



Looking Both Ways Art Of The Contemporary African Diaspora

Monique Kerman



Looking Both Ways Art Of The Contemporary African Diaspora:

Looking Both Ways Valentijn Byvanck, Allan DeSouza, 2003 *Looking Both Ways Art of the Contemporary African Diaspora* considers the work of artists from North South East and West Africa who live and work in Western countries including Belgium France Germany the Netherlands Portugal the United Kingdom and the United States As its title indicates *Looking Both Ways* refers to the artists practice of looking at the psychic terrain between Africa and the West a terrain of shifting physical contexts aesthetic ambitions and expressions It examines the relationship between physical contexts emotional geographies ambition and freedom of expression while focusing on the increasing globalization of the African Diaspora *Looking Both Ways* is not a survey but rather an intimate consideration of the work of twelve artists Fernando Alvim Ghada Amer Olad I Bamgboye Allan deSouza Kendell Geers Moshekwa Langa Hassan Musa N Dilo Mutima Wangechi Mutu Ingrid Mwangi Zineb Sedira and Yinka Shonibare

The Routledge Companion to African Diaspora Art History Eddie Chambers, 2024-10-31 This is an authoritative companion that is global in scope recognizing the presence of African Diaspora artists across the world It is a bold and broad reframing of this neglected branch of art history challenging dominant presumptions about the field Diaspora pertains to the global scattering or dispersal of in this instance African peoples as well as their patterns of movement from the mid twentieth century onwards Chapters in this book emphasize the importance of cross fertilization interconnectedness and intersectionality in the framing of African Diaspora art history The book stresses the complexities of artists born within or living and working within the African continent alongside the complexities of Africa born artists who have migrated to other parts of the world The group of international contributors emphasizes and accentuates the interplay between for example Caribbean art and African Diaspora art or Latin American art and African Diaspora art or Black British art and African Diaspora art The book will be of interest to scholars and students working in art history the various branches of African studies African American studies African Diaspora studies Caribbean studies and Latin American studies

The New African Diaspora Isidore Okpewho, Nkiru Nzegwu, 2009-08-26 The New York Times reports that since 1990 more Africans have voluntarily relocated to the United States and Canada than had been forcibly brought here before the slave trade ended in 1807 The key reason for these migrations has been the collapse of social political economic and educational structures in their home countries which has driven Africans to seek security and self realization in the West This lively and timely collection of essays takes a look at the new immigrant experience It traces the immigrants progress from expatriation to arrival and covers the successes as well as problems they have encountered as they establish their lives in a new country The contributors most immigrants themselves use their firsthand experiences to add clarity honesty and sensitivity to their discussions of the new African diaspora

A Companion to Contemporary Art Since 1945 Amelia Jones, 2009-02-09 *A Companion to Contemporary Art* is a major survey covering the major works and movements the most important theoretical developments and the historical social political and aesthetic issues in contemporary art since

1945 primarily in the Euro American context Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies and pointing to future directions in the field Contains dual chronological and thematic coverage of the major themes in the art of our time politics culture wars public space diaspora the artist identity politics the body and visual culture Offers synthetic analysis as well as new approaches to debates central to the visual arts since 1945 such as those addressing formalism the avant garde the role of the artist technology and art and the society of the spectacle Selected Writings, Volume 1 Okwui Enwezor,2025-08-05 Selected Writings is a landmark two volume set of writings by the transformational art curator Okwui Enwezor that demonstrates his tireless efforts to decolonize the global contemporary art world *Travel & See* Kobena Mercer,2016-02-04 Over the years Kobena Mercer has critically illuminated the visual innovations of African American and black British artists In *Travel & See* he presents a diasporic model of criticism that gives close attention to aesthetic strategies while tracing the shifting political and cultural contexts in which black visual art circulates In eighteen essays which cover the period from 1992 to 2012 and discuss such leading artists as Isaac Julien Ren e Green Kerry James Marshall and Yinka Shonibare Mercer provides nothing less than a counternarrative of global contemporary art that reveals how the dialogical principle of cross cultural interaction not only has transformed commonplace perceptions of blackness today but challenges us to rethink the entangled history of modernism as well

"*Artwriting, Nation, and Cosmopolitanism in Britain* " MarkA. Cheetham,2017-07-05 Arguing in favour of renewed critical attention to the nation as a category in art history this study examines the intertwining of art theory national identity and art production in Britain from the early eighteenth century to the present day The book provides the first sustained account of artwriting in the British context over the full extent of its development and includes new analyses of such central figures as Hogarth Reynolds Gilpin Ruskin Roger Fry Herbert Read Art Language Peter Fuller and Rasheed Araeen Mark A Cheetham also explores how the Englishing of art theory which came about despite the longstanding occlusion of the intellectual and theoretical in British culture did not take place or have effects exclusively in Britain Theory has always travelled with art and vice versa Using the frequently resurgent discourse of cosmopolitanism as a frame for his discourse Cheetham asks whether English traditions of artwriting have been judged inappropriately according to imported criteria of what theory is and does This book demonstrates that artwriting in the English tradition has not been sufficiently studied and that English Art Theory is not an oxymoron Such concerns resonate today beyond academe and the art world in the many heated discussions of resurgent Englishness **Contemporary British Artists of African Descent and the Unburdening of a Generation**

Monique Kerman,2017-10-27 This book explores the notable roles that contemporary British artists of African descent have played in the multicultural context of postwar Britain In four key case studies Magdalene Odundo Veronica Ryan Mary Evans and Maria Amidu Monique Kerman charts their impact through analysis of works activities and exhibitions The author elucidates each of the artists creative response to their unique experience and examines how their work engages with issues

of history identity diaspora and the distillation of diverse cultural sources The study also includes a comparative discussion of art broadly defined as black British in order to question assumptions concerning racial and ethnic identities that the artists often negotiate through their works particularly the expectation or burden of representing minority or marginalized communities Readers are thus challenged to unburden the artists herein and celebrate their work on its own terms

Curating and the Legacies of Colonialism in Contemporary Iberia Carlos Garrido Castellano, Bruno

Leitão, 2022-06-01 This book provides the first systematic genealogy of postcolonial and decolonial practices emerging from Iberian art spaces The title redefines Iberian Studies through a decolonial lens It expands current debates on curating and contemporary art by exploring how cultural programming has engaged with the legacies and continuities of colonialism in contemporary European societies Wangechi Mutu Wangechi Mutu, 2010 Black women ideas of beauty ideas of strength unapologetic A thumb pushes on teeth Jewelled eyes misplaced lips and masks of black glitter expose the complexity and falsity of the modern representational world Born in Nairobi living in New York Wangechi Mutu is known for her painting sculpture film and performance work in which she does anything but shy away from critiquing the modern gaze Rather she focuses squarely on calling a spade a spade the Orientalist way the West looks at the African American woman the exaltation of consumerism and the role of technology and its intersection with humanity in the modern age Mutu is neither neutral nor exploratory at times she offers the visual equivalent of an indictment Mutu's protagonists tribal and technological wonderfully proud yet ceaselessly oppressed both blossom and collapse Driven by contradiction they draw us in Published in 2010 to accompany Mutu's first major exhibition in North America This You Call Civilization features reproductions of her major works on paper large scale installations and stills from videos as well as essays by David Moos Jennifer Gonzales Michelle Jacques Odili Donald Odita Raphael Rubinstein Carol Thompson and Rinaldo Walcott Interleaved between the essays are excerpts from books selected by Mutu about brutal colonial repression the Harlem Renaissance and the Rwandan genocide

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