

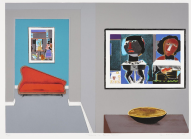
Beyond Borders: Global Africa

UMMA -- August 11, 2018 - November 25, 2018

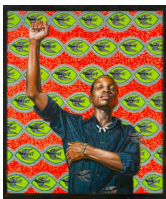
Transnational Identity and Globalization

The work of many of the contemporary artists in this unit considers the question of what it means to be a contemporary “African” artist in the global age. For artists such as Sam Nhlengethwa, Wangechi Mutu, Kehinde Wiley, William Adjete Wilson, and Fabrice Monteiro, their artistic processes and resulting artworks are influenced by a multitude of cultures, places, and histories. The works of Omar Victor Diop and Serge Alain Nitegeka engage viewers in discussions of migration, especially in instances when such movements are forced, being brought about by upheaval due to colonization, warfare, and ecological devastation.

The works of Houston Maludi and Seydou Keïta speak to the cosmopolitan nature of African cities like Kinshasa and Bamako following independence and into the present moment. Kudzanai Chiurai reminds us that this sort of cosmopolitanism and exposure to materials and ideas from outside the African continent have been the norm rather than the exception. His large-scale installation, along with Wilson's series *Black Ocean* series, focuses on the exchanges - both positive and negative - that occurred during colonization, while objects like the Chokwe *Prestige Stool* and Yombe *Seated Figure* provide some examples of how these such moments of encounter were historically recorded in cultural artefacts. Diop's series *Project Diaspora* also addresses such themes but considers how influential



Sam Nhlengethwa, *Tribute to Romare Bearden* (2016/2.8)



Kehinde Wiley, *On Top of the World* (Loan)



Fabrice Monteiro, *Signare ile de Goree 10* (Loan)



Omar Victor Diop, *Frederick Douglass* (Loan)



Serge Alain Nitegeka, *Colour & Form XVIII* (Loan)



Wangechi Mutu, *A Bend in her River* (Loan)



William Adjete Wilson, *Colonisation* (2015/2.48)



Fabrice Monteiro, *Signare ile de Goree 1* (Loan)



Omar Victor Diop, *Jean Baptiste Belley* (Loan)



Houston Maludi, *La vie à Kinshasa II* (loan)



Seydou Keita, Untitled
1952/1955 (Loan)

Africans and people of color like Jean Baptiste Belley and Frederick Douglass have steered the course of history for nations outside of Africa, such as the U.S. and present-day Haiti.

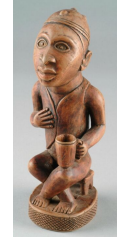
Finally, the *Paket Kongo* speaks to the specific hybrid religious forms that manifested in places like Haiti, Brazil, and Louisiana as a direct result of the Transatlantic slave trade and the intermixing of indigenous African, Native American and Christian religions. There are material and conceptual parallels between the *Paket Kongo* and the numerous Central African power figures (*minkisi*) on display in the exhibition.



Kudzanai Chiurai, *Leviathan*
(Loan)



Artist unrecorded, *Chokwe Chair* (1992/1.136)



Artist Unrecorded, *Yombe Seated Figure* (2005/1.186)



Artist Unrecorded, *Paket Kongo*
(Loan)



Artist unrecorded, *Songye Power Figure* (2005/1.228)



Artist unrecorded, *Zande Power Figure* (2005/1.237)



Artist unrecorded, *Yombe Power Figure* (2005/1.191)



Artist unrecorded, *Vili (Kongo) Power Figure* (2005/1.180)



Artist unrecorded, *Zande Power Figure* (2005/1.236)