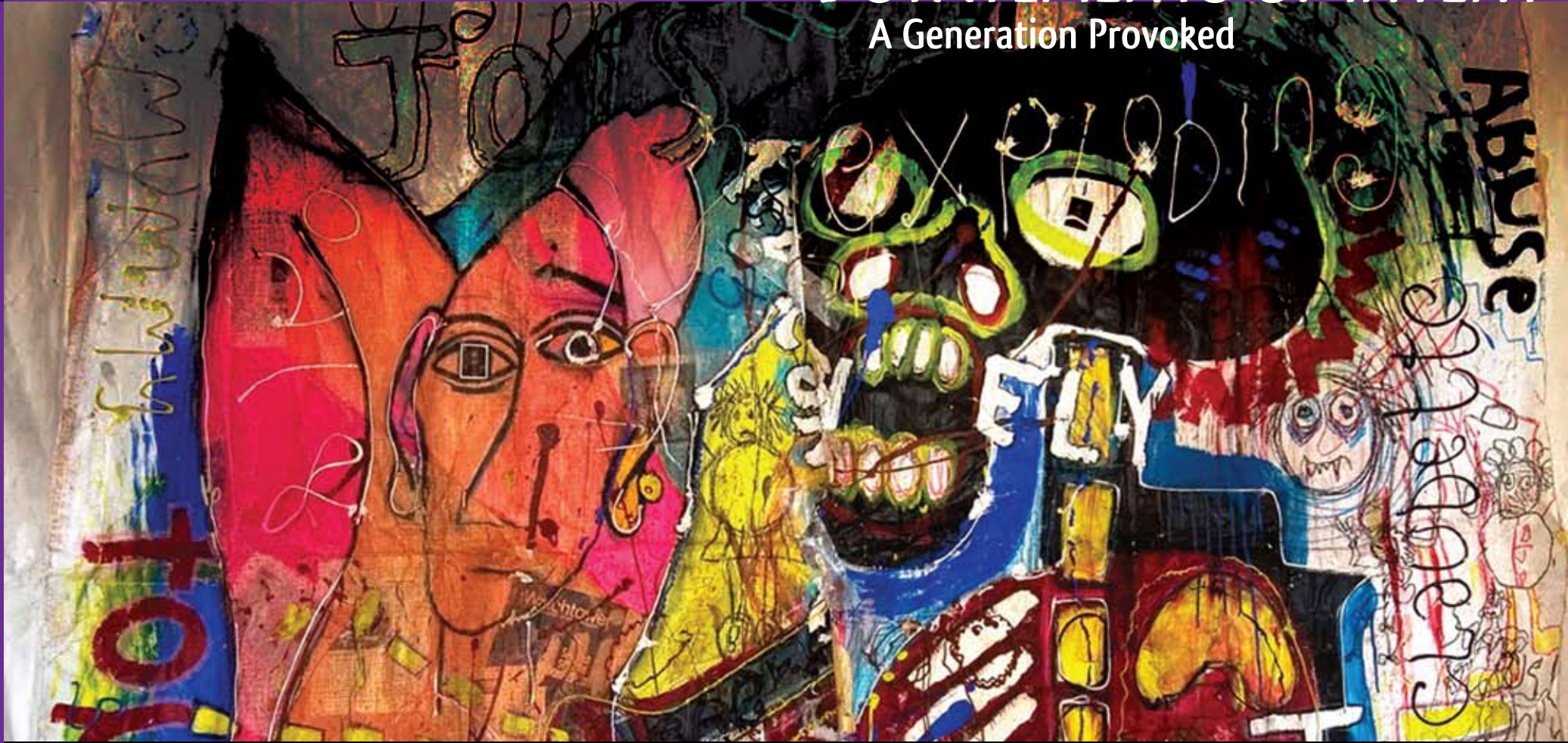




STATEMENTS OF INTENT

A Generation Provoked



STATEMENTS OF INTENT A Generation Provoked

'as it is!'

Contemporary African Art Exhibition Series

ARISE
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'as it is!'

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, 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 Booyesen.

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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as it is! Statements of Intent, a Generation Provoked

FEBRUARY 2011

Statements of Intent- a Generation Provoked is the third instalment of a four part multi-faceted exhibition series titled As It Is! It is the first ever group exhibition presenting contemporary African art in the Middle East. Over four months As It Is! showcases over 21 leading and emerging artists who articulate a progressively evolutionary break from European stereotypes about 'contemporary African art'. The concept for the exhibitions is an artist-led ideology. It is about their narrative, their experience of being an artist and expressing their identity. Statements of Intent, a Generation Provoked as an exhibition, will focus on a generation of contemporary artists working within Africa and in the Diaspora, at the cusp of their creative careers carving out a distinct place for their artistic ideologies and gaining international recognition as a result.

Often dealing with issues of identity, migration and displacement and questioning their purpose as artists in the wider and fast moving 21st century world, they seek to observe and represent all realms of life including the dysfunctional nature of the world we live in. Issues of rejection or marginalisation, both personal and societal will be raised as well as commentaries on society and humanity as reflective or deflative of their philosophical thought.

Their musings will be at times startling honest and other times humorous, but for all artists, the art exhibited will be statements of experiences, statements of purpose, and statements on life. Encouraging dialogue and debate, the audience will be invited to contemplate, dissect, question, and perhaps relate to the meanings implied. Ultimately, Statements of Intent will focus on the realities and opinions of a distinct group of artists who profess their purpose in life with illuminating and stark imagery. Furthermore it will challenge public perceptions of 'contemporary African' art, thus taking it out of the clichéd 'primitive' box.



STATEMENTS OF INTENT

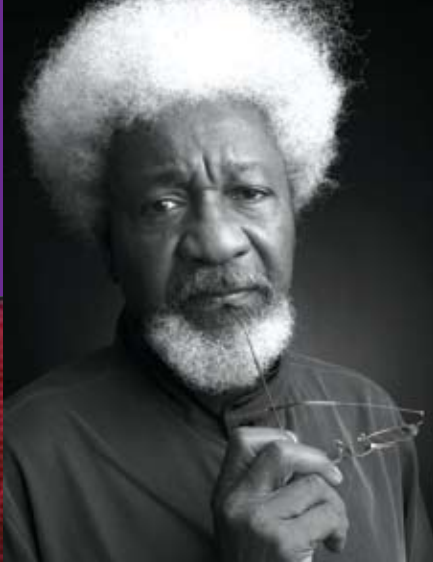
A Generation Provoked



FEATURED ARTISTS:

Ayo Aina	Painter, Installation	Nigeria
Cheikhou Ba	Painter, Installation	Senegal
Kevin Dalton-Johnson	Sculptor	UK/Jamaica
Misheck Masamvu	Painter	Zimbabwe

'As it is!' is the first ever group exhibition presenting contemporary African art in the Middle East. Over four months at The Mojo Gallery 'As It Is!' is showcasing 21 leading and emerging artists who articulate a progressively evolutionary break from European stereotypes about 'contemporary African art'. The concept for the exhibition series is an artist-led ideology. It is about their narrative, their experience of being an artist and expressing their identity.



'as it is!'

Contemporary African Art Exhibition Series

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,



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just like his 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.



CURATORIAL STATEMENT BY ANNABELLE NWANKWO – MU'AZU

The chief curator of the widely praised exhibition, Africa Remix, Simon Njami stated that there were “three stages in the metamorphosis, or ‘finding a voice’ of African artists”. The first had a direct correlation with the dawn of independence where artists broke free from the shackles of colonialism by asserting their African heritage and natural symbolism – an example of which was championed by Uche Okeke and his fellow students, Bruce Onobrakpeya, Yusuf Grillo and Demas Nwoko, whilst studying at the art institution, College of Arts, Science and Technology, Zaria - now Ahmadu Bello University. This movement was known as ‘Natural Synthesis’ and it advocated a return to the traditions as a resource to draw creative influence, but also imbibing modern techniques and ideas ‘ a fertile fusion of the best in the old and new cultures’. (Oloidi 1993).

The second was the antithesis of the Natural Synthesis. This era in the 70’s and 80’s saw artists wanting to be perceived as ‘artists’ merited for their creative value, not their geographical orientation – a sense of entrapment saw many denouncing their African-ness, declaring their creative individuality to be above cultural identities.

The final juncture for Njami, and what Africa Remix proposed to illustrate, was an appreciation of African art aesthetic, where artists do not need to attest their relevance through their work. Without rejecting ones roots, ethnicity is no longer essential, but what shines through is the visual representation and existential pursuits. This proposition, is intrinsic to the ethos behind this exhibition series, ‘As It Is’ but most especially for this third exploration.

Statements of Intent, a Generation Provoked, concerns a generation of artists who wish to be seen for who they are and what they create, rather than their demographic, although profoundly relevant, but not symptomatic of their creative path. It is in contrast to what is understood to constitute an appreciation of art from the continent. Perceptions about this genre should be put aside, and the realities of the creative nuance, recognised and celebrated.

These artists are international – living mostly in the Diaspora, finding connections to Africa but not being held accountable to Africa. They are not concerned with labels that box them into categories; the objective is what matters on the journey. What is paramount is the truths these artists are compelled to document through various mediums, not often associated with what one would categorise as (for want of a better term) ‘African’ art.

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As curator, the point to this exhibition, and all good exhibitions, is a desire for the viewer to walk into the space, and suspend judgement, disengage from what is assumed or expected and embark on an experience that is not confined or structured, that is not fixed, but fluid in thought and open to re-interpretation. To not just see the work, but feel and hear the messages revealed by the artist. It should not matter that these artists are of Africa, in fact the purpose is to move away from the 'objective' idea of Africa.

And so to the protagonists of this debate – the artists!

For as long as I've known Ayo Aina, his passion has been concerned with reconfiguring and stretching the normal confines of institutional modes of art education. A maverick with colour, his paintings brought him recognition in his native Nigeria, and at the time of our meeting he had already begun to experiment by incorporating objects such as metal sheets and chicken wire, transforming 2 dimensional colour fields into what I once described as relief paintings. This insatiable urge to test boundaries has transpired into his startling installations, that as he describes allows him to demonstrate or illustrate his 'anger at the various inhuman and anti-social experiences of a society whose failures have been aided by her internal systems and pervasive, materialistic propensities.'

A product of Ahmadu Bello University, Zaria, a magnet for talented creatives in Nigeria, here students are taught the rudiments of all art schools, but encouraged to search and experiment with materials at hand. With his installations Aina takes this philosophy further, incorporating found objects, the 'junk of industrialisation', recycling discarded dreams to produce startling realities. Satire and humour pepper his commentaries on societal inequalities and political and environmental exploitation.

This exhibition showcases 4 of his most powerful pieces. *Child Trafficking* a commentary on forced labour, it illustrates how children are loaded onto specially constructed 'ships' to maximize the numbers that are transported, and taken into forced labour. Whilst military dictatorship and abuse of the ideology of democracy is the theme behind his work *Oga*, *Piss Make We Piss*, a tongue and cheek dig, perhaps, but the profound message is clear.



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Cheikhou Ba is a painter and a sculptor extraordinaire. An accomplished draftsman, his manipulation of the paintbrush is as astonishing as his competence with the sculptor's knife. A student of Beaux Art Dakar, his art is underlined by journeys both spiritual and geographic, all of which enhance his creativity.

In both his sculpture and paintings his work is characterised by repetition, and this concept of the repetitive, although seemingly the same, is in fact subtly dissimilar and is employed to add contrast, texture and movement, where one would not otherwise expect there to be fluidity. The works exhibited in this project, are evocative and demonstrative of Ba's current direction and especially the recurrence theme:

Where do you think you are going/coming from? deals with the issue of identity and its' relation to the migratory nature of human existence, whilst in his incredibly engaging installation, look behind you are black...look behind you are white he ponders if there are indeed differences in the races, or are all the same, harbouring the same demons.

Oppositions that enhance and add value to the meaning of life are paramount in Cheikhou Ba's creations, expectation against dejection, the spiritual unknown versus the world as we perceive it to be, the unspoken vis a vis the spoken...these

points of convergence are what power his creative spirit and his journey in life.

Kevin Dalton-Johnson's captivating sculptural busts ask the viewer to penetrate and question what lies beneath. Once we look beyond the beautiful craftsmanship you are confronted by issues of dislocation and the uneasy truths, and effects of the colonial past; all of which have had profound consequences on Dalton-Johnson, as an artist and as a 'black man living in modern day Britain'.

For Dalton-Johnson, his creative calling is a form of healing and has proved as a visual diary of events that have reflected upon his identity as an 'African' of the Diaspora. Born and raised in the UK to Jamaican parents, his life has been fractured and often isolated. But the medium of clay has been central to his reinvention and has also provided a spiritual connection with his ancestral past bridging the gap of a 'fragmented heritage'.

His installation Strange Fruit was produced whilst on residency at Tolhuistuin, Netherlands as part of 9 Weekend Zommer Festival. A commissioned installation Strange Fruit, is a metaphor for the 'displacement and misrepresentation' of Africa. It is based on the Billie Holiday record of the same name, which was a commentary on the lynchings' that sparked the Civil Rights Movement.

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Mischek Masamvu is unrepentant about causing 'discomfort in sensitive circles'. He is uncompromising about what he sees as atrocities dealt to the people of his country Zimbabwe by a regime that purports to be for the people but is in fact raping and pillaging at an incomprehensible level.

His paintings are unsettling but representative of his existence and that of many of his compatriots. "Africa is being robbed by its own sons and daughters... who use the former oppressive methods of governance to enrich themselves and oppress their own brothers and sisters."

His use of vivid colour and systematic yet frenetic brushwork, illustrate a state of dissatisfaction and perplexity, symptoms of the tensions he experiences as an artist trying to find his place in a country that deprives him of his basic freedoms. His painting No More Slogans, exposes startling metaphors about issues of injustice and political degradation characteristic of many a regime in Africa. Masamvu is compelled to address these inequalities in his art, in the hope that an uprising of the human spirit will change the imbalance.

Statements of Intent is an exploration of experiences, declarations of purpose and of life. The focal point is the artist and their creations, not a homogeneous African entity that many artists from the continent feel disconnected to.

In so doing the mission is to encourage a direct response from the audience, it is an exciting opportunity to dissect, engage, drink in or discard. It is hoped there will be cause to re-evaluate preconceived modes of thought. However and crucially it is the artists' truth, as they wish it to be reflected upon.

Ref:

1. Njami Simon:
2005 Africa Remix, Contemporary Art of Africa,
Hayward Gallery, Southbank London
2. Oloidi, Olu:
1993, Uche Okeke in the History of Modern Nigeria.



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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.

'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.

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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 pre-conceived 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

TRACING SHEET



AYO AINA

"The constant urge to stretch the exploratory limit of the 2-D surface guided me into my current experimentation in installation art. The 2-D became less effective as a weapon to express my anger at the various inhuman and anti-social experiences of a society whose failures have been aided by her internal systems and pervasive, materialistic propensities. My art employs metaphor, humour and irony to address critical issues of social and political injustices, and environmental degradation. Industrialization, with its attendant problem of waste generation offers me a rich menu of junk to satisfy my creative appetite.

As an artist in a recycling age, I see myself positioned as a recycling machine powered by mixed media and multimedia.

The slave trade was legally abolished over 200 years ago but our modern world embraces more subtle and deceptive methods of enslavement...contemporary slavery. The only thing that has changed is perhaps nomenclature. The media is filled with stories of human trafficking and forced child labour. A good percentage of the populace live a degraded contemptuous life, toiling long, strenuous hours on jobs that hardly provide for their basic survival needs and give no room for fair working conditions. These are some of the issues addressed in these works."

Ayo Aina was born on 12th August, 1969 in Kano State of Nigeria. He studied Fine Arts at Ahmadu Bello University,

Zaria where he graduated in 1990 with a Bachelor's degree and in 1996 with a Master's degree, specializing in Painting. Since leaving the University he has practiced as a full-time studio artist and has participated in several group exhibitions in Nigeria and abroad. He has participated in several art workshops and the Dakar Biennale in May 2010, and contributed to 4 one-man exhibitions, showcasing his installations and paintings. 'Deadline', his most recent exhibition, held at Goethe Institute, Lagos in 2008 was acknowledged in New York based art editorial, Art Forum.

As a practitioner of multimedia art, Aina is attracted to unfamiliar, provocative formats and the use of uncommon exploratory platforms. His works explores Contemporary Slavery, Child Abuse and Environmental Issues. He is a recipient of several awards including Nigerian Art Council Prize for the Best Student in Fine Arts, Ahmadu Bello University, Zaria in 1990. His works can be found in public spaces in Nigeria and in the collection of the Constitutional Court of South Africa. Ayo Aina is also a prolific Mosaic Mural designer with over 50 large panels adorning banks, federal ministries and institutions in Nigeria. He is a member of several professional bodies including the Nigerian Society of Artists.

In recent works, Aina has been focusing on his desire to make ambitious and large-scale installations that comment on various inhuman and anti-social experiences of society.



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SELECTED EXHIBITIONS

SOLO

2008 Deadline - Goethe Institute, Lagos

2006 Vestiges & Debris - Goethe Institute, Lagos

2003 Ainaesthetics, recent Works of
Ayo Aina - Maison de France, Lagos

GROUP

2010 Dak'Art Biennale

2005 Organized Confusion - Alliance Francaise, Kaduna

2002 Changing Attitudes (Africa Heritage 2002) -
4th Biennale of the Pan-African Circle of Artist,
Nimbus Art Centre, Ikoyi, Lagos

2002 Found Forms, Environment Informs creativity -
Nogh-Nogh Art Group, Ahmadu Bello University, Zaria

2001 Images + Meaning: The Nogh-Nogh Installation,
an Exhibition of Installation Art - Fine Arts
Department, Ahmadu Bello University, Zaria

2000 Accident and Design, Gani Odutokun and his Influence,
Brunei Gallery - School of Oriental and African Studies,
Russell Square, London

2000 Africa Heritage 2000, the Third Biennale of the
Pan-African Circle of Arts National Museum, Enugu

1999 Revue Noire, an Exhibition of Contemporary African
Art -French Cultural Centre, Ikoyi, Lagos

1999 Accident and Design, Gani Odutokun and his Influence
- Maison de France, Ikoyi, Lagos

1999 Songs of Gold, an Exhibition in Celebration of the
Triumph of Democracy - Abuja Council for Arts and
Culture, Abuja and Didi Museum, Lagos

1997 Vision 2010, an Exhibition of Arts and Design
NICON NOGA Hilton, Abuja

1996 Le Sanctuaire, an Exhibition of Drawings, Painting,
Sculptures and Ceramics - Maraba Pottery, Kaduna

1996 Association of Fine Arts Students Organized Exhibition
in Memory of Late Gani Odutokun and Prof. L.T. Bentu,
Kashim Ibrahim Library, ABU

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- 1995 Colori, Armonia, Ritmo, an Exhibition of Paintings - Palazzo Comunale Salone Del Decurioni, Cremona, Italy
- 1995 Africa 95, an Exhibition of Paintings and Sculptures - Maison de France, Ikoyi, Lagos. 1994 Different Strokes I, an Exhibition of Paintings and Sculptures - Alliance Francaise, Kaduna (a Three-Man-Show)
- 1992 Exposure, Society of Nigerian Artists Special Exhibition - British Council, Kaduna 1990 NAFEST Murtala Mohammed Square, Kaduna
- 1988 KANART 88, an Exhibition of Paintings and Graphics - Kano State History and Culture Bureau, Sokoto Road, Kano.

SELECTED CURATORIAL PROJECTS

- 2003 Ainaesthetic, Recent Works of Ayo Aina - Maison de France, Lagos (Solo)
- 2000 10 @ 2000, an Exhibition of Paintings and Sculpture- Alliance Francaise, Kaduna
- 2000 Uncovering the Tracks, Exhibition of Paintings and Sculpture - Crystal Palace Hotel, Abuja
- 1999 Revue Noire, an Exhibition of Contemporary African Art- French Cultural Centre, Ikoyi, Lagos
- 1996 Le Sanctuaire, an Exhibition of Drawings, Painting, Sculptures and Ceramics - Maraba Pottery, Kaduna
- 1994 Different Strokes I, an Exhibition of Paintings and Sculptures of Alliance Francaise, Kaduna (A Three-Man-Show)



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SELECTED PUBLICATIONS

- 2008 An Artist's Passion For the Environment - Thisday March 1. p.37.
- 2008 Deadline: Irritating Yet blunt - The Nation. Tuesday March 4, p.24-25.
- 2006 Vestiges and Debris - The Guardian Life, February 26-March 4, P. 24 Lagos.
- 2003 Ayo...in Touch with Heaven! - The Glitterati, July, 20-26, p. 22, Lagos.
- 2002 Changing Attitudes. The Pan-African Circle of Artist, Enugu, pp. 29, 54.
- 2000 Crossroads: Africa in the Twilight. The National Gallery of Art, Nigeria, P. 42.
- 1988 Nigeria: African Contemporary Art. Revue Noire, France, pp. 32-33
- 1995 Seven Stories About Modern Art in Africa. White chapel Art Gallery,



Oga, Piss Make We Piss | Canvas, Acrylic Metal, Plastic, Water | 120cm x 80cm x 50cm | 2010



Child Trafficking | Fabric, Wood, Steel | 100cm x 55cm x 140cm | 2010



The Price of Freedom | Canvas, Metal, Found Objects
330cm x 160cm | 2010



The Journey So Far | Paper, Canvas, Wood, Metal, Found Objects
230cm x 60cm x 150cm | 2007

TRACING SHEET



CHEIKHOU BA

"Work for me is a daily need. The space and time can be very instrumental in my creation. Beyond the spiritual journey, which is undoubtedly more than anything else feeds the creative capacity, the physics that leads us to a region or country to another, enhances the creative universe ... During travel, breaking barriers and borders, cultures and experiences collide. Facing the other one wonders who we are, hence what we come from. In our differences we must learn to take advantage."

Cheikhou Ba graduated from the Dakar Arts Academy in 2000. In 2001, he represented Senegal in a Francophone Competition in Canada. In 2004, he received substantial exposure through a personal exhibit in the "Off Biennale" where he was rewarded a special distinction by the P. Blachère Foundation, won the Poitou-Charentes reward and was invited to stay at the Josef and Anni Albers Foundation in the United-States. In 2006, he was chosen to be part of "Dak'Art 2006" and received the Kulttuurikauppila Award.

Since then, he has had numerous exhibits and residences worldwide: "Contemporary Senegal" in the Dapper Museum, Sculpture Symposium in China, an exhibit in Finland and finally Switzerland where he is currently living and working.

SELECTED EXHIBITIONS

SOLO

- 2010 Identity Av, Jule Ferry, Dakar, Senegal
- 2009 Identity Galerie Atiss, Dakar, Sénégal
- 2007 Kulttuurikauppila. Ii, Finlande
Galerie du Château, Renens, Suisse.
- 2005 Espace d'Art Contemporain Rur'Art,
Poitou-Charentes, France
- 2004 Studio Ebéris, Dak'Art Off, Dakar, Sénégal
- 2003 Galerie Arte, Dakar, Sénégal



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GROUP

- | | | | |
|------|---|------|--|
| 2010 | Galerie le Douze, Nantes, France | 2004 | L'Homme est un Mystère, Espace Lamennais, Saint Brieuc, France |
| 2009 | Animal, Anima, Fondation Blachère, Centre d'art Apt, France. All Barnsley Diversity Festival, South Yorkshire, Angleterre Oude Kerk, Amsterdam, Pays-bas Europ' Art O9, Genève. Suisse. | 2002 | Multicultural 2002, Tenerife, Iles Canaries Résidence de l'Ambassade de France, Dakar, Sénégal Espace Fougerolle, Dak'Art Off, Dakar, Sénégal Centre Culturel Français, Dakar, Sénégal |
| 2008 | Paraplu Fabriek, Nijmegen, Pays-bas Espace Eiffage (ex-Fougerolle), Dak'Art Off, Dakar, Sénégal | 2001 | Jeux de la Francophonie, Ottawa, Canada |
| 2007 | Etat des Lieux .01, Strasbourg, France | 2000 | Un artiste, une œuvre, une carte, Dakar, Sénégal Galerie Nationale, Dakar |
| 2006 | China International Sculpture Symposium, Changchun, China Sénégal Contemporain, Musée Dapper, Paris, France Sélection à la Biennale d'Art Contemporain Africain Dak'Art 2006, Dakar, Sénégal | 1999 | Musée IFAN, Dakar, Sénégal |
| 2005 | Création Contemporaine au Sénégal, Institut Français Léopold Sédar Senghor, Dakar, Sénégal Beneen Bêt (Otra Mirada), Santa Cruz de Tenerife, Iles Canaries De l'eau pour tous, Ottawa, Canada | | |

'as it is!'

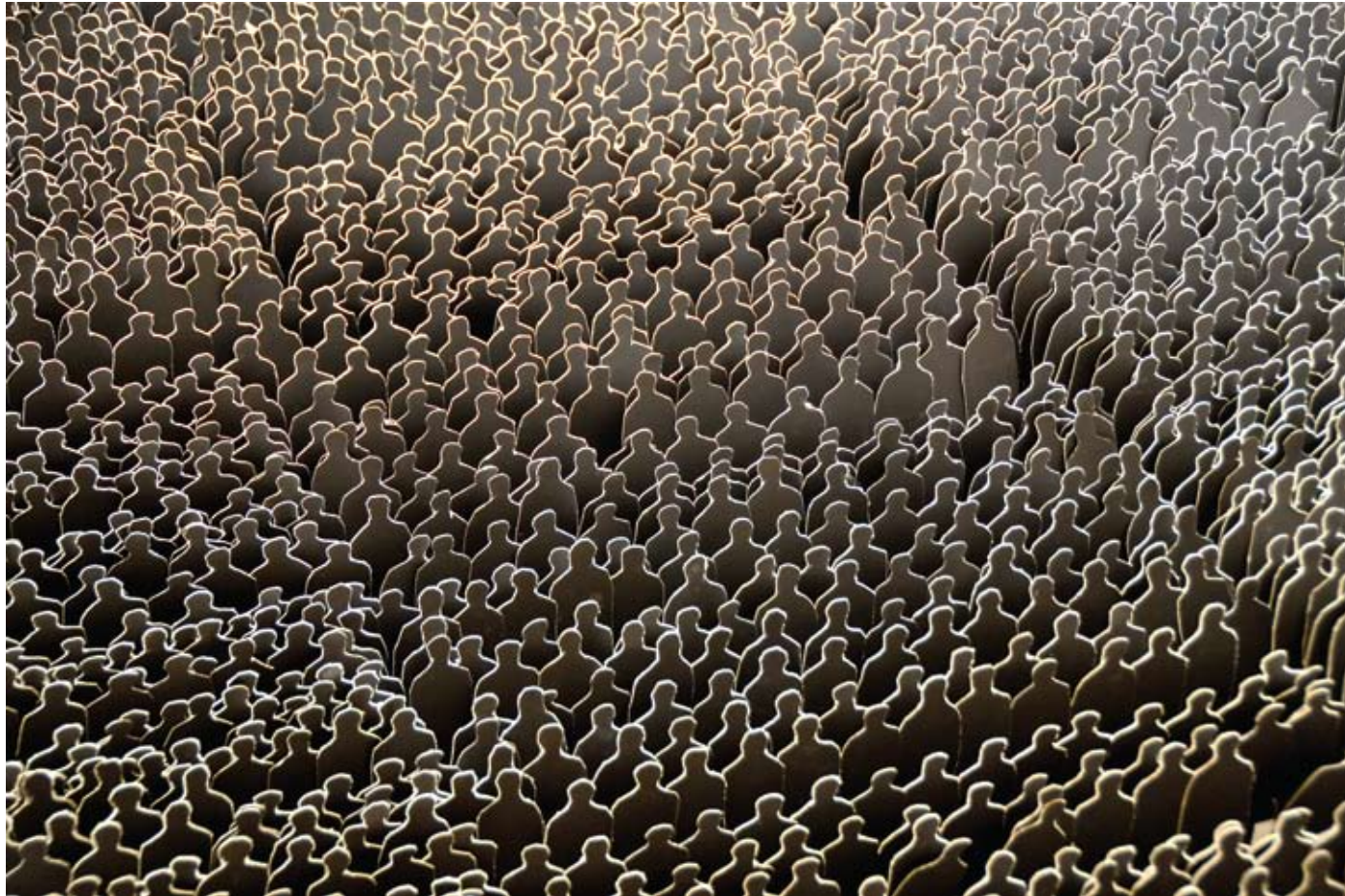
Contemporary African Art Exhibition Series

RESIDENCIES

- 2008 IFAA (International Festival of Arts in Arnhem), Arnhem, Pays-Bas
- 2007 Kulttuurikaupila, Ii, Finlande
- 2006 China International Sculpture Symposium, Changchun, Chine
- 2005 The Josef and Anni Albers Foundation, Connecticut, Etats-Unis Lycées Agricoles de la Région Poitou-Charentes, France
- 2004 Office Départemental de Développement Culturel, Saint-Brieuc, France

AWARDS

- 2006 Dak'Art 2006 - Lauréat du prix Kulttuurikaupila, Ii, Finlande
- 2004 Dak'Art 2004 - Lauréat du Prix Poitou-Charentes Mention Spéciale de la Fondation Jean-Paul Blanchère Lauréat du prix de la Fondation Josef et Anni Albers
- 2005 Représentant du Sénégal aux Jeux de la Francophonie (Sculpture)



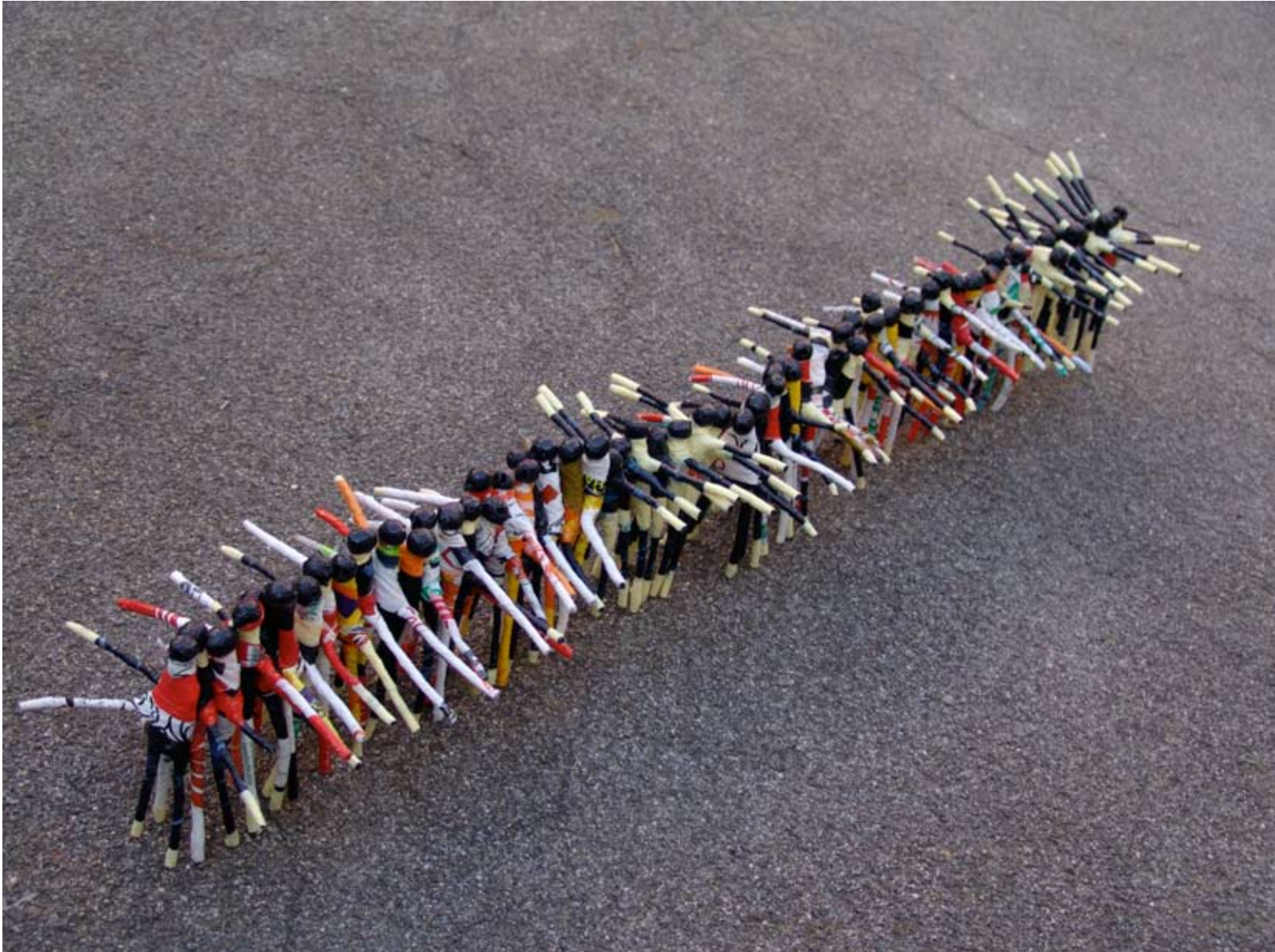
Look behind you are white / black | Paper, Carboard | 2010



Regarde | Wrie, Iron, Plastic, Glue | 25cm x 7cm | 2010



Union | Wire, Plastic, Glue | 25cm x 7cm | 2010



Where do you think you are / Going / Coming | Wire, Plastic, Glue
150 cm x 7 cm | 2010



Lausanne | Oil on Paper on Canvas | 200cm x 200cm | 2010



Senegal 1 | Oil on Paper on Canvas | 200 cm x 200 cm | 2010



Senegal 2 | Oil on Paper on Canvas | 200 cm x 200 cm | 2010

TRACING SHEET



KEVIN DALTON – JOHNSON

“...Understanding the dislocation experienced by many Diasporic artists has been central to my work as a professional visual artist. My specialism is ceramics, where I feel at home, making large expressive sculpted busts that act as a visual diary of events that reflect my identity and journey as an African Diasporic man living in the United Kingdom...”

Issues of identity are crucial to understanding today's society and more specifically to Kevin's work as a British/Jamaican visual artist born in the United Kingdom. Like many others he experiences a great sense of displacement from living with the affects of limited and fragmented information about their culture and heritage. The highly emotive and powerful ceramic busts he creates are cathartic and provide a spiritual connection with his African ancestors. They explore issues of identity, displacement and de-colonization of the mind

and confront an art world deeply rooted in the politics and ideals of a colonial past and challenge this existing structure through interrogation and representation. They are informed by personal experience and post graduate research at The University of Manchester.

He is a commissioned artist who has created the successful permanent sculpture 'Captured Africans,' the first memorial public sculpture to memorialize enslaved Africans. Kevin has also engaged in international residency programmes with IFAA (International Festival Arts Arnhem), Tolhuistuin (Funded by Fonz BKVB), to name a few. He has also had solo and group exhibitions at numerous major galleries both national and international (which were well received) and has works in public and private collections.



STATEMENTS OF INTENT

A Generation Provoked



SELECTED EXHIBITIONS

SOLO

- 2010 Strange Fruit - Tolhuistuin, Amsterdam, The Netherlands
- 2010 Long Journey Home - Soleil D'Afrique, Bamako, Mali, West Africa
- 2008 Blackfish Diaries - Contact Theatre, Manchester, UK
- 2008 The Distance We Have Travelled - Manchester Town Hall, Manchester, UK
- 2007 The Distance We Have Travelled – Urbis, Manchester, UK
- 2002 Green Room, Manchester, UK
- 1992 Edinboro Penns State University, Pennsylvania, USA
- 1986 Bretton Hall University College of Higher Education, West Yorkshire, UK

GROUP

- 2010 Emptiness - Art in Red Light, De Oude Kerk, Amsterdam, Netherlands
- 2009 IFAA travelling exhibition De Oude Kerk, Amsterdam, Netherlands
- 2008 IFAA international exhibition, Africa Museum, Berg en Dal, Netherlands
- 2006 The Usher Gallery, Lincoln, UK
- 2003 Urbis, Manchester, UK
- 2001 Triangle (with Dorothea Smart) Installation – The Greenroom, Manchester, UK
- 1990 The Holden Gallery, Manchester Metropolitan University, Manchester, UK
- 1989 The Other Story, Manchester City Art Gallery, Manchester, UK
- 1987 Greenwich Art Gallery, London, UK
- 1985 Revelations of Black, Royal Exchange, Manchester, UK



FORTHCOMING EXHIBITIONS

2011 Solo exhibition, Ververs Gallery, Amsterdam, The Netherlands

COMMISSIONS

2008 The Distance We Have Travelled (touring installation exhibition), Ahmed Iqbal Ullah Educational Trust, Manchester, UK

2005 Captured African, STAMP Public Art Sculpture, Lancaster, UK

2002 Story Telling Bench commission, The Lowry Centre, Salford, UK

1988 Mother and Children, Public Art Sculpture, Manchester City Council, UK

RESIDENCIES

2010 Guest Artist, Tolhuis Tuin Art Centre, Amsterdam North, Amsterdam, Netherlands.

2010 Guest Artist, Soleil D'Afrique Arts Centre, Bamako, Mali, West Africa.

2008 IFAA guest artists in international arts residency, Arnhem, Netherlands

2002 Sussed Words - Black Arts Alliance Residency – Manchester HMP, Manchester, UK

UPCOMING RESIDENCY PROJECTS

2012 Fonz BKVB - Tolhuistuin Public Art Sculpture

2012 Fonz BKVB - Tolhuistuin Bronze Casting Residency

2012 Fonz BKVB - La Villa Gottfried, Senegal, West Africa

2011 Thamgidi Foundation prize for a residency in Zimbabwe

2010 Thamgidi Foundation guest artist residency – Beijing, China



STATEMENTS OF INTENT

A Generation Provoked



CURATORIAL PROJECTS

- 2010 Emptiness -Art in Red light, De Oude Kerk, Amsterdam, The Netherlands
- 2009 Africa 53 (Collaboration with IFAA) - Cooper Gallery and The Gallery @, Barnsley, West Yorkshire, UK
- 2007 Trade and Empire: Remembering Slavery - Whitworth Art Gallery, Manchester, UK
- 2007 Blackfish Diaries - Contact Theatre, Manchester, UK



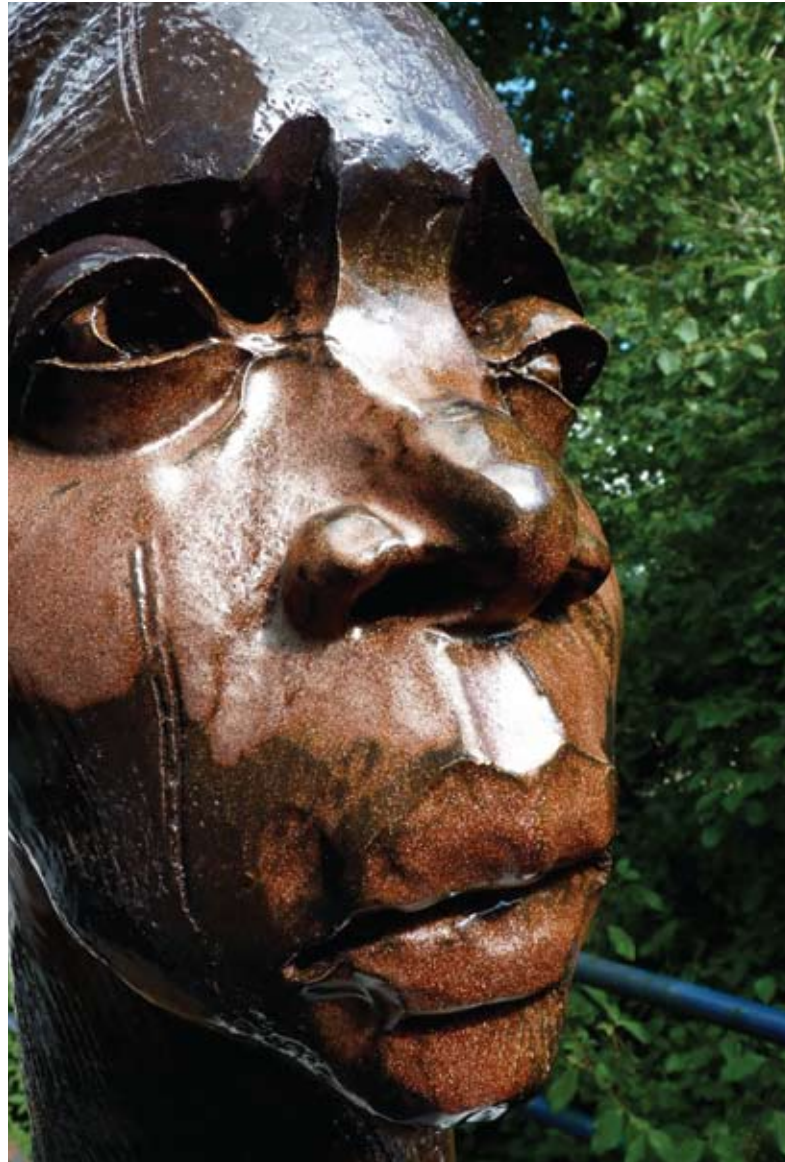
L'Ancestor le Respect | Ceramic 'Strange Fruit' installation piece
40cm x 120cm x 40cm | 2010



Il Et Grande' | Ceramic 'Strange Fruit' installation piece
40cm x 130cm x 40cm | 2010



La Femme | Ceramic 'Strange Fruit' installation piece
40cm x 130cm x 60cm | 2010



Sacrifice | Ceramic 'Strange Fruit' installation piece
40cm x 130cm x 50cm | 2010



'L'homme' | Ceramic 'Strange Fruit' installation piece
40cm x 140cm x 50cm | 2010



So Why? | Mixed media | 100cm x 100cm | 2010



Les Demoiselle Nightmares | Mixed media | 250cm x 200cm | 2010



Buck-a-yoo | Mixed media | 100cm x 200cm | 2010

TRACING SHEET



MISHECK MASAMVU

'I feel the need to highlight the changes we have gone through as a nation without a partisan perception. I am optimistic that the subject matter carried through in my work may not be intentionally misread, but it may cause some discomfort in sensitive circles of the society.

I have been true to myself and I do not wish to compromise or exaggerate the extent of difficulties faced by many to this day. I wish to draw attention to intellectual decisions made in the halls of financial institutions that lack the humanistic spirit.

We paid, or rather, we are still paying the price of economical bad policies implemented to sustain a political mayhem. Should we rise from this current mis-step then collectively we should be encouraged to listen to one another carefully and disagree in peace. Neither should we hold on to the expertise we have and exploit the trust of those who rely on us.'

Born in 1980 in Penhalonga, Zimbabwe, Misheck Masamvu studied art with Helen Lieros at Gallery Delta in Harare. He then went on to study at the Kunstacademie in Munich.

Masamvu questions the continent's current trajectory by dramatically exposing psychosocial and political realities. His bold and furious brush work have been described as 'expressionistic' and clearly comment on the political and social ills of Zimbabwe, but ultimately his work is reflective of universal unease.

 **STATEMENTS OF INTENT**
A Generation Provoked



SELECTED EXHIBITIONS

SOLO

- 2009 Shame, Gallery Delta, Harare, Zimbabwe
- 2009 Disputed Seats, Influx Contemporary Art, Lisbon, Portugal
- 2006 Relay, Munich, Germany
- 2006 Colour of Sweat, Bonn, Germany
- 2003 A Naked Mind II, Gallery Delta, Harare, Zimbabwe
- 2002 A Naked mind I, National Galley of Zimbabwe at Bulawayo

GROUP

- 2010 Africa 2.0 > is there a Contemporary African art? - Influx Contemporary Art, Lisbon, Portugal
- 2010 Roots - Gallery Delta, Harare, Zimbabwe
- 2009 Africa 53 - The United Kingdom
- 2009 Gallery 23, Amsterdam, the Netherlands

- 2008 Art Migration and Identity - Africa Museum, CBK, Arnhem, Netherlands
- 2008 Hidden Stories - Grote Kerk, Haarlem, the Netherlands
- 2008 Many Rivers to Cross - Cafe Gallery, London, UK
- 2008 "696" - National Gallery of Zimbabwe, Harare, Zimbabwe
- 2008 Hidden Stories - Haarlem, The Netherlands
- 2008 Art, Migration and Identity - Arnhem, The Netherlands
- 2006 Dak'Art Biennale, Dakar, Senegal
- 2006 Relay - Munich, Germany
- 2005 Other Dimensions - Gallery Delta, Harare
- 2005 Small Works -Gallery Delta, Harare

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Contemporary African Art Exhibition Series



- 2004 New Directions in Zimbabwean Contemporary Painting - Gallery Delta.
- 2004 Legacy - Munich, Germany
- 2003 Olympiad -Gallery Delta
- 2002 The Summer Exhibition -Gallery Delta, Harare
- 2002-4 Healthy Mind, Healthy Body - 2004 Olympics, Athens Greece
- 2001 Africa Exhibit - Munich, Germany
- 2000 Colours Africa - Munich, Germany
- 2000 Colourfields Africa, Gallery Delta, Harare

AWARDS

- 2008 Three month Residency Program, Thamgidi Studio Foundation, the Netherlands
- 2007 One month Residency Program, Thamgidi Studio foundation, The Netherlands
- 2005-07 Kunst Akademie Muchen, Germany, full KAAD scholarship recipient

SELECTED PUBLICATIONS

- Gallery Publications Magazine no. 30, Harare, Zimbabwe
- Book Cover "Writing Still", Weaver Press Publication, Harare, Zimbabwe
- Colour Africa, Munich, Germany
- Healthy Mind, Healthy Body, Athens, Greece
- Dak'Art Biennale, Senegal
- Dead Grass Standing, Huissen, The Netherlands



Barcode | 145cm x 200cm | Oil on Canvas | 2008



No More Slogans | 114cm x 89cm | Oil on Canvas | 2008



Upstairs in the Basement | 126cm x 233cm | Oil on Canvas | 2008



Standing Tall | 74cm x 83cm | Oil on Canvas | 2008

