


# FINDING HOME: THE ART OF BLACK WOMEN IN THEIR DIASPORAS

From the collection of Ambassador Abena P. A. Busia





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**H. E. PROF. ABENA P. A. BUSIA**

## ABOUT THE COLLECTOR

# H. E. PROF. ABENA P. A. BUSIA

Former Ambassador Extraordinary and Plenipotentiary of Ghana to the Federative Republic of Brazil: with concurrent accreditation to the Republics of - Argentina, Bolivia, Chile, Columbia, Ecuador, French Guyana, Guyana, Paraguay, Peru, Suriname, Uruguay and Venezuela.

She is Professor Emerita at Rutgers, The State University of New Jersey, having served forty years in the Departments of English, Women's & Gender Studies, and Comparative Literature and two terms as Chair of the Department. She has held visiting positions and post-doctoral fellowships at Bryn Mawr College, UCLA and Yale University in the United States and at the Universities of Ghana and Cape Coast in Ghana. She is also a Past President of both the Association for the Study of the Worldwide African Diaspora and the African Literature Association, and most importantly she is an internationally known published author, poet. She has received Fellowships and awards from numerous organizations including the Rockefeller, Fulbright and Ford Foundations, and the Rutgers University President's Award for Distinguished Public Service.

Born in Ghana, the elder daughter of Mrs. Naa-Morkor Busia, a mid-wife and teacher and Dr. Kofi Abrefa Busia, a Professor of Sociology, who became the Prime Minister of the 2nd Republic of Ghana, she spent the first years of her childhood in Accra, as well as in The Hague, Holland, and Mexico City, Mexico. The family finally settled in Oxford, England, where she entered the University and read for a B.A. in English Language and Literature at St. Anne's College, in 1976, and a D.Phil in Social Anthropology (Race Relations) at St. Antony's College in 1984.

The lived central experience of exile, across three continents, informs her writing and her teaching as well as her poetry and storytelling. As a scholar one of her key achievements is the publication, co-directed, with Professor Tuzilyne Jita Allan of Baruch College New York, and the late Florence Howe of the Feminist Press, of *Women Writing Africa* (2002-2009), a four volume archival research project which took nearly two decades to complete. With these four volumes, four other edited projects, two collections of poetry and over 50 articles to her name in academic and popular publications world-wide, Ambassador Busia has distinguished herself as a specialist on curriculum transformation in the areas of gender, race, multi-culturalism and African diaspora studies, work for which her university bestowed on her the Presidential Award for Distinguished Public Service in 1992.

An internationally known poet, Ambassador Busia has given numerous interviews and readings on radio, performed and read at conferences, universities, churches and poetry and Jazz festivals around Europe, North America, and West Africa, including the celebrated New Orleans Jazz Festival. She has also given one woman theater presentations at the Crossroads Theater Festival in New Brunswick, New Jersey, and the William Grant Still Cultural Center in Los Angeles CA. In June of 1990 she was honoured, by being asked, by Mayor Tom Bradley of Los Angeles, to participate in the welcoming ceremonies for Nelson Mandela on the steps of City Hall, and in June 2011 she was the honoree at a celebration of her works and achievements hosted by the Ghana Academy of Arts and Sciences and the Pan African Writers Association and the National Theatre in Ghana. First published by the late Chinua Achebe, her poetry has appeared in various anthologies and magazines on three continents, in West Africa, North America, and Europe. Her first volume of poems, *Testimonies of Exile* was published by Africa World Press, Trenton NJ, in March 1990, and her second, *Traces of a Life*, by Ayebia Books, London, UK in October 2008.

Her Excellency is also a philanthropist. Having previously served on the board of the African Women's Development Fund, she has also been Board Chair of AWDF-USA, a sister organization to the AWDF the premier continent wide foundation funding African women-centered programs and organizations and the only one founded and run by and for African women. These days, as a board member of the Women's Learning Partnership, a South-South network of women's organizations dedicated to women's leadership and empowerment, she is the curator of "Lifelines: The Poetry of Human Rights" presenting readings annually at the UN Commission on the Status of Women and other NGO fora. She also serves as president of the Crossroads Theater Board and also is the co-founder of the Busia Foundation International, a non-governmental organization founded on the inspiration of her mother in honor of her father Dr. Kofi Abrefa Busia. The Busia Foundation International has the objective to promote in Ghana, and elsewhere, Human Rights, Democracy, Civic Education, and good Governance, that were the hallmarks of Professor Busia's philosophy.

# COLLECTOR'S STATEMENT

I must begin by saying how exciting it is to be presenting this exhibition as "The Collector." It is something I never dreamed of. All my life my collecting has been a private practice. It gave me joy to enter my home, and to know I shared that pleasure with anyone who entered, nothing else. In truth I have only considered myself a "Collector" for the last dozen years or so and the change in consciousness began when I was asked to speak, as a "Collector of Black Women's Art", at a symposium at the Brooklyn Museum, New York, in March 2012.

With little knowledge and even less resources I bought my first print (as opposed to poster reproduction) with my first paycheck in October 1981 to celebrate landing a real tenure track position in the English Department of Livingston College at Rutgers University. It was not by a woman. It was the print 'Tableaux Vivant' by African American curator and art historian Rick Powell- then unknown now very famous- bought at his first solo show, at the Catherine St. Gallery in Manhattan, the semester after he graduated from Yale. I had spent my first year in the USA on a visiting lectureship there, and knowing I had been given a position at Rutgers he invited me to come to the opening of the show, because I would be close by. I couldn't really afford the work, but I was drawn to it, met Chinua Achebe whilst looking at it, and I knew it was mine. We were 'both poor together' as he said, so he accepted a down payment of \$50 and over the next few months, I sent him what funds I could muster, and by Easter it had arrived already properly matted, ready for framing. It started a life-long commitment.

I made my next purchases with that same at-last-ready-with disposable-income that very same semester. At the African Studies Association that November, I met Victoria Scott of Black Arts Studio, recently moved to Santa Fe from Oshogbo, from whom I bought the next four pieces at once, on the same principle; only quite astonishing- she let me take my purchases home with me with only 20% down payment. These pieces included what are today two of my most noteworthy pieces, both by Nigerian artists, 'An Anciant God of Asante' by Bruce Onobrakpeya and my first piece by a woman- the 'Best Performer' (fig #027) by Nike Olayini Davies, (now Chief Nike Davies Okundaye). I do not buy as an abstract future investment, I buy things I know I can live with and enjoy. And I bought four at once because I could not decide what I wanted and fortunately was negotiating with someone who trusted me enough to let me go away with the pieces I liked. Luckily for me, Contemporary African art was still within buying range for a Lecturer or newly minted Assistant Professor in those days of the early 1980s.

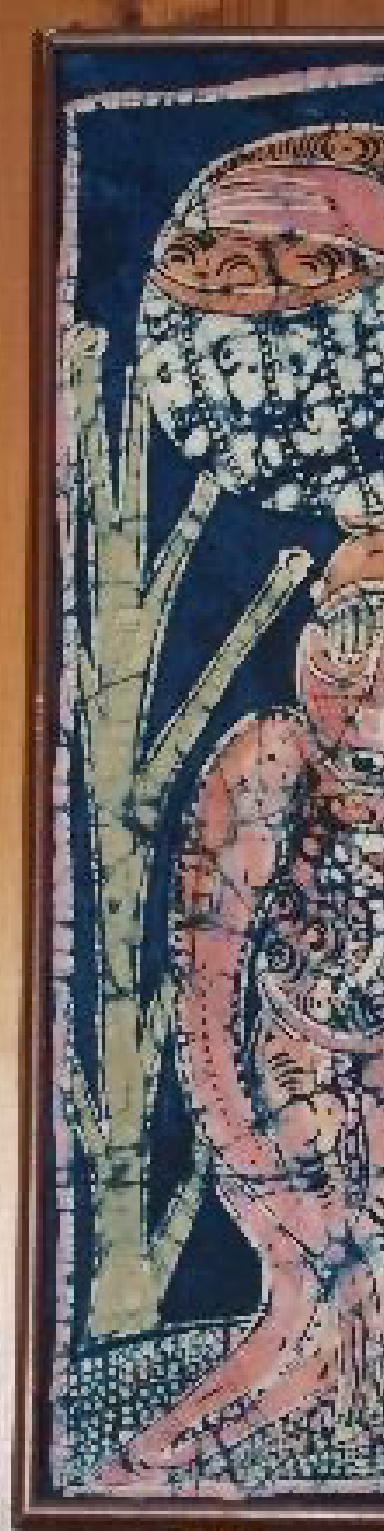
For the next decade, as a graduate student (I was ABD when first employed) and an Assistant Professor, my collecting was irregular and erratic, based on happenstance and luck, as in my acquisition of the piece by Wendy Wilson Fall in Spring 1984. I admired a small drawing of a child's face in the study of Amina Dickerson, then Director of Education of the Smithsonian's National Museum of African Art, after which she pulled out an entire portfolio of work by her friend. Wendy had made the decision to remain in West Africa and had left her work for Amina to sell to help raise necessary funds. I admired the piece called "The Elders" (fig #070). I felt I understood it, I

recognized the people portrayed, and a life they represented. I felt attached to the representation of a kind of life no one around me at the time would recognize as mine. I purchased it using part of my honorarium- a move that was later to become the pattern; paying for my art from an unanticipated source therefore outside the commitments of my monthly budgeting requirements.

Thus in April 1990, I bought 'Camel Desert Men' (fig #031) with surprise gifts I was given for reciting my long poem on the release of Nelson Mandela at two churches in Los Angeles for similar emotional reasons. There are no "Camel Desert Men" in Ghana. As with *The Elders*, what I was responding to from exile was the sense of an Africa imagined as coherent, perhaps even, immutable whose positive resonance gave the lie to the dominating negative images I spent my professional life fighting. As it turns out, both Wendy Wilson Fall and Thomasina Ferguson-Howard are Africans who have spent much time in different parts of Continental Africa, and I felt that sensibility in their work.

For similar reasons, years later I bought the print "The Get Together" (fig #038) by Carmen Cartiness Johnson- the original title of which was 'Chit-Chat and Appletinis' - for the joy, camaraderie and sense of shared belonging wherever we are, that black women can exude when we are at rest together. Self-evidently, I am a black woman and I was so happy to see myself depicted with my friends in that piece. Shortly after purchasing that piece I was invited to speak at the Brooklyn Museum workshop.

Working on my notes for that workshop (on Transnationalism and Women's Art in the Diaspora) helped me focus my ideas on a few main factors, shaped by a consciousness of personal and collective histories. My remarks became the story of my collecting - how I started; the random ways in which I bought my first pieces; what made me focus on the art of Black women visual artists. That essential move happened after Ferris Olin, the Founder of the





Margery Somers Foster Resource Center at the Douglass College library, and herself an expert on and collector of textiles from around the world, visited my home sometime in 1998. At the time I had many pieces by Black women, but it was not an exclusive focus, until she said to me, almost casually, that what makes a great collection is a controlling idea in the selection of the pieces. That small comment made me decide to concentrate on Black women artists. I am a woman, a Black African living in exile, teaching Black women's literature and culture. It was a natural next step to collect their art. I was invited to that workshop by the very woman who had redirected my art collecting journey in the first place: at that point she knew I had been focussed on collecting the art of women from Africa and her diaspora for a decade.

I did not realize at the time that the decision itself, in the art world, was an activist political statement. All women were underrepresented, and Black women were a neglected class in that under-representation. The advantage of that however, for a young Professor on a State University salary, was that their works were affordable, or at least within the range of barter and negotiation! I could go to shows and auctions and know that though my disposable income was limited, within my chosen field, the possibilities could be affordable. I have pieces by artists who are today well known, because two decades ago no one bid against me in silent auctions of their works.

Here I must pause to pay tribute to two organizations who made my purchases possible; Aljira, a Center for Contemporary Art in Newark NJ, (1983-2018) founded by artist, archivist and community activist Victor Davson, and The Brodsky Center at Mason Gross School of the Arts at Rutgers University, established by artist and Rutgers University Professor Judith Brodsky. Aljira, was an exhibition space dedicated to the work of emerging and under-represented artists which also supported the professional development of those artists; ran long term programs with public schools in the community, and provided

opportunity for those young people to create and display their art, as well as introduce them to the artwork of more established artists. Sadly Aljira closed its doors in 2018.

In 2020 the Brodsky Center, which started life at Rutgers (1986-2017) as the Centre for Innovative Print and Paper, where students had the opportunity to work with master printers and papermakers, moved to The Philadelphia Museum of Art. I owe much to these two organizations. The three decades they were operating near me were the three decades in which I established the core of my collection. I supported them, and they supported me. I attended their shows and auctions, bought from them, took part in their programming or sent my students to them and they introduced me to the art world and the creativity of the minorities and women, the world of whose productions I grew to care about. Their visionary practices, policies, and understanding purchasing arrangements, made my collecting possible. The Core pieces in my collection I acquired through them and I wish to acknowledge and thank them here.

But what principle, and what aesthetic binds these works I found through them? In many respects the concept of "Finding Home" with its manifold meanings is one that has been excavated through seeing them all together for the first time in putting up this exhibition. It was not always so. Much has changed in the nearly three decades since my friend made her casual comment, for me, and somewhat in the art world. A dozen years ago when I was asked to reflect on my own personal and professional journey as a collector, I tried to think about what appealed to me, what aesthetic, if any, bound my collection together. The answer I gave then is very different from the answer demonstrated here in this collection, and I am deeply grateful to my curators, my niece Hadar Busia-Singleton in particular, for helping me live the power of the juxtapositions they make and the questions they pose so very differently, to make this exhibition possible. The title "Finding home" is mine, how to make that search a felt reality in this space is their committed vision and interrogation.

What I said that first time I really considered the question of my collecting practices, aside from, as I have already alluded to, my eclectic buying practices with my limited income, was in effect to state the obvious: I suggested the works fell into three principal groups, two of them those by continental Africans, those by diasporic, artists, principally African Americans. This was a distinction based more on emotion and iconographic ideas or assumption than on any reflection on the technique or inspirations of the artists. The third category, which I could see already, demonstrated a sense of "diaspora literacy", a concept to which I will return, and which I realize now encompasses and makes sense of the entire collection.

The first category of works, and amongst my earlier pieces, and still comprising as





much as a third of my collection, are those which in a sense signal 'African-American', meaning of the United States. These are pieces which, when you look at them, are bound up with responses arising out of my study of African-American literature and culture. This would include Elizabeth Cattel's 'Blues' (fig #024) Faith Ringgold 'Somebody Stole my Broken Heart' (fig #056) and Sylvia Bower's "The Gathering" (fig #015), a piece that I bought in 2002 very specifically because it's called 'The Gathering' and reminded me of a scene from Toni Morrison's 'Beloved'. For anybody who knows the novel, it is of course Baby Suggs, Holy's, community sermon in "The Clearing".

This group can be contrasted with works which I chose because they have African, specifically Ghanaian icons, such as Marigold Akufo-Addo's "Akua Ba" I (fig #003) and II (fig #004), and Kate Badoe's Three Akuaba Heads, (fig #009) both artists inspired by Asante Fertility Dolls, combs, and the cultures surrounding them. I must state in this respect, that I am thinking of classic 'African' iconic objects, like our wooden dolls and the original hair picks. Or sometimes they are historic or mythic figures such as Nike Davies Okundaye's large wax- batik of the legendary 16th century Queen Amina (fig #028) of Zaria which she gave me as a wedding gift.

However, it is the last pieces I identified as a group that ultimately are the most illuminating ones, that give a different lens to the entire collection and break up those earlier two more facile categories. This last naming gives rise to a much more generative organizing principle which always appealed to me because it evokes more clearly that the sense of 'diaspora literacy' as used by literary critic Veve Clark as one, which depends upon:

"the reader's ability to comprehend the literatures of Africa, Afro America, and the Caribbean from an informed, indigenous perspective. The field is multicultural and multilingual, encompassing writing in European and ethnic languages. In the current textual environment, diaspora literacy suggests that names such as Popul Vuh, Legba Main d'Esnambuc, Nanny, Jose Marti, Bigger Thomas, and Marie Chauvet represent mnemonic devices whose recall releases a learned tradition. This type of literacy is more than a purely intellectual exercise. It is a skill for both narrator and reader which demands a knowledge of historical, social, cultural, and political development generated by lived and textual experience. Throughout the twentieth century, diaspora literacy has implied an ease and intimacy with more than one language, with interdisciplinary relations among history, ethnology, and the folklore of regional expression"

I am adding to this list the visual arts and suggesting that the need for such literacy can inform all the pieces of the collection, unbind them from national or regional origin, and open up the power of recognizing a shared history in a common humanity.

Let us look in this context at the aesthetic of Emma Amos's piece "Giza, Emma and Larry" (fig #007) taking seriously the simple kente strip which along with other indigenous woven fabrics became a motif in much of her work. There is much in this piece, I am pointing here to the use of kente as a marker, a signification of claiming belonging, a liminal boundary between stillness and movement, now and eternity. This piece, along with Janet Taylor Pickett's "Muses", (fig #061) are indicative of the aesthetic of embracing that I am reaching for.

Through a work such as Janet Taylor Pickett's 'Muses' I think about my own response to the combination of visual and written signs. The words around the painting read: 'in my search for power, I do not journey alone, I have guardians and helpers from both realms of the cosmos to accompany me' and 'the spiritual realm is where power restored. It flows freely and loosely about'. These words, quotes from Anna Lee Walters, surrounded the figures. The central figures replicated of Black Women who could be ancestral figures and slave women at work. The piece invokes a sense of historicity that appealed to me greatly. Anna Lee Walters is a Pawnee and Otoe-Missouria Native American woman whose writings focus on the ways in which Anglo peoples regard and ill-represent native cultures, a perennial issue between Anglo and Black cultures as well. When I bought the piece, all I knew about the artist was that she was black and female, and I knew nothing about the woman she referenced, or her politics. What is it in the aesthetic of the work that made me respond to it the way I did?

Alongside these I place Bisa Washington's "Never Forget" (fig #068) clearly modeled on a veve but again, the title "Never Forget" appeals to that sense of historicity, and a



history that binds us. The artist herself has written 'My work is text driven and inspired by familiar and historical events. I make a conscious effort to connect my forms to the great traditions of African Art and in a vast ethnic, spiritual and artistic diaspora'. It is that binding history in a much more obvious and a witty sense that made me buy the Gloria Williams 'Primary Cookies' (fig #069) with its obvious reference to the way in which people of both African and African-American descent are figured in popular culture out of which all the three artists we were working, as "mud people" and "oreo cookies". In this group I also place Lavett Ballard's "Bone Black" (fig #011) with its diasporic images of dark Black women from around the world, claiming rather than eschewing that identity in their bodies.

I end with reference to a piece by my mother, which I myself named 'Still Solace after Mourning' (fig #021) after her passing because that is what it was. As I never thought of myself as a Collector, our mother never thought of herself as an Artist, though she made all the clothes of our childhood years, learned to make ceramics in teacher training college in our teenage years, designed and threaded much of the trade bead jewelry we wore, and still wear when we were young adults, and turned every patch of earth around our childhood homes into a spectacular garden. Her great life work was her garden.

In the difficult months following our father's death, an old friend, the artist wife of the Methodist Missionary who had taught father as a young man at Wesley College in Kumasi, invited her to her home for company and comfort and her encouraged her to start painting, giving her appropriately, a flower as her first exercise. In her painting of a mixture of plants, which would have grown free in her home gardens in Ghana, and did grow free in her gardens in England, they tell the story of her own migrations and the comfort the flowers always brought her. I love it because it was the first time I realized that a painter's style was as distinctive as their handwriting if you knew both. And though I never had to pay for it, it is truly one of the two oldest in my collection, and appears in one of the last sections of family related works in the exhibition, alongside the only visual art piece I have ever made, my collage *Conjuring Mama* (fig #017) in tribute to her, centered around the memorial garden we planted for her.

Thus the radically different way in which this particular exhibition is organized is much more in tune with what have been my intuitive collection practices. The walls between the earlier distinctions between Africa and the diaspora have collapsed; there can be no static preconceived notions governing rigid groupings. Such notions have been long dispelled to give way to the freedom and growth offered by a diasporic literacy of history and style, a referential language born of a common history and will to freedom. Stephanie Jackson's "Caged in the Circus of Civilization" (fig #037) refers not simply to a palimpsest of a history and embedded racist cultural notions, it explodes them. My ability to see the conversation between the pieces more articulately now, has much to do with transformative and liberating conversations I have had with my niece Hadar, which gave me the conviction she should be the one to curate this show.

The collection started before she was born, so she has seen it grow. Then in the four years of college, she lived in my home, the last three of them without me. I left at the end of 2017 to go to Brazil. She has had the experience of occupying that house first with me, learning from me, then without me, watching her art and drama student

friends, all of them a generation younger than me, many of them neither black nor female, respond with awe to the works on the walls she had grown so familiar with. Her insightful stories about their responses and questions showed me the significance of what we had created in that space. Through her eyes, not only have categories become more fluid, the paintings exist in a world which is at one and the same time far more personally intimate, and much more Pan-African; the "still points of our changing world".

In the end, this exhibition is not about external impositions, it is a celebration of internal expositions: the conversations that arise as we live with them next to each other; how they enter into seemingly concrete diasporic conversations with each others' forms, textures and abstractions - mirroring each other, sometimes reflecting, sometimes refracting, always in communion. There is the conviction of history in this performance of culture and the histories are as much of defiance and resistance, asking what is beneath the camouflage, (Marigold Akufo-Addo - (fig #005)) so "what was dim is made bright, so wrongs can be set right" as they are a reaching for the Light (Joyce Daniel -(fig #026)) and a claiming of homes lost and dreamed of as they are of homes won and claimed. We have sorrow songs, and we still celebrate. In the end what undergirds it all is that sense of the scared, the sanctity of the quotidian, the groundedness of the eternal... finding home.

"Like Spring, we are each our own particular artist"

**DISCLAIMER:**

In the context of this exhibition, all pieces listed in this catalogue are arranged alphabetically by the last names of the artists. Unless otherwise stated, all artists are African women or women of African descent of the countries indicated.

# CURATORIAL STATEMENT

"The Art of Black Women in Their Diasporas - Finding Home"

"We relive the past in rituals of revival, unraveling memories in slowtime; gathering the present."  
Abena P.A. Busia ~ from her poem: "Migrations"

Finding Home: The Art of Black Women in their Diasporas mirrors the personal and political journey of the Collector, Her Excellency Professor Abena P.A. Busia, writer, educator, diplomat, and griot, whose life in exile shaped her devotion to art as both sanctuary, cultural warfare, and archive. Raised across continents, our collector cocooned herself in her collection, in a home overflowing with works by African women and Black female voices within the diaspora. This exhibition unfolds as a space of gathered stories, a safe haven, a deeply personal sanctuary where artwork and the collector's poetry exist in dialogue between text and image. Her words, like the artworks, reflect on resilience, cultural inheritance, and the pursuit of home.

Yet where is home? Where does home exist when history has scattered not only individuals and families, but whole peoples, across continents, languages, and lived identities?

These questions emerge out of an examination of the artworks that comprise Finding Home. Through art, Black women in their diasporas transform displacement into creation. Across oceans and generations, these artists reclaim lost histories, assert cultural memory, and continuously define home as something that is both inherited and continuously in the making, underscoring that for Black women, home has rarely been stable. It has been taken, denied, and erased, yet here we have evidence that it has also been remade, reimagined, and reclaimed.

Through painting, sculpture, photography, textile, and mixed media, Finding Home brings together the vision of artists who map the ways Black women have defined belonging for themselves. This exhibition moves through different interpretations of home. Some pieces reach back into ancestral memory, pulling fragments of the past into the present. Others turn toward the future, imagining what home could be if it were truly ours to build.

Home is thus a haunting.

It lingers in the spaces that no longer belong to us, in the waters that swallowed those who never arrived, in the land that remembers what the world has chosen to forget. The works in this exhibition show that home is perhaps not a place but a practice. It is something made and remade, shaped by those who refuse to be erased.

Home is not simply where we begin, but what we create. It is the stories we tell for others to hear, the histories we hold in our bodies and spirits, and the spaces we carve out for ourselves. Finding Home is a declaration. Black women do not only search for home, they build it wherever they stand.

This collection is more than an archive of eighty (80) art pieces by black women brought together across three continents for the first time; it is a space where stories and emotions circulate and evolve. Visual art inspires poetry, and poetry breathes life into art, an exchange where one form ignites the other. Together, they weave a narrative of memory, emotional life, myth, and transformation. Each piece holds fragments of their artists' histories, becoming vessels of story and feeling. To welcome into this personal sanctuary, is to welcome into the home most of these pieces were first housed, creating now, as then, a transforming communal ritual. A space for reflection where art, poetry and storytelling come together. This exhibition invites you into a living space where the past and present converge, and where art holds the balance of a reminder of memory... a haunting of home...

# WORKS



Artist: Yedda Affini  
Title: Ife Oxum, O Espelho Arma  
Country: Brazil  
Date: 2022 | Date of purchase/gift: 2022  
Materials/technique/medium: Black & white Photography  
Size: 15.7" X 23.6"  
Provenance: Purchased from Karla Osorio Galleria, Brasilia from the artist's solo show "Ife Oxum: O Espelho Arma" (Ife Oxum: The Armed Mirror)  
Other info: The three photographs are part of a series of seven.

001

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Artist: Abimbola Akerele  
Title: Untitled(Unknown)  
Country: Nigeria  
Date: Unknown  
Date of purchase/gift:  
Materials/technique/medium:  
Size: 18.5"W 20.5"H  
Provenance: Purchased from Nike Olayini Davis, (now Chief Nike Okundaye), both former co-wives of Twins Seven-Seven, at African Studies Association Conference

002

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Artist: Marigold Akufo-Addo  
Title: Akuaba I  
Country: Ghana  
Date: 1997  
Date of purchase/gift: 1997  
Materials/technique/medium: pen and ink on fine tissue paper  
Size: 40.5" x 26"

003

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Artist: Marigold Akufo-Addo  
Title: Akuaba II  
Country: Ghana  
Date: 1997  
Date of purchase/gift: 1997  
Materials/technique/medium: pen and ink on thick tissue paper  
Size: 29" x 19.5"

004

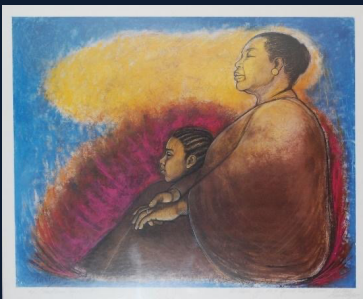
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Artist: Marigold Akufo-Addo  
Title: Camouflage II  
Country: Ghana  
Date: 2005  
Date of purchase/gift: 2025  
Materials/technique/medium: Acrylic/Mixed Media  
Size: 36" x 48"  
Provenance: Purchased from the artist as a (belated) 70th birthday gift by her brother President Nana Addo-Danquah Akufo-Addo

005

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Artist: Tina Allen (1949 -2008)  
Title: Emotional Refinement  
Country: USA  
Date:  
Date of purchase/gift: 1990  
Materials/technique/medium: Oil on Canvas  
Size: 31.5"W 25.5"H  
Provenance: A gift from the Artist  
Other info: Tina Allen, sculptor

006

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Artist: Emma Amos 1937-2020  
Title: For Giza  
Country: USA  
Date: 1992 | ,Date of purchase/gift: 1992  
Materials/technique/medium: Lithograph with chine colle  
Size: 37.5"W 30"H  
Provenance: Purchased for Abena Busia at Aljira Auction (in 1992 or 1993)  
Other info: this piece possibly part of her "Falling" series and was created as part of a tribute by Rutgers faculty and students paid to honor a deceased student to support his widow in preserving his art)

007

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Artist: Kate Appiah Badoe (1962)  
Title: Untitled  
Country: Ghana  
Date: 1988  
Date of purchase/gift:  
Materials/technique/medium: Ink on Paper  
Size: 28.5"W 12"H  
Provenance: Purchased from the artist through the late Narku Dowuona who was a personal friend of both artist and collector.

008

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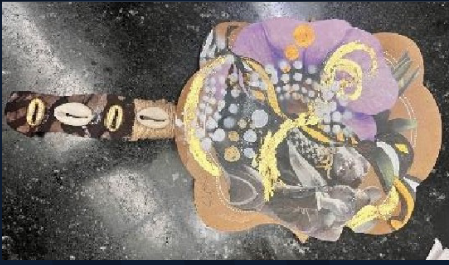


Artist: Kate Appiah Badoe (1962)  
Title: (Three Akuaba Heads)  
Country: Ghana  
Date: 1991  
Date of purchase/gift:  
Materials/technique/medium: Ink on Paper  
Size: 15.5"W 21"H  
Provenance: purchased from the artist through the late Narku Dowuona who was a personal friend of both artist and collector.

009

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Artist: Lavett Ballard  
Title: Before I let Go  
Country: USA  
Date: 2003  
Date of purchase/gift: 2022  
Materials/technique/medium: Fan,  
mixed media  
Size: 6.5" x 12"

010

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Artist: Lavett Ballard  
Title: Bone Black  
Country: USA  
Date: 2018  
Date of purchase/gift: 2024  
Materials/technique/medium: Mixed media  
collage, Acrylic paint, metallic foil on reclaimed  
wood fencing  
Size: 22" x 31"  
Provenance: Purchased from artist in her  
studio, December 16th 2024

011

---



Artist: Fatic Bewong  
Title: Silver Rose  
Country: Ghana  
Date: 2009  
Date of purchase/gift: 2011  
Materials/technique/medium: Acrylic on  
canvas  
Size: 15.5 x 15.5 for both pieces  
Provenance: Purchased from the Artist.

012

---



Artist: Kabuya Bowens  
Title: Rituals and Masks Identity #1  
Country: USA  
Date: 2004  
Date of purchase/gift: 2005  
Materials/technique/medium: Mixed Media & Intaglio  
Size: 40.5"W 28.5"H  
Provenance: Purchased at Aljira (African American Print makers: The Legacy continues exhibition, 2005)  
Other info: This piece is part of a triptych

013

---



Artist: Kabuya Bowens  
Title:  
Country: USA  
Date:  
Date of purchase/gift:  
Materials/technique/medium: paint on paper  
Size: 18"W 20"H  
Provenance: Purchased through Aljira  
Other info: possibly Kabuya Pamela Bowens-Saffo; see earlier entry

014

---



Artist: Sylvia Bowers  
Title: The Gathering  
Country: USA  
Date: 2000 | Date of purchase/gift: 2001  
Materials/technique/medium: Oil on canvas  
Size: 26.5"W 20"H  
Provenance: Purchased by APAB from craft collective in Durham, North Carolina  
Other info: Exchanged it for surprise offering after poetry workshop because resonant of Baby Suggs in the Clearing from Toni Morrison's "Beloved"

015

---



Artist: Vivian Browne  
Title: Horseman  
Country: USA  
Date: 1974  
Date of purchase/gift:  
Materials/technique/medium: Etching  
Size: 22"W 26"H  
Provenance:  
Other info: possibly Vivian E Browne born 1929, died 1993. Print from Impressions: Our World, Volume I. Edition held by the Museum of Modern Art (not on view) Purchased from Aljira

016

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Artist: Abena P.A Busia  
Title: Conjuring Mama  
Country: Ghana  
Date: 2012 | Date of purchase/gift: 2012  
Materials/technique/medium: Paper  
Collage  
Size: 26"W 23.5"H  
Provenance: Created by the Collector in homage to her mother two years after her passing  
Other info: With love Abena (on front)

017

---



Artist: Akosua Busia  
Title: Untitled, Unfinished work  
Country: Ghana  
Date: circa 1970 | Date of purchase/gift: 1978  
Materials/technique/medium: [paint] on board  
Size: 21.5"W 29.5"H  
Provenance: An abandoned unfinished project by the collector's younger sister, rescued by the collector to hang in her graduate school apartment

018

---



Artist: Ama Naa Morkor Busia  
Title: The Ancestors  
Country: Ghana  
Date:  
Date of purchase/gift:  
Materials/technique/medium: Ink on paper  
Size: 26"W 20"H  
Provenance: Bought at Graduating Senior Show Cal. Arts.  
Other info: Artist is niece of collector.

019

---



Artist: Hadar Busia Singleton  
Title:  
Country: Ghana  
Date:  
Date of purchase/gift:  
Materials/technique/medium: acrylic on canvas  
Size: 18.5"W 22.5"H  
Provenance:  
Other info:

020

---



Artist: Naa Morkor Busia  
Title: (Still Solace After Mourning)  
Country: Ghana  
Date: 1980  
Date of purchase/gift: 2010  
Materials/technique/medium: Oil on canvas board  
Size: 19.5"W 23"H  
Provenance:  
Other info: Naa-Morkor Abrefa Busia, the collector's mother.

021

---



Artist: Naa Morkor Busia  
Title:  
Country: Ghana  
Date:  
Date of purchase/gift: 2010  
Materials/technique/medium: Oil on Board  
Size: 20"W 24"H  
Provenance: painted by Abena Busia's mother.

022

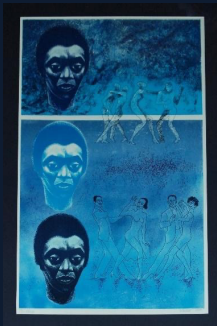
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Artist: Carmen Angola Campos  
Title: Tia, guardiana de la memoria  
Country: Bolivia  
Date: 2023 | Date of purchase/gift: 2023  
Materials/technique/medium: Photograph on fabric  
Size: 15.7"W 23.4" H  
Provenance:  
Other info:

023

---



Artist: Elizabeth Catlett-Mora  
Title: Blues  
Country: USA  
Date: 1983  
Date of purchase/gift:  
Materials/technique/medium: Offset lithograph  
Size: 26"W 36"H  
Provenance: Purchased at Aljira auction 1992 through Victoria Scott  
Other info: possible edition of 130

024

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Artist: Cynthelia Cephas  
Title: Paris  
Country: USA  
Date: 2024 | Date of purchase/gift: 2024  
Materials/technique/medium: Quilted Fabric  
Size: 26" x 36"  
Provenance: Purchased from artist, Crossroads Theatre Company Benefit. New Brunswick NJ June 1 2024

025

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Artist: Joyce Daniel  
Title: Reach for the Light #1  
Country: Barbados  
Date: 2001 | Date of purchase/gift: 2001  
Materials/technique/medium: Mixed media on paper  
Size: 30"W 34.5"H  
Provenance: Purchased by Abena P.A Busia at Paris exhibition during 2001 UNESCO Conference  
Other info: Met artist in her home Barbados 2008, seven years after the purchase.

026

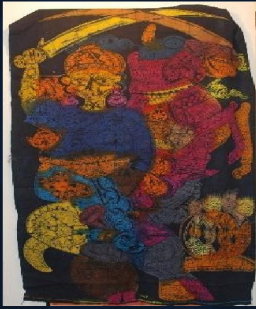
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Artist: Nike Davies-Okundaye  
Title: The Best Performer  
Country: Nigeria  
Date: 1980 | Date of purchase/gift: 1981  
Materials/technique/medium: batik painting on cotton  
Size: 17"W 33"H  
Provenance: Purchased from the artist at African Studies Assoc conference Philadelphia 1981

027

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Artist: Nike Davies-Okundaye  
Title: Queen Amina  
Country: Nigeria  
Date: 1995 | Date of purchase/gift: 1998  
Materials/technique/medium: Batik on Fabric  
Size: 37" x 66.5"  
Provenance: A wedding gift from the artist

028

---



Artist: Bongji Dhlomo  
Title: Ten Years of Democracy  
Country: South Africa  
Date: 2004 | Date of purchase/gift: 2007  
Materials/technique/medium: Print  
Size: 16"W 30.5"H  
Provenance: given to Abena Busia 03 May 2007 by the artist through mutual friends and Rutgers colleagues Stephane Robolin and Evie Shockley

029

---



Artist: Akua Banchi Eghagha  
Title: Legends  
Country: Ghana  
Date: 2001 | Date of Purchase/gift: 2001  
Materials/technique/medium: Acrylic on canvas  
Size: 50" x 37.5"  
Provenance: Purchased at the "Living Legends" benefit for the Mmofra Foundation, Accra

030

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Artist: Thomasina Ferguson-Howard (1950)  
Title: Camel Desert Men  
Country: USA  
Date: 1989 | Date of purchase/gift: 1990  
Materials/technique/medium: Watercolor on paper  
Size: 17"W 14"H  
Provenance: Acquired by the collector at Cooper's Black Art + Gallery Plus Los Angeles  
Other info: Funds made available through a gift from Herman Wekker and love offering after reading Mandela poem at the Ascension Lutheran Church meeting.

031

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Artist: Marina Gutierrez  
Title: Reaching Mut  
Country: Puerto Rico  
Date: 1994 | Date of purchase/gift: 2017  
Materials/technique/medium: Lithograph collagraph with hand colouring embossing, chine colle and stitching, (two sheets each 41.25 x 29.5)  
Size: 82.5" x 29.5"  
Provenance: Created at and purchased from the Brodsky Center Rutgers University  
Other info: This artwork hung in Prof. Busia's office, on loan from the Brodsky Center, and was purchased for her at the end of her six-year tenure by the faculty, students, and staff of the Department of Women's and Gender Studies in May 2017.

032

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Artist: Shaundell Horton  
Title: Untitled  
Country: Guyana/Suriname  
Date: 2015 | Date of purchase/gift: 2018  
Materials/technique/medium: acrylic on tea bags  
Size: 19.6" x 20"  
Provenance: purchased from Readytex Gallery Paramaribo, Suriname

033

---





Artist: Shaundell Horton  
Title: Indigenous I  
Country: Suriname  
Date: 2023 | Date of purchase/gift: 2024  
Materials/technique/medium: Mixed Media:  
teabags with beads  
Size: 8.6" x 5.9" x 2.4" cm  
Provenance: purchased from Readytex  
Gallery Paramaribo, Suriname

034

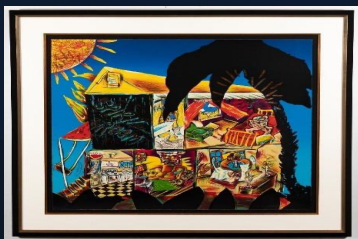
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Artist: Shaundell Horton  
Title: Untitled  
Country: Suriname  
Date: 2019 | Date of purchase/gift: 2024  
Materials/technique/medium: Mixed Media:  
Tea bag covered styrofoam head with beads  
Size: 7.9" x 12.6" x 11.4"  
Provenance: purchased from Readytex  
Gallery Paramaribo, Suriname

035

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Artist: Margo Humphrey  
Title: The Red Bed  
Country: USA  
Date: 2005 | Date of purchase or gift: 2014  
Materials/technique/medium: 7 color lithograph  
Size: 25" x 26"  
Provenance: Purchased at Aljira Auction May  
2014

036

---



Artist: Stephanie Jackson  
Title: Caged in the Circus of Civilization  
Country: USA  
Date: 1994  
Date of purchase/gift:  
Materials/technique/medium: print on paper  
Size: 29"W 41"H  
Provenance: Purchased from Brodsky center. RCIP

037

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Artist: Carmen Cartiness Johnson  
Sex: Female  
Country: USA  
Date: 2006 | Date of purchase/gift: 2012  
Title: The Get Together  
Materials/technique/medium: Six Color Lithograph  
Size: 38.5"W 30"H  
Provenance: Purchased from Brodsky center  
Other info: edition is held by the Philadelphia Museum of Art; currently not on view

038

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Artist: Martina Johnson-Allen  
Title: The Ceremonial Vase  
Country: USA  
Date: 1997  
Date of purchase/gift:  
Materials/technique/medium:  
Mixed media  
Size: 15" x 18" x 4"

039

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Artist: Charlotte Ka  
Title: Freedom  
Country: USA  
Date: 2000  
Date of purchase/gift: 2005  
Materials/technique/medium:  
Size: 16.5"W 20.5"H  
Provenance: Purchased from Aljira

040

---



Artist: Diane Naa Odarley Kumi-Bruce  
Title: Gye Se Nyame  
Country: Ghana  
Date: 2024  
Materials/technique/medium: Digital  
arts (acrylic on canvas)  
Size: 11.7" x 16.5"  
Provenance:

041

---



Artist: Dakaya Lenz  
Title: Efulgence and Direction  
Country: Suriname  
Date: 2021 | Date of purchase/gift: 2022  
Materials/technique/medium: Oil on  
canvas  
Size: 45.5 cm x 95cm  
Provenance: Purchased from Readytex  
Gallery Paramaribo, Suriname

042

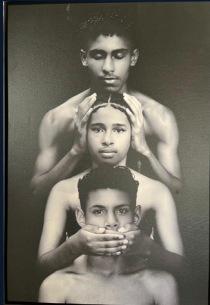
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Artist: Werewere Liking  
Title: Superimposed (Front with ridges) and Huddled (back)  
Sex: Female  
Country: Cameroon  
Date: 2007 | Date of purchase/gift: 2007  
Materials/technique/medium: double sided art on washboard. Oil painting  
Size: 27" x 13" on 5" stand

043

---



Artist: Amanda Luz  
Title: I see, I hear, I speak  
Country: Canada/Brazil  
Date: 2023  
Date of purchase/gift: 2024  
Materials/technique/medium: Photography – Black and White on Canvas  
Size: 23.6" x 35.4"  
Provenance: Purchased from the artist at the Canadian embassy reception in Brasilia July 1 2024  
Other Info: This work is part of "Projeto Retratos" a Brasilia High School based initiative dedicated to raising voices against hatred, prejudice and racism through photography. The artist is the daughter of the project director. The Canadian embassy exhibition featured Black Canadian and Afro-Brazilian photographers using their art as a manifesto against intolerance

044

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Artist: Mali Garcia Bezerra de Mello  
09/03/1962-24/01/2022  
Title:  
Country: Brazil  
Date:  
Date of purchase/gift: 2021  
Materials/technique/medium: Mixed Media:  
African wax print on calabashes  
Size: 3 of various sizes  
Provenance: Bought from artist in the home shared with her artist activist mother Lydia Garcia in Brasilia, Brazil

045

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Artist: Mali Garcia Bezerra de Mello  
09/03/1962-24/01/2022  
Title:  
Country: Brazil  
Date:  
Date of purchase/gift: 2024  
Materials/technique/medium: Mixed media:  
African wax print with paper applique on Bicycle  
wheel  
Size: 27.5"  
Provenance: Bought from Lydia Garcia, the  
artist's mother home in Brasilia, Brazil

046

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Artist: Odaraya Mello  
Title:  
Country: Brazil  
Date: 2021 | Date of purchase/gift: 2021  
Materials/technique/medium: oil on canvas  
Size: 3.93" x 5.9"  
Provenance: Purchased from the artist, Brasilia  
2021  
Other info: eight of twenty-four miniature covid-19  
inspired pieces

047

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Artist: Helina Metefaria  
Title: Ethiopian Women on Walls  
Country: Ethiopia  
Date: 2010  
Date of purchase/gift: 2014  
Materials/technique/medium: Mixed Media on  
9 Canvases  
Size: 30"W 30"H (all 9 canvases together)  
Provenance: Purchased from the artist after  
meeting at the African Studies Association  
conference Baltimore MD 2013

048

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Artist: Charlotte Ka  
Title: Freedom  
Country: USA  
Date: 2000  
Date of purchase/gift: 2005  
Materials/technique/medium:  
Size: 16.5"W 20.5"H  
Provenance: Purchased from Aljira

049

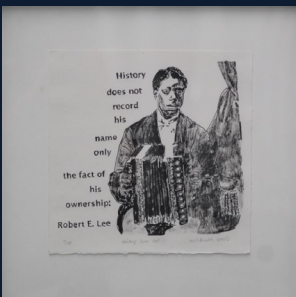
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Artist: Gifty Nagode  
Title:  
Country: Ghana  
Date: 2023  
Date of purchase/gift: 2023  
Materials/technique/medium: Oil on  
canvas  
Size:  
Provenance: Purchased at Panafest  
2023

050

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Artist: Nell Painter  
Title: History Does Not...  
Country: USA  
Date: 2008 | Date of purchase/gift: 2008  
Materials/technique/medium: print on paper  
Size: 14"W 14"H  
Provenance: A gift of the artist  
Other info: Distinguished Black Feminist historian and friend of collector studied art at Rutgers after retiring from an illustrious career at Princeton University. This was her graduating piece from her student show

051

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Artist: Nell Painter  
Title: The World is falling down  
Country: USA  
Date:  
Date of purchase/gift:  
Materials/technique/medium: Lithograph  
Size: 35" x 31"  
Provenance: A gift from artist  
Other info: Distinguished Black Feminist historian and friend of collector has gone to have an artistic career as distinguished as her academic one. This piece, is a response to a song of the same name by Abbey Lincoln, loved by both artist and collector

052

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Artist: Kaaren Patterson  
Title: Wisdom is a Woman  
Country: USA  
Date:  
Date of purchase/gift:  
Materials/technique/medium: acrylic paint on board  
Size: 13.5"W 16"H  
Provenance: Purchased at Rutgers Mason Gross Graduation exhibition  
Other info: Artist and collector are friends

053

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Artist: Kaaren Patterson  
Title: Looking for Achimota  
Country: USA  
Date: 2009  
Date of purchase/gift: 2017  
Materials/technique/medium: Acrylic and mixed media on canvas  
Size:  
#1 12"W 12"H  
#2 12"W 12"H  
#3 9"W 12"H  
Provenance: This work is inspired by the collector's poem "Achimota" was a gift from the artist to celebrate the collector being appointed as Ambassador

054

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Artist: Sharon Perez  
 Title: Bosumtwi  
 Country: Bolivia  
 Date: 2024  
 Date of purchase/gift: 2024  
 Materials/technique/medium: Acrylic on steel drum head  
 Size: 14.5" x 25.6"  
 Provenance: Purchased from the artist and given as a gift to the collector by Marcelo Laquis Castillo, Honorary Consul of Ghana in Bolivia at the end of her tenure as Ambassador  
 Other Info: The Spanish Title "Eyu Mira", "Hey, Look" refers to the series of images of Black women on steel surfaces of which this one, "Bosumtwi" with its reference to Ghanaian ancestry, is one.

055

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Artist: Faith Ringgold  
 Title: Somebody Stole My Broken Heart  
 Country: USA  
 Date: 2004 | Date of purchase/gift: 2004  
 Materials/technique/medium: Five color lithograph  
 Size: 37"W 30"H  
 Provenance: Purchased from RCIPP (Brotsky Center)  
 Other info: Collector Abena PA Busia saw the blue layer being laid down by Master Printer Randy Hemminghouse on one of her random visits to the center October 2004

056

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Artist: Coumba Seck  
 Title: Scarification  
 Country: Senegal  
 Date: 1998  
 Date of purchase/gift:  
 Materials/technique/medium: Mixed media on paper  
 Size: 24.5"W 31.5"H  
 Provenance: Purchased at Aljira silent auction

057

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Artist: Siwaju  
Title: Particle in Propulsion  
Country: Brazil  
Date: 2020  
Date of purchase/gift: 2024  
Materials/technique/medium: Engraving in intaglio on copper plate  
Size: 13.77" W x 25.98" H  
Provenance: Purchased from Karla Osorio Galeria

058

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Artist: Suesan Stovall  
Title: Nearer, My God, To Thee  
Country: USA  
Date:  
Date of purchase/gift: 2007  
Materials/technique/medium: Mixed Media: Recycled Hardback book cover with applique paper and lace  
Size: 19" x 24" approx  
Provenance: Purchased from the artist in her studio  
Other info: The artist is the daughter of celebrated journalist Charlayne Hunter-Gault, a friend of the Collector.

059

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Artist: Veronique Tadjou, 1955  
Title: Mother and Child  
Country: France/Cote d'Ivoire  
Date: 2001  
Date of purchase/gift: 2014  
Materials/technique/medium: Acrylic on Canvas  
Size: 35"W 41"H  
Provenance: Acquired from the artist  
Other info: Seen by the collector in the artist's home in Johannesburg South Africa April 2014, given in lieu of rent during the artist's Visiting Lectureship with the French department at Rutgers University in October the same year.

060

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Artist: Janet Taylor-Pickett 1948-  
Title: Muses  
Country: USA  
Date: 1990 | Date of purchase/gift: 1992  
Materials/technique/medium: Four-color lithograph with hand coloring  
Size: 39"W 32"H  
Provenance: Purchased from artist through Aljira Gallery

061

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Artist: Janet Taylor-Pickett 1948-  
Title: Homage to Mandell  
Country: USA  
Date: 2004  
Date of purchase/gift:  
Materials/technique/medium: Mixed media on paper  
Size: 27.5"W 21"H  
Provenance: Purchased through Aljira

062

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Artist: Frieda High Tesfagiorgis 1946-  
Title: Zora Neale Hurston  
Country: USA  
Date:  
Date of purchase/gift: 1991  
Materials/technique/medium: Linoleum block print  
Size: 7"W 8.5"H  
Provenance: From the artist in exchange for a copy of collector's poetry volume "Testimonies of Exile"  
Other info: Frieda High Wasikhongo Tesfagiorgis, Professor emerita of the University of Wisconsin-Madison, was part of the workshop on "Theorizing Black Feminisms" convened at the University of Wisconsin-Madison by Prof Stanlie James and Abena Busia that led to the publication of the volume by the same name in 1993

063

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Artist: Karole Turner Campbell, 1945-

Title: Don't Ask

Country: USA

Date:

Date of purchase/gift: 2013

Materials/technique/medium:

Size: WH

Provenance: Purchased from the artist on March 21 2013 at her solo show "Eternal Vigilantes: The Art of Karole Turner Campbell" (Jan 17-March 31 2013) at the Avery Research Center for African American History and Culture, during the 2013 African Literature Association Conference at the College of Charleston, Charleston SC

064

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Artist: Karole Turner Campbell, 1945

Title: A Different Perspective

Country: USA

Date:

Date of purchase/gift: 2013

Materials/technique/medium: multimedia in resin

Size: 15.5"W 12.5"H

Provenance: Purchased from the artist on March 21 2013 at her solo show "Eternal Vigilantes: The Art of Karole Turner Campbell" (Jan 17-March 31 2013) at the Avery Research Center for African American History and Culture, during the 2013 African Literature Association Conference at the College of Charleston, Charleston SC

065

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Artist: Leni Vasconcellos

Title: Elmina

Country: Brazil/Germany

Date: 2019 | Date of purchase/gift: 2019

Materials/technique/medium: Oil on canvas

Size: 22" x 30"

Provenance: purchased from the artist in Brasilia 18th November 2019 at the opening of her solo show of 12 pieces generated by her trip across West Africa: Galeria Materia Platika "a Boa Noticia"

Other info: . The Collector purchased the painting when she saw it a few months after writing the synopsis for a (still in process) performance piece called "The Map Makers", based on the spirit of a woman from Ghana's shores looking for her lost and stolen children, the first poem of which is "Elmina's Sorrow Songs"

066

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Artist: Leni Vasconcellos  
Title: Egodo  
Country: Brazil/Germany  
Date: 2020 | Date of purchase/gift: 2022  
Materials/technique/medium: Oil on canvas  
Size:  
Provenance: Purchased from the artist at her exhibition in Frankfurt Germany.  
Other info: In a reverse situation to "Elmina", this work is named "Egodo" after the artist read the Collector's article "On Transformational Moments: The Making of Egodo the Artist" and the poem which concludes it, written and published to mark the 50th Anniversary of Chinua Achebe's novel Arrow of God.

067

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Artist: Bisa Washington (1951)  
Title: Never Forget  
Country: USA  
Date: 1999  
Date of purchase/gift:  
Materials/technique/medium: Relief, lithograph  
chine colle  
Size: 41"W 47.5"H  
Provenance: Purchased from Aljira Gallery

068

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Artist: Gloria E. Williams  
Title: Primary Cookies  
Country: USA  
Date: 2002  
Date of purchase/gift:  
Materials/technique/medium: Soil and marble on paper  
Size: 24"W 29.5"H  
Provenance: Purchased from Aljira Gallery  
Other info: The Collector selected only four of dozens of figures, each of them different, on display in the gallery.

069

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Artist: Wendy Wilson Fall

Title: The Elders

Country: USA/Senegal

Date: 1974 | Date of purchase/gift: 1981

Materials/technique/medium: Watercolor on Paper

Size: 24"W 31"H

Provenance: Purchased through Amina Dickerson of Smithsonian Institution who was a friend of both artist and Collector.

Other info: Wendy Wilson-Fall, chair of Africana studies at Lafayette College, spent many decades living and working in Dakar. This painting was done on her first West African trip, before she made her home there.

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070



Artist: Khadija Zizi

Title: Tango

Country: Morocco

Date: 2007 | Date of purchase/gift: 2009

Materials/technique/medium:

Size: 18" W x 24"H

Provenance: Gift of the Artist

Other Info: Zizi is a Moroccan multi-media artist from Rabat who worked as part of the collective of scholars who participated in the Women Writing Africa Project (1990-2008), for which the Collector was Project co-director and series editor. Zizi contributed to Volume 4, The Northern Volume. This piece is one of several inspired by music and dance from around the world.

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071

# PORTRAITS



Artist: Jorge Santiago Arce  
Title: Portrait of Abena  
Sex: Male  
Country: Puerto Rico/USA  
Date: 1986 | Date of purchase/gift: 2020  
Materials/technique/medium: graphite on paper  
Size: 17"W 20"H  
Provenance: Gift of the artist, drawn in 1986 and given in 2020

P001

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Artist: Valdir Cruz  
Title:  
Sex: Male  
Country: Brazil  
Date: 2024  
Date of purchase/gift: 2024  
Materials/technique/medium: Black and white photographs  
Size: five lettersize photographs (8.5" x 11")  
Provenance: Selections from a photoshoot Sao Paulo October 2023, the collectors 70th year.

P002

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Artist: Dayse Gomis  
Title: Gloriosa  
Country: Brazil  
Date: 2022  
Date of purchase/gift: 2024  
Materials/technique/medium: Oil on canvas  
Size:  
Provenance: Gift of the artist

P003

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Artist: E.T. Harris  
Title: Portrait of Abena Busia  
Country: USA (Euro-American)  
Date: 1976 | Date of purchase/gift: 1982  
Materials/technique/medium: Clay  
Size: 10" x 16" x 10" unmounted  
Provenance: Gift of artist. The clay bust was sculpted when artist and collector met as students at Brandeis University 1974-75. It became part of the artist's portfolio gaining her a scholarship to Italy where it was cast in bronze. The Bronze property of the artist.

P004

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Artist: Banjo Oyebanji  
Title: Portrait of Abena Busia  
Country: Nigeria  
Date:  
Date of purchase/gift:  
Materials/technique/medium: acrylic on canvas  
Size: 28"W 34"H  
Provenance: A Gift of the Center for Gender and Social Policy Studies Obafemi Awolowo University, Ibadan, Nigeria

P005

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Artist: Irany Poubel  
Title: Portrait of Abena  
Country: Brazil  
Date: 2024 | Date of purchase/gift: 2024  
Materials/technique/medium: AI generated from a digital photograph tor by the artist, printed with acrylic on cotton canvas  
Size:  
Provenance: Purchased from the artist  
Other info: AI portrait Inspired by a photograph of the collector taken by the artist at an exhibition at Galeria Osorio where the fabric of her tie-dye outfit happened to match the palette of the work on display in the background

P006

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Artist: Elizabeth Sagar  
Title: Portrait of Abena Busia  
Country: UK  
Date: 2023 | Date of purchase/gift: 2023  
Materials/technique/medium: Oil Painting  
Size:  
Provenance: a gift from Ghanaian actor and lifelong friend Hugh Quarshie inspired by a photograph of collector on her 70th birthday

P007

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Artist: Reena Sinakin  
Title: Portrait of Abena  
Country: USA  
Date: 1990 | Date of purchase/gift: 1990  
Materials/technique/medium: photograph by the artist of a pencil drawing by the artist  
Size: 16" x 20"  
Provenance: Photograph Gift of the Artist who retains the original drawing and digital photograph copy.  
Other Info: The artist is also a music producer who worked with the Collector on a private recording of her long poem "Testament for the First Accused: Nelson Mandela, for the Twenty Seven Years" which she had performed for Mandla on his visit to Los Angeles after his release.

P008

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Artist: Ariana Worthington Clarke Windle, 1951- 2004  
Title: Portrait of Abena  
Country: USA  
Date: circa 1987 | Date of purchase/gift: 1987  
Materials/technique/medium: Pastels on paper  
Size: 16.5"W 23"H  
Provenance: Gift of the artist  
Other info: The artist lived in Standlake, the village twelve miles outside Oxford where the Collector and her family had their home during their years of exile.

P009

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# BUSIA FOUNDATION INTERNATIONAL

Busia Foundation International is a non-governmental organization established by the late Mrs Naa-Morkor Busia and headed by sisters Akosua Busia and Abena P.A. Busia with the aim of promoting in Ghana and elsewhere, Human Rights, Civic Education and Good Governance. This exhibition is a part of its Diaspora Heritage Project using art and culture to promote understanding of African diasporic connections around the globe. The most recent events under this project have included bringing renowned Ghanaian classic pianist William Chapman-Nyaho to Brazil to perform works by African and African descent Classical Music composers in Brasilia and Salvador de Bahia as part of "Salvador Afro-Capital" festivities in November 2023, and sponsorship of the curation of an exhibition of "Digital Arts and Africa" featuring artists working throughout the African Diaspora in celebration of African Union Week in May 2024. Other programs sponsored and organised by the Busia Foundation International include the African Film Festival in Brasilia – Brazil 2021, launch and making of audiobook titled The Prof – A Heart of Faith 2023, and the Amare Fashion Show – Brazil – 2023 & 2024, among others.



# AFRICAN WOMEN'S DEVELOPMENT FUND

The African Women's Development Fund (AWDF) is a feminist non-governmental organization that operates throughout Africa and the Middle East. The AWDF's purpose is to secure funding from different types of donors to create grants, which are then used to support a variety of feminist causes and organizations throughout the region. The AWDF was founded in 2000 by three women, Dr. Hilda Tadria, Joana Foster, and Bisi Adeleye-Fayemi, who all shared an interest in creating positive change for women. Its headquarters are located in Accra, Ghana. The African Women's Development Fund focuses on addressing numerous issues that primarily affect women in Africa and some parts of the Middle East. Broadly speaking, the organization focuses on women's human rights, gender equality, gender-based violence, LGBTQ+ causes, and improving the lives of girls and women overall. More specifically, their work includes supporting and funding women's education, safety, cultural art, and healthcare, along with offering girls and women different resources they may need or benefit from. Additionally, they facilitate gender-based research that not only helps women and girls within the region, but also helps other organizations that focus on similar issues. The AWDF itself does not fund individuals; however, it often provides grants to organizations who do work with individuals.



# LA FOUNDATION FOR THE ARTS

La Foundation for the Arts (Lafa) is a nonprofit organisation dedicated to fostering artistic excellence, cultural preservation, and creative dialogue in Ghana and beyond. Founded with the goal of deepening the relationship between art and the viewer, Lafa connects the dots between artistic movements, offering a space where artists and audiences can engage in meaningful exchanges.

At the heart of our mission is a commitment to the next generation. We believe that children and young people—our future leaders—should have access to art as a source of education, inspiration, and cultural awareness. Lafa's exhibition space is always open and free to the public, inviting all to immerse themselves in artistic expression and discovery.

## OUR MISSION

Lafa is committed to supporting emerging and underrepresented artists and arts administrators in Ghana by building strong connections with the wider African diaspora. Through curated exhibitions, cultural programming, and professional development initiatives, we provide a platform for artistic growth, collaboration, and critical discourse.

By facilitating access to resources, mentorship, and transformative conversations—such as Bridge Conversations and multidisciplinary performances—we create spaces where artists can thrive, narratives can be shared, and African identity can be preserved and redefined for future generations. Through film, plays, music, and poetry, Lafa fosters a dynamic cultural exchange that bridges generations, amplifies diverse voices, and deepens the impact of artistic expression.

# UNESCO

UNESCO Accra promotes the Organization's objectives and ideals in Ghana by contributing to global peace, poverty alleviation, sustainable development and intercultural dialogue through a wide range of the Organization's expertise.

UNESCO Accra acts as advisory body in determining policies with regard to UNESCO and its programmes: it fosters close co-operation between state agencies and services, professionals and other institutions with the aim of advancing mutual knowledge and understanding of UNESCO's work towards the common welfare of human-kind.





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