

**MORE
THAN
MONO
LITHS**



ARTIST TALKS
with **CAMERON GRAY**

featuring **Ebere Agwuncha**
Thurs, June 24, 7pm

via zoom

@ebere.agwuncha
@TheBuxtonInitiative
#buxtonlives



hand caressing water and
letting it fill my palm



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design as discovery |
thrifed leather jacket
with triangle pattern



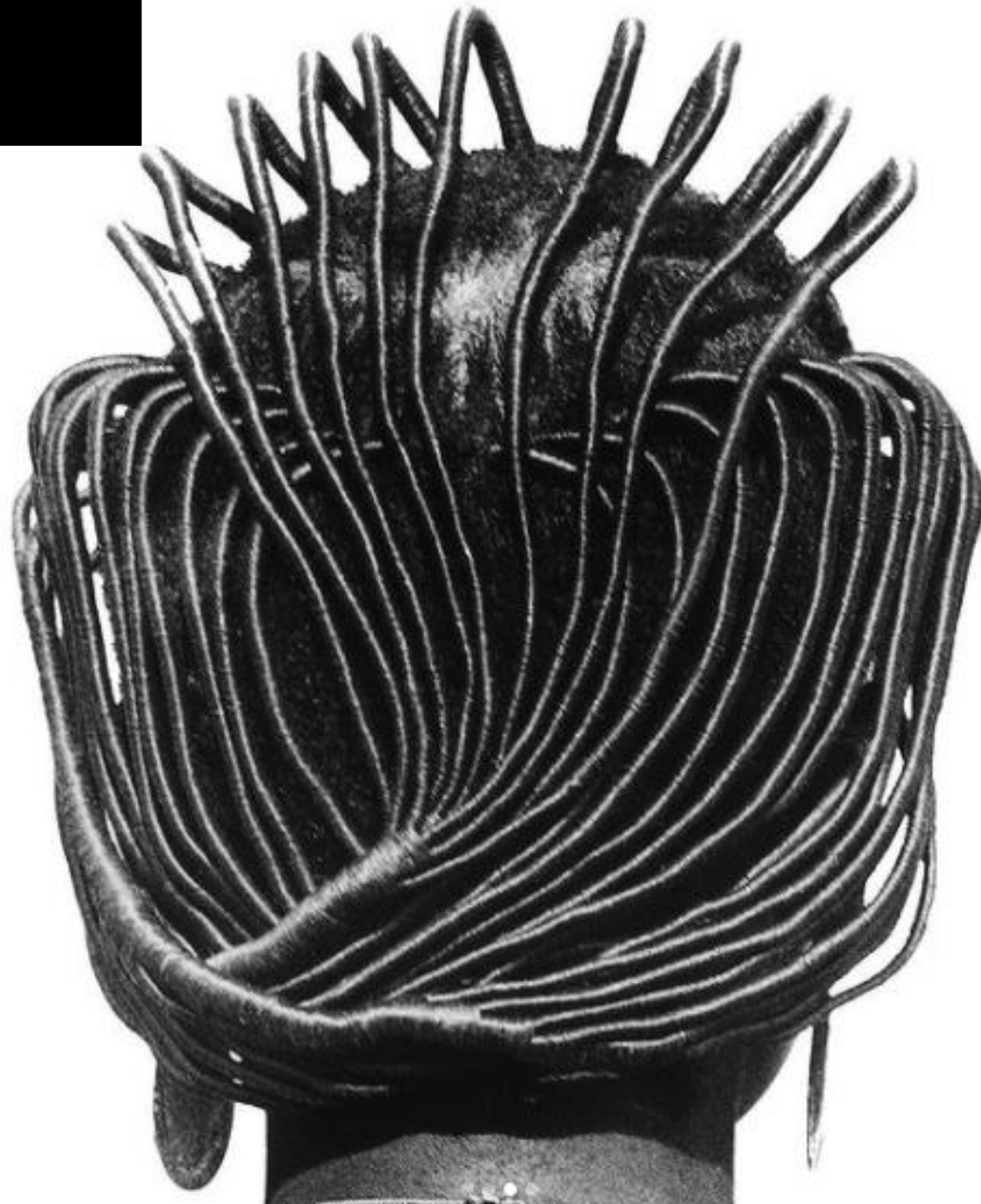
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design as discovery |
bende uri drawing 1930s



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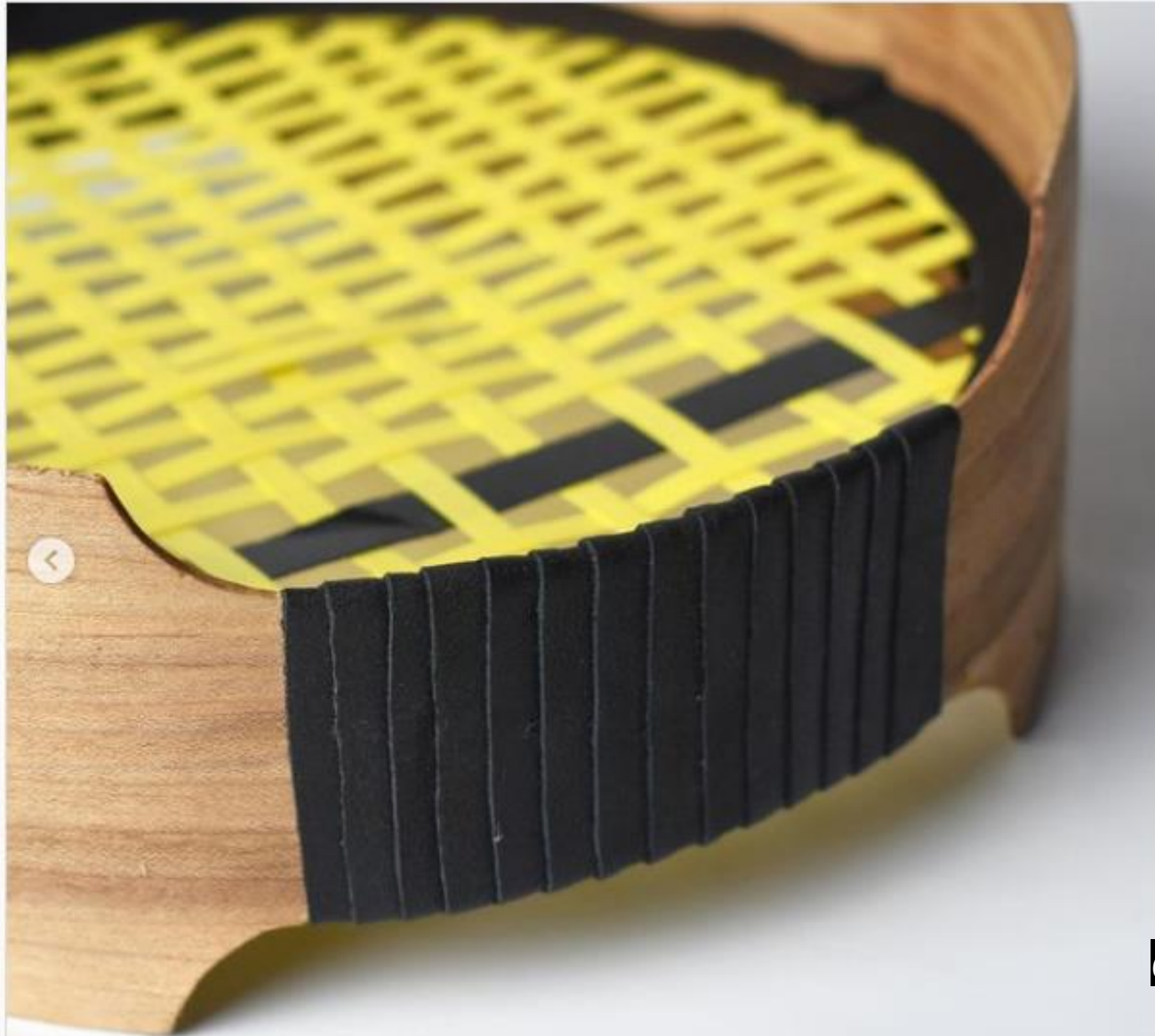
design as discovery |
j.d. 'okhai ojeikere,
agaracha 1974



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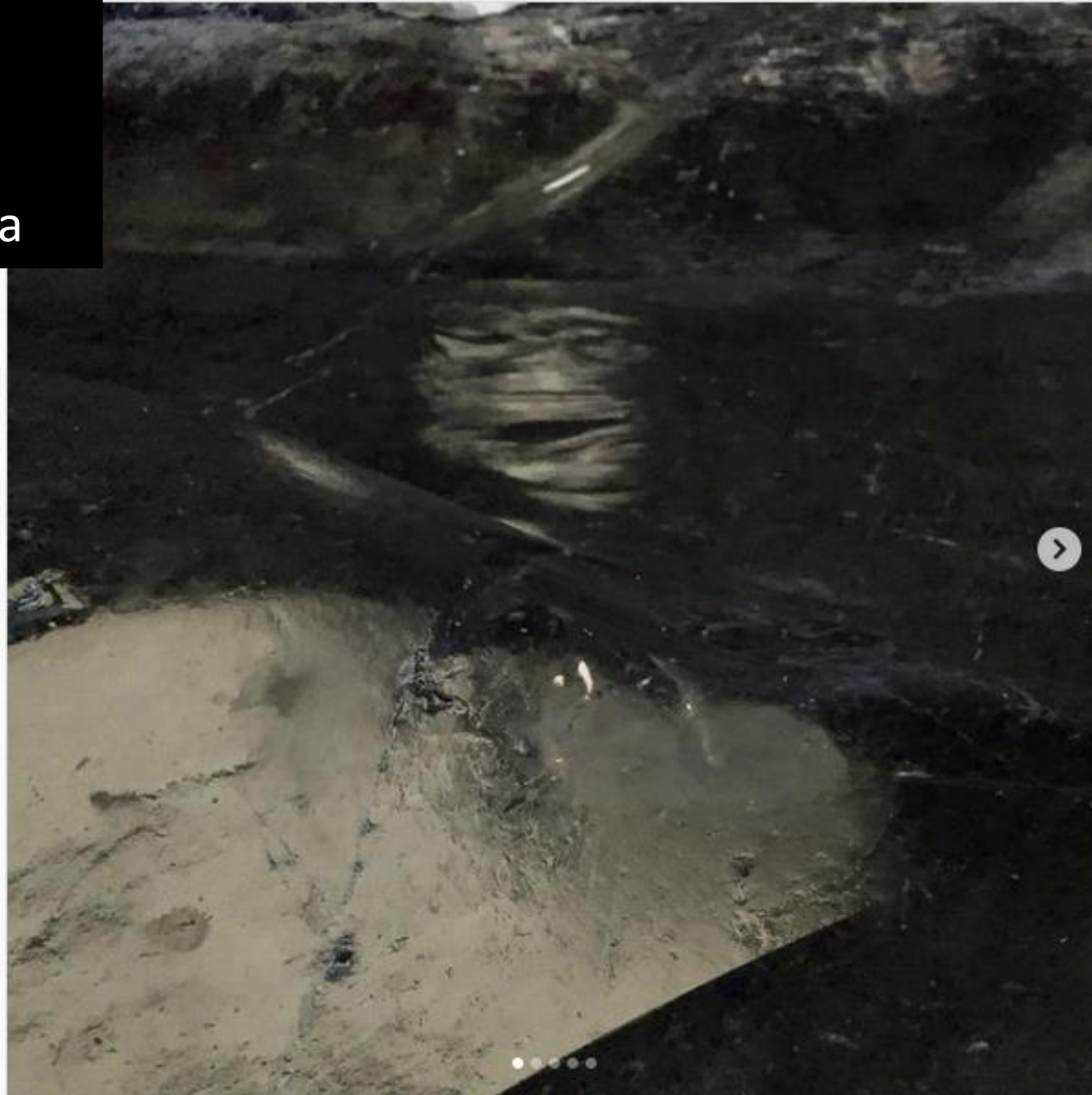
design as discovery |
rescue point thesis model 1

Search



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rich color of black |
photo of rocks
in a stream
taken at night
in nnewi, nigeria



gram

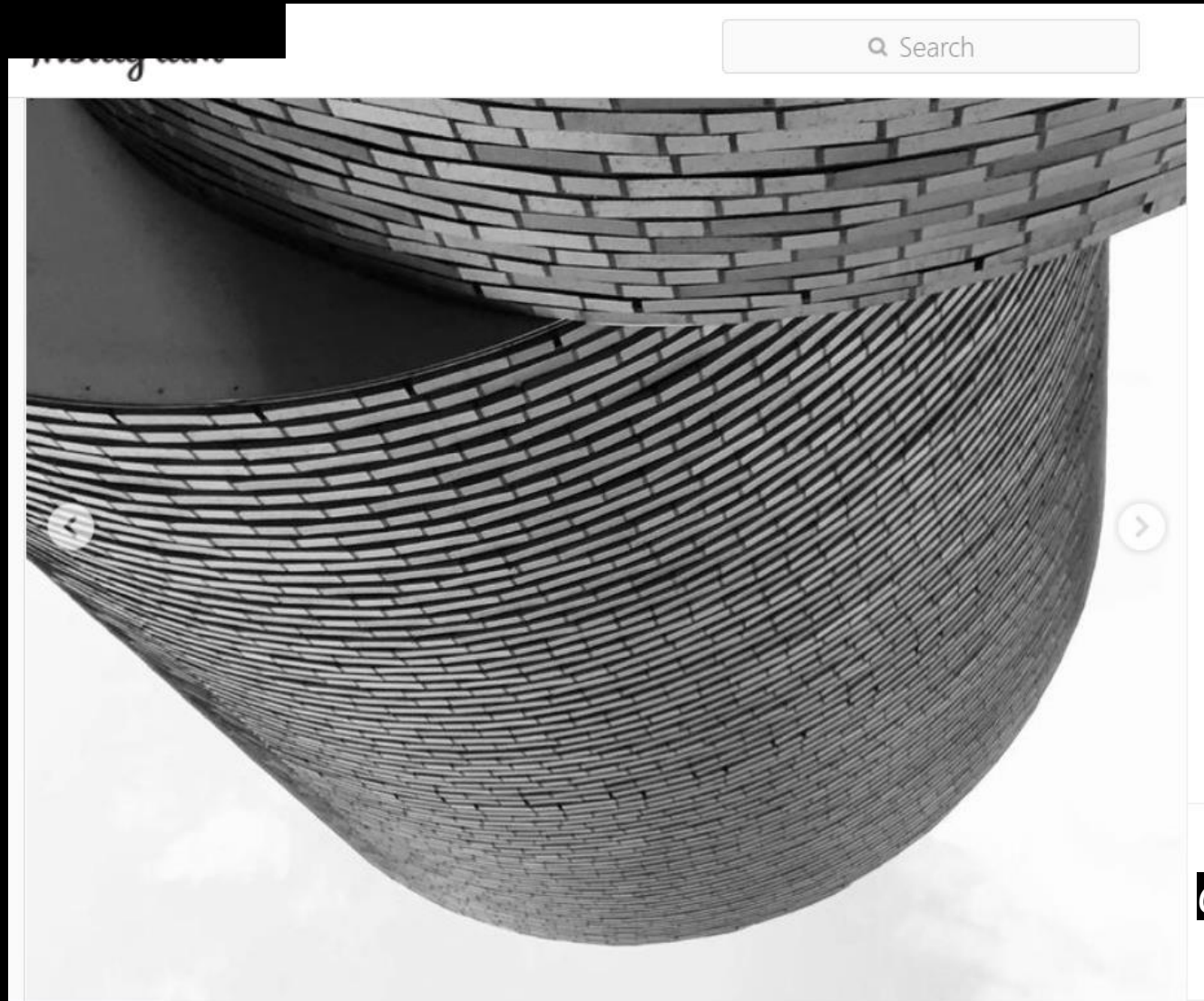
Search

**rich color of black |
found charcoal
study on scrap wood
(design as discovery, 2020)**



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rich color of black |
a monumental journey
kerry james marshall
des moines, ia



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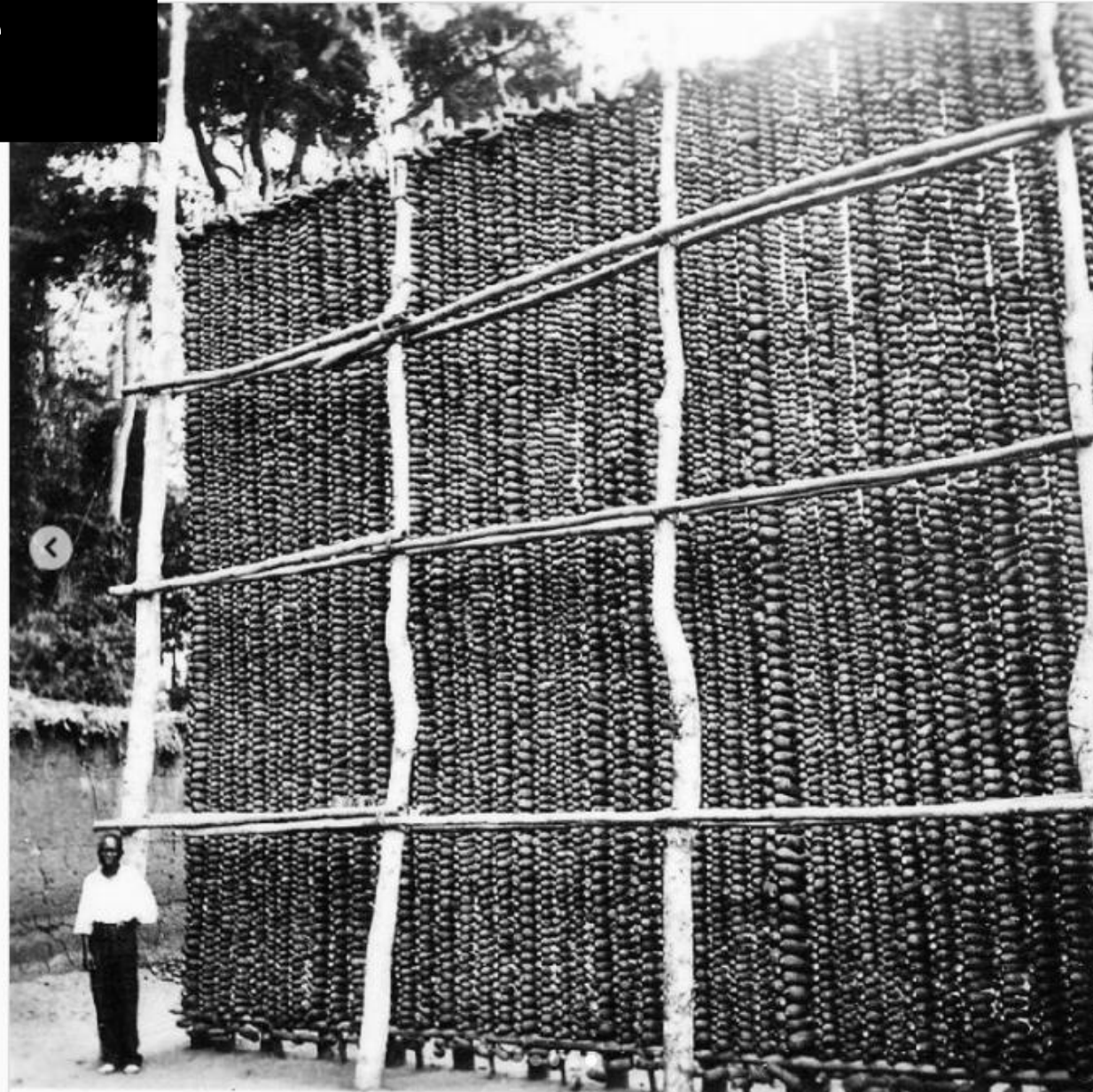
rich color of black |
fluid cusps
plates journal
2021



fluid cusps, plates journal. 2021

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rich color of black |
igbo yam storage
c. 1910



@dach.zephi



@TheBuxtonInitiative

@dach.zephir

Design as Relationality, Aesthetics as Agency:
On dach&zephir

Lucy Cotter

I
If, as Walter Mignolo proposed, how and what we think is indivisible from where we think, then it is significant that the designers behind dach&zephir describe it as 'a design studio based *in between* Paris and Guadeloupe'. While these two locations are geographically more than six thousand kilometers apart, their imaginary distance is much shorter, as Guadeloupe is an overseas 'region of France', as well as being a former colony. Having met during their studies at École Nationale des Arts Décoratifs in Paris, Florian Dach and Dimitri Zephir's friendship and their subsequent collaboration on graduation work formed the departure point for their studio. Their aesthetic influences include radical Italian design from the 1960s, yet they chose to take up the topic of immigration as their graduation subject. From the outset, they have worked from an understanding of the relations between histories, locations and bodies within design and designing. This research process benefits from opening up the 'in-between' of their different but entangled subject positions as a Black cultural producer who grew up in Guadeloupe and a white cultural producer raised in a mixed neighborhood on the outskirts of Paris.¹ The stated goal of their studio to 'transfer History, habits and cultural contrasts into objects' has come into being through a wish to redefine the given terms for exchange, understanding, among other aspects, that the colonial past is 'not yet past, in the present'.²

My knowledge of the Caribbean is second-hand, being mostly derived from friends and colleagues, from contemporary artworks and especially from postcolonial theory. Martinique is the birthplace of

Field Essays 55.3

¹ My use of the word Black in capitalised form in this essay problematises race as a given category, acknowledging its construction. It draws on politicised Black discourses, which manifest varied resistance strategies to white hegemony, not least through symbolising pride in the group identity of black and non-black People of Colour. This negation of linguistic / typographic norms acts in solidarity with the need for undoing oppressive social norms.

² I cite Christina Sharpe who offers a particularly incisive view of this continuity in *In the Wake, On Blackness and Being*, Duke University Press, 2016, p.13.

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**Music of the Aka Pygmies –
Dikoboda Sombe**



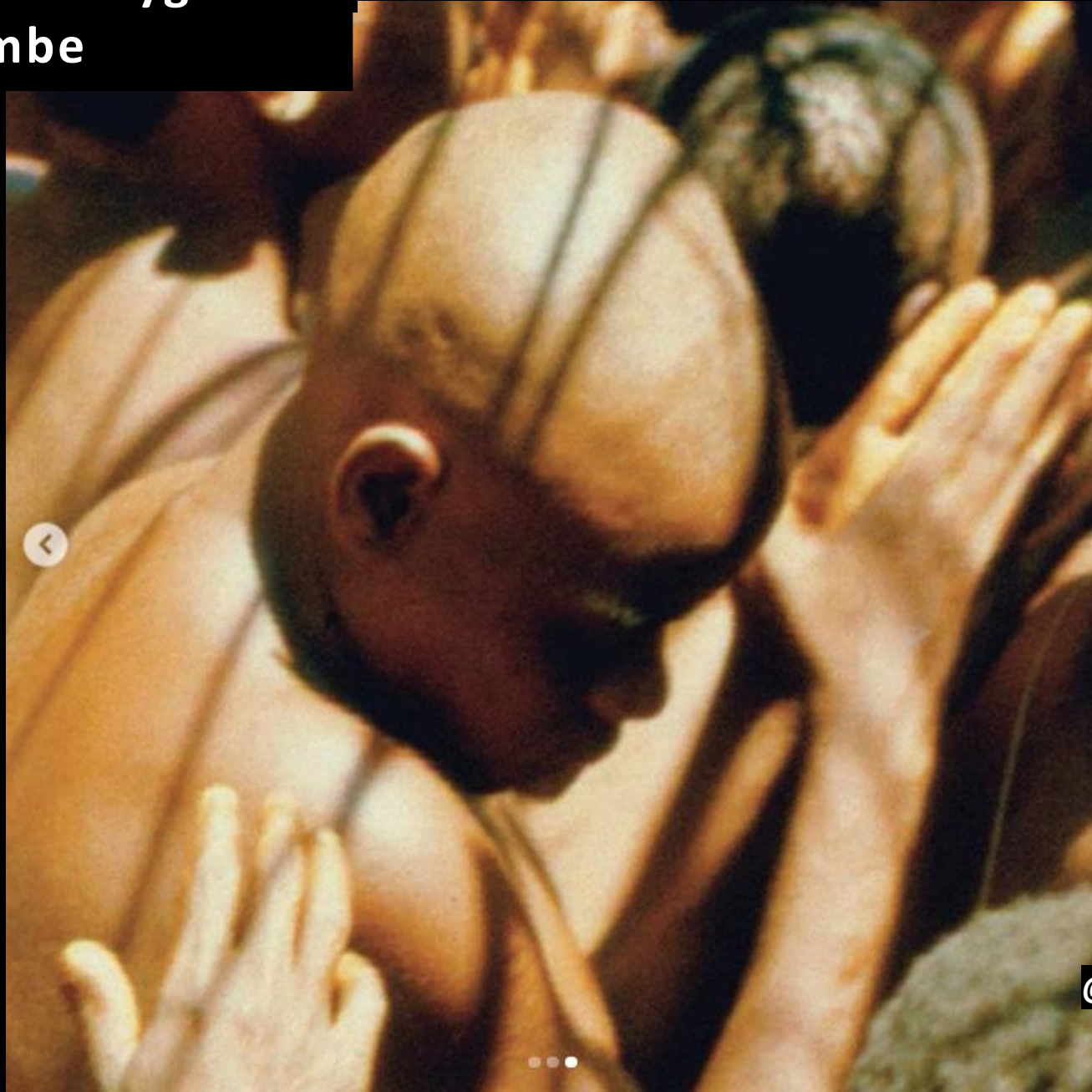
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**Music of the Aka Pygmies –
Dikoboda Sombe**



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**Music of the Aka Pygmies –
Dikoboda Sombe**



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ceramic inspirations



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ceramic inspirations



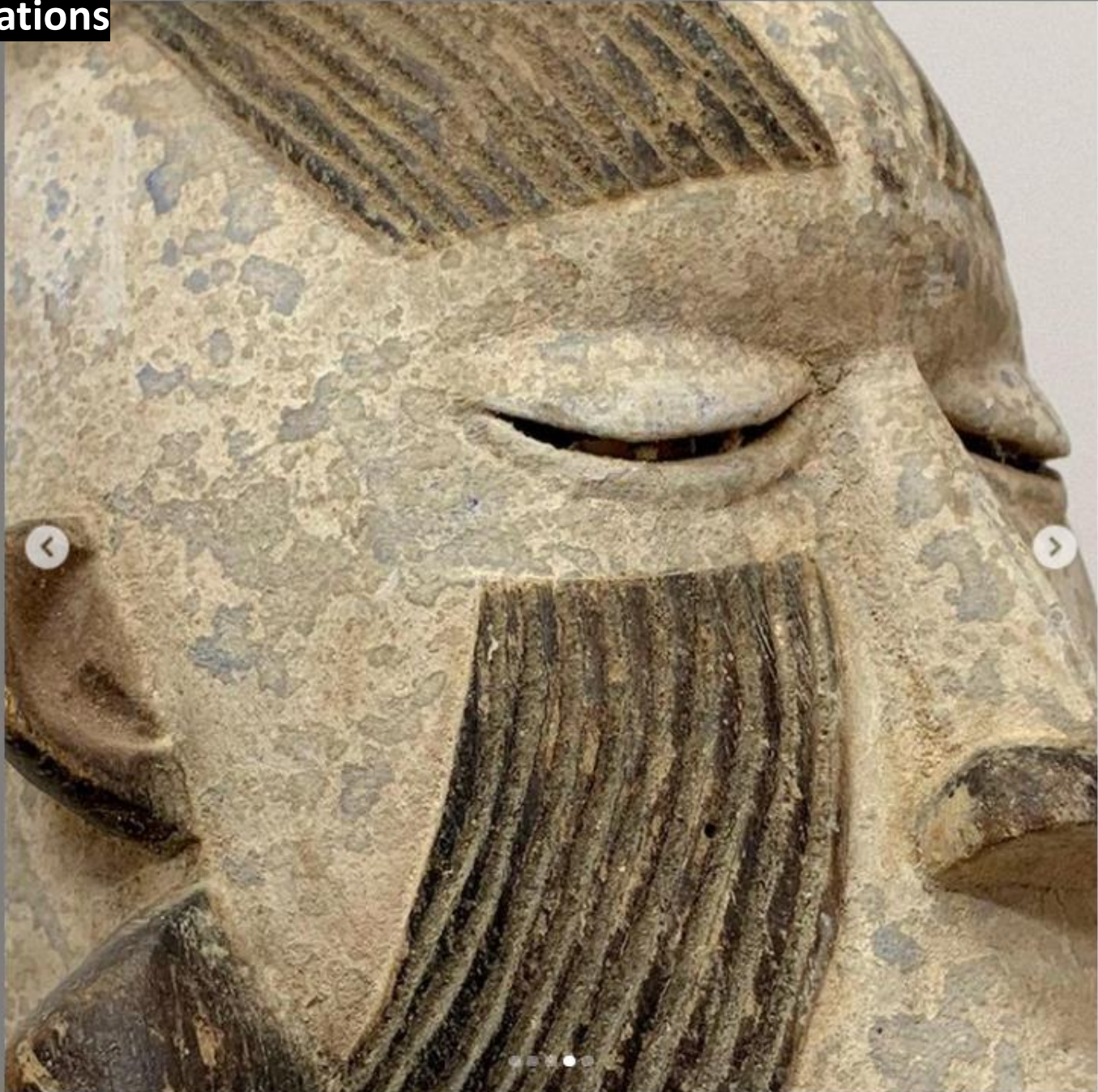
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ceramic inspirations



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ceramic inspirations



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ceramic inspirations



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care filled designs and making
@incareofblackwomen



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care filled designs and making
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care filled designs and making
@incareofblackwomen



@TheBuxtonInitiative

care filled design
@incareofblac



by , in c/o Black women, design and fabrication - eberle.d

Ebere's Suggested Resources

at the library →

access online

[@amespl.org/MoreThanMonoliths](https://amespl.org/MoreThanMonoliths)



[@amespl.org/MoreThanMonoliths](https://amespl.org/MoreThanMonoliths)

[@amespl.org/MoreThanMonoliths](https://amespl.org/MoreThanMonoliths)

Uli Painting and the Igbo World View
African Arts, Vol. 23, No. 1
(Nov. 1989)

@ebere.agwuncha



1+
Video still image
of Ebere's hand
counting wood pieces
(2020)

@ebere.agwuncha



Art in Isolation Zine
mixed media collage
(2020)



@ebere.agwuncha

Alt_[b.in]
project still image
designer in residence
(directed and edited
by Daniel Kayamba, 2021)



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1+
Ebere pictured with her chair
Design and fabrication
by Ebere
(photo: Kelechi Agwuncha, 2020)

@ebere.agwuncha



The Silver Room, Hyde Park, IL
lead designer and fabricator
Norman Teague Design Studios
(photo: Ross Floyd, 2020)

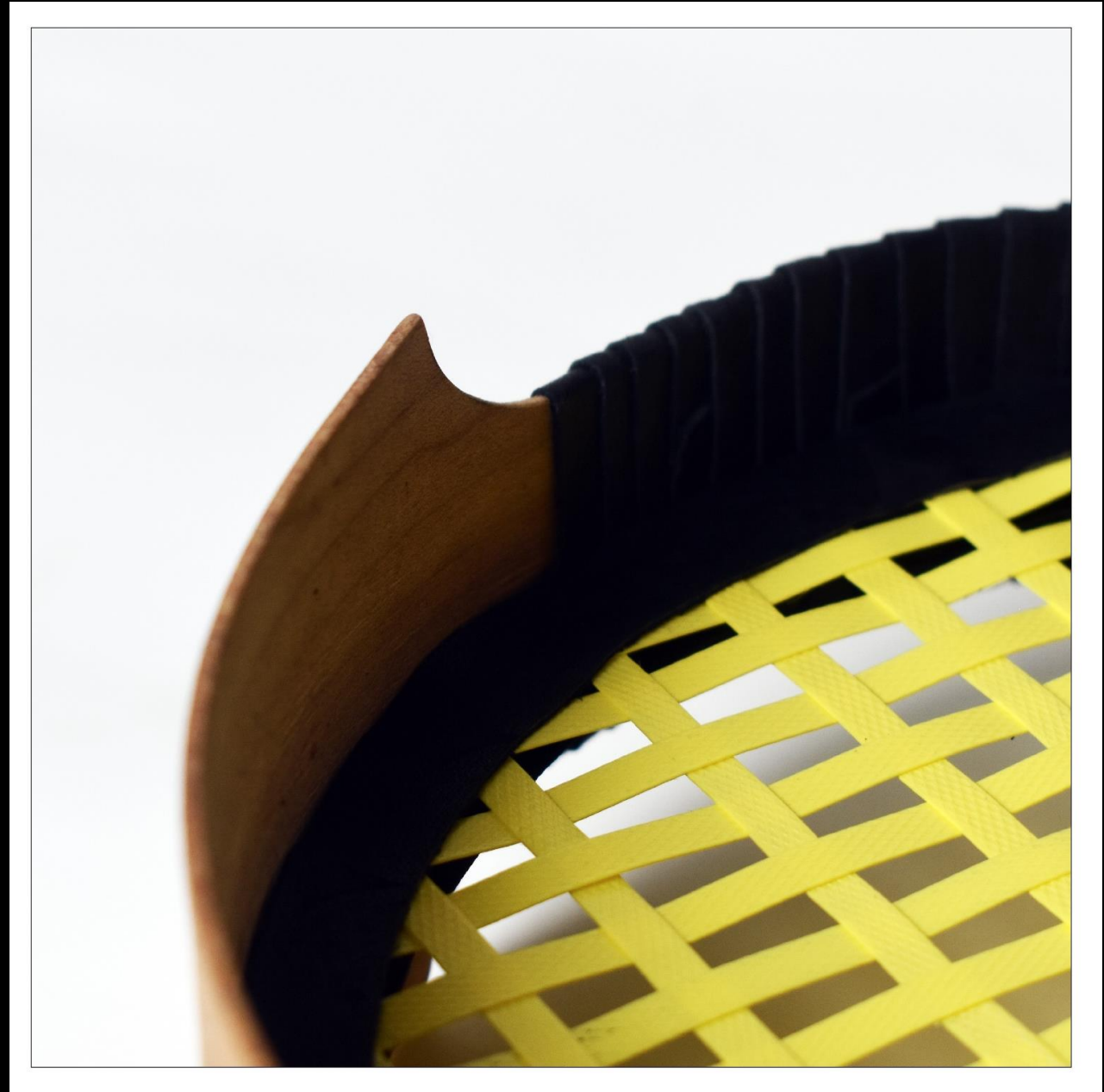


@ebere.agwuncha

Designs as Discovery

Baskets made from rescued materials
(INDD senior thesis show
Iowa State University, 2019)

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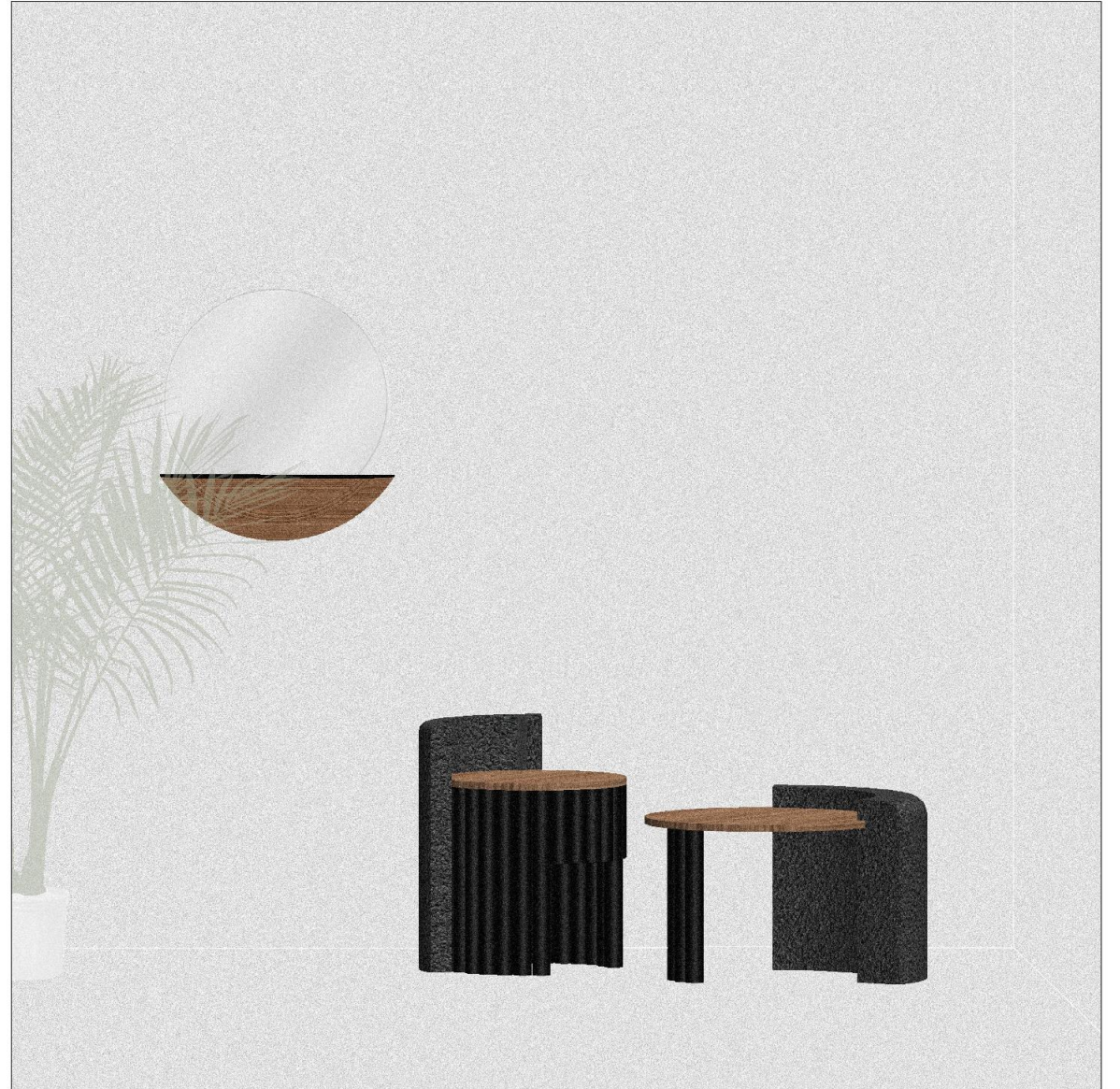
Fluid Cusps

Plate Issue 03: Body of Water
Still image of stream in Nigeria
(2021)

@ebere.agwuncha



Bja Collection
Concept rendering
model with 3 object designs
(2020 - ongoing)



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