# AFROFUTURISM AND ITS INFLUENCE IN RAISING CONTEMPORARY EAST AFRICAN DESIGNERS TO THE WORLD STAGE

Teresa N. Lubano
teresa.lubano@gmail.com/ teresa.lubano@students.uonbi.ac.ke
University of Nairobi

Samuel M. Maina PhD
mwituria @yahoo.co.uk/ smmaina@uonbi.ac.ke

# Afrofuturism and Its Influence in Raising Contemporary East African Designers to the World Stage

## ABSTRACT

*Background:* A narrator on Deutsche Welle, The 77 Percent (2021) said, 'Whether, in comics, books or designs, the art of Afrofuturism combines tradition with imagination to envision a new form of African culture.' This paper introduces Afrofuturism as a relatively new design genre; detailing its origin, conflicted definition, aesthetics, perceived scientific and historical philosophies, and manifestations. It further brings to light Afrofuturism's influence in putting East African contemporaries in the global spotlight - as a growing force in design, technology, film, and the fashion/styling industry. *Problem:* Afrofuturism contemporaries are not celebrated enough. By critically looking at the five renowned East African Afrofuturists' works; the paper will inform on the development of the genre with a focus on the developing intersection of African diaspora/traditional culture and modern technology. *Objective:* The main objective of the study was to explore the definition of Afrofuturism, to critically elaborate how Afrofuturism manifestations are exhibited in the works of these renowned Afrofuturist contemporaries' as a means to understand, recognize and appreciate manifestations of this genre in design. *Design:* Using qualitative methods, the study used a mix of exploratory research and multiple case study designs. Critical realism is applied in the study, to appreciate the genre, the artist's inspiration, and manifestations that have enabled the contemporaries to stand out as celebrated Afrofuturists. Data was collected from Afrofuturist design works, documentary reviews, design magazines and websites, video interviews, critic journals, and essays. *Setting:* The study was carried out in Nairobi, Kenya. *Subjects:* The subjects of this study were contemporary East African Afrofuturists. *Results:* The research results revealed that Afrofuturism's definition and its interpretation morph from author to author, critic to critic. For some, it is rooted in 'Africa's renaissance' and ought to be renamed as *Africanfuturism*, for some, a mashup of different cultures to show Africa's future possibilities, and for others, it's about 'reimagining Africa's past through story, either stolen or forgotten.' It was also observed that Afrofuturism is not restricted to any single medium; there are Afrofuturism stories, books, photographs, digital art, wearable fashion, movies, and even typography. *Conclusion:* The study reveals that East African Afrofuturists are inspired by; African

culture (both past and present), technology, and superhero movies such as *Black Panther,* which in turn, have played a critical role in accelerating the appreciation of this genre – shedding a more positive light on the continent's culture, traditions, creative arts, and ultimately placing her contemporaries on the world map.

# 1.0 INTRODUCTION

According to Odeph (2018), Afrofuturism is the language of rebellion, black affirmation, and imagination. As the world yearns for fresh and contemporary expectations of African stories, Afrofuturism has since gained a renewed interest from the public, particularly in the cultural and creative arts field. However, the term was coined as early as 1993 by the American cultural critic, lecturer, and author, Mark   Dery, who described Afrofuturism as;

> An intersectional lens through which to view possible futures or alternate realities, though it is rooted in chronological fluidity. That's to say it is as much a reflection of the past as a projection of a brighter future in which black and African culture does not hide in the margins of the white mainstream (Dery, M. 1993).

In defining Afrofuturism, Dery (2002), discusses its critical dimensions as associated with black techno-culture:

> Speculative fiction that treats African-American themes and addresses African-American concerns in the context of twentieth-century technoculture — and, more generally, African-American signification that appropriates images of technology and a prosthetically enhanced future — might for want of a better term, be called "Afrofuturism."

Largely drawing his reference from slavery and consequently the Africa-America segregation, Dery saw Afrofuturism from the lens of the white man. In his book, (Dery, M. 2002) he questions the ability of the African-Americans to conjure up an imagined future considering their historical pasts were erased. He continues to reflect on this by alluding to the idea that speculative fiction is the preserve of the white man who make up the 'technocrats, futurologists, streamliners, and set designers', and that it is the white man who is the true engineer of our collective fantasies. Critics have since differed with this 'white biased' definition and challenged Dery's opinion.

To evidence Afrofuturism roots in African tradition and explain its renewed global interest, the Nigerian-American author of *Binti* (Fig 1.), Nendi Okorafor (2019) wrote, 'African science fiction's blood runs deep, and it's old, and it's ready to come forth. And when it does, imagine the new technologies, ideas, and sociopolitical changes it will inspire.'

Hope Wabuke too dismisses Dery's Afrofuturism definition and in an essay, she agrees with Okorafor and wrote:

> Dery's operating question dismisses, firstly, the resilience, creativity, and imagination of the Black American diasporic imagination; secondly, it lacks room to conceive of Blackness outside of the Black American diaspora or a Blackness independent from any relationship to whiteness, erasing the long history of Blackness that existed before the centuries of violent oppression by whiteness (Oforafor, 2019).

Okorafor and Nendi confirm that, unlike Dery's proposition, they are convinced that it is possible and true for both native and diaspora Africans to reimagine their own future as they had a historical past, therefore redefining the term as Africanfuturism.
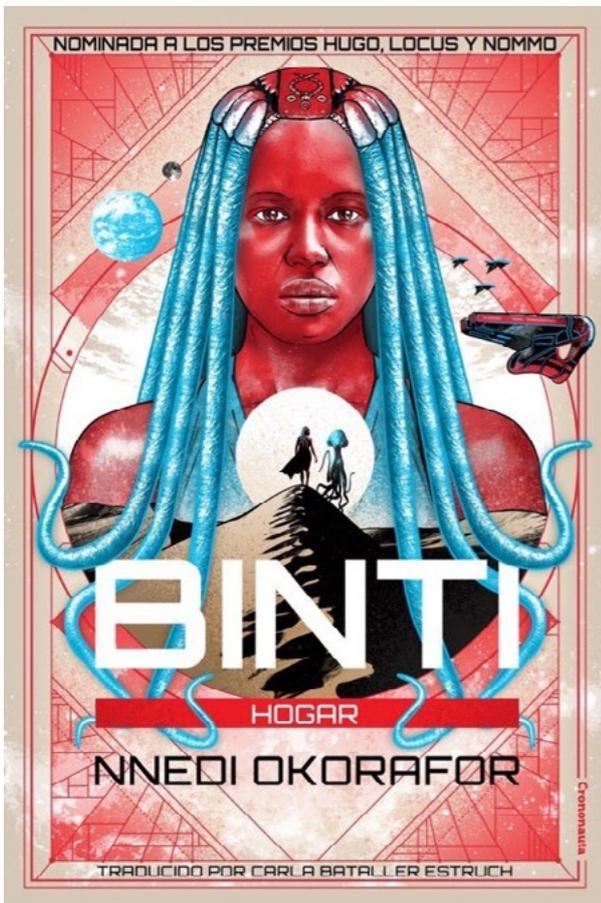
Fig 1. *Binti.* An afrofuturist triology by
Nendi Okorafor. Source: Domestika.org

Fig 2. Marvel's *Black Panther* film poster.
Source: Domestika.org

Further attempts to differentiate Afrofuturism and Africanfuturism are made when Wabuke emphasized the importance of appreciating Africanfuturism in the context of a 'greater specificity of language, ridding itself of the othering of the white gaze and the de facto colonial Western mindset'. Moreover, Okorafor rejected the term Afrofututurism and refers to her work as Africanfuturism and made the distinction clear: Afrofuturism: Wakanda builds its first outpost in Oakland, CA, USA. Africanfuturism: Wakanda builds its first outpost in a neighboring African country (Wabuke, 2020).

Hope and Okorafor are not alone in questioning Dery's Afrofuturism's definition. In an interview, Prof. Alondra Nelson (2010) explained Afrofuturism as a way of looking at the subject position of black people which covers themes of alienation and aspirations for a utopic future. The idea of "alien" or "other" is a theme often explored, discussions around race, access, and technology often bolster uncritical claims about a so-called "digital divide" (Nelson, 2010).

Prof. Nelson (2010) thinks that the digital divide overemphasizes the association of racial and economic inequality with limited access to technology and that this association then begins to construct blackness 'as always oppositional to technologically driven chronicles of progress'.

Today, no better art form has brought Afrofuturism to the fore than Marvel's *Black Panther* (Fig 2),

a superhero film. In a magazine article Safari254 by *Msafiri* (Rachael, 2018), Dr. Wandia Njoya a Kenyan Educator, Pan Africanist, and thinker made an authoritative statement on the *Black Panther* movie. She acknowledged that the movie delivered the idea of Afrofuturism. She gave a nod to the imaginative storytelling that revisits the era of our fore-fathers who told African folklores and stories that were full of vivid imaginings. She criticized the likes of 'Bill Gates who call Dambisa Moyo "evil" for imagining an Africa that doesn't receive Western aid' by claiming that Africa cannot imagine and therefore not be able to find solutions for its own race, but instead are reliant of the west to come up with the solutions for Africans.

In her discussions, Dr. Njoya correlates rich storytelling as an inherently African attribute. We have rich folk tales of old that have the 'utopian worlds like Wakanda. Tales of warriors rescuing beautiful girls from ogres (Rachael, 2018)'. She also gave other story examples from  Masai folk tale where a 'young warrior and girl who agreed to elope and were to meet at a certain place. When the girl got there, an ogre found her and wanted to eat her. But the girl started singing, to delay the ogre and so that the warrior could find her'. These romantic sci-fi folklores exist in our culture and she says these narratives ought to be told to the world. The singing girl was using 'song as a GPS for the warrior to find her'. And the ogre, 'a Lex Luther in Marvel's, Superman (Rachael, 2018)'.

Afrofuturism is also described to be chronologically fluid and amorphous in nature. Interviewing on The Guardian, Ashley Clark said the term Afrofuturism and Afrofuturist films (such as *Black Panther*) are 'united by one key theme: the centering of the international black experience in alternate and imagined realities, whether fiction or documentary; past or present; science fiction or straight drama (Clarke, 2015)'.

These general citing of Afrofuturism manifestations in African cultural and creative works of art demonstrate that Wabuke, Okorafor, Njoya and Clark are correct in their recommendations that Dery's Afrofuturism definition is blatantly biased and seen in the lens of a white giving privilege to the black and misses to acknowledge the native African's lens that is deeply rooted in African history, culture and mythology be it from a diaspora or native African.

It is therefore likely that Okorafor's definition is correct when she wrote Africanfuturism as a sub-category of science fiction that is similar to 'Afrofuturism' but more deeply 'rooted in African culture, history, mythology and point-of-view as it then branches into the Black diaspora, and it does not privilege or center the West (Okorafor,  2019)'.

Based on these deductions, this paper shall use the 'redefined' version of Afrofuturism to include the missing context of Africanfuturism to spotlight celebrated East African Afrofuturism curators, creators, and artists.

With this deeper understanding of Afrofuturism, some of the manifestations that will appear in this paper will spotlight intersections of any of these elements: African mythology, African ancient traditions, technology, science fiction, African culture, magic, black speculative imagination, alternate universe, slavery vs freedom, cyborgs and fashion, supernatural, extraterrestrial futures, cosmos, biotech, wakandaism, afro punk sci-fi, afrofuturistic storytelling, female sexuality, black women's grotesqueries, gaming and virtual reality, multi-ethnic multispecies, hybridity beyond, planetarism, magical realism,

redemption, alienation, Africanfuturism, africajujuism as a subcategory of fantasy, imagined possibilities and Afrofuturism in literature and film.

# 2.0 METHODOLOGY

The research of the topic was conducted through collecting and obtaining information via watching recorded audio-visual interviews, magazine articles, watching films, documented videos, online articles and essays by Afrofuturism critics, and material from virtual creative magazines and creative communities such as *Domestika, Dezeen,* and *OkayAfrica*. Published design works of the Afrofuturists were also sourced. To note is that all images and typographical references for Osborne Macharia's part are obtained with his permission.

# 3.0 FINDINGS

Charting a fascinating kind of Afrofuturism/Africanfuturism narrative for the continent through sci-fi and technology, the paper showcases a multiple case study design of 5 of East Africa's best Afrofuturists.

## 3.1. Osborne Macharia: Kenyan- Canadian Based Award-winning Contemporary Photographer, Digital Artist

Described as an iconic photographer and the godfather of Afrofuturism, Osborne Macharia (Muigai, N. 2018) says 'he wanted to create art that shows who we are and glorifies us than what is known about us'.

Macharia is a master at alternate African universe and has succeeded in using his photographic prowess, imagination, digital photo editing to express that African culture and heritage are beautiful.

Osborne's vivid work is unique, eccentric, imaginative, and appropriately captures the Afrofuturism movement. Macharia uses his imaginative eye to combine unrelated elements, scenarios, and human interactions to create new, unthought-of narratives. Whether working alone or in collaboration with other artists, he finds innovative ways to tell stories, real and imagined, that spark a different kind of thinking about Africa (Muigai, 2018). Over the years he has developed an impeccable style, bringing Kenya's colonial history alive and is celebrated the world over.

Fig. 3, depicts Macharia's masterpiece called *Illegelunot* (Rachael, 2018); He was commissioned by Marvel to create an exclusive art piece for the launch of Black Panther for cinemas in London. Macharia quoted on FaceBook at the time that it was, 'a proud moment to be part of the most important Afro-futuristic movie of my generation (The Bloomgist & Kiunguyu, 2018)'.

*Illegelunot* tells the story of 3 blind Maasai elders (originally from Kajiado) who were *Black Panther's* most trusted advisors in the kingdom of Wakanda. The three were rescued by King T'chaka during World War 2 after wandering the vast plains of North Africa for months in search of refuge. As nomads, they got to integrate, assimilate and learn from different cultures and tribes. Exposure to the metallic element vibranium made them blind but also gave them extraordinary abilities and insight.

Fig 3. Afrofuturism photography, digital art compositing, and costuming. Titled: *'Illegelunot'* 'The Chosen Ones' by Osborne Macharia: (L-R) Maasai blind elders, Koinet (the tall one), Saiton (leader), and Kokan (manly one). Source: with permission from Osborne Macharia

According to The Bloomgist & Kiunguyu (2018), for the photo project, Macharia also created custom typography (Fig. 4) inspired by geometric tribal patterns.

### 3.1.1 Afrofuturism manifestations in Illegelunot

i) Vibranium is a rare metallic ore with energy-manipulating properties. Theorized to have been first deposited on Earth by a meteorite 1,000,000 years ago ("Vibranium". n.d.). So powerful yet highly unstable, 'if tempered properly through a mix of magic and science, Vibranium can amplify mystical energies ("Vibranium". n.d.). Vibranium is only mined at the fictitious Wakanda. Inspired by it, Macharia imagines it as being so bright (like how one would look up at the sun for a long time) that it blinds the 3 men. Speculative imagination is clearly at play.

ii) Mixing ancient traditional tribal tattoo marks with the use of gold tattoos is currently the new rage. Shows the typical 'chronological fluidity' in Africanfuturism.

iii) Exceptional alternate costuming design is evident in the 'mashup of materials' with the use of rawhide, beads, leather, wigs, and metallic elements to make parts of their garments - showing this chronological fluidity in fashion. Traditionally, Africans dressed in cowhides and beads, he mixes this with contemporary embellish of metallic rivets, accessorizing medallions, and even masks iconography on the spear. This is perhaps speculative of future fashion trends which will mix traditional African elements with contemporary Western ones.

iv) Maasai elders are well respected traditionally. Macharia represents the protagonists as 'modern superhero nomads' with 'prophetic' powers. Their name; 'The Chosen Ones' is equated to African advancement and the celebration of blackness. Science fiction is likely to have been instrumental in inspiring this.

v) Shockingly, the leader Saiton's fashion sense gives an interesting depiction of today's modern society. Her dress is synonym with the typical cross-dressing seen by the gay community; she is wearing a 'tutu' dress which was brought by the 'mzungu' and completely unheard-of (and even despised) in African traditional culture. Hybridity, inclusivity, and female sexuality, feminism contexts brazenly now coming to the fore; as she is the leader of the pack.

vi) The typography (Fig. 4) illustrated on Illegelunot is specifically designed for the series and reflects tribal patterns infused in a contemporary san serif font.
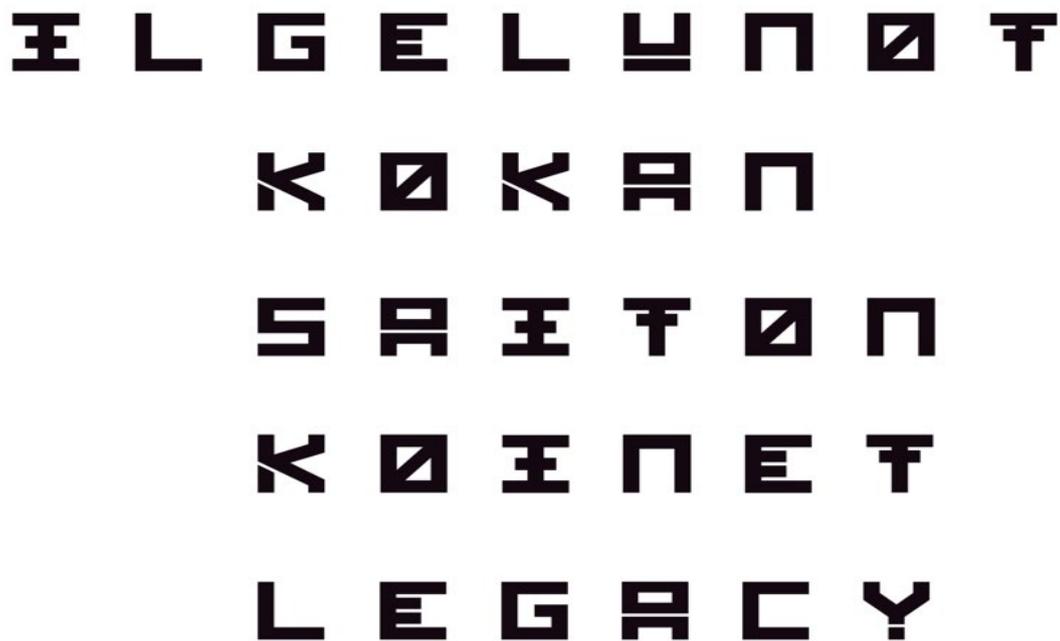


Fig. 4. *Illegelunot* typography. Source: with permission from Osborne Macharia

Macharia's work is filled with vivid storytelling techniques. Across most of his works, we see African speculative imagination, magic realism, African tradition, and technological advancement. For example, in Mwende in the *Kipipiri* series (Fig. 5). Mwende was a wife to a Mau Mau general. Lead entertainer and dancer, she would stay behind to prepare the women in the village in welcoming the men back to the village with song and dance. Her powerful vocals were attributed to the designed 'mouthpiece that had pipes connected to vocal resonators in her hair (Rachael. 2018)'. The white man's technology is repurposed to depict a new and 'fictitious possibility'.

Macharia's genius lies in how he 'reimagines Kenya's legendary Mau Mau independence fighters as high-tech… who help overthrow colonialism… In his own words, to him, 'Afrofuturism is about reimagining Africa's past either stolen or forgotten (Deutsche Welle, 2021)'.

Fig 5. From the *Kipipiri* Story of the Mau Mau: Mwende. Source: with permission Osborne Macharia

Besides being commissioned to work with Marvel, Osborne has internationally created work for the American talk show host, author, producer, and philanthropist, Oprah Winfrey. His famous works are on display and for sale on https://www.artsy.net/artist/osborne-macharia

**3.2 Kevo Abbra: Kenyan leading fashion stylist, costume designer, and prop master**

Inspired by the '90s era of 'Afrofuturism', Kevo Abbra is bringing characters to life through the mastery of props and fashion styling. In the past, he has also worked closely with Osborne Macharia as his lead stylist.

Abbra is reimagining the narrative around African fashion and art through Afrofuturism. His latest project *Kibera Ghost Rider*, (Fig 6 and 7) is changing the game (Ngema, 2021).

*Kibera Ghost Rider* is a living character echoed through distinct costumes and props with the artist's inspiration being the urge to inspire, encourage, and give hope to kids and youth from the informal settlements.

Fig 6 and 7. *Kibera Ghost Rider.* Kevo Abbra. Source: OkayAfrica

Abbra is reimagining the narrative around African fashion and art through Afrofuturism. His latest project *Kibera Ghost Rider*, (Fig 6 and 7) is changing the game (Ngema, 2021).

Kibera Ghost Rider is a living character echoed through distinct costumes and props with the artist's inspiration being the urge to inspire, encourage, and give hope to kids and youth from the informal settlements.

### 3.2.1 Afrofuturism manifestations in *Kibera Ghost Rider*

i) His costumes draw inspiration from his local surrounding and upbringing in Kibera and Kawangware. A shameless celebration of being 'Afrikan' is evident in his works.

ii) Abbra has made a name for himself as being a master at repurposing found 'trash', refurbishing prop elements, seeking hybridity in styling, and fusing it with new hi-tech forms of costuming - representing the local heritage in new ways.

iii) He is not afraid to design perceived 'hi-tech' elements using 'rudimentary' material and we see fluidity in crafting complex shapes that ought to be crafted by machine, manually done by hand by juakali artisans. This is evidenced by the shaping of the complex bike mudguard and 'animal skull' – perhaps to inform that the 'ghost rider' comes from an alternate universe and could be a supernatural being.

As suggested by Daleny in Dery',s (2002) article, the flashy suit, metallic sundials on the protagonist's head, and fancy cyberpunk eyewear are 'imagery paraphernalia of science fiction having historically functioned as "social signs" - signs people learned to read very quickly. They signaled technology'.

### 3.3 Wangechi Mutu, Kenyan-American Painter, Sculptor, Visual Artist

A Kenyan-American artiste, Wangechi's works are at the forefront of Afrofuturism. Her thought-provoking work has been called 'firmly Africanfuturist and Afrofuturist' (Kaitano, 2013). Mutu's work consistently involves intentional re-imaginations of the African experience. Although Mutu is a multimedia artist, she is perhaps best known for her large-scale, colourful collages. Her works are known to be 'existential mashups' complex, multi-layered, explosively hued pieces in which many themes are addressed simultaneously.

Her most fascinating work that is deeply rooted in Afrofuturism is in an 8-minute film *'The End of eating Everything'* (Fig 8.). A collaboration with Santigold, where we see Santigold become the female protagonist (a planetary being/ avatar). The film makes a strong comment on how we humans disrespect the earth in our contemporary culture (MOCAtv. 2013).



Fig 8.  Screenshot from Youtube video: Wangechi Mutu + Santigold - *The End of eating Everything* - Nasher Museum at Duke

The flying, planet-like creature navigating a bleak skyscape. This "sick planet" creature is lost in a polluted atmosphere, without grounding or roots, led by hunger towards its destruction. The animation's audio, also created by Mutu, fuses industrial and organic sounds.

Kaitano (2013), describes the film as falling within the Afrofuturism genre, '...Santigold is portrayed like a medusa-haired creature with an insatiable appetite. This piece places itself firmly in the emergent so-called genre Afrofuturism – a label that attempts to categorize similarly minded genre-flexible art which might include anyone from musicians Janelle Monae and Sun Ra...'.

### 3.3.1 Afrofuturism manifestations in The End of eating Everything

i) The film evokes complex manifestations, some of which are clearly within Afrofuturism contexts of hybrid female, grotesque alienation, planetarism, and imagining possibilities.

ii) Her work is deeply rooted in African (specifically Kikuyu) tradition, history, heritage, and culture that she says were omitted from her studies.

iii) The artist's elegant and powerful hybrid, female-animal figures command viewers' attention and regard.

iv) The 'eating of the bird-like animals' most likely depicts an existential mashup of a real and alternate universe, juxtaposed with supernatural spirits.

Wangechi Mutu was honoured by Deutsche Bank as their first "Artist of the Year" on 23rd February 2010 and she has displayed in numerous exhibitions worldwide.

### 3.4 Cyrus Kabiru: Kenyan self-taught painter and sculptor

Kabiru, is a self-taught artist who draws inspiration from the Afrofuturism genre, an eclectic mix of science fiction, magical realism, and historical fiction linked to the African pre-colonial era. Working with found scrap objects collected from Nairobi streets, Kabiru's 'spectacles creations' (Fig. 9 and 10) show off his amazing flair for the art and fashion industry.

His work pays homage to science fiction and African mythology. The narrator on Deutsche Welle (2021) describes his work as, 'scattered technology that is given new life such as an abandoned radio becomes space-age communications devices, rusty bicycles called black mambas are turned into sculptures that could be left here by an alien civilization.'

Odeph (2018) also describes Kabiru's work as 'art that imagines a future that defies the concept of modernization. His complex sculptural pieces challenge genres across the board, from conventional craftsmanship to design, sculpture, fashion, and photography.'



Fig. 9 (left) and 10. (middle) Cyrus Kabiru, Afrodazzed spectacles series
Fig 11. (right). Cyrus Kabiru, *Black mamba-inspired* sculptural art. Source: Quartz Africa

Robertson (2016) reflects in his article for OkayAfrica that,

Kabiru is making it his mission to preserve the memory of Africa's *'Black Mamba'* bicycles (such as Fig. 11). These classic roadsters, originating in India and named for their creeping approach on the horizon much like the venomous snake, have been on the decline as urbanization on the continent has made cars and motorbikes preferable modes of transportation.

### 3.5 Wanuri Kahiu: Kenyan storyteller, filmmaker

She has been in the spotlight for her science fiction film *Rafiki*, the first Kenyan feature film to be invited to Cannes Film Festival – yet it was banned in Kenya because of the underlying theme of homosexuality. Odeph, C. (2017) in explaining the Afrofuturism techniques, wrote, 'Kahiu recognizes Afrofuturism as undertaking a postcolonial reclamation of its timelines, narratives, and spaces; her manifestation of this is seen in her film *Pumzi*'.

*Pumzi* (Seibel 2010), 'imagines a dystopian future 35 years after water wars have torn the world apart. East African survivors of the ecological devastation remain locked away in contained communities,

but a young woman (Fig. 11), in possession of a germinating seed struggles against the governing council to bring the plant to Earth's ruined surface.'

This piece of work shows Afrofuturism elements of cyborgs, looking back and forward, imagining new possibilities and futures. (Seibel, 2010) Wanuri researched 1950s films to create her movie's futuristic sets, comparing the processes of matte painting and rear-screen projection with indigenous African artwork.

### 3.5.1 Manifestations of Afrofuturism in Pumzi

i)Dreamy and of an alternative universe, the lead character is seen in a dystopian world. Feminism seems to also be a running theme in her work as seen by the lead female hero, Pumzi.

ii) Hi-tech costuming such as arm scanners, dazzling white lights, glass screens depicted in the film, and snake venom and other specimen/paraphernalia have strong links to science fiction and African traditions, respectively.



Fig 11. *Pumzi:* Photo courtesy of Wired.com/Inspired Minority Pictures and One Pictures

## 4.0 CONCLUSION

Afrofuturism or Africanfuturism if you like, has unleashed some of Africa's outliers and most striking East African contemporaries. From Osborne Macharia's beautiful photographic and digital work spanning speculative sci-fi, and African superhero themes. To, Kevo Abbra's elaborate low-tech costuming which embodies Kenya's marginalized aspirations for modernity. For Wanuri, Afrofuturism means a dystopian sci-fi story, full of hope for the survival of mankind. For Cyrus Kabiru; a representation of a spectacular spectacle to tell stories of old, coveted vintage, and hi-tech gadgets for the historical preservation of the past. Finally, Wangechi Mutu's interpretations are one coded with feminist ideals, diabolical yet beautiful telling fantasies of planetarian imaginings juxtaposed with complex social-

cultural issues through film. These exceptionally gifted artists are celebrated the world over, for exposing to the world a new African culture that inspires future narratives.

If life truly imitates art, then art must lead the way in inclusiveness and representations that honour all of us (Bolanle, 2018). We as the custodians of the African creative arts ought to shape and push forward our Afrofuturism movement and its narratives, otherwise, the *white* will take over our artistic expression.

Yes, Afrofuturism is at the heart of Africa's creative renaissance. We must be it, live it and exalt in it as we bask in the pride of our *Africanfuturists'* accomplishments.

# REFERENCES

The Bloomgist & Kiunguyu, K. (2018, February 28). *Kenyan photographer drops concept art for Marvel's Black Panther. The Bloomgist.* Retrieved from https://bloomgist.wordpress.com/2018/02/22/kenyan-photographer-drops-concept-art-for-marvels-black-panther/

Bolanle, A.P. (2018, March 6). *This is Afrofuturism.* African Arguments. Retrieved from https://africanarguments.org/2018/03/this-is-afrofuturism/

Clark, A. (April 2, 2015). Afrofuturism on film: five of the best. *The Guardian*. Retrieved from https://www.theguardian.com/film/filmblog/2015/apr/02/afrofuturism-on-film-five-best-brooklyn-bamcinematek

Dery, M. (2002). B*lack to the Future: Afro-futurism 1.0. Rumori: Detritus.* Retrieved 13 February 2014 from http://www.detritus.net/contact/rumori/200211/0319.html

Dery, M. (1993). *Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia Rose* [Interview]. The South Atlantic Quarterly. Durham, NC: Duke University Press: 736.

Deutsche Welle. (2021, June, 26) Afrofuturism: Between science fiction and tradition [Video]. *DW: The 77 percent.* Retrieved from https://p.dw.com/p/3vQlC

Kaitano, C. (2013, November 13). The Afrofuturism of Wangechi Mutu. *The Guardian*. Retrieved from https://www.theguardian.com/world/2013/nov/13/wangechi-mutu-art-afrofuturism

Muigai, N. (2018, September 20). Osborne Macharia on the Afrofuturism revolution. *BBC*. https://www.bbc.com/news/av/world-africa-45577191

Nelson. A. (Interviewee) (2010, December 1). Afrofuturism [Video]. *YouTube*. Retrieved from https://www.youtube.com/watch?v=IFhEjaal5js

Ngema, Z. (2021, September 28). Spotlight: Kevo Abbra's 'Kibera Ghost Rider' is Afrofuturism personified. *OkayAfrica.* Retrieved on 10 February 2021 from https://www.okayafrica.com/spotlight-kevo-abbra-afrofuturism/

Odeph, C. (2018, October 9). *10 Afrofuturistic artists to know from Kenya* [Blog]. Culture Trip. https://theculturetrip.com/africa/kenya/articles/10-afrofuturistic-artists-to-know-from-kenya/

Okorafor, N. (2019, October 11). *Africanfuturism defined* [Blog]. Nendi. Retrieved from https://nnedi.blogspot.com/

Rachael. (2018, February 23). Black Panther, Afrofuturism, and Osborne Macharia's iconic art. *Safari254 by Msafiri*. Retrieved from https://www.safari254.com/black-panther-afro-futurism-osborne-macharias-iconic-art/

Robertson, E.C.J. (2016, July 19). Afrofuturist artist Cyrus Kabiru preserves the memory of 'Black Mamba' bikes on the wane in Kenya. *OkayAfrica.* Retrieved from https://web.archive.org/web/20170723104419/http://www.okayafrica.com/news/afrofuturist-artist-cyrus-kabiru-black-

mamba-bikes-kenya/

Seibel, B. (2010, January 22). Kenyan sci-fi short Pumzi hits Sundance with Dystopia. *Wired.* Retrieved from https://www.wired.com/2010/01/pumzi/

Wabuke, H. (2020, August 27). *Afrofuturism, Africanfuturism, and the language of black speculative literature.* LA Review Books. https://lareviewofbooks.org/article/afrofuturism-africanfuturism-and-the-language-of-black-speculative-literature/

MOCAtv. (2013, March 21). Wangechi Mutu + Santigold interview - Nasher Museum of Art at Duke University [Video]. *YouTube.* Retrieved from https://www.youtube.com/watch?v=XczdrcLUxMA&t=1s

MOCAtv. (2013, March 21). Wangechi Mutu + Santigold - The End of eating Everything - Nasher Museum at Duke [Video]. *YouTube.* Retrieved from https://www.youtube.com/watch?v=wMZSCfqOxVs

Vibranium. Marvel Database. (n.d.). Retrieved January 26, 2022, from https://marvel.fandom.com/wiki/Vibranium#Origin