



AFRICA UPLOADED

Experiences Through The Lens



'as it is!'

Contemporary African Art Exhibition Series

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Contemporary African Art Exhibition Series

as it is!, the exhibition of African art in the Arab world strikes me as a most essential dimension of creative dialogue between two vibrant cultures. Art has always proved the disinterested bridge across world views, a source of illumination as much as inspiration.

Wole Soyinka,
Professor Emeritus,
Obafemi Awolowo University,

Ile Ife Nigeria
Nobel Laureate in Literature, 1986



as it is!

CONTEMPORARY ART FROM AFRICA & THE DIASPORA
DECEMBER 2010 – MARCH 2011

As It Is! Contemporary Art From Africa & The Diaspora is an unprecedented series of exhibitions taking place for the first time in Dubai.

This exhibition's four-part series explores and celebrates the creative vigour of over 20 astounding artists from the African continent and its diverse and far-reaching Diaspora. The project focuses on the artist's voice and their pursuit to capture an audience through an aesthetic that is distinctly personal, but breathtakingly all-encompassing. It articulates an increasingly evolutionary desire to sever stereotypical thought modes about 'African art' and an African aesthetic or identity; a notion widely perpetuated in the mainstream art world for so long.

As It Is! aims to challenge these widely assumed belief systems, by giving the artist a platform to present their narrative, as they wish it to be viewed, heard and interpreted. Founded and curated by Nigerian born London based curator, and African art enthusiast, Annabelle Nwankwo – Mu'azu, the series of shows will bring to the fore a diverse range of international artists who wish to be critiqued for their creativity, and to be seen as individuals rather than a collective. However, as a postscript, As It Is! will extol and celebrate the greatness of their African heritage, which directly or indirectly is an overriding influence in the creative passage. Many of the artists live like nomads, between the 'motherland' and the Diaspora, whilst others are

predominately based on the African continent - a generation of dynamic artists, both established and emerging originating from Kenya, Nigeria, Ghana, Benin, Zimbabwe, Uganda, Cameroun, Senegal, Ethiopia and South Africa. All of these artists are exponents of African visual culture, innovators, free styling and captivating as they pursue their goals. Featured artists include recognised darlings of the international art world, El Anatsui, the celebrated Ghanaian sculptor, and Nigerian born maverick, Yinka Shonibare, MBE; a father of South African art, David Koloane to emerging but equally praised Nigerian-born, painter, Obiageli Okigbo, installation artist and painter, Ayo Aina, Ugandan, US based-actor and photographer, Ntare Guma Mbaho Mwine, and hip-hop commentator Rushay Booysen.

As It Is! Contemporary Art From Africa and The Diaspora, will illustrate beautifully a vision of Africa, void of the commonly perpetuated ideologies and will capture the greatness and zeal of an African aesthetic valid and invigorating and at the forefront of- the new world order. Simultaneously, this series of exhibitions will demonstrate a continuous journey of discovery, interaction, exchange and collaboration between the UAE and the African continent and Diaspora. Poignantly, 2010 marks a significant milestone as 17 African nations celebrate 50 years of independence. As It Is! is proud to be taking place at such a monumental time in world history.



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AFRICA UPLOADED- EXPERIENCES THROUGH THE LENS

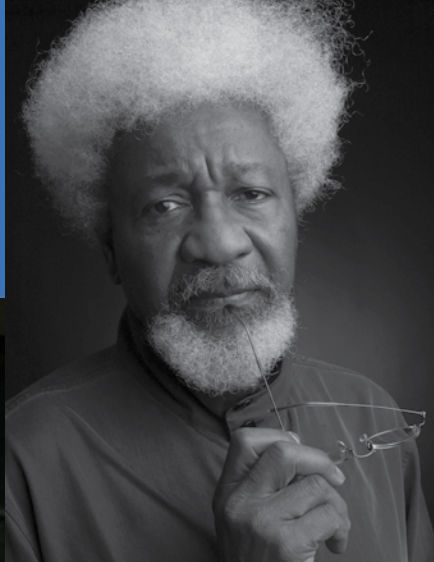
DECEMBER 2010

The inaugural exhibition **Africa Uploaded- Experiences through the Lens**, showcases just some of the continent's most inspiring photographic documenters of the African life. Africa Uploaded: Experiences through the Lens is the first installment of the four part exhibition series As It Is! Contemporary Art From Africa and The Diaspora.

This exhibition focuses on the work of a groundbreaking generation of artists, capturing their experiences as 'Afrophiles' and cultural trailblazers. The experience is multi-sensory and employs photography, video projections and film. Africa Uploaded will host a two day workshop, 'One Second Story' on 10th – 11th December, led by acclaimed photographer Antony Kaminju, and accomplished actor and photographer, Ntare Guma Mbaho Mwine.

FEATURED ARTISTS

Rushay Booysen	Photographer	South Africa
Angèle Etoundi Essamba	Photographer	Cameroon
Uche James Iroha	Photographer	Nigeria
Antony Kaminju	Photographer	Kenya
Mandla Mnyakama	Photographer	South Africa
Aïda Muluneh	Photographer	Ethiopia
Ntare Guma Mbaho Mwine	Photographer	Uganda/USA
Lindeka Qampi	Photographer	South Africa



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PAINTING ACROSS CULTURES BY PROFESSOR WOLE SOYINKA - PATRON

Usually, African art turns its face towards Europe, occasionally also towards the United States but, mostly towards Europe. This is not surprising, once we recall that what most of what we know as modern Africa is a creation of Europe, through colonialism. Consequently, any external exposure, or dialogue between artistic forms and motifs follows the same path of exchange and influence as other forms of creativity – literature, music, dance and drama, and indeed, architecture.

The colonial cords remain as effective as ever—Francophone, Lusophone, Anglophone or Hispanophone. And yet a powerful 'external' creative language exists on the continent itself – the Arab/Islamic, beckoning towards the larger Arab world.

One of the very few statesmen to address this option was, not surprisingly, a poet and intellectual in his own right – Leopold Sedar Senghor. He was the earliest to recognize and articulate the need for a black African linkage to that cultural repository that he named Arabite, and he matched his words by deeds in creating opportunities, as head of state, for the mutual cultural interrogation

between both sides through expositions and Festivals, even while committed, a priori, to the founding of such exchanges on the cultural actualities of the African continent itself.

Despite such efforts, the weight of contacts between Africa and Europe still predominates, awaiting the moment when the pendulum would swing the other way and bring the Arab cultural world just as close, if not closer to the African. This exhibition of African art in the Arab world therefore strikes me as a most essential dimension of such creative dialogue between two vibrant cultures. Despite a historic foothold in the African continent, the Arab world still exists in as profound ignorance of the African world, its history and creative vitality, as the African world also does of the Arab. While, all too often alas, politics divides, Art unites.

Art has always proved the disinterested bridge across world views, a source of illumination as much as inspiration. This is one of the reasons, for instance, that I gladly accepted an invitation to the Dubai International Poetry Festival that took place this year, under the patronage of Prince Mohammed bin Rashid al Maktoum, the Ruler of Dubai who, just like his



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Senegalese counterpart, the late Leopold Senghor, is a highly considered poet of the Arab world. I was already acquainted with a few established names in Arab poetry, but it was a revelation to encounter the works of the younger generation of poets and engage them in person over a variegated field of existential and creative concerns.

It is my hope that this exhibition ('As It is!') will mark a beginning in the construction of such bridges, a mutual opening out between two already interconnected worlds, that will further enrich both, inspire new directions in articulating the realities of both traditional and modernized worlds that such societies – especially their artistes simultaneously inhabit.

This exhibition should travel, evolving eventually in a joint presentation of representative works from both cultures, for the edification of both, and the rest of the world.

Wole Soyinka,
Professor Emeritus, Obafemi Awolowo University,
Ile Ife, Nigeria
Nobel Laureate in Literature, 1986



PROF WOLE SOYINKA - BIOGRAPHY

Wole Soyinka was born in Abeokuta, Nigeria, in 1934 and is the first black African author to be awarded the Nobel Prize for Literature, which he obtained in 1986.

After preparatory university studies at Government College Ibadan in 1954, he continued his education at the University of Leeds, where he earned a PhD in 1973. During his years in England, he became a playwright for the Royal Court Theatre in London. In 1960, he received a Rockefeller bursary and returned to Africa to study African theatre. During the same period, he taught theatre and literature in various universities in Ibadan, Lagos, and Ife, where he has been professor of comparative literature since 1975. In 1960, he founded the theatre group, The 1960 Masks, and in 1964 The Orisun Theatre Company in which he produced and acted in his own plays. Whilst an Overseas Fellow at Churchill College, Cambridge, he wrote his widely acclaimed *Death and the*

King's Horseman. He has been awarded the George Benson Medal of Royal Society for Literature and the UNESCO Medal for the Arts.

During the civil war in Nigeria, Soyinka appealed in an article for cease-fire. He was arrested in 1967, accused of conspiring with the Biafra rebels, and was held as a political prisoner for 22 months. Forced into exile in 1994 by the military dictatorship, he now divides his time between Nigeria and California, and lectures in universities across Europe and the USA.

Soyinka has published over twenty works: drama, novels and poetry and is influenced by the popular tradition of African theatre with its combination of dance, music and performance, as well as the popular mythology of his own tribe, the Yorubas.



ANNABELLE NWANKWO – MU'AZU

FOUNDER & CURATOR as it is!

CONTEMPORARY ART FROM AFRICA & THE DIASPORA

CURATORIAL STATEMENT

For as long as there have been cameras in existence, Africans have been documenting the personal, social, cultural and political histories of the continent. For the African artist the camera has been the perfect medium to explore fervently and dynamically a creative direction and a visionary discourse, liberating and pushing original thought to new and exciting levels.

On embarking on Africa Uploaded, the desire was to capture within the space a moment of time, unique to the artist, a moment that was a pure reflection of how they see their existence as documenters of their Africa.

All the artists project an image of Africa that main stream media actively ignore. This is an Africa that is vibrantly inspiring, an Africa that is sensitively engaging, and breathtakingly revolutionary when seemingly retrograde in its structures, and always intoxicating.

Africa Uploaded focuses on a small selection of artists that question and search beyond documentation to produce work that is compelling, original and profoundly honest.

Living and working within Africa's ever expanding Diaspora, issues of identity prevail, especially for Aida Muluneh, who spent her formative years in North American and Canada and only returned back to her native Ethiopia in 2007. She professes to living within the duality of Ethiopia and western belief systems, thus her images are expressions of this existence. However, also core to ideology is an inherent desire to change how her beloved country is portrayed, with her camera as the tool of reconstruction.

Angèle Etoundi Essamba's intimate imagery of a potent black woman, both traditional and modern, have long been applauded.

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A photographic documenter of human experiences for 25 years, her quest is always to rejoice in the vibrancy of Africa and break away from stereotypes all too often depicted in the media. She is able to capture the essence of the African woman, strong and vibrant – nurturers of the 'motherland'. She juxtaposes the ancient with the modern, the result illustrates connections that are ethereal but relevant and lingering. Essamba is able to capture in a single moment the history of over a thousand years, revering Africa's customs and the contributions of the female spirit in extolling those powerful traditions.

Uche Jame Iroha's conceptions vie between the 'construction and deconstruction' he employs multi-media elements to interplay with his subject matter, manifesting in a 'natural' staging that question reality. His 'Not for Export' series exemplifies this exploration or manipulation of the story to tell a story, or to bring to the fore the message behind the story. In this case, by lining up his subjects he addresses the neglect and exploitation of a natural resource, the human workforce, by Africa's leaders and petroleum conglomerates who rape the land of its most natural resource. The consequent cultural and sociological problems that run from this including, poverty, illegal immigration and labour gone astray are then also brought to the fore – employing a domino effect with potentially alarming outcomes that will affect future generations to come.

Antony Kaminju is a story teller, duty-bound, he feels to relate stories of his people, stories that reverberate with the masses, stories that may seem insignificant but in actual fact are quietly momentous - seemingly everyday people living everyday lives. His 'Soccer' series paints a powerful picture of African joy and pain of the followers of the 'beautiful game'. Here he captures emotions so succinctly that you are there in the stadium, celebrating or mourning....every soccer fan will tell you it's more than just a game, it's life, it's passion and he captures this reverence.

Ntare Guma Mbaho Mwine is recognised for his thespian skills illustrated in blockbuster films like Blood Diamond and mainstream popular shows Treme and Heroes. A first generation Ugandan American, it is his native Uganda and Mozambique that have inspired his other artistic love, photography. Remarkable stories of love, human resilience, faith – Africa's pulse, beat through his images which can only be described as poetic metaphors, taken on a Pentax Asahi, purchased by his father to 'take pictures of me when I was born'.

Lindeka Qampi and Mandla Mynkama are products of the Iliso Labantu - The Eye of the People – a not-for-profit organisation that aims to provide training and opportunities for individuals to use photography as a way of documenting their lives, and



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those of the communities around them, and to be able to make sustainable careers for themselves as photographers.

Mandla chooses to document the lives of his fellow township residents, a myriad of post apartheid tales, honest and engaging and technically stunning. He captures the light and energy of township life, exuberant and fulfilling despite the hardship and suffering.

Lindeka provides for her family with her newly gained artistic outlet. She took up the camera in 2006 when she joined 'Iliso Labantu' and hasn't looked back, taking pictorial stories of people who live around her on the Eastern Cape. A doorway to her world, flung open with poignant depictions of life in the townships of South Africa. Photography is a passion for all the Africa Uploaded artists, a creative source that runs through their veins.

Propelling them to create and document, these artists are conveyers of the human experiences and in so doing speak of all humanity, not just of Africa. However, Africa is the enigmatic pulse, the starting and the ending. Africa Uploaded is a fitting launch to the series, As It Is! It encapsulates the project perfectly, paying tribute to the amazing talent that emulates from a continent, widely marginalised in the international art market. But a continent that continues

to forge forward on an unstoppable path, irrespective of challenges, breaking barrier and rejecting stereotypes. For a project of this kind to be taking place in Dubai for the first time signifies a desire to build connections with a culture which holds many similarities. It's about a desire to further humankind and for African artists to be seen on an international platform, but on Africa's terms.

CURATOR'S BIOGRAPHY

Annabelle Nwankwo-Mu'azu is an independent curator & consultant specialising in the promotion of art from Africa and the Diaspora. She has been engaged in addressing how artists of African descent have been and are represented in the international art forum for 15 years. A graduate of the School of Oriental and African Studies, (SOAS) University of London, she received a BA Degree in Art & Archaeology, under the eminent African art historian, Prof John Picton.

She went on to join Africa 95 as one of the founding members, working alongside the Artistic Director and Finance Director with institutions like the Whitechapel Gallery on their landmark exhibition Seven Stories About African Art. Consequently she curated several solo and group exhibitions at the British Council, Goethe Institute and Alliance Francaise in Nigeria.

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'As It Is!' is her brain child and a continuation of an ongoing pursuit to address preconceived notions about African art to a wider audience. This was first highlighted in her first internationally acclaimed exhibition, *Accident & Design*, Gani Odutokun and his Influence, co-curated with Nigerian artist and art historian, Jacob Jari at the Brunei Gallery, SOAS in January – March 2000. The project and the accompanying catalogue explored the life and work of the late influential artist, Gani Odutokun and examined and highlighted the contributions that Ahmadu Bello University, Zaria, has made in the development of contemporary Nigerian art.

Her second major exploration was the acclaimed exhibition *Tapping into the Known* also held at Brunei Gallery, in April–June 2007. It was an exhibition of poetry, paintings and installations by the late eminent Nigerian poet, Christopher Okigbo and his artist daughter, Obiageli Okigbo; with contributions in the catalogue from Nobel Literature Laureate, Professor Wole Soyinka. Her most recent exhibition was a group exhibition held at the Coningsby Gallery London, in September 2008 with works from Paris based Sculptor, Stevens Dossou Yovo and paintings from Kis Keya from Belgium and German artist Julia Roder.

Annabelle has also worked as a consultant for The Christopher Okigbo Foundation, Kwangju Biennale, CDT Design – London; and Brussels based cultural groups - PAAPA & Mbari Brussels.

In spring 2008, she was engaged by Harvard University to research a project on the Trans – Saharan slave trade. The project titled *Breaking the Silence* was a UNESCO and Harvard initiative, funded by the Ford Foundation and overseen by Professor Wole Soyinka and Prof. Henry Louis Gates Jnr. of the W.E.B Du Bois Institute, Harvard. She has written articles for several magazine publications including 'West Africa Magazine' and 'Nka: Journal of Contemporary African Art' - an international arts magazine edited and published by African art historians Salah Hassan and Uche Okeke at Cornell University, USA. In 2009, Annabelle was invited by Nka to contribute a review on her exhibition 'Tapping into the Known' for the NKA 21st Century & the Mega Shows Edition.

Annabelle is the founder and Director of Cocoa Arts. Established in late 2007 from her passion for the contemporary arts of Africa and the Diaspora; and a desire to dispel preconceived modes of thinking about 'African Art' and highlight and convey the wealth of vibrant artistic creations, from this wonderful continent and beyond, to diverse audiences worldwide. Cocoa Arts is an internet based gallery and art consultancy specialising primarily in contemporary art from Africa. However, diversity and interaction with artists from all corners of the world are intrinsic to the portfolio ethos and Cocoa Arts also promotes emerging artists from outside Africa and the Diaspora.

www.cocoaarts.com



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AUTHENTICITY IN PRESENT AFRICAN ART PRACTICE BY JACOB JARI

ABSTRACT

The issue of authenticity in modern African Art is one that is neither here nor there. Would a non-African that had lived over five decades in Africa or an African that had lived decades outside Africa produce authentic African art? Is it granted that all Africans who live in Africa produce authentic African art? Why and for whom should an African artist's work become authentic? This paper addresses these questions and concludes that the term authentic cannot replace relevant.

AUTHENTICITY IN PRESENT AFRICAN ART PRACTICE

In the years immediately preceding the founding of The Eye Society in 1989 (see Deliss, 1995: 213), there was a growing demand for art works in Nigeria which encouraged the proliferation of indigenous galleries. The reasons for this growth were not conclusive.

There were however, some coincidences that gave rise to speculations. For instance, while most of the galleries were

discriminatory, preferring works that they could easily sell in the West, Pigozzi and a few other Western connoisseurs were fanning their indulgence in African stereotypes.

The Eye Society was concerned with establishing a forum for African art discourse to match the growth in art production. It founded The Eye journal in 1992 which later motivated the setting up of other journals such as Nka in 1994 by Okwui Enwezor in the United States of America and Uso in 1995 by the National Gallery of Art in Nigeria. Although the society accepted and published all views on the visual arts, its major objective was to educate the wider society on appreciating creative African art irrespective of what inspired its production. Since proffering this position however, the society has constantly come under criticism from those who wish to propagate the creation of authentic African art. They would rather African artists groped for the ability to conjure their ancestral spirits to guide them towards the ways of their forefathers. Works without this authentic stamp therefore are in their informed opinion,

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third-rated, lagging behind or superfluous. What constitutes authentic African art? Suzanne Wenger, an Austrian-born artist who stayed in Yoruba land for over five decades and whose involvement in the tradition and customs of the Yoruba earned her a priesthood, Adunni Olorisa, created images from Yoruba mythology for the same number of years. Should or should not her works be referred to as authentic African art?

Uzo Egonu a Nigerian-born artist lived in Europe for over half a century. When he left Africa, he was 13 and not yet an artist although with an interest to become one. Should or should not his works be referred to as authentic African art?

The Ngas constitute an ethnic group in Nigeria. Through migration caused sometimes by war, they had kept settling in different locations until they eventually settled within rocks on the Jos Plateau. A few idioms and figures of speech of the Ngas language suggest that they had practiced some form of painting but the tradition is lost in the migrations. For the Ngas painter therefore, there is no tradition to fall back on. There are several ethnic groups, over 200, on the Jos Plateau some of which may trace a tradition in painting but as Kwame Appiah demonstrates (Phillips, 1995), the existence of a tradition in one ethnic group is not necessarily known to another, even within a small area let alone the whole African continent. If it was possible for the Ngas painter to draw from

the tradition of a neighbouring ethnic group, a tradition alien to the painter, should his or her works be regarded as authentic African art?

It is futile to insist on excluding certain works from the list of the authentic because all works produced by any authentic African are authentic African art so long as they meet the criteria of being regarded as art works; on the other hand, it would not matter what type of efforts an inauthentic African employed, he or she could not produce authentic African art. This argument borrows from a similar one made by Mbiti (1969:4) on African religions. He states that, Traditional religions are not universal....Similarly, there is no conversion from one traditional religion to another.

Each society has its own religious system and the propagation of such a complete system would involve propagating the entire life of the people concerned. Therefore a person has to be born in a particular society in order to assimilate the religious system of the society to which he belongs. An outsider cannot enter or appreciate fully the religion of another society. Those few Europeans who claim to have been 'converted' to African religions- and I know some who make such fantastic claims do not know what they are saying. To pour out libation or observe a few rituals like Africans, does not constitute conversion to traditional religions.



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For the present African artist therefore drawing even from his or her own tradition in order to become authentic without fully comprehending the nature of what he or she is drawing from can result in devastating consequences. This requires careful explanation. Traditional art in Africa is created for many reasons. Sometimes it could be created for its own sake. It could be for settling disputes or for bringing success to life's endeavours. In creating a piece of work the artist is knowledgeable in the type of motifs to use in order to conjure the appropriate spirits to inhabit it.

These spirits are consulted on behalf of an individual or group when the need arises, usually by the artist, a priest or a doctor who is recognized by the society to be qualified to consult. Qualification to consult is acquired after years of training and strict adherence to rites. The consequence of undermining these rites is exemplified by Willett (1971:170). He reports that, When Hottot wished to photograph a fetish figure among the BaTeke in 1906, he took it outside the owner's hut... 'The figure was clothed in ample red robes, fixed at the neck...We removed its garments, to get a photograph of the carving. Having taken my photograph I realized that the village, which previously had been very animated, was hushed and deserted, but we were being observed from behind the huts by a few of the villagers, who kept their distance.

We re clothed the figure and returned it to its ritual place... Nine days later...we were not surprised to learn that cases of smallpox had broken out in the village, but the villagers considered that we had caused it.'

Willett may have intended to amuse his readers by this information but it is highly possible that the spirits that inhabited the work wrecked this punishment on the villagers rather than on the photographers because the villagers who were aware of their powers allowed outsiders to defile the spirits' abode. The existence of spirits in African art works and other objects such as trees is an accepted fact in Africa.

Mbiti (1969) reports that not many non Africans come to terms with this fact at first but after residing for a while on the continent many of them acquire experiences of the existence of their powers. He gives an example of a certain Englishman who "saw, met, tasted and fought against these powers until finally he had to take refuge under the same powers, something that few Europeans ever experience, or believe could happen in Africa"(p195). One of the encounters the Englishman had with the powers of these spirits was in the attempt to remove a certain small tree. Tractors and bulldozers were employed to uproot it but to no avail. The Africans immediately recognized that it was inhabited by spirits. A priest was summoned and sacrifices

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were offered. He begged the spirits to leave and suggested an alternative abode for them. They accepted and they left. He now asked a few people to remove the tree which they did without any difficulty.

Thus regarding trees and art works the African ought to be careful not to upset the spirits that may reside in them. Of course spirits do not reside in all trees or in all art works and not all of them may be harmful when provoked but it takes knowledge acquired through an appropriate training to identify the difference. Not many present African artists have acquired this training or the qualification to recognize which motifs they may employ from tradition which may accommodate certain spirits; yet many continue to draw from traditional motifs. This trend is even recommended as necessary by artists who are supposedly role models! Sometimes they employ these motifs and nothing happens but other times they do and strange things happen within the setting of the art works. Since these unusual occurrences are not in any way remotely suspected to be linked to these works, the trend continues to thrive. For instance, in the Department of Fine Art of the Ahmadu Bello University, Zaria, some courses are taught to encourage students to use motifs from their traditional backgrounds to create designs. The courses however, do not include the interpretation of such motifs. It is therefore possible to see that a motif

that represents fertility is portrayed alongside a motif that symbolizes vengeance, in so far as both motifs create an aesthetically pleasing pictorial composition. The needs of the spirit that resides in the fertility motif may be at variance with the needs of that which inhabits the vengeance motif thus creating possibilities of conflict within the setting of such an art work. This issue is further compounded when several other motifs that shelter other spirits with their peculiar needs and disposition are included in the same design. It is difficult to comprehend the tragedies that engulfed the department between 1994 and 1996. It is even more difficult not to link them to the activities of these spirits. At various times over this period, ten people died including two heads of department and as if to obliterate the department completely, the building started a quick process of disintegration.

Insinuations about spirits interfering with physical things may be unfounded and so non academic but numerous examples abound in Africa to warrant an interest in the subject. Perhaps when people insist that African artists should crave to remain authentic by drawing from their past, they ignorantly contribute to the demise of the artists since most of them have no idea about the nature of their past. What may be proposed instead is that African artists should in their individual capacities continue to contribute



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positively in addressing the peculiar problems of their continent. In Tanzania, Sam Ntiro elevated commonplace labours to dignified employment through his paintings in order to boost the spirit of Ujamaa which was propagated by the government of the day. In Ethiopia, Falaka Amide through his work, mirrored the anxiety of the youth, questioned the sincerity of government, and abhorred the imperialistic interventions of foreign nations.

Perhaps the most ardent social commentator in the Nigerian art scene was the late Gani Odutokun. His works are a true representation of his beliefs. He philosophized that achievements in life did not only come about through careful planning but also through successful crisis management which he referred to as the accident and design phenomenon.

He demonstrated this in his liquidized technique of painting. He would pour liquid paint on a surface and allow it to run its course. He repeated this with a number of paints before he then began the process of designing, sometimes by embellishing the surface with linear motifs or by splashing more paint. One theme that was central to his oeuvre was oppression. In life he fought against it until his death. Two weeks before he died, he advised his colleagues at a meeting of Academic Union of Universities to resign en mass

and pick up other jobs because government would never be sensitive to their demands. They did not resign but they went on strike. Government ignored them for some months and then banned their union. They returned to their work but nothing had changed much since Gani died.

One of the series Gani enjoyed painting within the general theme of oppression was the king and queen series. The earlier works in this direction portray the king and his queen in glorified postures seeming to revel in their revered status. They sit on their thrones and are waited on by servants who sometimes carry them around on their shoulders.

When they are not in their palaces, they are either holding court somewhere heavily guarded by an effective security team or they are driving in their luxurious cars quite oblivious of the hungry subjects begging for food. The next stage in this series shows the king riding on horseback through crowded streets usually with no definite suggestion as to the reception of the subjects. However, most of them are portrayed skinny or skeletal with wide eyes and there appears to be tension mounting in the horizon. The final stage that does not have as many works as the first two shows a lot of activity; horses galloping or protesting, people raising their arms and shouting, the king and queen being chased out by the republic.



One of the most interesting works of this series is a painting entitled *The King Shares a Joke with his General*. It shows a king smiling and trying a helmet he has received from the general. He removes his crown in order to do this and because he also has to adjust the helmet several times to ascertain if it fits, he needs both hands thus he is about to pass on his crown to the general while the general beams with satisfaction and holds up a mirror for the king to look at himself. This painting has become very prophetic. In Nigeria, the military has encroached into all spheres of life. Soldiers retire and become chiefs or emirs. Immediately they ascend a throne, the throne is elevated to a first class status if it was not.

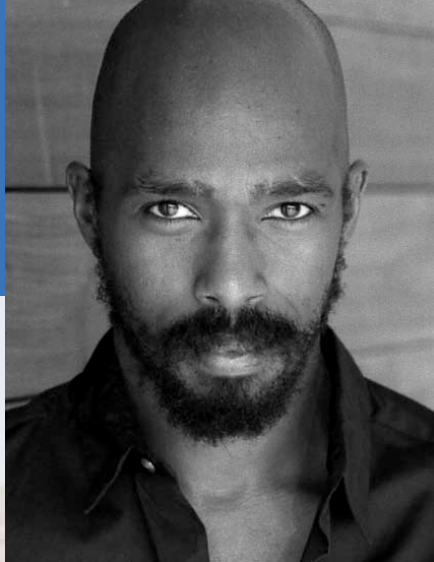
At every exhibition of Gani's works, there is usually a large audience. Discussions are often very lively and sometimes heated. A lot of times one could sense the same feelings on the works possessing the audience. Towards the end of his life in 1995 and after, there has been a very high demand for his works from his fellow country men and women.

Gani did not have to be authentic for his works to be relevant. There are many artists like him on the continent who do not feel the need to fall back on tradition but who have continued to execute creative works some of which have also made statements on the plight of the African.

The works of many of them however, may not see the light of day because of the activities of stereotype promoters.

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NTARE GUMA MBAHO MWINE

"Ebibonwa tibyo bigambwa/the eyes notice more than what the tongue says."

Ntare Guma Mbaho Mwine is a first generation Ugandan-American working in the mediums of photography, theatre, film and television. His photographic work has featured in Vanity Fair and exhibited at Blue Sky Gallery, The United Nations, Rush Arts Gallery, the UCLA Fowler Museum, The Latino Art Museum, and has been featured on the HBO television series "Six Feet Under."

Ntare's TV acting credits include recurring roles on the HBO series "Treme," "Heroes," "The Riches," "ER" and "CSI;" and the feature films "Blood Diamond" and "40" the latter of which will premiere at the 2010 Dubai International Film Festival. Theatre acting credits include leading roles at The Public Theatre, The Steppenwolf Theatre, The Kennedy Centre, The Lincoln Centre and Centre Theatre Group. Ntare's first effort as a playwright is BIRO, a multi-media solo performance piece, which held its World Premiere at Uganda's National Theatre and subsequently premiered in London, then in New York at The Joseph Papp Public Theatre where it made the "New York Times critics pick list." The production has since premiered in Ethiopia, Kenya, South Africa, Seattle, Zimbabwe, Los Angeles and Toronto.

Film directing credits include BIRO and the documentary film, BEWARE OF TIME, which won Best Film at the Berlin Black International Film Festival. Ntare received his Masters Degree of Fine Arts in Acting from New York University and completed studies at The Moscow Arts Theatre in Russia, The Royal National Theatre in London, and The University of Virginia. Ntare has taught at Yale University, the University of Southern California (USC) and has taught theatre and film artists in more than a dozen countries in Africa.



AFRICA UPLOADED

Experiences Through The Lens



EXHIBITIONS

Blue Sky Gallery
The United Nations
Rush Arts Gallery
The UCLA Fowler Museum
The Latino Art Museum
HBO television series "Six Feet Under"

ACTING CREDITS

TELEVISION:

HBO series "Treme"
"Heroes"
"The Riches"
"ER"
"CSI"

FEATURE FILM:

"Blood Diamond"
"40" which will premiere at the 2010 Dubai International Film Festival

Film directing credits include BIRO and the documentary film BEWARES OF TIME, which one Best Film at the Berlin Black International Film Festival.

THEATRE ACTING CREDITS

Leading roles at:
The Public Theater
The Steppenwolf Theatre
The Kennedy Center
The Lincoln Center
Center Theatre Group.



Baptism | 60 cm x 50 cm



Mary and Josephi Mugeza's Wedding | 60 cm x 50 cm



Boda Boda with Coffin | 60 cm x 50 cm



RUSHAY BOOYSEN

“While the whole world seeks nuclear weapons, I choose to use my camera as a weapon of mass construction.”

Rushay Booysen was born and raised in the small coastal city of Port Elizabeth on the Eastern coastline of South Africa. An avid supporter of various art mediums, he developed a love for sharing and exploring a variety of topics concerning identity, culture and post apartheid South Africa. In the early 2000's he joined online portal Africasgateway which focused on urban African musicians and the culture of hip hop.

It was while documenting some of the events that were happening, that he developed a love for capturing and exploring discussions around imagery.

His grassroots involvement around music, film and photography escalated his growth and eventual invite in 2004 to Stanford University in California, where he addressed students on race, culture and identity in South Africa. In 2007 Rushay contributed images to a digital library initiated by Fundacio La Caixa in Barcelona, Spain that supports and encourages dialog in the global hip-hop community. With a key framework around education and art,

Rushay often addresses visiting exchange students from numerous universities.

He has contributed to several documentaries and engagement projects via webcasts and panel discussions. Rushay's future projects include a collaboration with former Shepard Fairey assistant Ernesto Yerena at a digital photography/canvas display at the third largest indigenous festival in the world in Australia during the course of 2011.

www.rushay.org

'as it is!'

Contemporary African Art Exhibition Series



EXHIBITIONS & PROJECTS

2002: Joined online portal [Africasgateway.com](http://www.Africasgateway.com)

2004: Guest speaker at Stanford University, California USA

2005: Joined community radio station Bay FM presenting a show *The Present Testament* with partner Jbux. <http://www.bayfm.co.za/>

2007: Digital library display in Barcelona, Spain

2008: Toured U.S and spoke at New York University, University of Michigan, California Lutheran University, Moad Museum in San Francisco

2008: Interview and photography feature on CNN's I-report

2009: Photo featured in *The World Today* www.theworldtoday.org

2009: Digital exhibition African-American Art & Culture complex, San Francisco, California

2010: Photo featured in German lifestyle magazine www.Intro.de

2010: Speaker San Francisco State University panel discussion *Black Online*

2010: Speaker, Thinkfest panel titled "Music and its Community Building Role" at Grahamstown National Arts Festival



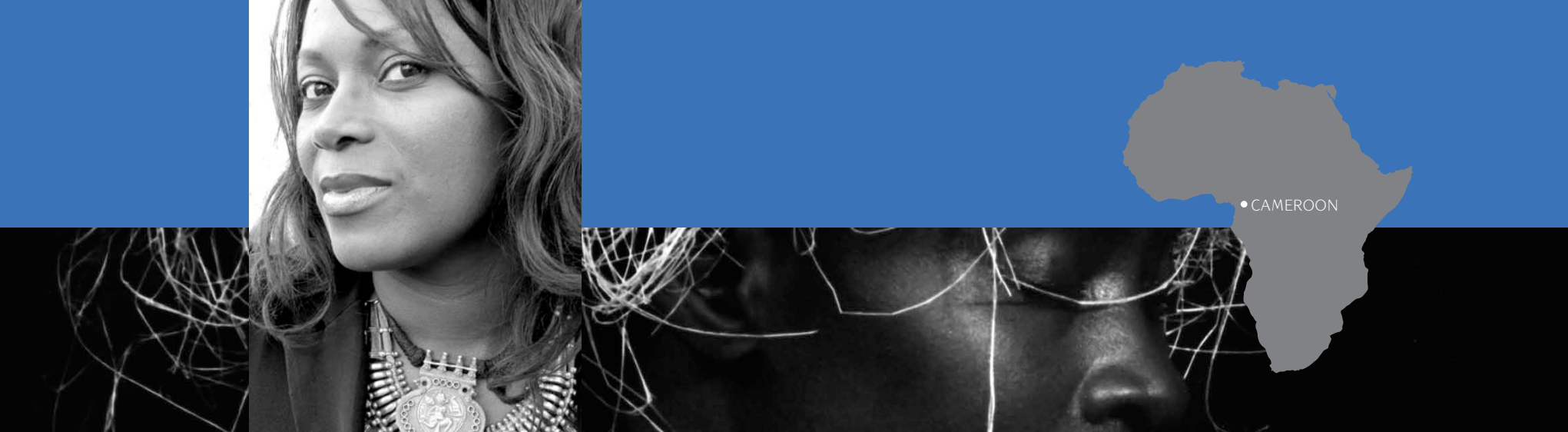
Fisted Warrior | 76 cm x 51 cm



Flag | 76 cm x 51 cm



The Arm of the Law | 51 cm x 76 cm



ANGÈLE ETOUNDI ESSAMBA

“Photography is for me a need, the need to express and to communicate. As long as the need will exist, I will create.” Angèle Etoundi Essamba was born in Douala, Cameroon in 1962 and grew-up in Yaoundé. As a young girl, she went to Paris where she received her education. Later on she moved to the Netherlands where she trained at the Nederlandse Fotovakschool (Netherlands professional school of photography). Etoundi Essamba gained international recognition with exhibitions all over the world. Her photographs were first displayed in 1985 at the Maison Descartes in Amsterdam. Exhibitions followed throughout the world (Africa, Europe, South America and the United States), and her work has appeared in a number of publications: Passion 1989, Contrasts 1995, Symboles 1999, Noirs 2001; La Métamorphose du sublime, 2003, Dialogue 2006, Voiles & Dévoilements, 2008 and is now part of several public and private collections.

Etoundi Essamba has a long and recognized trajectory in realization of photographic register of black women. In her work, she breaks from stereotypical representations of an Africa

torn by famines, epidemics and wars, instead celebrating the cultural richness and diversity of the continent. Her varied background means her outlook is equally aesthetic, idealistic, realistic, intimate and societal. Therefore, she joins the spirit of humanistic photography, a strong attachment to the values of communion, solidarity and equality between men.

Angèle’s work has a deep influence of her own multicultural trajectory (born in Cameroon, raised in Paris and a Dutch Citizen). She is focused in the creation of black women portraits that question the concepts of identity, alterity and cultural duality, in order to promote mutual respect, understanding and tolerance. Her work shows pride, strength and consciousness of African women and the relation between tradition and modernity. So she presents a vision of Women, Africa and its culture. “Essamba uses the human body as an aesthetic plain to represent the mental reality of exile and life between two cultures (...)” * * Joelle Buscat, Alters et ego in Femmes dans les Arts d’Afrique, Dapper Museum

www.essamba-art.com



AFRICA UPLOADED

Experiences Through The Lens



SELECTED EXHIBITIONS & PROJECTS

- | | | | |
|-------|---|-----------|---|
| 1985: | Maison Descartes, Amsterdam | 2009 : | AFD Agence Française, |
| 1990: | Melkweg Gallery, Amsterdam | 2009: | Los Angeles Art Show |
| 1995: | Omni Gallery, Uniondale, New York U.S.A | 2009: | Africa Museum , Tervuren |
| 1998: | Michaelis Collection, Cape Town | 2009: | PANAF Algiers |
| 2000: | Gallery Africrea, Yaounde' Cameroon | 2010: | Célébration of the Independence of Cameroon,
Special programme for First Ladies, Yaoundé |
| 2002: | Biennial Dak'Art, Dakar | 2010 : | CCF Saint-Louis de France, Rome |
| 2002: | The Moba Art Gallery, Brussels | 2010: | Espaç Cult Zumbi dos Palmares |
| 2006: | UNESCO, Paris National museum | 2010: | Brasília-DF Maison Louis Vuitton, Paris |
| 2007: | Zanzibar , Tanzania | 2010: | Centro Cultural Cajastur,
Gijón (Asturias), Spain |
| 2008: | Skoto Gallery, New York USA | 2010: | Lagos Photo project, Lagos, Nigeria |
| 2008: | Galeria Safia, Barcelona | 2010 /11: | Musée des beaux-arts, Dunkerque, France |
| 2008: | Musee Dapper, Paris | | |
| 2008: | World Bank Art Program, Washington | | |

UPCOMING

- 2011: Bekris Gallery, San Francisco, CA
2011: Art Chicago, Chicago
2011: The Metropolitan Museum of Art, New York, NY
2011: "Odes to the Mask" Internat. Africa Fest, Wurzburg (DL)

I-DENTITY/ EYE –DENTITY, - tribute to Afro- Colombian women. Commissioned by the Ministry of Culture of Colombia for the celebration of the Bicentennial of the Independence.

ESSAMBA HOME FOUNDATION contributes to improve the life conditions of abandoned and street girls in Cameroon and facilitate their social economic re-integration, through cultural activities.

CONNECTING the DIASPORA with AFRICA is inspired by the UN proclamation of 2011- an ongoing photographic project that focuses on African women in Africa and the Diaspora.

SELECTED PUBLICATIONS & BOOKS

Arte, Milano, 2002

Katalog Foto magazine/ Portfolio, 2004
Angèle Etoundi Essamba catalogue

galerie Safia Barcelona, 2004

CAN magazine/Hoofddorp (NL) 2006

Photo book, Voiles et Dévoilements, 2008

Fotografi Magazine, 2008

El Adelantado, 2009

NRC 2009

Europa 2009

ARTS: A way of seeing African Women

Musée Dapper, 2009

L'Officiel, 2009

De Burger, 2009

ADN Madrid 2010

El Mundo Madrid 2010

El Pais Madrid 2010

El Espectador Bogotá 2010



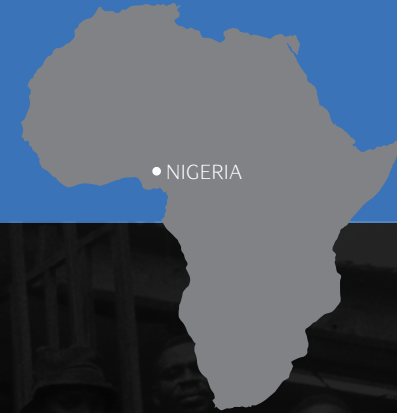
Cheveux De Paille | 70 cm x 100 cm



Mask_09 | 70 cm x 100 cm



Renaissance | 100 cm x 70 cm



UCHE JAMES IROHA

Born in 1972, Enuga, Nigeria Uche studied sculpture at the University of Port Harcourt Art School in Nigeria, graduating with honors, and started taking photographs in 1996. He works closely with a network of likeminded photographers and painters working to promote photography and to improve the perception of photographers and photography in Nigeria. Lagos, just like any major city, provides a huge whirlpool of elements to explore, and in that sense Uche tries photographically to harness the strict organizational discipline beneath the visual chaos that greets any onlooker.

The work leads Uche to construct or set up performances that are captured still; the artist employs text and use of graphics on image surfaces to find a sculptural accent in his work, in the attempt to address certain issues both socially and generally.

With regards to technique, Uche's approach is largely construction and deconstruction of the visual plane: trying to find the relationship and the workability between two and three dimensional design.

Uche is currently a director at Photo. Garage, a company that provides logistics as well as offers an indigenous platform for domestic and global intellectual photography exchanges. His exhibitions have been shown globally.

NOT FOR EXPORT

The general idea of the work is quite simple. I have lined up people in a semi-constructed manner to mirror back to the audience especially Africans: HUMAN RESOURCES the most important resources they have but unfortunately most neglected. Most leaders in the continent have been drawn by greed as they leech on the petroleum deposits (a very viable commodity in an energy challenged world thereby creating artificial poverty inspired by evident corruption).

This makes living a big challenge for most Africans who now feel and decide to leave their countries to Europe and America in search of a better life. In turn we have global issues of illegal immigration and labour misplacement.



AFRICA UPLOADED

Experiences Through The Lens



SELECTED EXHIBITIONS SELECTED

- 2009 "Chance Encounters" Sakshi Gallery, Mumbai India
- 2008 "Travesia" Centro Atlantico De Arte Morderno Spain
- 2006 "16 African Photographers" MOAD San Francisco USA
- 2006 "Belief" The Singapore Biennale, Singapore
- 2006 "Unhomely", Seville Biennale, Spain
- 2006 "Snap Judgments"- I.C.P New York
- 2006 "25 African Photographers" -CCCB, Spain
- 2005 "Convergences"- Nigerian National Gallery Lagos
- 2005 "Autre Monde"- NAWAO Kornhausforum, Switzerland
- 2005 "After the Fact"-Berlin Photography Festival, Berlin, G
- 2005 'African Photo Biennial - Bamako, Mali
- 2005 "Depth of Field"-South London Gallery, UK
- 2005 "Depth of Field"-Open Air Gallery, Liverpool UK
- 2004 'Lagos'- Ifa Galleries. Stuttgart
- 2003 "Transfers - Africalia, Brussels, Belgium.

- 2003 'Lagos Inside' – French Cultural Centre, Lagos
- 2002 'En Direct a Bamako. – Fnac. Paris
- 2001 'African Photo Biennial - Bamako, Mali
- 2001 'Eleven Photographers. - Goethe Institute Lagos
- 2001 'Golden Jubilee Exhibition, NIIA, Lagos.
- 2001 Art Expo, Elf Village, Port Harcourt.
- 2000 'Black & White, Mydrim Gallery, Lagos.
- 1995 'Aisec Art Expo' Shell Club, Port Harcourt

SOLO EXHIBITIONS

- 2008 Fire, Flesh & Blood "Prince Claus Fund Amsterdam
- 2006 "Gathering" Galerie Samuel Claude Paris.
- 2004 'Indices'- Goethe Institute, Lagos
- 2003 'Dare to Care'- Africalert, London

PRIZES & AWARDS

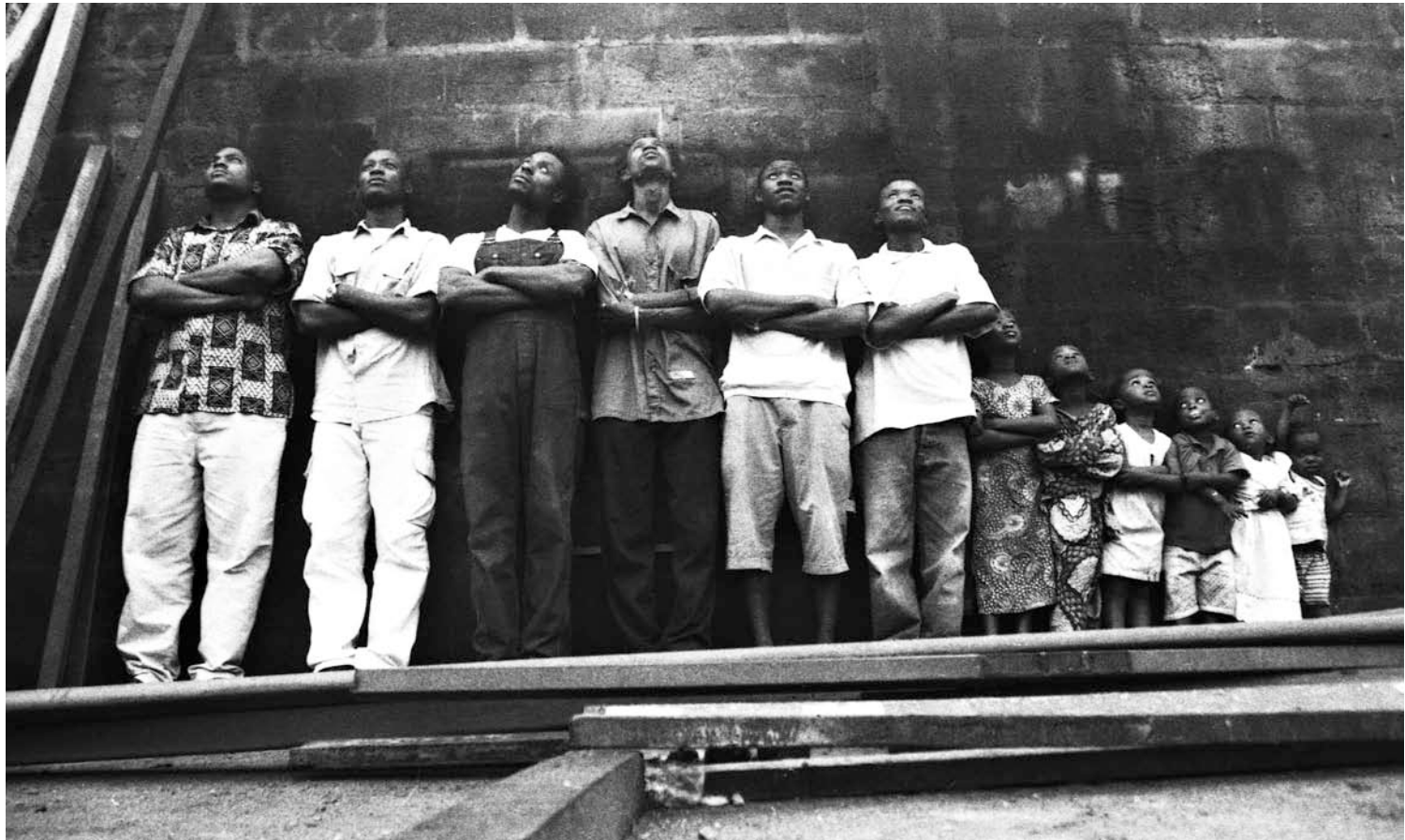
- AFD Award 2005 - African Photography Festival - Mali
- PRINCE CLAUS AWARD 2008. Amsterdam



Not for Export - Softdrink Hawkers | 83.84 cm x 177.8 cm



Not for Export - Auto Mechanics | 83.84 cm x 177.8 cm



Not for Export - Blacks | 83.84 cm x 177.8 cm



Not for Export - Butchers | 83.84 cm x 177.8 cm



ANTONY KAMINJU

“Africa has been documented for decades. The imagery is of war and hunger. As an African photographer I have an obligation. To tell stories as they are. Our own stories. The story is not always what the mainstream media sees as important. There may be tears of agony but there are tears of joy. Documenting these elusive moments when our brothers and sisters cry because of joy fascinates me. To me that is a great moment. One that needs to be documented.”

Antony Kaminju, born June 1972 is a photographer from Nairobi, Kenya, but is now based in Johannesburg as an independent Photographer. He lectures part time at Witwatersrand University in the Journalism department. Previously, he worked as a news photographer in Nairobi with the Nation Newspaper of which he was the Photo Editor from 2000 to 2005. In South Africa he has freelanced with the Sunday Times and from time to time takes up other assignments from Reuters News agency in Johannesburg. He now finds more satisfaction in developing photo stories at his own pace. It gives him time to understand and engage with the subject on a deeper level rather than just snapping and walking away.

He has been published in Jean Afrique, BBC Focus in Africa Magazine, Sawubona in-flight magazine, Mail & Guardian, Sunday Times, BBC online and Irin News online among others. He has

exhibited his work in Europe and Africa. His work is also part of the Agence Française de Development in (AFD) France and the Wedge Gallery in Toronto, Canada.

SOCCER FANS

These are just a few of the soccer fans that I have been following and documenting. I was struck by the zeal and spirit that they show for their clubs. Like many soccer followers I have always seen them for a few seconds on TV blowing vuvuzelas. But after attending a soccer match at the Orlando Stadium in November 2009 for Soweto Derby it brought me closer to the real world of soccer fans.

I noticed quite a number of them carrying watermelons, giant loafs of bread, telephone sets, cabbage, giant dolls and many wearing all kind of different masks. When one team scores or almost scores that is when their paraphernalia comes into play. In the midst of frenzy and ecstatic cacophony of different sounds, a fan of the winning team will eat the cabbage or the water melon or take a big bite from the giant bread. The act is to send a message to the competing team that ‘we shall eat you up.’ In one recent match there was a group of young men who brought along a boiled head of a sheep. They went on to enjoy the meat from now and then.



AFRICA UPLOADED

Experiences Through The Lens



Every prop that the fan brings to the stadium has its meaning and a time for use. Tracking the supporters back to their homes indicates that their support is real. That is the life they live. Many of them have been supporting their clubs since childhood and the patriotism is being passed on to the younger generations at home.

www.pmi-ea.com

EXHIBITIONS

- 2010: Halakasha Photo exhibition about South Africa Soccer Fans at the Standard Bank Gallery
- 2010: Landuma _ Photo Exhibition about South Africa Soccer Fans in Rotterdam, Holland
- 2019: Borders exhibition at the Johannesburg Art Gallery
- 2009: Selected as one of the African photographers to exhibit at the Bamako biennale November 2009
- 2005: "Back and Forth" a group photo exhibition highlighting cross-border traders, Market Photo Workshop, South Africa.

- 2004: Resident Artist at Fonty's Academy. Later exhibited at Festival Mundial Holland
- 2003: Two-week photographic Workshop Click Art, Singapore
- 1998: Curator "Through my Eyes" French Cultural Centre Nairobi.
- 1998: Bamako Mali, 3rd African Photo Festival, Kenya Representative.
- 1995: French Cultural Centre, Joint Photography Exhibition Kenya

AWARDS & ACHIEVEMENTS

- 2008: Adobe Photo of the Year Award: Picture awarded from a series of photographs illustrating the lifestyle of South African youth.
- 2005: CNN Photographic Award, Runner-up, Africa
- 2002/03: World Press Photo Photographic Tutor Uganda
- 2001: Introduced Digital Photography – trained photographers in use of digital cameras, downloading and uploading pictures

'as it is!'

Contemporary African Art Exhibition Series



- 1999: Human Rights Award for Photojournalism, award by Netherlands Embassy, Kenya.
- 1998: Still Photographer for “Forgotten” feature film filmed in Kenya and Tanzania
- 1997: Still Photographer for “Baisikol” an M-NET film,
- 1995: Directed and researched on short documentary films, UNEP Audio Visual Unit
- 1994/95: UNESCO Pan African Children’s Book Fair Exhibit, Art Judge
- 1993: Chairperson of Photography Club Kenya Polytechnic

COLLECTORS

The Wedge Gallery- Toronto, Canada
AFD- Agence France De Development –Permanent collection

PUBLISHED

Times London, Daily Mail, Des Spiegel, BBC Focus on Africa Magazine, Sunday Times (SA) Mail and Guardian (SA) Daily Nation (Kenya) Online Websites (UNEP, AMREF), Washington post, Vanity Fair



Bread | 51 cm x 76 cm



Support Call | 76 cm x 51 cm



Watermelon | 76 cm x 51 cm



Kaizer Chief | 76 cm x 51 cm



Singing | 76 cm x 51 cm



Dejected | 76 cm x 51 cm



Bafana Bafana | 76 cm x 51 cm



AÏDA MULENEH

"I am a believer that, it's not the camera, it's your eye." Born in Ethiopia in 1974, Aïda left the country at a young age and spent an itinerant childhood between Yemen and England. After several years in a boarding school in Cyprus, she finally settled in Canada in 1985. After studying film at Howard University in Washington, D.C., she went on to work as a freelance photographer for The Washington Post.

Then in 2003, Aïda was chosen to be part of the groundbreaking show "Ethiopian Passages: Dialogues in the Diaspora" at the Smithsonian's National Museum of African Art in Washington, D.C. Later that same year, she made an appearance on "Imágenes Havana" a group photography exhibition in Havana, Cuba - the same fortuitous encounter that led to "The Unhealing Wound," a documentary that explores her stated fascination about her own identity and also with "how much cultural retention is possible without, necessarily, cultural interaction."

In her new photography book "Ethiopia: Past/Forward" (Africalila, 2009,) Aïda explores the country through, identity, personal journey and family nostalgia after a 30-year absence.

The photographs are a collection of images that show cases a return to a society juxtaposed between past, present and future.

Aïda is founder of D.E.S.T.A FOR AFRICA (DFA), a cultural organization in Addis Ababa, Ethiopia. D.E.S.T.A stands for Developing and Educating Society Through Art; it also means "happiness" in the Ethiopian language Amharic. DFA promotes cultural development through the use of photography by providing workshops, exhibitions and creative exchanges.

Aïda continues to exhibit her work worldwide and a collection of her images can be found in permanent collections in the Smithsonian's National Museum of African Art and the Museum of Biblical Art in the United States. She is the 2007 recipient of the European Union Prize in the Rencontres Africaines de la Photographie, in Bamako, Mali, as well as the 2010 winner of the CRAF International Award of Photography in Spilimbergo, Italy. Aïda currently lives and works in Addis Ababa, she is the director of the Modern Art Museum/GebreKristos Center/Addis Ababa University, as well as the director of the Addis Foto

www.destaforafrica.org



AFRICA UPLOADED

Experiences Through The Lens



SELECTED EXHIBITIONS

- | | | | |
|-------|---|-------|---|
| 2010: | Arte inVisible./ARCOmadrid 2010, group Madrid, Spain. | 2008: | LELA GALLERY, "What do you think of me", Addis Ababa, Ethiopia |
| 2010: | Al Bastakiya Art Fair Dubai 2010 "H*tel Dystopia Room #25/55" – Dubai, UAE. | 2008: | THE TOPS, World Photojournalism Festival 2008, Shenyang, China. |
| 2010: | Always Moving Forward: Contemporary African Photography from the Wedge Collection, Toronto Canada | 2008: | FOTO WEEK DC "More than you know", Washington, D.C., USA |
| 2009: | CCCB (Center de culture contemporaine de Barcelone). Barcelona, Spain. | 2007: | MUSEUM OF BIBUCAL ART "Angels of Light: Ethiopian Art form Walters Art Museum", New York, NY, USA. |
| 2009: | ART BEIJING "7th Recontree Africanes de la Photographie – Bamako 2007", Beijing, China. | 2007: | NATIONAL MUSEUM OF AFRICAN ART SMITHSONIAN "Body of Evidence", Washington, D.C., USA. |
| 2009: | DARB 1718 Contemporary Art Gallery "Nostalgia" Cairo, Egypt. | 2006: | "Ethiopian Light" solo show at Contemporary African Art Gallery, New York |
| 2009: | CASA AFRICA "7th Recontree Africanes de la Photographie – Bamako 2007" Gran Canarias. | 2003: | NATIONAL MUSUEM OF AFRICA ART SMITHSONIAN, "Ethiopian Passages: Dialogues in the Diaspora", Washington, D.C., USA |
| 2009: | AFRICAN MUSEUM BELGARD, "7th Recontree Africanes de la Photographie – Bamako | 2003: | FOTOTECA GALLERY " International documentary photo project/Imagenes Havana", Havana, Cuba. |
| 2007 | " Belgrade, Serbia. | | |



SELECTED PUBLICATIONS & BOOKS

Washington Post, New York Times, Source Magazine, The New Internationalist, and Clam Magazine, BBC Online, Ethiopian Passages: Contemporary Art from the Diaspora, Ethiopia: Past/Forward by Aida Muluneh (Africalia 2009)

FILMS DIRECTED/PRODUCED

- 2009 "D-Focus: A dialogue on Images", Short Documentary, Past Forward films/Zeleman Production, Addis Ababa, Ethiopia.
- 2008 "Ethiopia watch over me", Kenny Allan music video, Past Forward Films, Addis Ababa, Ethiopia
- 2007 "Good Grapes", Short documentary, Past Forward Films, San Francisco, CA "Identity", Vox Sambou music video, Past Forward Films, Port Au Prince, Haiti "Rassanbleman" Sara Renlick music video, Past Forward Films, Port Au Prince, Haiti. Ryan Scott, Music EPK, Velour Records, New York, NY, USA.

2003 "Ethiopian Passages: Dialogues in the Diaspora," National Museum of African Art, Smithsonian, Washington, and D.C

2003 "Imágenes Havana" Havana, Cuba 2007 recipient, European Union Prize, Rencontres Africaines de la Photographie, Bamako, Mali.

COLLECTIONS & AWARDS

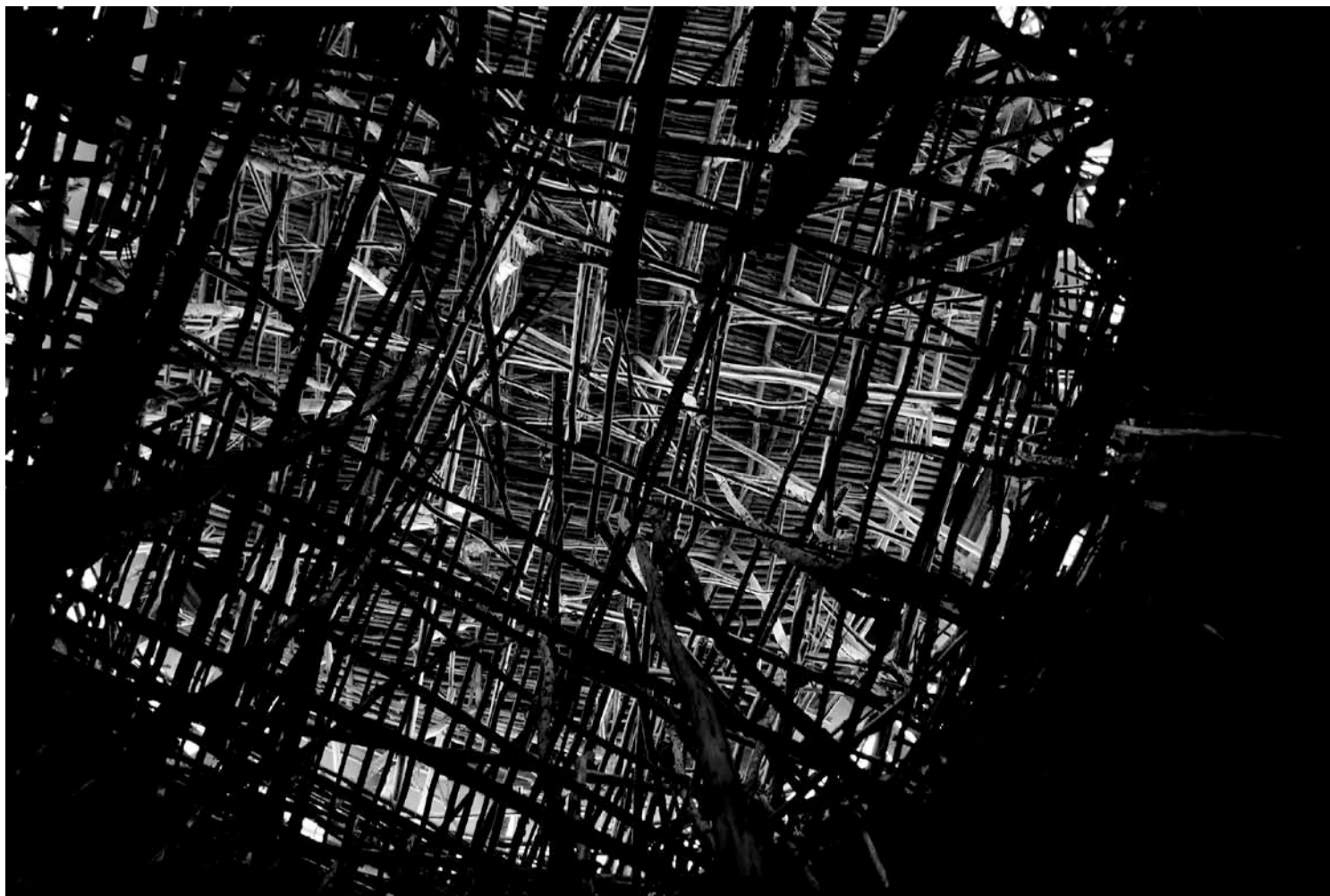
National Museum of African Art , Smithsonian, Washington D.C. Museum of Biblical Art, New York, NY

2007 recipient, European Union Prize, Rencontres Africaines de la Photographie, Bamako, Mali.

2010 winner of the CRAF International Award of Photography. Spilimbergo, Italy.



Meeting at the Window, Gondor, Ethiopia; Islam in Ethiopian series-2009



Untitled



Untitled



• SOUTH AFRICA

LINDEKA QAMPI

Lindeka Qampi is a mother of four children living in Khayelitsha in Cape Town. She began taking photographs four years ago, in 2006, when she met members of the Iliso Labantu Photo Group. She joined the group and has begun to document different communities near her home and in the Eastern Cape, where her family comes from, which tell the stories of peoples' everyday lives. Lindeka is now supporting her family through her photography and she is very happy to have found this creative outlet and means of financial support. Her pictures have been in many exhibitions now in Cape Town and her work has begun to be seen internationally too.

SELECTED EXHIBITIONS

- 2009: Transitions Group Photography Exhibition, Alison Kelly Gallery, Melbourne, Australia.
- 2010: Soccer Kulture. UCT Gallery, Cape Town, South Africa.
- 2010: Africa Music Festival – 2010 Exhibition. Wurzburg, Germany.
- 2010: Tollwood Festival, Munich, Germany.

2010: Landshut Cultural Festival, Landshut, Germany.

2010: Bonani Africa Photo Festival, Cape Town.

Iliso Labantu is an informal cooperative of township based photographers who have been working together since 2005. The organisation aims to educate young photographers and to promote photography as a viable career option for previously disadvantaged individuals. Through a program of regular weekend workshops, the group has extensively documented daily life in many of the predominantly Xhosa communities in the Cape Town area. The resulting images have been exhibited in those same communities and to a wider national and international audience.

One of the greatest strengths of the approach that the Iliso Labantu photographers have taken is to record some of the realities of daily life in the townships and to show those photographs to many people who are either unable or unwilling to witness life there for themselves. The Iliso Labantu Photo Group is looking to publish a collection of their work in the near future.

www.ilisolabantu.org



Cabbage | 76 cm x 51 cm



Pink Hoody | 76 cm x 51 cm



Pink House | 76 cm x 51 cm



MANDLA MNYAKAMA

Mandla Mnyakama chooses to focus his photography primarily on the untold stories of South African township life and the people like himself who grew up and continue to live there. Describing himself as a 'social documentarian', he is one of the stars of Iliso Labantu - The Eye of the People - a not-for-profit organisation that aims to provide training and opportunities for individuals to use photography as a way of documenting their lives, and those of the communities around them, and to be able to make sustainable careers for themselves as photographers.

Mandla currently lives in Nyanga, a large township in Cape Town. He has been working as a photographer for the past ten years. He is regularly commissioned by leading South African newspapers, including the Daily Dispatch, The Sowetan, City Press and magazines such as Bona, Drum and The Big Issue. His images are available as prints through a small selection of Cape Town galleries and shops, but primarily through Iliso Labantu.

SELECTED PUBLICATIONS

Daily Dispatch
The Sowetan

City Press and magazines such as
Bona, Drum
The Big Issue.

Iliso Labantu is an informal cooperative of township based photographers who have been working together since 2005. The organisation aims to educate young photographers and to promote photography as a viable career option for previously disadvantaged individuals. Through a program of regular weekend workshops, the group has extensively documented daily life in many of the predominantly Xhosa communities in the Cape Town area. The resulting images have been exhibited in those same communities and to a wider national and international audience.

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www.ilisolabantu.org



New Lamp | 76 cm x 51cm



Eat Drink Shop | 76 cm x 51 cm



Fence | 76 cm x 51cm





The Mojo Gallery,
Al Serkal Avenue, No.33
8th Street,
Al Quoz, Dubai
www.themojogallery.com

