



**DIALOGUES  
DIASPORAS  
AND DETOURS  
THROUGH AFRICA**







OCTOBER 14, 2023  
–  
JANUARY 14, 2024

**FAM** FITCHBURG  
ART MUSEUM

**F** FITCHBURG STATE  
UNIVERSITY



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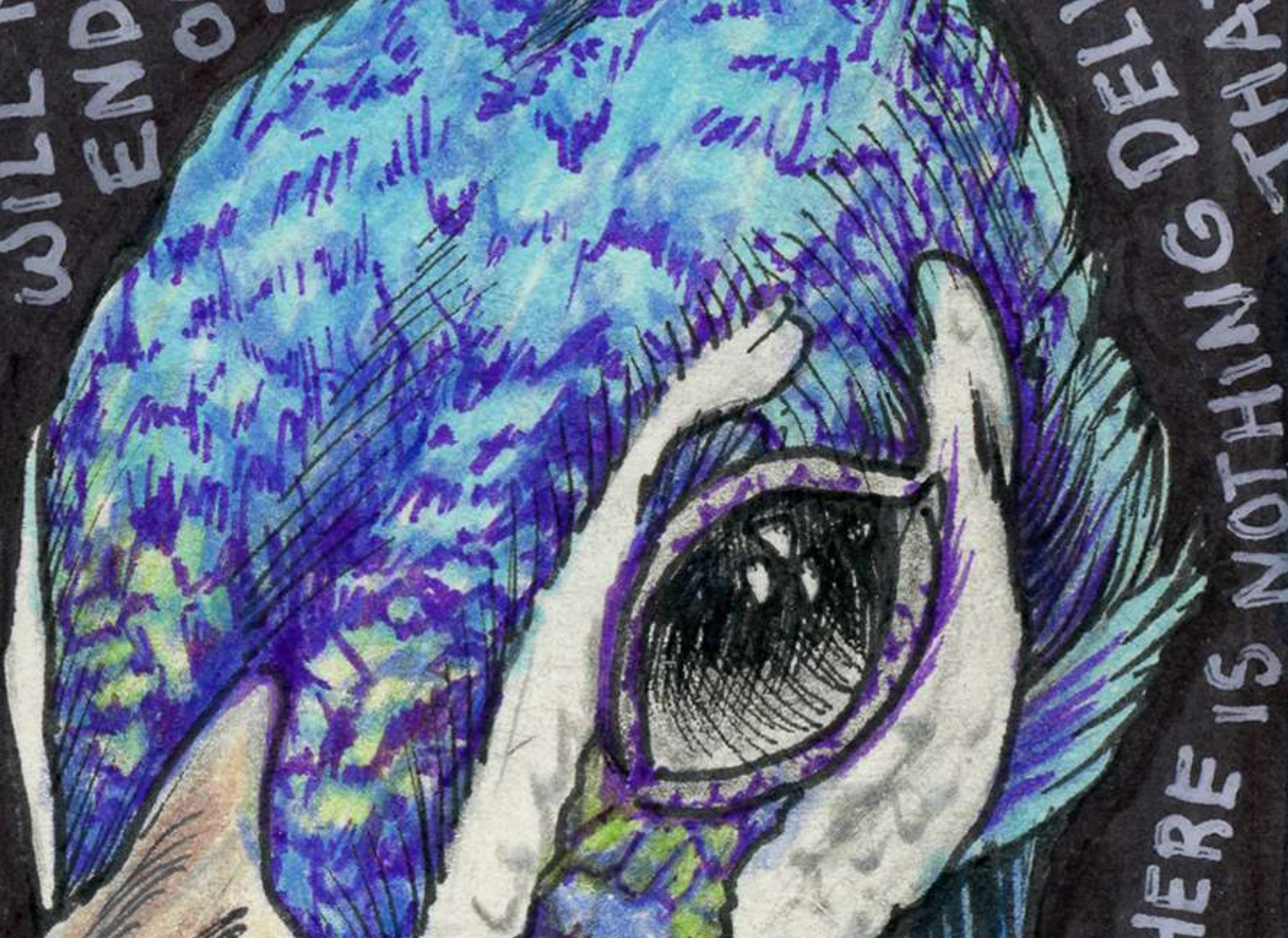




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# CURATORIAL STATEMENT

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The collective work in the **Dialogues, Diasporas and Detours Through Africa** exhibition is the culmination of the inaugural Black Artist Residency (BAR) co-created by artist-collective, WHERE ARE ALL THE BLACK PEOPLE AT (WAATBPA), and the Fitchburg Art Museum (FAM). Much like artist Fred Wilson, who explored the collections of the Maryland Historical Society for his seminal *Mining the Museum* project, members of WAATBPA have spent the better part of a year engaging with the complexities of FAM's eclectic African art collection. Many of these objects are on display in conversation with the work created in the past year. Long before Picasso appropriated the beauty of African art to develop Cubism, we can trace the significance of WAATBPA's interest in Africa, to a rich artistic dialogue with the continent that is articulated in Edmonia Lewis's 1876 "Death of Cleopatra" sculpture and even more poignantly to Countee Cullen's provocative question: "What is

Africa to me?" which begins his landmark 1925 Harlem Renaissance poem, *Heritage*. To answer that question, the exhibition is organized into three themes. The George R. Wallace III Gallery presents Dialogues, which includes the work of **Lou Jones, bashexo**, and **Digi Chivetta**. Jones's panAFRICA project documents the lives of present-day Africans. These photographs are coupled with his poems, national flags, and videos that further tell the story of his travels to 14 of Africa's 54 countries as well as commemorative masks and reliquary sculptures from Burkina Faso, Kenya, and Gabon. bashexo's textile and sound-laden installation combines the aesthetics, and materials of Egungun ancestral practices with the masquerade costumes of the Okpella peoples, to create a reverential space of belonging and healing for Black Queer Trans aliveness and to honor ancestors who are no longer with us. As an Ifa devotee, Digi Chivetta distills the symbolism



of Yoruba Ifa traditions throughout her artwork. Her selection of an Ifa divination tray and adire indigo fabrics are in communion with her hand-painted clothing, mixed media collages, and forthcoming performance. The Margaret Simonds Sinon Gallery presents *Diasporas*, which includes the work of **Archy LaSalle**, **George Annan, Jr.**, and **Reginald L. Jackson**. Photographers Archy LaSalle and George Annan, Jr. gained inspiration from contemporary farmers from all over the world, whose pride in what they do is exemplified in several objects including a mid-20<sup>th</sup> century Senufo champion farmer staff from the Ivory Coast, a ladle awarded amongst the Dan peoples to the most generous woman who cooks for the community, a giant pestle and mortar, and several other pieces that highlight the relationship between food and farming. Reginald L. Jackson commissioned mixed-media portraits of free Black New Englanders: African-born Lucy Terry Prince, (1733-1821) from Guilford, Vermont; Martin Freeman (1826-1889) of Norwich, Vermont; Robert Morris, (1823-1882) from Salem, Massachusetts;

and Harriet E. Wilson (1825-1900) of Milford, New Hampshire, to memorialize their contributions to African-American history and culture. The exhibition concludes in the John S. Simonds Gallery with *Detours*, which includes the work of **Sharon Dunn** who ruminates upon the realities of mortality depicted in Egyptian funerary rituals on display in FAM's interactive "Discover Ancient Egypt" installation. Music from Sun Ra's "Space is the Place" soundtrack further provides a backdrop for Dunn's Afro-futurist pre-occupations with Egypt. Dunn's digital images and virtual exhibitions ask, what can be learned if we approach aging and artmaking as transformational experiences that change us for the better? **Dialogues, Diasporas and Detours Through Africa** will be on view until January 14, 2024 and was organized by Guest Curator Dell Marie Hamilton.

# ACKNOWLEDGEMENTS

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The origins of the **Dialogues, Diasporas and Detours Through Africa** exhibition begins with an email from art historian Makeda Best, a curator and colleague at Harvard University. When she wrote to me in June of 2022, I was intrigued about the possibility of working with artist collective, WHERE ARE ALL THE BLACK PEOPLE AT and its founder, Archy LaSalle as well as with the Fitchburg Art Museum (FAM). Their goal she wrote was to “make sure that someone from the Diaspora be the curatorial voice.”

I had already been hearing great things about FAM and their efforts to support BIPOC artists from the region. I had also connected with FAM’s curator, Lauren Szumita, when she trekked to my New Bedford studio for a visit in March of 2022. During our conversation, we talked at length about FAM’s ambitious efforts to revitalize downtown Fitchburg. Later when I interviewed for the guest curator position, the opportunity to provide under-recognized Black artists, living

and working in Massachusetts, the institutional support that they need is what sealed the urgency of the mission.

Over the weeks and months of getting to know Archy LaSalle, Sharon Dunn, Reginald Jackson, Lou Jones and their mentees George Annan, Jr., bashexo and Digi Chivetta, I learned about their projects and processes via Zoom meetings, in-person studio visits, phone calls, emails and WhatsApp texts. While they all had been making work for many years, in many instances this would be their first-time presenting work within a museum setting and working closely with a team of curators. As such, the development of this exhibition was a non-stop roller-coaster ride of deadlines and challenges.

Thank you, Archy and Sharon, for your audacious vision and laying the foundation for this partnership with FAM. Thank you, George, for your sincerity and exuberance. Thank you bashexo for





Sharon Dunn  
**EMERGE** from DREAMS  
2022  
digital photograph

your candor and wisdom. Thank you, Digi, for your boundless creativity and perseverance. Thank you, Lou, for capturing the dynamism that is the African continent, and thank you, Reginald, for bringing pioneering Black New Englanders to a wider audience.

I also want to thank Lauren, Nick Capasso, Jean Borgatti, Susan Diachisin, Charlie Cruz, Brooke “Eli” Yung, Dylan Safford, Colleen Chambers, Jesse Kenas-Collins, and the entire FAM staff. I could not have organized this exhibition without your expertise and dedication. Thank you to our vinyl vendor Bob Shane. I also want to thank Robert Carr and his students at Fitchburg State University for designing the exhibition catalogue.

The role of the artist is a complex affliction. The journey requires not only resilience and endurance but also community and commitment. As visitors engage with the exhibition, I trust that they will walk away with a deeper understanding of what it means to bring beauty and art into the chaos of our current world.

**Dell Marie Hamilton**  
*Guest Curator*

**WHERE ARE ALL THE BLACK PEOPLE AT** was created to provide Black and Brown artists opportunities to display their work. WAATBPA is dedicated to promoting Black, Indigenous, People of Color (BIPOC) artists who have had limited access and a lack of representation in our art institutions, with a focus on supporting and encouraging the younger generation of BIPOC artists.

Although this exhibition's focus is on inspiration from the continent of Africa, **WHERE ARE ALL THE BLACK PEOPLE AT** is committed to ensuring that all Black and Brown artists have the **freedom to pursue their creativity in all ways**, regardless of their family history and culture.

Celebrating the art of all artists and particularly the younger generation of Black and Brown artists, **WHERE ARE ALL THE BLACK PEOPLE AT** will continue to stay **vigilant and committed to the importance of access and inclusion** to the permanent collections of our art institutions.

*Archy LaSalle*

---



Kweku DaVinci (Ghanaian, b. 1997)  
*Lucy Terry Prince, (1730-1821) from*  
*Guilford, Vermont*

2023

fabric collage

Photography by Mel Taing

On loan from the Reginald L.  
Jackson collection

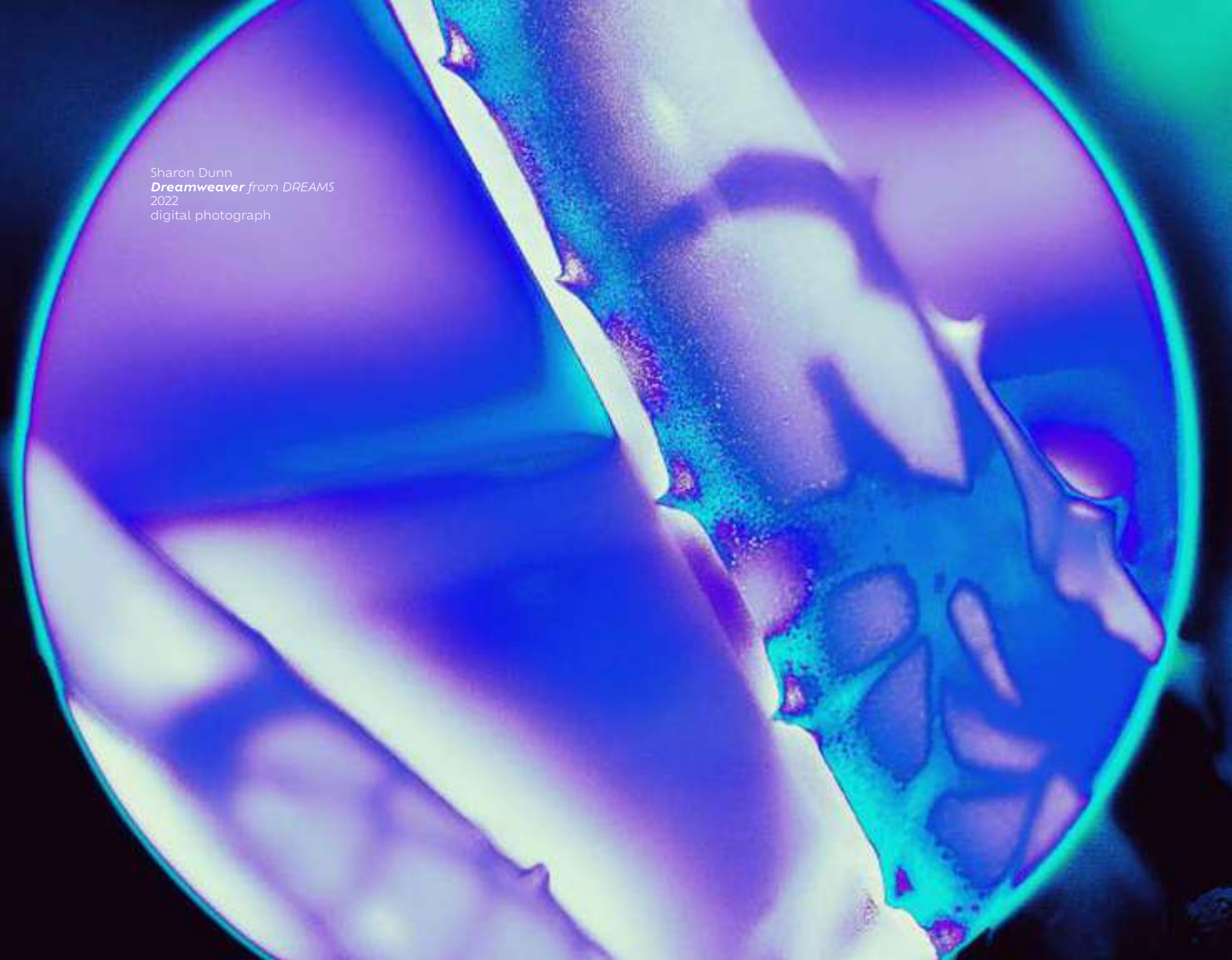


Two small informational plaques are mounted on the white wall to the right of the artwork.





Sharon Dunn  
***Dreamweaver*** from *DREAMS*  
2022  
digital photograph



# DIRECTOR'S FOREWORD

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In the spring of 2020, during the depths of the COVID-19 pandemic, I was contacted by fine art photographer Archy LaSalle in his capacity as the Founder and Director of WHERE ARE ALL THE BLACK PEOPLE AT (WAATBPA), a Boston-based group of Black artists, educators, and activists. Archy explained to me that WAATBPA had begun a process of educating art museum directors and curators about two issues: representation in museum collections as a racial justice issue, and the shameful historical lack of museum exhibitions in New England devoted to the artwork of artists of color. During the conversation, we found that our institutional values were shared and aligned, and we agreed to help each other.

The primary manifestation of our partnership is the exhibition **Dialogues, Diasporas, and Detours Through Africa**, a program developed in many meetings over three years involving me, Archy, FAM Curator Lauren Szumita, FAM Consulting Curator for African, Oceanic, and Native American Arts Jean Borgatti, and WAATBPA members and artists Sharon Dunn, Reginald Jackson, and Lou Jones. After much give-and-take, we agreed on the basic components: an intergenerational group of Black artists in Massachusetts would be given special access to FAM curators and our Permanent Collection (particularly our collections of African Art and the arts of the African diaspora) and create new works of art in response to this experience. Mentoring between the established and emerging artists was encouraged along the way.

The result is a spectacular and visually immersive show in FAM's primary exhibition galleries that brings together the work of seven contemporary artists with traditional artworks from tribal African cultures in the FAM collection.



Many thanks to Lauren, and to Guest Curator Dell Hamilton. In addition to her work at the Hutchins Center for African and African American Research at Harvard University, Dell is an award-winning interdisciplinary artist, writer, and independent curator who brought her enormous experience and formidable skill set to bear on the exhibition.

I would also like to thank FAM Curator Lauren Szumita and our Terry and Eva Herndon Assistant Curator Eli Yung for supporting Dell and her work. Thanks also to FAM Collection Manager Aminadab “Charlie” Cruz, Jr., Facilities Manager Steve Backholm, Facilities Assistant Mel Bailey, and Preparator Dylan Safford for successfully rising to the challenges of a very ambitious and complex installation. Thanks also to FAM’s Director of Education Susan Diachisin for designing and installing an interactive Learning Lounge which provided families with multiple possibilities for enrichment and further inquiry, and for organizing programming related to the exhibition.

This catalogue is the product of an ongoing partnership with Fitchburg State University. Every semester since the spring of 2014, students in the Communications/Media program under the direction of Professor Rob Carr have designed catalogues for FAM exhibitions. This catalogue for **Dialogues, Diasporas, and Detours through Africa** was designed by Gavin Bayer, Aiko McCarthy, and Morgan St. Pierre. The Fitchburg Art Museum and Fitchburg State University are proud of this collaboration, the student designers, and this beautiful catalogue.

---

**Nick Capasso**  
*Director*

Sharon Dunn  
**Emerge 3** from *DREAMS*  
2022  
digital photograph







# DIALOG





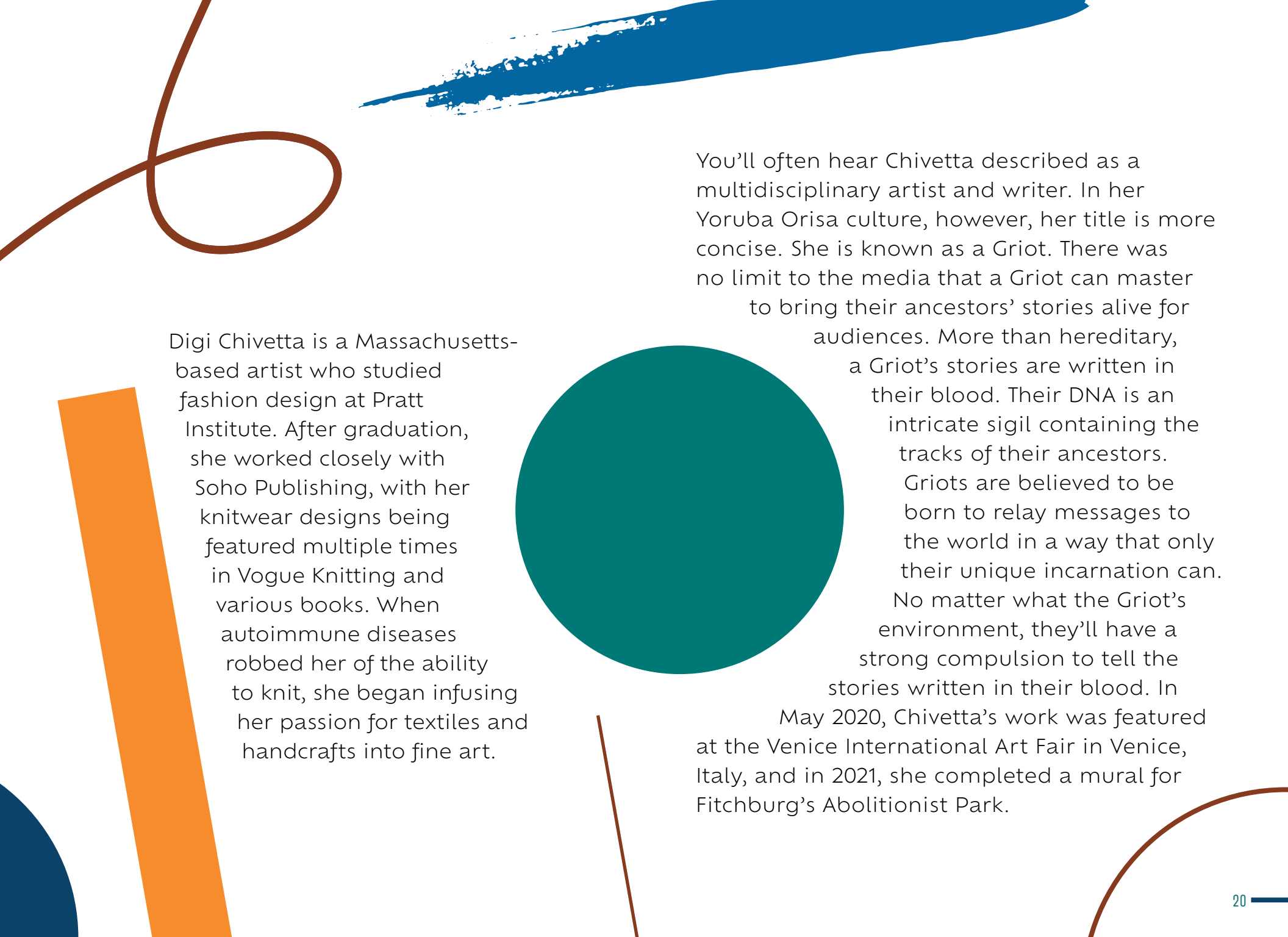
# LOGGUES



# DIGI CHIVETTA

SHE/HER





Digi Chivetta is a Massachusetts-based artist who studied fashion design at Pratt Institute. After graduation, she worked closely with Soho Publishing, with her knitwear designs being featured multiple times in Vogue Knitting and various books. When autoimmune diseases robbed her of the ability to knit, she began infusing her passion for textiles and handcrafts into fine art.

You'll often hear Chivetta described as a multidisciplinary artist and writer. In her Yoruba Orisa culture, however, her title is more concise. She is known as a Griot. There was no limit to the media that a Griot can master to bring their ancestors' stories alive for audiences. More than hereditary, a Griot's stories are written in their blood. Their DNA is an intricate sigil containing the tracks of their ancestors. Griots are believed to be born to relay messages to the world in a way that only their unique incarnation can. No matter what the Griot's environment, they'll have a strong compulsion to tell the stories written in their blood. In May 2020, Chivetta's work was featured at the Venice International Art Fair in Venice, Italy, and in 2021, she completed a mural for Fitchburg's Abolitionist Park.





Dialogo



Digi Chivetta  
***Fitchburg Abolitionist Park  
Mural Unveiling Dress***  
2023  
Spray-painted wedding dress  
Photography by Morgan St. Pierre





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Digi Chivetta

***Unicorn Drag Costume***

2023

Heat-transfer vinyl and airbrushed  
stencils on cotton jersey

Photography by Morgan St. Pierre

Digi Chivetta  
**Altar Cloth**  
2020  
Acrylic paint and embroidery  
on cotton cloth











Digi Chivetta  
**OgbeOgunda**  
2023

Crayola crayons, colored pencils, alcohol ink on paper





Digi Chivetta  
**Terrarium**  
2023  
Mixed-media drawing with  
decorative frame





Digi Chivetta  
***Goth Fairy***  
2023  
Mixed-media drawing  
with decorative frame





Digi Chivetta  
***Ticket to the Good Life***  
2023  
Mixed-media drawing with  
decorative frame



BOARDING PASS

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Name

FOR  
ROMA FIUMICINO

CUSTOMER

Flight  
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Date  
11JUL23

From

ISLAND BERGAMO

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A

Seat

10D

ROMA FIUMICINO

To



LCKN

Services

SCBG

ACKN



Gate  
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Seat  
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HONED TO A BRILLIANT  
LUSTER BY **CULTURE TEARS**  
SANDS OF TIME AND TODAY'S

LOU JONES

Digi Chivetta  
*Artist's Sketchbook*  
2023





# Saundha Ose



THERE IS NOTHING SWEET THAT WILL NOT END. IT IS ONLY THE GRACE OF

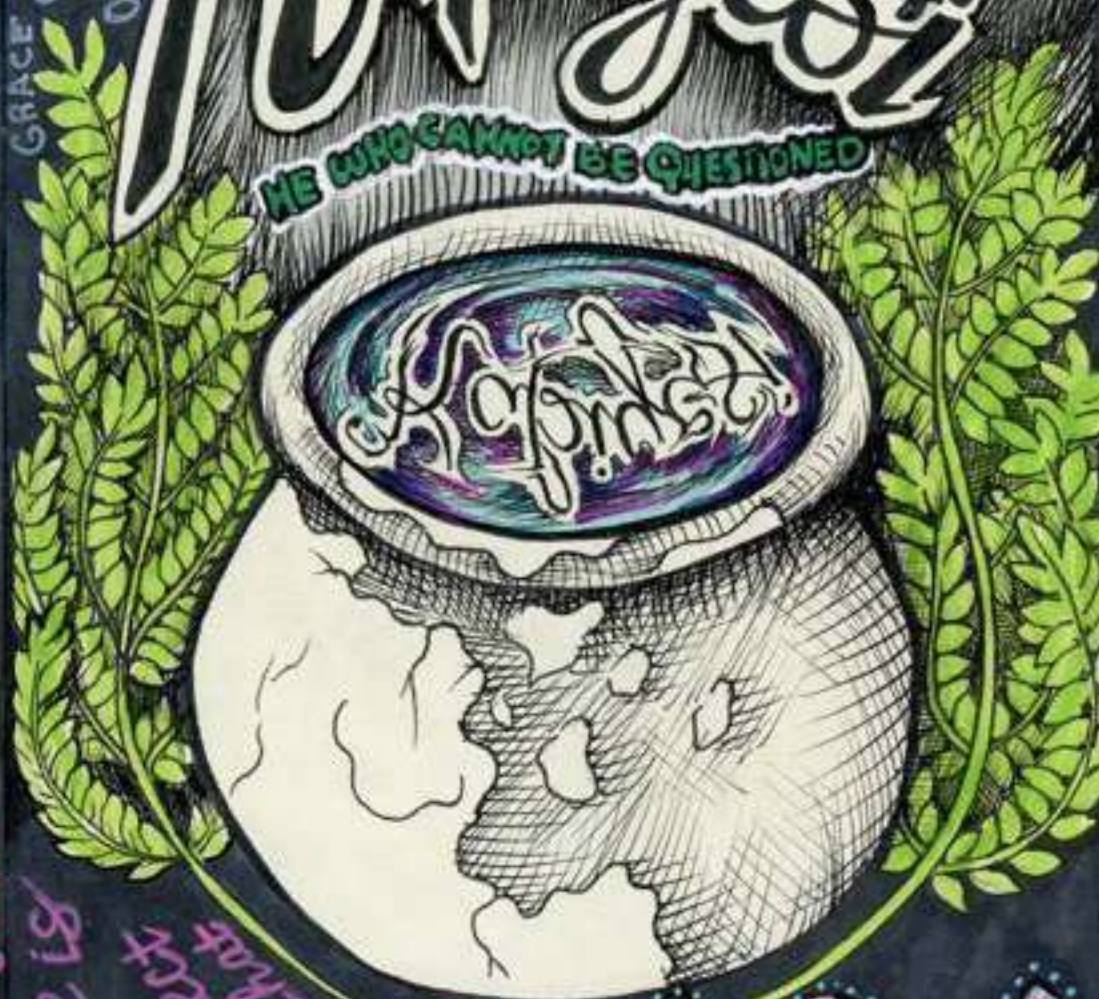


IF YOU ASSUME THERE IS NOTHING DELICIOUS THAT WILL NOT END, IT IS ONLY THE GRACE OF

IF THERE IS ANY ASPECT OF LIFE THAT IS NOT SWEET, IT IS ONLY THE GRACE OF

# Kapiyas

HE WHO CANNOT BE QUESTIONED



THE END





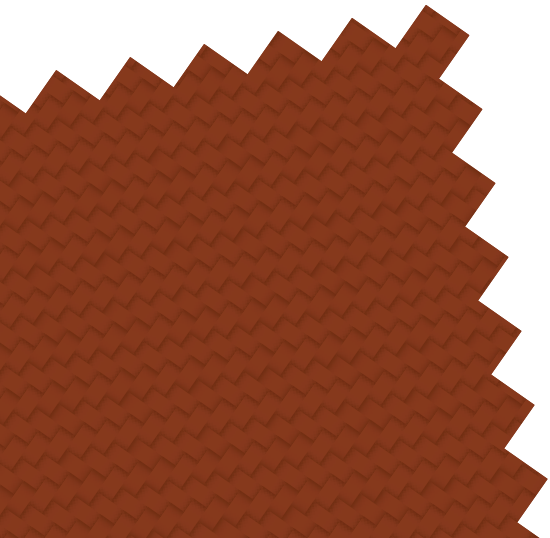
# BASHEYO

THEY/THEM/ZE/ZIR

AKA BASHEZO



As an integral part of bashezo's creative practice, ze founded Project Resuscitation, co-founded and is lead artist for the **Unbound Bodies Collective** (UBB). The objective of both of these curatorial and community building projects is to shape and hold generative creative spaces that center, amplify, and collaborate with the work of QTBIPOC visual and performance creatives along the Eastern Seaboard. Ze received their BA from Lesley University in Cambridge, MA and their MFA from Massachusetts College of Art and Design (MassArt) in Boston.



bashexo is a transdisciplinary installation and poetic movement performance practitioner as well as a QTBIPOC (Queer Trans Black Indigenous Person of Color) creative community activist and space|place tender. Ze's work blends race, queer, and liberatory theory and roots itself in African diasporic spiritual traditions and aesthetics as a means to explore the queerness of Blackness, the aliveness of liberation, and nourishment of intergenerational/communal/spiritual healing. Common materials in zir's work include: soil, light, textiles, audio/video elements, clay, mesh, and wood. These materials and others are assembled/aggregated to create ephemeral (often immersive) 3<sup>rd</sup> spaces that centralize QTBIPOC bodies, narratives, and practices of beingness and refusal.



bashexo  
***the past that is not past  
re|emerges - dedicated to the  
spirits of disappeared/stolen  
black trans and cis femmes***

2023

fabric, mariwo (raffia), cowry shells, wood,  
pvc, wire mesh, sheet metal, buttons,  
mirrors, tea lights, fabric paint, canopy,  
masks, antique stroller, and soundscape  
Photography by Morgan St. Pierre









bashexo

Detail of ***the past that is not past  
re|emerges - dedicated to the  
spirits of disappeared/stolen  
black trans and cis femmes***

2023

Photography by Morgan St. Pierre







bashexo

Detail of *the past that is not past  
re|emerges - dedicated to the  
spirits of disappeared/stolen  
black trans and cis femmes*

2023

Photography by Morgan St. Pierre







Photography by Morgan St. Pierre

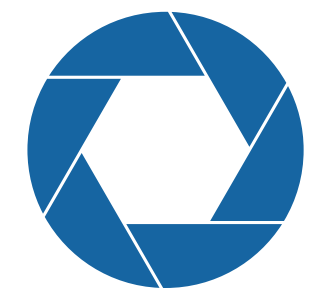







# LOU JONES

HE/HIM





Lou Jones is a freelance commercial/documentary/art photographer based in Boston. He has photographed for FORTUNE 500 corporations, international companies and local small businesses including Federal Express, Nike and the Barr Foundation. Additionally, Lou has completed assignments for magazines and publishers all over the world such as Time/Life, National Geographic and Paris Match.

Lou Jones's eclectic career has evolved from commercial to the personal. He has emerged from every technological, stylistic, and aesthetic transition to remain relevant in image-making. He has made the world his studio, photographing on six of seven continents, 61 foreign countries and 48 of 50 USA states while on assignment for FORTUNE 500 companies, publications and magazines, foundations, galleries and museums. Along the way he has published over a dozen books of photography, taught in schools and colleges, and served on numerous institutional boards of directors. He continues to engage in long term projects examining tall ships, death row, the Olympic Games, pregnancy, and jazz.






Lou Jones  
*ashanti women*  
*kumasi, ghana, west africa*  
2013  
digital color photograph





Lou Jones  
*studio, citizen tv DUOL  
nairobi, kenya*  
2022  
digital color photograph





Lou Jones  
*winning spices*  
*addis ababa, ethiopia*  
2016  
digital color photograph





Lou Jones  
*miner*  
*black mountain, copperbelt*  
*kitwa, zambia*  
2018  
digital color photograph









Lou Jones  
*fishermen & boats*  
*porto de pesca maputo,*  
*mozambique*  
2023  
digital color photograph



Lou Jones  
*fabricating shop mannequins*  
*ouagadougou, burkina faso*  
2017  
digital color photograph







Lou Jones  
*interior*  
*kibera, nairobi, kenya*  
2022  
digital color photograph





Lou Jones  
*outdoor restaurant*  
*accra, ghana*  
2013  
digital color photograph

“ AFRICA IS THE **HOUR HAND OF TIME**  
MARKING EACH ERA WITH HISTORY  
EVERY MILLENNIA WITH MOVEMENT  
CERTAIN COUNTRIES ARE THE NUMERALS

**SOME DAYS**  
**SOME NIGHTS**”

*LOU JONES*



Lou Jones  
*choreographing dance*  
*maputo, mozambique*  
2023  
digital color photograph





Lou Jones  
***a contemporary dance  
studio  
ouagadougou, burkina  
faso***  
2017  
digital color photograph



A close-up photograph of a hand holding a large, vibrant orange rosehip flower against a dark background. The flower is the central focus, showing its intricate, layered petals. The hand is positioned behind the flower, with fingers visible on the left side. The background is dark and out of focus, with some green leaves visible on the right edge. The text 'DIASP' is overlaid in large, white, bold, sans-serif font across the middle of the image.

DIASP



# FOODS

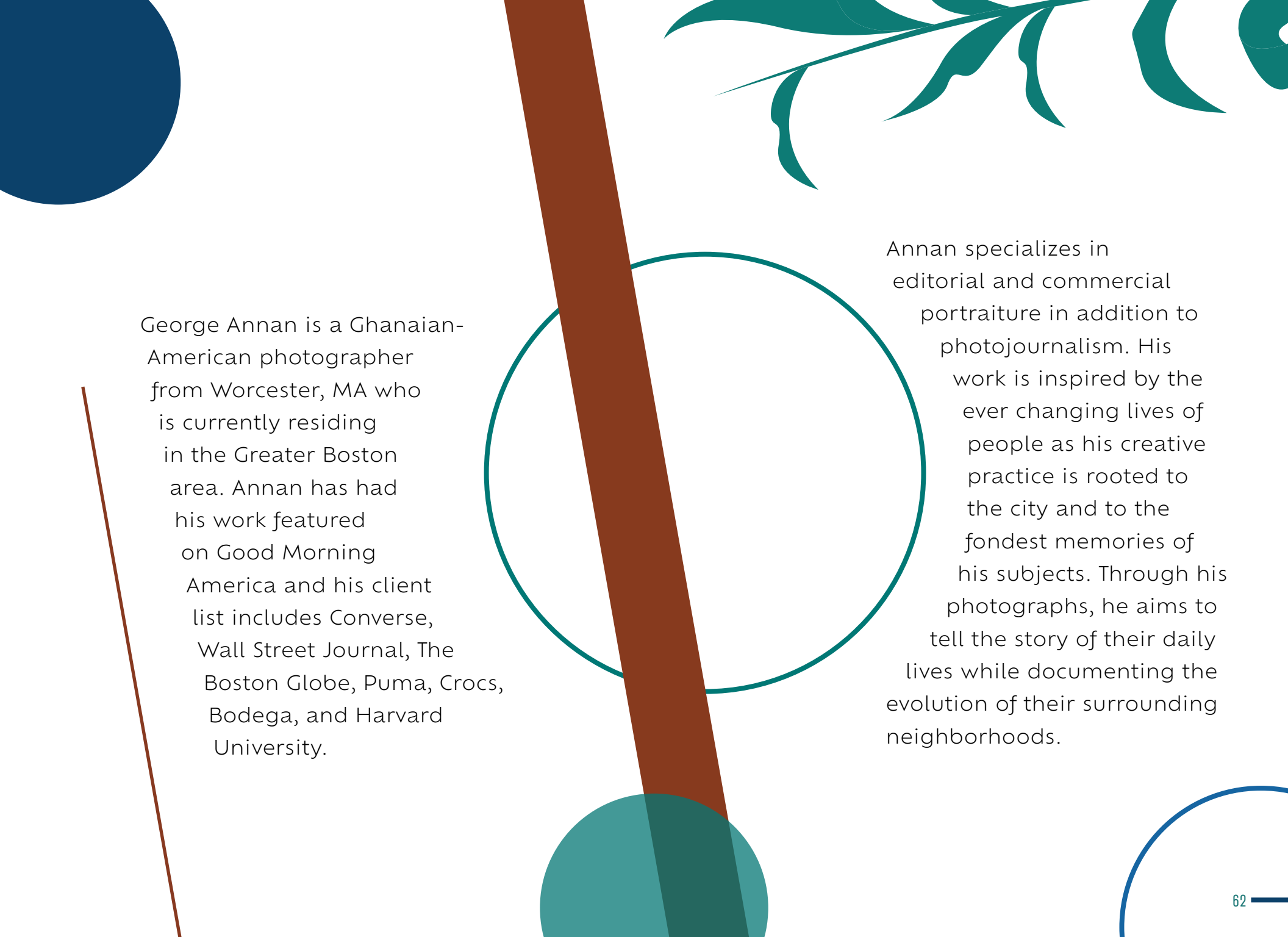




GEORGE

HE/HIM

ANNAN  
JR



George Annan is a Ghanaian-American photographer from Worcester, MA who is currently residing in the Greater Boston area. Annan has had his work featured on Good Morning America and his client list includes Converse, Wall Street Journal, The Boston Globe, Puma, Crocs, Bodega, and Harvard University.

Annan specializes in editorial and commercial portraiture in addition to photojournalism. His work is inspired by the ever changing lives of people as his creative practice is rooted to the city and to the fondest memories of his subjects. Through his photographs, he aims to tell the story of their daily lives while documenting the evolution of their surrounding neighborhoods.





George Annan  
**Gastien**  
2023  
archival inkjet print



George Annan  
**Spicy**  
2023  
archival inkjet print

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George Annan  
**Tomatoes** (below)  
2023  
archival inkjet print





George Annan  
*Main South* (below)  
2023  
archival inkjet print





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Regional Environmental







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[www.recwor cester.org](http://www.recwor cester.org)

508-799-9139

This mural is funded by a grant from  
**wgc**





George Annan  
**Wheelbarrows**  
2023  
archival inkjet print





George Annan  
**Zucchini Flowers**  
2022  
archival inkjet print









George Annan  
**Valeria** (left)  
2022  
archival inkjet print



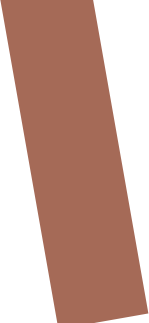
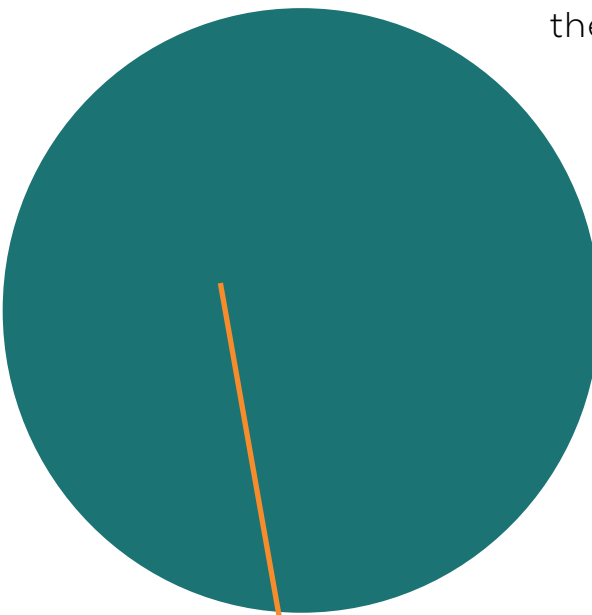
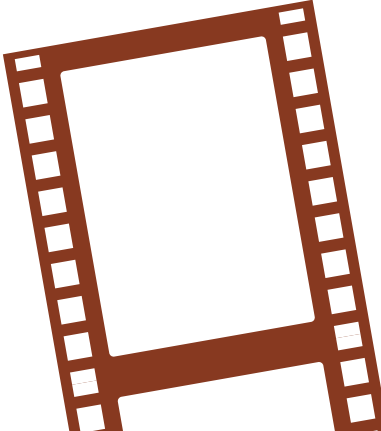

George Annan  
**Grape Jam** (right)  
2022  
archival inkjet print





# ARCHY LASALLE

HE/HIM



Archy LaSalle is a fine art photographer who has a rather unique way of working with a panoramic camera and still uses black and white film. Early in his career, he received national and international attention for his artistic documentation of the Orange Line Southwest Corridor Subway project in Boston. In 2021, LaSalle joined the Board of Advisors at the Rose Art Museum at Brandeis University.

Mr. LaSalle taught photography for over 25 years at Cambridge Rindge and Latin and is the founding director of WHERE ARE ALL THE BLACK PEOPLE AT, a grassroots organization whose mission is to bring attention to and help art institutions rectify past injustices of underrepresenting Black and Brown artists in their permanent collections. Form is the content of his work. Whatever apparent subject may be before the lens, the impulse to make an image is primarily driven by the forms that he sees. Because the natural and human made worlds are predominantly expressed as landscape and architecture, architectural forms and landscape forms predominate in his images.





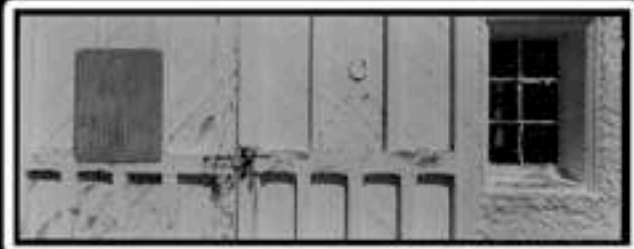


Archy LaSalle  
***Agricultural Panel "A"***  
2021-2023  
DSI Digital Silver Print®



Archy LaSalle  
***Agricultural Panel "D"***  
2022  
DSI Digital Silver Print®











Archy LaSalle  
***Agricultural Panel "B"***  
2022  
DSI Digital Silver Print®

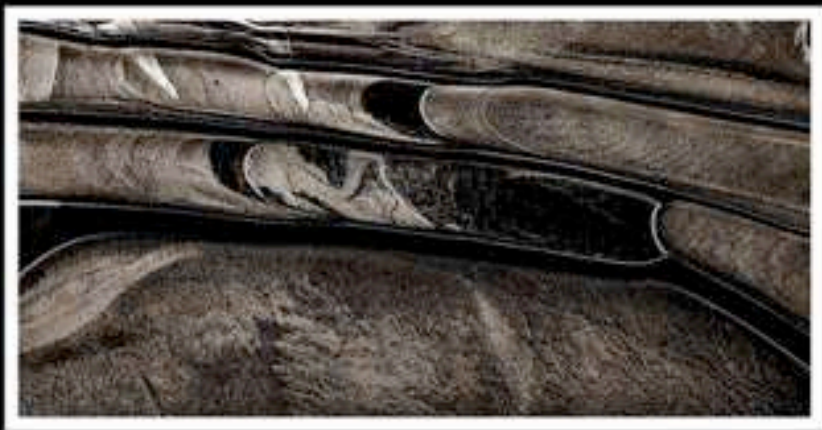
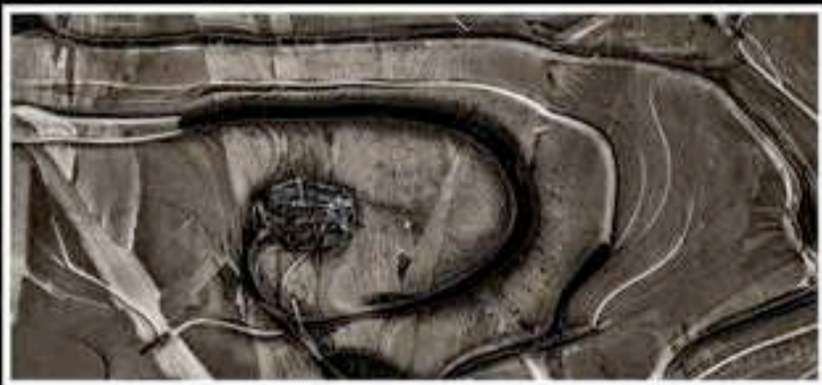


“WHEN THE BLOOD IN YOUR VEINS  
RETURNS TO THE **SEA**, AND THE **EARTH** IN  
YOUR BONES RETURNS TO THE GROUND,  
PERHAPS THEN YOU WILL REMEMBER THAT  
THIS **LAND** DOES NOT BELONG TO YOU,  
**IT IS YOU WHO BELONG TO THIS LAND**”

*INDIGENOUS WISDOM OF TURTLE ISLAND*

Archy LaSalle  
**Agricultural Panel “C”**  
2021-2022  
DSI Digital Silver Print®





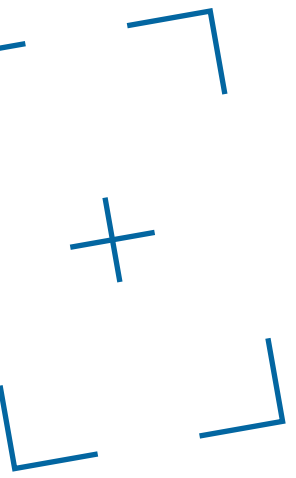


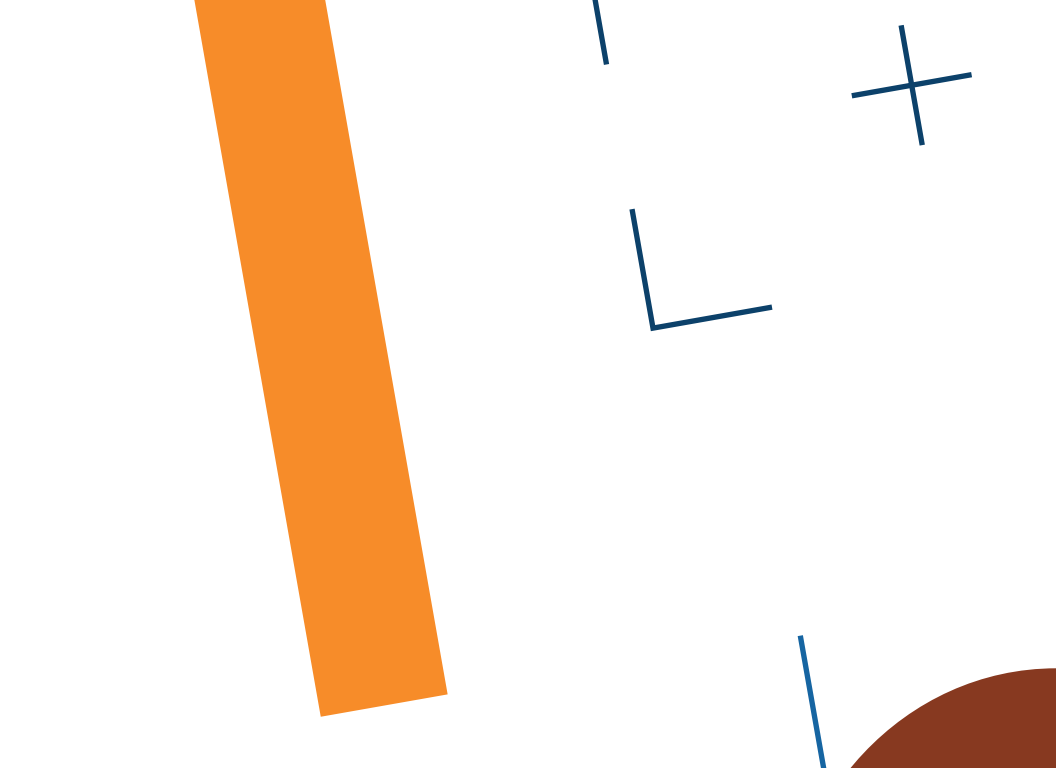


REGINALD

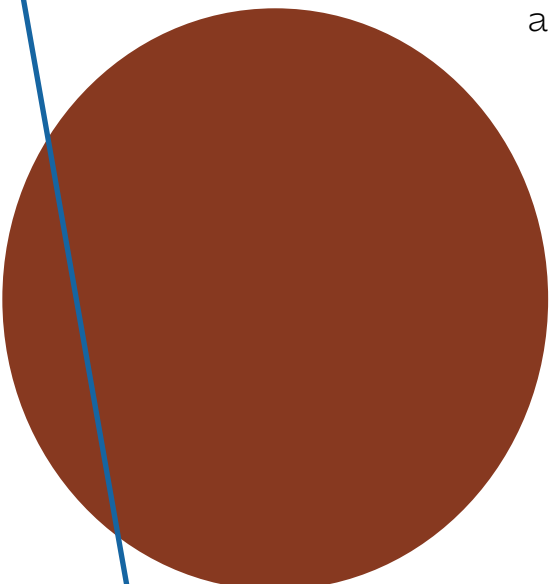
HE/HIM

JACKSON





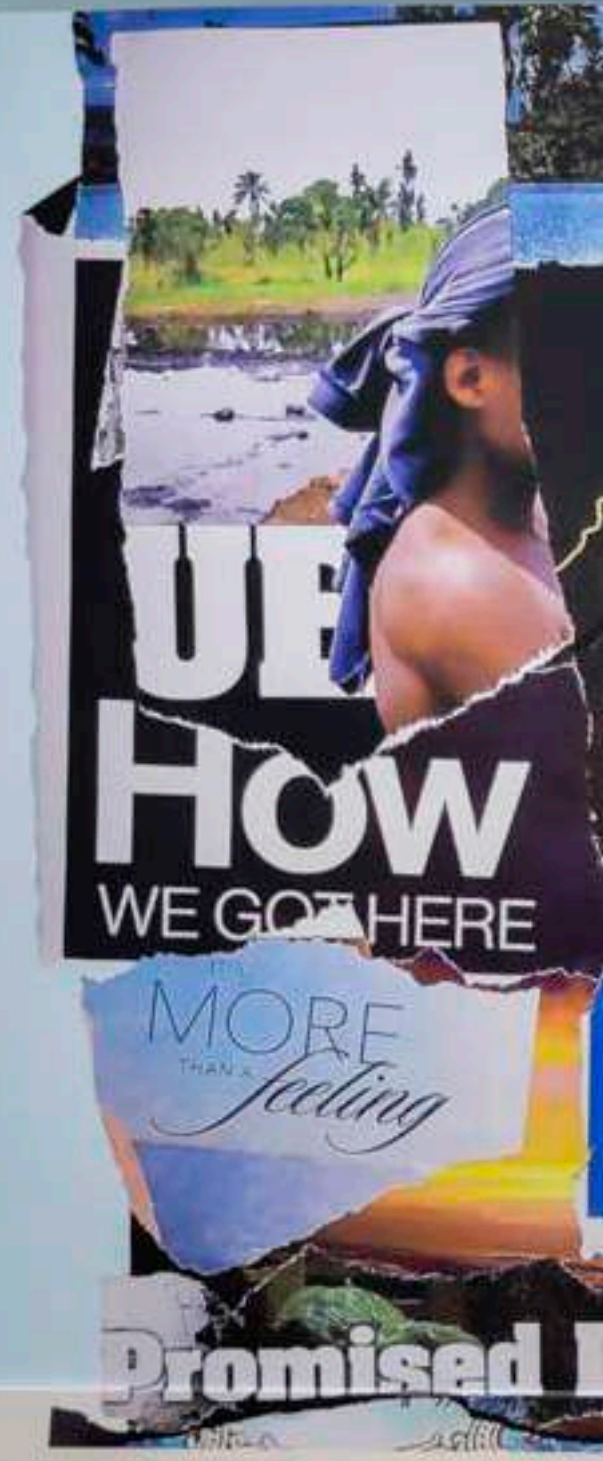
For over 40 years, Dr. Reginald L. Jackson, an educator and visual artist, has conducted visual research within the African Diaspora. He has documented African retentions in Ghana, Nigeria, Cuba and Brazil. A prolific exhibitor, he has participated in over 150 exhibitions including Ghana, China and Brazil.



Professor Emeritus of Communications at Simmons University, Reginald L. Jackson, Ph.D., MSW, community worker, visual artist, and artist emeritus at Northeastern University's AAMARP (African American Master Artists in Residence Program), uses photography and graphic arts to illuminate the road he has traveled within African spirituality. Using montage, collage, and realism as vehicles, his striking visualizations depict cultural continuities and struggle, while suggesting humanity's divinity and connectedness to nature. Jackson's work can be found in collections at Harvard, Yale, MIT, the Library of Congress, and the Smithsonian.



When the blood in your veins returns to the sea





the earth in your bones returns to the ground



Reggie Jackson  
**Martin Freeman**  
2023  
paper collage, reproduced in vinyl  
Photography by Mel Taing





Kweku DaVinci (Ghanaian, b. 1997)  
***Robert Morris, (1823-1882) from  
Salem, Massachusetts***  
2023  
fabric collage  
Photography by Morgan St. Perre

On loan from the Reginald L.  
Jackson collection



Robert Morris (1823-1882) was a brilliant lawyer trained in Salem, MA, and is credited as being one of the 1st licensed African American lawyers in the US. He was an ardent advocate of justice who sought to desegregate schools in Boston. Along with Samuel E. Sewell, Ellis Gray Loring, and Richard Henry Dana, Jr., Morris represented Shadrach Minkins in his quest to avoid recapture and prosecution under the Fugitive Slave Act.

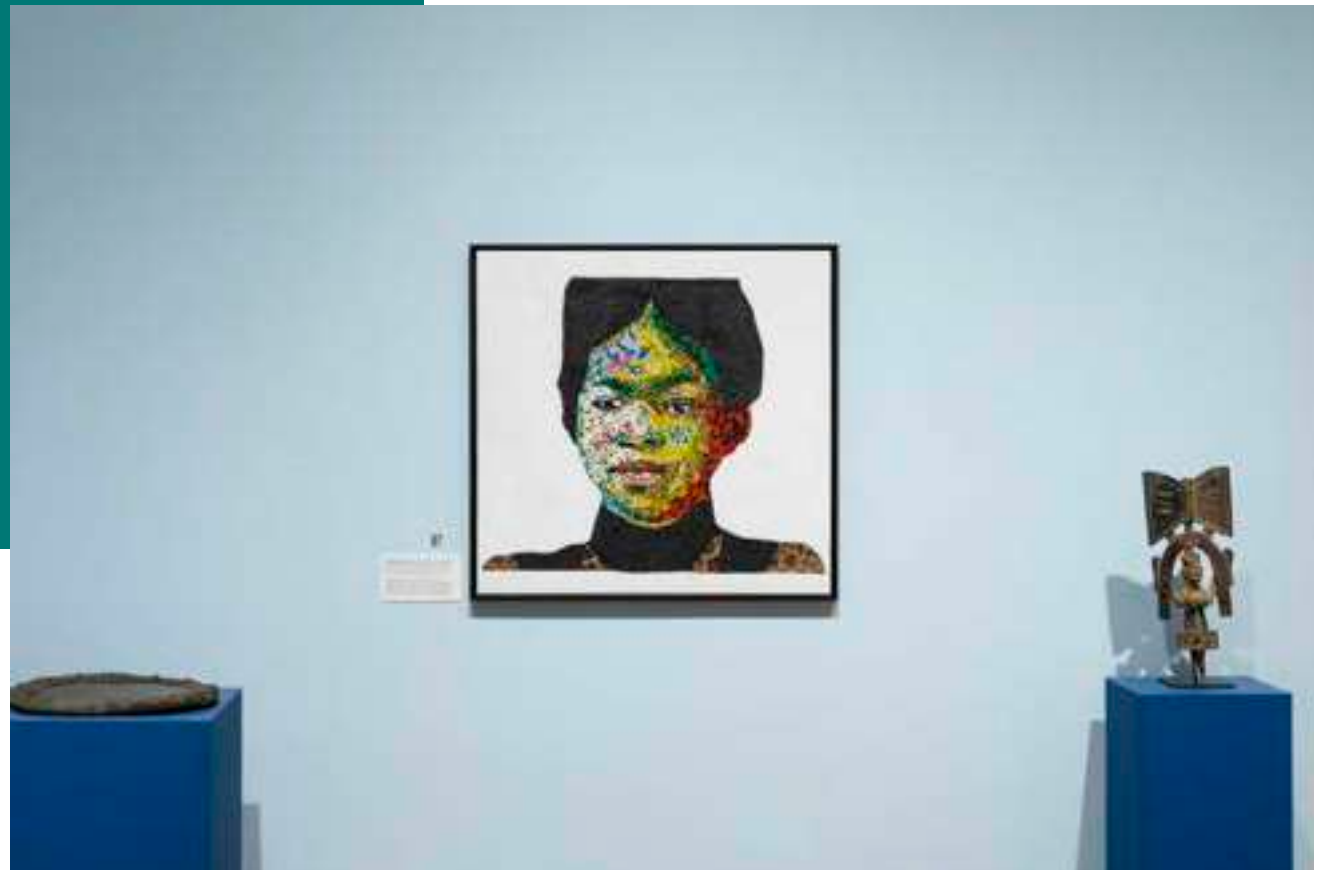




Harriet E. Wilson (1825-1900) of Milford, NH is credited with writing the first African American novel, *Our Nig, or Sketches of the Life of a Free Black* (1859). In her later years she moved to Boston where she is known to have been a trance reader in the Spiritualist movement.

Kweku DaVinci (Ghanaian, b. 1997)  
***Harriet E. Wilson, (1825-1900)***  
***of Milford, New Hampshire***  
2023  
fabric collage  
Photography by Mel Taing

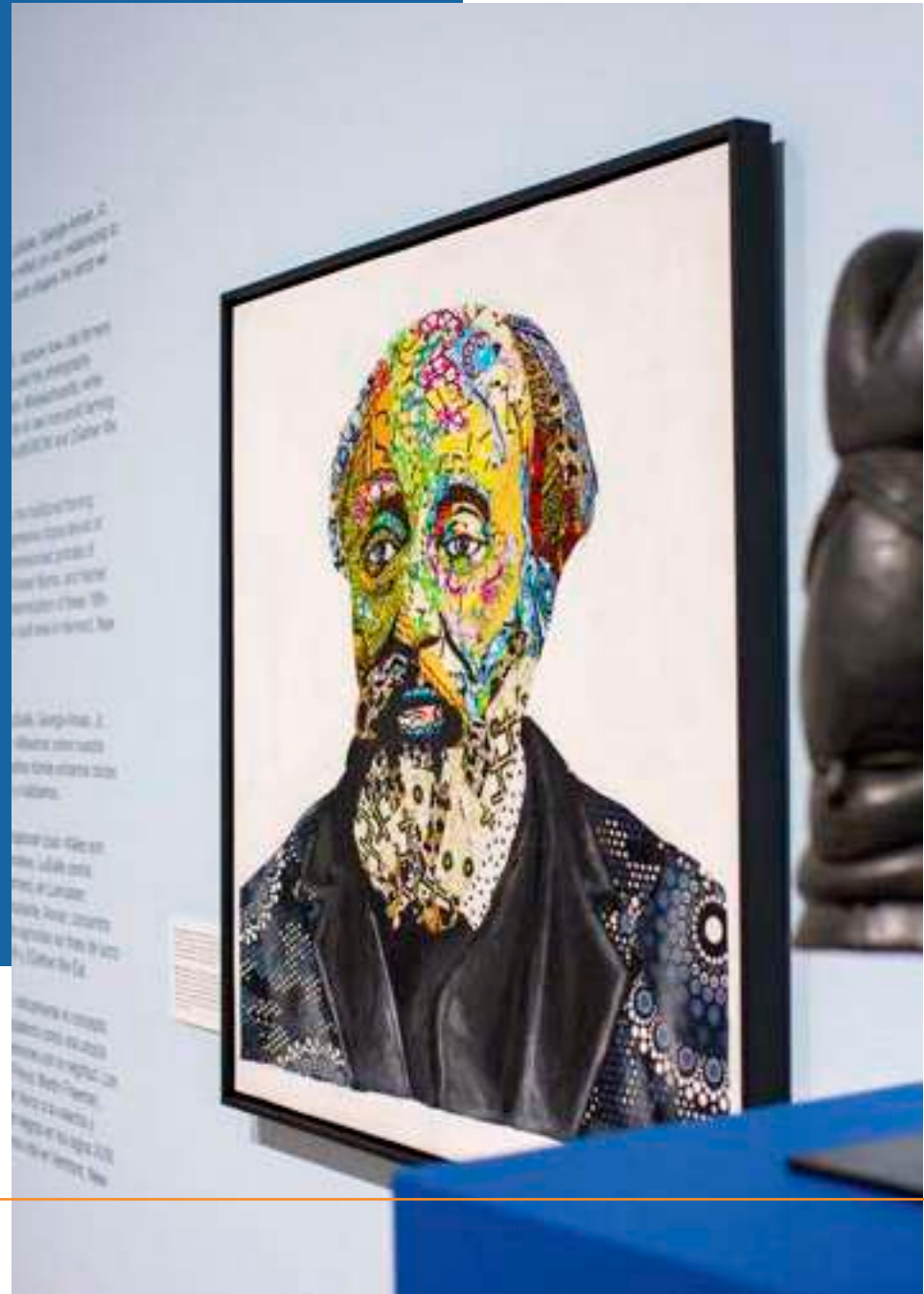
On loan from the Reginald L. Jackson collection





Kweku DaVinci (Ghanaian, b. 1997)  
***Martin Freeman (1826-1889) of  
Norwich, Vermont***  
2023  
fabric collage  
Photography by Morgan St. Pierre

On loan from the Reginald L.  
Jackson collection



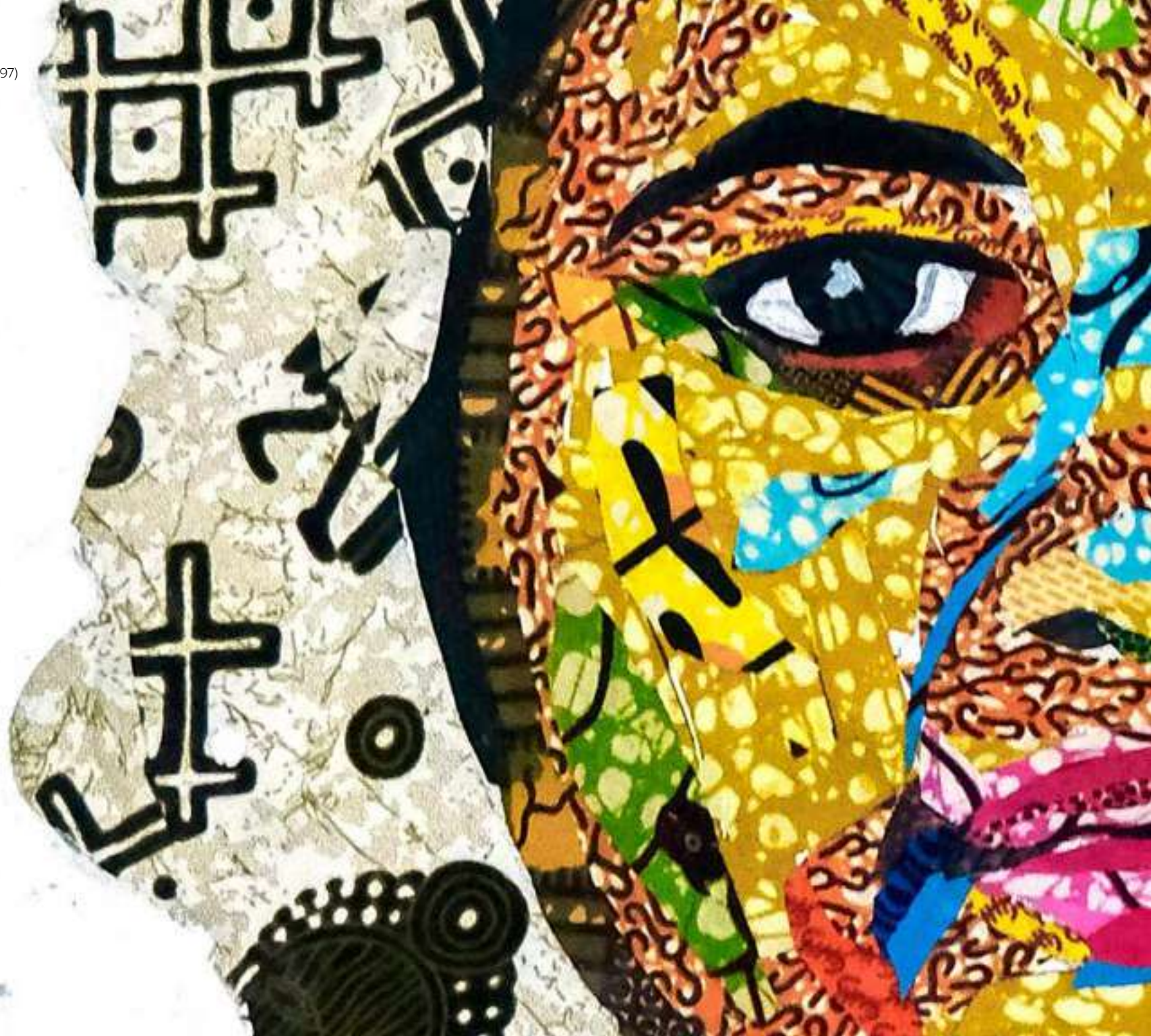
Martin Freeman (1826-1889) of Norwich, VT, led his class at Norwich College and later became the 1st Black college president in America at Avery College in Pennsylvania. He later repatriated with his family to Monrovia, Liberia, where he became president of Liberia College.



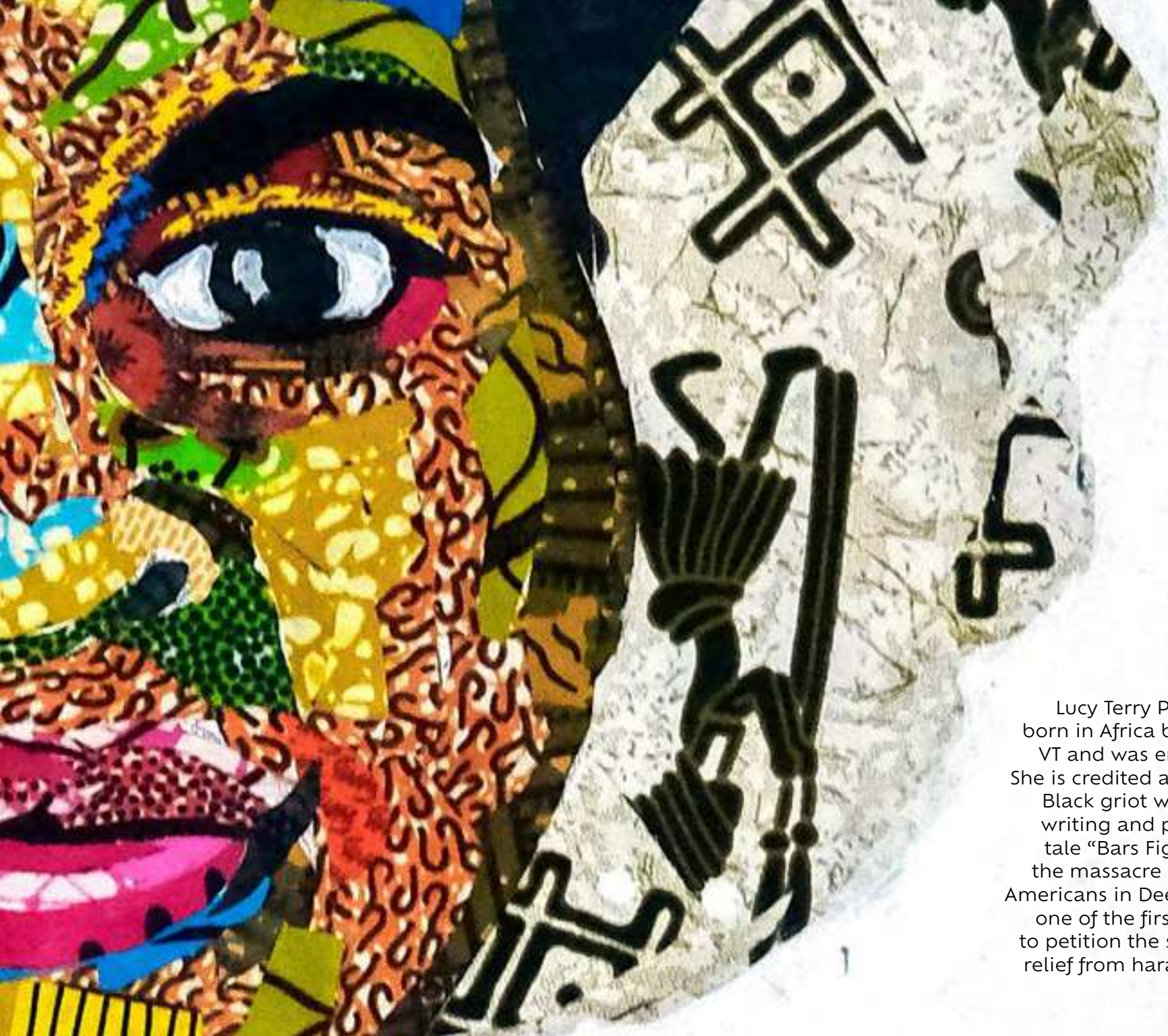


Kweku DaVinci (Ghanaian, b. 1997)  
Detail of *Lucy Terry Prince,  
(1730-1821) from Guilford,  
Vermont*  
2023  
fabric collage

On loan from the Reginald L.  
Jackson collection







Lucy Terry Prince (1733-1821) was born in Africa but lived in Guilford, VT and was emancipated in 1756. She is credited as the 1st recognized Black griot who is known for her writing and performances of her tale "Bars Fight," which recounts the massacre of settlers by Native Americans in Deerfield, MA. She was one of the first African Americans to petition the state of Vermont for relief from harassment and abuse.



DETTO




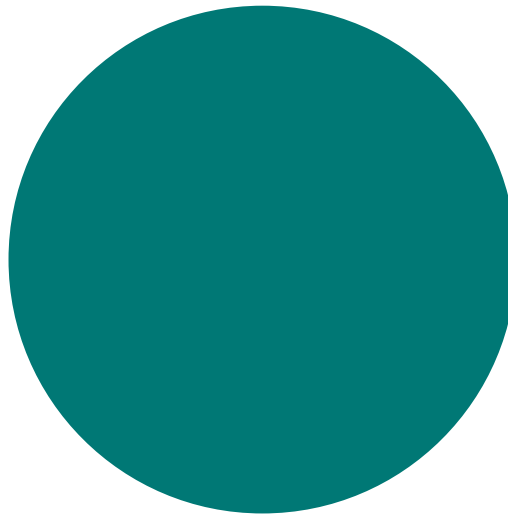

OUR



# SHARON DUNN

SHE/HER



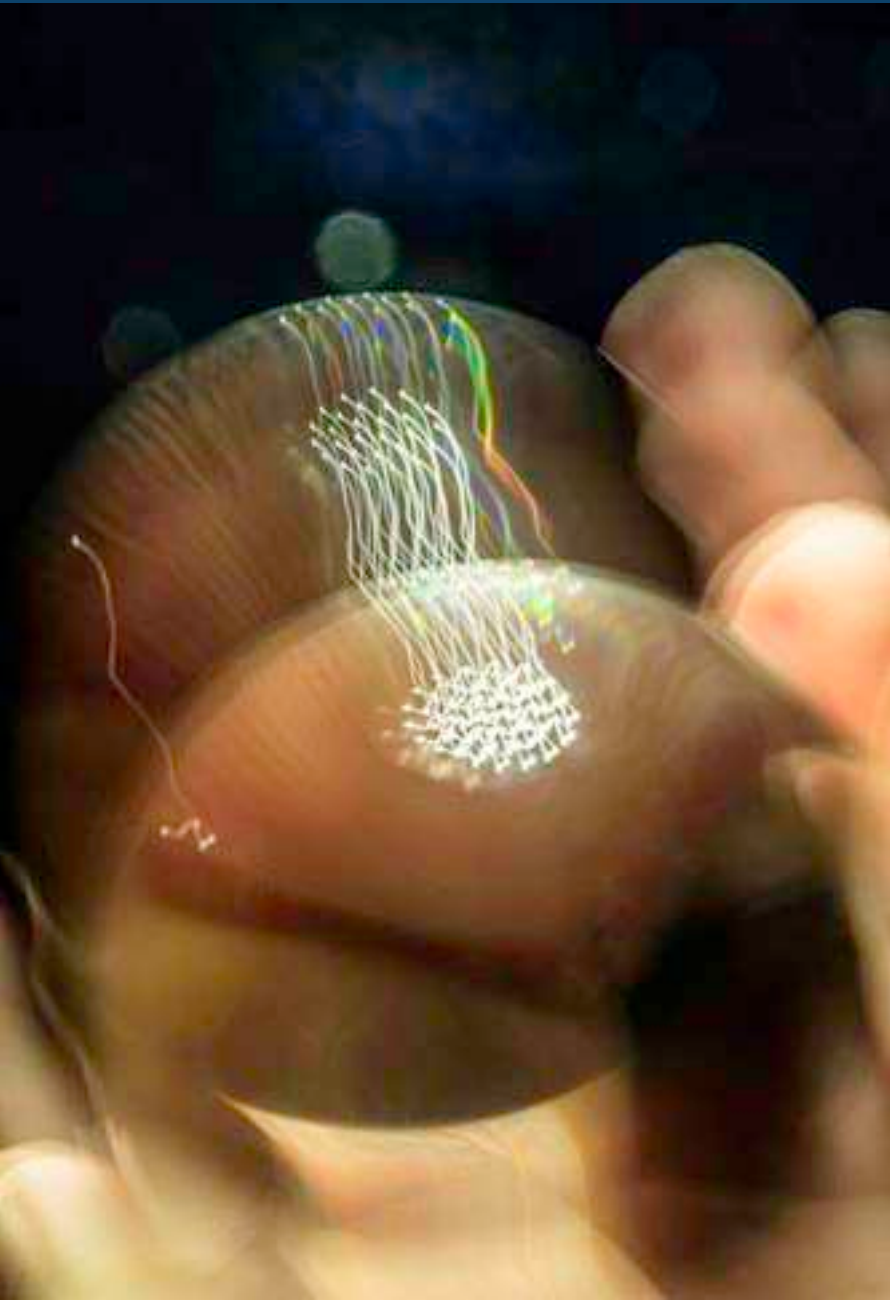


Sharon Haggins Dunn is a mixed-media artist and educator who employs photography, drawing, painting, and digital imagery to create temporary site-specific installations, mixed-media environments, and virtual immersive landscapes.



Sharon explores the concept of sacred space, referencing unknown ancestors, lost histories, forgotten narratives, and rituals of passage. Her work has also been part of exhibitions at the DeCordova Sculpture Park and Museum, Lincoln, MA; the Broad Museum, Los Angeles, CA; and the Tate Modern, London, UK. Dunn is also Professor Emeritus at Massachusetts College of Art and Design.





Sharon Dunn  
**Orb** from *Chrysalis*  
2022, printed 2023  
digital photograph

Sharon Dunn  
Detail of **Embryo's Dream**  
from *Chrysalis*  
2022, printed 2023  
digital photograph









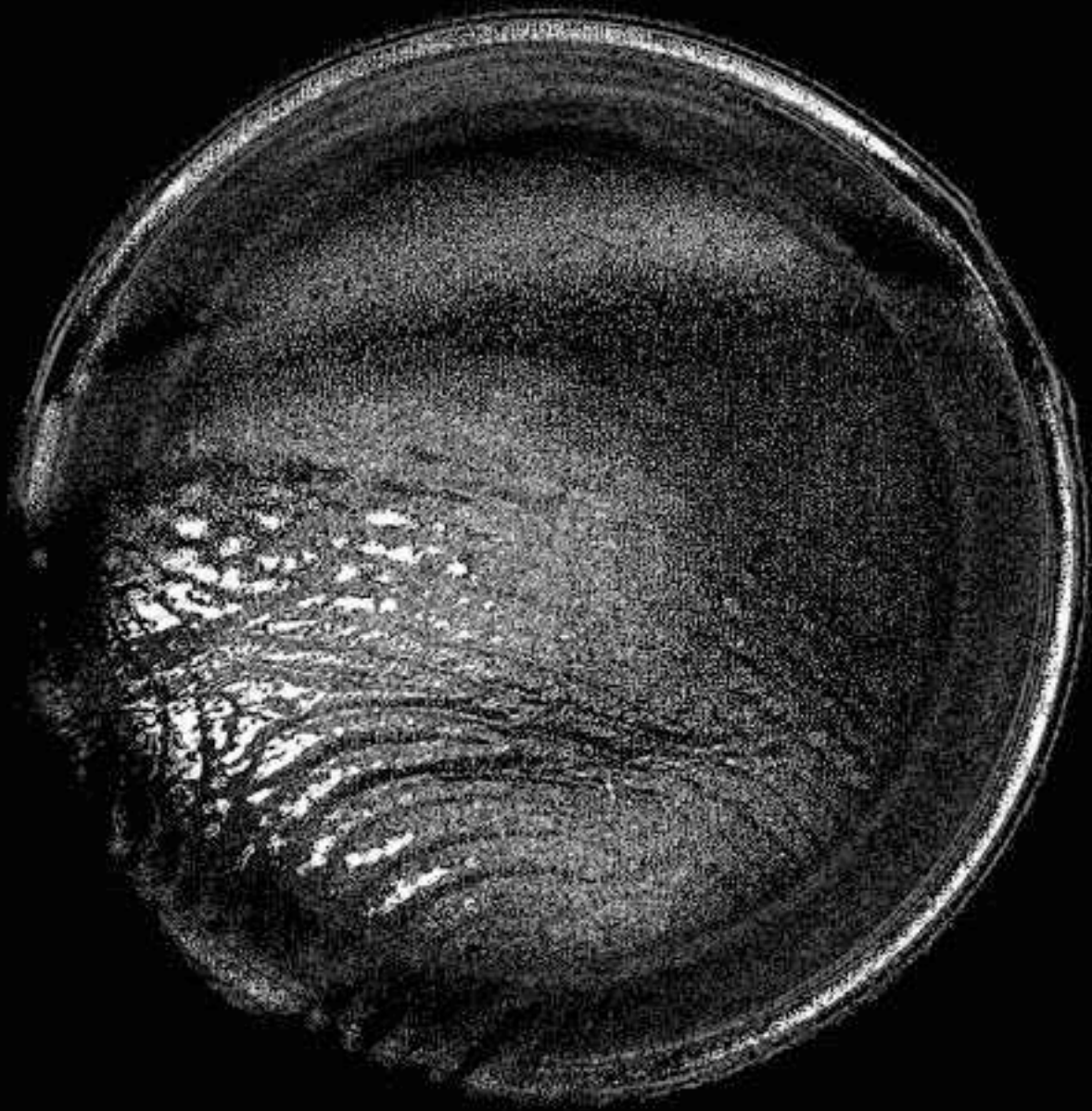
STALKING AFRICA COUNTRY BY COUNTRY  
HAS PROVEN DAUNTING  
TO CROSS EACH FRONTIER WITH DOZENS  
OF PRECONCEIVED NOTIONS  
AND THEN ABANDONING ONE BY ONE  
WHEN DISCOVERING **UNIQUE CHARACTER**

Sharon Dunn  
*Journey from Holding Light 2*  
2022, printed 2023  
digital photograph

LOU JONES







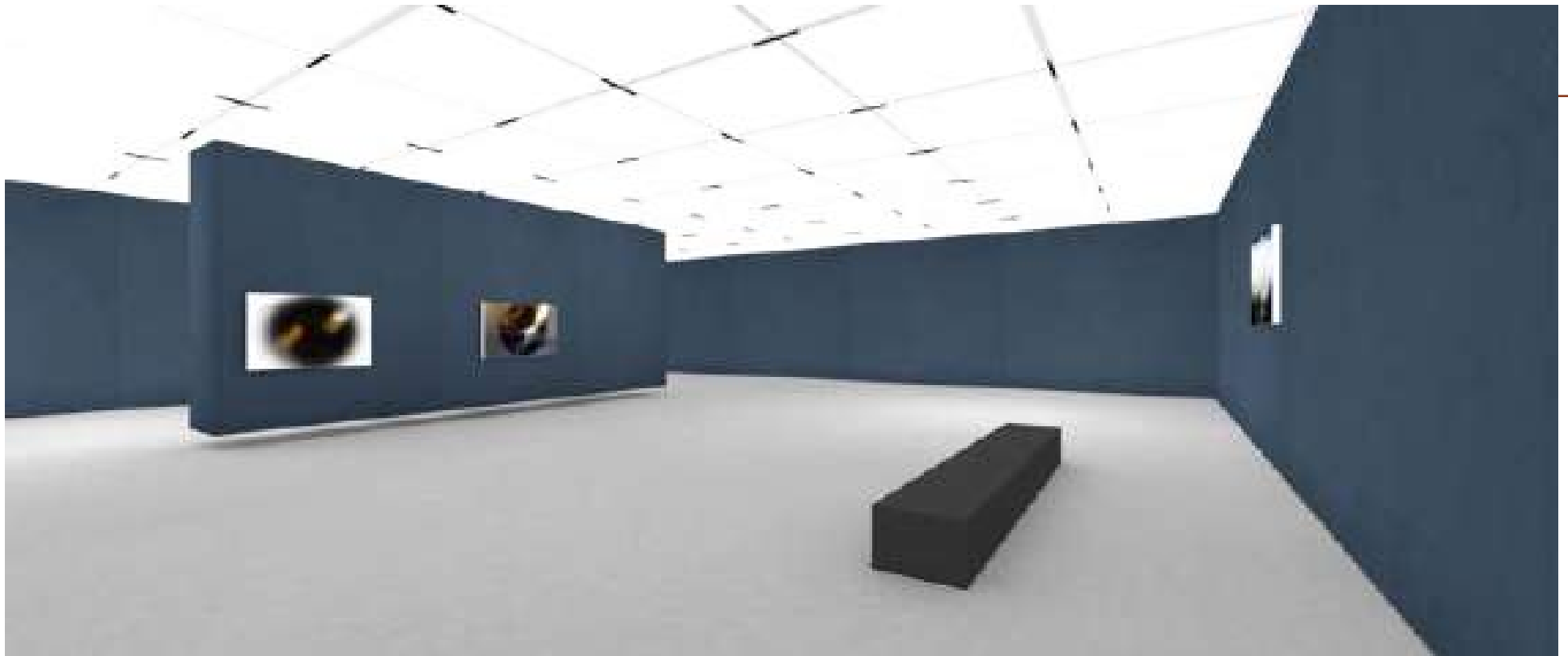




Sharon Dunn  
**Seeing** *from DREAMS*  
2022  
digital photograph





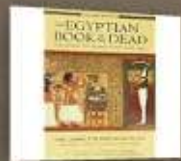


Sharon Dunn  
**CHRYSALIS**  
2022  
virtual exhibition

Sharon Dunn  
***Holding Light 2***  
2022  
virtual exhibition









Sharon Dunn  
**Meditations**  
2022  
virtual exhibition



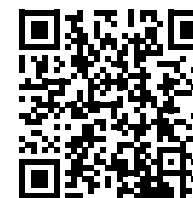




Sharon Dunn  
**Cocoon 3** from *Meditations*  
2022  
digital photograph

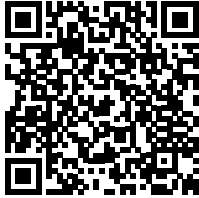




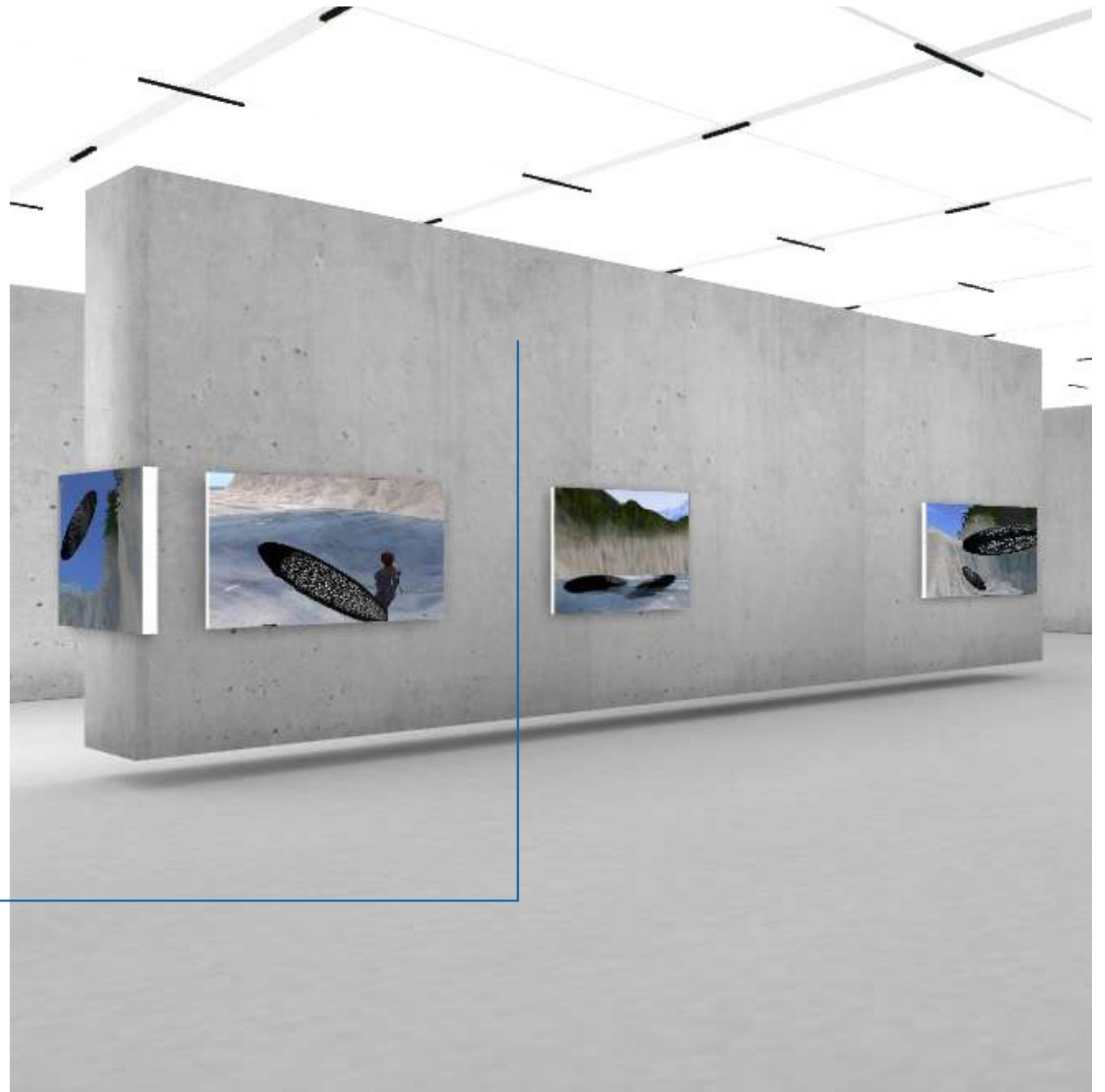


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Sharon Dunn  
**DREAMS**  
2022  
virtual exhibition



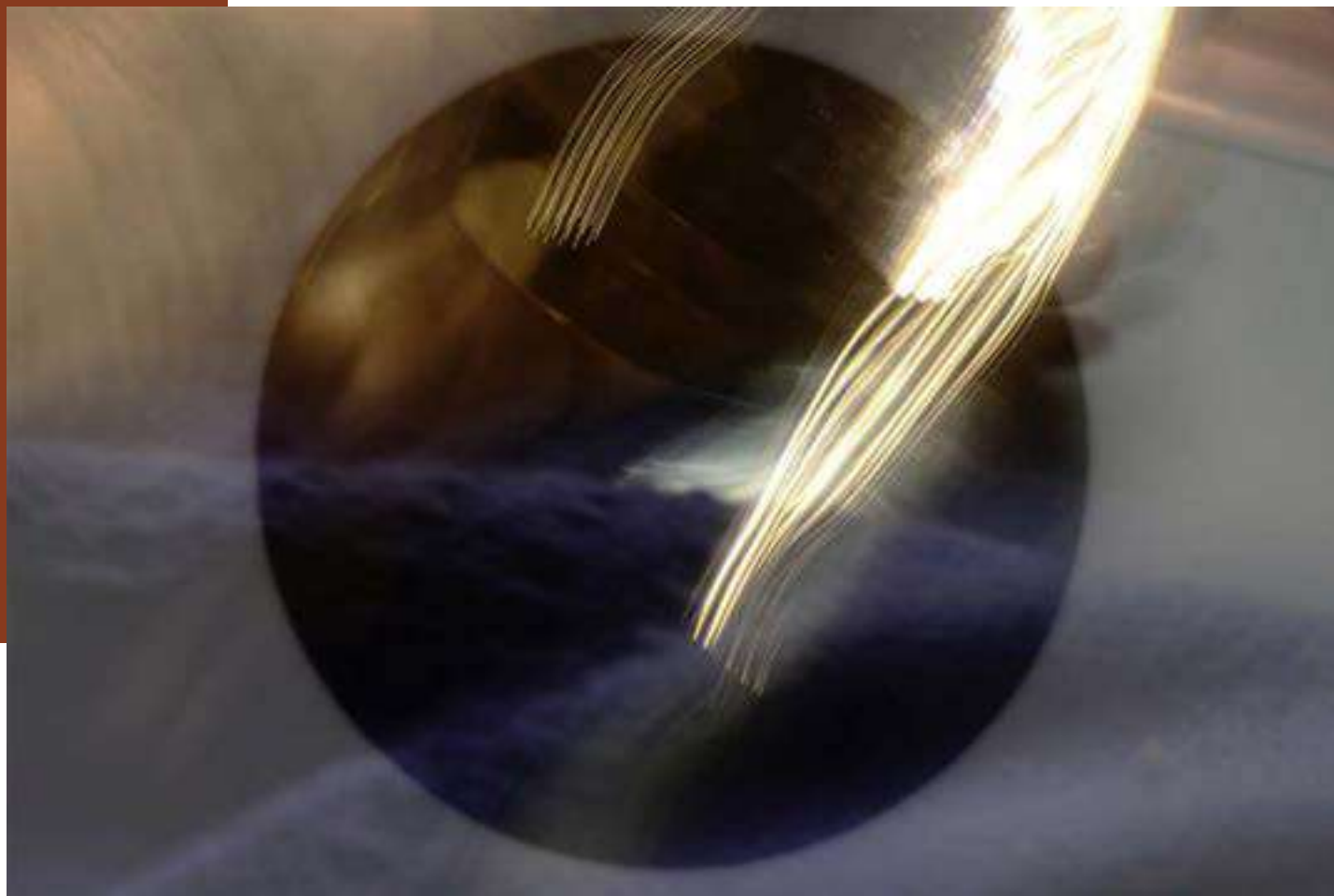
Sharon Dunn  
**Cocoon 2**  
2022  
virtual exhibition







Sharon Dunn  
*Detail of **Souls to Come** from*  
*CHRYSALIS*  
2022  
digital photograph



Sharon Dunn  
**Old Souls** from *CHRYSALIS*  
2022  
digital photograph





# EXHIBIT S H



# 100 ECKLIST





bashexo

***the past that is not past  
re|emerges - dedicated to the  
spirits of disappeared/stolen black  
trans and cis femmes***

2023

fabric, mariwo (raffia), cowry shells,  
wood, pvc, wire mesh, sheet metal,  
buttons, mirrors, tea lights, fabric  
paint, canopy, masks, antique  
stroller, soundscape

Courtesy of the artist and UnBound  
Bodies Collective







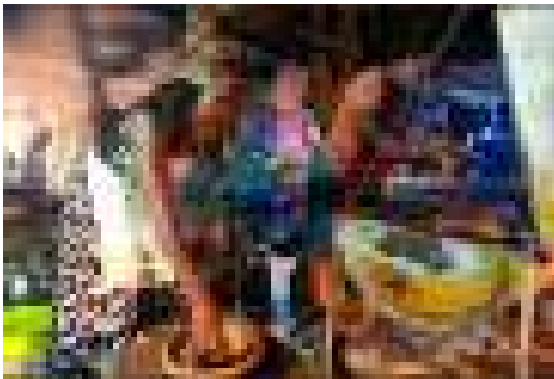
Lou Jones  
**choreographing dance**  
maputo, mozambique  
july 2023  
digital color photograph

Courtesy of the artist



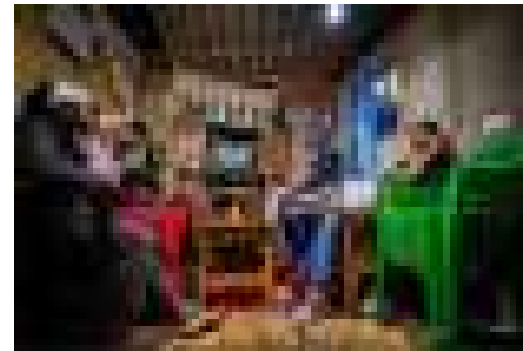
Lou Jones  
**a contemporary dance**  
studio ouagadougou,  
burkina faso  
february 2017  
digital color photograph

Courtesy of the artist



Lou Jones  
**outdoor restaurant**  
accra, ghana  
august 2013  
digital color photograph

Courtesy of the artist



Lou Jones  
**interior**  
kibera, nairobi, kenya  
august 2013  
digital color photograph

Courtesy of the artist



Lou Jones  
**winning spices**  
addis ababa, ethiopia  
june 2016  
digital color photograph

Courtesy of the artist



Lou Jones  
**studio, citizen tv DUOL**  
nairobi, kenya  
april 2022  
digital color photograph

Courtesy of the artist



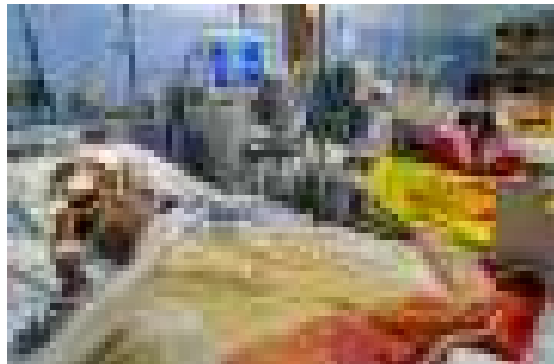
Lou Jones  
**herero woman churning**  
 butter  
 kamanjab, namibia  
 august 2015  
 digital color photograph

Courtesy of the artist



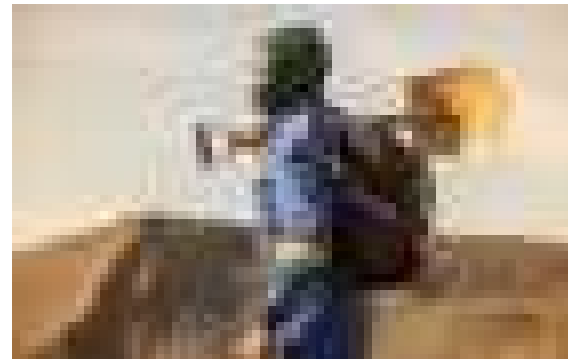
Lou Jones  
**ashanti women**  
 kumasi, ghana, west africa  
 august 2013  
 digital color photograph

Courtesy of the artist



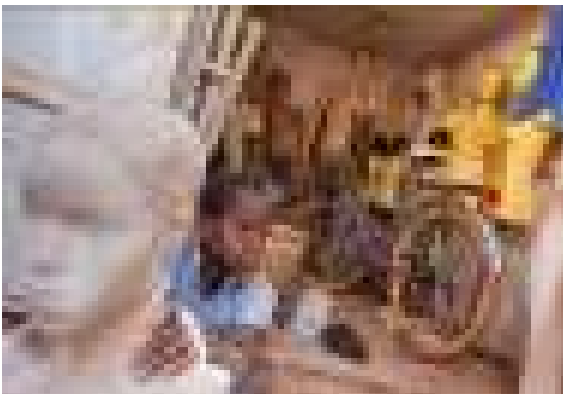
Lou Jones  
**pediatric oncology ward**  
 maputo central hospital,  
 mozambique  
 july 2023  
 digital color photograph

Courtesy of the artist



Lou Jones  
**miner**  
 black mountain,  
 copperbelt  
 kitwa, zambia  
 october 2018  
 digital color photograph

Courtesy of the artist



Lou Jones  
**fabricating shop**  
 mannequins  
 ouagadougou, burkina faso  
 february 2017  
 digital color photograph

Courtesy of the artist



Lou Jones  
**herd boys**  
 motsekuoa township, lesotho  
 april 2015  
 digital color photograph

Courtesy of the artist





Lou Jones  
***fishermen & boats***  
porto de pesca maputo,  
mozambique  
july 2023  
digital color photograph

Courtesy of the artist



Digi Chivetta  
**Altar Cloth**, 2023  
acrylic paint and embroidery  
on cotton cloth

Courtesy of the artist



Digi Chivetta  
**Fitchburg Abolitionist Park  
Mural Unveiling Dress**, 2023  
spray-painted wedding dress

Courtesy of the artist



Digi Chivetta  
**Artist's Sketchbook**

Courtesy of the artist



Digi Chivetta  
**Unicorn Drag Costume**, 2023  
heat-transfer vinyl and air-  
brushed stencils on cotton  
jersey

Courtesy of the artist



Digi Chivetta  
**Sketchbook pages**, 2023

Courtesy of the artist





Digi Chivetta  
**Ogbe Ogunda**, 2023  
Crayola crayons, colored pencils, alcohol ink on paper

Courtesy of the artist



Digi Chivetta  
**Ogbe**, 2023

Courtesy of the artist



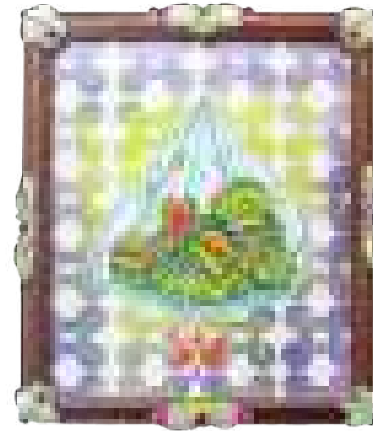
Digi Chivetta  
**Ose**, 2023

Courtesy of the artist



Digi Chivetta  
**Goth Fairy**, 2023  
mixed-media drawing with  
decorative frame

Courtesy of the artist



Digi Chivetta  
**Terrarium**, 2023  
mixed-media drawing with  
decorative frame

Courtesy of the artist



Digi Chivetta  
**Ticket to the Good Life**, 2023  
mixed-media drawing with  
decorative frame

Courtesy of the artist



# DIASPORAS



George Annan  
**Mr. Dennis from From Seeds to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Valeria from From Seeds to Plates**, 2022  
archival inkjet print

Courtesy of the artist



George Annan  
**Gastien from From Seeds to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Spicy from From Seeds to Plates**, 2022  
archival inkjet print

Courtesy of the artist



George Annan  
**Zucchini Flowers from From  
Seeds to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Grape Jam from From Seeds  
to Plates**, 2022  
archival inkjet print

Courtesy of the artist



George Annan  
**Charles from From Seeds to  
Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Wheelbarrows from From  
Seeds to Plates**, 2022  
archival inkjet print

Courtesy of the artist





George Annan  
**Teamwork from From  
Seeds to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Main South from From  
Seeds to Plates**, 2022  
archival inkjet print

Courtesy of the artist



George Annan  
**Family Fun from From  
Seeds to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Community Fridge from  
From Seeds to Plates**, 2022  
archival inkjet print

Courtesy of the artist



George Annan  
**REC Mobile Farmers  
Market from From Seeds  
to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**Tomatoes from From  
Seeds to Plates**, 2023  
archival inkjet print

Courtesy of the artist



George Annan  
**YouthGrow Farm from  
From Seeds to Plates**,  
2023  
archival inkjet print

Courtesy of the artist





Archy LaSalle  
**Agricultural Panel "A", 2021-23, DSI Digital Silver Print®**

(top row, left to right)  
 Yia Ly, World Farmers Association, Lancaster, MA, 2022  
 Tuscan Farmland, Montisi, Italy, 2022  
 Fabiola Nizigiyimana, World Farmers Association, Lancaster, MA, 2022

(middle row, left to right)  
 Garlic Field, Montalfoglio, Italy, 2021  
 Olive Harvest, Montisi, Italy, 2022  
 Hay Bales, Montalfoglio, Italy, 2021

(bottom row, left to right)  
 7 Olive Harvest Migrant Workers from Tunisia, Morocco, Kenya, and Bangladesh, Montisi, Italy, 2022  
 3 Olive Harvest Migrant Workers from Kenya, Morocco, and Bangladesh, Montisi, Italy 2022

Courtesy of the artist



Archy LaSalle  
**Agricultural Panel "C", 2021-22, DSI Digital Silver Print®**

(top row, left to right)  
 Henrietta Nyaigoti, World Farmers Association, Lancaster, MA, 2022  
 Ice Pattern # 1, Lancaster, MA, 2022  
 Christina, World Farmers Association, Lancaster, MA, 2022

(middle)  
 Esther Noel and Kelly Miranda, World Farmers Association, Lancaster, MA, 2022

(bottom row, left to right)  
 Sorghum Plant, Lancaster, MA, 2022  
 Ice Pattern #2, Lancaster, MA, 2022  
 Green Onions, Lancaster, MA, 2021

Courtesy of the artist



Archy LaSalle  
***Agricultural Panel "B", 2022, DSI Digital Silver Print®***

(left to right)  
 Specioza Niyibizi, World Farmers Association, Lancaster, MA 2022  
 Jean Brevette, World Farmers Association, Lancaster, MA 2022  
 Auntie, World Farmers Association, Lancaster, MA 2022

Courtesy of the artist



Archy LaSalle  
***Agricultural Panel "D", 2022, DSI Digital Silver Print®***

(top row, left to right)  
 Antique Tractor, Montisi, Italy, 2022  
 Farm Vehicle Storage Shed, Lancaster, MA, 2022  
 Tractor, Lancaster, MA, 2022

(bottom row, left to right)  
 Power Lines, Montisi, Italy, 2022  
 Silo, Rensselaerville, NY, 2022  
 Antique Wheel, Montisi, Italy, 2022  
 Two Antique Tractors, Concord, MA, 2022  
 Cypress Tree, Montisi, Italy, 2022

Courtesy of the artist





Kweku DaVinci (Ghanaian, b. 1997)  
**Martin Freeman (1826-1889)  
of Norwich, Vermont**, 2023  
fabric collage

On loan from the Reginald  
L. Jackson collection



Kweku DaVinci (Ghanaian,  
b. 1997)  
**Harriet E. Wilson (1825-  
1900) of Milford, New  
Hampshire**, 2023  
fabric collage

On loan from the Reginald  
L. Jackson collection



Kweku DaVinci (Ghanaian, b.  
1997)  
**Robert Morris, (1823-  
1882) from Salem,  
Massachusetts**, 2023  
fabric collage

On loan from the Reginald  
L. Jackson collection



Kweku DaVinci (Ghanaian,  
b. 1997)  
**Lucy Terry Prince, (1730-  
1821) from Guilford,  
Vermont**, 2023  
fabric collage, reproduced  
in vinyl

On loan from the Reginald  
L. Jackson collection



Reginald L. Jackson  
**Martin Freeman**, 2023  
paper collage, reproduced in  
vinyl

Courtesy of the artist

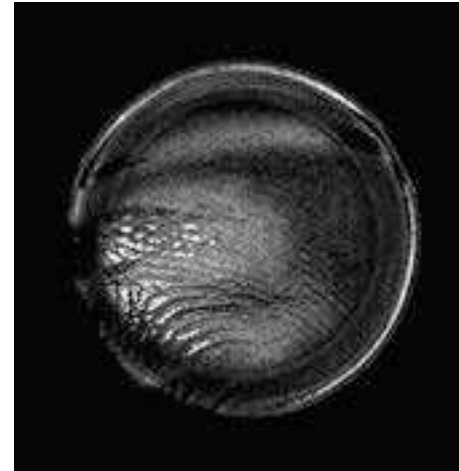


# DETOURS



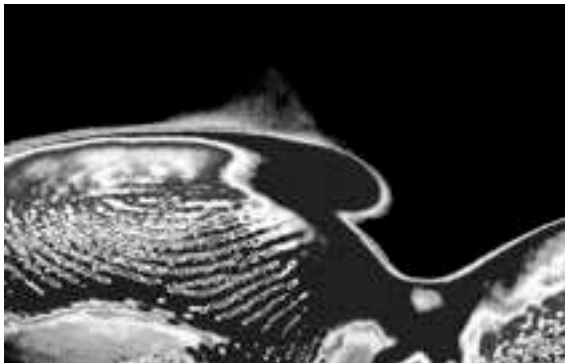
Sharon Dunn  
***Embryo's Dream from Chrysalis***, 2022  
printed 2023, digital photograph

Courtesy of the artist



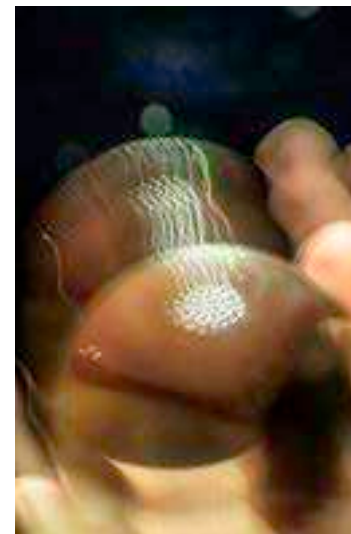
Sharon Dunn  
***Dream 2 from Holding Light 2***, 2022  
printed 2023, digital photograph

Courtesy of the artist



Sharon Dunn  
***Journey from Holding Light 2***, 2022  
printed 2023, digital photograph

Courtesy of the artist



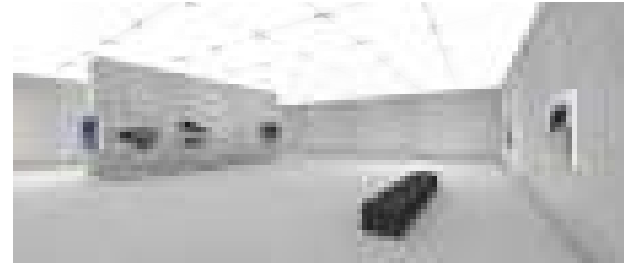
Sharon Dunn  
***Orb from Chrysalis***, 2022  
printed 2023, digital photograph

Courtesy of the artist



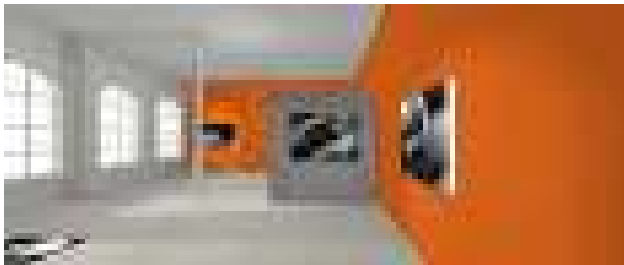
Sharon Dunn  
**Meditations**, 2023  
A virtual, interactive  
exhibition featuring  
digital images

Courtesy of the artist



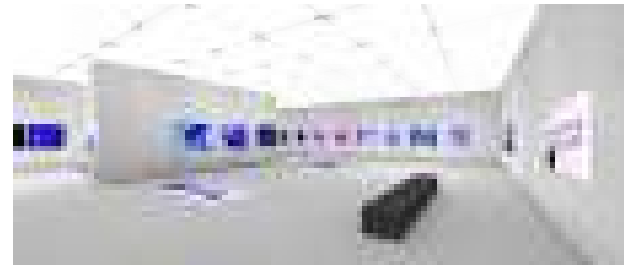
Sharon Dunn  
**Cocoon 2**, 2023  
A virtual, interactive  
exhibition featuring  
digital images

Courtesy of the artist



Sharon Dunn  
**Holding Light 2**,  
2023  
A virtual, interactive  
exhibition featuring  
digital images

Courtesy of the artist



Sharon Dunn  
**DREAMS**, 2023  
A virtual, interactive  
exhibition featuring  
digital images

Courtesy of the artist



Sharon Dunn  
**CHRYSALIS**, 2023  
A virtual, interactive  
exhibition featuring  
digital images

Courtesy of the artist



## From the permanent collection at FAM



Mossi people, Burkina Faso  
(Risiam area)

**Antelope Mask**, 20th century,  
painted wood

Gift of the Genevieve McMillan  
- Reba Stewart Foundation,  
2010.25

Selected by Lou Jones



Mijikenda peoples, Kenya

**Memorial Post** (vigango), c.  
1950-1988, wood, pigment

Gift of the estate of Mary  
Gruber, 2013.12

Selected by Lou Jones



Kota people, Gabon

**Reliquary Guardian Figure**  
(mbula ngulu), 20th century,  
wood, copper alloy

Gift of William E. and Bertha L.  
Teel, 2009.36

Selected by Lou Jones



Yoruba artist, Nigeria

**Divination tray** (opon ifa), 20th  
century, wood, indigo, metal,  
beads

Sinon Collection Fund, 2015.125

Selected by Digi Chivetta



Mossi People, Burkina Faso  
(Risiam area)

**Plank Mask** (karansi), mid-20th  
century, wood, pigment

Gift of the Geneviève McMillan  
- Reba Stewart Foundation,  
2010.26

Selected by Lou Jones



Makonde people, Mozambique

**Cap Mask** (lipiko), 1930-1960,  
wood

Gift of the Geneviève McMillan  
- Reba Stewart Foundation,  
2010.68

Selected by Lou Jones



James Iremobo, AKA James  
John (b. c. 1950), Nigerian  
(Okpella)

**Female Character Mask**  
(Olimi Nikeke), 2015, wood

Gift of Jean Borgatti, 2022.161

Selected by bashexo



Felix Edeh (1965?-2019?),  
Nigerian (Okpella)

**Messenger Mask and Costume**  
(Anogiri), 2014, cloth, fiber,  
metal

Sinon Collection Fund, 2016.43

Selected by bashexo





Kuba People, Democratic Republic of the Congo

**Noblewoman's Skirt**, 20th century, raffia palm fiber, applique and embroidery

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.158

Selected by bashexo



Kuba People (Bushong?), Democratic Republic of the Congo

**Woman's Dance Skirt**, raffia palm fiber, patchwork, embroidery, resist-dyed decoration

Gift of the Genevieve McMillan - Reba Stewart Foundation, 2013.56

Selected by bashexo



James Iremobo, AKA James John (b. c. 1950), Nigerian (Okpella)

**Female Character Mask and Costume** (Olimi Nikeke), 2015, wood, enamel paint, factory-printed African cloth, seedpods, fiber

Sinon Collection Fund, 2016.46

Selected by bashexo



Molubo, Nigerian (Yoruba, possibly Oshogbo)

**Indigo cloth banner** (Ifa divination story and ancestral masquerade (Egungun) festival) (adire eleko), before 1973, factory cotton, indigo

Gift of Jean Borgatti, 2021.31

Selected by Digi Chivetta



Yoruba artist (Nigeria) Abeokuta or Ibadan

**Woman's Wrap Around Garment**, Olukun (Goddess of the Sea) (adire eleko), c. 1973, hand-painted factory cotton, indigo

Gift of Jean Borgatti, 2021.34

Selected by Digi Chivetta



Giles Deacon (England, United Kingdom)

**RED Converse Allstar Sneakers**, 2006, rubber, fabric, mudcloth

Gift of John Hutchison, 2022.119

Selected by Digi Chivetta



Mende, Vai, and Temne Peoples, Sierra Leone and Liberia

**Sande Society Helmet Mask** (sowei), mid-20th century, wood

Gift of Dr. Robert Rossi in memory of his wife Evangeline G. Rossi, 2011.5

Selected by Reginald L. Jackson



Senufo artist, Ivory Coast

**Champion Farmer Staff** (sejen), mid-20th century, wood, pigment

Gift of William E. Teel, 2009.54

Selected by Archy LaSalle and George Annan





Gurunsi People (Nuna, Winiama or Lela), Burkina Faso

**Hornbill Plank Mask** (Bush Spirit), mid-20th century, wood, pigment

Gift of the Genevieve McMillan - Reba Stewart Foundation, 2010.127

Selected by Archy LaSalle and George Annan



Winiama people, Burkina Faso

**Mask with Crescent-shaped Crest** (Bush Spirit) (k, mid-20th century, wood, pigment

Gift of the Geneviève McMillan-Reba Stewart Foundation, via Worcester Art Museum, 2019.76

Selected by Archy LaSalle and George Annan



West Africa

**Mortar and Pestle**, 20th century, wood

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.218

Selected by Archy LaSalle and George Annan



Bamum Peoples, Cameroon (Foumban)

**Container with Carrier on Fiber Stand**, 20th century, gourd, wicker, fiber

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.296

Selected by Archy LaSalle and George Annan



Dan artist, Ivory Coast, Liberia

**Figurative Ladle** (waka mia or wunkirmian), 20th century, wood

Gift of Bobbi and Tim Hamill, 2019.132

Selected by Archy LaSalle and George Annan



Igbo people, Nigeria

**Kola Bowl**, 20th century, wood

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.286

Selected by Archy LaSalle and George Annan



Bamum People, Cameroon (Foumban)

**Pedestal Bowl** (stylized spider motif) 20th century, wood

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.247

Selected by Archy LaSalle and George Annan



Grassfields Kingdom, Cameroon

**Bowl on Openwork Stand**, 20th century, wood

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.265

Selected by Archy LaSalle and George Annan





Yoruba artist, Nigeria

**Ifa Divination Bowl/Tray**  
(opon ifa), 20th century, wood,  
camwood powder

Gift of the Genevieve McMillan  
- Reba Stewart Foundation,  
2013.39.1-.2

Selected by Reginald L. Jackson



Yoruba artist, Nigeria

**Ifa Divination Tray** (opon ifa),  
20th century, wood, camwood  
powder

Gift of the Genevieve McMillan  
- Reba Stewart Foundation,  
2013.40

Selected by Reginald L. Jackson



Zoromo (Luguru) artist, Tanzania

**Stool**, 20th century, wood

Gift of Tim and Bobbi Hamill,  
2019.132

Selected by Reginald L. Jackson



Yoruba artist, Benin Republic

**Dance Staff for Shango** (ose  
sango), 20th century, wood,  
pigment

Gift of Tim and Bobbi Hamill,  
Hamill Gallery of Tribal Art,  
Boston, MA, 2016.73

Selected by Reginald L. Jackson



Asante (Ashanti) People, Ghana

**Ceremonial Sword** (afenatene), first half of the 20th century, iron, wood

Museum Purchase in honor of Dr. Robert Rossi, Chairman of FAM's Board of Trustees, 2005-2010 (The Director's Fund), 2010.115

Selected by Reginald L. Jackson

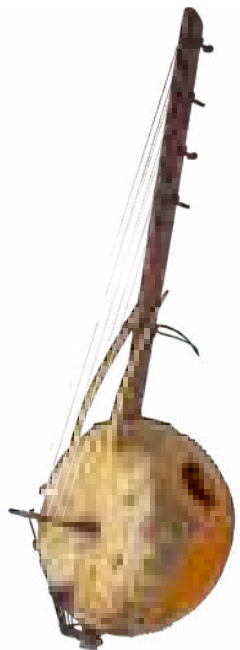


Dan or We (Guere) artist, Liberia or Ivory Coast

**Side-Blown Trumpet**, 20th century, leather, wood, wicker, pigment

Gift of Dwight B. and Anna Cooper Heath in memory of their son David, 2017.260

Selected by Sharon Dunn



Makan and Mougini Dembele, Mali

**Lute** (n'goni), 2014, calabash, goat skin, monofilament, furniture tacks, nylon rope, metal guitar tuning pegs

Museum Purchase, 2015.126

Selected by Sharon Dunn



Joseph Lindon Smith  
(American, 1863-1950)

**Old Kingdom Tomb**, Giza, 4th-5th Dynasty, before 1950, oil on canvas

Museum of Fine Arts, Boston.  
Anonymous gift, 27.386

Selected by Sharon Dunn



Joseph Lindon Smith  
(American, 1863-1950)

**Hetep-heres II**, tomb of Queen Meres-ankh III, G7530-7540, Giza, 4th Dynasty, before 1950, oil on canvas

Museum of Fine Arts, Boston.  
Anonymous gift, 28.484

Selected by Sharon Dunn



Joseph Lindon Smith  
(American, 1863-1950)

**Face of King Tutankhamun with Cartouches Reinscribed for Horemheb**, Luxor Temple, Thebes, 18th-19th Dynasty, before 1950, oil on canvas

Museum of Fine Arts, Boston.  
Anonymous gift, 24.15

Selected by Sharon Dunn





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This catalogue accompanies the exhibition  
**Dialogues, Diasporas, and Detours Through Africa**, presented at the Fitchburg Art Museum, October 14, 2023—January 14, 2024. This exhibition was organized by Guest Curator Dell Marie Hamilton and supported by FAM Curator Lauren Szumita.

Texts by Dell Marie Hamilton.  
Photography © 2023 Morgan St. Pierre, © 2023 Mel Taing, where indicated.

**Catalogue design by the students of Robert Carr’s Fall 2023 Client Project  
Production course at Fitchburg State University:**

**Gavin Bayer  
Aiko McCarthy  
Morgan St. Pierre**

Catalogue edited by Dell Marie Hamilton and Brooke “Eli” Yung

Published by the Fitchburg Art Museum  
185 Elm Street, Fitchburg, MA 01420

[www.fitchburgartmuseum.org](http://www.fitchburgartmuseum.org)  
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