

Transcript for Priscilla Toloo Apronti

Going through the app collection with little knowledge in a field of art I felt lost not because either the time and effort that had gone into producing these beautiful pieces of art but rather because I could not connect with the artwork which originates from my homeland Africa I wondered to myself whatever reasons perspectives and emotions way that went into the production of each work of art what stories did the creators of these artifacts want to tell and how their stories been lost through the movement of the artifact from their origins would I have felt differently or perceived the art work differently if I was viewing it in any part of Africa reflecting deeper I realized I will still be disconnected and unable to fully understand the dynamics of the sculptures even if I had even if they had never left the shores of Africa or even if I was viewing them in the places of origin it then dawned on me that the issue was not with the earth artifacts or the current locations but with me I had lost touch with the traditions of my forefathers I had lost touch with their histories their struggles their practices as well as their culture and had fully embraced the lifestyle of the West I did not know the cultural significance of the traditional comb to the people of Ashanti or the raw max played in the act of war and dance of my people I couldn't tell the stories of my ancestors by looking at the art work that they had meticulously carved out in wood or shaped in metal I was a stranger in the world of Africa at the art that was made by and told the stories of my own ancestors had I betrayed their memories and struggles or was I victim of circumstances a victim of a system where cultural values were fading away rapidly or had I gotten wrongly their very essence of art its supposed to replicate and reinforce the feelings perspectives and emotions of their creators in us Oh are we meant to discover our own meanings values and connections by viewing and interaction with these artifacts the it done or bernie reminds me of stories I used to hear about the African belief in the supernatural and the Sakana and the supreme powers of the ancestors who guide over the affairs of the living the Eden of bania presents the supernatural and ancestors as the head on whom the human figure emanates tribes and relies on they are the powers and authorities traditional rulers depend on and make reference to in the execution of their duties and to whom obeisance is paid with items in their hands and with the arms stretched forth the male and female figures offered to the gods gifts in appreciation for the blessings received and all the peace offerings for an offense committed the items could also be a presentation of the authority and power given to the couples by the supernatural and ancestors that enables them to execute the wishes and desires of the gods different meanings can be attributed to their chain link in the heads of the couples together however a strategic location at the head section of the couples may be to contrast it from the chains of slavery and oppression which tied the hands and legs of many Africans 11th the land of Norton it signifies the importance of collaboration

in decision-making and figuratively tells the story of true as better than one however others may view it as a chain of bondage permanently linking the two together and limits MVR rights and freedoms of choice no matter how differently we all see or perceive the activates the beauty of art lies not in the design of the artwork but also in the diverse meanings it brings to those who interact with it.