

# TRACING MEMORY:

## A JOURNEY THROUGH METAMORPHOSIS

### ADAMMA DELPHINE FAWUNDU

Adamma Delphine Fawundu is a photographer and visual artist of Mende, Krim, Bamileke and Bubi descent. Her distinct visual language is centered around themes of indigenization and ancestral memory, which enriches and expands the visual art canon. Adamma honors Origin and Destination by fusing past and present generational experiences through creation.



### {OBSERVE}

HOW DOES ADAMMA USE THIS  
WORK TO CALL BACK  
TO/PRESERVE ANCESTRAL  
MEMORY?

# MEMORY AND MOVEMENT:

## A JOURNEY THROUGH METAMORPHOSIS

### GREG NOIRE

Noire's creative identity manifests not in the volume of his shooting, but in the sprawling range of emotion in his carefully measured captures. In landscapes where color, texture and emotion collide, Noire reveals the sublime stillness and glory of movement and memory.



### {LOOKING CLOSER}

OBSERVE THE PHOTOGRAPHS. WHAT CAN WE IMAGINE LOOKING AT THE COLOR AND TEXTURES WITHIN THESE PHOTOS? HOW DO WE RELATE OUR SENSES TO MEMORY?



# EXISTENTIAL MEMORY:

## A JOURNEY THROUGH METAMORPHOSIS

### AUSTIN UZOR

Born in the eastern part of Nigeria in 1991, Austin Uzor hails from Imo state. Shortly after receiving his Bachelor of Fine Arts from the University of Nigeria, he established a studio practice that led to the internationally acclaimed debut of his first ever solo show in 2016 titled “Visitors” at the Rele gallery in Lagos, Nigeria. Uzor explores the world of the unknown by means of psychological spaces, feelings, and alternate realities in search of existential truths. His current works are centered on his 2016 relocation and navigation to the US and the simultaneous trauma of displacement. Uzor is currently pursuing his Master of Drawing and Painting at University of North Texas.



### {REFLECT}

HOW DOES LOCATION AND  
RELOCATION INFLUENCE  
MEMORY? HOW DO WE PRESERVE  
MEMORY AS LOCATIONS CHANGE?

# METAPHOR AND MEMORY:

## A JOURNEY THROUGH METAMORPHOSIS

### ADEBAYO BOLAJI

ADEBAYO BOLAJI (b. 1983, London) lives and works in London and graduated from the Central School of Speech and Drama. At the center of his practice is the dialogue of change and the focus of the individual within a connecting society, whether that be anthropological, religious, historical, or popular culture. The use of vibrant and metaphorical language is a crucial element in his work, helping to narrate a different story within each painting, which allows for the viewer to take an active role in the works.



### {REFLECT}

HOW CAN THE USE OF METAPHOR IN ART  
IMPACT THE VIEWING EXPERIENCE?



# STORYTELLING:

## A JOURNEY THROUGH METAMORPHOSIS

### Badara Ndiaye

BADARA NDIAYE, born on March, 31st 1984 in Kaolack, Senegal, began his career as a basketball player. The variety of Badara's experiences, reinforced by his intuitions and inspirations, have allowed him to apprehend his own creations. Art became his medium to express everything that is deeply buried in him since his youth: perseverance, resilience, courage, curiosity but also a certain break with societal norms. Badara strongly appreciates differences between people and cultures. He has turned his personal life course into an added value, a passport for his unusual journey. Badara questions society in his paintings and sculptures. He takes a strong look at the human being in a society marked by social and environmental inequalities, the evolution of all things in life, as well as by racial discrimination. Art allows him to be in permanent transformation in the representation of himself and his origins.



### {REFLECT}

WHY IS HONORING MEMORY AND CHANGE  
THROUGH STROYTELLING SO IMPORTANT?

# INTERIORITY:

## A JOURNEY THROUGH METAMORPHOSIS

### Ity Chiejina

In her own words: “Im thankful to be a black Igbo female visual artist. I’m constantly coming into the realization that it is up to me to present myself, and bring forth my own happiness. I carry some ideas, thoughts, and truths that are reflective of various customs and traditions. But I also accept and carry with me truths that are not. My parents kept albums containing pictures, and having the access to view them frequently, gives me several reasons to appreciate the essence of one’s own personal sense of self, within an environment or space. I primarily work in acrylic paint on canvas and or paper, but I do venture and create with other wet and dry based mediums such as charcoal. I do like to distort with my materials, and the human figure. I chose to play with the human form so that my pieces can evolve and move from just being understood as direct renderings of photographs.”



### {REFLECT}

HOW DOES EXPLORATION OF SELF AND INTERIOR LIFE HONOR MEMORY?



# IDENTITY:

## A JOURNEY THROUGH METAMORPHOSIS

### Jamal Ademola

Jamal Ademola is an award-winning Nigerian-American artist and filmmaker who works across a kaleidoscope of disciplinarity—film, video, animation, drawing, painting, installation, acting, and performance—investigating issues of Black identity, memory, migration, dreaming, ritual, and myth. Jamal utilizes his range by writing and developing innovative projects for film and television to facilitate healing. Jamal’s heritage as a Nigerian and Black-American informs his exploration of the African psyche across continents and all its delicate contents.



### {REFLECT}

HOW DOES IDENTITY AND EXPLORING  
HERITAGE HELP FOSTER UNDERSTANDING  
ACROSS THE DIASPORA?

# EMANCIPATION:

## A JOURNEY THROUGH METAMORPHOSIS

### MIKAEL OWUNNA

Mikael Owunna is a Nigerian American multimedia artist, filmmaker, engineer, and the President of the City of Pittsburgh's Public Art and Civic Design. He is also the Co-founder and Executive Director of Rainbow Serpent, a Black LGBTQ nonprofit organization. Exploring the intersections of technology, art, and African cosmologies, his work seeks to elucidate an emancipatory vision of possibility that revives traditional African knowledge systems and pushes people beyond all boundaries, restrictions, and frontiers. Commission.



### {REFLECT}

HOW DOES EXPLORATION OF ANCESTRAL  
KNOWLEDGE ENCOURAGE COMMUNITY?



# JOY:

## A JOURNEY THROUGH METAMORPHOSIS

### MIA GHOGHO

Mia Ghogho is an interdisciplinary artist exploring narratives rooted in metamorphosis by way of tradition breaking and subsequently, building. Mia Ghogho's West African familial lineage and lived experience between rural Mississippi and suburban Chicago, as well as her frequent travels through West Africa serve as impetus in creating scenes of stillness and ordinary pleasures of daily life.



### {REFLECT}

WHAT ARE SOME WAYS YOU PRACTICE STILLNESS AND ENJOY SIMPLICITY? HOW DOES THIS HONOR THOSE BEFORE YOU?

# INTIMACY:

## A JOURNEY THROUGH METAMORPHOSIS

### **TOMIWA AROBIEKE**

Tomiwa Arobieke is a native of Ogun state, but was born in Ibadan, Oyo state, Nigeria. Though he has identified as an artist since childhood, his professional practice is still fresh, and rapidly garnering interest. Tomiwa Arobieke's works center on African lifestyles, particularly the healthy interpersonal interactions and strong relationships so characteristic of his culture. Arobieke also loves to incorporate nature into his pieces in order to evoke joy and pleasure. He developed his craft primarily as an auto-didactic, dedicating long hours of meticulous practice to developing the exquisite craftsmanship of his paintings. Arobieke has also been mentored by Nigerian artist Daniel Emmanuel.



### **{REFLECT}**

HOW DO INTERPERSONAL RELATIONSHIPS  
INFORM THE WAYS WE HONOR EACH OTHER,  
AND OUR MEMORIES?



# AUTHENTICITY:

## A JOURNEY THROUGH METAMORPHOSIS

### MODOU DIENG YACINE

Modou Dieng Yacine is a Senegalese-American artist who employs painting, photography and collage to propose images rooted in intertextuality and intercultural exchange. He uses images and materials to express how forces such as migration and global cultural correspondences can lead to the multi-layered enrichment of contemporary culture.

Along with particular materials such as denim, burlap, cardboard and wood frames that reference his Senegalese background, Dieng Yacine employs compositional strategies and formal methods that reference a range of global aesthetic positions, from African art history, to Bauhaus philosophies, to contemporary Pop culture. The result is an expression of what Dieng Yacine calls "asymmetrical parallelism, a term coined by African poet and philosopher Léopold Sédar Senghor, defined as a diversified repetition of rhythm in time and space."

"What do you mean by integrity of difference?" Dieng Yacine asks. "You mean authenticity? What is authentic? The question really is: should we take authenticity as something that comes from modernity, from tradition or from contemporary life?"



### {REFLECT}

SHOULD AUTHENTICITY BE SOMETHING WE  
DEFINE BY MODERNITY, TRADITION OR  
CONTEMPORARY LIFE, OR IS IT A  
COMBINATION OF ALL OF THESE?

# CULTURE:

## A JOURNEY THROUGH METAMORPHOSIS

### ANTHONY OLUBUNMI AKINBOLA

A first-generation American of Nigerian origin, Anthony Akinbola's layered and multifaceted compositions celebrate and reconcile the cultures that compose his identity. Primarily through his exploration of the use of durags—fiber scarves used in the maintenance of Black hair—as both a material for art-making and a commentary on larger issues of identity, respectability, and commodification of African American culture.



### {REFLECT}

HOW DO WE ACKNOWLEDGE THE VASTNESS OF  
OUR CULTURAL IDENTITY IN EVERYDAY LIFE/  
THROUGH EVERYDAY THINGS?

# RECONCILIATION:

## A JOURNEY THROUGH METAMORPHOSIS

### OZIOMA ONUZULIKE

Onuzulike was born in 1972 in Achi, Enugu State, Nigeria. A ceramics artist, renowned poet and historian of African art, Ozioma Onuzulike's practice largely focuses on the historical and sociological roots of the political and socio-economic turmoil in Africa and their effects on daily life. He works with materials found in Africa – primarily clay, but also using yam tubers, palm kernel shells and honeycombs – considering the aesthetic and conceptual potentials of these natural resources.



### {REFLECT}

HOW DO THE OBJECTS IN OUR ENVIRONMENT  
SHAPE OUR VIEW OF THE WORLD AROUND  
AND OUTSIDE OF US?



# RELEVANT RESOURCES:

The Education and Community Engagement Department has compiled a list of Community Resources relevant to the Xippi, Heritage & Metamorphosis: Voices in West African Art Exhibition

- *Rainbow Serpent*: Rainbow Serpent is a registered 501(c)(3) non-profit organization committed to advancing Black LGBTQ culture through the exploration of emerging technologies, innovative healing protocols, African cosmologies, and multimedia art. We are dedicated to promoting and celebrating the diversity and richness of Black LGBTQ culture while advancing healing and empowerment within the community. [www.therainbowserpent.org](http://www.therainbowserpent.org).
- *Hello Neighbor*: Hello Neighbor works to improve the lives of recently resettled refugee and immigrant families by matching them with dedicated neighbors to guide and support them in their new lives. Hello Neighbor envisions a welcoming, inclusive, and vibrant Pittsburgh and America, whose newest neighbors can realize their dreams of success and prosperity. Hello Neighbor aspires to see communities where everyone is valued for their diverse perspectives and are empowered to rebuild their lives with dignity and respect. [www.helloneighbor.io](http://www.helloneighbor.io)
- *Kincaid St. Garden*: The Kincaid Street Community Garden works to address the lack of safe and interactive green space in the Garfield community through the implementation of a hands-on placemaking project. This project aims to build capacity in youth and residents in the Greater Pittsburgh Area while creating vibrant public spaces that cultivate connectivity and drive interactions. Additionally, Kincaid St. Garden will host a series of workshops for residents that aim to provide community members with the resources, tools, and expertise to take meaningful action in eliminating blight and vacancy in their neighborhoods. [www.kincaidgarden.wixsite.com](http://www.kincaidgarden.wixsite.com)
- *Ujamaa Collective*: Ujamaa Collective is a 501(c)3 non-profit organization founded with a social mission to act as a catalyst to advance Africana Women by providing a fair trade marketplace for cultural, artistic and entrepreneurial exchange through cooperative economics in the Historic Hill District and beyond. The Collective is accomplishing this through their Hill District based artisan boutique, pop-up marketplace events, arts and entrepreneurship programming, and through our advocacy on health and wealth, including our passion for cooperatives, rooted in values of meaningful work, creativity, community and wellness. [www.ujamaacollective.org](http://www.ujamaacollective.org)