### **PROGRESSIVE AFRICA** KAMPALA ART BIENNALE 2014

Catalogue



#### **ACKNOWLEDGEMENT**

Kampala Art Biennale: **Progressive Africa** Organised by: **Kampala Arts Trust** 

Co – curators: Daudi Karungi and Henry Mujunga Jury: Raphael Chikukwa, Bandile Gumbi, Chuu Krydz Ikwuemesi

Coordinators: **Elizabeth Mbabazi and Desire Atukunda** Media and PR advisor: **Simon Kaheru** Marketing advisor: **Fred Masade** Web and social media: **Jantien Zuurbier** Catalogue design: **Kisambira Ronard** 

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### **KAMPALA ART BIENNALE 2014 PROGGRESIVE AFRICA**

### 1ST — 31ST AUGUST, 2014 Venues: Uganda Museum, Nommo Gallery, Makerere Art Gallery.

#### SHORT DESCRIPTION

This project consists of an exhibition of 100 artworks including paintings and photographs, 45 artists from 13 African countries working under the theme Proggresive Africa and panel discussions on the relation between Art, culture and Tourism. This initiative is part of a strategic partnership between Kampala Arts Trust and Uganda Tourism Board.

#### **THE CONTEXT**

Whereas there's a lot of value in the adoption of culturally sensitive and sustainable methods to pursue development goals, such as spreading the message of HIV/AIDS prevention through local cultural methods, there is still a skeptic and lackadaisical mentality about the importance of culture in bolstering holistic transformation in developing countries. However, in the more progressive communities of the world, creative industries are increasingly being seen as generators of economic development, and potential supporters of sustainable livelihoods. ne case in point is a focus by UNESCO on cultural policy. In a Convention, ratified in 2007, member states agreed to protect and promote the diversity of cultural expressions by tackling issues such as copyright, international trade rights in the cultural sector and assisting artists and cultural practitioners. In particular, though, it was through the affirmation of a state's sovereign right to adopt and implement cultural policies aimed at fostering the growth of the creative industries that the Convention sought to release the economic, social and human development potential of culture. However, contemporary African art is glaringly missing out on most of these culture and developmental policy deliberations.

Adopted from PUTTING CULTURE FIRST, a commonwealth Foundation Research Program

Therefore in response, Kampala art biennale was established as a showcase of contemporary art from Africa with the goal to expose, educate and create debate about the value of art in society. It was established to recognize, and integrate African contemporary art that is being created on the peripherals of mainstream information avenues. Kampala art biennale was established by Kampala Arts Trust www.kampalaartstrust.org, a collective of visual and performance art practitioners living and working in public and private spaces within the precinct of Kampala city. It was bom out of the need for inclusion expressed by artists working on the African continent trying to reach the global art scene. Kampala art biennale is afro-centric in nature in that it seeks to promote only artists (foreign or native) working on the African continent by creating a vibrant and visible platform.

#### THE PROJECT THE EXHIBITION: PROGRESSIVE AFRICA

Progressive Africa is a theme derived from the current Pan African – and increasingly global discussion of AFRICA IS NOW versus AFRICA IS THE FUTURE. Today in Africa, you will come across divergent conversations between different kinds of people; African with African, African with European, Indian with American, all talking about the status of Africa in the global village.

Some will say Europe and the rest of the world are moving to Africa for opportunities while others will say African economies are growing into Global markets. In these conversations there is talk about which strategies are the best to accelerate Africa's progress towards fulfilling the millennium development goals (MDGS) such as curbing poverty, improving formal education. There are even those who express doubt whether this education is important at all. There is increased concern from the west about increased Chinese investment on the continent. The growing urbanization of African populations fuelled by the increased entrepreneurial shift into the service industry is



also an issue of note. All these vibrations suggest one thing; that something is happening on the African continent whether right now as it moves into the future.

The Kampala Art Biennale 2014 is part of this discussion under the theme PROGRES-SIVE AFRICA. It called on African painters, photographers, illustrators, cartoonists, writers and all 2D media artists to present their perception of the current status of Africa through visual art. The verdict resulted in over 100 images pro or against the purported progress, with viewers and visitors joining in on the discussion by looking at the visual aids. We believe that this will result in questioning of African political, social and economic practices.

The Kampala Art Biennale 2014 is set to serve as a conduit through which to start a debate that we so desperately need right now about a modern and progressive Africa starting right here in Kampala. There is a need to generate discussions centered on looking beyond aid to the financial resources Africa needs to enable transformative growth.

#### PANEL DISCUSSION: Art, culture and tourism

The one day national discussion will be held on the 1st of August 2014 at the Uganda Museum and it will gather experts in art, culture and tourism sectors. This panel discussion aims to discuss the relationship between these sectors and to provide recommendations for collaborative strategies.

### **KAMPALA ART BIENNALE 2014 PARTICIPATING ARTISTS**

Uganda: Ronex Ahimbisibwe, Paul Ndema, Kalungi Kabuye, Anwar Sadat Nakibinge, Eria Nsubuga Sane, Joshua Ibanda, Ronnie Tindi Chris, Ronald Kerango, Henk Jonker, Wasswa Donald, Babriye Leila, Gillian Gibbons, Shelley Van Heusen. Kenya: Samuel Githui, Justus Kyalo, Yassir Ali Mohammed, Brian Omolo, Michael Soi. South Africa: Samson Mnisi, Senzo Njabulo Shabangu, Nico Phooko, Rael Salley, Daniel Rankadi Mosako, Sylvie Phillips, Sipho Mpongo, Juan Orrantia. Ethiopia: Alexander Tadesse, Ezra Wube, Yonas Melesa, Zerihun Seyoum. Angola: Angel Ihosvanny Felicidade. Ghana: Florine Demosthene, Akwele Suma Glory. Nigeria: Ufuoma Isiavwe, Olusola Otori Togo: Da Costa Kwami. Cote d Ivoire: Gopal Dagnogo. Zimbabwe: Tashinga Matindike Gondo, Danisile Ncube, Rudo Nyangulu, Nick Monro. DRC: Georges Senga. Mali: Harandane Dicko. Tanzania: Jan van Esch.

#### **SIDE EVENTS**

Kampala art biennale is partnering with other art and cultural organizations to run a series of side exhibitions and workshops all over Kampala throughout the month of August 2014.

Daudi Karungi Artistic Director Kampala Art Biennale 2014





#### SPEECH BY MINISTER OF TOURISM, WILDLIFE AND ANTIQUITIES AT OFFICIAL LAUNCH OF THE KAMPALA ART BIENNALE, July 2014

1 On behalf of the Government and People of Uganda, I take this opportunity to welcome all of you to the launch of the Kampala Art Biennale.

2. As a Ministry we are proud to have the Uganda Tourism Board and Kampala Arts Trust coming together to conceive and launch the first Kampala Art Biennale.

3. This year 2014 has heralded what seems to be a reawakening of potential in international art biennials. From Istanbul to Sydney and Saint Petersburg: Kampala will be the first city in the region to host this event in August this year.

4. I am reliably informed that the Kampala Arts Trust, which is a collective of visual and performance art practitioners living and working in public and private spaces in Kampala, established the Kampala Art Biennale.

5. This event will go a long way in elevating the importance of Tourism in Uganda which has already been mainstreamed in its recognition within the vision 2040 and the National Development Plan and the draft tourism policy that Ministry and other stakeholders are finalizing together. The government has equally pronounced the importance of the sector by creating a dedicated Ministry to support the growth of the sector.

6. I implore the organizers of the Kampala Art Biennale to be held in August 2014 to ensure that the event gets grounded as a biennial event and contribute to shaping the strategies for development of the tourism sector.

7. This event will go a long way in addressing the diversification of the tourism products; promote community involvement and enterprise development in the tourism economy as well as Promote local, regional and global partnerships for tourism development.

8. As the Ministry responsible for Tourism, we are interested in the promotion of Uganda as a competitive destination which I am convinced will be one of the major outcomes of this event.

9. It is now my singular duty to declare the Kampala Art Biennale and launched.

FOR GOD AND MY COUNTRY



#### **ART, CULTURE AND TOURISM: NEED FOR INTEGRATION?** By Henry Mzili Mujunga Curator and Artistic Advisor, Kampala Biennale 2014

A low me to start by stating that visual art is an integral part of the arts and in turn the arts are an integral part of culture. Among the many things we could consider valuable to our sustainable existence and one that would definitely warrant public and private investment is our cultural practice. This is primarily due to the innate value of life enhancement, entertainment and definition of personal and national identities embedded in culture. This value can be traced through the various social and educational benefits of culture only ending with the economic ones (otherwise we risk the cynicism of Oscar Wilde; knowing the price of everything and the value of nothing).

A lthough the arts cannot pretend to be a front line service such as health, it is difficult to imagine society devoid of its 'civilizing' influence. In fact there is evidence in all ages past and present, from Stone Age to modern empires like the American, of the pivotal role played by this influence. As Sir Peter Bazalgette accurately put it,

"take the collective memory from our museums; remove the bands from our schools and choirs from our communities; lose the empathetic plays and dance from our theatres or the books from our libraries; expunge our festivals, literature and painting, and you are left with a society bereft of a national conversation."

As a matter of fact, the United Nations Conference on Trade and Development (UNCTAD (2008)) prepared a comprehensive report describing what the authors called a `new paradigm' in which culture and creativity are `powerful engines driving economic growth and promoting development in a 'globalizing world'. They compiled extensive data on international trade in cultural goods ranging from carpets to paintings, and held discussions about the mechanisms for channeling public resources and investment into the cultural economy. For a country like Uganda that is looking for ways of creating a sustainable tourism product, developing a synergy between culture, arts and other sectors of the economy is crucial. There are lots of examples to emulate not only in large economies like the US but in small African ones such as Senegal. In the US during the 1930s and early 1940s, the Works Progress Administration included public support for artists and writers alongside the building of roads, bridges and public buildings as activities worthy of funding. All of these activities were viewed as having a stimulating effect on the economy. The artworks created through this program are highly prized today.

The establishment of the Dak'art biennale in Senegal in 1989 saw a tremendous increase in numbers of art scholars and tourists visiting this African nation over the years. By incorporating a viable cultural and art component, Senegal was able to provide an alternative avenue for tourism marketing to a different brand of tourist, who was more concerned with the cultural and artistic features as opposed to just historical ones like slave trade.

It is therefore imperative for us to identify complimentary linkages between the arts and other sectors of our economy such as tourism and exploit them if holistic economic growth is to be realized.

There are a number of strategies that Uganda could adopt to ensure a multidimensional tourism industry that would create employment and wealth opportunities for its citizens. The establishment of arts councils or associations in small communities would help entrench cultural tourism throughout the country. This would ensure that development is not concentrated in the large city areas but would serve as impetus for rural development and community revitalization. This would create vibrant spaces in small neighborhoods, expand business opportunities and improve the quality of life. To bring this vision to fruition within the context of small, rural communities, the strategy of "place promotion" could be employed. This is where focus could be placed on historic settings or the community becoming popular for a particular set of historic events or special buildings. The community could be developed to include museums, art galleries and a major annual festival that reflects such events and celebrates its historic significance.

Further more, in our thrust to create a cadre of cultural practitioners and change the direction in the development of our country's tourism industry, arts should be made an even greater priority within our education system which has focused more so on producing doctors as opposed to actors and accountants instead of painters. It is my view that much as we need these doctors and engineers, emphasis on the sciences in our education system is not going to give us a comparative advantage in the global market place simply because other economies are literary light years ahead in this venture. On the other hand, Ugandan visual artists, if supported and nurtured well (here there is need to place emphasis on cooperation rather than competition in the identification and promotion of local talent to global prominence) have the potential of earning this country huge tax incomes on the sale of their artworks on the international art market.

One case in point is the fact that the Ghanaian artist El Anatsui is selling sculptural installations in the west at prices over 800,000 US dollars a piece (Bonhams Auction 2012). Now this is the equivalent of about 1300 gorilla permits. I am reliably informed that Uganda sells on average 1000 permits a year. Do the math. The point here is that incorporating arts and culture into the tourism product would help to create a distinct image and identity, which is important in creating comparative advantage.

Another strategy would involve exploiting existing linkages between the arts and the tourism industry. For instance many well established hotels throughout the country have interesting historical associations with artists and craftspeople of varying descriptions. Yet, not all of them capitalize on these associations in terms of creating a point of interest or interpreting a sense of locality for their guests. Our tourism industry must adapt a consolidated effort for disseminating information about all the exciting packages for the visitor. This could be through publications with in the hotels pointing out artists' studios and galleries as well as displaying their works within the hotel premises at a fee pavable by the hotel management to the artist. Tour companies could also be mobilized to give visitors the opportunity to peruse the art galleries, purchase work and on some occasions paint with the artists in their studios in what is commonly called studio tours.

Finally government should support and promote private enterprise in the arts and cultural sector through endorsement and direct funding of sustainable art projects such as the Kampala Art biennale, efforts for a national contemporary art museum and establishment of more regional arts and cultural centers among others. This is simply because government is the biggest and richest player with in the economy and also due to the fragile nature of the creative industry. Again here I would like to point out that the Dak'art biennale's success was mainly attributed to the committed involvement of the government of Senegal.

My simple explanation as to why the arts industry in the developing world is retarded and that in the developed economies is miles ahead is simply the level of government involvement in subsidizing the sector. The Australian government through its ministry for the arts provides funds and grants to arts and cultural organizations as well as individual artists from across Australia to advance its cultural and indigenous sectors (Australian ministry for the arts website). In conclusion, much of the interest in the role played by arts and culture in the boosting of an economy during the past decade has been encouraged and actively promoted by research from a number of writers and economist such as Richard Florida. Florida's writing insists on drawing attention to specific occupational categories and types of workers that are part of what he characterizes as the creative class. His writing includes poets, novelists, artists, entertainers, and actors as being among the super creative core of workers that drive economic growth. His work could be interpreted as supporting the notion that communities that are culturally active, diverse and provide a good environment for the arts will be economically successful. By synergizing efforts within the arts, culture and tourism industries, Uganda can tap into new markets for its tourism product and general economic expansion.







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### AFRICA, KAMPALA AND THE IRONY OF PROGRESS Chuu Krydz Ikwuemesi

A new biennale committed to the promotion and dissemination of African art is bom in Kampala, East Africa. Coming about two decades into the life of the Dakar Biennale, the Kampala Biennale is naturally positioned as a platform on which the east can return the Dakar gaze while engaging the west and all of Africa in an instrumental and fruitful dialogue. Like the Dakar initiative, the Kampala Biennale takes off on the wings of private efforts, on the positively aggressive exertions of some individual artists and curators committed to exploring the untapped humanist resources on the continent. Judging from the impression it has made in art circles in and outside Africa as well as in the cyber world, the new biennale's birth is a happy occasion. Like all happy and successful births, it presents its founding fathers with new challenges. It is my hope that it is weaned sooner or later and that it survives the difficult teething period, so that it can take its place on the world at stage and contribute to the progress of renascent Africa in an increasingly globalised world.

### TO THIS EXTENT, THE BIENNALE'S THEME "PROGRESSIVE AFRICA"

is at once a mirror and a clarion call. It enables the organizers and participants to take a critical look at the past and face up to the future with renewed hope and enthusiasm. In other words, it straddles the past, present, and future in its philosophic and metaphoric essences. It promises an objective basis on which art in the continent can be appraised and appreciated against the dominance and arrogance of politics and politicians. It enables participating artists to interrogate and problematise the connection between art, history and politics and to explore its socio-economic manifestations as creative resources in their works. I am not sure if all the about 100 works selected for this maiden exhibition vividly reflect the spirit of the theme of the biennale. Where some fail to do so in the graphic form and core contents of the works of art, they reconnect with the theme metaphorically as totems of the human condition and art situation in postcolonial Africa. Happily, nothing

can be more accurate in gauging the progress or otherwise of a place or people than the prevailing condition of living. If indeed the biennale's theme approximates a mirror on one hand as I said earlier, what is reflected in that mirror in line with the nature and content of the works exhibited here is a bitter-sweet melange. If it truly reflects Africa and the politics of progress, the image resonates with the imagery of a colossus at once nurtured and hounded by its own children.

That we see in the mirror held up by the Kampala Biennale is, thus, the turbulent history of a continent tormented by the realities of postcolonialism and the forces of neo-colonialism both in political and religious guises. Looking back at the Berlin conference of 1888, the inhuman commerce of slavery and the imperialist colonial project, it is a long way from home for Africa. Yet progress remains a bitter irony as chronic underdevelopment of the continent by its fire-eating leaders assumes the new and bizarre meaning of development. War, hunger, poverty and terror remain the cheapest things of all. As socio-political institutions and often travestied democracies crumble and fail across the continent, religion, of a postmodern fundamentalist ilk, sired in the heart of the West and the Middle East, offer prospects of, and new hopes and aspirations for, anotherworld that often threatens the equilibrium of the only world we have known and loved. Thus the end of history stares us in the face, not as a natural course of Africa's history and destiny, but as a child of cumulative abuse of human and social capitals and the inversion of common values in these parts. On the African art scene, the same scenario plays out. The work condition of the artists remains discouraging and largely colonized. With few or no institutions to support and sustain the continent's creative enterprise, the soul of contemporary African art is held captive in the West. The most important conferences about African art are held in America and Europe; the most successful artists of the continent are those sanctioned and promoted by EuroAmerican institutions. Another irony of progress!

Vet the irony harbours both challenge and hope. Challenge for the political leaders and artists of Africa to wake up to the new possibilities inherent in the soft power of culture as a new tool for self determination and neocolonisation; hope in the sense that Western patronage continues to put African art on the world stage. But like Chinua Achebe has warned, the man who allows the harmattan to lick his lips for him rather than lick them himself runs the risk of also having history told through the mouth of strangers. For according to the novelist, the story is greater than the struggle; the story is our escort, and this is very important in a world where Western cultural domination has become our collective albatross. This is perhaps where we can locate the relevance of the Kampala project as it emerges to contribute to the story of Africa from an eastern perspective. There is no doubt that the biennale can go very far since art is longer than politics and religion. Where the flames of politics and religious fundamentalism stop, the petals of art can blossom and stir up the ripples of forgotten laughter and faded promise. After all, artists have been described as the legislators of mankind. The work of art is a reflection of society and has the capacity to confront us with some self-evident truths.

Like in all maiden outings, the steps of the first Kampala Biennale are tentative. Yet its future looks very bright. This does not call for celebration but reminds us that there is work to be done, not only to consolidate a successful birth and first outing, but to also ensure that the biennale survives the teething stage I described earlier and becomes a real professional festival which artists across Africa can all look forward to every two years with a feeling of excitement and a sense of pride.

huu Krydz Ikwuemesi, is a painter, critic and ethno-aesthetician. He is an Associate Professor of Fine Arts at University of Nigeria, Nsukka and has been the International Secretary, The Pan-African Circle of Artists.



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### PROGRESSIVE AFRICA? REQUESTIONING THE CURRENT, "AFRICA IS NOW DISCOURSE VERSUS AFRICA IS THE FUTURE". By Raphael Chikukwa, Chief

Curator At the National Gallery of Zimbabwe

This essay comes at an invitation to be part of 1<sup>st</sup> Kampala Biennale 2014 jury in Uganda. My essay will respond to the theme Progressive Africa and the increasingly so called global discussion "Africa is Now versus Africa is the Future. I would like to thank the Kampala Biennale organizers for inviting me to this contemporary art event that seeks to contribute to the African art scene. My contribution seeks to look back to the Pan African agenda that seem to be evaporating while we remain passengers in our ship throughout the continent. There are so many gains and challenges that define the contemporary African art practice today. The so-called global village has remained questionable for we are have remained passengers in our own ship including in the so-called global village ship.

Firstly in my own opinion, the need for African, artists, politicians, the corporate and scores of people out there, is to revisit the agenda of our founding fathers that led to the formation of OAU now African Union. Firstly abandoning the name OAU and adapting the so-called AU like EU raises many questions to me, is Africa trying to mimic Europe? Are these so-called MDGS reflective of African dreams? Does AU, UN, UNESCO, and AFRICOM reflect the African dream and what's common about the so-called Commonwealth? Or our countries are just in these clubs for the sake of being members? The late former Tanzanian President Mzee Julius Mwalimu Nyerere addressing the first Parliament of South Africa said, "Africa South of Sahara is isolated from the centers of power and we could easily be forgotten because we are only of interest if we are Killing each other". In my own view, his words can be seen through the recent events in Kenya, Sudan and Nigeria.

The recent meeting at the African Union under the Africa Reimagined Creative Hub in Addis from the 21<sup>st</sup> May to the 23<sup>rd</sup> May 2014 made it clear that the idea of us defining who we are is long over due. With at least 150 participants in cultural industry from around Africa and its Diaspora, at AU head office in Addis Ababa this was an opportunity to network and dialogue about the role of culture in our societies.

Africa's Agenda 2063 can only be complete with the involvement of cultural players, for culture defines people. The idea that Europeans taught us Art is a colonial dream that need not be entertained anymore in the 21<sup>st</sup> century. As we appreciate the efforts by AU there is need for us in the cultural sector to educate those politicians to take culture seriously and invest in cultural institutions like Biennales, Museums, Galleries, and Art Education, investing in tangible and intangible heritage. Efforts by independent art institutions, like Kampala Biennale, Addis Photo Fest, Johannesburg Art Fair, Nairobi Arts Trust, Bag Factory Studios, CCA Lagos etc must be supported for they contribute to cultural tourism in the continent. Coming from a National Institution I feel many national institution have been let down by governments hence they are collapsing because of bureaucracy and corruption. The death of many Museums in the continent makes me rethink the title Progressive Africa because the future Museums in Africa is bleak for they have remained the laughing stock of the world.

Given the legacy of colonialism, many art institutions in Africa have remained in the same hands and they reflect very little on whom we are. Today the situation is different and the challenges are different, art institutions need to open up to the masses previously deprived from these institutions. When one thinks of this theme "Progressive Africa", in my own opinion I think, "Its Not yet Uhuru", we need to hold the pen in our hands because today the vocalization and theorization of African Art and History still come from the West. Without being allergic to history the world must be reminded that Africa has contributed immensely in the arts and culture to the Western World and America. It is unfortunate that as a continent we have not been able to harness our contribution and now that we are talking of the Agenda 2063 its time to harness these contributions.

ut of all the African leaders who have come and gone arguably the late Senegalese President Leopold Senghor is the only African politician who started building museums and cultural institutions after Senegal's independence. His legacy today lives as the Dakar Biennale is the only consistent Biennale in Africa, the need for African Government to support the Dakar Art Biennale is long overdue for this Biennale carries the African dream. "Africa is Now versus Africa is the Future discussions", need the whole continent to dialogue for many art institution are still in the old guards and we must ask ourselves whose stories are these institution telling? What are the real challenges in the African Art Institutions?

#### 1. Contradictory goals

2. Not being able to attract other audience (Museums are still regarded as a white thing because in the past black people where not allowed in certain streets, parks, museum and we had separate bus stops with our white counter parts). 3. Lack of funding, Museums and Africa Art Institutions in depend too much on International Foundations and the funding always comes with strings attached to it. 4. Lack of political will and if it's there Museums and Art Institution are used as political propaganda tools, 5. No Skilled manpower, (inexperienced Museum Art Institution personnel running big Museums and poor remuneration that leads to migration for greener pastures. 6. Mimicking the West (Museums and Art Institutions in Africa want to learn to run before the learn how to walk) 7. Power struggle is affecting Museums and Art Institution in Africa.

8. Curatorship and Repatriation of Stolen Objects from the Western Museums. Africa has not been able to fight with one voice for the repatriation of the stolen objects housed



in the so-called Museums in the West. (I call them Houses of Stolen Goods) What is British about The British Museum? Will come back to that.

9. The political instability in Africa is a course of concern for African Museums, and Art Institutions, because looters from hell are still looting objects into the Western Market.
10. Cultural Genocide: Elicit trade of stolen objects from Museums are seen in flee markets in Cape Town, London, New York, Paris and other big cities around the world.
11. Audience development is another key issue (Marketing Museums and Art Institutions to the previously disadvantaged community has never been addressed and the Museum buildings are not welcoming.)
12. Lack of research centers in Africa is a stumbling block for Museums researchers because they end up traveling to the West to research about the continent.

ur concern should be focused on these conflicting demands of different interest affecting Museums and Art practice in Africa. Having said that Western Museums and Art Institutions are not immune to some of these challenges faced by African Museums, and Art Institutions they also need to address the following issues: Repatriation of stolen objects from colonized nations.

Africa is Now versus Africa is the Future discussion", can only be complete when we address the purposes why Africans want their artifacts back to their original homes. Can we deny that these objects have a national importance to countries of originality more that where they are located now. One cannot rule out that African Museums come from an

unfortunate background having to do with very little funding and highly depending on Western Foundations. Museums and Art Institution in Africa are all operating in different stages and phases depending on when the country gained its independence. The most important thing to do is to carry out an audit of those objects in Western Museums. How many of those Western Museums are ready to repatriate these objects back to their original homes? A number of African artifacts are well preserved, researched, documented and digitalized by Western Museums. The question here is, do these objects have the right interpretation or no? We should all remember that most of the collectors did not speak the native languages. Surely these objects are significant in promoting education and bringing pride to the African community in African Museums and Art Institutions including institutions of Higher learning. It is in my view that denying people their Heritage is an abuse of Human Rights and the Human Rights, which the West has always, and continues to preach. Human Rights issues need to include Cultural Rights as part of rights of people – language, heritage, culture and contemporary artistic expression valid as developmental goal not luxury but an imperative for national survival for preservation of national identity. People take pride in their culture and heritage but what do we have to take pride away from them? The question here, how many Africans get to see their heritage in the Western Museum?

Will it be possible for Africa to network more with the Western countries so much that revenues created from African artifacts in Western Museums can be channeled to assist Museums and Art Institutions in Africa? I doubt, because Western countries fail to recognize Africa as equal global economic, cultural partner and this puzzles a number of African scholars, curators, artists, Museum people and politicians. The main challenge for Museums and Art Institutions in Africa is to convince their Governments and private sectors of the importance of the debate: "What Future is there for Museums and Art Institutions in Africa? The repatriation of artifacts and this debate needs to be an immediate one. Traditional leaders have been left out of some of these discussions and yet they have knowledge about some of these looted artifacts.

It is however much regrettable that the initial approach during the slavery, pre-colonial and the colonial eras, left stereotypes in the hearts of the Africans themselves. Images produced today, in Africa by Africans still carry evidence of being dominated and to a large extend self-demeaning. Africans still see themselves through pre-colonial European eyes, not much has changed. Africa is Now versus Africa is Now discussion should be driven by Africans with African agenda other than coming from those that want to remain our teachers.

The change we need has to come from us because we remain the custodians of our own history and heritage. We need to safe guard our history and heritage jealously. Those in the Diaspora have continued to fight for representation of Africa through symposiums, exhibitions, and workshops in a number of platforms in the West. Despite their challenges they continued to raise the African flag. Some of the exhibitions include, Art at Work, The Short Century, Africa 95, In/Sight, Africa Forum at the Venice Biennale and the recent Africa Remix to mention but a few. Out of all the Mega Shows that happened in the West, Africa Remix and Art at Work are the only two shows that went back to its audience. This raises many questions because most of these shows are funded by Western Institutions. Africans in the Diaspora might conceive them but why do we wait for the same colonial Governments to support our initiatives? Today how many cultural players have been celebrated by the West while our own governments are failing to do so?

Then the controversial African Pavilion at the Venice Biennales 2007 raised questions, only to be answered by the arrival of Zimbabwe and South Africa at the 54<sup>th</sup> Venice Biennale in 2011. Should we put all our energy is doing our own Biennales in Africa? Without any hesitations I would yes, African artists working and practicing in Africa do not have access to art magazines, prestigious art venues and information so Biennale are their only hope. If Biennales are the only hope then the birth of Kampala Biennale 2014 and the Benin Biennale 2012 will inspire many countries in the African continent to realize more platforms like these.

In Southern Africa after the dearth of the Johannesburg Biennale Cape Town tried to bring back another platform that was like a Biennale "Ekapa Session", that died a natural dearth depending on which platform you are talking from. Johannesburg Art Fair and the newly born Cape Town Art Fair have given us hope but there are a very who can access such platforms. The arrival of Zimbabwe and South Africa at the 54<sup>th</sup> Venice Biennale gave confidence to the rest of the continent and at the 55<sup>th</sup> Venice Biennale 2013 we saw the arrival of Angola and Ivory Coast. The arrival of four African countries at the 55<sup>th</sup> Venice Biennale 2013 is not enough for we need to claim of piece at that Global event.





### ENJOY RESPONSIVELY. NOT FOR SALE TO PERSONS UNDER THE AGE OF 18



### THE VERNACULAR OF Contemporary Art, Is it a manifestation OF a glocall Personality?

#### By Bandile Gumbi

GLOCAL: A TERM I WILL LOVE TO HATE, BUT SEEM To linger in my sub-conscious and thus has come to be part of my thinking

In trying to get into the work submitted for the inuagrural Kampala Bienale with mind and heart, as I believe all appreciation is a process of mind and heart speaking to each other, sense making, and leaving a residue of a 'feel good' or contemplative or if lucky a combination of the two feeling, satisfaction. The work left me thinking, confirming some assumptions I have, with a surprise or two and all in all made me continue contemplating the realities, expectations and dreams of what it is to be an artist in our time. And how it links to times before ours and those which are yet to come.

The realities of post colonial African creative expression is one of amalgamation, where in the desire to connect with a precolonial past the process is unavoidably mediated by the present. One can say that this present is an amalgamation of different cultural histories and technologies, in the sense of doing and being.

s we cannot deny that the histories of the creators of the technologies is embedded in them and reproduced through its consumption. Thus the reality of contemporary culture in whatever form or shape we live it, is the realities of engagement with these technologies. So, we can say that, we are the people of the spaces in-between the desire mentioned above and the realities of not been able to escape the present. In an attempt to understand what it means to be an 'in-betweener' or contemporary being, I try and look at the language we speak as it is encoded in our dreams manifest in the art we share with the world. Thus I had to dismiss assumption of an easy language and dive into the murky waters of ambiguities and the siblime. I had to contront the the language of development clothed as progress, as we have the tendency to swallow it whole without a proper chew.

We need to find a new language or maybe a new word order to speak about what we do and in turn who we are without been neither glib nor apologetic. When the script has already been written and we having many directors in charge and casts too willing to regurgitate the lines and perform on cue, this can be quite a daunting task. And time and time again we remind ourselves to choose our battles wisely; this could seem quite an impossible really. Thus unaware in my process of consuming what the custodians of knowledge have place before me and showed me how to find if it is not right in-front of my eyes, I came across a term that has stuck to my mind and now and again find itself been part of what I choose to share. If one interprets the term glocal whilst casting an eye on its futurist possible reincarnation which is related to the organic process of hybridisation (as complicated as this term is, as it does invoke images of racism and slavery) maybe one can start to have a glimpse of a form of vernacular language that us in-betweeners speak. This no simple situation as we often speak past, over each other, and in those germ-like moments to each other in honest conversation.

If I follow my thought process I have at some point ask myself where does this come from, why an attraction to this particular term, glocal, in a world of too much information for anyone one person to digest, with so much choice that at times it is easier not to choose and to let life happen to one. I guess like all knowledge it take a historical process to distil and imbed, it is about who your people are what languages both verbal and otherwise they spoke and still speak. What you chose consciously and subconsciously to remember and what you do with those memories.

This term that I keep mulling over, on face value it sounds and looks like a clever fusion between the global and the local, well in its simplicity it is if we give full honest meaning to what is to be global and what it is to be local. You soon realise that that its quite a schizophrenic existence, thus for the sake of sanity there has to be a process of distillation or hybridisation or any other term that best explain to one and ones' community what it is to be contemporary. For the sake of my sanity and those I consider my community I have chosen to interchangeably use the languages that accommodates glocal and inbetween as I think it best communicate what I mean. If you take such a historical process, as mentioned above, and localise it you then speak of its nuances, its vemacular. Thus in the process of chewing on my chosen terminology I cannot escape the nature of being contemporary as it is been expressed and thus the global being can by association be understood to be. This global space is unequal and at its extreme elitist. One can argue that it creates a culture represented by

glocal individuals who communicate on behalf off and attempt to translate and transcend the local. Stuart Hall in Changing States - Contemporary art and Ideas in an era of globalisation when speaking on globalisation within the contemporary arts say 'we haven't effectively grasped the singularity of globalisation as a concept. Instead, we have transferred some of the old humanist feelings we had about internationalisation to it. But globalisation is not internationalisation at all. It has nothing to do with internations'

In times of high proliferation of cultural good those who have access to the technologies to consume and analyse the contemporary are able to absorb the ever so changing knowledge that make up the glocal personality. In many ways is no different to the concepts that have come before, e.g. cosmopolitan, and they are interchangeable depending on the context.

One can support the argument that globalisation has brought the world together and glocal personalities are the contemporary creators of the current global, if one look at the language of contemporary art practice. If one takes into account the argument that artists have similar concerns thus the national particular realities do not feature in the global art market. In a sense it is saying that an artist practicing contemporary art in order to be successful needs to be globally mobile and have access to the currency of the information age and in close proximity to the contemporary art centres. The term contemporary art itself assumes this kind of access since a work of art is given this particular value, needs to demonstrate access to global information technology and some knowledge of the practises of the contemporary art centres. As much as we speak the language of knowledges there is a pecking order in how we value them.

So I ask myself what does the work in from of me say to me, does it even speak to me, am I seeing it? What tools do I marshal to have a conversation and I worry about the quality of that conversation. Do we speak past, over each other or is it possible to speak to each other.



## PROGRESSIVE AFRICA FINALISTS



### danisile NCUbe

#### B. 7/30/1970 - ZIMBABAWE

#### **ARTIST STATEMENT:**

Since 1989 up till now I have been working tirelessly to find myself, my way of doing things and my Art. My works mainly are in metals and found objects. I have an unerring eye for form and balance, and this assures the technical grasp of my materials and enables me to precisely control my subtle details.

Taking simple, often banal items – a broken spade, weathered twigs, coke can, old rubber tubing – I combine and fuse the materials in imaginative evocations of the conditions of life that concern me. I do surprising unifications, often with a humorous twist, lead the viewer to look closer and think again. My masks series offer ongoing commentary on human nature in a wide variety of circumstances. In other sculptural and wall pieces I confront the growing global problems of environmental degradation, life in general and socio political issues.

I carefully select the materials that most accurately reflect my subject matter. And using those rough materials, I create forms and volumes with a quiet strength, a classic beauty that lends gravity to my message.

I studied art at one of Zimbabwe's local art schools, Mzilikazi Art and Craft Centre and was taught by well-known Zimbabwean metal sculptors Adam Madebe and David Ndlovu. My work has been exhibited in Zimbabwe, Botswana, in Europe and South Africa.



As she has come out from the cold, progress has been the continent's outcry for a long time. Africa has the most people who were taken for slavery as to become cheap labour in farms were the world looked and made itself rich at the expense of Africa's progress. Never the less all the resources that are possessed by this continent are an eye sore to the world at large. The scramble for Africa has been revisited. With that in mind progress is on our door step only if we manage our resources well. Therefore my work mostly depict the attention, the possible realization of a revelation on this continent, ambitions, growth in diverse industries including tourism, which does not come on a silver plate but with its own challenges e.g. the protection of the Rhino and the war against poachers, mining of minerals coming up with degradation of our landmass and pollution as the scramble gets in motion. A well resourced place with untapped wealth becomes a centre of attraction and calls for people to wait for the right time to properly harvest the benefits for all. It is time for this continent to surprise many who thought Africa was a black continent not realizing that looking into the future, Africa would have her life going on while others have already plundered their own resources, we can see that in wild life no other continent has such an opportunity for progress in the tourism sector. The fortunate part is that the friendship spirit that Africa has, really welcomes other people into investing so that she cushions herself to be self sustainable, comfortable and sit pretty well as life goes on. When the world talks of going green, who has been green, still green and growing green? It is AFRICA!





## akwele SUMA glory



SHE BEGAN HER ARTISTIC CAREER AS AN APPLIED ARTIST, USING BEAD AS HER MAIN MEDIUM OF EXPRESSION AND GOT ATTRACTED TO THAT FORM OF EXPRESSION'S NAR-Rative qualities. Further on, she apprenticed under chris charway (ghana), Kossi Assou (togo) to learn painting. She eventually became more courageous and open to the exploration of New Materials and techniques,

She implores the technique of fusing (stitching, gluing, kneading and squeezing, brushing, hammering, welding...) objects, recycled materials, conventional and non-conventional materials into works of strength and beauty for her artistic expressions, to give them new form, life, meaning and value.

The values she expresses in her work are accumulative expression of her cultural in-take from her birth to the present time. This accounts for why she creates her ideas in form of material culture to suit her environment and creates works that will make us pay 'New' attention to life. The central concern of her work is her commitment to address environmental and socialcultural issues. As an activist, she is also concerned about initiatives that work for the empowerment and development of women and others in her domain. Her work is in a constant state of evolution and it captures the mood of any given moment which is presented in painting, installation, assemblage, sculpture, wearable and performance art. She is an art instructor. She has participated in both local and International art workshops/exhibitions, Study Tours, and Conferences such 'Pulse the Pause' 2010 Germany, Abhushan- Design Dialogue' India 2011, 'Sea Never Dry' 2013, Ghana.

She is a member of numerous professional bodies holding offices in some them including President, Women's Arts Institute, Africa, Pan African Circle of Artists, Ghana, rep/Convener, Gbagba Art Foundation Vice President, Association of Sub-Saharan Women Painters, Vice President, Founding Director, Global Network of Artists and Craft Persons (GLONAC), she operates her art business under the trades name 'gloryartvenue'.

Akwele's full time art practice since 2000, has earned her a couple of awards in recognition of her work including, EWOLE 6 2003, Togo, Golden Star Award, Quality Commitment Convention, 2007, Geneva, Women in the Creative Industry-Fine Art Category, 2011, Ghana. She has been featured in some catalogs, magazines, the print and electronic media both local and international such as 'Museum for Women in the Art International', (MIDA), Italy,' IntrAfrika+', Germany, 'Art in Dailies', Ghana.







alexander TOOESSE belaineh



ETHIOPIA B. 12TH JUNE 1983

ALEXANDER GREW UP IN ADDIS ABABA, ETHIOPIA. HE FOLLOWED HIS ART PASSION AFTER HIGH SCHOOL AND JOINED ADDIS ABABA UNIVERSITY (ALLE) School of fine art and studied fine art. He then later joined entoto poly technique school of fine art specializing in painting. Receiving formal training gave him the techniques and academic skills he needed to showcase his perceptive as an artist. Alexander experiments different art forms such as paintings, graphics design and cartoon animations.

#### **ART EXHIBITIONS:**

2014: "INSIGHT" solo exhibition at National Museum of Ethiopia

2010: Group exhibition at National Theater of Ethiopia.

2006: Participated on 'Wise Up' Street painting, an event that promotes use of condoms

Living in a continent with enormous diversity in culture, religion and language has helped me as an artist to observe and capture the colour and harmony all this diversity brings. The thing that Intrigues me the most is the way colours play a major role in our everyday life. Even in place where dust and poverty dominates you see the boldest dominating colours either in one's clothing or as a decorative ingredient. I am always baffled by the colourful spectrum that exists in market places, public transport platforms, people expressions in this places and their relationship with nature; despite our economic status we are still colourful people walking on a colourful path to become the most prosperous land.



# angel inosvanny felicidadade







#### B. 11/15/1975 ANGOLA

#### SOLO EXHIBITIONS:

2012 - Work in progress, Soso arte contemporânea, Luanda - Angola

2011 - Turbo kingdom, Soso arte contemporânea, Luanda - Angola

2010 - Noise, Influx contemporary art, Lisbon - Portugal

#### **SELECTED GROUP EXHIBITIONS:**

2013 GRACS® Tangible Magazine / #1– ASCO, Galeria H2O, Barcelona - Spain HFM#18 / Screen Festival 2013, Galeria H2O, Barcelona - Spain Transit São Paulo/Da utopia à realidade, Parque do Ibirapuera, São Paulo - Brazil 2012

6 Bienal de Arte e Cultura de STP, Museu da Cidade, Lisbon - Portugal Transit, Museu de Arte Moderna da Bahia (MAM-BA), Bahia - Brazil 11 Bienal de Cuba, La Habana - Cuba

#### 2011

The Last First Decade,Ellipse Foundation Art, Lisbon - Portugal Arte Lisboa 2011 - Congress Center, Lisbon - Portugal South is the new North- Influx Contemporary Art, Lisbon - Portugal

Arte Lusófona Contemporânea - Galeria Marta Traba - Fundação Memorial da América Latina, São Paulo- Brazil

S-P Arte, São Paulo - Brazil

Idioma Comum, Espaço Fundação PLMJ, Lisbon - Portugal

Fluxus - African contemporary art, Chiesa dei Santi Carlo e Agata, Reggio Emilia - Italia

6 Bienal de Arte e Cultura de São Tomé e Príncipe.

2010 Arte Lisboa 2010 - Congress Center, Lisbon - Portugal

Luanda Smooth and Rave, Galeria Solar ferrao, Salvador Bahia - Brazil Museu de Historia Natural, Luanda - Angola

#### 2009

Collective show (Cláudia Veiga, Ihosvanny, Kiluanji e Yonamine), SOSO arte Contemporânea, São Paulo Brazil Luanda Smooth and Rave. Grand Theatre Bordeaux - France

2008

Input Colecção Sindika Dokolo, Museu de historia natural, Luanda - Angola Joburg Art Fair, Sandton Convention Centre, Johannesburg - South Africa 31 edição Moda Lisboa,Ellipse Video Reflashion, Lisbon - Portugal 2007 52 BIENAL DE VENEZA, Check List\_Luanda Pop,1 African Pavilion, Venice - Italy 2006 I TRIENAL DE LUANDA 2007, Cosmos, Luanda - Angola SD OBSERVATORIO, Ivam Museo ,Valencia - Spain Colecção Africana de Arte Contemporânea, Sindika Dokolo - SOSO LAX, Luanda - Angola

#### 2005

AC\_ Angola Combatente, galeria SOSO Arte comtemporânea, Luanda - Angola BAI ARTE 2005, BAI ,Banco Africano de Investimentos, Luanda - Angola Dipanda Forever, SOSO arte comtemporanea, Luanda - Angola

#### **RESIDENCIES:**

2011 Residência Bienal de Arte e Cultura, São Tomé e Príncipe 2007-2008 - Residência na Zé dos Bois, open studio, Lisbon - Portugal

#### **COLLECTIONS:**

Sindika Dokolo Foundation, Luanda - Angola Ellipse Foundation, Lisbon - Portugal Works held in private collections in Angola, Portugal and England.

In the series "Turbo Kingdom" I Tried to portray different aspects of a changing Angola after the civil war; how a fast growing economy and consumerism has influenced the aesthetics of cities like Luanda and its dynamism.









# eria NSUbuga

UGANDA

#### SANE SEEKS TO SPEAK TO THE INNER SELF OF THE VIEWER. HE TRIES TO MAKE HIS PAINTINGS MIRRORS INTO THE VIEWERS' CONSCIENCES.

He waddles though what seems to him like the social and political quagmire of his time like the aloof, taciturn observer, unaffected by all around him. Unsurprisingly, some pundits have likened his persona to that of Eria's graceful but nonchalant and visually distant 'alter ego', the Giraffe. None the less, he is strongly aware of the pariah status in which people of his trade find themselves, and willingly, sometimes mischievously delves into social and political criticism. But he is ultimately a lover of nature, and people and looks to a world to come, a spiritually enlightened world. He believes that whatever we do here in the physical realm has a spiritual bearing on our future wellbeing in the world to come.

"My quest to find visual truth, energy, and meaning has led me into all sorts of worlds from the political to the metaphysical. And still, it eludes me; the satisfaction that one feels when they know that their work here on earth has earned them a place in this world and the next. And the place in the next world, I have found cannot be found just by doing any work on earth, the work must have spiritual value."











anwar SOOOT nakibinge B. 10/10/2014 - UGANDA

FROM WAY BACK AFRICA USED TO BE CONSIDERED A DARK AND BACKWARD CONTINENT FOR THOSE WHO DIDN'T KNOW ABOUT IT PHYSICALLY, AS AN ARTIST I HAVE PLAYED A BIG ROLE IN CHANGING THIS UNDER-MINING STATEMENT BECAUSE THE WESTERN WORLD USED NOT TO BELIEVE THAT IN AFRICA THERE ARE ARTISTS. MY WORKS SHOW THE GIFTEDNESS AND PROGRESSIVENESS OF MY MOTHERLAND AFRICA"





## senge Senga

**B. 11/7/1983** Democratic Republic of the Congo

EDUCATION

Bachelor of Arts and Humanities - University of Lubumbashi, DR Congo.

#### **ARTISTIC/ WORKSHOP**

Master class porfolio review Biennale of Bamako 2011 (Goethe Institute)

Master class porfolio review Lubumbashi 2012 (Goethe Institute) Master class porfolio review Lagos photo Festival 2013 (Goethe Institute)

2008: Participation in a photography workshop, Biennale of Lubumbashi ""PICHA Encounters"" organized by MF Plissart, S. and G. El Magambo Baloji.

2009 : Realization of photographic serie « Empreintes »

2012 : Realization of photographic serie « Une vie apres la mort » 2014 : work in Progress for a new photographic serie « cette maison n'est pas à vendre »

#### AWARD 2009 Special mention, PHOTOAFRICA Tarifa, Espagne.

EXHIBITION

2009 Mes nouveaux plafonds, Tarifa, Espagne

2009 Mes nouveaux plafonds, Halle de l'Étoile, French Institute, Lubumbashi, R.D.Congo

2010: Empreintes, Biennale Internationale of Lubumbashi PICHA, Lubumbashi, R.D.Congo

2010: Makwacha, une ouverture de fosse musée, la beauté de l'Afrique du CCF Addis-Abeba, Ethiopie

2011: Empreintes, Halle de l'Etoile French Institute, Lubumbashi R.D.Congo

2011: Empreintes, PHOTOAFRICA, Tarifa, Espagne

2011: Empreintes, Biennale of Bamako porfolio- review 2011, Bamako, Mali 2011: Empresenter PHOTOAERICA Nairabi Kamur

2011: Empreintes, PHOTOAFRICA, Nairobi, Kenya

2012: Empreintes, Africa number two, Bruxelles, Belgique 2012: Une vie après la mort

2013: Une vie après la mort, - Contemporary art gallery ASBL Dialogues, Lubumbashi R.D.Congo

Halle de l'Etoile French Institute of Lubumbashi R.D.Congo

French school of Lubumbashi

Encounter PICHA Biennale of Lubumbashi R.D.Congo

The initial idea was to fictionalise Lumumba's life after 1961, asking one question. What would Patrice Lumumba have become if he had survived his destiny?

Would he have become a rich man and corrupted watching Congo change itself with this spirit of injustice?

or would he have been riche because of what he tried to do for Congo, fighting for its independence?

A modest man who would have continued defending the spirit of justice against the absence of justice?

It is through this process that I have discovered the major influence of the personality of Lumumba on the lives of "Kayemba Kilobo" this person who created himself a destiny by power of attorney and transgression.

This is a story in which Kayembe Kilobo is the main interpreter. This professor at the primary school IMARA in Lubumbashi has been a fan of this political man from the first hour. Kayembe Kilobo suggest us to rewrite the lines of a life's story.

What more besides the vision of a dream is left over?



# gillianibbons

#### UGANDA/UK I have an ma in arts education and currently A teacher in Uganda.

Africa is booming and at the same time struggles to find an identity which sometimes rejects all things 'westem'. Recent events and legislation in Uganda has polarised views. You are either for or against. Does finding your voice and power necessitate the rejection of others? Does our past rule our future? Is it possible to be global citizens whilst keeping the essence of what makes us who we are? Many views expressed currently demonstrate huge contradictions and divisions.





babirye **ei Ch** 

#### THE SEVENTH OF ELEVEN CHILDREN, LATELY I AM ENCOURAGED by the discrimination against human rights in my country uganda to create work under a theme of pain.

#### WOOD CARVING IS MY MAIN PASSION. LATELY I AM USING FOUND Material to create beauty.

I am inspired by powerful women in art especially my lecturers Margaret Nagawa, Lilian Nabulime ,Maria Naita and Rose Kirumira

I attended Makerere university where I acquired a bachelors degree in industrial and fine art in 2011.

#### ART RESIDENCIES:

Kuona trust (nairobi) 2012 Nafasi art space (tanzania) 2013 Hospital field (scotland) 2013 32 East (uganda) 2014

ART AWARD:

The royal overseas league (london)2013

Africa to me as a whole is still in a bond of pain locked with chains and padlocks. When i hear a term progressive africa, it gets on my nerve and i cry like a lost sheep in a jungle. There is still a long way to go for africa as long as leaders continue being selfish. As an artist that is how i can potray the theme of progressive africa, because there is alot of rubbish in africa politically, socially and economically. That is why i use waste material that deserves to be turned into gold.









# brian OMOIO

HI MY NAME IS BRIAN, I'M A GRAPHIC ARTIST BORN AND RAISED IN NAIROBI, KENYA. I'VE SPENT THE LAST 3 TO 4 YEARS STUDYING, EXPERIMENTING & PRACTISING ON DIFFERENT FORMS OF ART AND DESIGN. AS A RESULT OF THIS I HAVE BEEN ABLE TO DEVELOP A VISUAL STYLE TO MY WORK. I GRADUATED FROM COVENTRY UNIVERSITY WITH A DEGREE IN ILLUSTRATION GRAPHICS; IT IS SUCH AN AMAZING EXPERIENCE THAT SHAPED MY CREATIVE MENTALITY.

#### B. 10/4 / 1986 - KENYA

Since then I have had two solo exhibitions; one titled "Viongozi" (a portrait series on the presidential aspirants in the Kenya 2013 elections) and the other Typeface and Heroes ( a series of artworks based on creative life experiences). I was commissioned to do the cover artwork for the book "Pat Shaw was Romeo 9", which was a positive experience. I love to work with abstract ideas, break them down and put them together to tell a story. The series of works are called Animal/Heroes. The inspiration behind them is to highlight one thing, how Africa has become very contemporary in entertainment with my main focus on the youth and young children. Because of the increase of technology and access to the internet and media, young people are growing into an Africa that is influenced by western culture as well as traditional culture. The animal half of the artworks are to show how we have always loved the beautiful creatures of this continent and the Super Hero half of the artworks show how we also love and are influenced by these characters from western entertainment. The African child today is growing into an exposed and dynamic culture full of possibilities that didn't exist before and it is exciting to see where we will go next.





# joshua ibanda

#### B.10/20/1974 - UGANDA

#### I AM CURRENTLY A MASTER'S STUDENT AT THE Makerere University College of Engineering Design art and technology. Joshua Holds a Bachelors Degree in Industrial and Fine arts And a Diploma in Education

My works highlight social, political and economic themes that correlate with the theme of progressive Africa. I strongly argue that these social, political and economic structures are the ones through which we can symbolize and advocate for development on the dark continent.



JUAN WAS BORN IN BOGOTA, COLOMBIA AND CURRENTLY BASED IN JOHANNESBURG, SOUTH AFRICA. RELYING ON THE EVOCATIVE AS A FORM OF DOCUMENTARY HIS PHOTOGRAPHIC PROJECTS CONCERN QUESTIONS OF TIME, MEMORY AND DISLOCATION. AT TIMES BRINGING TOGETHER TEXT, SOUND AND NEW MEDIA, BANALITY AND IMAGINATION ARE THE PLACES WHERE HE EXPLORES THE REALITIES OF THE AFTERMATH OF VIOLENCE; THE LIVES AND EFFECTS OF POSTCOLONIAL CITIES; MEMORY AND THE COCAINE TRADE; AND THE LEGACIES OF ANTI-COLONIAL THINKER AMILCAR CABRAL.

#### B. 1/21/1975 - SOUTH AFRICA/COLOMBIAN

wards include the Tierney Fellowship in Photography (2010) as well as various grants and residencies at research institutes, having held solo exhibitions in Germany, Colombia, and South Africa, as well as participated in various group shows including the New York Photo Festival, Le Cube (Paris), Cape Town Month of Photography, Bonani Africa Festival of Photography, and Ethnographic Terminalia (New Orleans). Juan was trained in visual anthropology, documentary studies and photography."

"Guinea-Bissau entered the historical imaginary as the birthplace of Amilcar Cabral, one of the most influential anticolonial thinkers of the 20th century. Led by him, the liberation war was fierce, but produced the first independence in Africa from Portuguese colonialism. The effects not only influenced many other liberation movements across the continent and beyond, but is also said to have deeply hurt the Portuguese military, influencing the end of years of fascist dictatorship in Lisbon. Cabral thus imagined

the possibility of real freedom in Africa. But his assassination in 1973 (8 months before independence), and a series of coup d'etat's only a few years later led the country to instability. Today the country is considered by officials as a failed state, characterized by political volatility and highly regarded as the main transit area of Latin American drug traffic to Europe.

Holding (on to) Amilcar is an ongoing project I begun in Guinea-Bissau, where I have been photographing sites and moments that allude to the idea of dreams of liberation, both past and present. It is a project about the presence of postcolonial dreams in the textures of everyday life. Remembering Cabral and following his (sometimes ruined) traces is a form of making reference to the prevalence of liberatory imagination amidst the troubled conditions of the present. It wants to reflect on the idea of freedom and its relation to imagination, to think about the critical possibilities of memory.




MIXED MEDIA ARTIST EDUCATION: BA FINE ART IN EDUCATION AT NORTH WEST UNIVERSITY IN 1992 BA HONOURS IN HISTORY OF ART AT PRETORIA UNIVERSITY IN 1994 MASTERS, DEGREE IN FINE ARTS AT PRETORIA UNIVERSITY IN 2001 POST GRADUATE DIPLOMA IN MUSEUM SCIENCE AT PRETORIA UNIVERSITY IN 2010

#### B. 2/23/1970, JOHANNESBURG - SOWETO South Africa

#### AWARDS:

Diploma, certificate and bronze medal: Finland Young Artist Awards (1990) First Prize – Sol Plaatjie Art Exhibition (1991) Third Prize - Kempton Park Art Awards - (1997) Second Prize - Kempton Park - Tembisa Art Awards (1999) Finalist certificate - V.O. Bertams Art of Africa Awards (1994) Top 14 - Kempton Park Tembisa EkhurulenArt Awards (2000) Top 15 - Kempton Park Tembisa Ekhuruleni Art Awards (2004)

#### COLLECTIONS:

Webber Wentzel Bowens law firm Telkom SASOL Vodacom UNISA University of Pretoria University of North-West Mercedes SA Ekhuruleni municipality Pretoria Art Museum DBSA ATC SA Olievenhuis Museum ABSA Ngoma art organization – Uganda Insaka art organization - Zambia University of Stellenbosh.

#### EXHIBITIONS:

- 1988 1992 Sol Plaatjie Annual Art Exhibition.
- 1993 Sasol New Signatures
- 1994 V.O. Betrams Art of Africa Awards.
- 1995 JHB Biennale group exhibition
- 1997 Kempton Park / Tembisa Art Awards.
- 1998 Three man show Open Window, Greater Pretoria -
- UNISA.
- 2000 ABSA Atelier Art AWARDS.

My work has significant relevance in the way Africa and particularly South Africa has progressed post 1994. This art promotes the social practice of democracy and gives an overview of oppressive policy scenes and the wake of democratic perspectives that most African states are adopting.

# demosthne

#### B. 11/4/1971 - GHANA HAITIAN

#### EDUCATION

#### HUNTER COLLEGE, NY - MASTERS OF FINE ARTS, 2002 Parsons the New School for Design, NY - Bachelor of Fine Arts, 1998

#### GRANTS

Joan Mitchell Foundation Grant, 2011

#### SOLO EXHIBITIONS

2014 Capture, under culture Contemporary, Port Elizabeth, South Africa 2009 Paradise, Caribbean Museum Center for the Arts, St. Croix, UVI 2005 Pre-Man, WCC Gallery, Peekskill, NY

#### **SELECTED EXHIBITIONS**

2014 DAK'ART Biennale of African Art, Dakar, Senegal Blue Sky Collaborative Project, Harts Lane Studio, London UK Blue Sky Collaborative Project, Fontanian Studio, Hong Kong 2013 Tribute to Frédéric Bruly Bouabré, T& T Gallery, Guadeloupe Biennale Internationale D'Art Contemporain, Martinique Women Look at Women, Staten Island LGBT Center, NY Caribbean Cream, BrutEdge Gallery, NJ Signs of Life, Rush Corridor Gallery, NY Dreamzine, Eastern Edge Gallery, Newfoundland 2012 Home & Away, WMA, St. George's, Grenada Artwiki, Berlin Biennial, Berlin, Germany All Things Are, Gallery At Porter Mill, MA Pratt Foundation Faculty Exhibition, Brooklyn, NY 2011 JCAL Studio Program Exhibition, Jamaica, NY

Caridi Gallery, Scope Miami Fair, Miami, FL

Dell Pryor Gallery, Detroit, MI Erotic Art Week Festival, Port of Spain, Trinidad Governor's Island Art Fair, New York, NY Emerge Art Fair, Washington, DC African & Afro-Caribbean Art/Design Festival,London, UK What She Longed To Tell, Savae Inc, Brooklyn, NY Color in Black, SQPA, Jamaica, NY CBH, Hardee Center for the Arts, Madison, FL 2010 Alumni Exhibition, Caridi Gallery, Miami, FL

Word Up, St. Joseph's College, Brooklyn, NY Governor's Island Art Fair, New York, NY Supernormal, London, UK 2009

Facing Locality, Salt Gallery & CMCA, St. Croix Waves of Change, St. Joseph's College,Brooklyn, NY Work Art, The Garage San Diego, CA



Einstein on Witherspoon Street, NYU, NY2004 Bronx Trolley, Longwood Arts, Bronx, NY 2003 Inverted Shotgun, Longwood Gallery, Bronx, NY Anthology of Art, Gropius-Bau, Berlin, Germany 2002 Thesis Exhibition, Time Square Gallery, New York, NY 2000 National Drawing 2000, College of New Jersey, Ewing, NJ Vital Signs-Drawing as Inquiry, New Haven, CT 1999 The Presumption of Innocence, Rush Arts, New York, NY 1998 Bound by Blood, Rush Arts, New York, NY 1997 The Long Hot Summer, Aljira, Center for Contemporary Art, NJ

#### AWARDS/ BIBLIOGRAPHY/ARTIST PANELS

Artist Feature, The Feminist Wire, NY Artist Feature, DIALOGIST, Vol 1 Issue 3, Artist Feature, RiverLit Literary Magazine, No. 12, Vol 3 Issue 4 2012 Exclusive Interview: Florine Demosthene, Uprising Caribbean & Contemporary Art

The Capture: An Exploration of the Black Female Body, ARC Magazine, Web Features Artist Feature: Florine Demosthene

So To Speak, A Feminist Journal of Language and Art

2011 Collections/Artist Portfolios: Florine Demosthene, ARC Magazine, Issue One, Volume 1

2010 Panelist; "Some of My Best Friends Are..." : A Roundtable Discussion on How White Skin Privilege

Affects Women Artists TArt Collective, AIR Gallery, Bklyn, NY

2009 An Artist Defined, Avis, St. Croix

200 Florine Demosthene: Extraordinary Evolution, VIVA Magazine

2000 Michael Manley Award, World Studio Foundation, New York

#### RESIDENCIES

2013 Multipoliti Symposium, Nitra, Slovakla 2012 Keyholder Residency, Lower East Side Printshop, NY 2011 Studio LLC Residency, Jamaica Center for the Arts, NY 2009 Art + Design Residency, Kokrobitey Institute, Ghana Studio Arts Residency, CMCA, St. Croix, USVI 2006 Braziers Workshop, London, UK

2003 Cyber Residency, Longwood Arts, NY

The idea of 'progress' or 'expedition' is inherent in the work that I create. Borrowing from Jonathan Swifts, "Gulliver's Travels", I have been chronicling my journey through West Africa in a series of drawings entitled, "The Capture". These mix media pieces, textual mélanges of ink, oil, graphite and charcoal, depict voluptuous female figures amid a strange world of decay and destruction. "The Capture" is the initial phase to constructing a non-typical black female heroine persona and an attempt to structure a new mythology that explores black female sexuality and sensuality.

My artwork has always examined how we, as black people, view ourselves and the layers of foreign philosophies that we have within our existence. I have often delved into this current debate about AFRICA (often portrayed as a monolithic entity) and how we frame ourselves and our lives according to European/American standards. For me, the concept of a "Progressive Africa" is sort of peeling away layers of preconceived ideas, much in the way a snake sheds its skin. This slow shedding process can be viewed as a continual rebirth.









# gopal dagnogo

#### CÔTE D'IVOIRE

#### **BIOGRAPHY:**

#### **COLLECTIVE EXHIBITION (SELECTION)**

2014 - OMI art residency, New York (U.S.A) Dak'art, international Biennale of Dakar (Senegal) Maiden Tower Festival, Baku, (Azerbaijan) 2013 - UNESCO headquarters, Paris, (France) Council of the European Parliament, organized by th

Arkadi, French Institute of Abidjan (Côte d'Ivoire) UNESCO office in Venice, (Italy) Cotroceni National Museum, Bucharest, (Romania)

International Painting Biennale of Chisinau, (Republicof Moldova)

-rench Cultural Center of Abidjan, (Cote d Ivolre)

Gallery Eric Dumont, Troyes, (France

2012 –UNESCO art camp, Ordino (Andorra) Council of the European parliament, Strasbourg (France) Ministry of information, Kuwait City, (Kuwait) festival "Afro Pfingsten", Winterthur, (Switzerland) Arta la frontier Frontiera artelor Budapest, (Hungary) 2011 - Ostraka Art festival, Sharm el Cheick, (Egypt) Art Museum of Timisoara (Romania) 2009 - Gallery Le Sud, Zurich, (Switzerland) 1999 - Der Brücke, Mannheim, (Germany) 1998 - Translacie, Piotrkow Tribunalsky, (Poland

#### SOLO EXHIBITIONS (SELECTION)

2012 - Gallery Diversity, Abidjan (Côte d'Ivoire)
Gallery No Smoking, Strasbourg (France)
Gallery Reg'Arts Confrontations, Rouen (France)
2011 - Gallery Eric Dumont, Troyes (France)
Gallery Reg'art confrontations, Rouen (France)
Gallery Lören, (Switzerland)
Gallery Cyème, Paris (France)
2010- Gallery No Smoking, Strasbourg (France)
Gallery Kunstwerkraum, Winterthur, (Switzerland)
2009 - Moulin du Roc, Niort (France)
2008 - Centre culturel Tandem, Caen (France)
2006 - Espace Gondwana, Ouagadougou, (Burkina Faso)
2002 - Gallery Escalier Rouge, Ouagadougou, (Burkina Faso)

"I AM NOT A SOCIOLOGIST, NOR AN ECONOMIST OR A POLITICAL SCIENTIST... I DON'T KNOW WHAT PROGRESS OR PROGRESSIVE MEANS... BUT ONE THING IS CERTAIN: AS LONG AS I SHALL BE ALIVE AND ABLE TO WORK, I SHALL TRY TO MAKE MY PAINTING EVOLVE ACCORDING TO MY PERCEPTION OF THE WORLD THAT SURROUNDS ME."



### dahlia maubane

BIOGRAPHY: DAHLIA MAUBANE WAS BORN IN MAFIKENG IN 1988. SHE STUDIED AT JOHANNESBURG-BASED NATIONAL SCHOOL OF THE ARTS AND COMPLETED A BACHELOR OF TECHNOLOGY IN MULTIMEDIA AT THE UNIVERSITY OF JOHANNESBURG IN 2009.

#### SOUTH AFRICA 1988

She went on to study at the Market Photo Workshop in 2010, completing the Foundation and Intermediate Courses. Dahlia participated in a Market Photo Workshop project that explored the heritage of the settlement formerly known as Makweteng, a racially-mixed area in South Africa's North West province from which residents were forcibly removed as a result of apartheid. She was the Photographer in Residence at the 2012 International Summer Academy of Fine Arts in Salzburg, Austria. Maubane recently participated in the Johannesburg Photo Harare Master class with Market Photo Workshop and Gwanza Arts. In 2013, she took part in a group exhibition \*My Joburg: Short Change \*at La Maison Rouge Gallery, Paris.

Dahlia Maubane lives in Johannesburg and works as a Media Officer at Market

Photo Workshop, and is also focusing on building her media and  $\operatorname{events}$ 

company.

#### ABOUT MY WORK

"Woza Sisi" - loosely translated means 'come sister', is a photo series investigating ways in which migrant women negotiate, navigate and shape the

complex space they encounter in Johannesburg CBD as street hairstylists.

This body of work illustrates a "progressive Africa". These women move into

the city because of social-economic and political conditions they face. They imagine Johannesburg to be a place that can provide livelihood for

them and their families back home.

Street hairstylists contribute to the informal economy. They are progressive because their type of business is mobile; a virtual studio consisting of a stool and advertising material (display boards). Their workplace is not an architectural structure. Also, their marketing and advertising is nontraditional. They actively recruit potential clients by standing and calling them to look at the different hairstyles they can execute.

"Woza Sisi" reveals the economic impact of the migrant women within the informal sector, and how that is instrumental to the growth of the Africa.





# jonker

#### B. 6/20/1969 - UGANDA/DUTCH

#### EDUCATION:

1986-1991 Hogeschool voor de Kunsten Kampen 1991-1993 De Ateliers Haarlem / Amsterdam

#### **GROUP EXHIBITIONS:**

1993 "Heaven & and the King of the Jungle"" Witte de With, Rotterdam (with Rob Birza, Charlotte Schleiffert and Erik VanLieshout) "Nothing is lost" Stedelijk Museum Bureau, Amsterdam (with Michelle Scholten and Bea Stienstra) 1994 "Cherry Blossom" (De ateliers 1985 – 1993) Paleis voor Schone Kunsten, Brussels (10 years Ateliers '63) 1997 Galerie Singel '74 (Amsterdam) 1999 Galerie Ferdinand van Dieten - d' Eendt (Amsterdam) 2003 Drawn like Flies to the Sun - galerie Ferdinand van Dieten - d' Eendt 2005 Man is the supreme Talisman - galerie Ferdinand van Dieten - d' Eendt (together with Patrick Makumbe) 2007 Katch the Sun Gallery (Kampala) 2009 Nommo Gallery Kampala. 2013 ""Scenes and Sceneries"" Afriart gallery (with George Kyeyune) Prizes: 1994 Buning Brongers prize 2000 Koninklijke subsidie voor Vrije Schilderkunst(Royal Grant for Painting)

#### BECAUSE WE GO AND BEAUTY STAYS. BECAUSE We move on while beauty is the eternal present.

### jan van esch

#### B. 5/21/1970 - TANZANIA / DUTCH

#### Solo Exhibitions

2013 I.M.- hammering on / Alliance Française / Dar es Salaam 2013 Chalk and Wood / Le Rustique / Nairobi 2012 Leaves / India street / Dar es Salaam 2012 Leaves / Le Rustique / Nairobi 2010 Letters to Abu / Alliance Française / Dar es Salaam 2009 Madonnas, Angels and Men / Mawazo Gallery / Dar es Salaam

#### **GROUP EXHIBITIONS (SELECTION)**

2013 6th East Africa Art Biennale / Nafasi Art Space / Dar es Salaam 2013 Organic city with Sarah Markes / India Street / Dar es Salaam 2012 Group exhibition / National Museum / Dar es Salaam 2011 5th East Africa Art Biennale / Alliance Française / Dar es Salaam 2010 Group exhibition / Uda Exposed / Nijmegen 2009 4th East Africa Art Biennale / Alliance Française / Dar es Salaam

#### **ART MANAGEMENT**

2011-present Nafasi Art Space / managing director / Dar es Salaam

'On Education' consists of works that are related, but stand also by themselves; one stop motion video and a series of enlarged images of chalk on wood drawings. Both works start with chalk texts and drawing on blackboard. Through a process of adding chalk and wiping it out with an old-fashioned brush and water, the chalkboard is turned into a rolling story in the video, and into science-inspired photography in the stills.

Both works question the state of education in Tanzania. The late Julius Nyerere - Mwalimu / the Teacher - has written enlightening and thought provoking ideas about education after independence in his country. In 2013, over forty years after these papers on schooling, a shocking 65% of form four candidates failed their examinations. The national school exam results have been decreasing year after year. The knowledge gap between a small number of privileged private schooled students and government school student is widening, official handbooks are full of spelling, grammar and content mistakes, whilst basic writing and calculation skills are absent among primary school leavers. What has happened to the ideas of Julius Nyrere? What will a country do with a large population below the age of 25 that lacks basic education skills?

The video rolls from Nyrere's great writings into daily realities with handbooks and exams examples, while the images illustrate depictions of science-inspired images (x-rays, microscopic views, enlargements of micro-organism). In this way, "On Education" portrays how chalk and a blackboard is all that is needed to pass on knowledge and increase skills."











justus KYOIO

B. 6/1/1972- KENYA

STUDIED ILLUSTRATION AT THE CREATIVE ART CENTRE - NAIROBI

#### EXHIBITIONS:

Niko ngara nimezubaa- paa ya paa art centre kenya 2004 Hiari-options - nairobi national museum kenya- 2011 Minor retrospective 1993-2013 red hill art gallery 2013"

Wondering about east africa roaming the region in a quest



# kalungi kabuye

B. 4/24/1959 - UGANDA

#### KALUNGI KABUYE HAS BEEN A PHOTO JOURNALIST For more than 20 years.

He has participated in several joint exhibitions with the Uganda Press Photographers Association over the years. In 1999 he won the M-Net Africa Photographer of the year AWARD

My photographs show a typically African perspective - if you are going to get anything done, you have to get up early





### michael . SOI

#### BORN, WORKS AND LIVES IN NAIROBI AND IS A MEMBER OF WHAT IS TERMED As the second generation of kenyan artists that emerged through kuona trust in the late 90's among a group of other notable artists of his generation.

#### B. 12/18/1972 - KENYA

Born, works and lives in Nairobi and is a member of what is termed as the second generation of Kenyan artists that emerged through kuona trust in the late 90's among a group of other notable artists of his generation. In 1996, He began his career soon after graduating from art school as a sculptor and subsequently refined his own visual and artistic vocabulary over the years. over the years, he begun work that was more of social commentary revolving around everyday life of the ordinary Kenyan's and this work has been well received by Kenyans living here in Kenya and those in the diaspora who the artist basically addresses in his work.

those in the diaspora who the artist basically addresses in his work. His most successful bit of his career has no doubt the series of work called the FAT CATS that addresses graft as an impediment to social, political and economic development of his country Kenya. This series of 36 pieces was well received by his audiences both in his home country Kenya and internationally. Soi is currently working on a series of paintings that revolve around



prostitution and strip clubs, the denial that revolves around these establishments and the good folks who frequent these establishments in his home city of Nairobi. His work has been collected by the casoria museum of contemporary art in Napoli, Italy, the Standard chartered bank (UK) and individuals all around the world. My work revolves around social themes.



### nick MONIO

ZIMBABWE Artist, writer & Photographer







# nico phooko

#### NICO PHOOKO, SOUTH AFRICAN ARTIST, TEMPTS US WITH HIS VISUAL MASTERY AND COMMAND of a melody of sounds, which colourfully leap's at us off the canvas. He exploits various mediums including collage, acrylics oils, inks, and found objects.

#### B. 2/4/1970 - SOUTH AFRICA

He was inspired as a teenager by the works of prominent artists Sam Nthlengethwa and Madi Phala, his home town painters. Nico took to art not only as a hobby but a noble career to flourish and nourish and upon Sam Nhlengethwa's advice enrolled at the Bill Ainsle Found Private art College the Johannesburg Art Foundation where he studied Graphic Design basics and a three year fine art Diploma course.

His works spring from his passion for music, the politics of challenging the lampooning, the power of ancestral feasts that have been a part of his mother's family life, the sensations of romantic engagements and the solace of domestic and social love, peace and harmony. "There are mysterious forces that prompt us all to found relief in music, the very powerful strength that accelerates the confidence of accepting that we are what we are because of the incomparable and the ordinary people who saw the earth prior to our life form. The ones who's strength of mind will always have a special place in our lives In view of the fact that we are not the end of human evolution. We are for that reason indebted to pass on to future generations' sound aspirations of loving our immediate families, be in awe of our friends and value our neighbours and communities as a general rule".

His commitment for the sustenance of African values, ethics and re-induction of meaningful traditional ways of life is evident in his approach to technique, he sometimes collage found objects with rusted nails, cow dung, grass, Hessian and an assortment of natural pigments. His use of rich and natural colors sing a grasping and flexible piece of music that remind us of a time and space known but not to date. At the dawn of the millennium, He broke free from the established formulas of painting for Gallery exhibitions and took to the stage with his easel, brushes and paints, painting enthusiastically on stages with Blk Sonshine. A music duo he believes to be closely associated with his move towards expressing musical impressions. He painted the music as it played around him enticing the visual, auditory and acoustic appetites of the audience. This trend has since grown into one of the most-sort- after feature of prestigious events, covering such events as 'A tribute to Samora Machel' a painting that ripened within hours and was presented to the former first elected Democratic South African President Mr. Nelson Mandela. His wife Graca and the Samora Machel's family. He also embraced and artistically graced the proceedings of 'The Presidential Congratulatory Dinner for Women' and the finished work was presented to South Africa's President Mr Thabo Mbeki as a surprise souvenir by the African National Congress Women League. "I have always held the idea of taking art to the people in high esteem. Seeing a piece of work unfolds in front of your eyes is as fulfilling as food to hunger, water to thirst and is as mysterious and startling to me as it is to the observer". He has since being commissioned for art related projects including cover art works for jazz, world and acoustic compact disc covers, illustrations, book covers, afro centric greeting cards and note-lets, hand painted and printed tshirts, colourful book marks and a string of object d'art. My uploaded works relate to the Biennale theme of Progressive Africa in that they are works that were painted live on stages with a variety of musicians, professional dancers and Poets throughout South Africa. They are works that breaks the stereotypism that African Art draws it, s business success from Gallery and Museum formulas only. They are spontaneous works aimed at changing the pace of African art by being painted live and unfolding in front of a large audience.

The idea of taking art to stage draws a broader audience and therefore attracts more investment and support for the growth and development of art in Africa in our times."



### olusola Otori

B. 11/7/1973 - NIGERIA

#### VISUAL ARTIST/PHOTO JOURNALIST (MEDIA CONSULTANT)

#### **EXHIBITIONS & WORKSHOPS**

#### 2002 - 2012

The gods of this age. Didi museum lagos. Lines and colours. Pat's place, ajose adoegun, lagos Inner thoughts. Nimbus african art centre lagos. Guinness int. Art exhibition. Hallequine gallery lagos Thinck art auction. National museum lagos. 4Th international art festival chania crete greece. Abayomi barber school of thought exhibition lagos Silent majority project (goethe inst.) Makoko lagos.

#### 2004 - 2013

Everard read gallery, rosebank johanesburg Fordsburg artist studios, 'bag factory' johanesburg 'Beautiful things' newtown, johanesburg. Hector peterson museum, soweto, south africa. Museum africa' johanesburg, south africa. 'The silent majority project 'goethe institute (makoko) lagos. 'Silent majority project 'kampala, uganda.

#### EDUCATION

1985 - 2011

Sae institute cape-town south africa Yaba college of technology lagos. Abayomi barber' school of thought, university of lagos. Igbobi college yaba lagos

The Pot-head Series is an interpretation of my constant observation of street and under privileged kids and their living standards. This is sometimes defined by the socio-economic status of their parents or guardians.

The creation of this body of works eventually inspired a photography/art workshop, which started in 2010 in a community with many kids from poor backgrounds. During the process of the workshop project, these kids were given tools and tasks, which required a thought process. The result is a creation process that made them more focused and confident. The long-term result was a more sustainable solution to financial and psychological challenges.











#### UGANDA - B. 21-03-1979

# ndema

#### BACHELOR'S DEGREE IN INDUSTRIAL AND FINE ARTS FROM MARGARET TROWELL SCHOOL of industrial and fine arts makerere university kampala,2002

#### EXHIBITIONS:

Exhibitions at Afriart gallery kampala,2002-2013 Exhibitions at Design Agenda gallery kampala2004- 2006 Exhibition at Rhino Head gallery Wisconsin 2007

#### RELEVANCE:

My art works depict hard work, joy, beauty, modernity and hope.





**SOUTH AFRICA** 

I AM A FINE ARTIST WITH A FOCUS IN PAINTING. MY WORK IS INFORMED BY MY PRACTICE AS A CULTURAL THEORIST AND ART HISTORIAN. I HOLD DEGREES FROM THE RHODE ISLAND SCHOOL OF DESIGN (BFA), THE SCHOOL OF THE ART INSTITUTE OF CHICAGO (MFA), AND THE UNIVERSITY OF CHICAGO (PHD). MY RESEARCH SPECIALIZES IN MODERN AND CONTEMPORARY ART IN GLOBAL PERSPECTIVES, FOCUSED PRIMARILY ON LINKS BETWEEN AFRICAN AND BLACK DIASPORA AND SOCIO-POLITICAL SPHERES.

I have curatorial experience, and write from the perspective of someone who has been working in a department of visual arts.

As a practicing visual artist I became increasingly concerned with questions of African representation, art and visual culture. I decided to pursue them in scholarly directions.

In 2010, my focus on global visual practices about African visual arts led me to South Africa, where I have been living, researching and lecturing in Painting and Art History at the University of Cape town. I am currently on research leave from UCT. At the moment I am researching and writing in Los Angeles, working with UCLA's art department.

#### SELECTED ART PROJECTS and EXHIBITIONS

\* PROMISE (Solo Exhibition, South African National Gallery, Cape Town, South Africa, 2013)

\* Michaelis Print Folio (Group Print folio, Collection of Mount Nelson Resort, Cape Town, South Africa, 2013)



# ronald kerango

B. 10/11/1984 - UGANDA

STUDIED AT THE SCHOOL OF ART IN MAKERERE UNIVERSITY AND GRADUATED WITH A BACHELOR'S DEGREE IN INDUSTRIAL AND FINE ARTS IN 2007. HAS SHOWN HIS WORKS IN EAST AFRICA AND BEYOND. HE ALSO MENTORS YOUNG STUDENT ARTISTS FROM THE LOWER EDUCATION SECTOR I.E. PRIMARY AND SECONDARY STUDENTS WHO HAVE AN INTEREST TO PURSUE ART AS A CAREER.

#### HOW LONG SHALL WE STAND AND WATCH AS THEY KILL OUR PROPHETS?

Africa will never move forward if our kings and queens are constantly suppressed and told what they should do. Prayer will not help either. "We should rise and fight institutional racism that is gaining ground in Africa."



# wube



#### ETHIOPIA

EZRA WUBE (B. 1980, ADDIS ABABA, ETHIOPIAJ, RECEIVED HIS BFA IN Painting from massachusetts college of Art, Boston, and an MFA from hunter college, New York, NY. His works encompass video, installations, drawing, painting and performance and it references to shifting time and place.

My recent painting series reflects on the current condition of the city where I grew up, Addis Ababa. Ethiopia is in transformation, roads are being built, hundreds of buildings are storming up to the sky and the urge for development is in the air. In this work, I strive to celebrate this optimism by using colors that I observed on construction sites, advertisement banners, and everyday goods. However, while new communities are formed ones that have existed for generations are disappearing. In these paintings I also tend to reflect on the ambiguity of change. Places are voided and unspecified; figures are in movement, in transition, and at times lost.

### ronex ahimbisibwe

#### B. 7/12/1977 - UGANDA

RONEX HOLDS A BACHELOR'S DEGREE IN INDUSTRIAL AND FINE ARTS (BIFA) FROM MARGARET TROWELL School of Industrial and Fine Arts, Makerere University, Kampala.

#### **EXHIBITIONS:**

#### SOLO

2013 18cm by 18cm, Afriart gallery Kampala 2012 Order in chaos, Nafasi Art Gallery, Tanzania 2012 Ten years of creating or wolokoso, Afriart Gallery, Mishmash, Makerere Art Gallery/IHCR, Fas Fas Art Room 2011 Ronex ISMS, Afriart Gallery, Kampala 2010 Ronex vs. Ronex, Afriart Gallery, Kampala 2009 Order OR chaos, Emin Pasha Hotel, Kampala 2004 In Aid of Acid Survivors, Sheraton Hotel, Kampala

#### GROUP

- 2014 Garbage collectors, Uganda museum, Kampala
- 2012 Uganda at 50, Kabira Country Club, Kampala
- 2012 KLA ART 012, Kampala Contemporary Art Festival
- 2012 4 Contemporary Ugandan Artists, Burning House, Spain
- 2012 Bonhams Art Auction, London, UK
- 2011 Controversial Art Exhibition, Afriart Gallery, Kampala
- 2011 Art Expo, New York, USA
- 2010 Signature Art Exhibition, Serena Hotel, Kampala







2010 Controversial Art Exhibition. Afriart Gallery, Kampala 2009 Africa Now, World Bank, Copenhagen, Denmark 2008 East Africa Art Biennale, Dar es Salaam. Tanzania 2007 Memories of a Child Soldier, Ndere Culture Centre, Kampala 2006 AAWA, Alexandria International Workshop Exhibition, Egypt 2005 East Africa Art Biennale, Dar es Salaam, Tanzania 2003 East Africa Art Biennale, Dar es Salaam, Tanzania 2002 Annual Art Exhibition, Nommo Gallery, Kampala

#### **ARTIST'S STATEMENT:**

My visual journey mainly entails studio research in a quest to discover my own capabilities, strength and doubts by tapping into the magic of the subconscious.

Am always driven by one question, WHAT IF? I thrive on questions like what if I did this and that, what would be the outcome? It's a joy in itself as one gets surprised by the process and reversal of known truths.

I believe expressing oneself creatively in whatever form isn't a straight line or shouldn't be limited by style, medium, rules and norms. My art works has come to definitively embody my joy, frustration, inspiration and my perception into tangible objects.

I believe every African desires a progressive Africa and to reach that dreamland Africans have to first deal with their problems.





### ronnie Chris tindi

B. 7/7/1979 - UGANDA

#### I AM A SELF TAUGHT FINE ARTIST; MY STYLE REFLECTS THE TREASURE AFRICA Celebrates. The vegetation and the white bubbles reflect the clean waters running through Africa.

MAJOR EXHIBITIONS: East African Biennale Abato Art auctions

I am currently a committee member of the Uganda visual artists and designers association (UVADA) About the theme progressive Africa, a lot of what's happening here in Uganda is happening elsewhere in Africa. Therefore the parliament, opposition, judiciary, councillors, name it, have progressed in the way they do things and I appreciate that.



### rudo **Nyangulu** mungofa



#### B. 11TH JUNE 1981 - HARARE, ZIMBABWE

#### PHOTOGRAPHY EXHIBITIONS AND PUBLISHED WORKS:

- 2014 Woman at the Top Photo Exhibition, National Art Gallery of Zimbabwe
- 2014 International Women's Day Online Exhibition [ZAFP] Zimbabwe
- 2013 Towera published in The POVO Journal, Johannesburg, South Africa
- 2013 Joina City Architecture Photography for GIZ, Germany
- 2013 Emmanuel's at the Bronte for the Sunday Times, South Africa
- 2012 Miss Zimbabwe Contestants [Full page spread] Daily Newspaper, Harare, Zimbabwe
- 2012 Stateless [Gwanza Month of Photography] National Art Gallery of Zimbabwe
- 2011 Education in Zimbabwe with Petina Gappah for the Guardian Newspaper, London, United Kingdom

2010 - Berkshire Countryside [Solo Photography Exhibition] Reading, United Kingdom 2004 - Self Portrait [Mini Photography Exhibition] Bristol Community Centre, United Kingdom

Educated to Bachelors (Honours) Degree level

Siya So is an informal trade market place made out of makeshift structures in an area called Mbare in Harare, Zimbabwe where grassroots entrepreneurs are creating employment for themselves in an economic environment where there is approximately 80% unemployment.

These tradesmen and women pride themselves in the reputation that there is nothing they cannot make or fix. They not only have created employment for themselves but they employ and train apprentices and some even train their wives who come along and help them to maximize the income for the family.



### samson MNISI

#### B. 3/4/2014 - SOUTH AFRICA

SAMSON MNISI IS A SOWETO BASED ARTISTS, WHO STUDIED FINE ART AND PHOTOGRAPHY AT FUBA ACADEMY. HE HAS HAD NUMEROUS GROUPS AND SOLO EXHIBITIONS, LOCALLY AND INTERNATIONALLY. HE HAS ALSO COLLABORATED WITH MANY ARTISTS AROUND THE WORLD ACROSS VARIOUS DISCIPLINES OF ART, AND HIS WORKS ARE IN LOCAL AND INTERNATIONAL COLLECTIONS. HE LIVES AND WORKS IN JOHANNESBURG, SOUTH AFRICA (SA) AND BROOKLYN, UNITED STATES OF AMERICA (USA).

In my work I am finding a new interpretation for an old language. Because of our colonial history, we have struggled to interpret ourselves even in post-colonial times. Can the mind be decolonised? It is in pre-colonial times that we can really find the true reflection of ourselves. But those moments are far gone, and in most cases look like mambo jumbo because of the nature of the colonial education. The purpose of art making in that historical context, reflected the religion, culture and philosophy of that time. I therefore believe that by honestly looking at our history in totality pre-colonial, colonial and post-colonial times, we can truly understand where we are, and how we should relate to the world and the future.



van heusen

B. 1/8/1953 - UGANDA/AMERICAN

#### MY EDUCATION WAS IN SOCIAL WORK, and I am practicing psychotherapy in kampala.

I love to paint people moving, and in Uganda they are working hard. Maybe the work they are doing seems like a modest achievement, but earning a living is progress in Africa.



# samuel githui

#### B. 5/17/1973 - KENYA

#### SOLO EXHIBITIONS:

2013 Hodi Hodi Que Pasa Restaurant KENYA 2012 Zebra Crossing One-off Contemporary Art Gallery KENYA 2009 Daily Bread Ramoma Rahimtulla Gallery KENYA 2005 One for the Road National Museums of Kenya KENYA 2004 Art for Breakfast exhibition Java Cafe KENYA 2003 Retrospection Ngong Racecourse Restaurant KENYA

#### **GROUP EXHIBITIONS:**

2013 Nigerian High Commission 53 Independence Exhibition KENYA

2013 Hello East Africa Umubano Hotel Kigali RWANDA 2013 Arte Laguna Prize the Arsenale Venice ITALY 2012 East Africa Art Biennale, Palais Des Art Bujumbura BURUNDI

2011-12 Group Exhibition National Museums of KENYA 2009 10 Urgent Matters Art Enclosures Exhibition, Venice ITALY 2009 Arte Sustenible UNO art Exhibition, Bonn Germany 2009 Art in Climate Change Bad Urach Stuttgart Bauhaus City Dessau GERMANY

2008 Art in Climate Change Bad Urach Stuttgart then to Bauhaus City Dessau GERMANY

2007 Art in climate change Ihlienworth Hamburg then Heidelberg GERMANY

2007 Art in climate change Ihlienworth Hamburg Heidelberg





#### GERMANY 2006 Kuona Trust Contemporary art exhibition Go Down art Centre KENYA 2006 Thupelo International Workshop Open Day Rorkes Drift Cape Town SOUITH AFRICA 2004 Jumbo Kenya Art Exhibition Cortona ITALY

#### Collections:

Belgium High Commission Residence KENYA Aga Khan Foundation KENYA Google California USA Ford Foundation KENYA Nairobi National Museum of Kenya Fondazione di Venezia Venice ITALY Casoria Art Museum Naples ITALY United Nations Head Quarters Nairobi UNHCR KENYA Kentucky University U S A Safaricom KENYA

African in a contemporary space or environment.

#### **ARTIST'S STATEMENT**

My work generally focuses on how I see and understand the world around me that is ideas, thoughts memories, experiences, hopes and aspirations, et cetera, which I try to express through colors, forms and objects with figurative images derived from daily life occurrences hence creating dialogue, beauty, peace and relations to the audience. I usually find it satisfying to express myself using figurative images for the sake of social caricature or political messages. Just as my Artist statement explains, most of my work's themes revolves around the topic 'Progressive Africa' That is, I try to describe or prescribe urgent issues that affect me as a person, as an artist and as an

### senzo njabulo shabangu



SENZO SHABANGU WAS BORN IN DRIEFONTEIN, MPUMALANGA, SOUTH AFRICA. HE CAME TO JOHANNESBURG, AT THE BEGINNING OF 2006, TO BECOME A PILOT. INSTEAD HE ENDED UP STUDYING PRINTMAKING AT THE ARTIST PROOF STUDIOS IN NEWTOWN.



#### B. 30/9/1985 - SOUTH AFRICA

Shabangu is a firm believer in community work. Among many other projects, he initiated the Non Profit Organisation, Makhekhe Mshini Youth Facility Management (MMYFM), near his home-town. The project hosts netball and soccer tournaments for the Mpumalanga youth. Printmaking (silkscreen) workshops are held once a year. In 2008, Shabangu's work was chosen to represent the Many Voices, One Movement Global Conference at the O.R Tambo Airport. As part of the conference, which looked at poverty in Africa, Shabangu produced an edition of 63 linocut prints for the conference attendees. Shabangu's work was also selected to form part of the advertising for the World Art Summit at Museum Africa in 2009. Early in 2010, Senzo Shabangu was the recipient of the David Koloane Award. As part of the award, he engaged in a four month residency at the Bag Factory, under the mentorship of prestigious artists David Koloane and Pat Maut-loa. During the residency, Shabangu worked with resident artists from around the world.

Shabangu considers the audience of his work to be its judges, yet he still maintains that beyond the audience, God is the judge of his success as an artist. He feels that these works have emerged from a place beyond his own imagination.

#### EDUCATION:

2006-2008 Artist Proof Studios, Johannesburg 2012 African Aviation Academy, Rand Airport, Pilot training.

#### AWARDS:

2010 Recipient of the David Koloane Award

I believe my work represent the future and the present of African young generations and our progress in getting connected to the world. Over the past few years I have been growing in each day through my art, I usually use the city of JHB as my inspiration. Living in this city is like being in an African university where every day experience is a lesson, and my work is a proof of how strong we are as African. I am a self taught artist with this gift from God. I have overcome almost all my challenges. I deserve to touch my fellow Africans with this gift. The last work is titled "They took everything". I am getting tired of seeing my work going out of our continent. I will be so happy to see Africans realizing how important it is to protect our art.









#### SIPHO MPONGO WAS BORN IN THE EASTERN CAPE IN A RURAL VILLAGE CALLED NQAMAKWE IN 1993 AND Was Raised in Langa, cape town. Iliso Labantu, a local Photographic mentorship programme, Provided the platform for mpongo to launch into a Photographic career.

Sipho has recently completed a full time course in study at the Cape Town School of Photography whilst simultaneously contributing to various photographic group shows and projects in Cape Town and internationally.

#### LANGA STILL LIFE SERIES

This series of Still life shows a different lifestyle of Langa Township. It shows the authenticity of living in the community with so much going on. These house-to-house still life(s) offers a platform to look at the Township that has been documented a lot with such small details of how people live, the way they look after their goods and things that bring life to them. This project seeks to debate the stereotypes and break the all the single stories of Langa Township and any township. Things have changed in Langa Township. The aftermath of the Apartheid is slowly dying whilst Unity and love is spread around, It is visible even in a still life. Life is certainly changing and people are moving forward.

## sipho mpongo



# sylvie phillips

#### B. 27/9/1961 South Africa

BATIK ARTIST, INDEPENDENT CURATOR AND QUALIFIED ART THERAPIST (MA PROFAC) SYLVIE INITIATED AND DEVELOPS SINCE 2008 THE BODY MAPS PROJECT BETWEEN FRANCE AND SOUTH AFRICA WHERE SHE FACILITATED 7 SERIES OF WORKSHOPS AND EXHIBITIONS ON THE THEME OF EXILE AND IDENTITY.

Parallel exhibitions in 2009, 2010 and 2013, notably in France for the Month of Women in March 2013 and with 'Unite Africa' at the National Library in Cape Town combined works by displaced African women in France together with the South African Body Maps, creating a progressive travelling message. The action continues into 2014 with the support of the Région Tarn in France and the Scalabrini Centre in Cape Town, South Africa.

#### **EXHIBITIONS:**

Soft Serve at the National Gallery, Cape Town WAX at the Alliance Française, Cape Town Galerie Annie Stansal, Paris Kursaal, Berlin; Cape Town Festival







### tashinga matindike gondo

EXHIBITIONS - Solo

"Beneath the surface - Bambanani", National Gallery of Zimbabwe (Harare), September 2012 "14 Ways To Remember", MFA exhibition, Michaelis Gallery (Cape Town, South Africa), December 2009

#### **GROUP EXHIBITIONS**

"Woman At The Top", National Gallery of Zimbabwe (Harare), March 2014 "Michaelis Graduate Exhibition", Michaelis Gallery (Cape Town, South Africa), 2009 "Local Rhetorics", Vansawesterncape open space (Cape Town, South Africa), 2007

#### PUBLICATIONS

2013 Featured in JEWEL Magazine under 'Movers & Shakers' article 2012 Featured in National Gallery of Zimbabwe Art life magazine 2011 Featured in National Gallery of Zimbabwe Art life magazine 2008 Contributor: Artists handbook - A guide to the business of arts. Africa Centre & Vansawesterncape, Cape Town, SA.

THESE TWO PORTRAITS UNVEIL A VISUAL NARRATIVE WHICH ECHOS AN OFTEN 'UNNOTICED VOICE' REPRESENTATIVE OF THE CHALLENGES FACED BY ORPHANS. THE EXISTENCE OF ORPHANS IS A GREAT REALITY WITHIN AFRICA, DUE TO CHALLENGES OF DISEASE (HIV/AIDS), POVERTY AND MANY OTHER FACTORS.

THUS, MY PORTRAITS ILLUSTRATE WHAT COULD BE UNDERSTOOD AS PERSONAL STORIES OR ACCOUNTS OF INDIVIDUAL PROGRESSION, WHICH IN TURN CONTRIBUTE TO THE STORY OF AFRICAN PROGRESSION.

B. 03/21/1982- ZIMBABWE

EDUCATION

#### MASTER OF FINE ART IDISTINCTIONJ (UNIVERSITY OF A CAPE TOWN - MICHAELIS SCHOOL OF FINE ART); DECEMBER 2009 BACHELOR OF FINE ART IDEAN'S MERIT LISTJ (UNIVERSITY OF A CAPE TOWN - MICHAELIS SCHOOL OF

FINE ART); DECEMBER 2007



### ufuoma ISICIVWE

B. 27/4/1981 - NIGERIA

#### UFUOMA ISIAVWE CREATES PAINTINGS THAT BUILD Emphasis on utilization of the afternoon stages of life and fulfillment of purpose as well as the Changing World of Today.

#### EDUCATION:

He studied fine and applied arts at Nnamdi Azikiwe University, Awka and specialized in painting. Graduated in 2004 with an outstanding result

#### EXHIBITIONS:

Unconditional Love 2013 The Spark Exhibition 2013 October Rain (SNA) 2013 Colours of hope (A charity exhibition of paintings and sculpture) 2014

Unconditional love shows how the unending love of parents to their children leads to a progressive Africa. Love and care helps build the individual and in turn builds the society.





### wasswa CONCC

#### B. 17.AUGUST. 1984 - UGANDAN

EDUCATION:

### KYAMBOGO UNIVERSITY, BACHELORS DEGREE IN VOCATIONAL STUDIES ART AND DESIGN WITH EDUCATION.

I am a painter, sculptor and multimedia artist.

My work is a reflection, a discussion, debate on the economic, political and social issues affecting Uganda and Africa at large.

### yessir Oli mohammed

B. 17/9/1969 - KENYA/SUDANESE

YASSIR ALI IS A SUDANESE ARTIST LIVING AND Works as full time artist in Nairobi in Kenya Since 2003. He graduated in 1997 from the Fine art department of Sudan University for Science and technology with a degree in Fine Art.

Yassir is involved in many projects for Sudanese children like for Nafage Art Workshop Abd el Karim Mirghani Cultural Centre (AKMCC) in Sudan since 1998. He is also responsible for promoting manual work for the displaced poor and children left out of school since 2000 for an organization called Children's Culture of AKMCC. He is member of the Almada Art Group, Union for Sudanese Artist and member of Kuona Trust in Nairobi, Kenya. His art work is inspired by Nubian culture, Nubian motifs, colors and atmosphere. Exhibitions:

International Forest workshops at Ongonge Forest – Nairobi. Kenya 2006 and 200.

President of artist over the frontiers. Lyon- France. 2009. ARS 11 Exhibition at Kouvola. Finland. 2011 Spherique Indian Ocean Art project- Zanzibar 2011.













### yonas melesa

#### GROUP

- 2013 Sheraton Addis, Addis Ababa Ethiopia
- 2013 Ethiopia creates USA
- 2012 Diani Beach Art Gallery Kenya
- 2012 True flies Sanaa ya Makaratasi: Substance and Environment National Museum Nairobi
- 2012 African union hole Addis Ababa, Ethiopia
- 2011- Four Freedoms Art Competition, Addis Ababa, Ethiopia
- 2009- ENTOTO fin art School College Addis Ababa, Ethiopia 2006 – The School of fine art and design 2002- UNICEK Addis Ababa Museum

I am applying to participate in Kampala art biennale to fulfil my ambition of sharing ideas and experiences with my colleagues. I am deeply committed to the use of mixed media and experimenting with found materials, drawing, surface treatment techniques and collage opening up new ways to create mixed media and assemblage work.

#### ETHIOPIA

#### EDUCATION: ENTOTO TVET COLLEGE, ADDIS ABABA, ETHIOPIA 2009DIPLOMA, FINE ART / GRAPHICS ART THE SCHOOL OF FINE ART AND DESIGN CERTIFICATE 2006

I was borne 1982 in Ethiopia. I am inspired by natural and artificial art and Communication. Both technology and art are considered artificial in that they are made by human beings through creative action which transcends the natural processes of all other living organisms. Science aims to know; art endeavours to express society; a cultural university that is open to all. Art also serves as a channel of expression to release, elevate, and understand our inner conflicts, fears, and tensions as well as our aspirations, hopes, and ideals.

I live as an artist by participating in many artistic and social activities. I also paint and drawing using different materials. I think that I should produce my artworks owing to a growing understanding and strong belief that it can best be utilized to initiate and reinforce social change.



## zerihun Seyoum

#### B.25/11/1976 - ETHIOPIA

"ZERIHUN SEYOUM HAS BEEN INTERESTED IN ART FOR NEARLY AS LONG AS HE Can Remember. Since the Age of 7 has focused his attention on Art Almost exclusively. He focused almost exclusively on Art throughout His elementary and high school experience. Following his studies at Addis Ababa University, Zerihun taught art for three years in various Arts schools in And Around Addis Ababa.

Teaching art allowed him to hone his artistic skills, while nurturing his own passion for art and instilling that passion in others. With these experiences in mind, Zerihun determined to establish his own studio and teaching center, which he opened in 2003 and named "Embassy of Ideas". Since establishing himself as an independent artist Zerihun has had numerous exhibitions worldwide, in major cities such as New York, London, Brussels, Nairobi and Addis Ababa. Employing the powerful use of colour and movement, Zerihun creates images that satirize socio-political issues confronting Africa and Ethiopia with theatrical, dramatic effects. He tells stories that provide a commentary on the convergence of modernism and traditional life in Africa through a bold expression of form, texture and colour.

Zerihun has held 23 exhibitions worldwide. Since 2007 he held exhibitions in Ethiopia, Kenya Belgium, the United States and England.

Art statement:

I am inspired by an extremely rapid increase in the "modem" elements of the west into urban and rural Africa. For example, in Ethiopia, there is major construction of a light rail train being built to stretch along the entire city of Addis Ababa. This construction is quickly occurring over 2 years, yet traditional elements of life still exist alongside the construction (for example, a herder herding donkeys carrying grain to the main market in the middle of city streets). Our African cities have become a landscape of scaffolding and visible change- Africa is now, Africa is the future; thus, I paint to explore what is Africa as an African observer and an African in African society and satirize and explore through visual arts who, how and what is progressive in our communities.





### harandane CCCO

#### B. 12/31/1978 - MALI

BORN IN 1978 IN TONKA, IN THE REGION OF TIMBUKTU IN Mali, he lives and works in segou. After studying humanities, harandane dicko joined the training centre of photography in bamako (PSC) in 2000.

He won the award for the creation of visa Cultures France in 2008 and performed a residency at the Cité Internationale des Arts in Paris . 1st prize winner of the first Africa photo contest organized by the Andalusian Centre of Photography and the African Film Festival of Tarifa in Spain. He was nominated at the price of Africa Sovereign Art Foundation and participated in September 20011 in the International Art Exhibition in South Jo

hannesburg. Harandane Dicko has participated in several solo and group exhibitions in Mali (including 6th Africa 7th and 8th African Photography Encounters in Bamako) and abroad (especially in "Faces in French" Cahors festival, the François Mitterrand Library in Paris, the 2008 biennial Fez in Morocco, IFA Gallery in Berlin Stuttgart) in 2009 Pan-African festival in Algiers at the Quai Theatre in Angers in 2010, the British Museum in London in 2012 etc.

A ccording to forecasts, in 2050, more than one billion Africans will live in cities, against 400 million currently to 20 million in 1950 a radical change due to population growth in rural, economic and cross-border migration. And after Europe, the Americas and Asia, is Africa's leading urban revolution. Through this series called the "mirror", I try to capture the contrasts of African cities booming with their daily realities. I use mirrors for motorcycles capture a moment of this urban and African life. Car mirrors return me a mirror image, as the TV screen, I entered through the frame of my camera elements of daily life scene and portraits. Like Bamako, the Malian capital, many African cities have built the bike in the urban landscape. Thus, motorcycles serve both as a means of travel for some and mirrors as an accessory created for others.





#### B. 1/26/1980 - TOGO

#### I COME FROM A FAMILY OF ARTISTS.

I started out as a carpenter which I learnt successfully and due to my interest in art I applied myself courageously into sculpture and painting which I am carrying out successfully to date.











## **PROGRESSIVE AFRICA**

KAMPALA ART BIENNALE 2014 Catalogue