



Looking Both Ways Art Of The Contemporary African Diaspora

Itohan Osayimwese



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

Without Boundary Fereshteh Daftari, 2006 Is it possible to speak of a contemporary art with an Islamic difference This question will be the subject of an exhibition that brings together artists who come from the Islamic world but who live and work mostly in Europe and the United States

Tapping into certain aesthetic political and spiritual notions commonly associated with the Islamic world the book seeks to highlight the nuanced reactions of each individual artist *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 *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 **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 *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 *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

Stick to the Skin Celeste-Marie Bernier, 2019-01-08 The first comparative history of African American and Black British artists artworks and art movements *Stick to the Skin* traces the lives and works of over fifty painters photographers sculptors and mixed media assemblage installation video and performance artists working in the United States and Britain from 1965 to 2015 The artists featured in this book cut to the heart of hidden histories untold narratives and missing memories to tell stories that stick to the skin and arrive at a new Black lexicon of liberation Informed by extensive research and invaluable oral testimonies Celeste Marie Bernier's remarkable text forcibly asserts the originality and importance of Black artists work and emphasizes the need to understand Black art as a distinctive category of cultural production She launches an important intervention into European histories of modern and contemporary art and visual culture as well as into debates within African American studies African diasporic studies and Black British studies Among the artists included are Benny Andrews Bessie Harvey Lubaina Himid Claudette Johnson Noah Purifoy Faith Ringgold Betye Saar Joyce J Scott Maud Sulter and Barbara Walker

African Arts, 2009 **Selected Writings, Volume 2** 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

Contested Cultural Heritage Helaine Silverman, 2010-11-02 Cultural heritage is material tangible and intangible that signifies a culture's history or legacy It has become a venue for contestation ranging in scale from protesting to violently claimed and destroyed But who defines what is to be preserved and what is to be erased As cultural heritage becomes increasingly significant across the world the number of issues for critical analysis and hopefully mediation arise The issue stems from various groups religious ethnic national political and others come together to claim appropriate use exclude or erase markers and manifestations of their own and others cultural heritage as a means for asserting defending or denying critical claims to power land and legitimacy Can cultural heritage be well managed and promoted while at the same time kept within parameters so as to diminish contestation The cases herein range from Greece Spain Egypt the UK Syria Zimbabwe Italy the Balkans Benin and Central America

Student Encyclopedia of African Literature Douglas Killam, Alicia L. Kerfoot, 2007-12-30 African

literature is a vast subject of growing output and interest Written especially for students this book selectively surveys the topic in a clear and accessible way Included are roughly 600 alphabetically arranged entries on writers genres and major works Many entries cite works for further reading and the volume closes with a selected general bibliography Africa is a land of contrasts and of diverse cultures and traditions It is also a land of conflict and creativity The literature of the continent draws upon a fascinating body of oral traditions and lore and also reflects the political turmoil of the modern world With the increased interest in cultural diversity and the growing centrality of Africa in world politics African literature is figuring more and more prominently in the curriculum This book helps students learn about the African literary achievement Written expressly for students this book is far more accessible than other reference works on the subject Included are nearly 600 alphabetically arranged entries on authors such as Chinua Achebe Athol Fugard Buchi Emecheta Nadine Gordimer and Wole Soyinka major works such as *Things Fall Apart* and *Petals of Blood* and individual genres such as the novel drama and poetry Many entries cite works for further reading and the volume closes with a selected general bibliography

German Colonialism in Africa and its Legacies Itohan Osayimwese, 2023-02-23 Germany developed a large colonial empire over the last thirty years of the 19th century spanning regions of the west coast of Africa to its east coast and beyond Largely forgotten for many years recent intense debates about Africa's cultural heritage in European museums have brought this period of African and German history back into the spotlight *German Colonialism in Africa and its Legacies* brings much needed context to these debates exploring perspectives on the architecture art urbanism and visual culture of German colonialism in Africa and its legacies in postcolonial and present day Namibia Cameroon and Germany The first in depth exploration of the designed and visual aspects of German colonialism the book presents a series of essays combining formal analyses of painting photography performance art buildings and space with the discourse analysis approach associated with postcolonial theory Covering the entire period from the build up to colonialism in the early 19th century to the present subjects covered range from late 19th century German colonial paintings of African landscapes and people to German land appropriation through planning and architectural mechanisms and from indigenous African responses to colonial architecture to explorations of the legacies of German colonialism by contemporary artists today This powerful and revealing collection of essays will encourage new research on this under explored topic and demonstrate the importance of historical research to the present especially with regards to ongoing debates about the presence of material legacies of colonialism in Western culture museum collections and immigration policies

Encyclopedia of African American Artists J. Morgan Kousser, 2009-03-20 African American heritage is rich with stories of family community faith love adaptation and adjustment grief and suffering all captured in a variety of media by artists intimately familiar with them From traditional media of painting and artists such as Horace Pippin and Faith Ringgold to photography of Gordon Parks and new media of Sam Gilliam and Martin Puryear installation art the African American experience is reflected across generations and works Eight pages of

color plates and black and white images throughout the book introduce both favorite and new artists to students and adult readers alike African American heritage is rich with stories of family community faith love adaptation and adjustment grief and suffering all captured in a variety of media by artists intimately familiar with them From traditional media of painting and artists such as Horace Pippin and Faith Ringgold to photography of Gordon Parks and new media of Sam Gilliam and Martin Puryear installation art the African American experience is reflected across generations and works Eight pages of color plates and black and white images throughout the book introduce both favorite and new artists to students and adult readers alike A sampling of the artists included Romare Bearden Elizabeth Catlett Achamyele Debela and Melvin Edwards

Snap Judgments Okwui Enwezor, 2006 Featuring approximately 250 works by over thirty artists from across the African continent Snap Judgements presents a range of highly individual artistic responses to the unprecedented changes now taking place in Africa and provides new insight into the increasing role of the visual arts within the global cultural community In addition to introducing audiences to the multiple imaginations and voices that constitute today's African artists the book explores ways that this body of photo based art arises from the dialectic of African aesthetic values and Western influences

BOOK JACKET Art History and Fetishism Abroad Gabriele Genge, Angela Stercken, 2014-12-15 By focusing on the various modes and media of the fetishised object this anthology shifts the debates on thingness into a new global art historical perspective The contributors explore the attention given to those material images in both artistic and cultural practice from the heyday of colonial expansion until today They show that in becoming vehicles and agents of transculturality so called fetishes take shape in the 17th to 19th century aesthetics psychology and ethnography and furthermore inspire a recent discourse on magical practice and its secular meanings requiring altered art historical approaches and methods A Noah's

Ark of Recurring Celebration Alan Allen, 2007-12-10 2007 BEFORE YOU VISIT SAN FRANCISCO FOR THE FIRST TIME OR BEFORE YOU RETURN AND FOR NATIVES PLANNING TOMORROW'S DAY TAKE A LOOK AT SAN FRANCISCO AS NEVER BEFORE Over 140 unique S F underground photojournalism photos you will not see anywhere else A Noah's Ark of Recurring Celebration San Francisco Annual Event History Winners of the Human Race Storytelling Muni Drivers 20th Anniversary Edition history the other 70 events help support non profit causes We're a city that cares about people San Franciscans visitors to and from the Bay Area and tourists from across the country and around the world have faith in San Francisco and what we stand for in our good will creativity and diversity and respect San Francisco historically as a haven of social justice for immigrants fleeing war slavery starvation and poverty and as the friendliest most creative openly diverse and welcoming city in the world We've historically documented that unspoken social contract spirit and human accomplishment in a unique book about a unique city and why it's a travel destination for pleasure seekers and business people for their conventions from around the world **"Artwriting, Nation, and Cosmopolitanism in Britain "** Mark A. 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

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