



BLACK PRESIDENT

THE ART & LEGACY
...of... ANIKULAPO ...

FELAKUTI



NIGERIA



*The Art and Legacy
of
Fela Anikulapo-Kuti*

EDITED BY TREVOR SCHOONMAKER

Contributions by

BIYI BANDELE

JEFF CHANG

YOMI DUROTOYE

VIVIEN GOLDMAN

OLU OGUIBE

MOYO OKEDIJI

TREVOR SCHOONMAKER

SHARAN STRANGE

MICHAEL VEAL

BLACK PRESIDENT: THE ART AND LEGACY OF FELA ANIKULAPO-KUTI
Organized by Trevor Schoonmaker

New Museum of Contemporary Art
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.....
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Yellow Fever

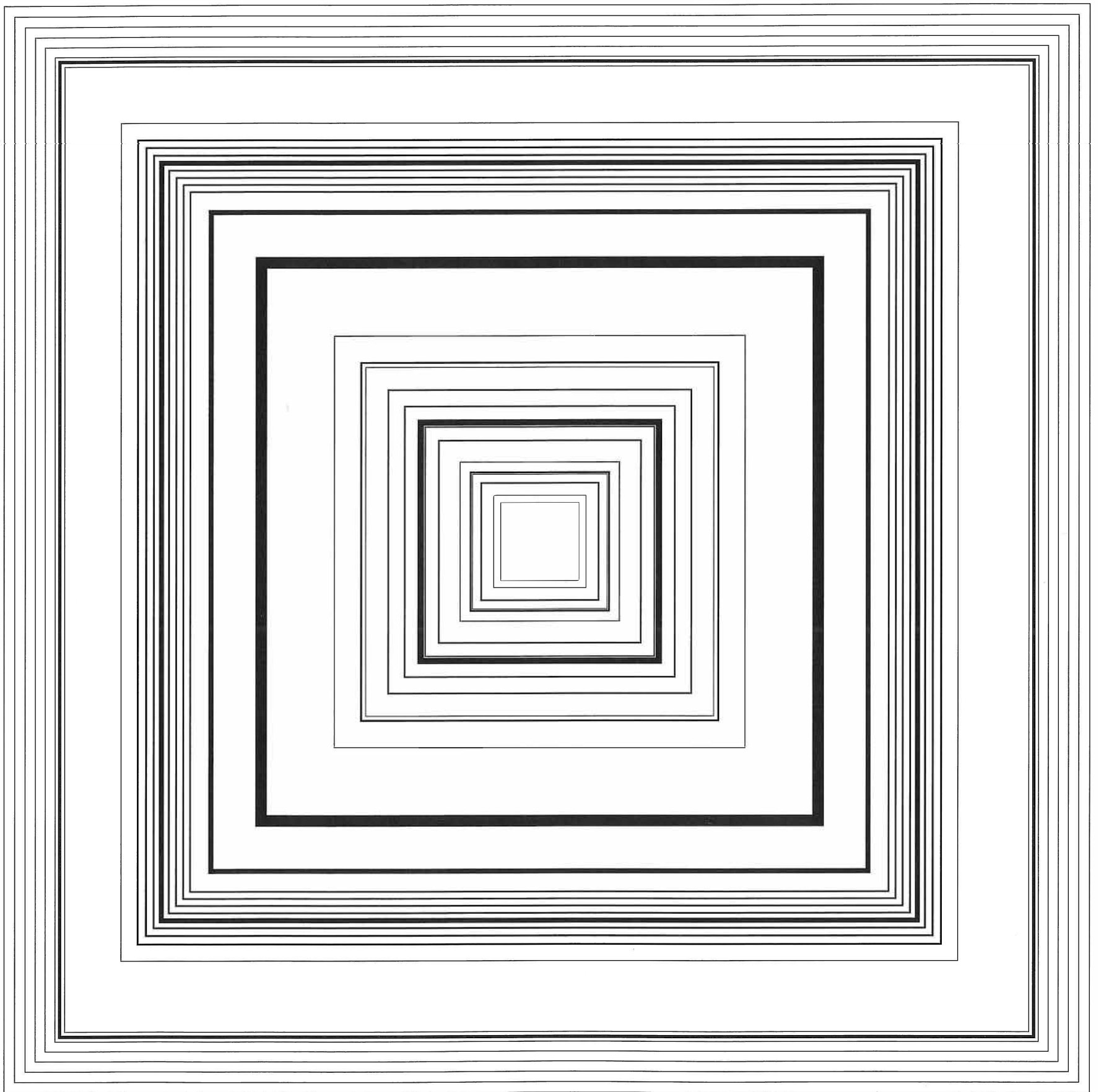
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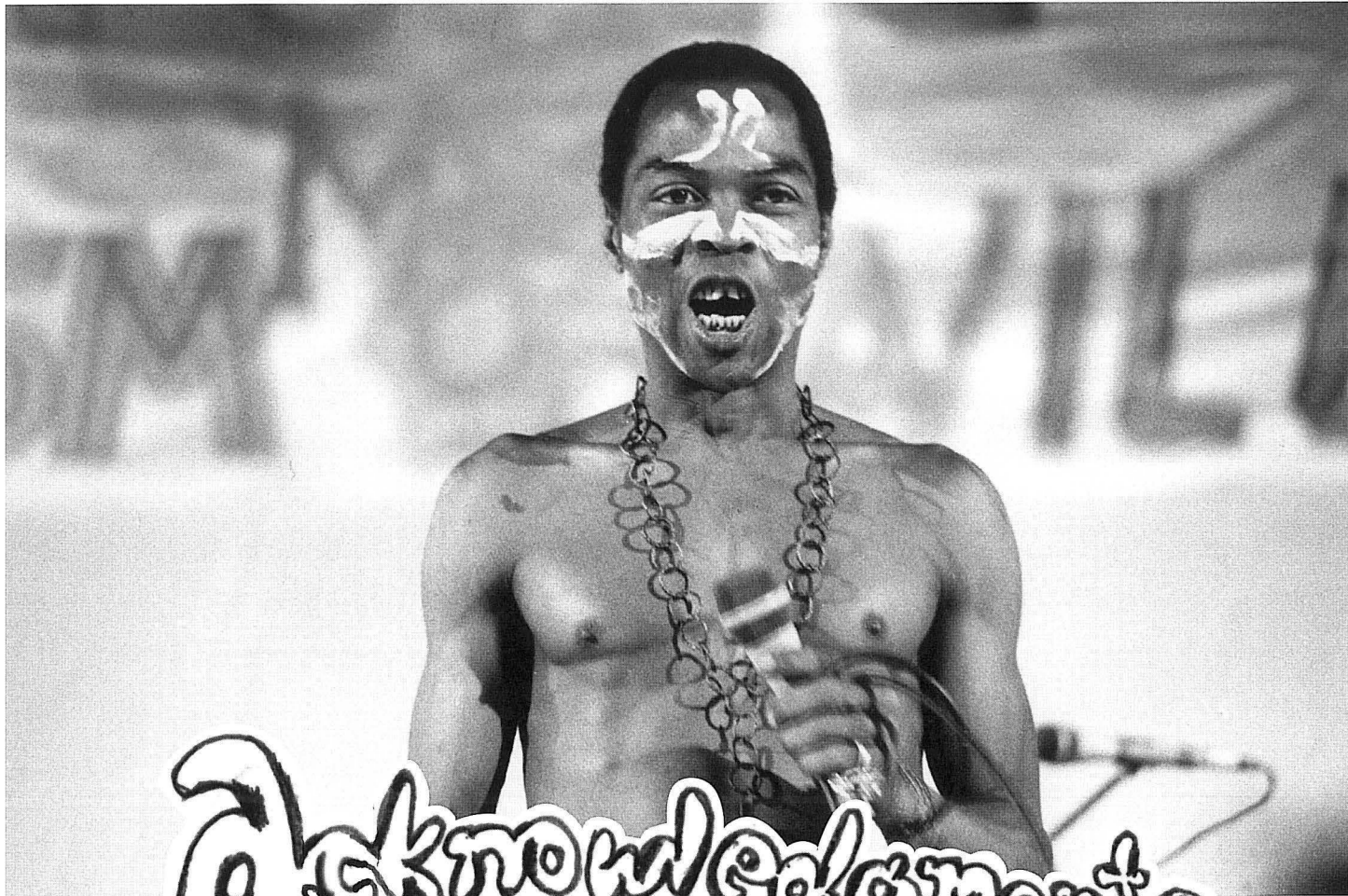
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I would like to dedicate this exhibition and the Fela Project to my parents, Donald and Meyressa Schoonmaker, and to the indomitable spirit of Fela Anikulapo-Kuti.



acknowledgments

by

TREVOR SCHOONMAKER

DAVID CORIO, Fela Kuti at The Academy in Brixton, London, November 12, 1983.

This catalogue and exhibition are part of a cultural endeavor called The Fela Project that I began organizing in 1999. The project also includes a web site and a second collection of essays titled, *Fela: From West Africa to West Broadway*. That collection is very important as an accompanying volume, as it expands upon and delves more deeply into many of the issues in Fela's life. All together these components seek to bring to life the many sides of the legendary musician and activist, Fela Anikulapo-Kuti.

The Fela Project is not meant to be a comprehensive study — as a project about Fela could be researched for an eternity — but rather aims to present a diverse range of perspectives on the man, with the visual arts being the primary focus. The project required four years of research and development, from conception to realization, and has taken many shapes and forms before arriving at its final product. The process of developing a project of this scope has been an interesting one, from conceiving the exhibition to locating the appropriate institution to help produce and present it. From the beginning I was faced with the many challenges that arise when curating an exhibition of new work before a venue has been established, and then making the project work within the particular space and budget of an institution. The experience was a two-sided one, full of both wonderful surprises and unexpected challenges. I have been extremely fortunate to be able to work with the staff at New Museum, who has provided a great deal of assistance in meeting these demands.

It will come as no surprise that a project of this scope and complexity could not be realized without the generous assistance of a great many people and institutions. I would like to express my deepest gratitude to all of the people who generously donated their ideas, time, resources and talent to this project. I am extremely grateful to Femi, Yeni and Funke Anikulapo-Kuti, the entire **Kuti family** and the Estate of Fela Anikulapo-Kuti for supporting this endeavor and making this project possible.

Among the participants, I am perhaps most deeply indebted to the **artists** whose work functions as the visual focal point of the exhibition. They not only contributed their art and writing to this exhibition, but in many cases, acted as an informal advisory team with their suggestions, support, and recommendations throughout the maturation of the project. I would also like to thank each of the **writers** who in addition to their essays, have provided substantial insight into the project's development.

I would like to acknowledge the **photographers** and cartoonists who graciously allowed their work to be shown in this catalogue and exhibition: Femi Bankole Osunla, Howard Cash, John Collins, David Corio, Thomas Dorn, Justin Francis, Barkley Hendricks, Juliet Highet, Maria Lovett, Michel Maiofiss, Bayo Martins, Bernard Matussière, Marilyn Nance, Yomi Ola, Segun Oyekunle, Knox Robinson, and Alexandra Stephanakis.

I am deeply grateful to the entire staff at **The New Museum of Contemporary Art** for believing in this exhibition and working so hard to help realize it, from Director Lisa Phillips to former Deputy Director Dennis Szakacs, Registrar and Exhibitions Manager Peter Gould, former Exhibitions Manager John Hatfield, Curator of Education Anne Barlow, Development Director Anne Shisler, Director of Marketing Allison Berglas, Public Relations Officer Rebecca Metzger, Executive Assistant, Director's Office Alpesh Patel and absolutely everyone working at the Museum. Most of all I would like to thank the curatorial staff who I had the pleasure of working so closely with during the exhibition's production: Senior Curator Dan Cameron for having the faith in the exhibition to get it off the ground, former Associate Curator Anne Ellegood for taking the reins inside the museum and offering her experience and insight to help shape the exhibition, and Melanie Franklin for her countless hours of hard work pulling double duty as both Curatorial Coordinator and Publications Manager. I also need to thank the diligent curatorial interns who have assisted at various stages through the course of development: Nele Brauner, Meredith Ledlie, and Kate McNamara. You aren't a big staff, but you are bad!

I would like to give thanks to the NYC Fela Project **programming and outreach team** who generously volunteered their time and energy to help guide the development of the Project's educational and cultural initiatives. I can't thank you enough: Isolde Brielmaier, Reagan Kiser, Li Sumpter, and Risè Wilson. Also big thanks to Piotr Orlov and Rich Medina for their terrific assistance with helping organize the music for the sound component of the exhibition. I could not have done it without you.

Special thanks to the design team at **Honest** — Cary, Stella, and Jon — for everything you've done for the project, from catalogue to website design! Also thanks to Brack Bivens and Daniel Liao for their generous programming assistance and the Center for the Public Domain for hosting the Fela Project website. I would also like to thank Teka Selman, Lee Behlman, Vic Fingerhut, and Isolde Brielmaier for their insightful editorial assistance. Thanks to Ella Pearce at Palgrave Press for making such a smooth connection between the two Fela Project publications (*Fela: From West Africa to West Broadway* being the other). And huge thanks to Paul Fakler for his dedicated pro bono legal work.

Thank you to all of the colleagues who lent their professional support to the development of this project, exhibition, and catalogue. **In Nigeria and Ghana:** Thanks to Ghariokwu Lemi in Lagos, Olakunle Tejuoso at the Glendora Review and Jazzhole Records in Lagos, John Collins in Accra, and Sola Olorunyomi in Ibadan. Kunle and Lemi, you provided immeasurable assistance on the ground in Lagos and I am deeply grateful.

In Europe and Japan: Thanks to Barclay France, especially Jérôme Maroc Latour; FKO Music; Rikki Stein; Alake Anikulapo-Kuti; Carol Brown at the Barbican; Toshiya Endo; Mabinuori Kayode Idowu; Bayo & Gerwine Martins; Yemisi Ransome-Kuti; Quinton Scott at Strut Records; and Comet Records.

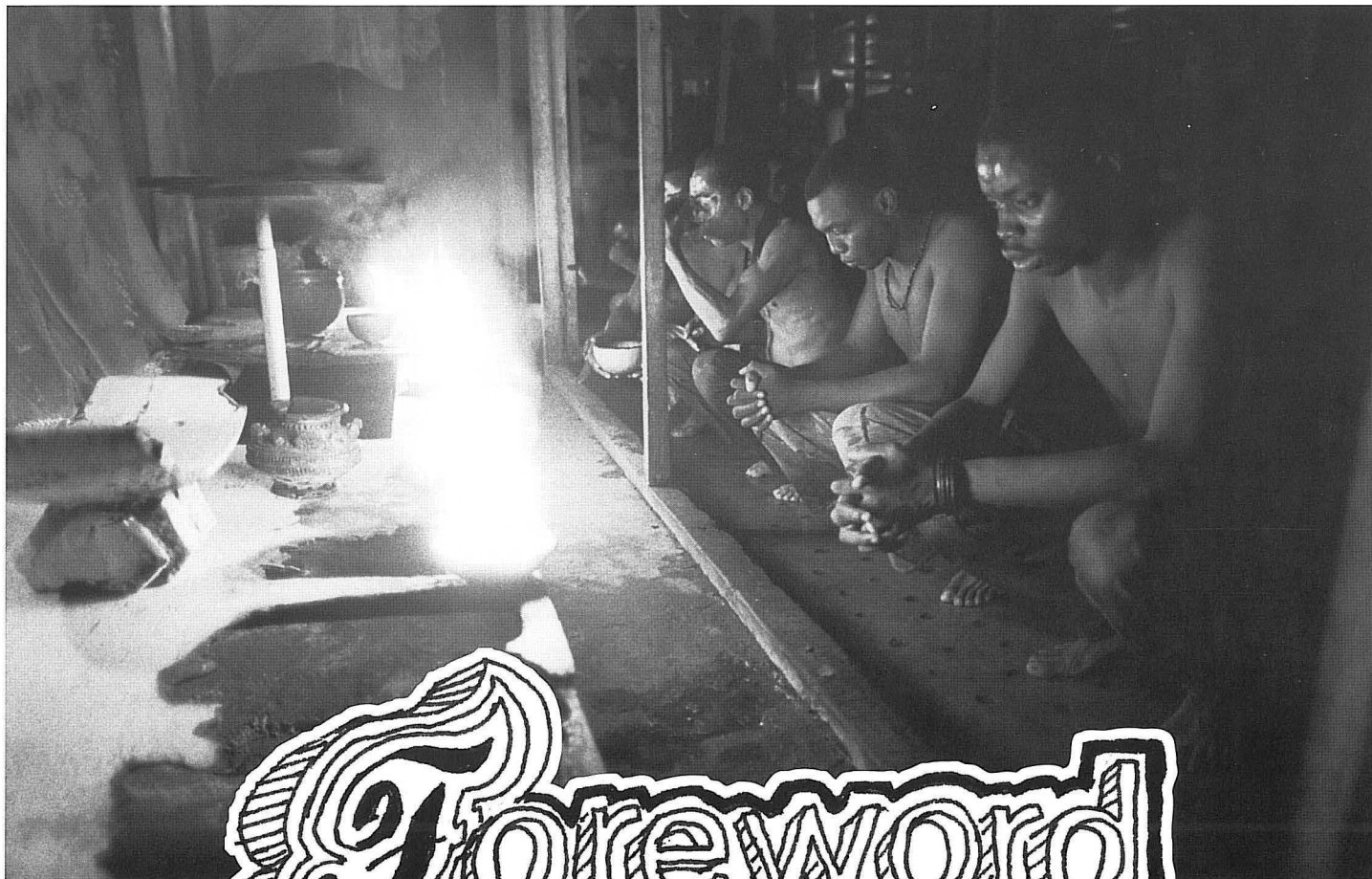
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Thank you to my **friends and family** who endured my obsession with this project and supported me over the four year course of its development, even when the project had no home and I had no source of employment. Thanks for having my back when times were tough: my mother Meyressa, my Schoonmaker family, my Bryant family, Tante B, John Carroll, Mark & Kelly Acosta, Teka Selman, Jim Hayes, Sherry Martin, and my Durotoye family for taking me into their lives and introducing me to Nigeria in 1992.

I need to give a special shout out to those friends who were integral in helping shape this project during numerous discussions in its infant stages: Mark Acosta, Tracy Boni, Isolde Brielmaier, Reagan Kiser, David Levine, and Celene Ryan. Without your encouragement and ideas this show would have never have been realized.

My deepest gratitude goes out to everyone who supported this project, from its gestation period to the final countdown. If I've left anyone out it wasn't intentional, it's just been a long process and a behemoth of a project. To anyone who I may have missed... this shout out's for you. To all of Fela's musicians and collaborators and everyone pushing Fela's legacy and Afrobeat forward in its various incarnations, thank you and keep keepin' on.



Foreword

by

Lisa PHILLIPS

THOMAS DORN, Shrine ceremony with Fela and his assistants, Lagos, June 1993.

Throughout our twenty-six-year-old history, the New Museum has distinguished itself by its commitment to important thematic exhibitions addressing theoretical or socially significant ideas. *Black President: The Art and Legacy of Fela Anikulapo-Kuti* continues this tradition, by looking at the significant impact that this iconic figure and creator of Afrobeat music has had on the larger culture and various forms of artistic expression from music to visual arts to poetry and film.

Here in the US, Fela Kuti is not widely known outside of the music community. He was not only a breakthrough artist because of his radical musical compositions, but also an outspoken political rebel and cult figure in the African continent and beyond, attaining cult status and a following equivalent to Malcolm X and Bob Marley. As a cultural leader and outspoken opponent of corruption and repression in Nigeria and sub-Saharan Africa, his significance and influence continues to grow today both in the expanding Afrobeat community and among younger generations of artists as diverse as Olu Oguibe, Kendell Geers, Ouattara, Sanford Biggers, Pascale Marthine Tayou, and Kara Walker among others.

This exhibition and book, both expertly organized by Trevor Schoonmaker for the New Museum, provides an opportunity to more fully absorb the impact of Fela as a prodigious artist and prodigious agitator for post-colonial culture in Africa as well as glimpse at some of the most important artists working in Africa and in the African Diaspora today. For this book, Mr. Schoonmaker has assembled an impressive group of Fela scholars who approach his life and work from various perspectives and make the clear case that Fela gave voice to political disenchantment while providing a vision for the future based on innovative form built on an amalgamation of the traditional and the contemporary.

I applaud Trevor Schoonmaker for proposing this project to us and to Curatorial Coordinator, Melanie Franklin and former Associate Curator, Anne Ellegood for working with Trevor to help bring this project to fruition. The Norton Family Foundation has provided much needed support for this book, for which we are deeply grateful.



ALEXANDRA STEPHANAKIS, Details on tour, 1986.

RADCLIFFE BAILEY

No Nonsense, 2002-03
 Mixed media painting with photo
 80 x 80" approximately
 Photo courtesy of Howard Cash
 Courtesy of the artist and Jack Shainman Gallery, New York

BILI BIDJOCKA

Sorrow, Tears, and Blood, 2003
 Three-part light box sculpture
 Three pieces, 78½ x 118" total
 Courtesy of the artist

SANFORD BIGGERS

The Afronomical Ways, 2003
 Two-dimensional Afro-tantric zodiacal wall sculpture
 Rubber tiles, pigment, disco ball
 Shape Variable (square or circle) (8 sq. feet)
 Courtesy of the artist

SOKARI DOUGLAS CAMP

Open and Close Chop and Quench, 2002-03
 Kinetic sculpture of wood, steel, cowries, and electric motor
 76½ x 54¾ x 43"
 Courtesy of the artist

BRETT COOK-DIZNEY

Untitled, 2001
 Spray paint on canvas
 54 x 62"
 Courtesy of the artist and Trevor Schoonmaker

VICTOR EKPUK

Prisoner of Conscience, 1994-2002
 Giclee print on BFK paper
 19½ x 23"
 Courtesy of the artist

VICTOR EKPUK

Lagos Blues, 1996
 Acrylic on board
 12¾ x 17¾"
 Courtesy of the artist

VICTOR EKPUK

To Serve Nigeria with All My Strength, 1994-2002
 Giclee print on BFK paper
 19½ x 23"
 Courtesy of the artist

TIM EVANS & JASON SMITH

Anikulapo, 2001-03
 Three-projection computer-rendered video/fly-through of virtual space
 Dimensions variable
 Courtesy of the artists

KENDELL GEERS

Twilight of the Idols, 2002
 Wooden figure, fabric
 40 x 6 x 6"
 Courtesy of the artist and Stephen Friedman Gallery, London

GHARIOKWU LEMI AND TAOFEEK SAKA

Abami, 1997
 Colored poster on paper
 13 x 15"
 Courtesy of the artist

GHARIOKWU LEMI

AIDS Afrika, 2000
 Colored poster, pen & ink on paper
 10 x 10"
 Courtesy of the artist

GHARIOKWU LEMI

He Miss Road animation series (made for *Black President* film), 1976
 Pen & felt tip markers on paper
 9 drawings total: 6 drawings: 10 x 15" each; 3 drawings: 10 x 30" each
 Courtesy of the artist

GHARIOKWU LEMI

Madness Junction, 2002
 Colored poster, pen & ink on paper
 11½ x 14"
 Courtesy of the artist

GHARIOKWU LEMI

Monkey Banana (Original album cover), 1975

Pen & ink on paper

12½ x 12½"

Courtesy of the artist

GHARIOKWU LEMI

Sorrow, Tears and Blood, (Original album cover), 1978

Colored poster, pen & ink on paper

12½ x 12½"

Courtesy of the artist

BARKLEY HENDRICKS

Fela: Amen, Amen, Amen, Amen..., 2002

Oil & variegation leaf on canvas, wooden frame, armature

60 x 48" approximately

Courtesy of the artist

SATCH HOYT

The Shrine (The 27 Brides of the Black President), 2002-03

Sound capsule

96 high x 60" diameter

Courtesy of the artist

Made possible in part by Charles Stone III, Martine and Dr. Didier Fillion, and Dorothy Field.

Technical consultant: David Bober

Construction: Gustavo Larizzati

ALFREDO JAAR

Moral Reasons, Social Concerns, 1991

Two framed texts

24 x 24 x 1½" each; overall dimensions: 24" x 72" 1½"

Courtesy of the artist and Galerie Lelong, New York

MARCIA KURE

History of Africa by Fela, 2002

Kola nut pigment and pencil on paper

59 panels, 7½ x 5½" each

Courtesy of the artist

MOSHEKWA LANGA

Where Do I Begin?, 2002

Video projection

4 minutes

Courtesy of the artist

PAUL D. MILLER A.K.A. DJ SPOOKY THAT SUBLIMINAL KID

A Different Utopia, 2003

Computer-rendered virtual space

Dimensions/installation variable

Courtesy of the artist

ADIA MILLETT

Swegbe and Pako, 2003

Framed cross stitch on mesh

Courtesy of the artist

WANGECHI MUTU

Yo Mama, 2002 -2003

Collage, ink, mixed medium on paper

88 x 60" (Diptych)

Courtesy of the artist

NANGA-OLY CHRISTOPHE

Mask to Face, 2002

Video

8½ minutes

Courtesy of the artist

AIMÉ NTAKIYICA

Vote Game, 2002-03

Fishermen's net, wooden posts, metal ring, colored balls, linen baskets

39½ x 39½ x 98½" approximately

Courtesy of the artist

ODILI DONALD ODITA

Heaven Can Wait, 2001

Wheelbarrow, Naira, paper, string, house paint and oil

Dimensions variable

Courtesy of the artist and Florence Lynch Gallery, New York

ODILI DONALD ODITA

Untitled, 2003

Acrylic on canvas

Courtesy of the artist and Florence Lynch Gallery, New York

OLU OGUIBE

National Graffiti, 1990

Enamel on mat

39 x 82" each of eight panels exhibited back to back

Installation variable

Courtesy of the artist

MOYO OGUNDIPE

Everybody Say Yeah, Yeah!, 2002

Acrylic on canvas

50 x 26"

Courtesy of the artist

MOYO OKEDIJI

Fela and Ogun In Mythopia, 2002

Acrylic on canvas

72 x 108"

Courtesy of the artist

MOYO OKEDIJI

Fela in Mamiwataland, 2002

Acrylic on canvas

72 x 108"

Courtesy of the artist

MOYO OKEDIJI

Fela concert poster from Ile-Ife, 1979

Paper

17 7/8 x 25 1/2"

Courtesy of Trevor Schoonmaker

SENAM OKUDZETO

The Dialectic of Jubilation: Afro-Funk Lessons, 2002-03

Video with Yemisi Kuti and ink drawings on wall

Dimensions/installation variable

Courtesy of the artist

Camera crew: Claudia Muller, Julia Miller, Louis Cameron,
Phillip Gasser, and Hannes Famira

QUATTARA

Untitled, 2003

Mixed media on canvas

Courtesy of the artist

YINKA SHONIBARE

Lady Na Master, 2002-03

Twenty-seven headless female figures displayed on a table:
fabric with armature, wood

Table: 60" high with 132 x 80" surface

Courtesy of the artist and Stephen Friedman Gallery, London

PASCALE MARTHINE TAYOU

Shakara Scene Oloje, 2001

Video projection

Dimensions variable

Courtesy of the artist and Lombard-Freid Fine Arts, New York

IKÉ UDÉ

Nigerian Vogue, 1994

Color photography

40 x 30"

Courtesy of the artist and Stefan Stux, New York

OBIORA UDECHUKWU

Who Are You Re?, 1998

Ink, wash, pencil & charcoal

30 x 20"

Courtesy of the artist

ROBERTO VISANI

You see the hut yet you ask "where shall I go for shelter", 2000-03

Mixed media installation

Dimensions/installation variable

Courtesy of the artist

KARA WALKER & KLAUS BÜRCEL

Golddigger, 2002-03

Mixed media and 22 karat gold.

Dimensions variable

Courtesy of the artists and Brent Sikkema, New York

FRED WILSON

Because Why O?, 2003

African pottery with sound installation

Dimensions variable

Courtesy of the artist and Metro Pictures, New York

Artists' Bios

RADCLIFFE BAILEY received his BFA from Atlanta College of Art in 1991. He has had many one-person exhibitions including *The Magic City* (2001), which traveled to Birmingham Museum of Art, Birmingham, AL, Contemporary Art Museum St. Louis, MO, and Blaffer Gallery, University of Houston, TX; *Meet Me by the River* at Jack Shainman Gallery, New York (2002); and *Spiritual Migration* (2001/2002) at Atlanta College of Art, GA and Kresge Gallery, Ramapo College, NJ. Bailey has participated in many group exhibitions including *Thinking with Blood: Conflict and Culture in the American South* (2003), which traveled to Anderson Gallery, Richmond, VA, Hite Gallery, University of Louisville, KY, The Harriet Tubman African American Museum, Macon, GA, Asheville Art Museum, Asheville, NC, and Dorsky Gallery, New York; *As Time Goes By* (1997) at Whitney Museum of American Art at Champion, Stamford, CT; and *Equal Rights and Justice* (1995) at The Smithsonian Institution, Washington, DC. He lives and works in Atlanta, Georgia.

BILI BIDJOCKA studied at Ecole Nationale Supérieure des Beaux Arts de Paris. He has had several one-person shows in Europe and America including *Looking Glass* (1999) in Brussels, Belgium. He has also participated in several more group shows including *The Happy Face of Globalization: Biennial of Ceramics in Contemporary Art* (2001) at Museo Civico d'Arte Contemporanea, Savona, Italy; *2nd Johannesburg Biennale* (1997); and *Crossing: Time • Space • Movement* (1997) at University of South Florida's Contemporary Art Museum in Tampa. Bidjocka is the Co-founder with Emily Cantrell and Jesus Polanco of

Matrix Art Project (M.A.P.), an international organisation of independent contemporary artists. Bidjocka was born in Douala, Cameroon in 1962. He lives and works in Paris, France.

SANFORD BIGGERS received a BA from Morehouse College in Atlanta, Georgia, in 1992. He attended the Maryland Institute College of Art in Baltimore, Maryland, in 1996, and the Skowhegan School of Painting and Sculpture in Skowhegan, Maine, in 1998. Biggers received his MFA from the School of the Art Institute of Chicago in 1999. He has had several one person exhibitions including *Psychic Windows* (2002) at the Matrix Gallery at the Berkeley Museum of Art, Berkeley, CA; *Afrotemple* (2002) at Contemporary Arts Museum, Houston, TX; *Gomi no Tendankai* (1997) at Cabaret Mago, Nagoya, Japan; and *In the Mind's Eye* (1996) at Wight Gallery, UCLA, Los Angeles, CA. He has also participated in numerous group exhibitions including *Whitney Biennial 2002*, Whitney Museum of American Art, New York; *Freestyle* (2001) at the Studio Museum in Harlem, New York; *Zoning* (2001) at The Project, New York; and *One Planet Under a Groove* (2001) at the Bronx Museum of Art, New York. He has been the artist in residence at The Studio Museum in Harlem in 2000 and the P.S.1 Studio Program in 1999-2000. He lives and works in New York City.

KLAUS BÜRCEL received his training at Goldschmiedeschule Pforzheim (1976-1979) and at the Akademie der Bildenden Künste in Munich (1987-1990). He has had one person exhibitions at Oliver Art

Center (1999), California College of Arts and Crafts, Oakland, CA; Bernard Toale Gallery (1997), Boston, MA; Goethe Institut (1997), Boston, MA; and Jewelerswerk Gallery (1993), Washington D.C. Most recent group shows include: *Beyond the Mines: The Art of Gold* (2003) Crocker Art Museum, Sacramento, CA. and University of Richmond Museum, Richmond, VA; *Terrain: Sculpture Today* (2002) Institute on Contemporary Art, Portland, ME; *Mikromegas* (2002) Bayerischer Kunstgewerbeverein, Munich and American Craft Museum New York, NY; *von Wegen* (2001) Goldschmiedehaus Hanau; *Schmuckszene* (2000) Munich; and *Schönmachen* (2000) Kunsthaus Kaufbeuren. He currently lives and works in New York City.

SOKARI DOUGLAS CAMP received her BA from Central School of Art and Design, London in 1983 and her MA from the Royal College of Art, London. She has had many one person exhibitions including a retrospective exhibition *Imagined Steel* (2002) at the Lowry Centre, Manchester that toured the UK; *Spirits in Steel* (1998) at the American Museum of Natural History, New York; *Play and Display* (1995) at the Museum of Mankind, London; and *Urban Walk* (1994) at Barbican Centre, London. She has also been included in numerous group exhibitions including *The Artist and the City* (2002) at Centre de Contemporania de Barcelona, Spain; *The Shape of the Century* (1999) at the Salisbury Festival, Salisbury and Canary Wharf, London; *Bienal de La Habana* (1997); and *An Inside Story. African Art of out Time* (1995), a traveling exhibition organized by the Setagaya Art Museum, Tokyo, Japan. She has recently worked on a large commission funded by the Jerwood Foundation for the forecourt of the Commonwealth Institute in London. Sokari Douglas Camp lives and works in London.

BRETT COOK DIZNEY received his BA from the University of California, Berkeley in 1991. His one-person exhibitions include *MultiFaceted* (2001) at P·P·O·W, New York; *Politically Correct?* (1994) at David Raymond Fine Arts, San Francisco, CA; and *Automatic* (1993) at Intersection for the Arts, San Francisco, CA. Some of his recent public projects include *June Jordan Collaborative Project* (2002), Harlem, NY; *Information for Peace and Democracy* (2001), CAP project, Bronx Museum, NY and *Learning* (2002), Buckingham, Browne and Nichols Project, Cambridge, MA. He has shown in group exhibitions both nationally and internationally including the *Shanghai Biennial* (2001) in China; *One Planet, Under a Groove* (2001) at the Bronx Museum of the Arts, New York; *Hip-Hop Nation* (2001) at the Yerba Buena Center for the Arts, San Francisco, CA; and *Generation Z* (1999) at P.S. 1, Long Island City, NY. He has received the New York Post Liberty Award (2002), Mid-Atlantic Arts Foundation, New Jersey State Council on the Arts Fellowship (1998), and ArtMatters Grant (1996, 1992). He has also been an artist-in-residence at the Studio Museum of Harlem (1997-98). He currently lives and works in New York City.

VICTOR EKPUK was born in Nigeria and received his BFA from Obafemi Awolowo University (University of Ife), Ile-Ife, Nigeria, in 1989. He worked for eight years as an Editorial Illustrator and Cartoonist for the *Daily Times*, one of Nigeria's major newspapers. His work has been shown in numerous solo exhibitions including *Manuscript Series: Ancient Symbols/Contemporary Forms* (2001) at Parish Gallery, Washington D.C.; *Songs* (1998) at 18th Street Arts Complex, Santa Monica, CA; and *Dream* (1996) at Goethe Institut, Lagos, Nigeria. He has also participated in group exhibitions in the US and abroad including *1st Johannesburg Biennale* (1995) in Johannesburg, South Africa and *Spirit of African Culture in Contemporary Art* (2002) at Susquehanna Museum of Contemporary Art, Harrisburg, PA. Victor presently resides and works as an artist in the United States.

TIM EVANS received his BFA from California College of Arts and Crafts in 1997 and his MFA from Hunter College in 2000. His work was featured in a one-person exhibitions at Linc Real Art, San Francisco, CA in 2001 and has also been included in many group exhibitions including *Kageki Metonymics: Subversions and Transformations from the Japanese Fringe* (2002) at Stefan Stux Gallery, New York; *The Magic City* (2000) at Brent Sikkema Gallery, New York; and *100 Drawings* (1999) at P.S. 1 Contemporary Art Center, Long Island City, NY. He lives and works in Brooklyn, New York.

KENDELL GEERS has had his work featured in group exhibitions since 1992 and in numerous international exhibitions, including *Bienal de La Habana* (1994); *Inklusion: Exklusion*, Reininghaus and Künstlerhaus, Graz (1996); *Trade Routes: History and Geography. 2nd Johannesburg Biennale* (1997); *New Works: 98.3*, ArtPace, San Antonio, Texas (1998); and *Power*, Galerie für Zeitgenössische Kunst, Leipzig, *Global Conceptualism: Points of Origin 1950s-1980s*, Queens Museum of Art, New York, *Traffique*, S.M.A.K., Ghent, and *High Red Centre*, Centre for Contemporary Arts, Glasgow (1999). Solo shows of Geers's work have been presented since 1988 and include *Rogue States* (2003) at Stephen Friedman Gallery, London; *Grenzgänger* (2002) at Galerie Luis Campana, Cologne, Germany; and *Ex Africa Semper Aliquid Novi* (2000) at Marian Goodman Gallery, Paris, France as well as one person projects at INOVA, Milwaukee, Wisconsin in 2000 and ARCO, Madrid Spain in 1999. Geers received the ArtPace/A Foundation for Contemporary Art's International Artist-in-Residence award in 1998. He lives and works in Brussels, Belgium.

GHARIOKWU LEMI is a graphic designer, songwriter, artist who currently lives and works in Lagos, Nigeria. Specialized on record sleeve designing, he created twenty-six album covers for Fela Anikulapo Kuti (between 1974 and 1992), which are subject of an Art Project/thesis at the Institute for Ethnology and African Studies at Mainz University, Germany. He has received the Nigeria Music Award, the Fame Music Award and the Sleeve Designer of the Year Award.

BARKLEY HENDRICKS received his BFA and MFA from Yale University. He has had one-person exhibitions at Lyman Allyn Museum of Art, New London, CT (2001, 1979); Benjamin Mangel Gallery, Philadelphia (1993, 1981); Pennsylvania Academy of Fine Arts, Philadelphia (1985); ACA Galleries, New York (1982, 1978, 1976); and Studio Museum in Harlem, New York (1980), among others. He has participated in group shows throughout the US including exhibitions at the Art Institute of Chicago (2000); Smithsonian Institution, Washington D.C. (1999); and Whitney Museum of American Art, New York (1994, 1971). He is currently a Professor of Art at Connecticut College and lives and works in New London, Connecticut.

SATCH HOYT has had one person exhibitions at Priska C. Juschka Fine Art, Brooklyn, New York (2003) and The Scene Gallery, New York (2003). He has also participated in group exhibitions throughout the US and Europe including *Body Power/Power Play* (2002) at Württembergischer Kunstverein, Stuttgart, Germany; *Where the Boys Are* (2002) at Clementine Gallery, New York; *Boxer* (2001) at Kunsthalle Tirol, Hall, Austria; and *SportCult* (2001) at Apexart, New York. He has been an artist-in-residence at CrossPathCulture, Johannesburg, South Africa (2003); Art Omi International, International Artists' Colony (2002); and CCP Foundation, Marrakech, Morocco (1998). Hoyt has also been playing and recording music since 1974. He composed, arranged and played (flute and vocals) with various ensembles such as The Burnt Sugar Arkestra (New York), Stomu Yamashta (London), Grace Jones (Paris), various artists in Kenya and on a CD with Louise Bourgeois in collaboration with Ramuntcho Matta (Paris). Hoyt lives and works in New York City.

ALFREDO JAAR is an artist, architect, and filmmaker who lives and works in New York City. His work has been shown extensively around the world. Recent exhibitions include Documenta 11 in Kassel, Fundacion Joan Miro in Barcelona, Badischer Kunstverein in Karlsruhe and Daros Exhibitions in Zurich. He was named a Mac Arthur fellow in the year 2000.

MARCIA KURE received her BA from the University of Nigeria, Nsukka in 1994. She has had many one person exhibitions including *Cloth as Identity* (2000) at Goethe Institut, Lagos, Nigeria; *Die Frau. Der Fisch. Der Hase: Aquarelle und Gemälde* (1998) at Kaya der

Volkshochschule, Herzogenaurach, Germany and Iwalewa Haus, Bayreuth, Germany; and *SONGS FOR MOTHER and other works* at the Teaching Gallery, University of South Florida, Tampa. Her work as also been included in many group exhibitions including *Colors of Africa: Contemporary Perspectives* (2001) at The Art Gallery, University of New England, Portland, ME; *Snapshot* (2000) at The Contemporary Museum, Baltimore, MD; and *Women to Women: Weaving Cultures, Shaping History* at Indiana State University Art Gallery, Terre Haute, IN. She was born in Kano, Nigeria and lives and works in Atlanta, Georgia.

MOSHEKWA LANGA has exhibited his work in one person exhibitions in the US and Europe including at the Rembrandt Van Rijn Gallery (1997) in Johannesburg; Centre d'art Contemporain (1999) in Geneva; and at The Renaissance Society (1999) in Chicago. His work has also been included in numerous group exhibitions including the Venice Biennale (2003); *How Latitudes Become Forms* (2003) at the Walker Art Center, Minneapolis, MN and the Sao Paulo Bienal (1998) in Brazil. He was born in Bakenberg, South Africa and lives and works in Amsterdam.

PAUL D. MILLER is a conceptual artist, writer, and musician working in New York City. His work as an artist has appeared in a wide variety of contexts such as the Whitney Biennial, The Venice Biennial for Architecture, the Ludwig Museum in Cologne, Germany, Kunsthalle, Vienna, The Andy Warhol Museum in Pittsburgh and a host of other museums and galleries. Miller is most well known under the moniker of his "constructed persona" Dj Spooky that Subliminal Kid, a character from his upcoming novel *Flow My Blood the Dj Said* that uses a wide variety of digitally created music as a form of post-modern sculpture. Miller has recorded a huge volume of music as Dj Spooky that Subliminal Kid and has collaborated with a wide variety of musicians and composers such as Iannis Xenakis, Ryuichi Sakamoto, Butch Morris, Kool Keith a.k.a. Doctor Octagon, Pierre Boulez, Killa Priest from Wu-Tang Clan, Steve Reich, Yoko Ono, and Thurston Moore from Sonic Youth amongst many others. His upcoming book, *Sound Unbound* an anthology of writings on sound art and multi-media will be out in 2003 on Routledge Press. His most recent album, *Optometry*, a jazz project featuring Matthew Shipp, William Parker, Joe McPhee, Carl Hancock Rux, Daniel Bernard Roumain, and High Priest from Anti-Pop Consortium was released in the summer of 2002 in conjunction with *Modern Mantra*, a mix CD of the Instinct/Shadow Records catalogue. In addition to these endeavors, Miller has started a new media magazine *21C* (www.21cmagazine.com). His most recent art project, *Errata Erratum* is an internet based remix of Marcel Duchamp's "errata musical" and "sculpture musical" works from the period 1912-1915 at L.A.'s Museum of Contemporary Art. More information on Miller can be found at www.djspooky.com.

ADIA MILLETT received her BFA from University of California at Berkeley in 1997 and her MFA from California Institute of the Arts at Valencia in 2000. Her work has been shown in many group exhibitions throughout the USA, including *Color, Culture, and Complexity* (2002) at the Museum of Contemporary Art, Atlanta; *Ironic/ Iconic* (2002) at the Studio Museum in Harlem, New York; *Friends and Family*, (2002) at Lombard-Freid Gallery, New York; *Freestyle*, (2001) at the Santa Monica Museum of Art, Santa Monica; and *Absolute Biennial* (1999) at Watts Towers Art Center, Los Angeles. She has been awarded the Philip Morris Fellowship, Santa Clarita in 2000 and the Van Lier Fellowship, New York in 2001. She currently lives and works in Brooklyn, New York.

WANGECHE MUTU received her BFA from Cooper Union in 1996 and her MFA from Yale University in 2000. She was born and raised in Nairobi, Kenya, and currently lives and works in New York City. She had a solo exhibition at the Jamaica Center for the Arts and Learning, Queens (2003) and at Susanne Vilelmetter, Los Angeles Projects in California. Her work has been shown in several group exhibitions including *Africaine* (2002) at the Studio Museum in Harlem, New York; and *Out of the Box* (2001) at the Queens Museum, New York; *Magic City* (2000) at Brent Sikemma, New York; and *The 2nd Johannesburg Biennale* (1997), The Castle in Cape Town, South Africa. Her work was also featured in the exhibition *Looking Both Ways: Art of the Contemporary African Diaspora*, curated by Laurie Ann Farrell at the Museum for African Art (2003). She has been awarded a Jamaica Center for the Arts Fellowship (2001) and a Fannie B. Pardee Fellowship (2000). Wangechi is currently a guest critic at the Vermont College MFA programming as well an Art and Science instructor at Jamaica Center for Arts & Learning.

NANGA-OLY CHRISTOPHE studied at Ecole National Supérieure D'art de Paris-Cergy. He has participated in the exhibitions *Trace de l'art* (1997) in Bagnolet, France and *Segundo estaccio* (2000) in Benifallet, Spain. He lives and works in Bagnolet, France.

AIMÉ NTAKIYICA has had her work included in many international exhibitions including *Biennale de Dakar* (2002) in Dakar, Senegal; *Ping-Pong* (2002) at Raffinerie, Brussel, Belgium; *Fun Five Fun Story* (2000) at New South-Wales Gallery, Sydney, Australia; and *Le Monde est ma Maison* (2000) at Centre d'art Contemporain, Tarbes, France. She was born in Burundi, Africa and lives and works in Beersel, Belgium.

ODILI DONALD ODITA received his BFA from Ohio State University in 1988 and his MFA from Bennington College in 1990. He has had one person exhibitions in the US and Europe including at the

Wintergarden, Vienna (2001), the Florence Lynch Gallery, NY (2001), and Galerie Schuster, Frankfurt (2001). He has also participated in numerous group exhibitions including *Fiction of Authenticity: Contemporary Africa Abroad* (2003), Contemporary Art Museum, St. Louis, MO; *Painting as Paradox* (2002), Artists Space, New York; and *Material and Matter* (2001), Studio Museum in Harlem, NY. He was awarded an ART/OMI residency in 1998 and has received a Joan Mitchell Grant (2001) and a Penny McCall Foundation Grant (1994). He is also a published author contributing reviews and articles to *Flash Art International*, *Art Papers*, and *NKA, Journal of Contemporary African Art*, among others. He lives and works in Tallahassee, Florida.

OLU OGUIBE received a Ph.D. in art history in 1992 from the University of London and a BA in 1986 from the University of Nigeria, Nsukka. His artwork has been included in many one-person exhibitions most recently *Ashes* (2002) at The Scene Gallery, New York and *Many Thousand Gone* (2002) at Suite 106, New York, as well as numerous group exhibitions. He has taught in universities and colleges in Africa, Europe, and the US including a position as Stuart Golding Endowed Chair in African Art at the University of South Florida and senior visiting lecturer at Goldsmiths College, University of London. He has curated or co-curated international exhibitions for spaces such as the Tate Modern, London; Museo de la Ciudad, Mexico City; School of the Art Institute, Chicago, and a satellite exhibition at the Venice Biennale. He is among the ten international curators of *Fresh Cream: Contemporary Art in Culture*, for Phaidon Press and is the author and editor of many books and texts on contemporary art. He lives and works in Brooklyn, New York.

MOYO OGUNDIPE received is BA from the University of Ife, Ile-Ife, Nigeria in 1972 and his MFA from the Maryland Institute College of Art, Baltimore in 2001. He has had one person exhibitions both in the US and Africa and has participated in group exhibitions including *African Renaissance: Old Forms, New Images* (2002) at the Denver Art Museum, Denver, Colorado; *Transatlantic Dialogue* (2000) at the National Museum of African Art, Smithsonian Institution, Washington DC; and *Two Nigerian Contemporary Artists* (1998) at Maryland Museum of African Art, Columbus, Maryland. He was awarded a Pollock-Krasner Fellowship (1996). He currently teaches at the University of Colorado at Denver and lives in Lakewood, Colorado.

MOYO OKEDIJI received his BA from the University of Ife, Ile-Ife, Nigeria in 1977, his MFA from University of Benin, Benin City, Nigeria in 1982, and his Ph.D. from University of Wisconsin, Madison in 1995. He has had several solo and joint exhibitions of his work in Europe, Africa,

and the United States. He is a well-published author whose writings include his books *African Renaissance: Old Forms, New Images in Yoruba Art* (2002) and the forthcoming *The Shattered Gourd: Yoruba Forms In 20th Century American Art* and he is the current editor of *Exu: Global Arts Journal*. He has curated a number of exhibitions including *Pacific Pageant: Panoramic Papuan Photography* (2001), Denver Art Museum; *Three Shades of Black* (2000), Denver Art Museum and *African Images, Western Imageries: Collecting and Recollecting Africa, 1400 to Present* (1999), Coffin Library Gallery, Bryn Mawr College, Bryn Mawr, PA. He currently lives in Lakewood, Colorado and holds the position of Assistant Professor in the Department of Visual and Multimedia Arts at the University of Colorado, Denver and Assistant Curator at the Denver Art Museum.

SENAM OKUDZETO received her MA from the Royal College of Art in 1997 and her BFA from the Slade School of Fine Art in 1995. In 1999-2000, she participated in the Whitney Museum Independent Study Program. She has had several one person exhibitions including *Long Distance Lover* (2000) at Dana Center, Loyola University, New Orleans, LA; *Alive at the Fridge* (1999) at The Fridge, London, UK; *Fresh As A Daisy* (1998) at The Brickhouse, London, UK; and *Senam Okudzeto* (1998) at The Studio, New York. She has also shown in group exhibitions both in the US and abroad including *Sticky Fingers; Identity, Distance Desire* (2001) at ParaSite, Hong Kong and *Freestyle* (2001) at the Studio Museum in Harlem, New York. She has been awarded a Radcliffe Institute Research Fellowship at Harvard (2003) and residencies at Stiftung Binz 39, Zurich, Switzerland (2003), Stiftung Laurenz Haus, Basel, Switzerland (2002), and The Studio Museum in Harlem (2000-2001). She also received a Pollock Krasner Foundation Grant (2002).

OUATTARA has had national and international one-person exhibitions including exhibitions at Leo Koenig (2002), New York; Magazzino d'Arte Moderna (1999), Rome, Italy; Gagosian Gallery (1995), New York; and University Art Museum (1994), Berkeley. He has participated in a number of group exhibitions most recently including *Documenta 11* (2002), Kassel, Germany; *Whitney Museum Biennial* (2002), New York; and *The Short Century: Independence and Liberation Movements in Africa 1945-1994* (2002), PS.1 Contemporary Art Center, Long Island City, NY. He currently lives and works in New York City.

YINKA SHONIBARE has exhibited widely including recent one person shows at the Studio Museum in Harlem (2002), The Tate Britain, London (2002), the Andy Warhol Museum, Pittsburgh, PA (2002), and Stephen Friedman Gallery, London (2002). His work has been included in many group exhibitions including *Sensation* (1997) organized by the

Royal Academy, the Museum of Contemporary Art in Sydney; the *2nd Johannesburg Biennale* (1997), South Africa; and *Documenta 11* (2002), Kassel, Germany. He was commissioned by InIVA in 1998 to make a site-specific project entitled *Diary of a Victorian Dandy*. He has had artist residencies at the Fabric Workshop, Philadelphia, PA (2001) and at MCA DePaul University, Chicago, IL (2000). He has also received numerous awards including the Paul Hamlyn Foundation Award for Visual Artists (1998) and the London Arts Board Artist's Grant (1992). He lives and works in London.

JASON STEWART SMITH received his BFA from Pratt Institute, New York in 1996 and his MFA from Hunter College, New York in 2000. He had a solo exhibition at David Allen Gallery, Brooklyn in 2001 and has participated in numerous group exhibitions including *Archipod* (2001) at star67 Gallery, Brooklyn; *[Split Room]* (1998) at Greenpoint Space, Brooklyn; and *The Franzoni Exhibition* (1994) at il Banca de Galleria Cortona, Italy. He lives and works in Brooklyn, New York.

PASCAL MARTHINE TAYOU has had one person exhibitions in Europe and the US including *Brazilisme* (2002) at Lombard-Freid Fine Arts, New York; *Le Menu Familial* (2002) at Kunsthalle Bern, Switzerland; *Erection* (2002) at Portikus, Frankfurt am Main, Germany; *Qui Perd Gagne* (2002) the inaugural exhibition at Palais de Tokyo, Paris; and *Islands* (2001) at ARCO, Madrid, Spain. He has participated in numerous group exhibitions including *Documenta 11* (2002) in Kassel, Germany; *Short Century* (2002) which traveled to the Museum of Contemporary Art (MCA), Chicago, P.S. 1 Contemporary Arts Center, New York, and Museum Stuck, Munich, Germany; and Sao Paulo Biennial (2002) in Sao Paulo, Brasil. His films and videos include *Les Artistes Africains et la Sida* (1996), *La Porte Rouge* (1997), *Looobhy* (1998), *Lumière Noire* (1997), *9 Créations de Pascale Marthine Tayou* (1995), *Les suites africaines* (1997) and *La Tête dans les nuages* (1994). He was born in Yaoundé, Cameroon and currently lives and works in Brussels and Yaoundé.

IKÉ UDÉ has had numerous one-person exhibitions in the U.S. and abroad including *Beyond Decorum: The Photography of Iké Udé* (2000), which traveled to Institute of Contemporary Art, Portland, Maine, MAK Contemporary Art, Vienna, Austria, Oboro Contemporary Art, Montreal, Canada, Harvard University Art Museums, Massachusetts, and California Museum of Photography, University of California at Riverside; *Other Aspects* (2002) at Fifty One Gallery, Antwerp, Belgium; and *Recess* (2001) at MC Magma Gallery, Milan, Italy. His work has also been in a number of group exhibitions including the Seventh *Bienal de La Habana* (2000); the *2nd Johannesburg Biennale* (1997); and *In/sight: African Photographers, 1940-Present* (1996) at the Solomon Guggenheim

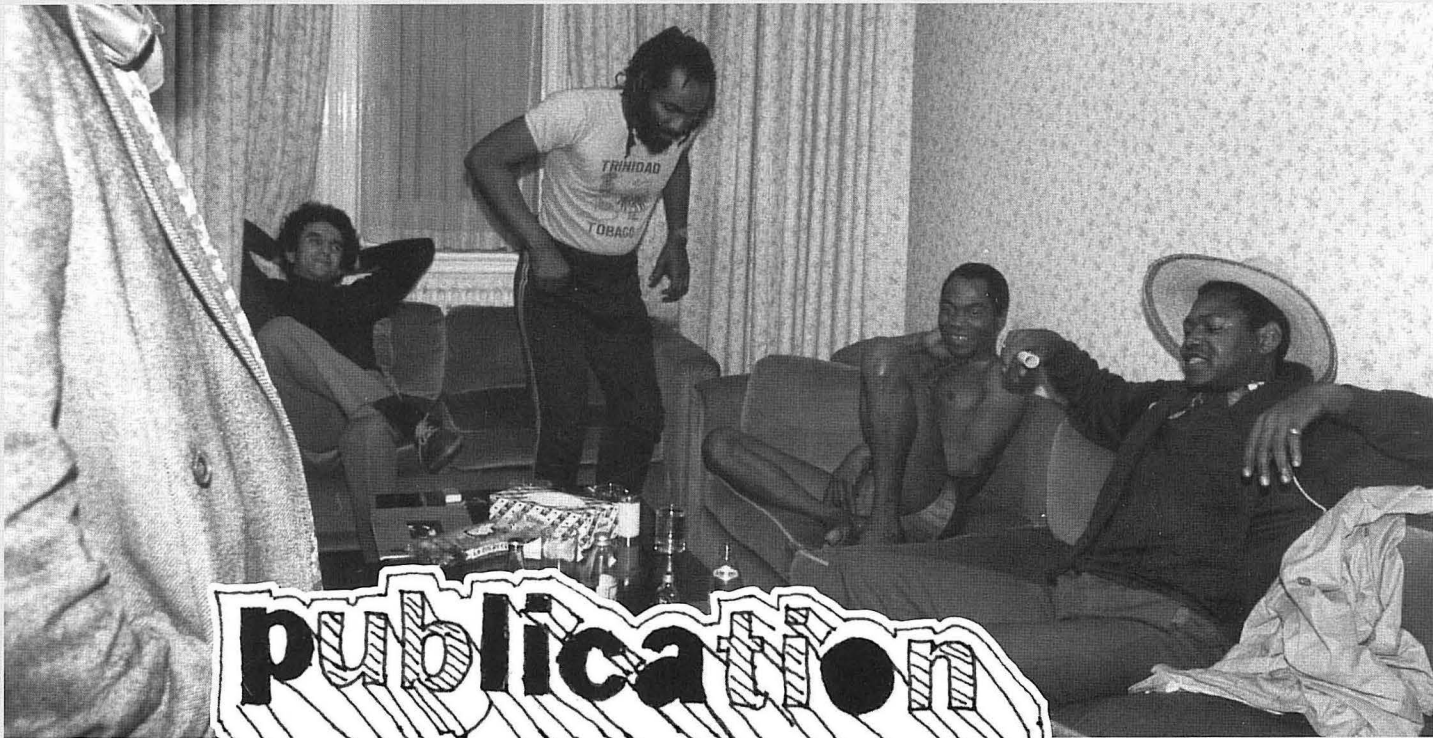
Museum, New York. His is also the editor and publisher of *aRUDE Magazine: a quarterly devoted to art, culture, style, fashion, scenes and beyond*. He lives and works in New York City.

OBIORA UDECHUKWU attended the University of Nigeria, Nsukka, receiving his BA in 1972 and his MFA in 1977. He has had numerous one person exhibitions in the US and abroad including *Recent Paintings* (2000) at The Living Room Gallery, Atlanta, GA; *Obiora Udechukwu – Unsere grosse Reise* (1999) at Staatliches Museum fuer Voelkerkunde, Munich, Germany; and *Obiora Udechukwu-Acrylbilder, Aquarelle, Zeichnungen* (1996) at Galerie Lindern, Lindern, Germany. He has also participated in group exhibitions including *Die Welt ist ein Maskentanz: Afrikanische Künstler in der Sammlung Greiffenberger* (2003) at Iwalewa-Haus, Universität Bayreuth, Bayreuth, Germany; *Kulte, Kuenstler, Koenige in Afrika - Tradition und Moderne in Suednigeria* (1997) at Oberoesterreichisches Landesmuseum, Linz, Austria; and *The Poetics of Line: Seven Artists of the Nsukka Group* (1997) at National Museum of African Art, Smithsonian Institution, Washington, DC. He is currently the Distinguished Dana Professor in the Department of Fine Arts at St. Lawrence University, Canton, New York.

ROBERTO VISANI received his BFA from Mankato State University, Mankato, MN in 1994 and his MFA from the University of Michigan, Ann Arbor in 1997. He has been featured in numerous group exhibitions including *The Magic City* (2000), Brent Sikkema, New York, NY; *Old Forms, New Rhythms* (1998), Ghana National Museum, Accra, Ghana and University of Science and Technology, Kumasi, Ghana; and *Inside / Out* (1996), Atlantic Center for the Arts, New Smyrna Beach, FL. He has also received a Fulbright Scholar Grant (1997-98). He lives and works in Brooklyn, New York.

KARA WALKER received her BFA from Atlanta College of Art in 1991 and her MFA from Rhode Island School of Design in 1994. She has had many national and international one-person exhibitions most recently including *Kara Walker: An Abbreviated Emancipation* (2002) at The University of Michigan Museum of Art, Ann Arbor; *Nat Turner's Revelation (an Important Lesson from our Negro Past You will Likely Forget to Remember)* (2002) at Galerie Max Hetzler, Berlin; *The Emancipation Approximation* (2001) at The Tel Aviv Museum of Art, Israel; and *American Primitive* (2001) at Brent Sikkema Gallery, New York. She has also participated in group exhibitions including the *25th International Biennial of Sao Paolo* (2002); *Moving Pictures* (2002) at the Solomon R. Guggenheim Museum, NY and *Drawing Now: Eight Propositions* (2002) at MoMA QNS, New York. She has been awarded a John D. and Catherine T. MacArthur Foundation Grant and an Art Matters, Inc. Individual Artist's Fellowship. She lives and works in New York City.

FRED WILSON received his BFA from SUNY College at Purchase in 1976. He was the United States representative at 2003 Venice Biennale and has had numerous one person exhibitions including *Mining the Museum* (1991) at the Maryland Historical Society and the traveling exhibition *Fred Wilson: Objects and Installations, 1979-2000* (2001) organized by the Fine Arts Gallery, University of Maryland, Baltimore County, Baltimore. He has participated in many group exhibitions most recently *Crossing the Line* (2002) at the Queens Museum of Art, Flushing, New York; *Museum as Subjects* (2002) at The National Museum of Art, Osaka, Japan; and *Unpacking Europe* (2002) at the Museum Boijmans Van Beuningen, Rotterdam, Netherlands. He has received many awards including grants from the New York Foundation for the Arts (1987, 1991); the National Endowment for the Arts (1990, 1994), and the John D. and Catherine T. MacArthur Foundation (1999). He lives and works in New York City.



publication contributors

Biyi Bandele, London-based novelist and playwright, was born in 1967 in Kafanchan, Nigeria. He is the author of three novels, *The Man Who Came in from the Back Beyond*, *The Sympathetic Undertaker and Other Dreams*, and *The Street*. His poetry has been published in a variety of magazines and journals, as well as in a BBC anthology of African Poetry, *The Fate of Vultures*. He has written plays for the Royal Court Theatre, the Royal Shakespeare Company and for radio and television. One of his plays, *Two Horsemen*, was the winner of the London New Play Festival Award in 1994.

Jeff Chang, writer and editor, is the author of *Can't Stop, Won't Stop: A Cultural and Political History of the Hip-Hop Generation* (St. Martin's Press). He has written extensively on race relations, culture, and music. He was senior editor of politics at Russell Simmons' 360hiphop.com, a founding editor of *ColorLine Magazine*, and co-founder of the influential hip hop indie label, SoleSides, helping launch the careers of critically acclaimed hip-hop artists DJ Shadow, Blackalicious, and Latyrx. Born of Chinese and Native Hawaiian ancestry and raised in Hawaii, he currently lives with his wife, Lourdes, and two sons, Jonathan and Solomon, in Berkeley, California, halfway between Brooklyn and Honolulu.

ALEXANDRA STEPHANAKIS, Fela in suite at Russel Hotel with Rikki Stein and Trinidadian poet Michaël, London, 1983

Yomi Durotoye, Ph.D., writer and political analyst, received his doctorate from Duke University in Political Science, specializing in Military Regimes and Democratization, Opposition Politics, and Public Policy Analysis in Africa. He is associate professor of political science and international studies at Wake Forest University, Winston-Salem, North Carolina.

Vivien Goldman, writer, music and cultural critic, has written extensively on Fela and Femi, including Fela's 1997 obituary in *Rolling Stone*. A pioneering journalist since the 1970s, Goldman's work has appeared in *Interview*, *New Musical Express*, *The Village Voice*, *Spin*, *The Daily Telegraph*, *Harper's Bazaar* and many other magazines. During the 1980's, she launched "Big World Café" in the UK, the first television series exploring world music. She is the author of several books including *The Black Chord*, *Visions of the Groove* and *Bob Marley: Soul Rebel-Natural Mystic*. She resides in New York City.

Olu Oguibe, Ph.D., Brooklyn-based curator, art historian and artist, received his doctorate in art history in 1992 from the University of London and a BA in 1986 from the University of Nigeria, Nsukka. His artwork has been included in many one-person exhibitions most recently *Ashes* (2002) at The Scene Gallery, New York and *Many Thousand Gone* (2002) at Suite 106, New York, as well as numerous group exhibitions. He has taught in universities and colleges in Africa, Europe, and the US including a position as Stuart Golding Endowed Chair in African Art at the University of South Florida and senior visiting lecturer at Goldsmiths College, University of London. He has curated or co-curated international exhibitions for spaces such as the Tate Modern, London; Museo de la Ciudad, Mexico City; School of the Art Institute, Chicago, and a satellite exhibition at the Venice Biennale. He is among the ten international curators of *Fresh Cream: Contemporary Art in Culture*, for Phaidon Press and is the author and editor of many books and texts on contemporary art.

Moyo Okediji, Ph.D., artist and writer, received his BA from the University of Ife, Ile-Ife, Nigeria in 1977, his MFA from University of Benin, Benin City, Nigeria in 1982, and his Ph.D. from University of Wisconsin, Madison in 1995. He has had several solo and joint exhibitions of his work in Europe, Africa, and the United States. He is a well-published author whose writings include his books *African Renaissance: Old Forms, New Images in Yoruba Art* (2002) and the forthcoming *The Shattered Gourd: Yoruba Forms In 20th Century American Art* and he is the current editor of *Exu: Global Arts*

Journal. He has curated a number of exhibitions including *Pacific Pageant: Panoramic Papuan Photography* (2001), Denver Art Museum; *Three Shades of Black* (2000), Denver Art Museum and *African Images, Western Imageries: Collecting and Recollecting Africa, 1400 to Present* (1999), Coffin Library Gallery, Bryn Mawr College, Bryn Mawr, PA. He currently lives in Lakewood, Colorado and holds the position of Assistant Professor in the Department of Visual and Multimedia Arts at the University of Colorado, Denver and Assistant Curator at the Denver Art Museum.

Trevor Schoonmaker, Exhibition Curator, Catalogue Editor and Director of the Fela Project, is an independent curator living in Brooklyn, New York. He is also Editor of the accompanying Palgrave Macmillan collection, *Fela: From West Africa to West Broadway* (2003). He holds an MA in Art History from the University of Michigan, specializing in contemporary African art. He was curator of the exhibition *The Magic City* (2000) at Brent Sikkema, NYC, and co-curator of the permanent exhibition *African Arts: Objects of Power, Knowledge, and Mediation* (1998) at the University of Michigan Museum of Art. He was co-founder of a monthly Fela-inspired club night in New York City called Jump n Funk.

Sharan Strange, poet, left the South at eighteen to attend Harvard, where she first heard Fela's music. She began publishing her poems in the 1990s as a member of the Dark Room Collective in Cambridge, then entered the graduate program in writing at Sarah Lawrence College. Her work has appeared in journals and anthologies such as *Callaloo*, *The American Poetry Review*, *Best American Poetry* and *The Garden Thrives*, in museum exhibitions in Boston and New York, and on CD. Her collection, *Ash*, was awarded the 2000 Barnard New Women Poets' Prize. She teaches at Spelman College in Atlanta, Georgia.

Michael E. Veal, Ph.D., writer and ethnomusicologist, is the author of *Fela, The Life and Times of an African Musical Icon*. His forthcoming book is *Dub: Studio Craft, Songscaapes, and Science Fiction in Jamaican Reggae*. Mr. Veal played as a guest saxophonist with Fela and his band, Egypt 80. He is assistant professor of ethnomusicology at Yale University.

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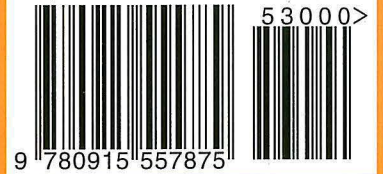
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