

**AFRICANA UNMASKED:
FUGITIVE SIGNS OF
AFRICA IN TATE'S
BRITISH COLLECTION**

Kimathi Donkor, 2016



**Lubaina Himid
(1991)**

*Between the two
my heart is
balanced*

**Sonia Boyce
(1987)**



*From Tarzan to
Rambo: English
Born 'Native'
Considers her
Relationship to
the
Constructed/Self
Image and her
Roots in
Reconstruction*



Yaa Asantewaa
inspecting the
dispositions at
Ejisu

(both versions)

2012-14

*Oil and acrylic
paints on canvas*

210 x 165cm

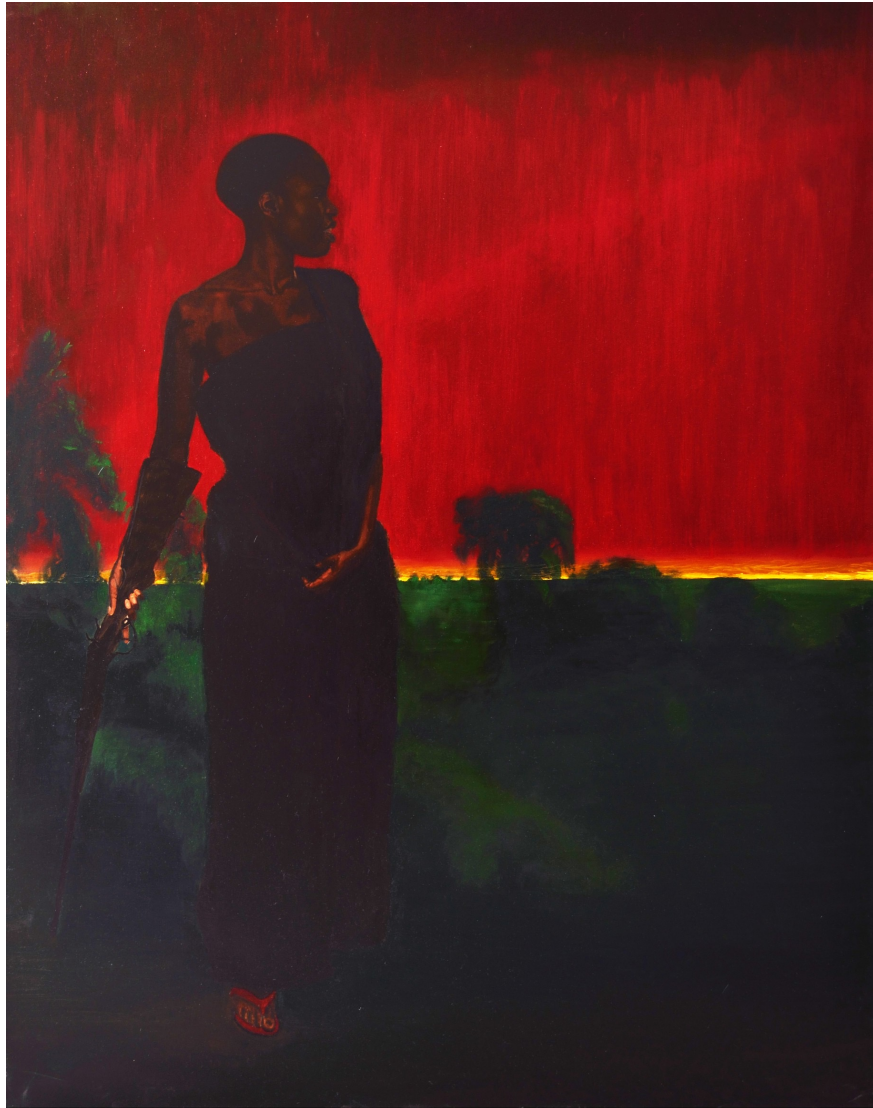


**QUEENS
OF THE
UNDEAD**



QUEENS OF THE UNDEAD

1. FEMALE,
AFRICAN
COMMANDERS



QUEENS OF THE UNDEAD

1. FEMALE,
AFRICAN
COMMANDERS

2.
CONTEMPOR-
ARY WOMEN

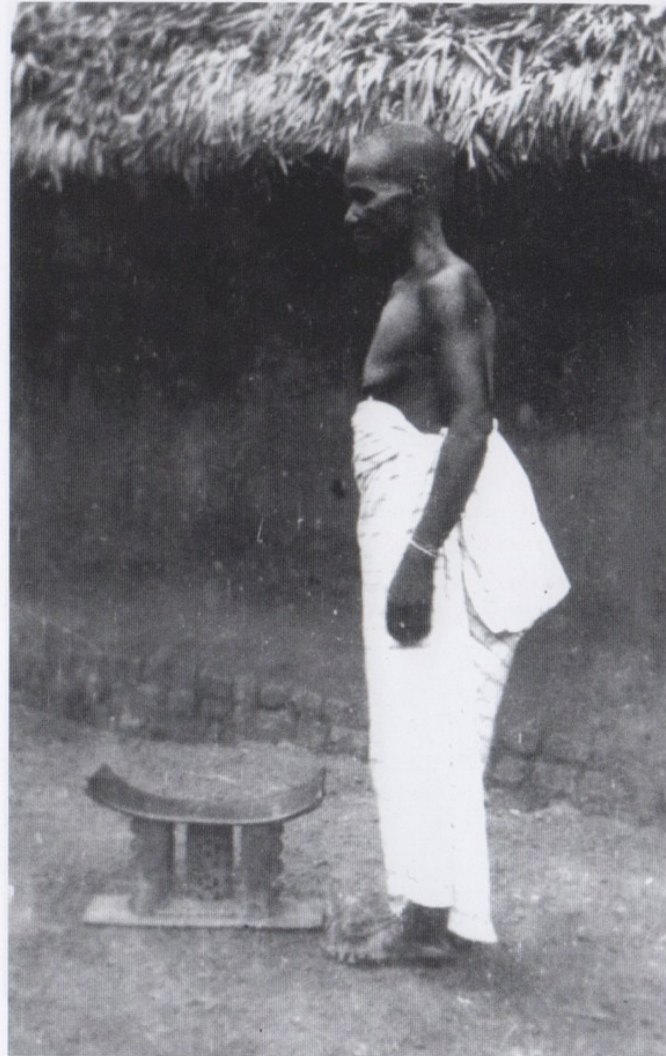


QUEENS OF THE UNDEAD

1. FEMALE,
AFRICAN
COMMANDERS

2.
CONTEMPOR-
ARY WOMEN

3. CANONICAL
ARTWORKS



A picture of Yaa Asantewaa taken in the Seychelles

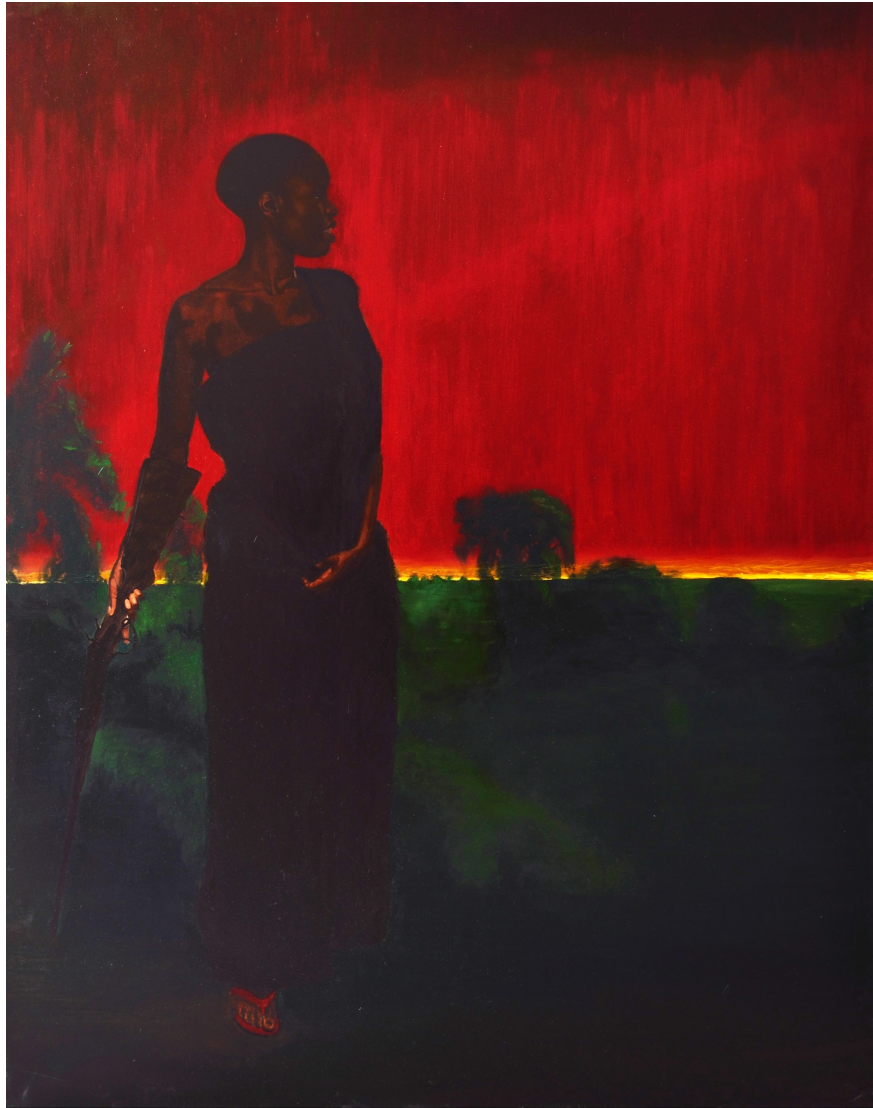
**1. FEMALE,
AFRICAN
COMMANDERS**

***HRH Yaa
Asantewaa?***

***(1840 Ejisu –
1921
Seychelles)***

***Commander-in-
Chief of Ashanti
armed forces***

***Colonial Office?
Boahen 2003***



**2.
CONTEMPOR-
ARY WOMEN**

*Risikat: study
for Yaa
Asantewaa
painting*

*Kimathi Donkor,
2012*



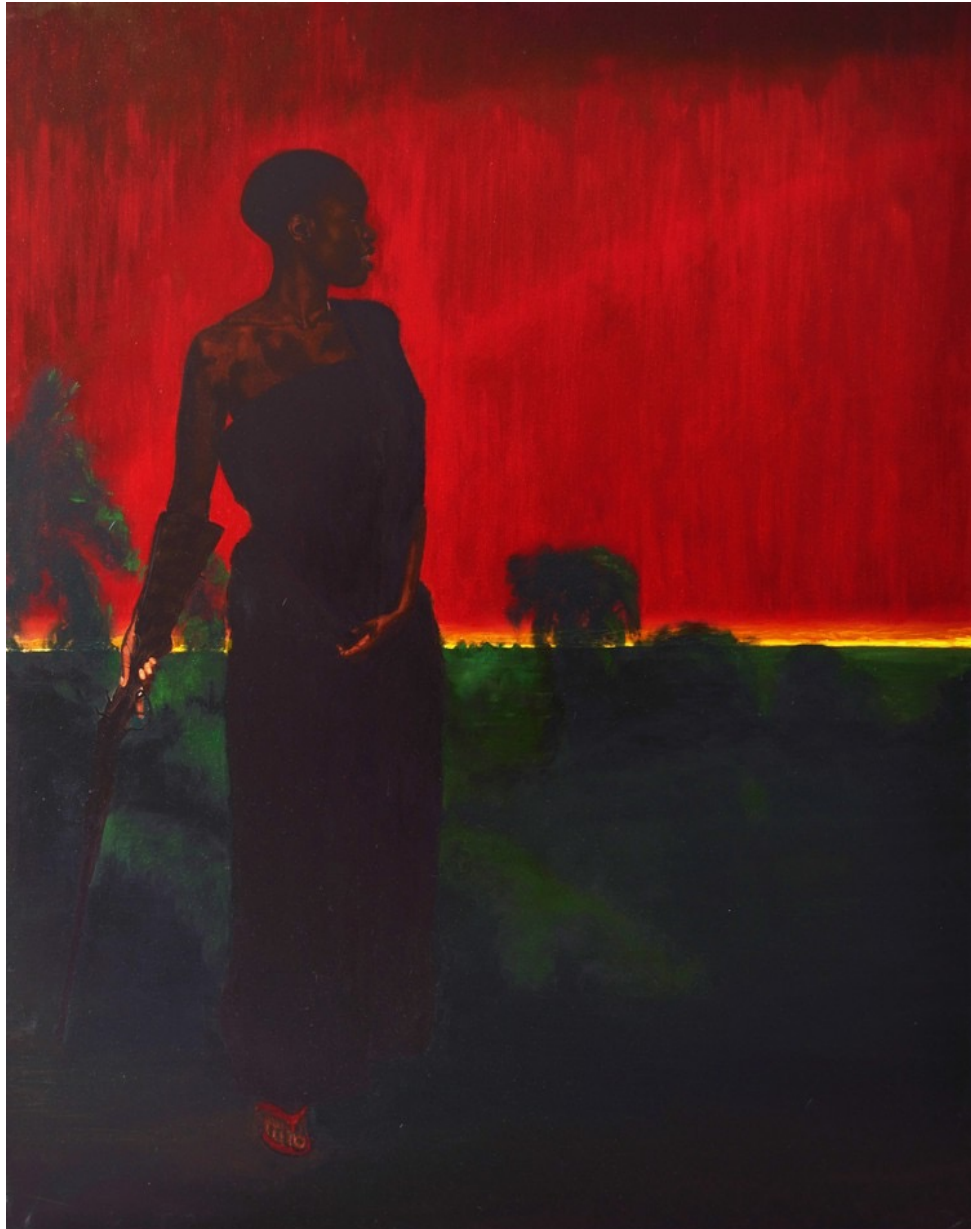
3. CANONICAL ARTWORKS

*John Singer
Sargent*

*Madame X
(Madame Pierre
Gautreau)*

1883-4

Oil paint on
canvas



3. CANONICAL ARTWORKS

*John Singer
Sargent*

*Study of Mme
Gautreau*

1884

Oil paint on
canvas



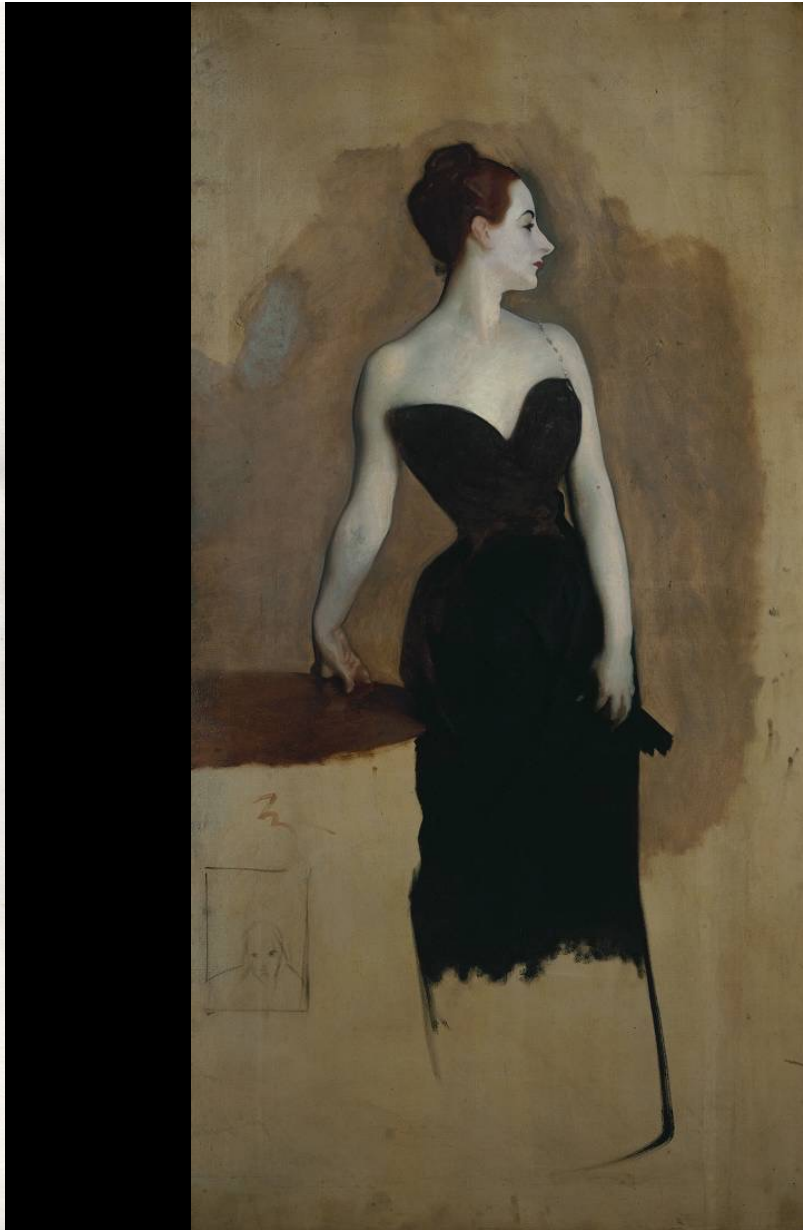
*Mme Gautreau's family
plantation in Louisiana*



*Mme Gautreau's father
in Confederate uniform*



***Study of Mme
Gautreau***



L: K Donkor

2012

***Study for 'Yaa
Asantewaa
inspecting the
dispositions at
Ejisu'***



***L: Yaa
Asantewaa
inspecting the
dispositions at
Ejisu (2012)***

***R: Study of
Mme Gautreau***

