

Research Outputs 2022

Books

Noxolo, P, Patten, H & **Stanley-Niaah, S.** (Eds). 2022. Dancehall In/Securities: Perspectives on Creative Life in Jamaica. Critical Caribbean Studies series. Routledge UK.

Fink, K and **Siebert, N** (Eds). 2022. Ndidi Dike: Discomfort Zone. Iwalewabooks, Bayreuth/Johannesburg/Lagos.

Siebert, N., Mushaandja, N. and Fink, K. (Eds.). 2022. The Issue of Care: Labor, Love & P*leisure in times of loss and uncertainty. iwalewabooks and Owela, Bayreuth/Johannesburg/Lagos.

Siebert, N., Opper, A, and Fink, K. (Eds.) 2022. Das Bauhaus Verfehlen/Missing the Bauhaus. Iwalewabooks, Bayreuth/Johannesburg/Lagos.

Leeb-du Toit, J., **Simbao R.,** and Anthony, R. (Eds.). 2022. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press.

Book Chapters

Anthony, R., **Simbao, R.,** and Leeb-du Toit, J. 2022. “Introduction: Geopolitics by Other Means: Navigating the Chinese Presence in Southern Africa through Art”. In Leeb-du Toit, Juliette, Ruth Simbao and Ross Anthony. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press, pp1-25.

Becker, D. 2022. ‘Afrofuturism and Art History: contemporary comic adaptions as methodology for decolonization’. In Gray, M., & Horton, I. (eds). *Seeing Comics through Art History: Alternative Approaches to the Form*. Palgrave Macmillan Cham: UK.

Chen, Y., and Shuo Yang. 2022. Understanding William Kentridge from China. In Leeb-du Toit, Juliette, Ruth Simbao and Ross Anthony. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press, pp. 298-321

Hu, B. 2022. A Chinese Immigrant Collector and the Story of His Stamp Cover. In Leeb-du Toit, Juliette, Ruth Simbao and Ross Anthony. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press, pp. 50-61.

Noxolo, P., Patten, H and **Stanley-Niaah, S.** 2022. Introduction. In Dancehall In/Securities: Perspectives on Creative Life in Jamaica. Critical Caribbean Studies series, edited by Noxolo, P., Patten, H, and **Stanley-Niaah, S.** Routledge, UK. pp. 1-13.

Siebert, N. 2022. The Empty Pedestal: Artistic Practice and Public Space in Luanda. In: Capdepón, Ulrike & Dornhof, Sarah (eds.), *Contested Urban Spaces Monuments, Traces, and Decentered Memories*, Palgrave's Memory Studies Series, pp. 169-183.

Simbao, R. 2022. 'Abapakati: Chinese Intermediaries and Artisanal Mining on the Zambian Copperbelt'. Photo Essay: Text by Ruth Simbao, Photographs by Stary Mwaba and Ruth Simbao, Artworks by Stary Mwaba. In Leeb-du Toit, Juliette, Ruth Simbao and Ross Anthony. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press, pp 84-112.

Simbao, R. 2022. "A Letter to My Cousin in China: Migrancy and Dilemmas of Burial". In Leeb-du Toit, Juliette, Ruth Simbao and Ross Anthony. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press, pp38-58.

Stanley Niaah, S. 2022. Sounding out the System: Noise and the Politics of Citizenship. In Dancehall In/Securities: Perspectives on Creative Life in Jamaica, Critical Caribbean Studies series, edited by Noxolo, P., Patten, H. and **Stanley-Niaah, S.** Routledge, UK, pp. 130-149.

Tello, V. 2022. How to Appear? Writing Art History in Australia after 1973. In Suzanne Little, Samid Suliman, Caroline Wake. *Performance, Resistance and Refugees*. UK: Routledge.

Zhang, L. 2022. Moffat Takadiwa: Reincarnating Chinese Commodity Waste in Zimbabwe. In Leeb-du Toit, Juliette, Ruth Simbao and Ross Anthony. *Visualising China in Southern Africa: Biography, Circulation, Transgression*. Johannesburg: Wits University Press, pp. 212-229.

Accredited and Peer Reviewed Journals

Nwigwe, C., **Foláránmí, S.** and Onuora, **C.** 2022. "COVID-19 facemask rule, public distrust and artistic interventions in Nsukka, Nigeria". *Cogent Arts & Humanities*, 9(1), pp. 1-17.

Tosin Kooshima, T. 2021. "Awarawari'rawa... Performing statehood for unity in the Nigerian National Festival of Arts and Culture", in *South African Theatre Journal*, 34:1, 47-59, DOI: 10.1080/10137548.2022.2074533, Published on 26th July 2022. <https://www.tandfonline.com/eprint/YKTUHJEZ8JJY2H6MCJFU/full?target=10.1080/10137548.2022.2074533>

Tosin Kooshima, T. 2022. "For the Lack of Dance... The (In)Security of the Place of Dance within the NAFEST Space", in *JOMBA! Masihambisane Dialogues Vol. 2. Digital Archive*, Centre for Creative Arts, University of Kwazulu-Natal, Durban, South Africa.

Sun, J. Y., Yuan, M., & **Zhang, L.** 2022. Third World Crossings: Afro-Asian Travelogues in the Early 1960s. *Interventions: International Journal of Postcolonial Studies*, 0(0), 1-18.

Tello V; Valenzuela-Valdivia S, 2022, Southern Atlas: Art Criticism in/out of Chile and Australia during the Pinochet Regime, *Third Text Online*, <http://www.thirdtext.org/tello-valenzuela-southernatlas>

Other Publications

Cork, A., Dennis, H., and Stanley-Niaah, S. 2022. Jack Sowah's Dancehall Archive: Videography, Spectacle and Culture. Available: <https://sonic-street-technologies.com/jack-sowahs-dancehall-archive-a-legacy-of-videography-spectacle-and-culture/>

Cork, A., Dennis, H., Stanley-Niaah, S. 2022. How Jamaica's Sound System Industry Organised Itself. Available at: <https://sonic-street-technologies.com/how-jamaicas-sound-system-industry-organised-itself/>

Cork, A., Dennis, H., Stanley-Niaah, S. 2022. Jamaica is Where Sound Systems Begin: Enter Hedley Jones. Available at: <https://sonic-street-technologies.com/jamaica-is-where-sound-systems-begin-enter-hedley-jones/>

Muchemwa, F. V. 2022. Common Life/A Blueprint for Common Living: Researchers and arts initiatives collaborate to investigate overlaps between arts and community organization in Africa. *For Contemporary And*. <https://contemporaryand.com/magazines/molemo-moilo-creates-a-blueprint-for-common-living/>

Muchemwa, F. V. 2022. Violence and Longing in Is Ons Nog n Ding? For Artthrob. <https://artthrob.co.za/2022/09/28/violence-and-longing-is-ons-nog-n-ding-at-lizamore-associates/>

Muchemwa, F. V. 2022. In-between Sky and Garden: Purnaa Deb's Exploration of Yearning and Groundedness. For Africanah. <https://africanah.org/purnaa-deb/>

Muchemwa, F. V. 2022. Mukenge/Schellhammer on History, Collaboration and Future Imaginaries. The Sole Adventurer's Collectors Print Edition.

Muchemwa, F. V. 2022. Exploring the Strangely Familiar with Leonard Pongo. For The Sole Adventurer's Collectors Print Edition 2022

Muvhuti, B. T. 2022. A Street Art Mural in Zimbabwe Exposes a Divided Society. *The Conversation Africa*. Available at: <https://theconversation.com/a-street-art-mural-in-zimbabwe-exposes-a-divided-society-177927>

Muvhuti, B. T. 2022. artHarare Contemporary Art Fair 2021: A Cross-section of Zimbabwe's Resilient Art Practices. *The Malta Artpaper*. Available at: <https://acrobat.adobe.com/link/track?uri=urn:aaid:scds:US:d036b0e8-ddf3-4666-96bb-aa4f772c5343#pageNum=1>

Muvhuti, B. T. 2022. Searching for Patterns of Resemblance in a Parallel: Aaron Samuel Mulenga and Mapopa Hussein Manda in the FNB Art Joburg 2021. *Africanah*. Available at: <https://africanah.org/aaron-samuel-mulenga-and-mapopa-hussein-manda/>

Muvhuti, B. T. 2022. Speak. Mnemosyne: A Groupshow of Young Female Artists (In Conversation with Lifang Zhang). *Africanah*. Available at: <https://africanah.org/speak-mnemosyne-a-groupshow-of-young-female-artists/>

Muvhuti, B. T. 2022. Finding a Voice on the Piedmont of the Mighty Hoerikwaggo (In Conversation with Ronald Muchatuta). *I did not leave a sign?* (Pavillion of Zimbabwe: The 59th International Art Exhibition - La Biennale di Venezia).

Muvhuti, B. T. 2022. An ode to special women: In conversation with Lerato Motau. Available at: <https://bubblegumclub.co.za/art/an-ode-to-special-women-in-conversation-with-lerato-motau/>

Muvhuti, B. T. 2022. Sandra Ndachengedzwa: Emerging Gallerist linking Bulawayo and Dusseldorf. Available at: https://www.artafricamagazine.org/sandra-ndachengedzwa-emerging-gallerist-linking-bulawayo-and-dusseldorf/?utm_source=rss&utm_medium=rss&utm_campaign=sandra-ndachengedzwa-emerging-gallerist-linking-bulawayo-and-dusseldorf

Nalukenge, C. 2022. Claire Nalukenge in Conversation with Ugandan artist Sheila Nakitende. Aricanah. Org. <https://africanah.org/sheila-nakitende/>

Nalukenge, C. 2022. Omweyimirize Tree/Nakayima Tree. Youtube documentary. <https://www.youtube.com/watch?v=k-auGPsBfhM>

Zhang, L. 2022. Dance with the Sign: Zimbabwean Pavilion at the 59th Venice Biennale, Art/Harare. Available at: <https://www.artharare.com/post/dance-with-the-sign-zimbabwean-pavilion-at-the-59th-venice-biennale>.

SCHOLARLY CONFERENCES AND WORKSHOPS

Keynote/Plenary Talks

Simbao, Ruth. 2022. "In Spite of Museums: The Unpredictable Delight of 'Taking Care' Otherwise". Invited plenary talk at the seminar, "The Future of Curating in Africa". The Center for Africa Studies, Harvard University. 23 to 23 June 2022.

Simbao, Ruth. 2022. Invited Plenary. "Re-burying the Remains of Chinese Martyrs: The Rumours, Controversies and Revised Solidarities of the New TAZARA Memorial Park in Zambia", presentation for Chinese in Africa/Africans and Lingnan University symposium series, Lingnan University (online), January 2022. Simbao was the convener of the seminar, *Distances and Intimacies: African and Chinese Entanglements in Art, Heritage and Material Culture*, in collaboration with the Centre for Cultural Research and Development at Lingnan University, Hong Kong.

Simbao, Ruth. 2022. Invited Keynote Address: "Old Stories, Contemporary Politics, Shared Futures: Chinese Soft Power and Visual Narratives in Zambia". The Centre for Chinese Visual Art (CCVA) at the City University of Birmingham, UK.

Local Conferences

Hu, B. 2022. A Chinese Postcard on the Rand: Uncovering a Form of Silent Resistance, Paper presented at the African Studies Centre Research Seminar. 13 September 2022.

Muvhuti, B. T. 2022. 'The stars are bright' Exhibition of 1940s Cyrene mission artworks: Contesting ideologies and legacies of Zimbabwe's mainstream Art history. Paper presented at the African Studies Centre Research Seminar. 1 November 2022.

International Conferences

Folaranmi, S. 2022. Josy Ajiboye's women: Family, advocacy, and reference. 6th Annual Lagos Studies Association Conference Panel: Celebrating Josy Ajiboye: University of Lagos, Nigeria, 21-25 June 2022.

Mwaba, S. 2022. Presentation on his Black Mountain artwork as part of the talks programme of the Biennale of Lumbumbashi, DRC, October 2022.

Olawale, Q. 2022. Artivism, Visual Imagery and Police Brutality in Africa: A Nexus between the Culture of Torture and Torment. Louisville Conference on Literature and Culture Since 1900 at the University of Louisville, Kentucky 40208, USA. February 24 -February 26, 2022.

Olawale, Q. 2022. Photographic Narratives of Police Brutality in Urban Space: Lagos, Nigeria #End SARS Sàga in Focus. The 6th Annual Lagos Studies Association Conference, University of Lagos, Nigeria. 21-25 June 2022

Olawale, Q. 2022. Ocean Space to Urban Space: Transforming Marine Plastic Debris to Artistic Up-cycled in Lagos, Nigeria. Oceans as Archives conference. University of Amsterdam, The Netherlands (virtual conference). 4-6 July 2022.

Stanley-Niaah, S. 2022. Sound Diasporas, Prohibition and Protest: New Explorations. Paper presented at the UWI/Leicester University 3rd International Summer School. UWI Regional Headquarters, 24 May 2022.

Stanley-Niaah, S. 2022. Entertainment, Prohibition and Citizenship: Decolonial Thoughts on Caribbean Celebration. Paper presented at the 'Can we decolonise our shared heritage and public memory?' Workshop, Organised by the Scottish Graduate School in Arts and Humanities. Glasgow, UK, 17 May 2022 (Virtual).

Stanley-Niaah, S. 2022. Dance and the Moving Image: Videography and Spectacle in Dancehall Culture'. Paper presented at the 7th Global Reggae Conference, Institute of Caribbean Studies, UWI Mona Campus (with Dennis Howard & Ashly Cork), 13-16 February 2022.

Other Scholarly Conferences

Folaranmi, S. 2022. 110th College Art Association (CAA) Conference (Virtual). 11-16 February 2022.

Stanley-Niaah, S. 2022. The Sound of Citizenship: Performance, Diaspora and Transgression, Society for Ethnomusicology, Southeast and Caribbean Chapter Symposium. 19 March 2022 (Virtual).

Tello, V. 2022. VERS: On Pleasures, Embodiment, Kinships, Fugitivity and Re/Organising. Samstag Museum, ACE OPEN and Monash University Museum of Art, 17 June 2022 - 18 June 2022.

Zhang, L. 2022. Translating the 'Third World': Shijie Wenxue and African literature in China (1953- 1966). Revolutionary Papers Conference. Cape Town. 28-30 April 2022.

Zhang, L. 2022. The reincarnation of a colonial beer hall: (In)materiality, labour and community in Mbare Art Space. ASAA 4th biennale conference 2022. University of Cape Town. 11-16 April 2022.

Zhang, L. 2022. Migrations of Objects as a method: The reincarnations of consumer wastes and urban decay at Mbare Art Space, CIHA-Brazil (Conmitá Internatinnal d'Hictnire de l'Art), online. 17-22 January 2022.

Zhang, L. 2022. Distances and Intimacies: The route to/of Martin Abasi Phiri (马丁), CAAC symposium, Lingnan University, online. January 2022.

Seminars, Workshops and Other Talk

Featherstone, J., and Madinda, V. 2022. Sip n Art: Creating an art space on the move in Makhandia, Arts Lounge NAF Programme, 30 June 2022.

Kalichini, G. 2022. Documenta, funded by Prince Claus Fund, Kassel, Germany.

Koide, E. 2022. "African and Afro-Brazilian Art Histories in Brazil: Some Perspectives on Research and Teaching". Presentation at the Arts of Africa and Global Souths research programme at the Arts Lounge, Rhodes University, South Africa.

Mwaba, S. 2022. Invited guest for workshop on *Artivism, Social Justice and Epistemic Revolution: Situating African Perspectives within the Global South*, for the Africa Multiple Cluster of Excellence in collaboration with Bayreuth University. Rhodes University, 6-12 September 2022.

Nalukenge, C. 2022. A conversation with Eria Nsubuga 'SANE', Arts Lounge NAF Programme, Makhandia, 3 July 2022.

Olawale, Q. 2022. The Actuvirtual Symposium titled “Visual Culture and the Permission to Narrate.” *Johannesburg Institute for Advanced Study*, University of Johannesburg. Gauteng, South Africa, 9 June 2022.

Olawale, Q. 2022. Border Jumping and the Control of Migration in Southern Africa.” An Actuvirtual Symposium of Johannesburg Institute for Advanced Study, University of Johannesburg, South Africa. 10 June 2022

Olawale, Q. 2022. ‘Getting Published: Writing for publication’ Workshop. Rhodes University, South Africa. Held between Monday 10 March 2022- Thursday 5 May 2022. Facilitated by Dr. Karix Moxley

Simbao, R. 2022. Workshop for the research programme, *Artivism, Social Justice and Epistemic Revolution: Situating African Perspectives within the Global South*, for the Africa Multiple Cluster of Excellence in collaboration with Bayreuth University. Rhodes University, 6-12 September 2022.

Simbao, R. 2022. Editing and writing workshop for the *Audacious Art Histories* project. Assegaai Trails. 10 -17 July 2022.

Simbao, R. 2022. Organiser of PostDoctoral Fellow Research Workshop. 19-20 February 2022.

Siwani, B., **Mutisi, W., Madinda, V., and Makandula, S.** 2022. A conversation on healing in the visual and performing arts. Arts Lounge NAF Programme. 25 June 2022.

Zhang, L. 2022. A conversation with Wezile Harmans. Arts Lounge NAF Programme. 27 June 2022.

CREATIVE OUTPUTS

Curating

Fọlárànmí, S. 2022. *Ọrọ̀ Sùnnùkùn, Ojú Sùnnùkùn: The Critical Third Eye in Quadri's Pottery Exploration in Sunnukun*, Exhibition of Pottery Collection by Olusegun Quadri, Raw Spot Gallery, Rhodes University, South Africa.

Folaranmi, S. 2022. Chronicles and Legacies of Black Women in Victorian Setting: Facial and Satorial Representations of Toluwani Awodiya in *LEGACY*, catalogue of a Solo Exhibition. Mitochondria Gallery, 2101 Winter Street, Houston, TX 77007.

Olawale, Q. 2022. Co-Curator: Multimedia Art exhibition on Contemporary discourse reflecting African historical narrative using fiberglass, wood, metal and stainless steel by Usen Obot. the titled, Mkpese- The Incarnation by Usen Obot. Between 12 April- 6 May 2022 at the Nelson Mandela University Gallery, Port Elizabeth, South Africa.

Olawale, Q. 2021. Under construction Street Art Exhibition Walk-About by Oluwasegun Quadri and Mookie Lion. Year 1 students print making exhibition of Fine Art students, Rhodes University. South Africa

Simbao, R. 2022. Curator of “Eria Nsubuga: The Baganda”. RAW Spot Gallery, 3-24 November 2022.

Zhang, L. 2022. Co-curating Arts Lounge Africa programme. National Arts Festival, Makhanda, South Africa, 23 June-3 July 2022.

Zhang, L. 2022. Curating group exhibition ‘Speak Mnemosyne’ at NAMA 2022 (Zimbabwe’s National Arts Merit Awards), Harare, Zimbabwe. February 2022.

Performances

Tume, K. O. 2022. PA'TANMO, a performance intervention by Oluwatosin Tume and a conversation with Oluwasegun Quadri on Archiving Pungent memories through pottery artistry, Arts Lounge, Makhanda, 2 July 2022.

Rhythms in the Eastern Cape. 2022. In communion with Imeva Band and Banned from the Land. Arts Lounge NAF Programme, Makhanda. 1 July 2022.

Solo Exhibitions

Kakande, A. 2022. Desacralised: On Uganda’s Monuments as Symbols of Activism” Artwork exhibited in *Different but One* 21 Staff Exhibition for academic staff at Margaret Trowell School of Industrial and Fine Art. Institute of Heritage Conservation and Restoration, Makerere University, Kampala. 20 September 2022

Kakande, A. 2022. Deaf exhibition to celebrate the Deaf Week 2022. Institute of Heritage Conservation and Restoration, Makerere University, Kampala. 15 September 2022.

Kakande, A. 2022. Art the brain Exhibition at Protea Hotel to draw attention to the plight of children who suffer spine bifida, etc. March 2022.

Madinda, V. 2022. Zintombi Zam Zenani, RAW Spot Gallery, Makhanda. 23 June-3 July 2022.

Obot, U. 2022. Mkpese-The Incarnation (Solo Exhibition).12 April- 6 May 2022. Nelson Mandela University Gallery, Port Elizabeth, South Africa.

Oluwale, O. Q. 2022. Ọrò Sùnnùkùn, Ojú Sùnnùkùn: The Critical Third Eye in Quadri's Pottery Exploration in Sunnukun, Exhibition of Pottery Collection (Exhibition), RAW Gallery, Makhanda. 16-30 September 2022.

Nsubuga, E. 2022. The Baganda, RAW Spot Gallery, Makhanda. 3-24 September 2022.

Group Exhibitions

Kalichini, G. 2022. Empowerment. Kunstmuseum, wolfsburg, Germany. September 2022 to January 2023.

Kalichini, G. 2022. Rencontres de Bamako. Bamako, Mali. October to December 2022.

Kalichini, G. 2022. Geographies of Imagination: My language is Bedouin Thief, Kochi Biennale Foundation Invitations project, Savvy Contemporary, Kochi, India. 2022-2023.

Nsubuga, E.S. 2022. 'Beyond Memories' Collective Exhibition of the collaboration 'Tudda Nyuma'. Ham Mukasa Library, Uganda Christian University, Mukono, Uganda. October 2022 to January 2023.

Nsubuga, E.S. 2022. 'When we see us' group exhibition at Zeitz MOCAA, Cape Town, 2022-2023.

Tello, V. 2022. *How to Appear? A Genealogy for Nadia Hernández*, Like a Wheel That Turns: The 2022 Macfarlane Commissions, Delany M; Kristensen A, (ed.), Australian Centre for Contemporary Art, <https://shop.acca.melbourne/collections/home-page/products/like-a-wheel-that-turns-the-2022-macfarlane-commissions>

Artists and Writers in Residence

Kalichini, G. 2022. Home based residency with Livingstone Office for Contemporary Art (LoCA) and Office for Contemporary Art Norway (OCA) in Zambia. September 2022-April 2023.

Merits and Awards

Kalichini, G. 2022. Henrike Grohs Art Award for her outstanding artistic talent on the African continent.