

GLENDORA

AFRICAN QUARTERLY ON THE ARTS

review

This

is a time of swift and confounding changes, a time that simultaneously invites and rejects statements of self-definition and redefinition. It is now, in this vanishing present, perhaps more than ever, that the idea of 'Africa' would seem most problematic. Africa embodies realities as varied and as multifaceted as its global diaspora.

Constantly in renewal, the idea is neither unitary nor complete. Expectations, even by those who identify or are identified with Africa, can not be always assumed. This variety, most intensified in our age of selective globalization, points to creative possibilities that **Glendora Review** exists as a platform to monitor and promote.

We answer to the call for the renewal of perspectives on contemporary cultural and artistic forms, aware of its tone of immediacy. We strive to accommodate the disparate persuasions that define the world today, but constantly ensuring that a

critical journal does not turn Africa into a cut-and-wrap discourse isolated from the site of its relevance. This has sometimes meant consciously cultivating an aesthetic space for heterodoxy, a celebration of the eclectic, and even the confounding. Our world admits of

complexity.

As a journal of arts and letters forged in the crucible of marginalization, we are a vehicle for varied forms of literary, visual and performance cultures, even as these are freed and defined by the momentous mutations of global history. The immediate beneficiaries of this editorial outlook are those abundant creative energies lurking in the big and small corners around the African hemispheres. We invite you to share in this fascinating experience.

To ensure maximum coverage, **Glendora Review** is working through a network of seasoned editors located in Africa and North America. It's two substantive editors are Sola Olorunyomi and Akin Adesokan. Sola, a writer and freelance journalist, teaches comparative literature in the English department of Nigeria's premier University of Ibadan, while Akin, a novelist and erstwhile journalist is currently a doctoral candidate at Cornell University, Ithaca. Olakunle Tejuoso, the editorial director, is a music critic and founder of the journal, while Ololade Bamidele, a literary critic and former co-editor of Nigeria's writers' literary magazine – 'ANA Review', is the managing editor.

The Editors

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THE FELA PROJECT



B L A C K P R E S I D E N T

The Legacy of Fela Anikulapo-Kuti

A multimedia project exploring and commemorating the influence of Fela Anikulapo-Kuti on artists worldwide

This extraordinary exhibition of Fela-related artifacts and new works by premier contemporary artists inspired by Fela, accompanied by concerts, symposia, a film series, an interactive web site, and an exhibition catalogue opens in New York City 2003.

Featuring:

Femi Anikulapo-Kuti, Antibalas, Biyi Bandele, Bili Bidjocka, Sokan Douglas Camp, Common, Andrew Dosunmu, Yomi Durotoye, Kodwo Eshun, Fab 5 Freddy, Kendell Geers, Vivien Goldman, Kay Hassan, Barkley Hendricks, Juliet Highet, Alfredo Jaar, dele Jegede, Marcia Kure, Ghariokwu Lemi, Rich Medina, Wangechi Mutu, Olu Oguibe, Moyo Okediji, Sola Olorunyomi, Femi "Foto" Osunla, Knox Robinson, The Roots, Kelefa Sanneh, Trevor Schoonmaker, Yinka Shonibare, Pascale Marthine Tayou, Obiora Udechukwu, Roberto Visani, Kara Walker, Ouattara Watts, and Fred Wilson, Michael Veal and Wunmi.

**Organized by
Trevor Schoonmaker
Kalakuta Projects
www.felakuti.net**

