

## DESCRIPTION OF THE WORK

***“Art as Genetic Science, Biological Anthropology, and Spirituality  
Portrayed Through the Mind of an African Educator”***

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**Dimensions:** 28” X 60”

**Technique and Medium:** Collage. Acrylic Paint, Paper, and Yarn on Canvas

**Purpose:** Teaching Instrument

**Price:** For Sale at a Later Time

### The Title

#### Implications of the Title

The title of this painting is an obvious oxymoron: a serious contradiction in terms in the face of reality. The title invokes an obvious existential question: How is it possible that the African ancestral mother who physically and spiritually gave life to every human being on Earth can be someone who is scorned?

#### Meaning of the Title

The title of the painting is “The Scorned Eve: Mother of All Humanity”. However, I recently learned that in the Hebrew language, the name Eve linguistically and spiritually means “Mother of All Life in Earth’s Biosphere”. This significantly elevates the essence, place, and role of African women to the cosmic level. At times the names “Africa” and “Alkebulan” are used interchangeably in reference to the Continent in this presentation.

(<https://fgbt.org/Lessons/the-hebrew-name-of-eve.html>)

(<https://www.abarim-publications.com/Meaning/Eve.html>)

#### Alkebulan/Africa as Eden

Long, long ago the continent that we now call Africa was named “Alkebulan”. Researchers in linguistics discovered that this name is a composite of two Phoenician words: “friqi” (corn) and “pharika” (fruit), which can be reminiscent of two mythological themes: the Phoenician “Garden of Eden”, and the Hebrew “Mother of Life”. The combined themes are deduced here to mean “Cosmic Mother of Every Element Needed for All Organisms on Earth to Live”.

(<https://www.worldatlas.com/articles/what-was-the-original-name-of-africa.html>)

### The Painting

#### Meaning of the Painting

This painting features the scientific finding discovered by the National Geographic DNA study of 2005, that one African Homo sapien woman from Sudan has played the most critical role in human history. The DNA study demonstrates that Africans were the only Homo sapiens to develop on Earth. Through mother-to-daughter inheritance of MtDNA, every human being on Earth is traced back to this one woman, literally making her the mother of all humanity. Another narrative presented in the painting is

the epic journey of wave after wave of African Homo sapien groups traveling to the entire four corners of the Earth, populating the world and creating new settlements during their travels. The painting traces the African Homo sapiens' migrations, their MtDNA mutations, their physical or phenotypical changes that occurred over time, and the world civilizations they created along the way.

[\(https://directorsblog.nih.gov/2016/09/27/out-of-africa-dna-analysis-points-to-a-single-major-exodus/\)](https://directorsblog.nih.gov/2016/09/27/out-of-africa-dna-analysis-points-to-a-single-major-exodus/).

### **Theme of the Painting**

This painting uses allegory, symbols, and African spiritual concepts to portray the amazing epic journey of African Homo sapiens across the entire four corners of the Earth as they ventured farther and farther away from their home on the African continent. The artistic narrative traces their migration, their MtDNA mutations, their physical/phenotypical changes, and the world civilizations they created along the way.

[\(https://directorsblog.nih.gov/2016/09/27/out-of-africa-dna-analysis-points-to-a-single-major-exodus/\)](https://directorsblog.nih.gov/2016/09/27/out-of-africa-dna-analysis-points-to-a-single-major-exodus/).

### **Inspiration for the Painting:**

This painting was first inspired by an image that formed in my mind that refused to go away. Had it not been for encouragement from an art instructor from the Cleveland Institute of Art this artwork might not have been created. Finally, the historical narrative expressed in this art project took on a life of its own. My dedication to the work increased as the painting developed.

### **Subject, Essence and Implied Movement of the Painting**

This painting presents allegorical, symbolic, and spiritual elements in its narration of how one African woman miraculously became the mother of every living human on Earth. The left side of the painting represents *Act-1* of the African story in showing how human life began in Africa. Moving forward, these original human beings apparently acted in accordance with a divine command 140,000 years ago. They journeyed forth from Africa into the rest of the world and populated the entire Earth. *Act-2* shows Africans fulfilling this mission by migrating to the four corners of the Earth, founding world civilizations along the way. The title of the painting also suggests an *Act-3*, a presently unfolding Finale. The implied present tense of *Act-3* embodies the collective race memories of enslaved and colonized Black/African peoples everywhere across the globe: their lived experiences; their thoughts and prayers; their accomplishments and contributions; their joys; their trials, sorrows, and wounded hearts; their righteous anger; their future strategies; and their hopeful expectation of unexpected consequences and divine intervention. The energies of all these intangible themes and sentiments permeate this painting.

### **Purpose of the Painting**

This painting is created, first and foremost, to feature the critical contributions to humanity and civilization that have been made by African women. The further aim of this painting is to memorialize and to artistically document a true version of African history. It features the critical contributions that African women have made to every human being on Earth. A secondary purpose for this painting is to serve as a teaching instrument.

### **African Philosophical Basis of the Painting**

African tradition dictates that everything a human being creates should be done to support life. Therefore, "art is created for life's sake" and "science is created for life's sake." Therefore, this painting

follows the African tradition of “art that narrates science for life’s sake”. This is diametrically different from the western tradition of creating something just for the sake of creating it.

(<https://archive.org/details/artforlifessakea00caffuoft/page/10/mode/2up?view=theater>)

(<https://philpapers.org/rec/JEGAFL>)

### **Theoretical and Pedagogical Approaches Used in the Painting**

This painting is created in agreement with the study conducted by the National Geographic team of researchers that utilized the “Out-of-Africa” (OoA) theoretical model for their 2005 worldwide DNA study. This is become the dominant theoretical model held among genetic scientists all over the world.

(<https://directorsblog.nih.gov/2016/09/27/out-of-africa-dna-analysis-points-to-a-single-major-exodus/>).

### **National Geographic DNA Research Source Data**

#### **Purpose and Scope of the MtDNA Research Project**

National Geographic (2005) launched the “*Human Genome Project*”. This DNA study was conducted to trace all 23 human DNA haploid groups\* around the world. National Geographic traced almost a million people from more than 140 countries who participated in the far-reaching study. Ethics, accountability, and validity were the driving forces behind this MtDNA research which was thoroughly subjected to rigorous review boards and protocols.

(<https://help.nationalgeographic.com/s/article/Genographics-DNA-Ancestry>).

#### **Research Goal**

The National Geographic study set out to “help answer fundamental questions about modern Homo sapien sapiens (“doubly wise”) origins and how they came to populate the Earth.” National Geographic utilized sophisticated, cutting-edge technology in an attempt to build a more complete picture of human collective history from the beginning of humanity 200,000 years ago.

(<https://help.nationalgeographic.com/s/article/Genographics-DNA-Ancestry>).

#### **Research Method**

The National Geographic scientists traced the migration paths from Sudan in West Africa to the Americas. They recorded the mutations that occurred in MtDNA haplogroups from 200,000 BCE forward from Africa into the rest of the world.

([https://en.wikipedia.org/wiki/Mitochondrial\\_Eve](https://en.wikipedia.org/wiki/Mitochondrial_Eve)).

#### **Research Results**

The National Geographic Genome Project resulted in three findings which are depicted in this painting:

- The ancestors of all living human beings on Earth trace back to one African woman from Sudan whom genetic scientists around the world have named “Mitochondrial Eve”.
- The patterns of migration were achieved by African Homo sapiens; the first and only modern human beings on Earth.
- The Study precisely located African people at the very heart and center of humanity’s history of worldwide migration and how the population of the entire Earth occurred.

(<https://help.nationalgeographic.com/s/article/Genographics-DNA-Ancestry>).

(<https://directorsblog.nih.gov/2016/09/27/out-of-africa-dna-analysis-points-to-a-single-major-exodus/>).

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