

C&

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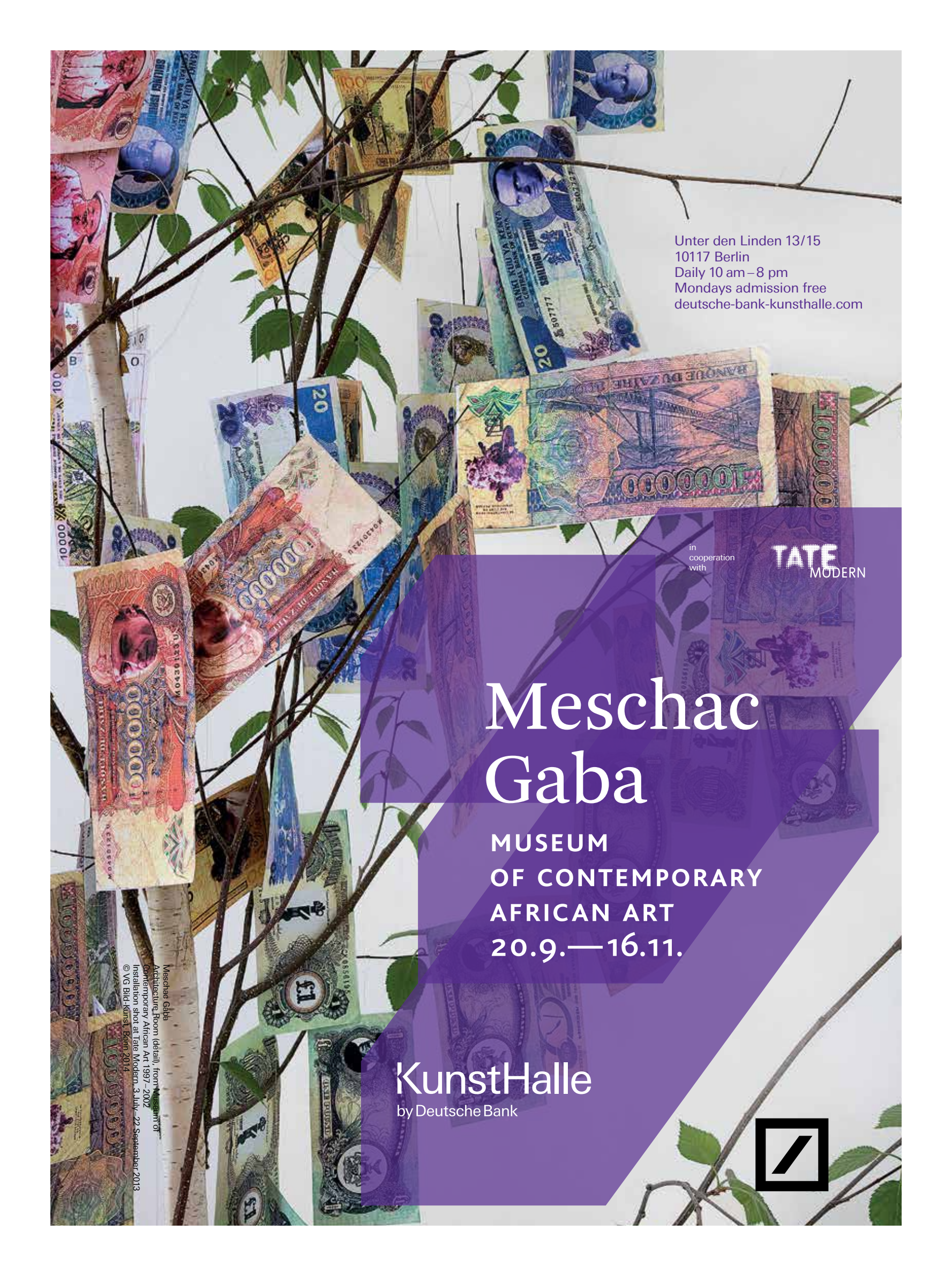


Nkiruka Oparah, *Precursor to a New Dream*, 2014
(courtesy of the artist)

CONTEMPORARYAND.COM

An online art magazine

Print edition no. 2



Unter den Linden 13/15
10117 Berlin
Daily 10 am – 8 pm
Mondays admission free
deutsche-bank-kunsthalle.com

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Meschac Gaba
Architecture Room (detail, from Museum of
Contemporary African Art 1997–2002
Installation shot at Tate Modern, 3 July–22 September 2013
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The Museum goes to... Cape Town



A Cape Town property company has teamed up with a German collector to create Africa's first mega-museum devoted to contemporary art from African perspectives. By **Sean O'Toole**

Cape Town's derelict harborside granary, an eggshell-colored industrial building that recalls the sober industrial hues of modernist painters like Charles Sheeler and JH Pierneef, will soon be the site of Africa's first mega-museum: the Zeitz Museum of Contemporary Art Africa, or Zeitz MOCAA.

Slated to open in early 2016, the new Thomas Heatherwick retrofitted building will be spread across nine floors and include 80 galleries, 18 educational areas, a rooftop sculpture garden, storage and conservation facilities, as well as centers devoted to performance, moving image, curatorial practice, and education. It is the first large-scale architectural project of its kind since the 1995 opening of the Al-Nasr Museum of Modern Art in Port Said, Egypt.

A partnership between the V&A Waterfront and Jochen Zeitz, a German retail fashion entrepreneur and art collector, the €35-million museum will focus on collecting, researching, and exhibiting contemporary art from the continent and its many Diasporas. Zeitz

MOCAA will strategically connect the Waterfront's busy shopping precinct with Cape Town's expanding financial and conferencing district and forms part of a larger €175-million investment in the area by the Waterfront company. Initially eyed by Johannesburg credit entrepreneur and collector Gordon Schachat, Zeitz has agreed to bequeath his pan-African art collection as well as provide an operating budget to the new not-for-profit museum.

A trim man with a graying reddish-brown beard and a sharp nose, Zeitz is the former CEO of Puma and currently a director of luxury retail brand Kerber. Proficient in seven languages, he started his business career as a junior executive at Colgate-Palmolive's New York office in the late 1980s. In New York he began collecting pop art. In March 1993, at age 29, Zeitz was promoted to chief executive of the German footwear brand Puma, then an ailing company on the verge of bankruptcy. His stewardship was marked by strategic diversification and innovative marketing, including a calculated investment in African soccer.

"I was the first to sign African national football teams and make them heroes in our global campaigns, starting with Cameroon and the legendary sleeveless jersey that went on to be banned by FIFA," Zeitz told a small audience gathered at the V&A last November for the launch of the museum. "A lot of creativity went into the brand that I spent almost twenty years responsible for, creativity that originated on this continent."

In 2008, a year after the French luxury retail group PPR (now LVMH) acquired a controlling stake in Puma, he founded the Zeitz Foundation for Intercultural Ecosphere Safety, a not-for-profit organization promoting sustainable business practices. The foundation's philosophy is summarized by four words: conservation, community, culture, and commerce. Culture is not a synonym for art, merely an expression of it, explained Zeitz in an interview. "I believe that

Above: Undated aerial view of Cape Town's harborside grain silo during its working life (courtesy V&A Waterfront)



through art you have an opportunity to shape culture, especially through contemporary art, which is what we are trying to do here in my retreat in Kenya,” he said.

Zeitz is a prodigious collector, notably of Native American artifacts, and a trophy hunter. His Swiss home includes displays of headdresses and wild animals he has hunted. The acquisition of a work by Isaac Julien, a London-born filmmaker and visual artist of West Indian parentage, initiated Zeitz’s interest in collecting artists from Africa and its Diasporas.

Zeitz’s key advisor for the last six years has been Mark Coetzee, a Cape Town art dealer, curator, and artist whose sexually explicit paintings from the 1990s were twice censored when exhibited. The two met in Miami during Coetzee’s tenure as director of the Rubell Family Collection, a leading American collection of contemporary art.

In 2008, Coetzee and Zeitz jointly curated the exhibition *30 Americans*, a showcase of works by African-Americans held by the Rubells. They include Kehinde Wiley, Glenn Ligon, and Hank Willis Thomas, whose work is now also represented in the Zeitz Collection.

A marriage of indigenous and diasporic African artists, the Zeitz Collection also includes work by Kudzanai Chiurai, Marlene Dumas, Nicholas Hlobo, Julie Mehretu, Wangechi Mutu, Serge Alain Nitegeka, and Chris Ofili. It also holds over 70 works by the Swazi sculptor Nandipha Mntambo, an indication of the level of investment (or targeted speculation) that underpins the collection. Like other private collections of contemporary African art that actively solicit public engagement, including Congolese businessman Sindika Dokolo’s Luanda-based collection, wealth manager Piet Viljoen’s New Church venture in Cape Town, or Beninese businessman Lionel Zinsou’s eponymous Cotonou art foundation, the Zeitz collection is best understood as a collage of propositions: ambitious, non-parochial, up-to-date, brave, moneyed, hip, idiosyncratic, and, it has to be said, occasionally flaky.

“I don’t collect just for the sake of collecting,” insisted Zeitz during a personal interview. “I saw a great opportunity to contribute to something culturally relevant, and that is what ultimately got me to step up my commitment to take the

collection to a level that would be able to be the basis for a major museum.”

Before striking a deal with the Waterfront, a company jointly owned by Growthpoint Properties and the Government Employees Pension Fund, Zeitz had actively been searching for a venue to host his collection on the continent. For a while Nairobi was earmarked as the appropriate site. “Mark and I were looking for a location that would become an icon, a beacon, and ideally a landmark for the artists and the museum,” said Zeitz.

Since 1990, Cape Town, often derided by Black South Africans as a prettified white enclave, has increasingly secured a privileged place in the global imaginary as a leisure destination. It will be interesting to see how the new museum disrupts the cozy post-apartheid narratives undergirding this starkly divided city. Optimistically, the site for the new museum represents a good start.

The appointment of British designer Thomas Heatherwick took many observers by surprise. Rather than try to evoke some generic version of African contemporaneity in a new structure, Heatherwick opted to engage the existing granary site as a formal and conceptual challenge. His key design intervention will involve carving an oval atrium into the 42 storage silos, in effect fashioning a cathedral-like interior out of the clutter of concrete verticals. The form of the atrium will evoke a single grain kernel. It is a daring proposal, entirely synchronous with the ambition of the new museum. But grain silos are also volatile spaces, literally. Friction between microscopic particles stored at industrial scale has led to fatal explosions in silos, particularly in the US.

The new Zeitz MOCAA won’t face this particular industrial problem, but it is nonetheless likely to be the site of future volatilities as its particular version of African contemporary art is both celebrated and resisted. Museums, after all, are not just landmarks but cultural bunkers too. **ca**

Sean O’Toole is a writer and co-editor of Cityscapes, a critical journal for urban enquiry. He lives in Cape Town, South Africa.

Above: Artist’s impression of Zeitz MOCAA
© Heatherwick Studio

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Contemporary And (C&) is an online art magazine and a dynamic space for the reflection on and linking together of ideas, discourse and information on contemporary art practice from diverse African perspectives. www.contemporaryand.com

Published by
Contemporary And (C&)

Concept
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Basia Lewandowska Cummings, Bakri Bakhit

Editorial Team
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Wellershaus, Aïcha Diallo, Olivia Buschey

Art Direction and Design
Luke Gould, London

Printing
Henke Pressdruck GmbH & Co.
KG, Berlin

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Copy editing
Ekpenyong Ani, Karen Margolis,
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About the back cover work
Prise de Vue (San Francisco 1963, Kampala 2012) is a set of four engravings on paper that artist Emma Wolukau-Wanambwa made from a collection of dirty and damaged 35 mm slides found on the shelf of Adelina Lubogo’s kitchen in Kampala, Uganda in 2011. The slides are part of a commercially produced set depicting the Japanese Tea Garden near the Golden Gate Bridge in San Francisco, created by the Japanese-American landscape designer Makoto Hagiwara for the World Fair that took place in 1894. The Hagiwara family lived in and maintained the garden until they were interned by the US government in 1942. These slides are some of the few remaining images of Mrs. Lubogo’s trip to the United States in 1963, where she attended a summer school for art teachers organized by the Association of American University Women.

C& is funded by the Federal Foreign Office
and the ifa (Institut für Auslandsbeziehungen)



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Translations funded by the British Council



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Here's to Progress

The opening of the Black Cultural Archives' purpose-built space in Brixton, London, in July coincided with the arrival of *Black Artists in British Art: A History since the 1950s* by Eddie Chambers – a book we have all been waiting for, says **Hansi Momodu-Gordon**.

Above: Community rally in support of
Black Cultural Archives, 1984, London, UK (courtesy of BCA)

Opposite: The Black Cultural Archives, Brixton
© Edmund Sumner



The Black Cultural Archives have the potential to be of central importance to the history of art in Britain

The opening of the Black Cultural Archives' space and Eddie Chambers's new book focusing on Black artists in British art since 1950 are to significantly alter the terrain by marking out spaces for dedicated narratives for Black British artists in the history of art in Britain.

Central to *Black Artists in British Art* is the narrative of the persistent invisibilizing of Black artists in Britain on a continuum that charts the level of the art world's openness alongside Britain's immigration policy and the fluctuating temperature of race relations from the 1950s to today. What an organization such as the BCA invites, with its collection of ephemera, written and oral histories, photographs, and texts, is a way to look back at that history and access remnants of the very exhibitions, artists, and institutions that Chambers pinpoints in his text.

In the introduction, Chambers talks of a fall into oblivion for a great number of artists. He posits that even though each chapter in the book is centered on a group of artists working within a

specific decade or particular moment, they all present a meta-narrative of "problems and progress." Making this point again in the epilogue, the section focusing on contemporary practitioners, Chambers elaborates, declaring, "The history of Black artists in Britain reflects a steady and often predictable pattern, in which the fortunes of individual artists undulate, whilst the majority of practitioners have to settle for either fleeting visibility, or no visibility at all" (Chambers 2014, p. 195). Coupled with a chronic case of invisibility is the symptom of amnesia.

Not only have Black British artists throughout history been accorded relatively few moments of visibility, those occurrences have a tendency to be systematically forgotten about. Or rather, they have not entered into the national memory in a way that can inform subsequent generations. One of the side effects of amnesia, aside from the loss of a significant history, is for certain artists to be continuously cast as a discovery, novelty, or fashion. Those declaring, in 2014, the discovery of art from Africa may have thought twice were they aware of the

exhibition *Contemporary African Art*, held in 1969 at Camden Art Centre in London. Which is why the significance of Chambers' careful research and notation of the exhibition history of Black artists in Britain cannot be overstated.

Similarly, an engagement with history is reason to mark this new phase in the life of the Black Cultural Archives. The space is now located on Windrush Square, Brixton, in an area of London that has been the epicenter of African and Caribbean migration to Britain throughout the 20th century and into the 21st and has been stage and set to many of the events



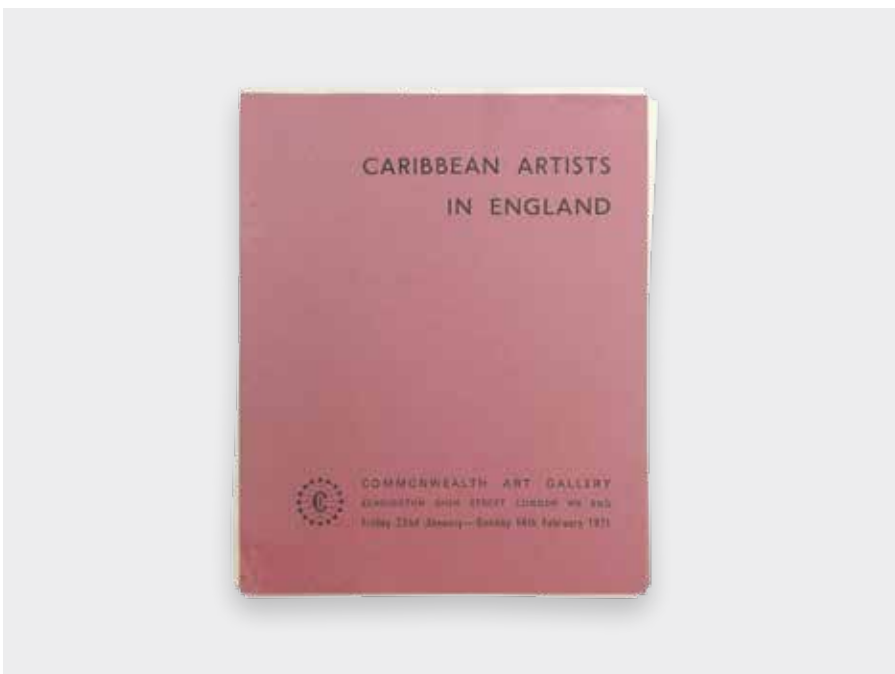
MEET THE ARTIST

An interview with Meschac Gaba
Read it on contemporaryand.com



Above: The Black Cultural Archives, Brixton
© Edmund Sumner

Below: *Caribbean Artists in England* exhibition
catalogue © Commonwealth Art Gallery



that have shaped its history. In a conversation with Kimberley Keith, BCA Trustee, I was struck by a sentiment she expressed, closely echoing Chambers. Narrating the BCA's history, Keith noted its move from "protest to progress," as the organization sprung out of the protests and responses to the Brixton uprising of 1981 and has progressed towards professionalization, becoming both archive and heritage center. In both cases the telling of Black British (art) history is characterized by episodes of discord and progress.

The archive offers a powerful resource to artists, art historians, and curators as it is the evidence of our history, the history of artists from former British colonies – the Caribbean, Africa, South Asia – and of subsequent generations of Black British artists. Imagine my excitement to find in the BCA an original exhibition brochure from *Caribbean Artists in England* at the Commonwealth Art Gallery, Friday 22 January–Sunday 14 February 1971, with a list of 16 exhibiting artists including Winston Branch, Donald Locke, Ronald Moody, and Aubrey Williams, complete with black-and-white illustrations of their work. Picked out by Chambers for offering a high-profile opportunity for Caribbean artists based in London to exhibit, knowledge of this exhibition history is essential in informing our perception of an increasingly global art world and the place of Black British artists within it (Chambers 2014, p. 56). The Black Cultural Archives have the potential to be of central importance to the history of art in Britain, so long as they develop acquisition strategies that recognize the valuable contributions of Black British artists and continue to collect key source materials. As it is, only when we know how far we've come can we understand if progress really has been made. Here's to progress. **ca**

Hansi Momodu-Gordon is a curator, writer, and cultural producer. She is Assistant Curator at the Tate Modern where she works on exhibitions, commissions, and collection research.



Eddie Chambers, *Black Artists in British Art: A History since the 1950s*, London, 2014

Cover image: *Slave to champ II* (new series) 2007, mixed media collage on paper, 64 × 48 cm. Kindermann Collection, courtesy of Artco Gallery and Godfried Donkor

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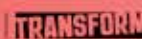
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A Call to History

Cédric Vincent writes about the importance of remembering, focusing on four groundbreaking African festivals



Independence gave rise in Africa to a proliferation of festivals of art and culture, symposia, and gatherings on musical and later cinematic themes. This emerging scene felt the lasting imprint of a number of massive pan-African events held in various countries. Four in particular were radically new phenomena for their time and deserve special attention:

- ca The first World Festival of Negro Arts (Dakar, 1966)
- ca The first Pan-African Cultural Festival (Algiers, 1969)
- ca The Zaire 74 Festival, accompanying the World Boxing Championship between Mohammed Ali and George Foreman (Kinshasa, 1974)
- ca The Second World Black and African Festival of Arts and Culture, a.k.a. FESTAC (Lagos, 1977)

Those four festivals followed fairly similar models. They featured delegations from around the world and were attended by tens of thousands of visitors. The festivities created encounters between music and fine art, theater and cinema, dance and literature, and in one case even included one of the most ambitious sporting events ever organized on the continent. There were panels and round-table discussions by the score. Grand avenues were added to the map and imposing structures built (such as the Dynamique Museum in Dakar and the National Theatre in Lagos). Even entire neighborhoods were erected (e.g. Festac Town in Lagos), profoundly transforming the fabric of the host cities. The budgets were dizzying and the infrastructure was a complex financial undertaking.

The festivals of Dakar, Algiers, Kinshasa, and Lagos left their marks on the pan-African cultural landscape, on the continent both north

and south of the Sahara, and even further afield, inspiring people in the US, Latin America, the Caribbean, and the islands of the Indian Ocean. Strangely enough, however, they have not received much attention from academics and have never been the subject of a collective study to date. This is a crucial oversight that essentially consigned an entire chapter of cultural and



C& REVIEW

RAVY 2014: an exclusive review from the important performance festival. Find out more on contemporaryand.com

political history in the postcolonial period to the dustbin. The team of the Panafest Archive research project (EHESS-CNRS, Paris) is now working to fill that gap.

As shown above, the grand events in question had a global impact and continue to be remembered as symbols of a cultural Golden Age. They owe this memory to their political character. It would be inaccurate to think of these four festivals as “mere” cultural and artistic events. Rather, they were central nodes in a network of relations and representations, situated at the very heart of movements that had fundamental global effects on the structuring of the nation-state and the incipient political imaginary. As sites of coordination and mediation between artistic creators and decision-makers on one side and widely disparate

audiences on the other, they served as sounding boards for the public dissemination of ideas that had previously been confined to the elite. As showcases for the states that organized and participated in them, they served as entranceways – via the artists’ work – for diplomacy around various issues at various scales: among young African nations, between culturally Arab North Africa and sub-Saharan Africa, between independent countries and liberation movements in the remaining colonies and apartheid regimes, between the Americas and Africa, between former metropolises and former colonies, and between international organizations and bilateral cooperation structures.

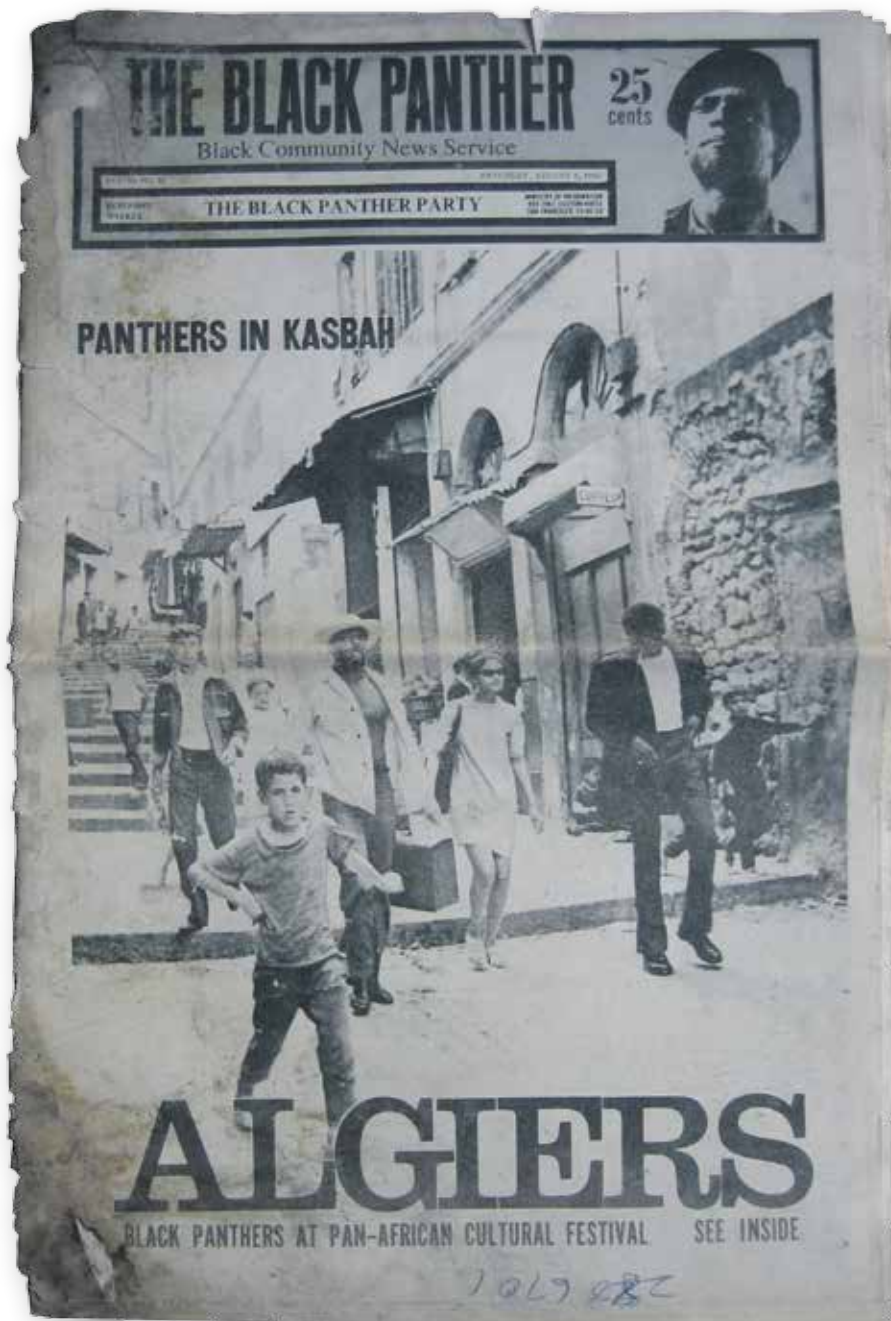
Apart from ideological rivalries (notably over the notion of Négritude) among the events, which greatly contributed to shaping their

contours, it is fitting to think of the festivals in Dakar, Algiers, Kinshasa, and Lagos as collectively opening a space for interchange and encounter. The delegations’ artists and cultural players engaged with one another, made each other’s acquaintance, exchanged ideas. It is important to situate them in connection with one another and with a view to the transfer (that is, recycling) of ideas, practices, and images as well as the flow of people, objects, and symbols.

This stream of memory took form in different kinds of artistic events via the rediscovery and reuse of intellectual and artistic productions linked to the agitated years of anti-colonial struggle and the attainment of independence. Moreover, these events’ affinity for commemoration has been expressed through explicit references to historical festivals, notably through the anniversaries of independence. The Second Pan-African Festival, for example, was held in Algiers in July 2009. Then, in 2010, the third World Festival of Black Arts was organized in Dakar, not without difficulty. The theme was African Renaissance, a buzzword coined by the former president of South Africa, Thabo Mbeki, in a bid to redefine the international image of the continent. Prior, the various organizers of the Dakar Biennale had made recurrent references to the 1966 festival in order to raise the profile of their own event. Finally, in South Africa, an abortive project intending to resurrect the FESTAC was developed in the late 1990s after the abandonment of the Johannesburg Biennale. These projects all demonstrate the extent to which the memory of those festivals permeates the world of art and culture in Africa.

At the same time, the references to festivals in the 1960s and ’70s are often stereotyped and billed as canonical, pioneering points of departure. The images and discourses they have produced are recycled, but always draw on the same sources (catalogues, memorial books, etc.). In cases where the stereotypes could be contested, the dearth of documentation frequently leads to a kind of amnesia-fueled nostalgia. It bears pointing out that festivals do not generally keep good records of their history and tend to neglect their archives. This might make the historian’s job harder, but it also has the benefit that the history is not wrapped in the artifice of institutionalized memory. *ca*

Cédric Vincent is an anthropologist and postdoctoral fellow at Centre Anthropologie de l’écriture (EHESS-Paris), where he co-curates the Archive of Pan-African Festivals program supported by the Fondation de France.



The Black Panther newspaper, 1969 (courtesy of Panafest Archive research project)

Opposite: Symposium during the World Festival of Negro Arts, Dakar, 1966 (courtesy of Panafest Archive research project)

Digital Computational

Basia Lewandowska Cummings takes a look at the young artists, organizations, and platforms championing digital art and technology

At the switch of a tab we navigate our gazes from global uprising to pornography, online retail, and Facebook. Endless flows of information, images, and data assemble momentarily as narrative, then, just as quickly, are disassembled as snippets – small and discrete enough to be sent, viral, across multiple networks.

In this digital domain, value no longer comes from scarcity, but from ubiquity; quantity trumps all. For those of us now living fully connected, networked lives, images no longer signify what they are, the artist James Bridle recently argued, but indicate “how they came to be and what they have or will become: the processes of capture, storage, and distribution; the actions of filters, codecs, algorithms, processes, databases, and transfer protocols; the weight of data centres, servers, satellites, cables, routers, switches, modems, infrastructures physical and virtual...”

Artists have been responding to this vast and migratory domain. In Europe and the US, ever-changing terms in art criticism reflect how quickly artistic approaches are moving away from now inaccurate (or passé) notions of “net art” or “new media” to “post-Internet.” However, despite mutating vocabularies and efforts to keep up to date, much recent writing and criticism has fallen, often by simple omission, into the trap of thinking that these trends are truly global, that these “clouds” in fact have no territory. But this glosses over vast swathes of the world where access to computers is still scant or where unique, distinct, and embedded forms of digital engagement are emerging and demanding their own critique and attention.

On the African continent, our voracious appetite for the virtual is distilled into material, lived realities. Conflict minerals, which are used in many of our devices, shape the political and social forces acting upon millions of people in Congo, while others live and make their living amidst vast e-waste dumps. Digital technologies of all kinds have been reshaping urban societies and the way citizens are interacting and sharing. But what about artists?

Below are a few examples of exciting, promising organizations and platforms championing digital art and technologies.



Above: Nkiruka Oparah, *Love Infinite*, 2014
(courtesy of the artist)

Below: Nkiruka Oparah, *Nykhor x Maria Karas remix'd*, 2014
(courtesy of the artist)

Kër Thioassane, Dakar

On a quiet dusty street beside the Stade Demba Diop sits Kër Thioassane. Often populated by people working on their laptops in the leafy courtyard, this “villa for art and multimedia” is embedded in and responsive to its local community, offering a variety of workshops, residencies, commissions, and exhibitions. Established in 2002 in response to the growing number of internet cafés but the dearth of digital courses at the school of art, co-founders Marion Louisgrand Sylla and François Sylla established Kër to turn local residents into more than just digital consumers. As François Sylla says, the space “links the development of artistic digital practices to other domains of society; education and training, creative industries, citizenship, ecology, and town development.” But their activities are also about building relationships with others further afield: in 2010, Kër launched the Rose des Vents digital network, linking organizations in Mali, South Africa, and the Caribbean through digital cooperation and the sharing of technical and cultural knowledge.

The space also hosts artists’ residencies, many of which use digital technologies and techniques, collaborating with local participants. In 2014, Fernando Arias (Colombia) exhibited his languorous film about distant geographies, ecological interdependence, and resistance. In 2013, sound artist Anna Raimondo (Italy), who works with sound, performance, and radio, collaborated with the Radio Manoré (Voices of Women) FM station to broadcast her work in Dakar. And during Marcus Neustetter and Stephen Hobbs’s Trinity Session in 2010, moving images were beamed onto a disused building behind the old Cinema El Mansour, turning the abandoned, empty structure into a light-filled, sensory, and acoustic public installation.

Many of Kër’s visiting artists also take part in Afropixel, a festival of digital arts that in 2014 was themed around “gardens of resistance,” timed to coincide with the Dak’Art Biennale. This year, the festival presented projects with Mansour Ciss (Senegal/Germany) on alternative currencies; a collaboration with Open Taqafa and artist Abdellah M. Hassak from Morocco raising awareness of non-restrictive alternative copyrights, remixing, and downloading; urban mapping with OpenStreetMap; and debates and lectures on seed rights, licensing, and free culture.

African Fabbers Project

In her 1992 review of the inaugural Dak’Art Biennale in Senegal, the curator Clémentine Deliss wrote of the challenges facing contemporary artists and organizations working in Africa: “How to bring the creative curve back to Africa and install in the work, in all its heterogeneity, a significance akin to the earlier status of ‘traditional’ art, but clearly for the present and without the habitual projection of nostalgia, is

a text woven into the material of contemporary African art.” This tension between contemporary art practice and more traditional modes, both treated with the same seriousness and cultural value, is something the African Fabbers project, across events in Marrakech and Dakar, has taken seriously.

With an emphasis on collectivity, the African Fabbers project “activates a... process that enables a reconsideration of the relationship between new technology and traditional culture through laboratory practice.” Open-source hardware, innovative and responsive technology, and sustainable methods work alongside traditional, artisanal techniques. At the Marrakech Biennale, the project focused on a two-part workshop open to local artists, artisans, and makers that taught self-construction using 3D printing in clay, open-source technology, and the making of home-made, low-cost 3D printers.

Bringing together artists, designers, engineers, and craftspeople, the African Fabbers project works at the intersection of technology and culture, developing participatory practices which employ digital and computational technologies in meaningful, sustainable, and embedded ways.

WoeLab, Lomé

Working in a similar field, WoeLab in Lomé, Togo is also approaching a “democracy of technology” and “low high-tech.” Established

by Sénamé Koffi Agbodjinou, it is Togo’s first fablab, committed to opening up technology to local youth by any means possible. The “Jerry” is their first home-made computer, from the word “jerrycan,” because – as WoeLab member Edem Alomatsi told Global Voices Online – “it’s a computer we assembled from a can... mostly with recycled objects from computers, hard drives, used motherboards, and other things which have been used that people discard.” They have also created “The Wafat,” a 3D printer made entirely from electronic waste.

As the founder Agbodjinou said in a recent interview with Buni.TV: “The other thing that makes this unique is that it is one of the few times that the African continent isn’t behind in picking up on an emerging technology. We have access to this new technology almost at the same time as the West.”

African Digital Art – Platform and Network

It’s hard to miss Jephumba on her mission to bring new audiences to African artists working digitally. Her website and network, African Digital Art, showcases an ever-growing pool of artists across the continent working in photography, graphic design, illustration, and film-making. Whether featuring GIFs of everyday life in Monrovia by François Beaurain; stunning digital collages by Nkiru Oparah; Harandane Dicko’s mournful, beautiful images of mosquito nets; or digital artworks depicting contemporary migration, the website expands what we might mean by the term “digital art.” *ca*

Basia Lewandowska Cummings is a London-based editor, writer, and film curator.

Audry Liseron-Monfils artist’s work during the festival Afropixel, 2010 (courtesy of Kër Thioassane)



Obidike Okafor talks to Emeka Udemba, the artist and initiator of the Molue Mobile Museum of Contemporary Art project in Lagos

When are you coming back to our street?

Obidike Okafor Tell us a little bit about the idea behind the Molue Mobile Museum of Contemporary Art (MMMoCA).

Emeka Udemba The idea of MMMoCA in Lagos is a proposal to explore and situate critical contemporary art practices, experiences, and collaborations within an all-inclusive, accessible social space in the Nigerian art environment. In the context of the rapidly changing socio-economic transformation of some major cities in Africa, the Molue commuter bus provides an eloquent narrative for the challenging realities of post-colonial urbanism in Africa.

OO Do more African cities need new museums for contemporary art? Is that the motivation behind your project to some extent?

EU There is no question that African cities need more museums of contemporary art. I think the pertinent question we should ask is: What kind of museums of contemporary art are appropriate within the African context? Do we need museums that are copies of the Eurocentric model or do we need to radically rethink the whole concept of the museum based on our own culture and reality? MMMoCA is a voice in this discourse.

OO How has the feedback been?

EU The most exciting feedback has come from ordinary people in some of the deprived communities where MMMoCA was stationed. The integrated small library with art books and exhibition catalogues seems to attract the interest of most kids. Although a lot of them cannot read, they seem content just sitting in the museum for hours curiously exploring the images in some of the catalogues. The frequent question asked by these kids is: when are you coming back to our street?

OO The inaugural exhibition put on by MMMoCA was “Witness.”

EU Through moving images and paintings, this exhibition explored prejudice and stereotypes in the megacity of Lagos, reminding us that location is as much about projection as about physical space. Accompanying the exhibition was also a series of talks that explored the theme of “interpretation and representation” of existing forms and images rooted in the semiotics of public art.

OO Are there plans to reach other areas of West Africa?

EU The activities of MMMoCA have so far concentrated on the Lagos metropolis. We have had various presentations and discussion sessions on some public playgrounds and walkways in some communities. But we are in the process of scheduling our activities and projects in collaboration with our partners across the West African region. MMMoCA will be travelling with some artists from Germany and Nigeria to the Carrefour des Arts Plastiques in Ouagadougou taking place this November. I am also exploring the possibility of a touring exhibition called “Exchanging Space” in Germany. This

project would present collaborative and individual works of young video and performance artists from Nigeria and Germany.

OO What happens to the Molue Mobile Museum of Contemporary Art after the project ends? Will it be put on display or packed up?

EU The success of MMMoCA has reinforced the need to integrate communities into the cultural life of society. Museums in general play a strong role in providing positive personal experiences as well as engaging and educating the community. I think the MMMoCA is an independent art space in Lagos that has come to stay. I intend to transform a number of other decommissioned Molue commuter buses into separate modules as extensions and part of the network of the Molue Mobile Museum of Contemporary Art project. We are looking for sponsors to fund each module of the museum.

OO Are alternative projects such as your mobile museum much more successful ways for people to connect with contemporary art?

EU To most people, the contemporary art world is a mystical preserve of the elite and the rich. Can contemporary art address important questions of life that are meaningful or relevant to common people? This perception of estrangement with contemporary art is further entrenched when institutions whose activities are linked to contemporary art are all located in posh areas of our cities. I think that MMMoCA's success is predicated first and foremost on its ability (and mobility) to connect with people of all social strata. *ca*

Emeka Udemba lives and works in Lagos and Freiburg. Udemba's artistic practices and projects explore and question the spaces we inhabit, and the way they shape our minds and our identities.

Based in Lagos, Obidike Okafor is a content consultant, freelance art journalist, and documentary filmmaker.



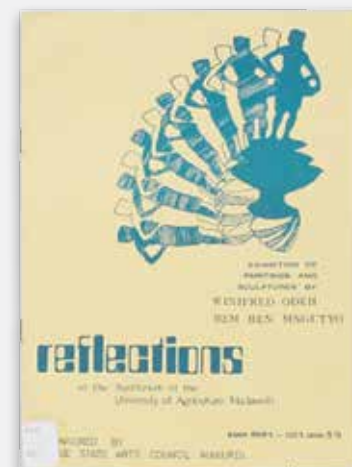
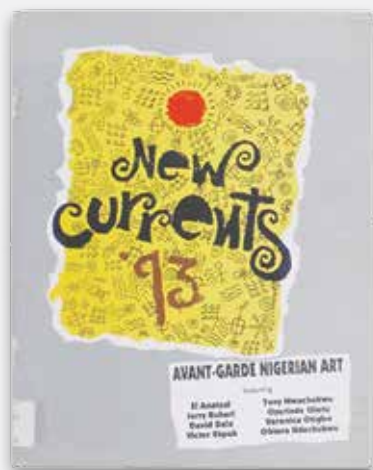
The MMMoCA. Photo: Goethe Institut Nigeria (courtesy of Emeka Udemba)



INSIDE THE LIBRARY



A look inside the libraries and book collections holding some of the rare and often forgotten publications, which are nonetheless essential to the discourse on both sides of the spectrum — from London to Johannesburg to Rabat



INSIDE THE LIBRARY



p. iii

STUART HALL LIBRARY AT INIVA *London, UK*

The Stuart Hall Library is a valuable reference resource for students, researchers, and all interested readers, and is one of the leading UK libraries in the field of international visual art. The library holds a substantial collection of monographs, catalogues, periodicals, DVDs, CDs, slides, and other media on visual arts and culture. The collection has particular strengths in African, Asian, and Latin American art, as well as British art from artists of diverse cultural backgrounds. The collection includes over 4,000 exhibition catalogues, 1,000 monographs – covering cultural, political, gender, and media studies – and over 140 periodicals.

p. vi

L'APPARTEMENT 22 *Rabat, Morocco*

L'appartement 22 in Rabat provides artist's profiles and information on professional opportunities (awards, biennials, museums, projects) for researchers, artists and students. Documentation and contacts are available for inspection on site. In addition, each month the camera lens will focus on an artist profile from the "00s Generation" on the local and / or international scene.

The records are also used to archive projects from L'appartement 22 from its inception in 2002 to recent projects such as *Rif Résidences* in 2013. L'appartement 22's library is thus a place that offers the choice to view and buy books of Editions Hors'Champs, but also provides access to videos of artists, portfolios, archives of projects, and limited editions.

p. viii

THE KELEKETLA! LIBRARY *Johannesburg, South Africa*

Keleketla! Library is an interdisciplinary, independent library and media arts project. It was established in 2008 to create access to the use of arts and media strategies as alternative education models and tools.

p. x

CONTEMPORARY IMAGE COLLECTIVE *Cairo, Egypt*

The library is at the center of the Contemporary Image Collective's space in downtown Cairo. It includes an open-access reading room, study tables for working on, and a place to make tea and coffee. Talks, screenings, and workshops are held there. The library currently has a collection of 1500 art and theory-related books, periodicals, and DVDs, and CIC is hoping to expand this – especially the number of Arabic-language publications – largely through donations. Like CIC in general, which also consists of an exhibition space, photographic facilities, and a photography school, the library places a particular emphasis on photography. CIC has pioneered an integrated library system which is enabling local art libraries to create a joint online catalogue using open-source software developed by the Arab Digital Expression Foundation.

p. xii

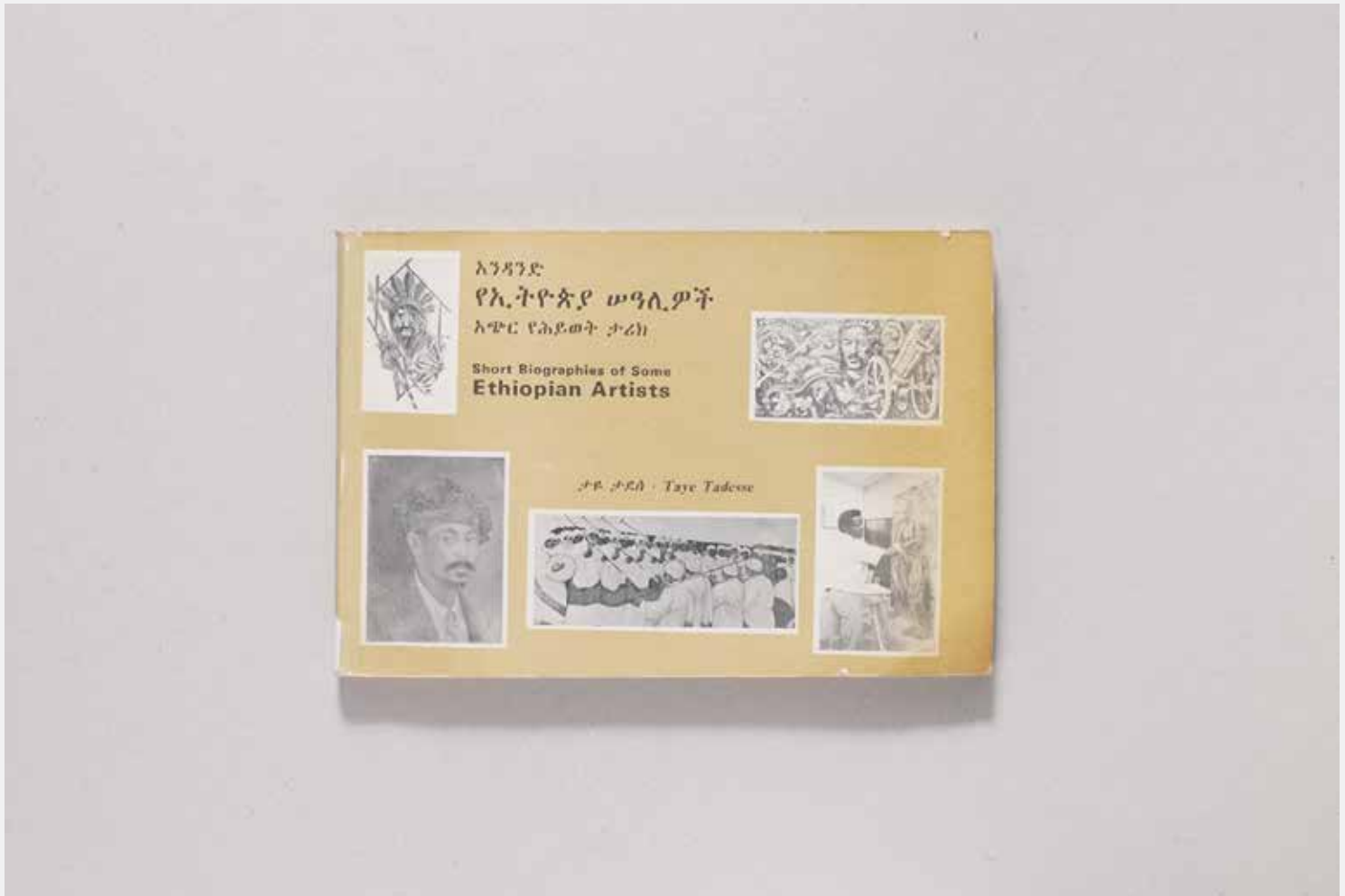
BOOKSTOP SANAA ART LIBRARY *Dar es Salaam, Tanzania*

Bookstop Sanaa is a newly opened art library and creative learning hub in Dar es Salaam, Tanzania. The collection aims to cover the wide spectrum of the visual arts from painting to installation to theoretical texts. A significant portion of the library focuses on art from Africa and the Diaspora to inform and stimulate local practice. The library is of primary service to art students and self-educated artists. To encourage use of the library, talks, workshops, and events are organised with educational and cultural partners in Dar es Salaam. This is to ensure that Bookstop Sanaa's collection of books reaches and engages with its audience to strengthen the voice of contemporary art practice in Tanzania and support its development.



C& CLOSER LOOK

Take a further look at *Inside The Library*
on contemporaryand.com



STUART HALL LIBRARY AT INIVA *London, UK*

PART I

Berhanu Ashagrie Deribew, visual artist and head of the Alle School of Fine Arts and Design at Addis Ababa University, talks about the book *Short Biographies of Some Ethiopian Artists* (1991), by *Tāyē Tādasa*:

I was given this book as a reward for my participation in an art competition which took place here when I was about 13 years old. In general terms, the book was published thanks to the major involvement and full support of a foreigner who was here in Ethiopia during that time. He just wanted to have a collection of biographies of Ethiopian artists that lived and worked during the years between 1869 and 1957. Even though the book was not prepared in a critical format, I can simply say that it is special for one major reason: it is the only book that we still have in which the biographies and work of many Ethiopian artists can even be found. It is a fact that lots of books

and catalogues about modern and contemporary Ethiopian artists have been published over time, but none of them have covered such a large number of artists as can be found in that specific book. The book covers Ethiopian artists who worked over nearly a century and it has truly served as a comprehensive reference book for many young Ethiopians who want to know about the historical involvements of Ethiopian artists. Some of the artists referred to in this book are still alive today, working in the country and abroad, and a few of them are still very important, even for the recent history of Ethiopian art.



STUART HALL LIBRARY AT INIVA *London, UK*

PART 2

Jonathan Fine, PhD student in African Art at Princeton University, presents a rare, unique selection of pamphlets featuring the contemporary art world of Nigeria over twenty years ago:

What librarians and archivists usually categorize as ephemera — exhibition guides, pamphlets, and leaflets — are rarely collected systematically. But often they are the only publications that give a unique glimpse into what was happening within a group of artists or an art scene. They can reveal not only what was being exhibited, talked about, and seen, but also the networks of people and ideas behind the movements and their overall context, in ways that other sources cannot. The ‘ephemera’ here offer a remarkable window into the contemporary art world of Nigeria in the

late 1980s and early 1990s, when the program of economic austerity embarked upon in 1982 had wrought havoc with the Nigerian economy and in Africa more widely, radically altering the organization and modes of art production. These documents reveal the contexts and early work not only of figures such as El Anatsui, who has gone on to become a star in the global contemporary scene, but also of other artists and scholars, who deserve more recognition.



All photos © Jūratė Gačionytė

OPPOSITE

1. *New Currents '93: Avant Garde Nigerian Art*, Didi Museum, Lagos, 1993. Includes El Anatsui, Oyerinde Olotu, Veronica Otigbo, Obiora Udechukwu, Victor Ekpuk, David Dale, Jerry Buhari.
2. *Here We Are: Compendious Biographies of Some Nigerian Artists*, 1994 by Jare Ajayi. Includes Christiana Oko, Idowu Otun, Bright Aigbogun, Festus Adetola Wewe, Emmanuel Bojerenu, Mohammed Tanimu Ambo, Bisi Fakeye.
3. *Reflections: Exhibition of Paintings and Sculptures*, 1989. Exhibition of paintings and sculptures by Winifred Odeh and Ben Ben Mgutyo at the Auditorium of the University of Agriculture Makurdi.

4. *Portraits of Nigerian Artist(s): 1992 Weekly Planner*, 1992. Including Essa Femi Osofian, Wole Soyinka, Eppi Fanio, Bisi Fakeye, Ihria Enakimio, Dele Jegede, Afi Ekong, Ben Enwonwu, Bala Millerhakeem Shitta.

ABOVE

5. *Towards 21st Century Art*, 1990. An exhibition of painting, sculpture, ceramics, graphics, and textiles by the staff of the Auchi Polytechnic. Including Idugie, Nimitie, Ogieriakhi, DeBeBs.
6. *Uli: Different Hands, Different Times*, 1992. Paintings. Drawings. Textiles. Ceramics. Sculpture. Including Ndidi Dike, Bridget Egbeji, Elizabeth George, Mgbadunnwa Okanumee, Ego Uche-Okeke, Ada Udechukwu, Chinwe Uwatse at the Continuing Education Centre of the University of Nigeria, Nussukka.
7. *AKA 1990, 1990 Catalogue*. 5th Annual Exhibition Catalogue including Tayo Adenaike, Chris Afuba, El Anatsui, Chike Aniakor, Obiora Anidi, Ifedioramma Dike, Chike Ebebe, Chris Echeta, Nsikak Essien, Bona Ezeudu, Boniface Okafor, Samson Uchendu, Obiora Udechukwu.
8. *Original Prints from the Third Nsukka Workshop*, 1987. Including Olu Oguibe, Ndidi Dike, Eugene Okudo, Ndubisi Onah, Obid Okpala, Ifedioramma Dike, Tony Nwachukwu, El Anatsui, Sue Ubagu.
9. *Reflections 88: Art Exhibition of the Society of Nigerian Artists*, 1988. Art Exhibition of the Society of Nigerian Artists, 1988. Including Aliu Hassan, Sanwo Kehinde, Akisanmi Mike, Ige Lara, Elebute, Ayo S. Mordi.



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L'APPARTEMENT 22

Rabat, Morocco

by *Abdellah Karroum*

The first encounters that took place at L'appartement 22 were in the summer of 2002, when the place was not yet an art space but my apartment in Rabat. It was for a practical reason that I invited artists and other intellectuals to discuss diverse issues about the world and the society that surrounds us. Our private living space offered freedom, but this space was overlooking the capital's main street, so the events were continuously intruding into our discussions. In parallel, I approached the university and other institutions in Morocco in order to create a space for artists and intellectuals of my generation, but when I understood that this kind of investment was not a priority for the establishment, I decided to transform my own apartment, turning it into a space for research and action. This is how I started to share part of my personal library and publications. We started by organizing readings, residencies and then exhibitions and seminars.

Abdellah Karroum, curator, publisher, and initiator of several independent artistic and curatorial projects such as L'appartement 22, is the director of Mathaf: Arab Museum of Modern Art, Doha, Qatar.



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1. *Miniatures*, Youssouf Amine Elalamy, 2004, Les Editions Hors'Champs, Arabic and French version. Fifty portraits whose stories intersect and draw a sketch of contemporary Moroccan society. Portraits and illustrated collages by the artist.

2. *Sans conte, ni légende*, Catherine Poncin, 2004, Les Editions Hors'Champs and Filigranes Éditions. Catherine Poncin shares a photographic quest through Morocco of memories contained in family albums.

3. *L'œuvre plus que jamais* (symposium) 2005, Les Editions Hors'Champs. Publication of the symposium held in Casablanca from 27 to 30 April 2005, which brought together artists and professionals to discuss about issues of contemporary art, the collection, and new technologies.

4. *L'appartement 22* (2002–2008), Abdellah Karroum, 2009, Les Editions Hors'Champs. First historical account of the events that took place in L'appartement 22 since its opening in 2002. This book is designed as an assemblage of archives of L'appartement 22, making the curatorial approach and the issues defining the works and their contexts accessible.

5. *Artist file* by Younès Rahmoun. This artist file features several films of the artist, including Wahid and Khamsa, the portfolio of the artist from 2001 to 2012, interviews and curatorial essays about Younès Rahmoun's works, as well as rare and limited editions about specific works of the artist in Marrakech and Venice, curated by Abdellah Karroum.

Rahmoun was born in 1975 in Tétouan (Morocco). He lives and works in Tétouan. He studied at the National Institute of Fine Arts in Tétouan, where he graduated in 1998. His artistic practice is broad. It uses the facility and the design of new technologies and multimedia. This diversity of medium and experiences brings actions in direct contact with nature, for example in specific

sites such as the Rif, where the artist is at home. Consequently, with the help of masons in the region, a ghorfa (small room in Arabic) was built. This action is part of a project on the long-term process that led the artist to build ghorfa – a replica of his studio in the family home – in many parts of the world. Younès Rahmoun develops a work which combines several influences he draws on every day, his beliefs and experiences. His work is imbued with spirituality and universality.

All photos © L'appartement 22



THE KELEKETLA! LIBRARY *Johannesburg, South Africa*

*Judy Seidman and Rangoato Hlasane present the Library's selection
of the renowned and important Medu Art Ensemble Newsletters*

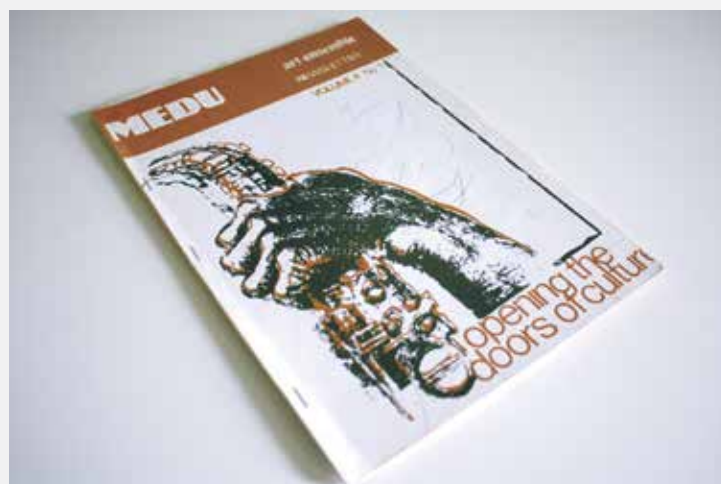
The collection at Keleketla! Library consists of over 4,000 titles of all subjects received from donations over the last five years. Located in the “complex”, dynamic, transient Johannesburg inner-city suburb of Joubert Park, the collection is mainly used by youth and educators. The library provides a counter-argument to the “low readership level” rhetoric. Furthermore, the library is concerned with knowledge production that takes the archive as a point of departure.

Thus, the *Medu Art Ensemble Newsletters* are the bibles of our after school program in art and media, evident in the silkscreen posters produced by youth. *Medu Art Ensemble* was an art-making collective formed in 1978 in Gaborone, Botswana by South African artists exiled after the 1976 uprising. *Medu* (which means “roots” in Sepedi) aimed to use all forms of creative art – poetry and writing, theatre, visual arts, music and dance – to give voice to the South African liberation struggle.

Medu put out the *Medu* newsletter several times a year, from 1979 to 1985, modelled upon the Black community arts magazine *Staffrider*. The *Medu* newsletter provided a unique forum for creative expression and critical thinking around community-based and resistance arts, distributing material which the apartheid regime outlawed and banned.

Judy Seidman is a visual and political artist and cultural worker. She has worked in southern Africa since 1972, was part of Medu Art Ensemble in the 1980s, and has been based in Johannesburg since 1990. Seidman currently works with community arts projects looking at collective expression of struggles around gender and social justice.

Rangoato Hlasane is a cultural worker, writer, illustrator, DJ (as Mma Tseleng) and lecturer at Wits University based in Johannesburg, South Africa. He is the co-founder of Keleketla! Library.





© Mohamed El Maymouny

CONTEMPORARY IMAGE COLLECTIVE LIBRARY *Cairo, Egypt*

1. *The Keeper*,

Shuruq Harb, 2004.

This limited edition artist's book, available in both Arabic and English with various covers, tells the story of the artist's encounter with Mustafa, a young street vendor in downtown Ramallah who downloads images and sells them to the public. Mustafa's family has always worked in the photo business, bringing images from China, Lebanon, and Syria into Palestine. Compiling the images Mustafa has left over from the past six years, the book looks back at moments in contemporary Palestinian popular and political history. Each book has one of Mustafa's original images stuck in its pages. Shuruq Harb is a visual artist and writer based in Ramallah, Palestine.

2. *On Photography*,

Susan Sontag, 2008.

An Arabic translation by Afaf Abdelmoaty of Susan Sontag's classic 1977 collection of essays on politics and photography.

3. *Ruins of the Future*,

Ganzeer and George Azmy, 2009.

This 80-page pulp graphic novel is based on the limited existing repertoire of sci-fi in Egypt. Forty pages were created by Ganzeer – "Age of the Weird Liquid" – and the other 40 by George Azmy – "The Widow and the Jackal." Having watched Maha Maamoun's 2009 video *Domestic Tourism II*, which compiles clips from several Egyptian movies that feature the Giza pyramids, Ganzeer and Azmy noticed that all the movies were set in the past or present, but never in the future. They decided to search novels, the only medium of sci-fi in Egypt, for scenes that take place at the pyramids, and create a graphic novel using this as a starting point. Published as part of the PhotoCairo4 Publishing House Project, edited by education researcher and comedian Motaz Attalla, in February 2009.

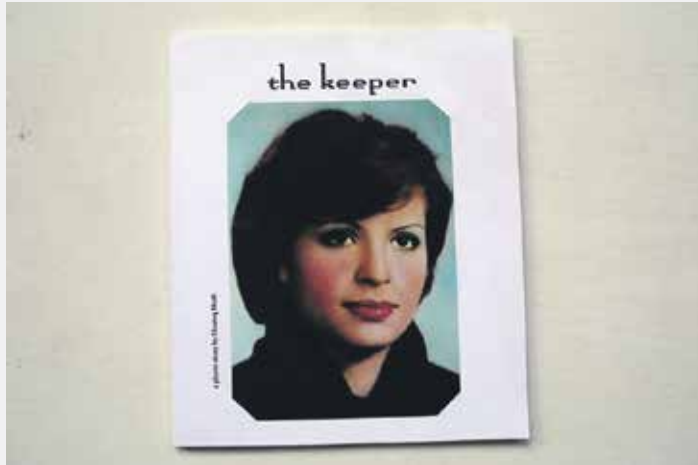
4. *Capture their minds and their hearts and souls will follow*,

ed. by Christoph Büchel and Giovanni Carmine, 2005.

This artist's book is a collection of over 120 bizarre propaganda leaflets, culled from the internet, that have been dropped on Afghanistan and Iraq as part of the US army's military "psychological operations." It was part of *PSYOP – Capture their minds and their hearts and souls will follow*, a project devised by Christoph Büchel and curator/critic Giovanni Carmine for the 7th Biennale of Sharjah in the UAE.

All photos © Jenifer Evans

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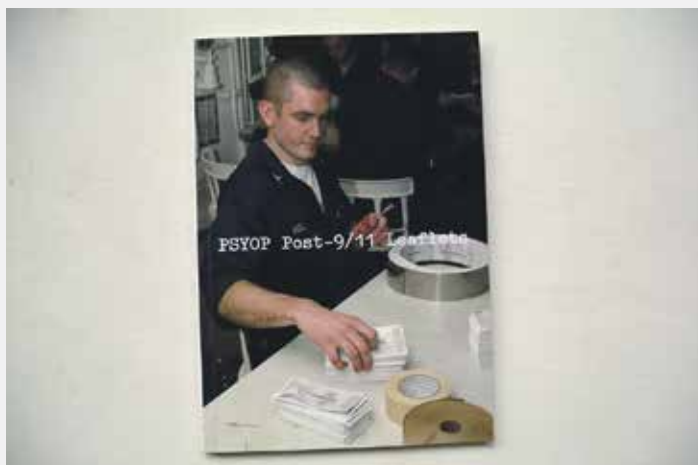
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BOOKSTOP SANAA ART LIBRARY
Dar es Salaam, Tanzania



Top: Bookstop Sanaa
Above: *Art in Eastern Africa*, Marion Arnold ed. 2007
All photos © Bookstop Sanaa Art Library

BOOKS OF SIGNIFICANCE IN BSS LIBRARY

Street Level: A Collection of Drawings, 2012

This is a vital book for a variety of people and professions. Everybody hears about the rapid pace of development in African nations. But what is happening to the multicultural buildings in these cities? How are they being recorded for posterity? Tanzania-based artist Sarah Markes has documented many of Dar es Salaam's buildings that reflect the city's rich mixed history of cultural heritage, be it of Swahili, German, Asian, or British influence. Detailed drawings and illustrations of these sites are of great historical significance now that many of these buildings no longer exist.

Inspired: Three Decades of Tanzanian Art, 2013

This catalogue of modern and contemporary art in Tanzania is a very valuable contribution. It documents a particularly dynamic period, one that catapulted the nation's most famous artist thus far, George Lilanga, to the international stage. Along with artwork from some of Tanzania's most notable artists, there are also interpretative texts and rarely seen photographs of Dar es Salaam's historic art center Nyumba ya Sanaa in its heyday. Frequented by President Julius Nyerere and visiting heads of state, it highlights an era when art and culture were of prime national importance.

Art in Eastern Africa, 2007

This book features informative essays on art and material culture in Eastern Africa expounded by artists, scholars, and writers. It provides strong evidence against the old claim of there being no art in East Africa by demonstrating a breadth of art styles and mediums and challenging the constructs of what is considered art. A highly necessary critical anthology for the region and beyond.



Letter from Nairobi

by Donald Kuira Maingi

I met Ato Malinda for the first time in 2009 – one of Kenya’s first performance artists within the art gallery space. She had just arrived in Kenya from the United States, where she studied art history. Our meeting in Nairobi was not coincidental: at the time I was leaving for the UK to pursue my graduate studies in the history of contemporary Kenyan art, while she was relocating to Kenya to be part of that history. I remember observing in amazement her performance, *Looking at Art; Looking at Africa; Looking at Art*, during which she animatedly strode around the gallery space at Nairobi’s Goethe Institute in 2009. The performance was augmented by her checkered dress inscribed with an alternate patterning of motifs such as an African mask, a calabash, and a drawing derived from East African rock art, all of which were also painted on her body to emphasize continuity in design. Back then, I could only

describe the performance by its formal characteristics. And so I just waited for the moment when the gallery space would be charged, electrified by the aura of performance I expected to see – but that did not happen. Instead, we were locked into an animated repeated sequence of circular movement between a mound of red soil, some bricks, and some sticks. I and some other Kenyan artists were left in shock at such a global form of contemporary art. (We may have been regarded as ignorant of the shock factor in contemporary art, however.) We expected to be invited into the performed narrative to create its end product rather than to anticipate its discourse and theory. We wanted to share in the performance, to be a part of its story.

Yet we may have been wrong, we thought in retrospect. Already in 2008 one of our friends, Solomon Muyundo, popularly known as Solo 7, had redefined our understanding of performance as a contemporary art form. From being a sign painter in the slums of Kibera, he had risen to international fame at a critical period in Kenya’s history. In the midst of the 2007/2008 post-election violence, he ran across the murderous vigilantes, risking his life to repeat the inscription “Keep Peace,” which he legibly sign-wrote on gates, walls, bars, trees, and virtually any visible space

– such as the electric meter reading on a wall. While the news at the time had designated the Kibera slum as a hotspot for ethnic violence, Solo 7’s reputation rose among the vigilantes who supplemented his sign-writing with their own, creating a social dialogue that eventually brought peace in the region. While Solo 7 continued with his sign-writing practice, his experiments with painting on canvas within the institutional context of the gallery did not work as well.

But what does Malinda’s story tell us? I am at once persuaded to try and negotiate the essence of performativity as an art form within the gallery space as compared to its encounter in society. I believe these two contexts do actually share a common feature in their capacity to inspire the general public as well as older artists such as George Bertiers, Richard Onyango, and many others, regarding how artistic practice can be embodied within a performance – be it within the public sphere or inside the gallery. ^{ca}

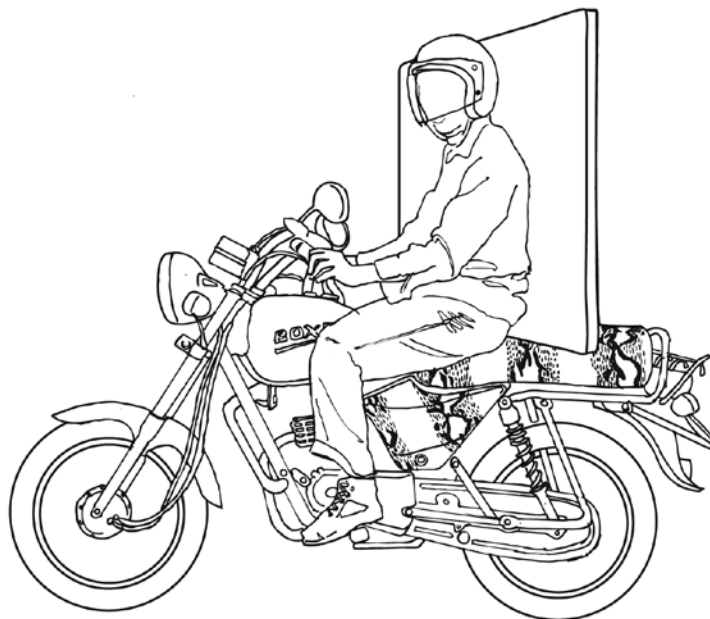
Donald Kuira Maingi is a Kenyan art educator, contemporary artist, and historian who is interested in Kenya’s political history and its relation to the making of contemporary art.

Ato Malinda, *Looking at Art; Looking at Africa; Looking at Art*, performance (2009)
(courtesy of the artist)

This article was initially published on contemporaryand.com

The Festival that puts East African Art on the Map

Katrin Peters-Klaphake describes how a contemporary art festival in Kampala has grown and developed



When the contemporary art project KLA ART 014 enters the festival phase in October, a months-long and extensive period of activities will reach its peak.

The event goes public with three elements: an exhibition at Kampala Railway Station, the Boda Boda Project, and an Artists' Studios Tour. The KLA ART 014's curatorial team has embarked on exploring the issue of people in urban environments who work and live under the radar of societal perception and classification: street vendors, traveling craftsmen, women grilling corn on portable charcoal stoves, men selling fruit from wooden wheelbarrows along busy roads, and many others. Ten artists from Uganda and Uganda's neighboring countries have

been invited to respond to the topic. Their works will be shown at the railway station. For the Boda Boda Project, twenty Ugandan artists have been selected to interpret the theme by transforming a motorcycle taxi into a mobile art project. The Artists' Studios will map and organize visitors' tours to artists' studios in Kampala.

The KLA ART venture came to life only two years ago in 2012 as an unexpected child with many parents. Since then it has grown remarkably and some of the parents have rather become uncles and aunts, to allow the child to develop without too many people pulling it in different directions. At the time, the East African Art Biennale (EASTAFAB), founded 2003 in Dar es Salaam, had planned to have their exhibition travel to the East African member countries. When this plan was canceled for financial and managerial reasons, a group of eight Ugandan arts organizations with diverse backgrounds and structures – governmental, academic, non-profit and commercial – jointly

organized a new event in and for Kampala: KLA ART 012.¹ Even though there was a common vision to create new physical and mental spaces for visual art projects and to reach out to different audiences, some of the aims and expectations differed in details due to the diverse orientations of the stakeholders.

The pilot kicked off under the title 12 Boxes Moving, referring to a dozen 20-foot shipping containers placed in (semi-)public spaces serving as exhibition spaces for twelve art projects. The first edition of the festival deliberately operated

Above:
Festival artwork by Lucy Swan
(courtesy of KLA ART)



C& VIDEO
Watch C& in conversation with
El Anatsui on contemporaryand.com

in the local environment by restricting participation to the Ugandan artists' community and exhibiting outside the gallery space by opting for shipping containers that are common multi-purpose structures in the cityscape. Artists were invited to reply to an open call, and winning projects selected on the basis of proposals after a preparatory workshop. KLA ART 012 was a pilot, an experiment in many ways, conceptualized from the beginning as a biennial visual art festival with the objective of building and supporting sustainable alternative structures for artistic practice and debate in Uganda. An international jury had been invited to situate the festival and the individual works in a broader context. The targeted audience were the people in the streets passing by on their way to work or school. Interactive and participatory processes accompanied both the artistic production and the

mediation programs.

The spirit and aims of the second edition, KLA ART 014, remain the same, but the organizational structure has changed. 32° East | Ugandan Arts Trust has become the main organizer, while most of the former stakeholders now contribute on a partner level. With this modified leadership, the focus has shifted towards intensified capacity development throughout the year. All members of the curatorial team have participated in workshops across the continent. The KLA ART 014 organizing team also partnered with the Bayimba Festival, joining their events in smaller towns in upcountry Uganda to run artist workshops across the country.

Unlike most countries on the continent, Uganda has a relatively long history of formal art education and a growing number of art schools constituting a backdrop that new developments

have to deal with. The School of Fine Arts at Makerere University traces its history back to the late 1930s when the British Slade-trained artist and teacher Margaret Trowell started teaching the first art students. Her educational philosophy to encourage an "authentic" African art has shaped generations of artists and educators. Later on, the educational turn towards the dominant Euro-American model of art education that her successor Cecil Todd implemented in the 1960s was just as momentous. Breaking free from restrictions that come with institutionalized learning environments in the post-colony in a direction allowing for alternative theory and practice formation is an important process. Interrogating the paradigms of artistic production and curation in East Africa today, and questioning how knowledge about art is generated and disseminated, how the past informs the present,

Interrogating the paradigms of artistic production and curation in East Africa today, and questioning how knowledge about art is generated and disseminated, how the past informs the present, are some of the issues up for discussion around the festival.



KLA ART 014 Regional workshop in Fort Portal
© Bwette Daniel Gilbert



The Global Crit Clinic working with the KLA ART 014
Boda Boda project Artists (courtesy of KLA ART)

are some of the issues up for discussion at and around the festival. Until quite recently, exhibition making in Uganda was commonly limited to the organization of mainly solo shows with little or no critical curatorial framework. The layout of KLA ART as a format manifests itself as a framework that allows for different enactments. KLA ART 014's vision has grown from the aim to open up spaces for new artistic projects to also unlock new curatorial perspectives. In recent years, art from Uganda had lost its visibility outside the borders; contemporary cultural activities including KLA ART have given the country a bolder re-entry on the artistic map. ^{ca}

Katrin Peters-Klaphake is a curator at Makerere Art Gallery/Institute of Heritage Conservation and Restoration, Makerere University, Kampala, and co-initiator of the KLA ART project.

¹ Makerere Art Gallery/IHCR, Goethe-Zentrum Kampala/UGCS, Alliance Française Kampala, 32° East | Ugandan Arts Trust, Afriart Gallery, AKA Gallery, Nommo Gallery, and Uganda Museum.

Dominic Muwanguzi talks to the team behind this year's Kampala Contemporary Art Festival, KLA ART 014 – Violet Nantume, project manager at 32° East; Phillip Balimunsi, visual artist; Moses Serubiri, arts writer and critic; Robinah Nansubuga, project manager 32° East; and Hasifah Mukyala, gallerist, Makerere Art Gallery – who have been working on the thematic frame and exhibition format of the festival

New Curators on the Block

Dominic Muwanguzi How did you come up with the theme “Unmapped” for this year's KLA ART?

Violet Nantume In many young, developing African cities, the issue of modernization and urbanization is popular. This creates a wave of social changes influenced by political decisions for the urban centers. Intuitively, inhabitants of a town, or any place affected, have to adapt to the rapid waves of change in order to survive in an environment that does not acknowledge their contribution. It might mean changing the way of working around the system, i.e. “rebranding”.

Phillip Balimunsi Before we developed the theme, we first examined the achievements of KLA ART 012. We also took into account the role of the artist in the development of the city. Besides, there are several unmapped artists: emerging and self-taught. The participating artists come from Kampala and other African cities such as Nairobi, Addis Ababa, Kigali, Dar es Salaam, and Kinshasa. KLA ART 014 gives them a platform to express themselves.

DM Since you are now recognized as a new voice in the Ugandan contemporary art scene, what contributions are you making?

VN The most pertinent contribution here is the documentation of the artwork. This is because documentation has been scanty in the past. It is hard to convey the history of exhibitions or festivals in Uganda.

Robinah Nansubuga We are making the industry very relevant, in a different way than it was previously. Curating is a discipline that hasn't been much appreciated by the artists. Our presence on the local art scene will perhaps give confidence to other young artists, critics and art managers to join the practice, and this will lead to more art exhibitions and workshops that will faithfully reflect and expand the industry.

DM Can you tell us briefly about the festival venues?

RN Kampala Railway Station will host the festival exhibition. It will be the first time the

building has been open to the public since the passenger trains stopped in 1992. The Boda Boda Project, on or with a boda boda motorcycle taxi, one of the most iconic elements of Kampala life, will circulate to 28 locations around Kampala, including public and dynamic spaces such as Monument Square and Owino Market.

VN These selected spaces are a meeting place for the public. They are also neutral in a

way because they attract people from all parts of the country. Additionally, Kampala Railway Station and Owino Market are very central to Uganda's economy, yet they're not a priority for the government. For example, the railway line has not been fully functional for over 20 years because the government probably did not recognize its importance. Now there are plans to re-open it to improve the transport system in Kampala. This new

Visho Mwimbwe, *Ego*, mixed media, acrylic, and collage on canvas, 2013 (courtesy of the artist)



interest in the railway line is symbolic for the mapping process. Having an exhibition at the railway station will remind the public of the need to appreciate the development and maintenance of the city's infrastructure. This is the role being played by the artists here in the city.

DM Why is there a need to curate the festival?

MS In Uganda today, there are a number of art festivals, but few are curated. So, the question why there is a need to curate a festival is also about the lack of curating. There is a deliberate intention to help people understand and connect with art in a deeper way than they normally do. We want to create a context for the artwork.

DM The trend in contemporary Ugandan art today is to produce for expatriates and tourists. Do you think this is the right approach for making the industry grow?

RN The right way to make the industry grow is not to rely on an external market. As mentioned earlier, the reason why we came up with this theme, "Unmapped", is to get the local community to engage with the work of artists, not to sell.

VN In the context of the festival there's a strong dedication to changing the notion of mass production and producing for tourists. As a means of finding solutions to this trend, the festival will have a workshop for artists facilitated by the Global Crit Clinic,¹ where artists will be provided with the space to ask the necessary questions in creating artworks. Questions will be addressed, like: Who am I producing for? Is this the right material to use to convey my message? Where can I exhibit my work?

DM How can we get more professional curators on the African continent when studying for the profession is so expensive?

VN I think one of the first steps is to recognize those who are practicing, like us, and invite them to projects that offer the space for curating. But also there are certain programs intended for this purpose. For example, the Centre for Contemporary Art in Lagos has an annual intensive Art School Program called Àsikò for aspiring curators on the continent. I attended one of these programs in May 2013 and it helped me to make a decision on taking a course in professional curating. These kinds of platforms provide a certain level of apprenticeship for young people who want to learn the discipline.

RN I think we first need to understand the background of how curators have moved from the continent to the Diaspora. They have gone to represent Africa in the Diaspora, which is not a bad thing at all. If these curators keep in close touch with home, misrepresentation



Helen Zeru Araya, *Eri Bekentu*, video, sound, 10',
loop in collaboration with Nina Schuiki, 2012
(courtesy of the artists)

will be minimized. There is also the issue of localizing the program in universities on the continent, like Makerere, which will make it less expensive. The institution can develop a curatorial program for local young curators to be based there.

Hasifah Mukyalala With our five voices, I believe we can influence the way this program is taught at Makerere. Interestingly, the course there

is already defined as history of art and curating, but it is not taught the way it should be. Perhaps a meeting with the dean can help turn things around positively. Maybe not in the near future, but later on. **ca**

Dominic Muwanguzi is a Ugandan art journalist who has contributed to New Vision, Daily Monitor, The Independent, and Startjournal.org.

¹ The Global Crit Clinic is a mobile platform designed to serve international communities where emerging fine artists have limited access to rigorous, idea-based dialogue.

“A lot has changed in the four years since I started visiting Kampala”

A conversation with artist **Emma Wolukau-Wanambwa**

C& When did you first become interested in art?

Emma Wolukau-Wanambwa When I was at school, I hated art and gave it up as early as I could. The only thing I was really interested in was classical theater. I wanted to direct plays. So after studying literature at university, that's what I set out to do. At the age of 23, I won an apprenticeship at the Royal Shakespeare Company in the UK. Joining the rsc was a dream come true, but while I was there my artistic aspirations altered radically. There followed a few years “in the wilderness,” so to speak, then, eventually, I began to make what I later discovered was ‘contemporary art.’ My early efforts were positively received, and I wanted to learn more, so after having given up art at the age of 14, I found myself studying it again at the age of 30. I completed an MA at the Slade School of Fine Art in 2008, and have been a practicing artist ever since.

C& You are based in London and Berlin, but you also go back and forth to Uganda. How is your work related to Uganda?

EW My family is from Uganda, but I had never lived or indeed spent much time in the country until 2010, when I went there

to research an idea for a film. The film didn't work out but I decided to return anyway: there was a wealth of extraordinary material everywhere I looked. Since then, I have traveled to Uganda every year and basically followed my nose. Various artworks have started to emerge as a result, and certain topics have evolved into research interests in their own right. For example, it has been important to me to situate my own practice in relation to that of my Ugandan contemporaries. Learning about them has involved learning about East Africa's art histories. Through this, I have become interested in colonial art education, and have begun to research it extensively.

C& You said East Africa – so you explored art education not just in Uganda, but also in other areas of the region?

EW My present attempt is to trace and to understand the development of specific “fine art” discourses and “fine art” practices in Anglophone East Africa – many of which emerged under colonialism and from within the less-than-emancipatory framework of colonial educational policies. Margaret Trowell, who founded the region's first

“professional” art school in Kampala in the 1930s, cleverly managed to secure a place for her school within what became East Africa's first university. Africans had severely restricted access to higher education during this period, and Makerere University in the Uganda Protectorate was for a long time one of a handful of places on the continent where one could study for a university degree. Consequently, students came not only from present-day Uganda, Kenya, Tanzania, and Sudan, but from places much further afield like Zimbabwe, Zambia, and Botswana. So the Makerere School of Art was intensely international from its inception, and has consequently exerted a considerable influence on the development of the visual arts in a number of African countries.¹

C& Can you tell us more about your teaching experiences in Kampala?

EW Although I have not yet done much formal teaching there, I have been involved with Uganda's art schools since 2011, when I did a Commonwealth Foundation residency that was hosted by the Makerere University Art Gallery. As I started to take a serious interest in Uganda's contemporary art scene,



Emma Wolukau-Wanambwa, *Nice Time*. A multimedia installation with photographs, files of documents, prints, chairs, lamps, bench. Overall dimensions variable. Installation view, Savvy Contemporary, Berlin, 2014 (courtesy of the artist)



Emma Wolukau-Wanambwa, *Penderosa*, 2010. Multimedia installation with 35mm slide, slide viewer, inkjet print on paper, wood, paint. Installation view, Marcelle Alix, Paris, 2011 (courtesy of the artist)

One of the most absorbing and complex questions that has so far arisen from my research is: how does one teach art in a country with no art museums?

Emma Wolukau-Wanambwa



it became clear that understanding it meant getting to grips with what I would term its “ecology,” and a key part of that ecosystem is obviously the education by which its artists are formed.

One of the most absorbing and complex questions that has so far arisen from this research is: how does one teach art in a country with no art museums?

I don’t mean the “museum” in the sense of a place to go and look at art, rather I refer to its function within the context of fine art’s discursive field: as I see it, within western fine art discourses, the “museum” essentially functions as a gold standard – a guarantor of value. Even though you may never go to a museum, let alone have your work collected by one, belief in the merits of its existence and a relative consensus regarding its position and function means that pretty much everything that exists and occurs within art’s discursive field somehow happens in relation to it – even when that relation is antagonistic. That there is no art museum in Uganda (in the western sense) is not something that I consider in and of itself to be a problem. In fact, it could potentially be quite emancipatory. But what I do think exerts a complex and sometimes problematic effect on visual arts discourse in Uganda today, is that formal art curricula appear largely to be based on the assumption that there is a museum. And that museum is the Louvre.

Nnagenda International Academy of Art and Design is a very small, very young school founded and run by a group of artists and art educators who are acutely aware of the issues adversely affecting artistic education in Uganda and passionately wish to make a change. Last

year, the director of the school, Dr Kizito Maria Kasule, invited me to come and work with them. Our collaboration is, quite rightly, developing slowly, but our aim is to develop a body of research and a set of research practices that will ultimately support substantial changes to the overall curriculum.

C& You participated in KLA ART in 2012. Now in retrospect, what did this mean to you?

EW It was a great privilege to be chosen to participate in the first Kampala Contemporary Art Festival back in 2012. At that point I had been working in and making work about Uganda for three years, but I had never had the opportunity to exhibit there. So being part of that festival was hugely important in terms of furthering not only particular relationships and conversations, but also my understanding. The installation I showed, entitled *Paradise*, was the first piece to emerge from my ongoing research into the largely forgotten story of the 30,000 European refugees who lived in refugee camps in Britain’s East African colonies in the 1940s and ’50s. (There were 7,000 of them in the Uganda Protectorate alone.) It was good to tell a Ugandan story in Uganda, and also not to feel that I was just producing work “for export.”

C& Now finally, how would you describe the art scene in Kampala?

EW A lot has changed in the four years since I started visiting Kampala. The artistic community is ever more curious about what is going on in other parts of the world, and is increasingly keen to take part in various international conversations.

Emma Wolukau-Wanambwa, *Penderosa*, 2010.
Multimedia installation with 35mm slide, slide viewer, inkjet print on paper, wood, paint.
Installation view, Marcelle Alix, Paris, 2011
(courtesy of the artist)

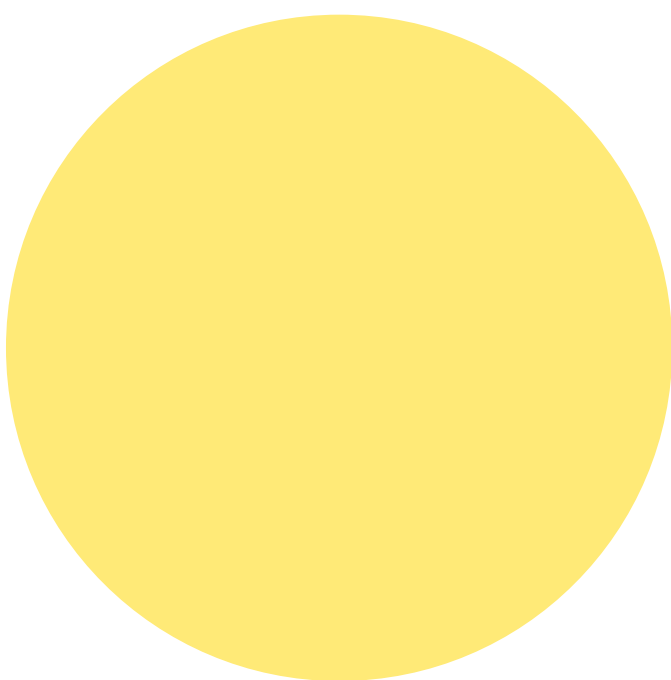
The new Kampala Art Biennale, launched in August this year, is the most recent testament to that fact. I would say the key catalysts for the changes I am now seeing are: KLA ART 012; David Adjaye and Simon Njami’s touring exhibition, *Visionary Africa: Art at Work*, which was presented in Kampala at the same time; the opening of 32° East (a project space, library, and studio complex that has reconnected Uganda with the Triangle Arts Network and brought a steady stream of artists into Uganda from abroad); Fas Fas (Ronex Ahimbisibwe’s short-lived artists’ space); and, obliquely, the success of Bayimba – a tremendously popular performing arts festival that now takes place all over the country and is becoming a major force in the region. I think the efforts and achievements of its founder Faisal Kiwewa and his team have been a valuable object lesson in what can be achieved. **ca**

Emma Wolukau-Wanambwa is an artist and researcher. She has been working on representations of late colonialism, primarily in East Africa, since 2011.

¹ Emma Wolukau-Wanambwa’s essay, “Margaret Trowell’s School of Art: A Case Study in Colonial Subject Formation,” will be published this year in Susanne Stemmler (ed.), *Wahrnehmung, Erfahrung, Experiment, Wissen*, Berlin: Diaphanes Verlag.



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Transition: A Review tested by Post-Colonial Africa

Cédric Vincent looks back at how one magazine shaped the editorial landscape of an entire continent

In 2011, in addition to the publication of a special edition, a number of events celebrated the 50th anniversary of the review “Transition.”¹ It was a chance to recall to what extent this review, despite its history full of twists and turns, born in Kampala in 1961 and now edited by Harvard University’s W.E.B. Dubois Institute, redefined the editorial landscape in Africa.

In that period of fundamental changes across the continent, Transition rapidly became the rallying point as well as a sort of compass for certain influential intellectuals. Future literary giants such as Nobel prize-winners Nadine Gordimer and Wole Soyinka wrote for it, as did Ngũgĩ wa Thiong’o, Chinua Achebe, V.S. Naipaul, James Baldwin, Julius Nyerere, and Ali Mazrui. The future president of Tanzania Benjamin Mkapa was a member of the editorial staff and a contributor from the beginning. Nor should the “letters” section be forgotten, as it was a place for fiery ideological debates. Its dynamism did not escape the New York Times, which in 1968 presented Transition as “Africa’s slickest, sprightliest, and occasionally sexiest magazine. A questing irreverence breathes out of the pages of every issue.”

Rajat Neogy (1938–1995), writer and poet of Indian origin, was 22 when he returned to Uganda after attending university in London and decided to found his review Transition, “a journal of the arts, culture and society,” as stated in its subtitle. The presence of a large number of outstanding academics and intellectuals in Makerere, the major academic center of East Africa, and the country’s economic vitality lent energy to the undertaking. The initial goal was to “discuss matters of African relevance in an African context.” In the manifesto published in the first edition, Neogy gave the review a regional scope – in his own words, “to provide an intelligent and creative backdrop to the East African scene.” He also wrote: “This journal appears when East Africa is undergoing various and exciting changes. It is a time when idealism and

action merge with various degrees of success. It is also a time for testing intellectual and other preconceptions and for thoughtful and creative contributions in all spheres. One of the questions this journal will address itself to is: ‘What is an East African culture?’”²

The success of another English-language African review was decisive in the creation of Transition. Black Orpheus spurred modern literature and cultural movements in Nigeria and more generally in West Africa by uniting writers such as Christopher Okigbo, Wole Soyinka, Abiola Irele, and Ezekiel Mphahlele around it, writers who would go on to play a major role in developing Transition³. This editorial project, subtitled *A Journal of African and Afro-American Literature*, was founded by two German expatriates Ulli Beier and Janheinz Jahn in Ibadan, Nigeria in September 1957. It followed the path opened by the Parisian review *Présence Africaine*, and it took its title from the famous preface to Léopold Sédar Senghor’s work *Anthologie de la poésie nègre et malgache* (1948) (*Anthology of Black and Malgache Poetry*) written by Jean-Paul Sartre. The fact that the star contributor to the first edition of Transition was Gerald Moore, one of the regular writers for Black Orpheus, made a clear claim to the direct connection between the two reviews, identifying Transition as the Black Orpheus of East Africa.

The regional orientation dominated the first editions, but the editorial line was only consolidated with some difficulty⁴. Such a multitude of subjects and focuses was presented in such a diversity of styles – literature, intellectual economics, missionary religion, and politics – that the review risked suffocating, less from the absence of reader response that it sought, and more from drowning in its own eclecticism. But the magazine found its tone and progressively unbound its geographic attachments. Only the second characteristic as stated in Neogy’s manifesto, “testing intellectual and other preconceptions,” remained a part of the magazine’s blueprint. Foreign aid and its implications,

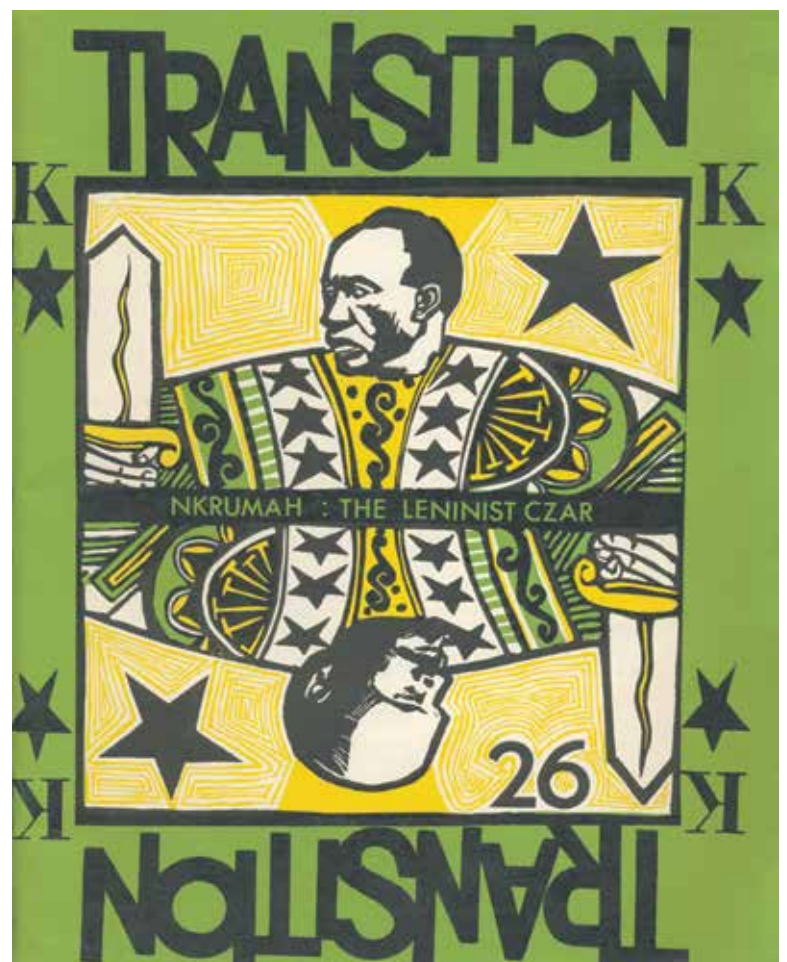
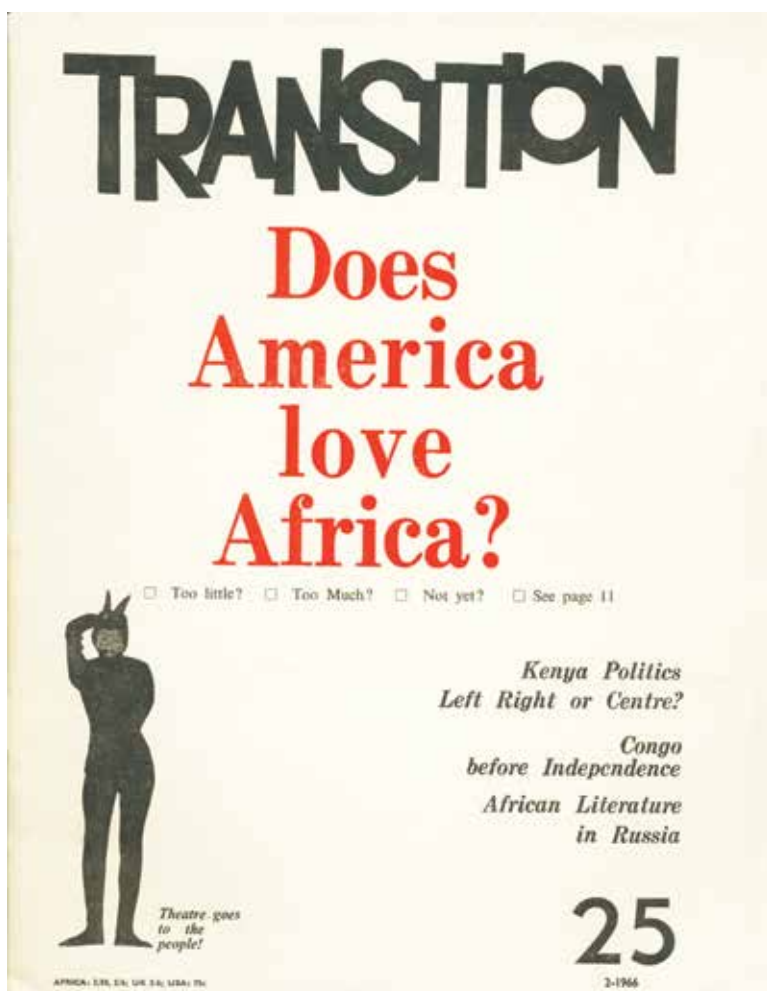
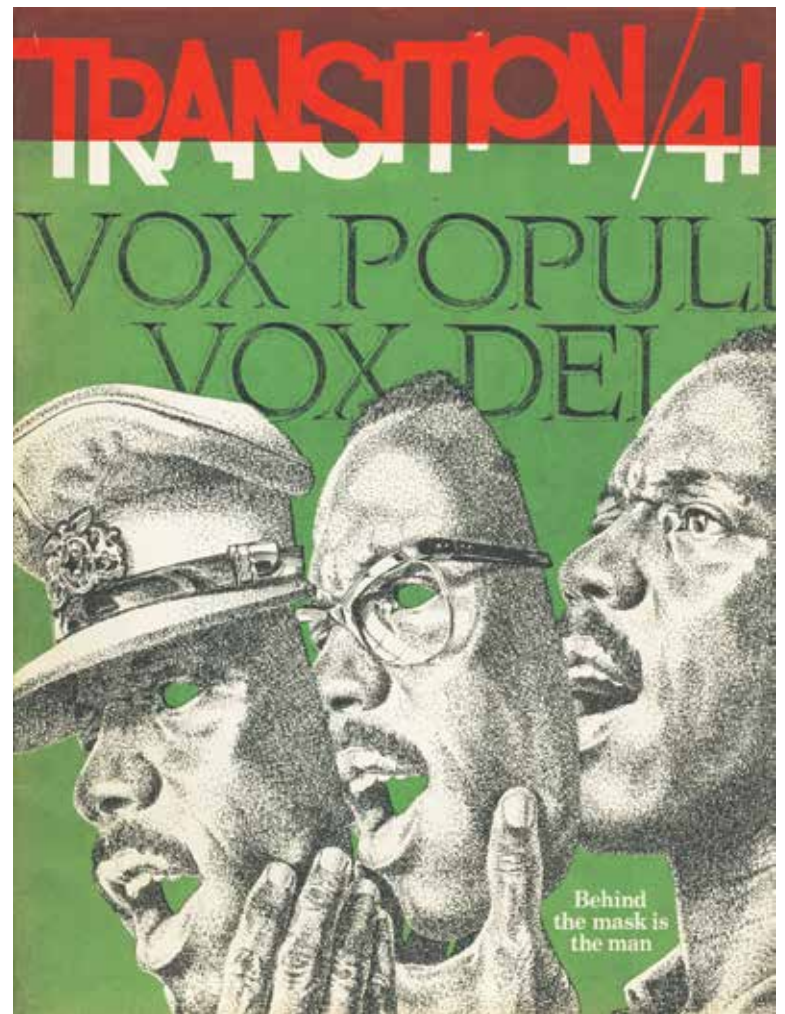
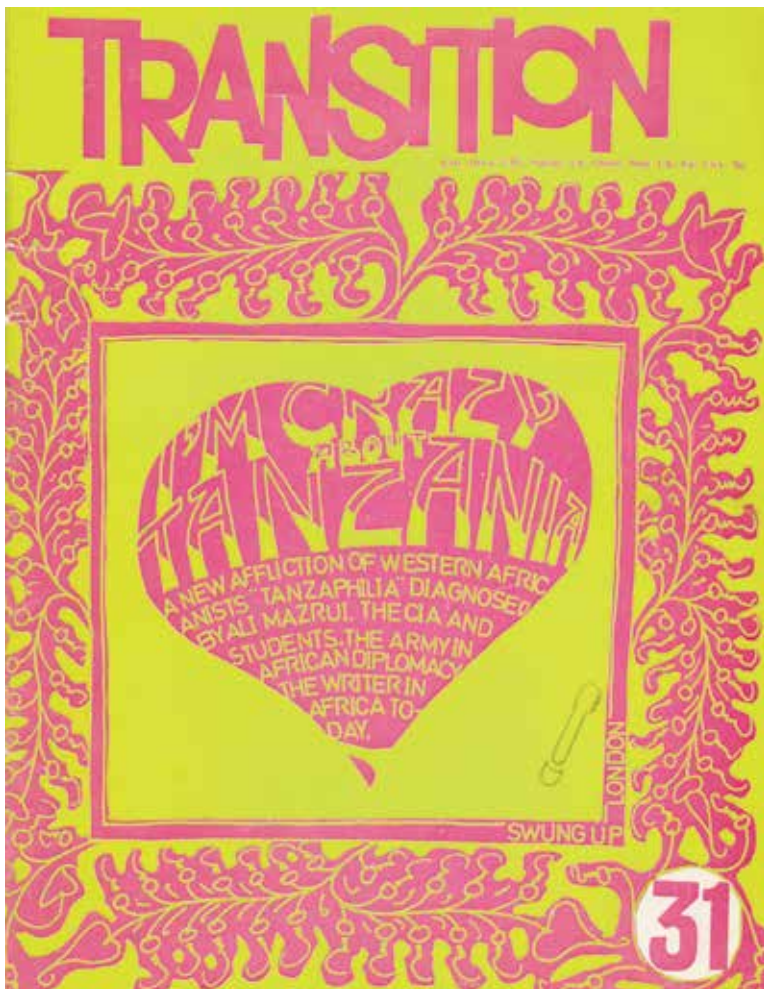
African literature, political responsibility, human rights, freedom of speech, the East African Federation, and education were subjects frequently addressed in various formats, from journalistic reporting to literary fiction.

Over time, this review was saved from becoming a simple medium of self-reflection and self-contemplation by African intellectuals. Instead, it became capable of providing a broad forum that went against the current of debates on immediate problems and fundamental questions that are almost always confined to communication in a limited, closed circuit of insiders and partisans. The publication’s pages were soon filled with a diverse array of writers from a variety of backgrounds, reflecting the dynamism and transnationalism it embraced.

The special editions are noteworthy. Issue number 17 was dedicated exclusively to the subject of love. It presented a series of ethnographic texts from around the world on a subject that was then infrequently discussed. Ali Mazrui’s article on “Political Sex” and Oko p’Bitek’s on demonstrations of love in Acholi culture were quite innovative. Issue number 21 dealt with contemporary signification of violence – state-sponsored violence, revolutionary violence, popular violence... Transition didn’t need to devote an issue to literature, as it was already a predominant presence in all its forms – fiction, poetry, and plays – as well as through the exacting literary criticism that developed in its pages. Consequently, it could allow itself cover titles that were both provocative and ironic, such as the cover of issue number 18 – “African literature: Who Cares?” And as was often the case in English-speaking Africa, Négritude, or a claim to an essential Black identity, was always roundly rejected. The cover of issue number 37 contains a detail that speaks volumes on the

Opposite: *Transition* issues #31 (1967), #41 (1972), #25 (1966) and #26 (1966), (courtesy of Transition)

© Hutchins Center for African and African American Research, Harvard University



Its dynamism did not escape the New York Times, which in 1968 presented Transition as “Africa’s slickest, sprightliest, and occasionally sexiest magazine.”

subject. The picture is of a demonstration, and one of the slogans reads: “Présence Africaine is Présence Coloniale Now!”

The least that can be said is that Transition did not hold up a glorified image of Africa. Apartheid, the Biafran war, and authoritarian power were regularly dealt within its pages. A provocative article by English lawyer Ivor Jennings set the tone from the very first issue; in it he asked, “Is a party system possible in Africa?” The question is its own answer, he seemed to say. The article by American writer Paul Theroux, “Tarzan is an Expatriate” (no. 32), with his merciless critique of the sometimes arrogantly, sometimes unconsciously racist behavior of the white community in East Africa, was a bombshell. Ali Mazrui’s article “Nkrumah: the Leninist Czar” (no. 26) also unleashed a storm among critics, in particular because Mazrui’s piece appeared in newsstands just a few weeks after the military coup d’état that overthrew Ghanaian president and Pan-Africanism theorist Kwame Nkrumah. For several months, the magazine received letters accusing Mazrui of complicity, ignorance, betrayal, racism, and neo-colonialism, the last one being the favorite reproach for the review’s critics. Far from combating the stereotype of Africa as a continent of wars, corruption, and illnesses, the review tended to support it.

The magazine’s innovative graphic design also contributed to its renown, from the beginnings with naïve design, somewhat random page layout and typography, and the white cover printed with an interchangeable calligraphic seal to the mid-60s, when the covers provided a place for illustrations or images that reflected the theme of each issue. The cover of issue number 25 asks the question: “Does America Love Africa?” and invites readers to check a box next to one of several answers, multiple-choice style, with the final box referring them to the article itself. Most of the covers were designed by Michael Adams, an Englishman. Photography also fully found its place in these pages. Paul Theroux’s attack on expatriates was illustrated with images of whites in compromising positions, captioned with quotations from the article revealing the irony of the situations. Horrifying images of the Biafran war, bodies ripped apart by bombs, and a severed head in the hands of a Nigerian soldier accompanied Neogy’s interview of Chinua Achebe. Then there were the illustrations and comic strips by Italian artist Franco Giacomini as well as Ralph Steadman, the English caricaturist best-known for his illustration of Hunter S. Thompson’s *Fear*

and *Loathing in Las Vegas* (1972).


In short, Transition never shied away from controversy and frequently sought to be provocative with articles on literary politics, sex, stereotypes, or attacks on the regimes in power, opening its pages to forceful replies. Neogy had a very clear idea of what a cultural review should be. In his article “Do Magazines Culture?” (no. 24), he writes: “Magazines are also like cultures: they are progressive, conservative, radical, puritanical, slow-moving, or vigorous. At their most aware, they reflect the qualities or weaknesses of their societies; at their blindest, they are showcases for the imbecilities of their editors.” He surely did not imagine then to what extent he would test these assertions.

Milton Obote, the Ugandan president enjoying his aura of “father of independence,” but whose regime was becoming more and more authoritarian, could not indefinitely tolerate the magazine’s frequent attacks on his policies. It came out in 1967 that the Fairfield Foundation, and through it the Congress for Cultural Freedom, sponsor of Transition and other cultural and literary reviews (Partisan Review, Encounter, Quest, etc.), was secretly funded (and directed) by the CIA. That was another powerful argument for Uganda to send Neogy to prison, which they did. When the magazine’s offices were searched by police and its editors thrown in jail, Transition had reached the respectable circulation of 12,000.

After his release from prison in 1969, Neogy moved the magazine to Ghana. Kofi Abrefa Busia, the president, was a close friend of his and a former contributor to the journal. But the government was overthrown by a coup in 1972. Fearing a repetition of his experience in Uganda, Neogy abandoned the position of editor, leaving it to Nigerian playwright and writer Wole Soyinka. The name of the magazine, then based in London, was changed to Ch’indaba⁵ and it was ostensibly dedicated to the idea of “Black Revolution.” Interviews with Eldridge Cleaver, head of the Black Panthers, and Beat poet Ted Joans, articles on the heritage of Caribbean thinkers like Frantz Fanon and C. L. R. James, or the coverage of the 6th Pan-African congress in Dar es Salaam, Tanzania in 1974 marked this period in the magazine’s history.

Under Neogy, the magazine evoked a modern, liberal African framework, while Soyinka gave weight and force to the idea of a Black Diaspora. However, only seven editions of Ch’indaba were published due to a lack of funding. In 1976, publication stopped and was later started up again in 1991 by a former student

of Soyinka, Henry Louis Gates Jr., with the support of Kwame Anthony Appiah. Since then, headquartered in the United States at Harvard University, the magazine has incorporated a traditional focus on the condition of Africa, race, and cultural identification, and pays special attention to the ever-fluctuating social geography of the Black world, surveying developments throughout the Americas, Europe, and Africa, while glancing at times across the Pacific and Indian Oceans. Transition remains a pivotal medium for discussion of the global predicament of the African Diaspora.

Neogy certainly chose the right time to start Transition, accompanying the emergence of a euphoric cultural scene and the independence of nations in the early 1960s, followed by the disenchantment of the 1970s. The most striking point is the extent to which this innovative, committed magazine, an outpost of the events in contemporary African societies with its both imaginative and demanding style, experienced and expressed the upsets of an era. 

This article first appeared on contemporaryand.com and is an updated and expanded version of a piece that was published by Les Laboratoires d’Aubervilliers, in the context of Marion von Osten’s research project Architectures of Decolonization.

- 1 In addition to a special issue, festivities included events at Harvard and at the New Museum in New York sponsored by the New Museum and the Hutchins Center for African and African American Research at Harvard University.
- 2 “Culture in Transition,” Transition no. 1, 1961, p.2. The author of the text is not given, but it could certainly be attributed to Neogy.
- 3 On the history of the relationship between Black Orpheus and Transition, see: Peter Benson, *Black Orpheus, Transition and Cultural Awakening in Africa*, University of California Press, 1986.
- 4 On the first twelve years of Transition, see: Stephanie Jones, ‘Rajat Neogy’s Transition 1961–1973’ in: *Moving Words*, 4, 2, 2007.
- 5 A portmanteau invented by Soyinka of *cha* – “stand up” in Swahili, and *indaba*, “a great assembly” in Ndebele.



C&A INTERVIEW
Decolonize this! Read the interview
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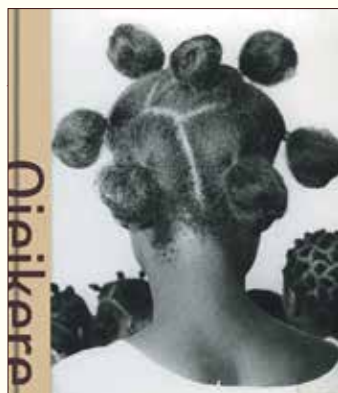
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CCA, Lagos presents a new art publishing project on two Nigerian artists; the photographer J.D. 'Okhai Ojeikere and the sound and video artist Emeka Ogboh.

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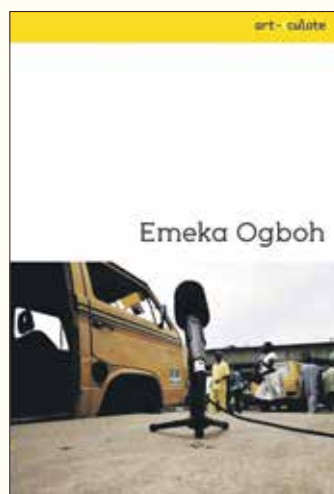


J.D. 'Okhai Ojeikere is a groundbreaking monograph on an artist whose work over six decades bears witness to the critical role that photography has played in the history of Nigeria and throughout Africa. The book is poised to offer a major contribution to the history of African photography and will appeal to photographers, art enthusiasts, as well as to historians and scholars.

Edited by Bisi Silva assisted by Antawan I. Byrd. Contributors include artists Jide Adeniyi-Jones and Don Barber, art historians Antawan I. Byrd, Erin Haney, Ikem Okoye, and curators Aura Seikkula and Bisi Silva.

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