Mor Faye* at the Galerie 39, Dakar, Senegal, to name a few.

"El Hadji Sy." *Contemporary And (C&)*. Published by Institut für Auslandsbeziehungen. 2018. Accessed August 24th, 2018. <https://www.contemporaryand.com/person/el-hadji-sy/>.

Gabi Ngcobo (dates unknown), Curator, 2018

Gabi Ngcobo is an artist and curator born in Durban, South Africa. After pursuing her studies in fine arts - the first in her family to do so - Ngcobo co-founded two initiatives: *Nothing Gets Organised*, a platform focused on processes of self-organisation, and the *Center for Historical Reenactments*, a project exploring articulations of historical legacies in contemporary art that was presented at the 8th Berlin Biennale in 2014. Since then, Ngcobo has curated and co-curated various exhibitions, including Cape Town's 2007 Biennale, *A Labour of Love* in 2015 at the Weltkulturen Museum in Frankfurt, and the 32nd Bienal de São Paulo. In 2018 she was appointed as the curator for the 2018 Berlin Biennale. Fully aware of the pitfalls and controversies sparked by the Berlin Biennale in the past, Ngcobo aimed to take on this role as someone who is more than just her background, stating that she wants to "move away from being a body that only stands for one historical reading."

Furtado, Will. "South Africa's Gabi Ngcobo is Rejuvenating the 10th Berlin Biennale With a Touch of Deviancy." *Sleek: Art and Photography*. January 5th 2018. Accessed August 24th, 2018. <https://www.sleek-mag.com/article/gabi-ngcobo-berlin-biennale/>.

Koyo Kouoh (b. 1967), Artistic Director and Founder RAW Material Company, 2018

Born in Cameroon, Koyo Kouoh is a curator and artistic director. She is the founder of *RAW Material Company*, an initiative concerned with art, knowledge, and society. The art centre is involved with "curatorial practice, artistic education, residencies, knowledge production, and

archiving of theory and criticism on art.” It works to celebrate and further artistic and intellectual creativity in Africa. The centre is made up of *Raw Base*, a Contemporary art resource centre; *RAW Académie*, an experimental study programme for artistic thinking and production; and *Raw Residency*, with residencies and studios for artists, curators, authors, and researchers. *RAW Material* also wishes to consider the role that architecture and urban planning play in societies and within the discourse of contemporary art in cities across Africa. Kouoh’s other curatorial projects include, but are not limited to, the education programme at 1:54 Contemporary African Art Fair in London; documenta 12 (2007) and 13 (2012) in Kassel, Germany; and Les Rencontres de la Photographie Africaine in 2001 and 2003 in Bamako, Mali. Kouoh has also written extensively on contemporary African art. Some of her texts include: *Body Talk: Feminism, Sexuality and the Body in the Work of Six African Women Artists* (2015); *Condition Report on Building Art Institutions in Africa* (2014); and *Word!Word?Word! Issa Samb and the Undecipherable Form* (2014).

“About.” RAW Material Company. 2018. Accessed August 25th, 2018.
http://www.rawmaterialcompany.org/RAW_home.

Nii O. Quarcoopome (dates unknown), Co-Chief Curator, Detroit Institute of Art, 2018

Nii O. Quarcoopome is an art historian and the Co-Chief Curator and Department Head for the Arts of Africa, Oceania, and Indigenous Americas at the Detroit Institute of Arts, where he has worked closely with interpretive educators to upgrade the gallery’s collections of African and Asian art. Hailing from Ghana, Quarcoopome holds a doctorate in art history from the University of California, Los Angeles. In 2010, he curated the groundbreaking and phenomenal exhibition, *Through African Eyes: The European in African Art, 1500-Present*, which addressed the relationships between Africans and Europeans over a span of 500 years. The exhibition detailed the first contact between Portuguese merchants and indigenous peoples of West and Central Africa in the late fifteenth century, and explored historical changes through time and the ensuing interactions as they were articulated and reflected in African visual arts.

“AAMC at CAA: Curators: Agents of Change from 'Inside and Outside' the Box (of the Museum).” *The Association of Art Museum Curators (AAMC)*. February 15th, 2017. Accessed August 25th, 2018.
<https://www.artcurators.org/events/EventDetails.aspx?id=881263>.

Okwui Enwezor (b. 1963), Art Critic & Curator, 2018

Nigerian native Okwui Enwezor is an art critic, curator, and writer. He is also the founding publisher and editor of *Nka: Journal of Contemporary African Art*. Enwezor's curatorial achievements are quite extensive, including numerous awards publications, and significant exhibitions. A list of his curated projects and exhibits include *In/Sight: African Photographers, 1940-Present* (Guggenheim Museum, New York, 1996); *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (Museum Villa Stuck, Munich, 2001); *Snap Judgments: New Positions in Contemporary Art* (ICP, New York, 2006), and many others. Enwezor has also served as Artistic Director of the 2nd Johannesburg Biennale in 1997; documenta 11 in 2002; the 2nd Seville Biennial in 2006; and the 7th Gwangju Biennale in 2008. He has been the Adjunct Curator at the International Center of Photography, and the adjunct curator of contemporary art at the Art Institute of Chicago. In 2014, Enwezor was selected to be the director of the Venice Biennale of the following year, making him the first African to ever take on the position, and one of only two people ever to curate both of Europe's leading exhibitions of contemporary art: documenta and the Venice Biennale. While his work and accomplishments amount to a sizeable list, Enwezor stays true to his goal of disrupting the single hegemonic narrative of African cultures and experiences in the art world. In 2018, Enwezor stepped down from his position as artistic director at the Haus der Kunst museum in Munich.

Turner, Zeke. "How Okwui Enwezor Changed the Art World." *The Wall Street Journal*. September 8th, 2014. Accessed August 25th, 2018. <https://www.wsj.com/articles/how-okwui-enwezor-changed-the-art-world-1410187570>.

Serubiri Moses (dates unknown), Independent Writer & Curator, 2018

Serubiri Moses is a Ugandan independent writer and curator. With an interest in meta-narratives and scholarly practices beyond the field of art, Moses' texts have been featured in several publications such as *Chimurenga* in South Africa; *Frieze* in the UK; and *C& – Contemporary And* in Germany. Some of his curatorial projects include A History of Kadongo

Kamu (2013), a radio documentary on the history of recorded music in Uganda; Kampala Contemporary Art Festival (KLA ART), co-curated by Moses and a team advised by Gabi Ngcobo (2014); and more recently, he was on the selection committee for the 2017 Cape Town Art Fair, ZA, where he once again worked alongside Gabi Ngcobo. Notably, Moses was also on the curatorial team for the 10th Berlin Biennale for Contemporary Art, *We Don't Need Another Hero*, in July 2017.

"Collaborators: Serubiri Moses." *Independent Curators International*. Accessed August 25th, 2018. <http://curatorsintl.org/collaborators/serubiri-moses>.

Thembinkosi Goniwe (dates unknown), Art historian & Visiting Researcher, Wits School of Arts, 2018

Based in Johannesburg, South Africa, Thembinkosi Goniwe is an artist, art historian, and curator. Goniwe's long list of achievements include texts that have been published and read widely throughout the world, work exhibited in numerous locations, both locally and internationally, lectures given in various institutions, and several curated exhibition projects. Some of his curated shows are *Koma + Ulwaluko: Politics and Poetics of Making Manhood* at Polokwane (Art Museum, South Africa, 2010); *SPace: Currencies in Contemporary African Art* (Museum Africa, Johannesburg, 2010); *Desire: Ideal Narratives in Contemporary South African Art* showcased in 2011 as part of the 54th Venice Biennale in Venice; *Where Do I End and You Begin* (City Center Edinburgh Arts Festival, 2014); and *Visual Perspectives on the Two Decade of Democracy* (FNB Joburg Art Fair, 2014), to name a few.

"Creative Collections Panel Chairperson: Thembinkosi Goniwe." *National Institute for Humanities and Social Sciences*. Accessed August 26th, 2018. <https://www.nihss.ac.za/content/creative-collections-panel-chairperson-thembinkosi-goniwe>.

Tumelo Mosaka (dates unknown), Independent Curator, 2018

Tumelo Mosaka is an independent curator from South Africa. In his work, he explores a wide breadth of themes such as racial injustice, migration, and identity, as well as global and transnational artistic production hailing from Africa, the Caribbean, and North America.

Mosaka's list of curatorial projects is quite extensive, and includes exhibitions in several parts of the world. For instance, in 2001, Mosaka co-curated *Listening Across Cultures* as well as the *Evoking History* exhibit the year after, both of which took place at the Spoleto Festival USA in Charleston, South Carolina. Later, as the associate curator of exhibitions at the Brooklyn Museum, he curated *Infinite Islands: Contemporary Caribbean Art* (2007); *Passing/Posing: Kehinde Wiley* (2004); and *Open House: Working in Brooklyn* (2004). While working as the contemporary art curator at the Krannert Art Museum (KAM) in Champaign, IL, Mosaka organized exhibitions such as *On Screen: Global Intimacy* (2009); *Baggage Allowance* (2010); *The Bikeriders: Danny Lyon* (2010); *Lida Abdul* (2010); *MAKEBA!* (2011); and *Blind Field* (2013), among others. In 2014, he curated Martinique's 1st International Biennale of Contemporary Art (BIAC), titled *On the Resonance of the Literary Outcry in the Visual Arts*. Following that project, Mosaka was appointed a position on the curatorial team for the Cape Town Art Fair (CTAF) in 2017. Lastly, Mosaka is mentioned as a curatorial assistant in Okwui Enwezor's notable *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*.

"Collaborators: Tumelo Mosaka." *Independent Curators International*. Accessed August 25th, 2018.
<http://curatorsintl.org/collaborators/tumelo-mosaka>.

V.II Artists

Bruce Onobrakpeya (b. 1932), Agbarha-Otor, Nigeria

Bruce Onobrakpeya is a Nigerian painter and printmaker. In his artistic practice, Onobrakpeya pairs bold patterns and colors with etched metal foil and lino relief, and uses innovative printmaking techniques to explore Nigerian folklore and cultural life. He draws inspiration from his childhood experiences of growing up in Urhobo and Benin in Nigeria, as well as traditional arts from the Benin Kingdom, regional Nigerian landscape painting, Christian iconography, and the political and social corruption in Nigeria. His works have been displayed in several galleries and museums around the world, including the Vatican Museum in Rome, the National Gallery in Nairobi, and the National Museum of African Arts and the Smithsonian Institution in Washington, D.C.

“Bruce Onobrakpeya.” *Artnet*. Accessed August 2018. <http://www.artnet.com/artists/bruce-onobrakpeya/>

Okeke-Agulu, Chika. *Grove Art Online*, “Onobrakpeya, Bruce.” Oxford, UK: Oxford University Press, 2000, DOI: [10.1093/gao/9781884446054.article.T096448](https://doi.org/10.1093/gao/9781884446054.article.T096448). Accessed August 2018.

Efo Sela Adjei (dates unknown), Accra, Ghana

Born in Accra, Sela Kodjo Adjei is a Ghanaian painter, illustrator, and curator. His work, which seeks to embody Pan-African ideals, such as Ndebele art, Adinkra symbolism, Nsibidi writings, Vai symbolism, Uli designs, Bantu cosmograms, and Veve symbolism, is heavily influenced by sacred vodu aesthetics. Importantly, Adjei’s work aims to revive and engage with powerful modernist African schools, while building on the legacies and aesthetic foundations of African modernist thought. The schools of thought embodied in his work include the Zaria art society of Nigeria, Oshogo Art Movement, The Tingatinga School of Tanzania, ONA Art Movement, Khartoum Calligraphic Modernism, and the Casablanca School. Adjei is also a curator who has worked on exhibitions such as the 2016 STORYMOJA Ghana festival: *One Blood One Story* “Creating a Smarter Africa”; *Usuthu! Usuthu!-A response to Global Terrorism, Anti-Black Racism and Police Brutalities*; and the 2017 edition of the Chale Wote street art festival in Accra.

“Efo Sela Adjei.” *Nubuke Foundation*. Accessed August 2018. <http://www.nubukefoundation.org/artists.php>

El Anatsui (b. 1944), Anyako, Ghana

El Anatsui was born in 1944 in Anyako, Ghana. He received his bachelors and postgraduate diploma in Art Education at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana. He works with wood, clay, metal, and discarded metal caps of liquor bottles to create large scale sculptural installations that reference histories of abstraction in Europe and Africa. By using discarded materials, El Anatsui’s work examines the triangular trade route of colonial and postcolonial exchange between Africa and Europe. Furthermore, his work investigates the destruction, transformation, malleability and regeneration of everyday products, examining the role of language in translating visual symbols. Traditional Ghanaian beliefs and symbols, such as uli, nsibidi, and adinkra are present in his work. El Anatsui is

considered to be a celebrated artist and teacher whose work has been appreciated by hundreds of audiences worldwide.

El Anatsui, El. "Biography." *Artist's Website*. Accessed August 2018. <http://el-anatsui.com/>

Gazbia Sirry (b. 1925), Cairo, Egypt

With a vibrant career spanning more than 50 years, Gazbia Sirry is recognized as one of the leading Egyptian artists today. Her work features vivid and bold brushstrokes that have been displayed in galleries and art spaces in Paris, Washington, Venice, Sao Paulo, Kuwait, and Tunis to name a few. Through her art, Sirry expresses her joys and fears in a manner that reveals layers of her immense talent and intelligence.

"Gazbia Sirry." *Zamalek Art Gallery*. Accessed July 2018.

http://www.zamalekartgallery.com/en_artistcv.php?artistID=19

Iba N'Diaye (1928 - 2008), Saint Louis, Senegal

Iba N'Diaye was born in the port town of Saint Louis, Senegal in 1928. In 1959, the year of Senegal's independence, N'Diaye returned back to his country from his travels and studies in Europe. After opposing the styles and concepts of the Primitivist movement embraced by many of his Senegalese contemporaries, N'Diaye departed once more for Europe. There, he developed a series of 10 oil paintings following the theme of the ritual sacrifice of a lamb, called 'Tabaski.' These paintings were exhibited in 1970 and 1974 in France at two different salons. Following that, N'Diaye exhibited his work in New York for the first time in 1981, and had various exhibitions and retrospectives from 1987 to 1990 in Munich, Holland, and Finland. In 1996, the vastness and genius of his work was celebrated in *Iba N'Diaye: Painter Between Continents* at the Museum Paleis Lange Voorhout in The Hague. Curated by Franz Kaiser, this exhibition showcased seminal pieces that made up the artist's 40-year career. In 2002, N'Diaye returned to his birthplace of Saint Louis after some 50 years, for an exhibition that celebrated his successful construction of a unique style that bridged the continents of Europe and Africa,

while drawing on the richness of global culture. In 2008, the artist passed away, leaving behind a legacy and more than half a century's worth of striking and remarkable works of art.

Benezit Dictionary of Artists. "N'diaye, Iba." Oxford, UK: Oxford University Press, 2011, DOI:[10.1093/benz/9780199773787.article.B00129131](https://doi.org/10.1093/benz/9780199773787.article.B00129131).

"Biography of Iba Ndiaye." *African Success*. Accessed August 2018.
<http://www.africansuccess.org/visuFiche.php?id=298&lang=en>

Ibrahim El-Salahi (b. 1930), Omdurman, Sudan

Ibrahim El-Salahi is a Sudanese artist whose work has been displayed in collections at the MoMA in New York City, NY, the Guggenheim in Abu Dhabi, and the Tate Modern in London, UK, among others. A devoted Muslim, El-Salahi's work is deeply tied to his religious faith. His pieces draw on his vivid imaginations, fused with calligraphy, abstraction and his knowledge of art history, to evoke traditions native to his homeland through a multidisciplinary practice of painting, sculpture, drawing, and illustration. Throughout his life, from his birth city of Omdurman, to Khartoum, and then later, to London where he studied from 1954 – 1957, El-Salahi has always expressed his experiences through art; a pivotal example being when he was falsely accused and jailed in 1975 the artist drew on small scraps of paper he found in his shared jail cell. In 2018, the artist lives in Oxford, UK, where he had his first solo exhibition in the city earlier that year.

Ashmolean Museum of Art and Archeology, "Ibrahim El-Salahi: A Sudanese Artist in Oxford, 19 April–2 September 2018," Press Release, March 14, 2018, <https://www.ashmolean.org/article/ibrahim-el-salahi>.

W. Ali. *Grove Art Online*, "Salahi, Ibrahim El." Oxford, UK: Oxford University Press, 2003, DOI: [10.1093/gao/9781884446054.article.T075248](https://doi.org/10.1093/gao/9781884446054.article.T075248). Accessed August 2018.

Jimoh Buraimoh (b. 1943), Osogbo, Osun State, Nigeria

Chief Jimoh Buraimoh is a Nigerian artist. Born in 1943 to a devout Nigerian family, Chief Buraimoh developed an eye for the arts by observing his mother who wove mats. While working as a lighting technician at a theatre in Nigeria early on in his career, Chief Buraimoh learned how to make prints, paint, and create mosaics using beads and tiles. Soon after, he developed his work and began to create intricate pieces, using beads, and sometimes cowrie

shells and glass to depict traditional Yoruba beaded cloaks, staffs, crowns, and stools. In 1976, he exhibited a collection of bead paintings for the first time at the Goethe Institute in Lagos.

Buraimoh, Jimoh. "Biography." *Artist's Website*. Accessed August 2018. <http://www.buraimoh.com/>

Dele Jegede, Dele. Grove Art Online, "Buraimoh, Jimoh." Oxford, UK: Oxford University Press, 2000, DOI: [10.1093/gao/9781884446054.article.T096562](https://doi.org/10.1093/gao/9781884446054.article.T096562). Accessed August 2018.

Kwame Akoto-Bamfo (dates unknown), Ghana

Kwame Akoto-Bamfo is a Ghanaian multidisciplinary artist and curator. In his artistic practice, Akoto-Bamfo experiments with various media and genres of art, and employs the use of both traditional and digital visual art. His work is largely influenced and shaped by his strong artistic background. Though Akoto-Bamfo is most known for his work as a visual artist, he is also a practicing curator, and was a member of the curatorial team for the Chale Wote festival in 2017.

Akoto-Bamfo, Kwame. "Biography." *Artist's Website*. Accessed August 2018. <https://kwameakotobamfo.com/>

Lalla Essaydi (b. 1956), Marrakesh, Morocco

Lalla A. Essaydi is an artist born and raised in Morocco, and currently residing in the United States. Her work, which has been exhibited both nationally and internationally, is currently represented by Howard Yezerski Gallery in Boston and Edwynn Houk Gallery in New York City. Her artistic practice combines Islamic calligraphy with representations of the female body to address complex realities of Arab female identity, inspired by the artist's own experiences. Much of her work reflects on experiences she had as a child in Morocco, and translates the uncertainties of looking at the past, while contemplating the present. Working in a variety of media, such as painting, video, film, installation, and analog photography, Essaydi utilizes Orientalist imagery typical to Western traditions of painting. In doing so, the artist provokes viewers to think critically and reconsider Orientalist mythology.

Essaydi, Lalla. "Biography." *Artist's Website*. Accessed August 2018. <http://lallaessaydi.com/>

Mary Sibande (b. 1982), Barberton, South Africa

Mary Sibande is a celebrated and acclaimed artist from Barberton, South Africa. She is well-known for the creation of *Sophie*, a life-sized sculpture through which the artist celebrates the hard work, endurance, compassion, and perseverance of dozens of black South African women, including those in the artist's family, who worked through the oppression and violence determined by the system of apartheid in South Africa. *Sophie*'s body is modeled after the artist herself, and often performs as her alter-ego. Adorned in colourful Victorian garb or dressed in traditional maid attire, *Sophie* exists in a liminal space; she is neither completely in the present, nor in the past. Instead, this character transforms the space in which she is placed, empowering African women, while calling attention to the colonial narratives that oppressed and Othered these very women. While *Sophie* is paramount to Sibande's work, her talents and skills extend far beyond this sculpted African avatar.

"Mary Sibande." *South African History Online*. Last modified March 1, 2018.

<https://www.sahistory.org.za/people/mary-sibande>

"Mary Sibande." *Zeitz Museum of Contemporary Art Africa*. Accessed July 2018.

<https://zeitzmocaa.museum/artists/mary-sibande/>

Michael Soi (b. 1972), Nairobi, Kenya

Michael Soi is a Kenyan artist whose work highlights gender issues in Africa, particularly those concerning how men view women. Working in the Kenyan capital of Nairobi since 1995, Soi provides a journal of life in the bustling city through his animated, satirical canvases. Often humorous and revealing of a dark and honest truth, Soi's work provides a commentary on social, economic, and political trends of his home country. His brightly coloured illustrations explore what the artist calls "the economics of love," complex relationships ranging from commercial sex work, popular culture, as well as interracial and intergenerational relationships. Soi is a significant and respected member amongst a strong tradition of cartoonists whose works have satirized and commented on Kenya's political and social realities since the country's independence.

Soi, Micheal. "About Me." *Artist's Website*. Accessed August 2018. <http://michaelsoistudio.com/>

Mmakgabo Mapula Helen Sebidi (b. 1943), Hammanskraal, South Africa

Born in 1943 in the Hammanskraal area of the Northern Transvaal, South Africa, Helen Sebidi, as she is also known, is a celebrated artist whose bold works exemplify many of the traditional skills that she learnt from her mother and grandmother. Coming from modest means, Sebidi worked as a domestic worker in Johannesburg in the 1980s to sustain herself and provide for her family. During this time, Sebidi continued to feed her creative curiosities and artistic talents. Later, she enrolled into the White Studio in Sophiatown, an establishment pioneered by the notable Black painter John Keonakeefe Mohl. There, Sebidi received the support and education that she required to improve her artistic practice. Soon after, she began to exhibit her work in Johannesburg and eventually began to receive international recognition.

"Mmakgabo Helen Sebidi." *Everard Read Gallery (Cape Town)*. Last modified 2018. https://www.everard-read-capetown.co.za/artist/MMAKGABO%20HELEN_SEBIDI/biography/

Braubach, Mary Ann. *Grove Art Online*. "Sebidi, (Mmakgabo Mapula) Helen." Oxford, UK: University Press, 2000, DOI: [10.1093/gao/9781884446054.article.T096647](https://doi.org/10.1093/gao/9781884446054.article.T096647).

Wosene Kosrof (b. 1950), Ethiopia

Wosene Worke Kosrof is a contemporary artist born in the Arat Kilo district of Addis Ababa, Ethiopia. He was educated in Addis Ababa, where he received a Bachelor of Fine Arts, followed by a Master's of Fine Arts at Howard University in Washington DC. Spanning several years, Wosene's artistic career is easily identifiable by his use of *fidel*, an Amharic script form native to Ethiopia. The first recorded artist to use these scripts as a primary element in his artistic creation, Wosene distorts, disassembles, and reorganizes these Amharic symbols to infuse rhythm and movement to his work. His practice invites viewers to engage with his art and interpret his canvases based on individual experiences and ways of understanding.

Kosrof, Wosene. "Biographical Sketch." *Artist's Website*. Accessed August 2018. <https://wosene.com/>

Seyoum, Konjit. *Grove Art Online*. "Kosrof, Wosene." Oxford, UK: Oxford University Press, 2018, DOI: [10.1093/gao/9781884446054.article.T096597Online](https://doi.org/10.1093/gao/9781884446054.article.T096597Online).

Yinka Shonibare MBE (RA) (b. 1962), London, England

Born to Nigerian parents in London, England, Yinka Shonibare is an acclaimed and globally celebrated visual artist. He uses textiles, painting, sculpture, photography, and film to question definitions and traditions that are at once cultural and national. His work is easily recognizable from his trademark of African Dutch fabric, which he uses to explore race, class, and ideas of national identity. It is not an overstatement to say that Shonibare has become a popular name in many art institutions worldwide. In 2005, he was granted the Member of the British Empire award, also known as the Most Excellent Order of the British Empire, reserved for the highest achieving British citizens. Since then, Shonibare has added the shortened form of this title, MBE, to his professional name.

Shonibare, Yinka. "Biography." *Artist's Website*. Accessed August 2018.
<http://www.yinkashonibaremb.com/>

Festivals/Biennales

ART X Lagos, 2016 - present, Lagos, Nigeria

Labelled as West Africa's premier international art fair, Art X Lagos is a highly anticipated event that takes place annually in the buzzing Nigerian city of Lagos. Since its first launch in 2016, Art X Lagos has drawn large crowds, of eager visitors, both local and international, to see the works of the continent's most prominent rising artists. Recently, the fair relaunched the ART X Prize with Access, a prize established to support emerging artists and encourage the contemporary art industry in Nigeria. Notable representatives and institutions regularly invited to the event include the Tate Modern, Zeitz MOCAA, and the National Museum of African Art at the Smithsonian.

Festival Site: <https://artxlagos.com/>

The Chale Wote Street Art Festival, 2011 - present, Accra, Ghana, *ACCRA [dot] ALT*

Taking place in Ghana's capital of Accra annually since 2011, Chale Wote is a festival that brings art, music, dance, and performance out of the galleries and onto the streets of the city's James Town neighbourhood. Initiated by the creative platform *ACCRA [dot] ALT*, this festival includes more than 200 local and international artists every year. It utilizes art ranging from live street performances to film screenings, graffiti murals to interactive installations, and workshops to speaker events in order to break creative boundaries and bring art into the backyard of everyday communities.

Festival Site: <http://accradotalradio.com/chale-wote-street-art-festival/>

Dak'Art - Biennale de l'Art Africain Contemporain, 1990 - present, Dakar, Senegal, State of Senegal

Founded in 1990, Dak'Art is the Biennale of Contemporary African Art that takes place in Dakar, Senegal every two years. Now established as one of the most important art events in Africa, Dak'Art's utmost focus is the celebration of, and engagement with, contemporary art from the African continent. Unlike similar art festivals, Dak'Art is fully integrated into Senegal's political system and claims up to 75% of its financial support from the State. The festival theme of "The hour is Red" was introduced by one of the fathers of Negritude, Aimé Césaire, in 2018.

Festival Site: <http://biennaledakar.org/dakart-2018/>

East African Art Biennale, 2003 - present, Dar es Salaam, Tanzania, The East Africa Art Biennale Association (EASTAFAB)

First established in 2003, the East African Art Biennale is an art festival involving local artists from East Africa, Africa, and beyond. Though a modest event, the East African Art Biennale seeks to promote artistic talent and contemporary African art through public exhibitions. While it is based in Dar es Salaam, Tanzania, the biennale is rotated and hosted in different East African cities. Ultimately, the fair aims to facilitate creativity and professionalism among artists through dialogue, workshops, and by providing a platform for exposure.

Festival Site: <http://eastafab.org/>

International Biennial of Casablanca, 2012 - present, Casablanca, Morocco

The International Biennial of Casablanca is an international festival that aims to incite an intercultural dialogue between local Moroccan and African artists, as well as with the international art scene. Founded in 2012, this platform explores various topics, engaging with both creative and social issues in the world today. The festival strives to cultivate greater visibility for Moroccan artists in the global world and highlights the cultural richness and artistic talent prevalent in the country.

Festival site: <https://www.biennalecasablanca.org/>

Kampala Art Biennale, 2014 - present, Kampala, Uganda, Kampala Arts Trust and l'Agence à Paris

Introduced in the Ugandan capital of Kampala in 2014, the Kampala Art Biennale is an event committed to the acknowledgement of Africa's artistic heritage and invaluable legacy. Every two years, it invites artists and spectators to the metropolis of contemporary African art in the Eastern region of the continent. Though it recognizes the importance of traditional art forms, the Kampala Art Biennale is concerned with being a viable destination for contemporary African art and promoting its distinctive forms and qualities in the mainstream art world.

Festival site: <http://kampalabiennale.org/>

LagosPhoto Festival, 2010 - present, Lagos, Nigeria

The LagosPhoto Festival is an annual photography festival, the first of its kind in Nigeria. Amidst a series of workshops, panel discussions, artist talks, and portfolio reviews, the festival aims to give prominence to photography as a medium with which to explore historical, social, and cultural contemporary issues. It aims to place the works of local and continent-wide talented photographers in public spaces. The 2018 edition was titled "Time Has Gone" and, according to

the website, it explored “the configurations by which the past, the present and the future interact within the photographic medium.”

Festival site: <http://www.lagosphotofestival.com/>

Marrakech Biennale, 2004 - present, Marrakech, Morocco

Marrakech Biennale is a not-for-profit association that aspires to highlight Marrakech as a platform for contemporary art in Africa, the Middle East, and the Mediterranean region. First established in 2004, the platform promotes dialogue and critical engagement through all expressions of contemporary art. It seeks to position Marrakech as a fundamental location, both geographically and culturally, for artistic innovation and creation. Since 2016, the Biennale has opened its doors free of charge, inviting a larger amount of local and international viewers to experience Marrakech’s cultural richness with the help of a new collaboration with the International Meetings of Art in Public Places Awaln'art.

Festival site: <http://www.marrakechbiennale.org/>

Rencontres de Bamako, African Biennale of Photography, 1994 - present, Bamako, Mali, Malian Ministry of Culture and the Institut français

Rencontres de Bamako, African Biennale of Photography is an anticipated art event hosted biennially in Bamako, Mali. The event places Bamako as an undisputed and remarkable destination for African and Diasporic African photographers. It aims to promote contemporary African art and photography, propelling African creative productions into the global art sphere. The 11th edition of the festival, *Afrotopia*, was curated by Marie-Ann Yemsi, the founder of *Agent Créatif(s)*, a contemporary art and cultural production consulting workshop that promotes emerging African artists, both in the continent and of the diaspora.

Festival site: <https://www.rencontres-bamako.com>

Further Reading:

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Other Contemporary Artists

North Africa

Adel Abdessemed
Atef Berredjem
Fayçal Baghriche
Hassan Hajjaj
Héla Ammar
Mounir Fatmi

West Africa

Bili Bidjocka
crazinist artist
Gerald Chukwuma

Godfried Donkor
Lina Iris Viktor
Malick Sidibé
Modupeola Fadugba
Olu Oguike
Omar Victor Diop
Romuald Dikoume
Samuel Fosso
Serge Attukwei Clottey
Seydou Keïta
Victor Ekpuk

East Africa

Addis Gezehagn
Aida Muluneh
Billie Zangewa
Girma Berta
Julie Mehretu
Michael Tsegaye
Shanna Strauss
Wangechi Mutu
Yegizaw Michael

Central Africa

Cheri Cherin
Chéri Samba
Lemvo Jean Abou Bakar Depara

South Africa

Zanele Muholi
Dr Esther Mahlangu
Nandipha Mntambo
Nicholas Hlobo