The background is a textured, orange-toned surface, possibly a book cover or a piece of art. It features a white rectangular box in the center containing text. The texture is uneven, with some areas appearing more saturated and others more faded, creating a sense of depth and movement. The overall color palette is warm and earthy, with various shades of orange and yellow.

# **DEEP ROOTS, NEW SHOOTS**

Modern and Contemporary African Art  
From the KAM Collection



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Kruizenga Art Museum, Hope College  
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# DEEP ROOTS, NEW SHOOTS

Modern and Contemporary African Art  
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# INTRODUCTION

As the era of European colonial rule in Africa came to an end during the 1950s and 60s, African artists in newly independent countries across the continent grappled with the question of how to make art that was both distinctly African and distinctly modern. Those artists wanted to create new forms of art that were rooted in indigenous African cultures and aesthetics, but also conversant with international styles and practices. The ways artists responded to these challenges varied greatly depending on their personal experiences and the broader historical experiences of the countries where they lived and worked. Thus, the development of modern art in Nigeria was quite different from the development of modern art in Ethiopia; likewise, Moroccan modern art evolved differently from South African modern art.

Over time, the new forms of modern African art became more firmly established in their home countries and more integrated into the international art world. African artists regularly traveled abroad to study and participate in workshops and artist residencies, and a significant number of them

built careers that were split between Africa and the West. By the beginning of the 21<sup>st</sup> century, the question for many contemporary African artists was no longer how to make art that was both African and modern, but how to make art that was globally relevant and commercially viable in a highly competitive international art market. These concerns have driven many African artists in recent decades to produce works that address important transnational issues ranging from racism and gender inequality to environmental degradation and the impacts of global consumerism.

Modern and contemporary African art is too vast and complex to be adequately represented in a single exhibition. The artworks presented here offer only a small sampling of the types of artworks that have been produced by African artists over the past six decades. The Kruizenga Art Museum has collected these artworks as part of its mission to expose Hope College and the larger communities of Holland and West Michigan to a broad range of artworks that can help cultivate the qualities of empathy and understanding that are necessary to flourish in a global society.

*The museum is immensely grateful to all the donors whose gifts made this exhibition possible: Neal '68 and Elizabeth Sobania; Bruce and Ann Haight; David Kamansky and Gerald Wheaton; Ronald '62 and Gerri Vander Molen; Kate Rudy '53; Roberta VanGilder '53 Kaye; Judith Kingma Hazelton '56; and Mary Vande Poel '59. The museum is also grateful to student intern Liliana Fraser-Shade (2024), whose involvement in the exhibition was supported by the John H. Dryfhout '64 Internship program, and to the Hope College Pan African Student Association. Finally, the museum is grateful to Neal '68 and Elizabeth Sobania whose endowment for the Kruizenga Art Museum supported the publication of this catalog.*







## **Seated Figures**

Ablade Glover (Ghanaian, born 1934)

Ca. 1972

Oil on canvas

Hope College Collection, gift of Bruce and Ann Haight,  
2018.3.131

Trained in Ghana, Britain, and the United States, Ablade Glover is a pioneering figure in the history of modern African art. He is best known for his semi-abstract images of market crowds, religious congregations, and other groups of figures that are roughly rendered in thick paint using a palette knife instead of a brush. From 1974 to 1994, Glover taught art at the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana where he rose to become department head and eventually Dean of the university's College of Art. After retiring in 1994, Glover dedicated himself to painting and to promoting contemporary visual art in West Africa.



1/50 Ope Mwe Marguerite (Red base)

-220p Etching

Bruce Ovbinkpeya, Lagos, August 1977

## **Okpo Mbre Masquerade**

Bruce Onobrakpeya (Nigerian, born 1932)

1977

Etching

Hope College Collection, 2019.5

In 1957, Bruce Onobrakpeya was admitted to study art at the Nigerian College of Arts, Science and Technology in the northern Nigerian city of Zaria. There he became a founding member of the influential Zaria Arts Society, which advocated for a “natural synthesis” of indigenous African aesthetics and content with European materials and techniques to create artworks that were both distinctly African and distinctly modern. From the 1960s to the 1990s, Onobrakpeya taught and served as artist in residence at various schools and universities in Nigeria and abroad. In 1998, he established the Harmattan Workshop, which has since provided training for hundreds of young Nigerian artists. Onobrakpeya is best known as a printmaker. He often draws inspiration from the different ethnic cultures that co-exist in Nigeria, as is illustrated by this image of a masked dancer from the Cross River-area Efik culture.

## **The Unknown Remains**

Salih Abdou Mashamoun (Sudanese, born 1946)  
1975

Ink and pigments on goatskin

Hope College Collection, gift of Neal and Elizabeth Sobania,  
2022.70.453

Salih Abdou Mashamoun is a painter, poet, and former diplomat for the government of Sudan who draws inspiration from his country's Nubian, Coptic, and Arab Islamic heritage. This painting is a rare example of Mashamoun's early work, much of which was lost to a 1976 fire in a Nairobi, Kenya art gallery. It depicts a group of figures wearing various types of traditional Sudanese dress. Although the figures are clustered together in the center of the composition, it is unclear who they are or how they relate to each other. Some of the figures stare straight ahead while others appear to be lost in their own thoughts. The enigmatic facial expressions combined with the dark palette and lack of context convey a haunting sense of sadness and alienation that gives the painting a greater emotional impact than might be expected for its relatively small size.



Saïh Abdou Salih  
Mashamoun



## **Hands of Belkahia**

Farid Belkahia (Moroccan, 1934-2014)

1985

Lithograph

Hope College Collection, purchased with funds donated by  
Kate Rudy '53, 2023.15

Farid Belkahia received his artistic training in Morocco, France, and Czechoslovakia. He served as Director of the School of Fine Arts in Casablana, Morocco from 1962 to 1974, and was a leading figure in the Casablanca Modernist School. Seeking to de-colonize modern Moroccan art, Belkahia often included references to Morocco's indigenous Amazigh (Berber) culture in his paintings, prints, and sculptures. The handprints and stylized face that appear in this lithograph, for example, recall traditional forms of Amazigh rock painting and body decoration. The print's composition is based on Farid's 1962 painting *Le Cri wac-wac*, which has been interpreted as an image of a person about to cry out in surprise or protest.



3/40

CONSPIRACY

V. ZOLOV



## **Conspiracy**

Vuminkosi Zulu (South African, 1948-1996)  
1975

Etching and aquatint

Hope College Collection, 2016.27.1

As a Black South African living during the Apartheid era, Vuminkosi Zulu was subject to laws that restricted virtually every aspect of his life, from the places he could live and the education he could receive to the occupations he could pursue. Zulu received his first artistic training in high school in the KwaZulu-Natal region of South Africa where he was born and raised. He later continued his art studies at the Rorke's Drift Art and Craft Centre, which was established in 1962 by the Swedish Evangelical Lutheran Church to give Black South African artists an outlet for their creativity and a place to develop marketable skills. Zulu quickly earned a national and international reputation as a printmaker and sculptor, winning several prestigious awards and participating in numerous exhibitions. Zulu was poised to achieve even greater success after the Apartheid regime fell in 1994, but sadly he died of cancer just two years later.

## **Asteroid B-612**

Theodros Tsige Markos (Ethiopian, born 1936)

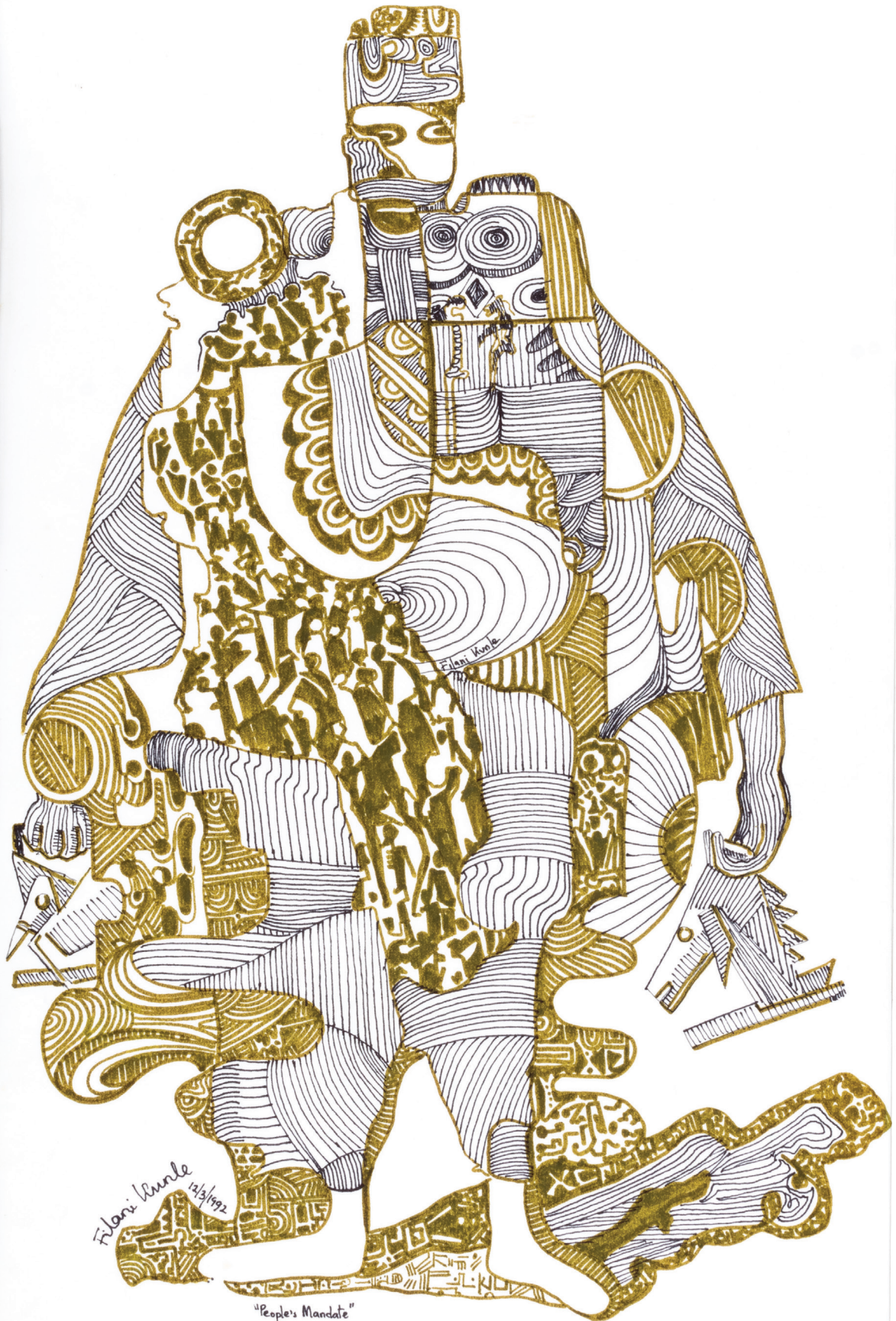
1970

Oil on canvas

Hope College Collection, gift of Neal and Elizabeth Sobania,  
2022.70.455

Influenced by both traditional Ethiopian and modern European Surrealist art, Theodros Tsige Markos layers his paint to create fantastic images composed of overlapping colors and shapes that seem to dissolve into one another. Although some passages of the painting read as almost recognizable forms, ultimately the image remains abstract. The title of the painting comes from the 1943 novella *The Little Prince* by Antoine de Saint-Exupéry. Asteroid B-612 is the name of the mini-planet on which the titular prince travels through space.





Filani Kurele 19/3/1992

"People's Mandate"

## People's Mandate

Kunle Filani (Nigerian, born 1957)

1992

Pen and ink on paper

Hope College Collection, gift of Bruce and Ann Haight,

2018.3.6

The Yoruba are one of the largest ethnic groups in West Africa, numbering more than 40 million people, the majority of whom live in southwestern Nigeria. Since Nigeria gained independence from Great Britain in 1960, several movements have arisen to promote the creation of specifically Yoruba forms of modern art. Artist Kunle Filani is a founding member of one such movement called the Ona Movement that emerged in Nigeria in the late 1980s. As this drawing illustrates, Ona Movement artworks often feature colorful, highly stylized figures and designs inspired by both historical and modern Yoruba culture. The figure depicted here wearing traditional Yoruba clothes may represent Chief Moshood Kashimawo Olawale Abiola, a Yoruba politician who in 1992 was nominated by the Social Democratic Party to run for president of Nigeria in the first democratic elections held there since 1983. Chief Abiola won the presidential election in June 1993, but the military junta that controlled the country negated his victory and gave power to General Sani Abacha, who ruled the country with an iron fist until his death in 1998.

## **Art is the Shortest Path**

eL Seed (French Tunisian, born 1981)

2020

Lithograph

Hope College Collection, purchased with funds donated by Ronald '62 and Gerri Vander Molen, 2023.11

eL Seed is the art name of a French Tunisian artist whose work typically combines elements of classical Arabic calligraphy with contemporary street-art graffiti. Although much of his work is text based, the artist has said that he wants his art to transcend language and bring people together through shared aesthetic experiences. eL Seed created this artwork in the summer of 2020 during the first wave of the Covid-19 pandemic when in-person art exhibitions and other social gatherings were impossible. He used the design to create a virtual collage and performance art piece involving 49 people in different countries who appeared together over Zoom, each with a piece of the design as their backdrop. The work's title references a quote from the 20<sup>th</sup>-century French author André Malraux who once wrote: "Art is the shortest path from one human to another and a bridge between nations."







## **Cookoil pa Speed**

Sky Salanje (Zimbabwean, born 1992)  
2022

Acrylic paint and collage on canvas

Hope College Collection, purchased with funds donated by  
Ronald '62 and Gerri Vander Molen, 2023.28

Sky Salanje's paintings capture the colors and rhythms of contemporary Zimbabwean life with an undeniably expressionistic flair. This painting depicts a street vendor selling bottles of cooking oil, a familiar sight in many African towns and cities where outdoor markets are common. The thick paint and collaged stickers give the image a physicality that encourages viewers to imagine the textures, sounds, smells, and tastes of the street market. Salanje received his artistic training in classes and workshops offered by the National Gallery of Zimbabwe's School of Visual Art and Design. He currently lives and works in the city of Chitungwiza where he also runs an organization that provides support for emerging Zimbabwean artists.

*top:*

## **Card Game**

Ricky Dyaloyi (South African, born 1974)

2000s

Oil on panel

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2018.10.34

*bottom:*

## **Shabeen (Beer Hall)**

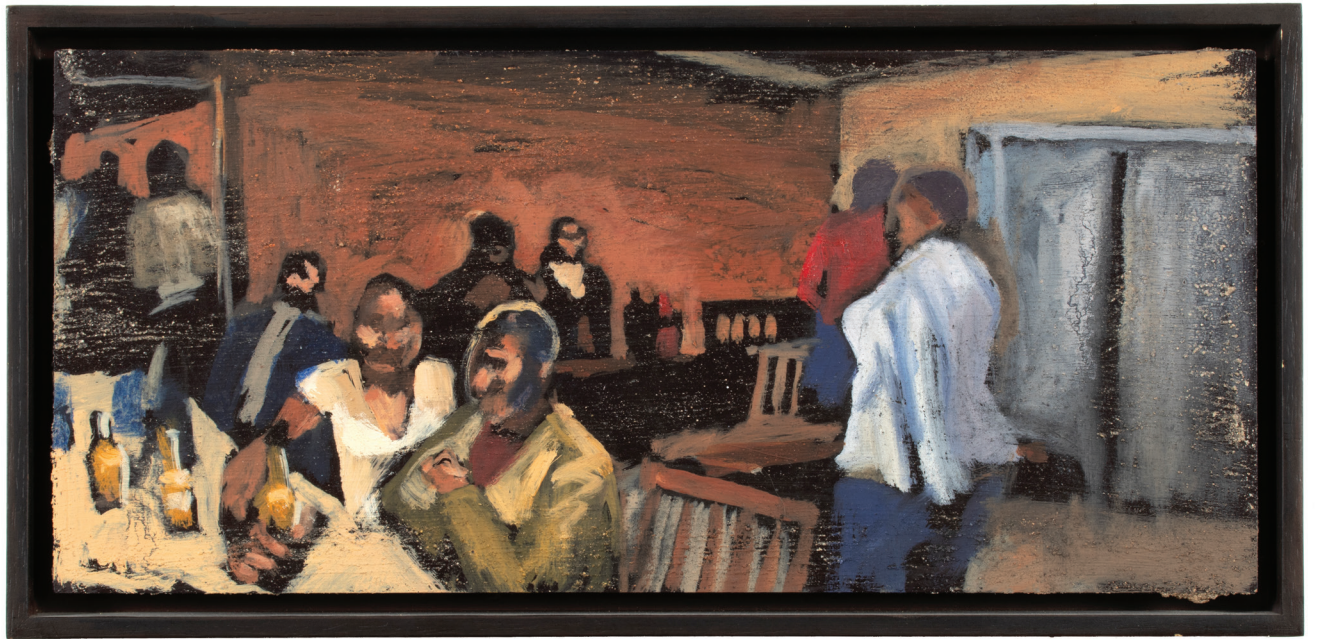
Ricky Dyaloyi (South African, born 1974)

2000s

Oil on panel

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2018.10.35

Cape Town artist Ricky Dyaloyi came of age in the early 1990s just as the Apartheid-era of white rule was ending in South Africa. His paintings typically focus on the daily lives of ordinary Black South Africans. As he has explained: "I have the belief that there is a challenge and a responsibility for you as an artist...which is to bring life to life and to take it out of the commonplace and give it meaning. For me it is like bringing truth to oneself—truth about one's social standing, truth about the abounding space which is South Africa and her history, and truth about the material conditions under which many of our country's citizens are forced to live."





## **Smile**

Thó Simões (Angolan, born 1973)

2019

Acrylic and collage on canvas

Hope College Collection, purchased with funds donated by Ronald '62 and Gerri Vander Molen, 2023.19

Shortly after Angola achieved independence from Portugal in 1975, the country descended into a brutal, multi-faction civil war that lasted until 2002. The various combatants in that civil war often used wall paintings and graffiti to mark their territories and proclaim their ideological views. Artist Thó Simões grew up during the war and frequently references the urban street art of that time in his own artworks. This painting, for example, includes an image of a civil war-era soldier smoking a cigarette. The soldier is surrounded by images of masks, sculptures, and geometric designs reflecting the traditional arts of Angola's many different ethnic groups. The cartoonish figure at the bottom left of the painting is a more contemporary cultural reference that reminds us Angola has one of the youngest populations in Africa. Taken together, the mural-like image can be read as a poignant commentary on the complexities of Angolan history and cultural identity.



## **The Folly of Baron Roger**

Abdoukarim Fall (Senegalese, born 1982)

2007

Paint and mixed media on canvas

Hope College Collection, purchased with funds donated by  
Kate Rudy '53, 2023.32

Baron Jacques-François Roger (1787-1849) was a French politician and writer who in 1821 was appointed to be the first civilian governor of the French colony of Senegal in West Africa. In 1822, Baron Roger constructed a European-style residence in the Senegalese city of Saint Louis that served as a weekend retreat for himself and his Senegalese wife, Yacine Yérin Diaw. After Roger returned to France in 1826, the building was used for many years as a convent by an order of Roman Catholic nuns. In 1960, following Senegal's independence from France, the building was converted into a school and later into an office building. Today, the "Folly of Baron Roger," as the building is known, is recognized by the government of Senegal as a National Historic Monument, but little is done to maintain the structure which is gradually falling into a state of ruin. Artist Abdoukarim Fall painted this image of Baron Roger's decaying residence using ochre pigments that recall the look of 19<sup>th</sup>-century sepia-toned photographs. Fall has also mixed sand and other materials into his paint to convey the physical crumbling of the building and the fading memory of the colonial period it represents.

## Abstract 195/122

Shereen Al-Baroudi (Egyptian, born 1981)

2019

Acrylic on canvas

Hope College Collection, purchased with funds donated by  
Kate Rudy '53, 2023.34.1

The European nations that colonized large parts of Africa during the 19<sup>th</sup> and early 20<sup>th</sup> centuries used maps to document and manage the territories they controlled. Mapmakers of the time often used different colors to distinguish between the colonial territories of different nations and the lands of different ethnic groups within those colonial territories. Areas that had not yet been explored and colonized by Europeans were frequently left blank. Egyptian artist Shereen Al-Baroudi's colorful abstract paintings are inspired by such colonial-era maps. Although her images do not represent actual geographical places, they still convey the idea of spaces that have been divided up for political, military, or commercial purposes.







**Abstract 196/122**

Shereen Al-Baroudi (Egyptian, born 1981)

2019

Acrylic on canvas

Hope College Collection, purchased with funds donated by  
Kate Rudy '53, 2023.34.2



Artist's signature and date: 2001

## **The Face I Can't Forget**

Theophilus Tetteh (Ghanaian, born 1991)  
2022

Acrylic on canvas

Hope College Collection, purchased with funds donated by  
Ronald '62 and Gerri Vander Molen, 2023.10

Portraits are a popular genre in contemporary West African art. A good portrait not only conveys its subject's physical likeness, but also captures something of that person's character and place in the world. Ghanaian artist Theophilus Tetteh often uses mask-like areas of color on the faces of his subjects to emphasize his belief that eyes are "windows to the soul." Tetteh's portraits do not depict celebrities or wealthy patrons. Rather, they portray ordinary people whose personalities or fashion sensibilities catch the artist's attention while he is out on the streets of Ghana's capital city, Accra. Although the subjects are essentially unknown, Tetteh wants us to cultivate a sense of empathy and imagine who they might be, as he once explained in an interview: "Through my works, I lend the world a lens into the lives and struggles of people whose stories are yet to be fully told."

## **Four Figures from the Vogue Series**

Marcia Kure (Nigerian American, born 1970)  
2007

Kola nut pigment and watercolor on paper

Hope College Collection, purchased with funds donated by  
Judith Kingma Hazelton '56, 2019.45.1-4

Marcia Kure earned her BFA from the University of Nigeria, Nsukka—one of Nigeria's most influential art schools—in 1994. Since then she has built a solid international career and won widespread acclaim for her multi-media artworks that address issues of race, gender, and cultural identity. These fantastical drawings combine visual references borrowed from both traditional African masquerades and Western haute couture fashion. The elegant, exotic forms are drawn with pigments derived from the kola nut, which are also used in traditional Nigerian Igbo culture for certain types of mural and body paintings. Kure currently lives and works in Princeton, New Jersey.





AVA  
NDIAYE

*left:*

## **Marie Arame**

Awa Ndiaye (Senegalese, born 1983)

2022

Acrylic on canvas

Hope College Collection, purchased with funds donated by Kate Rudy '53, 2023.33

In the male-dominated art world of Senegal, Awa Ndiaye focuses on themes relating to women, children, and families. She is interested in color harmonies and often incorporates overlapping geometric blocks of color that recall the work of 20<sup>th</sup>-century German artist Josef Albers. This portrait of the artist's daughter is painted primarily in shades of green, a color that psychologically is associated with feelings of peace, hope, and abundance.

*next page:*

## **Distant Whispers**

Letso Leipego (Botswana, born 1991)

2020

Inkjet print

Hope College Collection, purchased with funds donated by Ronald '62 and Gerri Vander Molen, 2023.16

Botswana is a relatively impoverished country that suffers from high rates of HIV infection, tuberculosis, and other chronic diseases. The outbreak of the Covid-19 pandemic in 2020 thus posed an especially serious threat in Botswana and made it all the more important for people there to obey masking and social distancing protocols. This photograph, taken during the pandemic, depicts two school girls wearing masks and sitting at opposite ends of a bench. The girls gaze at each other longingly, as if wishing they could play and interact with each other normally. The image was captured by photographer Letso Leipego, whose work aims to portray the lives of people in rural areas of Botswana with dignity and respect.







## **Head of a Young Woman (Mädchenkopf)**

El Loko (Togolese, 1950-2016)

1974

Woodcut

Hope College Collection, purchased with funds donated by  
Kate Rudy '53, 2023.50

Born in Togo, El Loko studied textile design in Ghana before moving to Germany in 1971 to study with sculptor and conceptual artist Joseph Beuys. El Loko worked in many different genres over the course of his career, including painting, printmaking, and sculpture. His work was always rooted in his African heritage, but he also wanted his art to function as a kind of universal language that transcended racial and cultural barriers. This woodcut depicting the stylized head and torso of a young woman belongs to a larger body of work El Loko created in the 1970s that combines a Cubist approach to forms with a stark Expressionist style.



2/30

Nädder kopf.

51 10079

*[Handwritten signature]*

## **Virtuous Women**

Ebenezer Akinola (Nigerian, born 1968)

2004

Paint on canvas

Hope College Collection, 2019.65

Ebenezer Akinola earned his BFA in painting from the University of Benin in 1989. After spending several years in the United States, Akinola returned to his hometown of Ibadan, Nigeria where he currently maintains a full-time studio practice. Akinola's work is primarily figurative and his style ranges from realistic to expressionistic. This painting depicting three Yoruba women in traditional dress comes from a period in which Akinola experimented with a Cubist-like approach to imagery, breaking it down into geometric shapes and flat areas of color.



EBENEZER



## **Jesus and His Apostles Went Up the Mountain**

Qes Adamu Tesfaw (Ethiopian, born 1930)

Early 2000s

Paint on cloth

Hope College Collection, gift of Neal and Elizabeth Sobania,  
2018.25.9

The paintings of Ethiopian artist Qes Adamu Tesfaw typically combine a mix of traditional and modern elements, all of which are expressed in a highly distinctive individual style. The title *Qes* in front of the artist's name indicates that he is an ordained priest. Although he has not been active as a member of the clergy since the 1960s, Adamu's paintings remain firmly rooted in the teachings and artistic traditions of the Ethiopian Orthodox Church. This painting may have been inspired by a passage from the Gospel of Mark 3:13-15: "Jesus went up the mountain and called to him those whom he wanted, and they came to him. And he appointed twelve, whom he also named apostles, to be with him, and to be sent out to proclaim the message, and to have authority to cast out demons." Qes Adamu conveys the basic elements of the story by placing Jesus in the center of the image facing outward, while the twelve apostles are depicted from the side and from the rear as if they are proceeding toward him. The visual impact of the sophisticated composition is heightened by the bold figure drawing and the use of the same colors in different combinations.

## **Aki N'ukwa'**

Nnenna Okore (Nigerian, born 1975)

2016

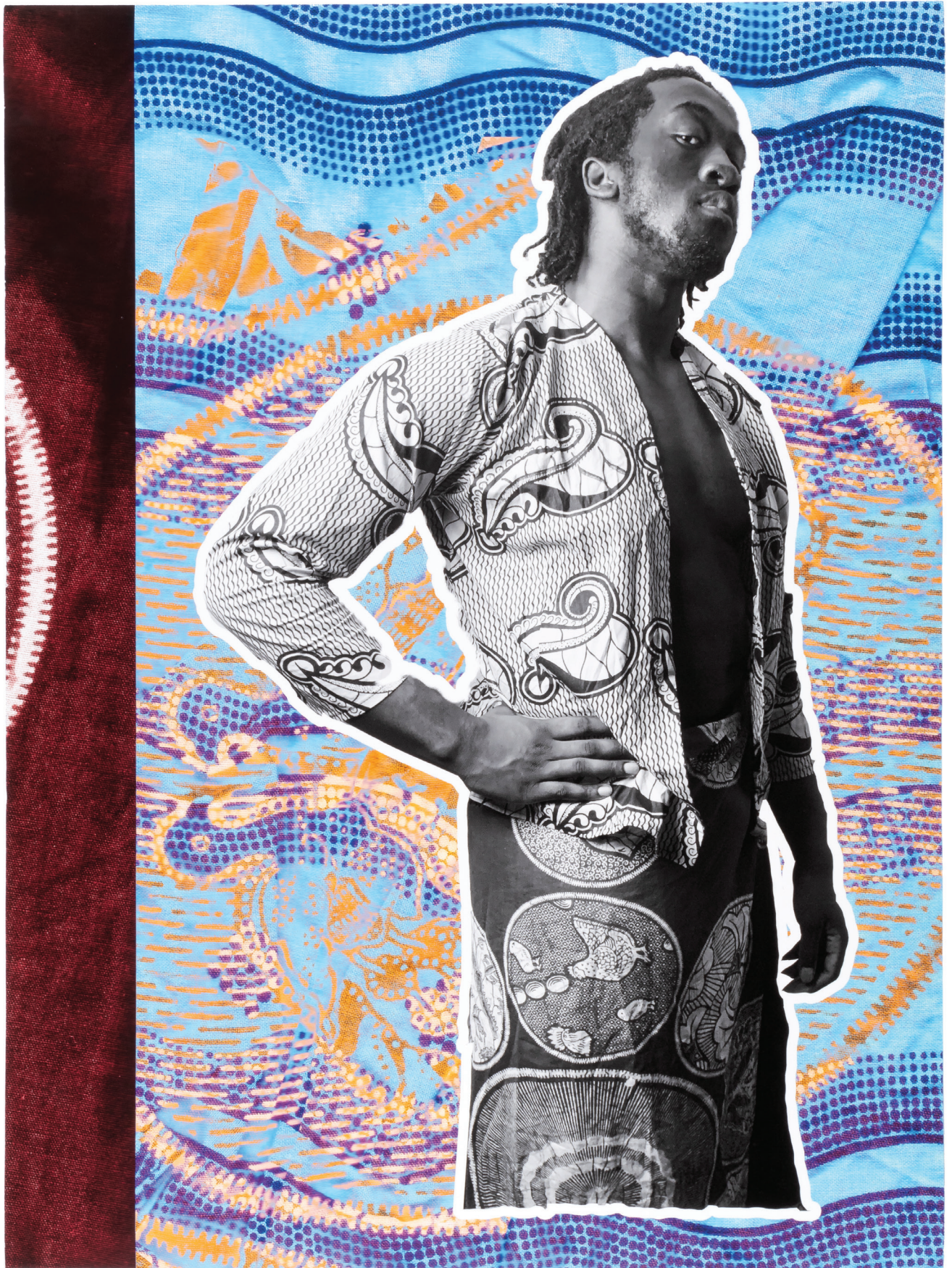
Burlap, yarn, dye, wire

Hope College Collection, 2023.49

This intriguing wall sculpture suggests a variety of natural forms—a web, a nest, a hive, the surface of a pond, a cross-section of some fruit or flower—without explicitly resembling any one thing. It looks like something that could be seen up close through a microscope, or more distantly through a telescope. It has a somewhat messy, organic quality, yet closer attention reveals that it has been carefully crafted using traditional weaving and braiding techniques. The work's title means “connections” in the Igbo language and it functions as a metaphor for the interdependence and fragility of our many shared ecosystems. Artist Nnenna Okore was born in Australia and raised in Nigeria and Swaziland. She earned her BFA degree from the University of Nigeria, Nsukka and her MFA from the University of Iowa. She is currently professor and chair of the Art Department at North Park University in Chicago.







## **Untitled 1-Self Collage (Zambian Queerness)**

Katwamba Mutale (Zambian, born 2000)  
2021

Digital print

Hope College Collection, 2022.15

Homosexuality was outlawed in many African countries during the colonial period in the late 19<sup>th</sup> and 20<sup>th</sup> centuries, and it remains difficult—and sometimes dangerous—to be openly gay, transgender, or non-binary in many of those same countries today. Katwamba Mutale is a young, queer Zambian artist currently based in London. He depicts himself in this self-portrait wearing garments made from traditional Zambian printed cloth that he borrowed from his mother and sister. The designs in the background are also traditional Zambian printed textiles.



## Two Rabbits

Nico Masemola (South African, 1987-2015)

2010

Glazed earthenware

Hope College Collection, gift of David Kamansky and Gerald Wheaton in honor of Dr. Patricia Davidson, 2018.10.32-33

Being both black and gay, Nico Masemola struggled to find his place in post-Apartheid South African society. At age thirteen, Masemola began an apprenticeship with potter Hylton Nel and gradually worked his way from making simple vessels to more complex sculptures that recall the folksy quirkiness of traditional English Staffordshire wares. Unfortunately, his promising artistic career was cut short by his death at age 28 from HIV/AIDS-related complications.





## **Drumming Ghost**

Prince Twins Seven Seven (Nigerian, 1944-2011)

Ca. 1989

Ink and pigments on cut plywood

Hope College Collection, purchased with funds donated by Roberta VanGilder '53 Kaye, 2020.18

Twins Seven-Seven was the adopted name of Taiwo Olaniyi Oyewale Aitoyeje, who chose his adopted name because he was the only surviving child from seven sets of twins born to his mother over a period of many years. He later added the title Prince to his name after he discovered that he was descended from a Nigerian noble family. Twins Seven-Seven was one of the most notable artists to emerge from the Oshogbo Movement that sought to create a new school of modern Yoruba art in Nigeria during the 1960s and 70s. He won national and international acclaim for his densely patterned images of fantastical creatures inspired by traditional Yoruba myths and folklore. This painting may have been influenced by Amos Tutuola's 1954 novel *My Life in the Bush of Ghosts*, which is full of stories about ghosts and spirits drawn from Yoruba oral traditions. The painting does not correspond exactly to a specific story in the novel, but the psychedelic imagery effectively captures the book's spirit.





## **Hunter Killing a Snake**

Kivuthi Mbuno (Kenyan, born 1947)

1980s-90s

Crayon on paper

Hope College Collection, gift of Neal and Elizabeth Sobania,  
2022.70.43

Kivuthi Mbuno is a self-taught folk artist who worked as a safari guide and chef before he turned to painting and drawing in the mid-1970s. Mbuno's work is inspired by myths and legends of the Wakamba people as well as by his own experiences and imagination. As here, his images often portray people and animals interacting in austere, somewhat surreal landscape settings. Mbuno began attracting international attention in the 1980s after his work was promoted by Ruth Schaffner of Gallery Watatu in Nairobi, Kenya. Since then his work has been exhibited in major museums and commercial galleries around the world, and in 2013 he was selected to represent Kenya at the 55<sup>th</sup> Venice Biennale.



## **Tarik (History)**

Zerihun Yetemgeta (Ethiopian, born 1941)

1993

Pigments on parchment, wood, bamboo

Hope College Collection, gift of Neal and Elizabeth Sobania,  
2022.70.457

This painting is a modern meditation on Ethiopia's long and rich cultural heritage. It includes references to ancient Ethiopian rock carvings as well as traditional Ethiopian healing scrolls and 20<sup>th</sup>-century Ethiopian genre paintings. Zerihun Yetemgeta is one of Ethiopia's most famous living artists. His work has been shown in numerous international exhibitions and has been collected by museums in Africa, Europe, and the United States. He currently lives and works in Addis Ababa, Ethiopia.



## **Figures and Animals**

Asiru Olatunde (Nigerian, 1918-1993)

1960s

Aluminum

Hope College Collection, purchased with funds donated by Mary Vande Poel '59, 2019.77.2

Born into a family of blacksmiths, Asiru Olatunde was trained in traditional metalworking techniques by his father and grandfather. When health problems forced Olatunde to stop working with iron, he turned instead to making jewelry and household objects from copper and aluminum. In the early 1960s, the Austrian linguist Ulli Beier encouraged Olatunde to apply his metalworking skills to pictorial art. Olatunde created his metal pictures by first drawing a design on a thin metal sheet, and then hammering the image into relief using a variety of different chisels and punches. Olatunde's designs typically depict Yoruba stories and aphorisms. The subject of this panel has not been identified. It portrays two men in a tree looking down at a pair of bulls, while another group of men drink and converse in a nearby house.



## **Ukhamba Beer Vessel**

Mncane Nzuzu (South African, born 1950)

1990s-2000s

Earthenware

Hope College Collection, 2022.78

Mncane Nzuzu is a Zulu artist living in South Africa. Zulu ceramics are traditionally made by women who pass their potting skills down from generation to generation within families. Nzuzu was taught how to make ceramics as a young girl by her grandmother, and after many decades of work she is now recognized within South Africa and internationally as a master potter. This large vessel was made for brewing low-alcohol beer that is often served in Zulu culture at important family and community events. Nzuzu built the pot by hand and applied clay buttons to the exterior that recall traditional Zulu scarification designs. Although the pot's form and design are traditional, its overall aesthetic feels very contemporary.





## **Justice**

Lamidi Olonade Fakeye (Nigerian, 1928-2009)

Ca. 1993-94

Mahogany

Hope College Collection, gift of Bruce and Ann Haight,  
2017.60.3

Perhaps more than any other artist, Lamidi Fakeye helped preserve traditional Yoruba woodcarving in Nigeria during the decades that followed the country's independence from Great Britain in 1960. Although Fakeye was not usually an overtly political artist, this panel uses traditional Yoruba imagery to make a decidedly political statement. The central figure in the panel is an allegorical image of Justice, here portrayed as a priest of Sango, the Yoruba god of thunder and lightning. The priest is blindfolded to signify impartiality, while his hands hold a sword and ritual wand to signify power and wisdom. A guard and two prisoners appear beside Justice, but are depicted on a smaller scale to signify the comparative insignificance of individual fates in relation to universal ideals. Fakeye was inspired to carve this panel by a 1993 democracy movement in Nigeria that aimed to end decades of military rule and restore civilian control of the government. Although the 1993 democracy movement failed, continued pressure on the military eventually resulted in the restoration of a civilian government in 1999.

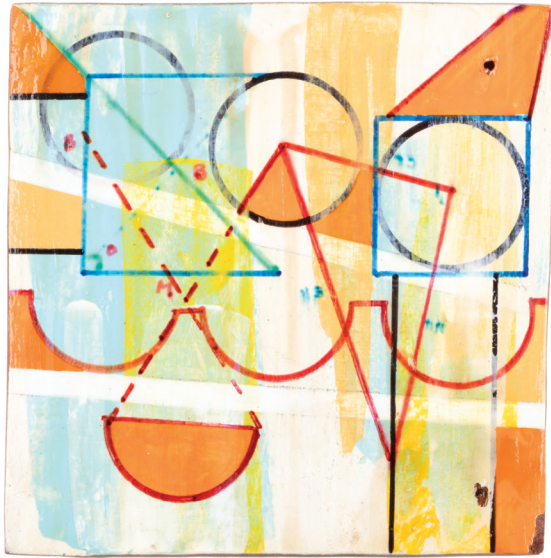
## Pendant Icon Case with Abstract Painting

Daniel Berhanemeskel  
(American, born Ethiopia 1980) and  
*Qesshi* Kellem Haileselassie  
(Ethiopian, born 20<sup>th</sup> century)  
2001  
Paint, wood

Hope College Collection, gift of Neal and Elizabeth  
Sobania, 2018.25.21

Small carved wooden cases containing religious icon paintings were traditionally worn as pendants in Ethiopia to express the wearer's faith and provide protection from harm. This wooden case was carved by an ordained priest and highly skilled craftsman from Tigray province named Kellem Haileselassie. Rather than containing a religious icon, however, the case contains an abstract painting by Ethiopian-born American artist Daniel Berhanemeskel. Daniel Berhanemeskel first learned to paint from his father, Berhanemeskel Fisseha, who is one of Ethiopia's leading religious artists. He came to the United States in 1999 to study at Hope College and later went on to earn an MFA degree from Michigan State University. He currently lives in Washington, D.C.







## **Patterns of Hope**

Tunde Odunlade (Nigerian, born 1954)

2008

Batik and appliqué

Hope College Collection, 2019.57

Tunde Odunlade's practice mixes traditional craft and contemporary fine art techniques, and spans a variety of genres, including painting, printmaking, and textiles. Odunlade drew inspiration for this piece from traditional Nigerian strip-woven and wax-resist textiles. By adding blocks of brightly colored fabric, he has created a basket-weave pattern that gives the textile an unexpected sense of depth and movement. Odunlade currently lives and works in the Nigerian city of Ibadan. In addition to being a visual artist, he is also a skilled flutist and political activist who campaigns against poverty and corruption.



## **Basketry Bowl**

Moshinga Thomas (Motswana, born 1970)

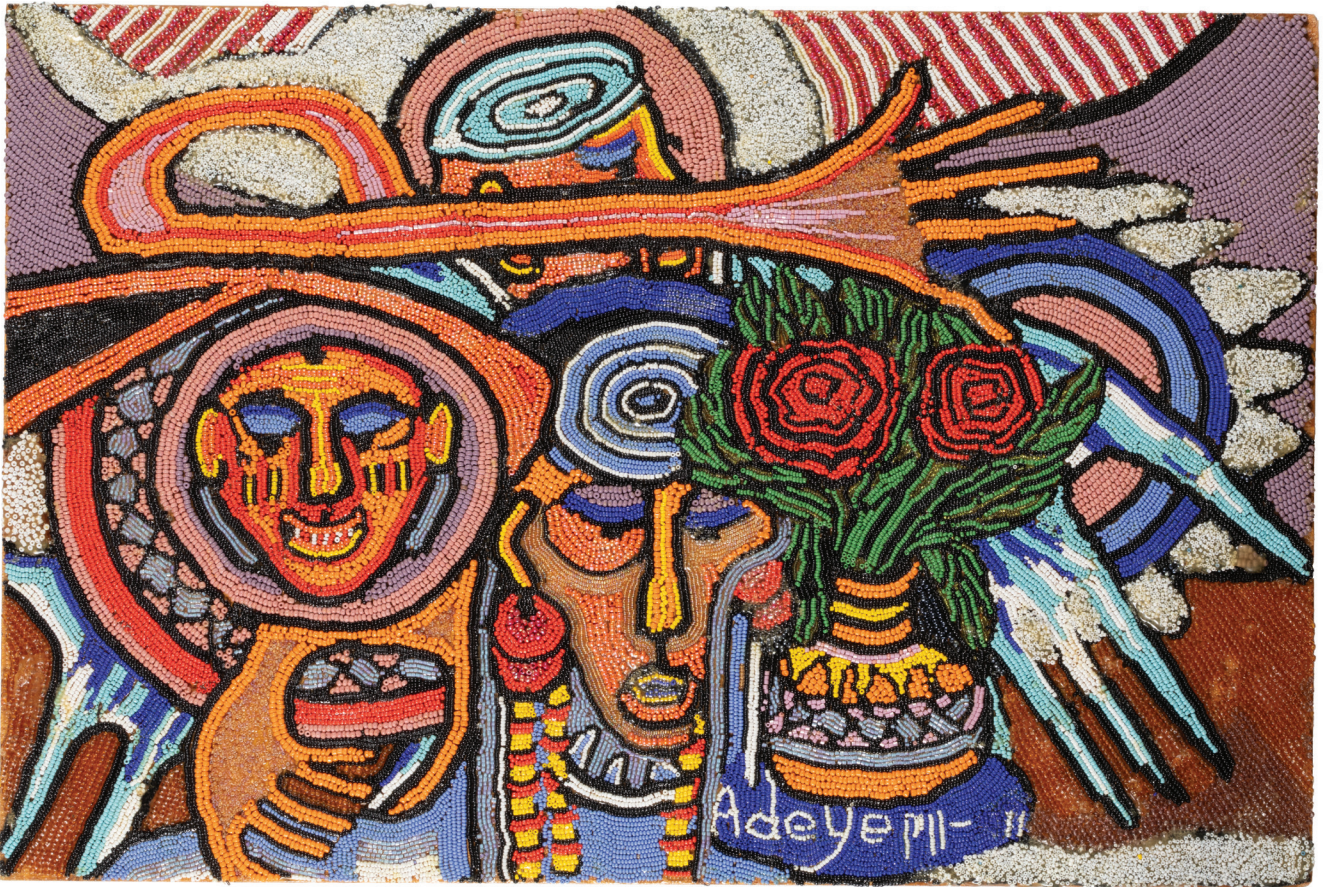
Ca. 2000

Grasses, dyes, leather trim

Hope College Collection, gift of Neal and Elizabeth  
Sobania, 2022.70.378

Etsha is a small town in northern Botswana near the Okavango Delta. It is inhabited primarily by Mbukushu people who settled in the area after fleeing a civil war in Angola during the 1970s. The Mbukushu have a long history of basket weaving. In the early 1980s, the government of Botswana encouraged the people of Etsha to begin weaving baskets that could be sold nationally and internationally to supplement their incomes from farming and other activities, and within a decade almost half of the households in the area were weaving baskets commercially. Etsha baskets typically feature stylized geometric designs woven in muted colors that fit easily with many types of interior decor. Moshinga Thomas is an Etsha weaver and mother of four who supports her family through a combination of farming and basket making.







## **The Hands of Fellowship and the Spirit of Love**

Yinka Adeyemi (Nigerian, born 1941)

2011

Beads on plywood

Hope College Collection, 2019.63

Yinka Adeyemi is a Nigerian painter, printmaker, and textile artist whose work is rooted in Yoruba culture. This image offers a contemporary take on Yoruba beadwork. Rather than forming the design by stringing the beads and sewing them onto a backing material as would have been done traditionally, the beads are instead glued onto a support board like a mosaic. The mask-like faces and ghostly hands in this composition gives the image a surreal quality that is characteristic of Adeyemi's mature art.



## Stylized Head

Richard Mteki (Zimbabwean, born 1947)

1980s

Serpentine

Hope College Collection, 2017.54.1

In 1954, a curator at the National Gallery of Rhodesia (Zimbabwe) named Frank McEwen created a workshop to train local Shona youth in various forms of art making. The idea was that the workshop would provide an outlet for the students' creativity and give them skills that might help them earn a living. The sculpture program in McEwen's workshop proved especially popular and within a decade the artists were producing interesting, innovative works that combined elements of different African and European art traditions. Shona sculpture became an international sensation in the late 1960s and 70s, with exhibitions at major museums in New York and Paris and glowing press coverage that included the assertion from *Newsweek* magazine that it was "the most important new art form to emerge from Africa this century." Seeking to capitalize on this interest, thousands of artists in Zimbabwe began making Shona-style sculptures and the market quickly became oversaturated with mediocre works. A critical backlash ensued and by the early 2000s most Shona sculpture was regarded as inauthentic, tourist-quality art. This sculpture dates from the period when Shona sculpture was near the peak of its popularity. Artist Richard Mteki trained at Frank McEwen's workshop in the 1960s before establishing his own studio in the mid-1970s. The stylized head recalls certain African sculptural traditions as well as the work of European modernists like Constantin Brancusi and Henry Moore.



## **Puppet Head of an African King**

William Kentridge (South African, born 1955) and  
Adrian Kohler (South African, born 1956)  
1995

Wood, paint, metal ornaments

Hope College Collection, gift of David Kamansky and Gerald  
Wheaton in honor of Adrian Kohler, 2023.29.33

Doctor Faust is a character from German legend who sells his soul to the devil for a lifetime of power and sensual indulgence. South African artist William Kentridge drew on that legend to create his 1995 play *Faustus in Africa*, which tells the story of a greedy European colonist who sells his soul for the ability to plunder the riches of Africa. The play was originally performed by the Handspring Puppet Company led by actor and puppeteer Adrian Kohler. Kentridge and Kohler collaborated to create this sculpture, which is a puppet head depicting an African king that was used in a performance of the play.

# MISSION STATEMENT

The mission of the Kruizenga Art Museum is to educate, engage and inspire the students, faculty, staff and alumni of Hope College, as well as the broader communities of Holland and West Michigan. By presenting art from a wide range of cultures and historical periods, the museum fosters the qualities of empathy, tolerance and understanding that are essential components of Hope College's mission to provide an outstanding Christian liberal arts education while preparing students for lives of leadership and service in a global society.







Visit: Kruizenga Art Museum | 271 Columbia Avenue | Holland, MI 49423  
616-395-6400 | <https://hope.edu/arts/kam>

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