

Nka

JOURNAL OF
CONTEMPORARY AFRICAN ART

**Salah M. Hassan and
Chika Okeke-Agulu,
editors**

Nka contributes to the intellectual dialogue on world art by publishing critical work in the developing field of contemporary African and African Diaspora art. The journal features scholarly articles, reviews of exhibitions, book and film reviews, and roundtables.

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(Chapel Hill: University of North Carolina Press, 2010), 1–2.

8 Pierre Restany, “Jilali Gharbaoui, Un grand artiste et une belle âme,” in *Gharbaoui: Oeuvres*, n.p.

9 Restany, *Gharbaoui: Oeuvres*, n.p.

10 Aziz Daki, “Un univers tourmenté,” in Tnifass, *Jilali Gharbaoui: Voyage*, 32.

11 Meyer Schapiro, “Recent Abstract Painting,” in *Modern Art: 19th and 20th Centuries, Selected Papers*, vol. 2 (New York: George Braziller, 1978), 218.

12 Ann Eden Gibson, *Abstract Expressionism: Other Politics* (New Haven, CT: Yale University Press, 1999), 1–17.

13 Oil on canvas, 64 x 98.5 cm., private collection, on loan to the Musée Mohammed VI d’Art Moderne et Contemporain in 2018.

14 Tnifass, *Jilali Gharbaoui: Voyage*, 27.

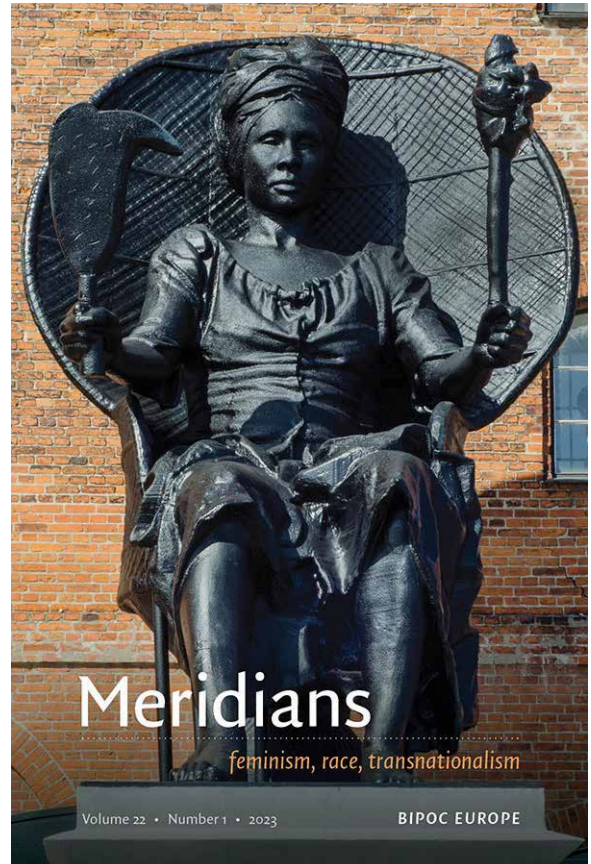
15 In making this comparison, I would offer the caveat that there is a rampant market of falsified Gharbaoui paintings in Morocco. This has been the case since King Mohammed VI and his family began collecting Gharbaoui paintings, and different experts have informally raised questions to me about the veracity of various paintings, including those shown in museums. This market of fakes was confirmed in Fahd Iraqi, “Maroc: Enquête sur la ‘mafia de l’art,’” *Jeune Afrique* (2019), <https://www.jeuneafrique.com/mag/735516/culture/maroc-enquete-sur-la-mafia-de-lart>. I maintain this analysis, but I do not have the specific history and provenance of these paintings.

16 Jilali Gharbaoui, “Fiches et questionnaire,” *Souffles*, no. 7–8 (1967): 55.

17 Gharbaoui, “Fiches et questionnaire,” 54.

18 Gharbaoui, “Fiches et questionnaire,” 54.

19 Yasmina Filali, “Biographie, d’après Yasmina Filali,” in *Gharbaoui: Oeuvres*, n.p.



BIPOC Europe

Meridians volume 22, issue 1

Contributors to this special issue explore the long, relatively underrecognized, history of Black, Indigenous, and People of Color in Europe. The authors argue that European monarchies, European settler colonies, and ultimately Europeans writ large evolved the discourse and ideology of BIPOC to racially distinguish themselves from Europe’s Others who they sought to conquer, dominate, and exploit. The authors also note that those we now consider BIPOC were present, participating, and at times dominant in European society long before they were racialized as such.

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and shadows in the room. This is the same totality Glissant had in mind when he coined the term *tout-monde*, or the new baroque world.

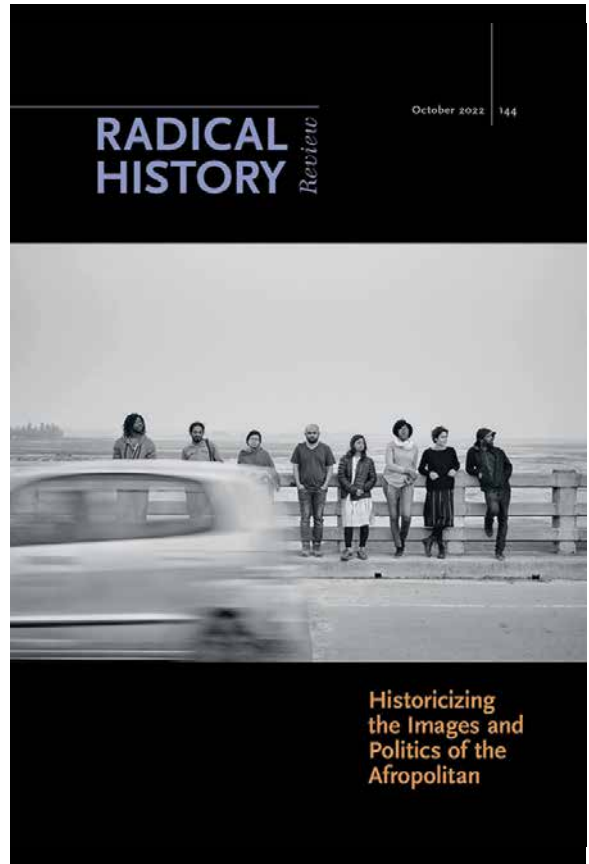
Later on, I discovered that Ndiaye had made other installations with great Glissantian titles like *Hide and Seek* (2008), *La Redoute* (2004), and *Inhabitus* (2010). In all of these works we see Ndiaye's obsession with repetition and difference, as we have witnessed in the movie-house paintings. These paintings move beyond a world of transparency, finitude, and legitimacy into one of discontinuity, incertitude, and opacity.

Manthia Diawara is Professor of Comparative Literature and Film at New York University.

Notes

This article was originally published in the book *Cheikh Ndiaye: Archives of the Sun/Archives du soleil* (Lyon: Suture Press, 2022).

- 1 Douglas Crimp, "Pictures," *October* 8 (1979): 77.
- 2 Glissant, *Poetics of Relation* (Ann Arbor: University of Michigan Press, 1997), 196.
- 3 *Glissant: One World Relation*, directed by Manthia Diawara (n.p.: K'a-Yéléma Productions, 2010).
- 4 Glissant, *Philosophie de la relation: Poésie en étendue* (Paris: Gallimard, 2009), 124. My translation.
- 5 Glissant, *Poetics of Relation*, 156.
- 6 Glissant, *Philosophie de la Relation*, 71. My translation.
- 7 Glissant, *Poetics of Relation*, 111.



Historicizing the Images and Politics of the Afropolitan

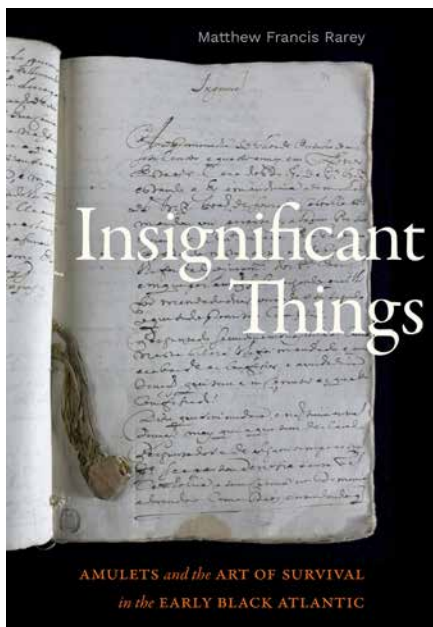
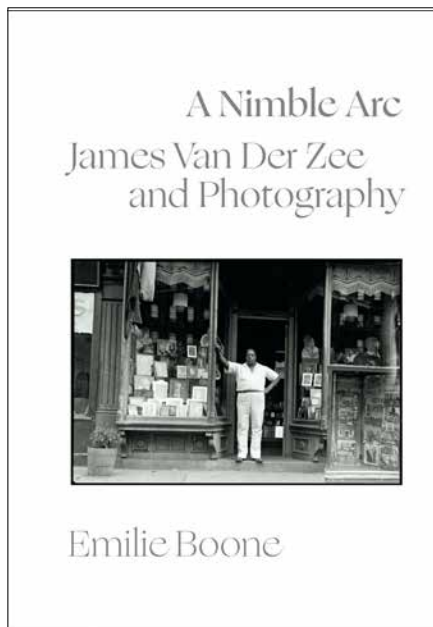
Radical History Review volume 22, issue 3 (#144)

This special issue is a written and photographic exploration of the "Afropolitan"—the image of mobility, cultural production, and consumerism in Africa and the African diaspora. Contributors analyze the concept in a variety of contexts: itinerant artisans in fourteenth-century southern Africa, sixteenth-century African diaspora communities in Latin America, West African kingdoms and port cities in the waning decades of the Atlantic slave trade, a hair salon in twenty-first-century Paris, and a road-trip through Bangladesh.

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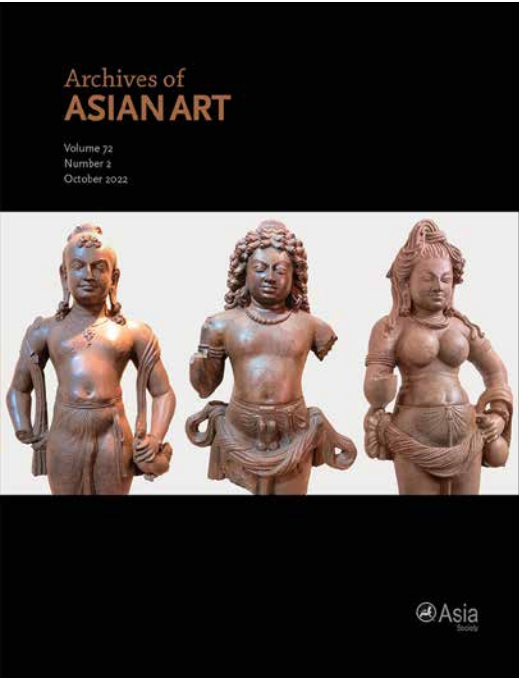
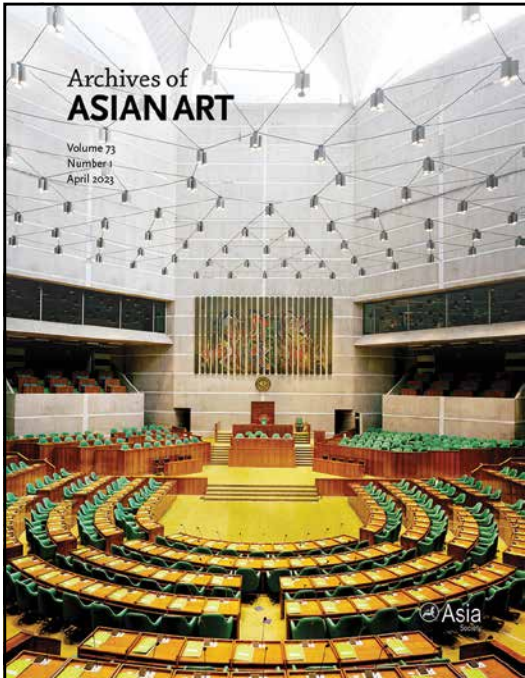
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16 The urgency of Kia Kenda's work was keenly felt in 2023, when Kissinger's centenary renewed discussion of his disturbing past. See "Kissinger at 100: Statesman or War Criminal? His Troubled Legacy—in Pictures," *Guardian*, May 26, 2023.

17 Al Sohl's tent brought to mind such works as Carla Accardi's sicofoil *Tendas (Tents)* of the 1960s and 1970s and Mary Kelly's *Multi-Story House* (2007), which invited a viewer to step inside and outside a "house" containing the testimonials of two generations of American feminists. Sohl's wall hangings recalled the place settings dedicated to historical and mythological feminist icons in Judy Chicago's *The Dinner Party* (1974–79). I discuss Kelly's work in James Meyer, *The Art of Return: The Sixties and Contemporary Culture* (Chicago: University of Chicago Press, 2019), 61–64.

18 Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000), 392–493. Negri and Hardt define the "multitude" as a collectivity comprised of migrant and subaltern populations that has been produced by Empire and will eventually challenge its hegemony.

19 The soundtrack included the South Korean K-Pop song *Into the New World*, which became an anthem of the anti-corruption movement in 2016; two Palestinian Tarweedah folk songs enlisting imlolaah, a technique of message encryption; Shervin Hajipour's song "Baraye," which became an anthem of protests for women's rights in Iran after the arrest and fatal beating of the Kurdish woman Mahsa Amini by the country's morality police in September 2022; the feminist collective Las Tesis's performance piece *Un violador en tu camino (A Rapist in Your Path/The Rapist Is You)* protesting violence against women in Chile; an untitled Inuit throat song "Katajjaq," performed by Beatrice Deer and Sylvia Cloutier; and *Baal Bhimacha Palana*, a protest lullaby sung by Dalit women referencing Bhimrao ("Bhim") Ramji Ambedkar (1891–1956), a founding figure of India's anti-caste movement. See Hajra Waheed, *Hum II* (handout) (Sharjah: Sharjah Art Foundation, 2023).

20 Enwezor, "The Black Box," in *documenta XI Platform 5: Exhibition* (exhibition catalogue) (Ostfildern-Ruit, Germany: Hatje Cantz, 2002), 44.

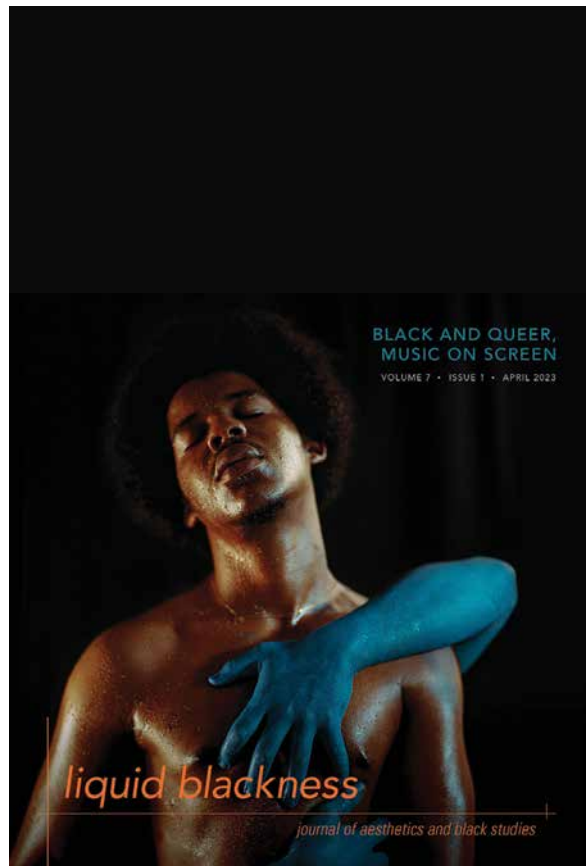
21 The UAE's economic ties to the Russian Federation have accelerated as a result of Putin's "special operation," most visibly in nearby Dubai, a favored destination of wealthy Russians. See Anton Troianovski and Andrea DiCenzo, "Russia Outside Russia: For Elite, Dubai Becomes a Wartime Harbor," *New York Times*, March 13, 2023; and Troianovski and Jack Ewing, "How Russia's Rich Get Their Luxuries Now," *New York Times*, May 11, 2023, updated May 14, 2023.

22 Enwezor, "The Black Box," 49–50.

23 Although *documenta XI's* omission of representations of LGBTQ people fell short of this democratic ambition, Enwezor's essay "The Postcolonial Constellation" (2008) marked a turn in the curator's model of inclusion. In this text, Enwezor contrasts a homoerotic photo of a male model by the Nigerian-British queer photographer Rotimi Fani-Kayode to an insulting and uncritical "ethnographic" display during Tate Modern's opening exhibition in 2000. See Enwezor, "The Postcolonial Constellation," 213–22.

24 LGBTQ people face significant political suppression in Putin's Russian Federation, Victor Orban's Hungary, Yoweri Museveni's Uganda, Ron DeSantis's Florida, and elsewhere. Under Sharia law, homosexual acts are illegal in UAE and punishable by imprisonment, although enforcement of this stricture is seldom pursued. See https://en.wikipedia.org/wiki/LGBT_rights_in_the_United_Arab_Emirates.

25 Enwezor, "The Black Box," 50.



Black and Queer. Music on Screen

liquid blackness volume 7, issue 1

Contributors to this special issue center the aesthetic and critical powers of Black queer audiovisual musical media, while critiquing the ways that disciplinary formations in cinema and media studies occlude dialogues, histories, and genealogies of sex, race, and audiovisual mediation. The authors present generative vocabularies and frameworks for articulating the disruptive political and aesthetic work of Black queer expressive cultures.

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