

[CFP: Vizazi vingi: Tanzanian Modern & Contemporary Art in Regional & Globalizing Art Worlds](#)

Discussion published by Helena Cantone on Thursday, October 6, 2022

ANNUAL CONFERENCE 2023, University College London
12-14 APRIL 2023

Deadline for submissions: **4 November 2022**

Full details of the conference and sessions/ convenors can be found here: <http://https://forarthistory.org.uk/conference/2023-annual-conference/>

Vizazi vingi: Tanzanian Modern & Contemporary Art in Regional & Globalizing Art Worlds
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Recently, artists born in Tanzania or with a Tanzanian affiliation have been gaining new levels of recognition in international exhibitions, heritage initiatives and art historical discourse. This includes practitioners from different generations who use diverse visual media, some of whom operate transnationally. Yet lacunae persist regarding Tanzania's historical engagements with modern art at home, with other regions of eastern Africa, and with the wider world. These concerns animated the 2019 art and decolonization workshop Vizazi convened at SOAS University of London upon which this session builds. Vizazi: generations, derived from the Swahili verb -zaa to give birth, focuses attention upon the importance of generational interactions - and reactions. We seek to explore how different generations of Tanzanian artists have reimagined and used the past in transnational spaces of exchange and operated alongside the decolonization of the country's political history. The session marks the centenary of Sam Ntiro's birth (the first Tanzanian artist to receive international attention) and aims to draw on recent scholarship about - and by - a subsequent generation of artists who work in Europe including Lubaina Himid (b.1954, Zanzibar) and Everlyn Nicodemus (b.1954, Moshi). It also brings attention to the younger, millennium generation of artists who currently are exploring their place in wider art worlds. We welcome proposals that focus on artists from Tanzania and its diasporas whose work reflects on the theme Vizazi as well as proposals considering other East African viewpoints about the institutions, markets and politics different generations of cultural workers from the region have mediated.