In this live performance with video, artist Wura-Natasha Ogunji explores Saturday, February 16, 2013, 7:00 p.m.
Radio Kaduna
Details and full schedule at menil.org
Auditorium at the Museum of Fine Arts, Houston beginning January 11.
The eight-part series of African films will be shown in the Brown
and director of African Film Festival Inc., and director Andrew Dosunmu
to discuss Shades of Love: Romance in Contemporary African Cinema.

Available at the Menil Bookstore
by Elias K. Bongmba, Francesca Consagra, and Banning Eyre
The Progress of Love
EXHIBITION CATALOGUE
Michael Metz; Haynes Whaley Associates, Inc.; Fulbright & Jaworski
Nina and Michael Zilkha; Bérengère Primat; Clare Casademont and
Foundation for the Arts, St. Louis; Art Mentor Foundation Lucerne;
and Bisi Silva, Director of the Centre for Contemporary Art, Lagos
Curated by Kristina Van Dyke, Director of the Pulitzer Foundation,
The Pulitzer Foundation for the Arts, St. Louis
The Menil Collection, Houston

The Progress of Love is a collaborative project between the Menil Collection, Houston, the Centre for Contemporary Art, Lagos, and the Pulitzer Foundation for the Arts, St. Louis.

The Centre Collection, Houston
Thursday, January 10, 2013–March 1, 2013
Centre for Contemporary Art, Lagos

The Pulitzer Foundation for the Arts, St. Louis
November 16, 2012–April 20, 2013

Curated by Kristina Van Dyke, Director of the Pulitzer Foundation, and Elia Sako, Director of the Centre for Contemporary Art, Lagos.


Visit the project website at theprogressoflove.com

WHAT ASPECTS OF LOVE ARE UNIVERSAL?

For the series Ritual Slips, 2010, Geers collaborated with a group of
adoption of a second tongue alters one’s emotional limits and possibili-
on our conception of love, but with a focus on the way translation or the
language functions as a framework for imagining the possibilities of love
through which we strive for mutual recognition and intelligibility, it is both
expansive and restrictive, and several artists in the exhibition address this
incorporate in their work. Zindah Beadwork’s Club, 2007, comprises
over three hundred sheets of paper on which different Arabic words for
love were written in black ink. Organized as a grid-like formation, itself
a metaphor for the structuring role of language. Ochiogho speaks to the
language functions as a framework for imagining the possibilities of love
and defining forms, prompting viewers to consider how their own
alternate tongues expand or compress personal notions of language.

South Africa–born Kendell Geers also looks at the effects of language
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WHAT ASPECTS OF LOVE ARE UNIVERSAL?

For the series Ritual Slips, 2010, Geers collaborated with a group of

Ndebele women in South Africa to create a set of works that reflect the
traditional aprons that were once used to demarcate a woman’s changing
social status, from puberty to marriage to motherhood to menopause. The
artist abstracted English words for various states and emotions, such as
love, hate, trust, etc., into graphic patterns that were then critiqued by the
Ndebele and modified by Geers. The Ndebele collective then selected a
number of these patterns and beaded them onto aprons. In the resulting
works, the letters are clearly cut out of the fabric, but the words remain just out of reach.

The act of putting English on these aprons, strong signifiers of
Ndebele ethnicity and womanhood that have been widely marketed to
tourists and collectors, makes one consider other shifts the culture has
undergone. The removal from the bride’s wealth symbolizing her status that
one once understood the production of these aprons is a globalized
etymology contributed to the demotion of the apron’s cultural
Ndebele culture, with attendant significations of unevenness and worthlessness.

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develop relationships in real time at a distance that would have been unimaginable only a decade ago. In an increasingly globalized world, love iS An AFFirMATive reCoGniTion of another’s existence.

For Long Distance Lover, 1999–2000, Senam Okudzeto explores how the dramatic increase in global telecommunications systems has made new types of relationships possible. The work depicts entangled figures painted on the artist’s British Telecom bills. With calls placed to Israel, Greece, and South Africa, Okudzeto draws attention to the international history of the gaze of desire and the ways cultural conventions in a series from 2007. The photographs read as film stills with a sense of suspended time, with clocks set to the same time at the start of the exhibition, but over the course of its duration they fall out of sync.

Long Distance Lover, 1999–2000, © 2012 Mary Ellen Carroll. Photo: Peter Fleissig

Perhaps the most obvious example of the merging of an inherited image of love has been by Yinka Shonibare, MBE, primarily inspired by Stevenson, Cape Town and Johannesburg. © 2012 Zanele Muholi

Dramatic Love, 1991, a battery-operated clock that never loses or gains is reconfigured as a series of clocks, all set to the same time, that are scattered throughout the exhibition space, with the aim of reflecting the tendency to keep time in desire. The work raises questions about the degree to which individuals are able to imagine, as opposed to identify with, another’s position. The project not only offers a critique of western charity and considers the interplay between love, money, and politics inherent in the structure of ONGs, which launched, among others, the organization that has partnered with celebrities in Benin, which launched, among others, the Benin Solidarity Foundation (ONG SBOP, Organisation non gouvernementale, Solidarité béninoise pour l’Afrique en péri). Perhaps the most obvious example of the reworking of an inherited image of love has been by Yinka Shonibare, MBE, primarily inspired by Stevenson, Cape Town and Johannesburg.

Kabila love has become more similar and less localized. Yet important differences still exist. The specificity of language, culturally inherited moves and traditions, and access to technology tell and respond on a global scale, allowing love to flourish in various places. By bringing together African, African diasporic, American, and European artists whose work addresses love at the beginning of the twenty-first century, one is put in a position to look across any number of relationships, and traditions, and access to technology limit and expand the expression of love in various places. By bringing together African, African diasporic, American, and European artists whose work addresses love at the beginning of the twenty-first century, one is put in a position to look across any number of relationships, and traditions, and access to technology limit and expand the expression of love in various places.