
TIME HAS GONE

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Curatorial Text

For while the relation of the present to the past is a purely temporal, continuous one, the relation of what-has-been to the now is dialectical: is not progression but image, suddenly emergent

Walter Benjamin, Awakening, Arcades Project, 462, N2a, 3

It seems that *"Time has Gone"* is a title for many arcane songs by obscure bands. One of them – *"My Time has Gone"* – by the prettily named Pussywarmers is a sad meditation on the dashed hopes of childhood and teenage years, at some point all the more threatened that there's not much time before "I'll pass away".

This randomly picked up song nicely summarizes what *"Time has Gone"* sounds to me, from its nihilist flavor to its bitter-sweet positivity (the end – or the ruin – of the world or the end of what we wanted to end ; like when we discussed how this festival could or should reflect on the Hollywoodian *"Time's Up"* movement against sexual harassment). *"Time has Gone"* sounds like the too expected title of too many expected songs. But there is also something universal in it that makes me love it as the title of an exhibition.

If time and photography are so obviously related, let's explore this relation again and further: materially, conceptually, and – this will be the most important thing to me – in a way of building a show together that fits with our ethics: working to put an end to what we don't want and to keep alive what we wish will never disappear. *Time has gone.*

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Time is fluid and for each of us it passes at different paces and rhythms. Once in a while the stream seems to freeze and at other times, we bemoan that a particular fragment of time that we had wished to keep within our grasp is now in the past. Every now and then we also yearn for the ability to accelerate the present or perhaps a future that we fear.

Time however is not a continuum that evolves in synchronisation with space.

Without warning a memory or glimpse of what could happen, embraces us dearly, haunts us unexpectedly, overbears us and at times compels us to overcome time in order to move on. One permanently experiences formations of layers of temporality in which scenes from the past fuse with the current moment, and a time that has been absent from our psyche for decades can astonishingly feel more present and real than the now.

I guess, we all live in temporary realities in which the relation of the past to the present is not at all purely temporal but determines our inner conditions and our perspective on the world. Photography has the unique quality of visualising this beautiful abstraction of time and the inherent ambiguity between a collective and a very intrinsic dimension of the past.

What I have always loved about visual art is the polyphony that emerges from the sudden illumination of an image: *For while the relation of the present to the past is a purely temporal, continuous one, the relation of what-has-been to the now is dialectical: is not progression but image, suddenly emergent.* (Walter Benjamin, Awakening, Arcades Project, 462, N2a, 3)

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"Cette brume insensée où s'agitent des ombres, comment pourrais-je l'éclaircir ?" This is how French author Georges Perec, quoting his fellow poet Raymond Queneau, describes the past, in the epigraph of his novel *W ou le Souvenir d'enfance*.

Unusual in its construction, the book intertwines fiction and non-fiction with both narratives told in the first person, confusing past and present. Interestingly, the main character, Gaspard, while confessing an irremediable forgetfulness—he has no recollections of his childhood—expresses a comfort in his lack of "history." No clouds in his sky, I presume.

I have come to read Gaspard as Queneau's and Perec's nemesis of sorts. Nodding at the writers, this year's LagosPhoto took the stand of looking at the past in the eyes. Affirming that time has gone, we acknowledge. Our statement says: there was and we know it.

Yet we fear the tendency to bask (or drown) in the pool of shadows. Instead, we decided to ponder on distance. Using the past perfect, "*Time has gone*" opens a tiny window. Aware of what was, we voluntarily highlight the space that lies between the then and the now. Isn't it, after all, the exact space in which photography lies, fixing in the present something that is already gone...

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I consider time as a fixed factor in human civilization. If anything, it is humans that are variable, coming and going over several millennia. Our lives are like intermittent points on a fixed line. The fact of our mortality, and perhaps the speed of modern life, makes it possible for us to consider the urgent nature of our existence. For me, to articulate the idea of passing time in relation to an exhibition, and to artistic output in general is to consider what's momentous, and therefore urgent.

How do works of art illuminate, perhaps sublimate, the urgency of time?

In addition, if artists express the urgent, do they do so because they realize that they must seize on an opportunity, once and for all? This might be especially so for artists who work in relation to life lived on the margins and in wretched conditions. It is promising to think about art that is mindful of the portentous.

There is an additional way to consider the passage of time: Photography is a record of time- past, or evidence of a fragment of a time that is past. But it also has the capacity, through artistic conceit, to create the blueprint of an imagined world. The simplest way to say this would be that "photography freezes time." A more complex articulation would be that in photography, although time has gone, it has also been passed on for present and future use. Because of this photography can make an utopic idea of the world a norm.

Eva Barois De Caemel
Charlotte Langhorst
Wunika Mukan
Valentine Umansky

FUCK / TIME

A Poem by Inua Ellams

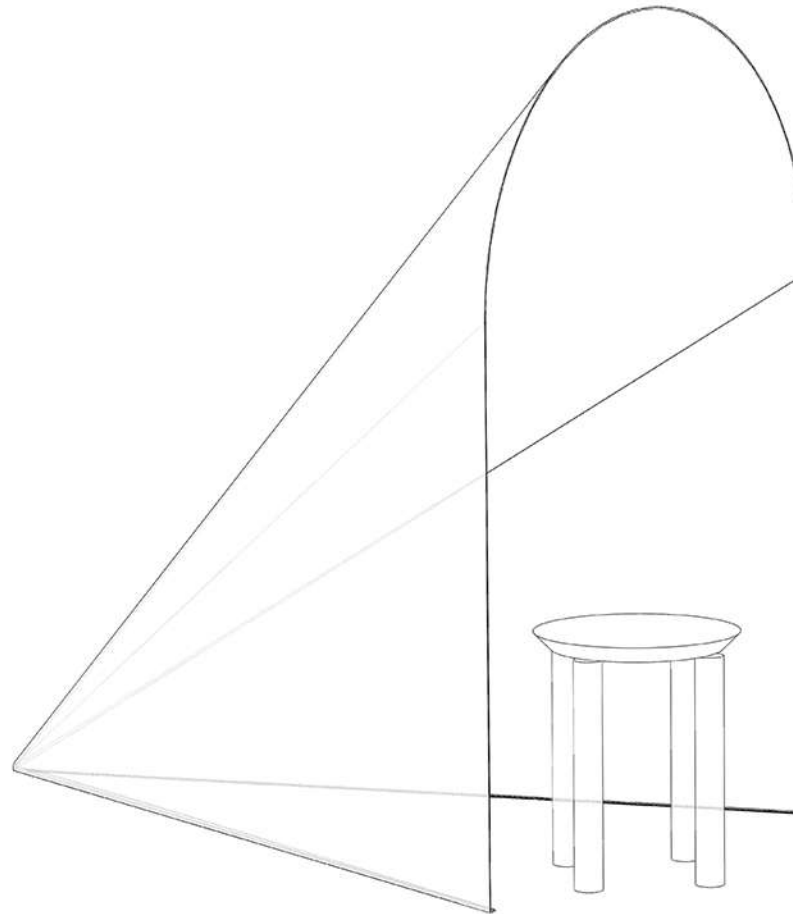
Once upon a time / Yo Yo Ma / traveling
through Africa searching for music /
crossed a local shaman singing / into
Botswana's savannah / He rushed to
notate the melody / Please Sing Again he
requests / to which the shaman sings
something else and explains / to the
baffled Yo Yo Ma that earlier / clouds had
covered the sun and wild antelope grazed
in the distance / But the dial of the world
had twirled since / The antelopes had
cantered into some other future / The
clouds had gone / so the song had to
change / had sloughed off the chains us
mortals clasp everything with / even our
fluid wrists / The universe in fact is
monstrously indifferent to the presence of
man / We are small as moth wing fall / in
an orchestra broad as galaxies / playing a
symphony time can't fathom / which
respects no constant and is always moving
on.

THE ARTWORKS

What is the language of the archive? And what are the politics of translation involved in converting history into archival record? Such questions are at the heart of this project. I propose to explore the practices and politics of translation involved in producing the archive by reimagining a little known, but not totally unknown, court case that unfolded in 19th century Lagos. The project will synthesize a set of archival fragments to creatively recreate the circumstances of the trial as an audio play. By attending to text, sound, language, and time, the project seeks to provoke a meditation on how archives work as a technology for making meaning of times past.

The court case involves a dispute between the colonial government in Lagos and the relatives of a murdered returnee from Brazil, over the question of who was entitled to receive the profits from the sale of her real estate. As the dispute unfolds over the course of two decades we learn a lot about the life histories of all the witnesses and about life, death, laws and justice in nineteenth century Lagos and environs.

The case has been variously written about by other historians such as Kristin Mann (Emory University) and Susan Rosenfeld (UCLA). See: Kristin Mann, "The Illegal Slave Trade and One Yoruba Man's Transatlantic Passages from Slavery to Freedom" in *The rise and demise of slavery and the slave trade in the Atlantic world* / edited by Philip Misevich and Kristin Mann. (Rochester, NY : University of Rochester Press, 2016). There is also a video of a lecture in which Professor Mann discusses the case at ekopolitanproject.org. See: <http://ekopolitanproject.org/lagos-from-the-pepper-farm-to-the-megacity-conference-keynote-lecture-by-professor-kristin-mann/>



Nifemi Marcus-Bello, 2018
CAD image of the audio cocoons created for Abosedede George's project

ADJI DIEYE RED FEVER

RED FEVER is a photographic project that aims to explore, through images, photos and photomontages, the spread of socialism throughout Africa and the traces it left on the continent.

Juxtaposing the real and the false, tampering with history itself, artist Adjii Dieye gives ourselves the possibility to look at this moment of history - too often absent from the main narrative - with fresh eyes, as if it was something coming from a parallel reality. The leaders and dictators become phantoms of themselves; non forgiven, but often forgotten by the West, they leave space to an orthodox ideology from which they usually distanced themselves. Soviet blocs in the jungle, constructivist towers and monuments in the middle of the savanna seem to describe a peculiar retro afro-future imagined 50 years ago. A possibility that never came to realization but, and maybe for that, still fascinate us.

With her images of a past and an imagined communism in Africa, Dieye presents and preserves the last dream of a polycentric world where everything doesn't have to pass under the surveillance of the neo-liberal (meaning "capitalist") West. In this sense, the importance given to the portrait of a young Otto Huiswoud, the first black member of the American communist movement, is not random. A seer blinded by two patches of red colour, he foreshadows the importance of leftist/Marxists ideas in the fight for the rights of black Americans and for the independence of African countries. At the same time, the image of the Bandung Conference, one of the firsts steps towards the birth of the Non-Aligned Movement, already shows us the fragility of this dream through its inexorable distortion.

Dieye continues to enquire into the possibility of a system-world without a monolithic structure through images of monuments

and statues produced by North-Korean firm Mansudae Art Studio all over the African continent. In this silenced and surreal relationship between the Hermit Kingdom and 16 different African countries, we find the contradiction of our post-westphalian world condition. Defying all agreements with the United Nations, countries like Namibia or Mozambique kept profitable accords with North Korea, becoming de facto a ring in a chain that moved money from the UN to the Pyongyang regime.

Only traces of this socialist genealogy of Africa, these monuments, red and flattened, open a discussion about the political power of representation and its impact over the construction of the identity of a people. Not shying away from a critique, Dieye points out the absurdity of the propaganda these monuments spread through their statements, putting them side by side with an almost playful and paper-like version of themselves.

In a way, based on the modus operandi of the artist, we could say that all of this project is a work on propaganda and totalitarianism. In fact, the idea of editing past images to change and influence the present narrative has always been, amongst others, a soviet speciality - we just need to look for images of Lenin and Trotsky together or group photos of Stalin to realize this. This kind of operation undermines the unchecked association we all blindly accept between documentary images (i.e. photos) and truth, and so between documents and the writing of history. Using the same tools, even if more technologically advanced, the artist seems to finally warn us about the malleability of what we call "truth" and its influence over our view of history.

Niccolò Moscatelli



1. Adjii Dieye *Red Fever* series
2. Adjii Dieye *Red Fever* Series





Searching for Africa in LIFE compiles all 2,128 covers of LIFE Magazine published between 1936 and 1996. For the United States, LIFE was the first and most influential all-photographic news magazine. With over thirteen million weekly readers at its peak, its mission was to provide the country with a window into the world. When LIFE's publisher, Henry Luce, launched the publication, his stated purpose was "To see life; to see the world; to eyewitness great events..." However, the scarcity of covers featuring African subjects throughout the magazine's sixty-year circulation provides an opportunity to reevaluate this claim. *Searching for Africa in LIFE* reflects historical American attitudes about culture and race – attitudes that continue to reverberate today.

1. Alfredo Jaar *Searching for Africa in LIFE*, 1996

Five C-prints mounted on plexiglass

60" x 40" / 152.4 x 101.6 cm each

Courtesy kamel mennour, Paris, Galerie Lelong & Co., New York, Galerie Thomas Schulte, Berlin and the artist, New York

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The purpose of this body of work was to explore and satisfy a random curious thought: in what way are buildings like humans?

Here is what I found: every creation on Earth goes through the same processes in their life cycle from the moon to plants to humans. We are all governed by the rule that as we have been created, we will be destroyed. During the course of our existence, it will happen many times, in many ways for many reasons to aid our ability to survive, to experience fulfillment, peace and growth before our final death.

While we live

We will experience many transitions

We will sometimes be stagnant and that calls for the process of redefining ourselves

We have the capacity to heal and restore whatever back to life

And as we are energy and energy can never be destroyed,

We reincarnate

For those we leave behind when we leave this physical plane

They find a way to carry on

To preserve the memories of us in this life

For the purpose of this exhibition, I will be sharing the stories of these concepts experienced through buildings:

- 1) Stagnation
- 2) Reincarnation
- 3) Redefinition

STAGNATION

The Federal Ministry of Justice, Lagos, was completed in 1895 and was used as the administrative office for the Lagos colony and Southern Protectorate by the colonial masters.

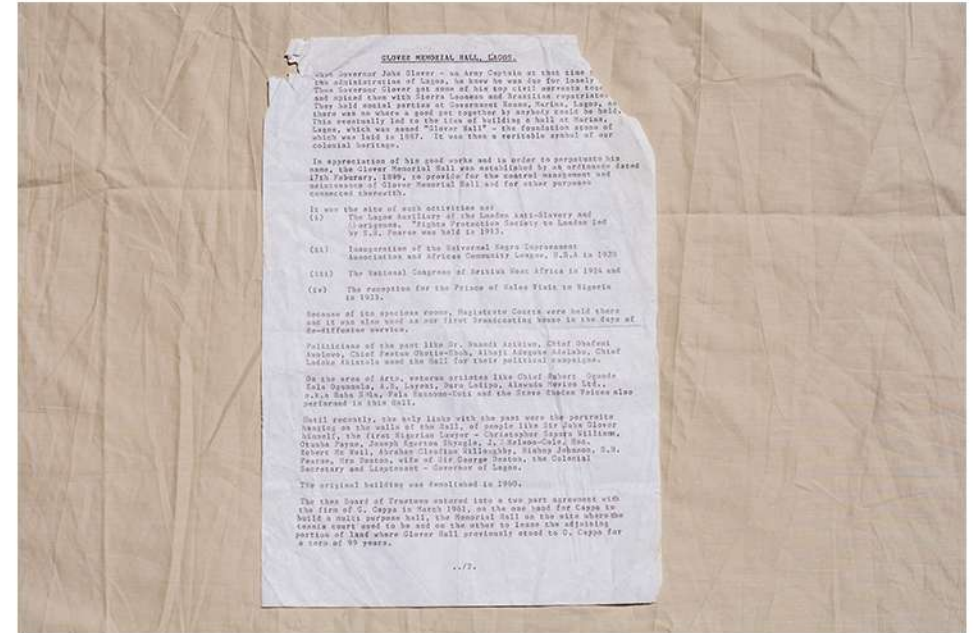
123 years have gone by and in that time the seat of power has been moved to Abuja. Some offices remain utilized as the Lagos Liason office of the Federal Ministry of Justice while other neglected parts become shadows of shadows of their former selves.

REINCARNATION

Where the Stallion house stands today was where the old Glover Hall once stood. It was torn down in 1961 and this present building designed by Watkins Grey in 1963 was built in its place.

REDEFINITION

In August of 2017, the first floor of the Hall which had been used as a storage space for office items was converted into the Q Dance Studio managed by dancer and performer, Qudus Onikeku.



1. Paper
2. Place



Tombs. Looking in different directions. Stone open books. Wild blossoms and weeds. A cluttered cemetery, and, in the background, the city — you guess: people, living people. Endless tombs. White, brownish, grey, pink areas. A mess! Trees, the sky, a building: living people? Mosaics, names, dates, a missing tomb. Entrance doors — the tombs somewhere —, trees, the city, —the people somewhere —, the sea.

Lost Qibla is a photographic series and an installation: photographs, texts, plans. Amina Menia explains that: « in Islam, when we bury someone, he or she needs to be orientated towards the Qibla, towards Mecca. Thus, all the tombs are orientated in the same way, all are parallel.

But during the “Black Decade”, and due to the increasing number of dead people, we lost the sense of direction. Tombs were built everywhere, even on the paths, even perpendicular to those existing. When we visit them, we have to step over the tombs, and we say ‘sorry, forgive me please’, as if we were walking through a large crowd. Doing researches, I found how correctly and faithfully the dead persons were buried: : inside the graves, the ritual was fully respected. But due to the emergency of that time, the visible part of the tombs was neglected.

Amina Menia’s photographs of the tombs treat them as visual evidence.



Her series captures something that may stand out of the apparent disorder: the hopeless majesty of their large, exploded presence makes them stand — overhanging the city, facing the sea — as the monument missing.

1. Up to Pergola
2. Entrance



- 1. Office
- 2. Planets

We are inundated with information about the cosmos, whether it is the appearance of water on a different planet or landing our man-made satellite on a comet. It is clear we are awed by this celestial imagery we cannot comprehend, and yet this unknown contributes to a need for exploration past our comfortable bounds. The interest of expanding the human race onto the planets around us is not a new concept, but only since the last few decades has the scientific community truly explored the idea that our neighbor planet, Mars, may be more like Earth than we ever considered. With prototype space suits and diets consisting only of freeze-dried food, people from around the globe are dedicating weeks to months of their lives simulating

the Mars environment to further the study of leaving Earth behind. To most of these pioneers, their only wish is to be a small part of the geological, biological, and psychological research that will propel us to the cosmos. Simulation sites such as NASA-funded Hawai'i Space Exploration Analog and Simulation (HI-SEAS), the Mars Desert Research Station (MDRS), and the Human Exploration Research Analog (HERA) create a simulated experience that blurs the line between reality and fantasy; a realm where the air is unbreathable, contact with loved ones is limited, and the dependence and cooperation of your crewmembers becomes center focus.



CHARLOTTE YONGA BITO BA MUNDI



"*Bito Ba Mundi*" means "Women of the City" in Douala. But Charlotte Yonga is not even sure this is a proper translation. The information was "difficult to obtain". And this is the kind of distance that is present, but also somehow lifted in her photographic work.

Bito Ba Mundi, her latest photographic series, portraits of women from and in the city of Douala, looks both familiar – mundane –, and eerie. As she explains: "I choose to photograph women with what I perceived as a unique attitude and sense of self, in a setting which is all their own, in the city of Douala. I meet them on street corners, in bars, at universities or in marketplaces. I am attracted by their faces, their appearances and their 'colors'. I only ask them to let loose –as much as they can– during the shooting, but also to pose while I take the picture. I hope that what shows through is the complexity of their singularity."

Charlotte Yonga feeds herself with reality. In her "Lower Bottom" series, she portrayed inhabitants of the impoverished part of Oakland, while her "Co-wives" series revealed portraits of the wives of a polygamous Cameroonian king.

Using a medium format camera with a standard lens and tripod, she often creates views whereby the subject (mostly people) is in the centre of the frame and face the viewer. Her portraits are a delight in capturing reality: the looks, the backgrounds, every detail is characteristic of a context that makes the whole image fascinating. Through a very sophisticated color scheme, subtle stagings, an awareness of architecture, patterns, and forms, Yonga impregnates her works with a touch of oddity. Not that the people portrayed are or become weird in Charlotte Yonga's photographs; it is more about giving a sense of how extraordinary and important they appeared to her when she met them.

Charlotte Yonga's *Bito Ba Mundi's* women are sovereign, they demand our attention. It seems that the part of intimacy they allow us to access, through the photographs, has been negotiated; so that they can stand, just like that, in front of us, framed.



1. Chantal, Douala
2. Livine, Douala

CHIBUIKE UZOMA

NO VICTOR, NO VANQUISHED

This is the second phase of the three-part ongoing project called "Museum of Burnt Things" which generally examines war and violence perpetrated by a state or institution.

The place currently known as Nigeria is a heterogeneous landscape that was carved into a country by Britain. This fusion caused a lot of political tension and struggle for dominance amongst the various ethnic groups which resulted in a civil war 7 years after Nigeria's independence in 1967. The title of the project is taken from a popular remark by the then head of state, Major Yakubu Gowon in declaring that the Nigeria-Biafra civil war (1967 – 1970) was a situation of "*no victor, no vanquished.*"

This statement was actually false because the war is still an unhealed injury in the bosom of Nigeria (especially the southeastern region), and the after effects of the civil war continue to divide the country under the guise of religious and ethnic conflict.

To contextualize the project more broadly, I use archival materials from the Nigerian-Biafra civil war as well as the historical iconography of WWI and WWII in my photographs and paintings.

I am using the project to encourage the need for reconciliation and open discussions of such issues as difference, war, and institutionalized violence globally.



1. Unicorn | oil and oil stick on canvas | 2018
2. Untitled | MOBT | Photography | 2018

... BUSINESS UNIT
JULY 2015 Private Residence

AKINYOYIN STAIRS

... BUSINESS UNIT
JULY 2015 Private Residence





froZen is a series of performative images that began as a set of rituals since 2015 in special designed studio. "Sanctuary-like" with installation of red curtain walls, thousands of female underwears (panties, brazzers and tubes), dresses, shoes, jewellery and ladies bags. These costumes/accessories have been the "act and art" of collections since 2011 while the ritual-images started in 2015. It is a set of ritual borrowing from rites of passages; out dooring, puberty, marriage and even death rites where cleansing, dressing and making up are integrated into transitional rites from one body into the other and one mind-space into another state of being. I do refer to these set of rituals as frozen as an attempt to capture every single moment and gesture whether physical, emotional or psychological in the transformative process of recreating and reclaiming identity and our sense of belonging.

However, frozen is to question the 'heteronormativity' in several cultural and religious transitional rites that remain patriarchal and strictly binary. Girls become women and boys become men, discarding the celebrants of cross-gender rituals, gender fluidity and ignoring the relevance and significance of queerness.

Over period of 5 years I have physically, emotionally and psychologically built an image of the 'x', much more feminine nurturing an aura and object trapped between the binaries and lacking any ideal categorizations. The aim is to confront the fear of uncertainty, insecurity, vulnerability and otherness in many conservative societies and beyond while dealing with our own limitations to queerness.

Technically, all documentations are self-recorded while performing to the camera as an 'intimate-robot'. The photographs and videos are however installed as a monumental bricks wall with fragment of gestures, exposing each pixel of wall as frozen moment of becoming, the fragment of the self and process recreating our own identities.

EMMANUELLE ANDRIANJAFY NOTHING'S IN VAIN

Several hours after the flight landed on the tarmac of the Léopold Sédar Senghor International Airport, a taxi came around the bend above the coast of the Atlantic Ocean, above the cove and the Mosque of the Divinity where the fishermen push off in pirogues before dawn and athletes perpetually stretch and hop like crickets in the sand, where men in white robes convene to worship and women slaughter goats for the sake of the ill. The expanse of sea was brushed with turquoise; dry, dirty cliffs crumbled into the ocean. Above the road, the African Renaissance Monument towered. A light wind off the sea stirred the dirty landscape and dry bush. In the distance, the old city, Plateau, shimmered through the dust and heat. The delicate coast beckoned west, to America, not east over the Indian Ocean. There was a certain frailty in the landscape, a certain French sensibility. It would take months to process how an ocean can be as multifaceted as the human character, one shore delivering while the other deceives.

The moment when the taxi turned the bend above the Mosque of the Divinity and the sea revealed itself, vast and indifferent, something solid fell away beneath me and I entered a severed life. When I became, in a vague sense, an exile. I was suddenly detached, drifting and isolated in a discomfort that would come to heighten my perceptions. I looked out of kitchen windows at the broken lots of revving vcars where women spent mornings preparing ceebu jën and afternoons washing pots in murky water. I caught glimpses of a squatter's room in the shell of a half-finished building along the highway. I watched older French men with young Senegalese wives pushing carts in the grocery store. I pushed through a daily, alien landscape that was not my life, but a constant theater to observe.

There was a season each year when the harmattan trade winds swept in from the Sahara Desert bringing tons of sand, and the dust permeated everything. A film of sand settled across the books and the perfume bottles and coated the teacups. It gathered along the doorframes and filled the window screens, diffusing the sunlight and dimming the rooms. It pooled on the street corners, piled up against the walls and gates. For weeks I had dreams that during the night the sand crept in and buried the edges and boundaries of everything and I woke up surrounded by dunes; that we would dig out the house and unbury the cats as children ran and skied down the dunes and built fortresses in the streets.

And yet, a most curious phenomenon. Men in blue uniforms sweeping up the sand along the streets. Sweeping the storefronts, sweeping the sand from the cracks in the sidewalks, sweeping the empty lots. Amid a landscape of dirt and bare emaciated trees, for a few fleeting hours a street curb almost glistened, clean-edged and defined.

I began to see women in beautiful prints everywhere, bent over, one arm behind their back, sweeping with rough-hewn brooms. In the mornings, they knelt by the front doors up and down the sandy streets, washing away the sand from the previous night.

Before dawn, boys washed car windshields for a few coins. Throughout the day, the men selling fruit polished mangoes. I began to perceive an industry happening around me, a million gestures a day that made survival possible.

I witnessed it all with incredulity. How foolish. Who will ever succeed in holding back the Sahara? Acts of futility.

Or maybe I was witness to a million gestures of hope, acts of devotion. Gestures of faith.

In the rawness, with time, a different order of sensation was devised, a new perception.

I passed a young man on the street holding a small cage on his lap, fluttering with wish birds. He had three deformed fingers on his twisted left hand. You gave him some money to release the birds and make a wish. The man opened a little gate in the box and the birds spilled out and poured up. When the birds were free, the wish came true.

In the taxi above the Atlantic, with Plateau shimmering in the distance, I had failed to notice the shell of the hotel structure abandoned in the weedy dirt above the sea. Soon I began to see plots and neighborhoods all over Dakar, half-built by bad investment or laundered money, held up because of corruption or litigation, or languishing for years when the money simply ran out. Concrete, skeletal cathedrals, the windows were vacant holes. A squatter's dirty clothes hung on a chain-link fence. There is a fine line between construction and destruction, and I perceived only abandonment, loss and failure manifested in the architecture.



With time, an acclimation began to unfold. Incrementally and with certain pain, I became familiar with the alienation; comfortable with the discomfort. One day, passing the hulk of the luxury hotel, something stilled in me. An arrangement was happening; a new perception of beauty was beginning to inform the abandoned structures. Amid the debris, a child imitated her mother's prayer. A woman's translucent blue veil was lifted by a breeze against a dirty lot. A man slept on a pile of tires; a hotel pool shimmered in the night. Airplanes flew in over the city on approach to the airport with exhilarating power. A glimpse of a feral cat, stretching; twilight from a rooftop and the call to prayer over a fishing village.

With time, I would decipher the season for mangoes and the season for goats and the season when the harmattan blew in from the desert. With time, slender men spectral in white cotton robes would cross the Corniche above the Mosque of the Divinity on Friday afternoons like clusters of lilies; and with time, the mosque itself, built on the inspiration of a prophet's dream.

There is nothing to say or do, but to observe the way things are. Like a shadow sweeping in front of the rising moon – like a spirit, or memory – practically touching my face, yet still not there.

By Emilie Øyen

1. Emmanuelle Andrianjafy, Untitled, 2015
From Nothing's in Vain (MACK, 2017)
2. Emmanuelle Andrianjafy, Untitled, 2015
From Nothing's in Vain (MACK, 2017)

EMO DE MEDEIROS

CHROMATICS

Emo de Medeiros's new work *Chromatics* deals with issues of interpretation; automatic thinking, polarization and racialization mechanisms present within modern and contemporary language. Swiss theorist Ferdinand de Saussure, considered one of the fathers of modern linguistics, wrote: "Speech has both an individual and a social side, and we cannot conceive of one without the other."

Supporting the piece is a digital program, randomly combining 200 three-to-five-letter, common nouns, which then randomly adds the adjective "black" or "white" before each word, creating 80,000 "stanzas" of four words. Viewers witness the program working and observe how polarizing interpretations occur, even through randomized stanzas, non-intentional combinations using ordinary words, and acquiring a meaning that is both influenced by the viewer's perception and the social/political environment the work is shown in.

Chromatics deploys on mirrors, textile, paper and in a video format, and approaches the bias of language and interpretation in a confrontational manner, summoning visitors for a reaction.

A divinatoire language and systems of symbols appears in one of his earlier works presented at LagosPhoto. In the video *Transmutations*, a man is filmed as he is consulting the Fa oracle by the sea. Images later, the NASA sends out a rocket into space. The artist, wearing a Vodunaut costume peers at the sky and the sea. Between the lines, the pairings of contemporary, Western science with the divinatory system of the Fa forces viewers to reflect upon the similarities and dissimilarities of our belief systems in addressing our possible futures.



AGE	CLUB	FEAR	HOUR	LOGIC	PAIN	SEX	TASTE
ANGER	COKE	FEVER	HUNT	LOOK	PAINT	SHAME	TEAR
AREA	COLOR	FIGHT	HURT	LOSS	PANIC	SHIP	TECH
ARMY	CRACK	FIRE	IDEA	LOVE	PAPER	SHOCK	TEXT
ART	CRASH	FOOD	IDEAL	LUST	PARTY	SHOP	THING
BABY	CRIME	FORCE	IMAGE	MAGIC	PEACE	SHOW	TIME
BANK	CROSS	GAIN	JOKE	MALE	PEN	SIDE	TOUCH
BASE	CRY	GAME	JOY	MAN	PHASE	SKIN	TOY
BEAT	DANCE	GENE	JUDGE	MASK	PIG	SKY	TRASH
BIRTH	DAY	GIFT	JURY	MEAT	POEM	SMILE	TRIP
BLAME	DEATH	GIRL	KID	MEDIA	POET	SMOKE	TRUST
BLOOD	DEBT	GOD	KILL	MEME	POWER	SNAKE	TRUTH
BODY	DEVIL	GOLD	KING	MESS	PRESS	SONG	VIRUS
BOOK	DOG	GRIEF	KISS	MIND	PRIDE	SOUL	VOICE
BOY	DOUBT	GUN	KNIFE	MIX	PULSE	SOUND	WALL
BRAIN	DRAMA	GUY	LABEL	MODEL	PUNCH	SPACE	WAR
BRAND	DREAM	HARM	LABOR	MONEY	QUEEN	SPELL	WAY
BURN	DRUG	HATE	LAND	MOVE	RAIN	STAR	WEB
CASH	EARTH	HEART	LAUGH	MUSIC	RAPE	STATE	WOMAN
CAT	EGO	HEAT	LAW	NAME	RISE	STOCK	WORD
CHAIN	EVIL	HELL	LIE	NEWS	RISK	STORM	WORK
CHAOS	EYE	HERO	LIFE	NIGHT	ROBOT	STORY	WORLD
CHILD	FACE	HOLE	LIGHT	NOISE	ROLE	SUN	YEAR
CITY	FACT	HOME	LION	NOVEL	ROPE	TALE	YOUTH
CLASS	FAITH	HOPE	LIST	ORDER	RULE	TALK	ZONE

1. Chromatically Correct, 2018, installationn
2. Transmutation, 2016, screen caption

ISMAÏL BAHRI

FILM À BLANC

Exposing cinema to the wind and making it flap, full frame? A gesture of an extreme fragility we owe to artist Ismaïl Bahri, whose minimalist and modest means yet attain great suggestive power. His videos are films without images ; a series of protocols and filmic researches on light. In his piece entitled Foyer, for instance, the artist lets a sheet of white paper pulsating in the wind, so that he can simply observe the way the paper becomes contaminated by its surrounding.

In 2013, the same protocol gave birth to a mute piece, *Film à blanc*, the work exhibited today in Lagos: Bahri filmed the crowd who accompanied the funeral procession of Mohamed Brahmi but obstructing most of the screen with a sheet of white paper. The display somehow unloaded the image by making only its edges slightly visible.

But it can happen that there is no film anymore where there is nothing to see anymore. It was at least what Guy Debord suggested, in 1952, before the screening of *Hurlements en faveur de Sade*.

Instead of images, the film was only made of a succession of black and white screens.

Ismaïl Bahri's video, on the contrary, let us see a busy street of Tunis, the camera becoming the medium to capture many micro-events that are partly concealed to the viewer.

The eyes are on the look-out. But where the vision is detained, what is left to see? The absence of image makes us aware of all

that happens off-camera, off the margins of the screen.

Instead of emptying the image and drowning a swarm of glances in a black screen, à la Guy Debord, Bahri cultivate the potentialities of what he calls « *blank cinema* » (cinéma à blanc). By trusting the wind, the experimental gesture is likely to welcome what is usually left homeless in images. And this is maybe where lies the oblique politics of *Film à blanc*.

Adapted and translated from Adnen Jey.

1. Chromatically Correct, 2018, installation
2. Transmutation, 2016, screen caption

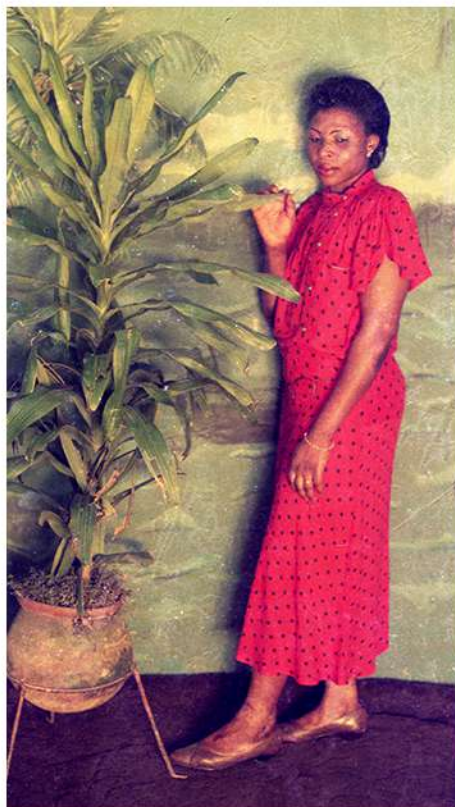


Lagos Studio Archives is a historical preservation project that consists of thousands of 35mm colour negatives that documents *Lagos studio* portraiture from the 1970s to the millennium and beyond. The archive represents a large demographic of Lagos inhabitants and contains a vast range of human emotions from couples in love to fantasy based projections of the self all played out for the camera.

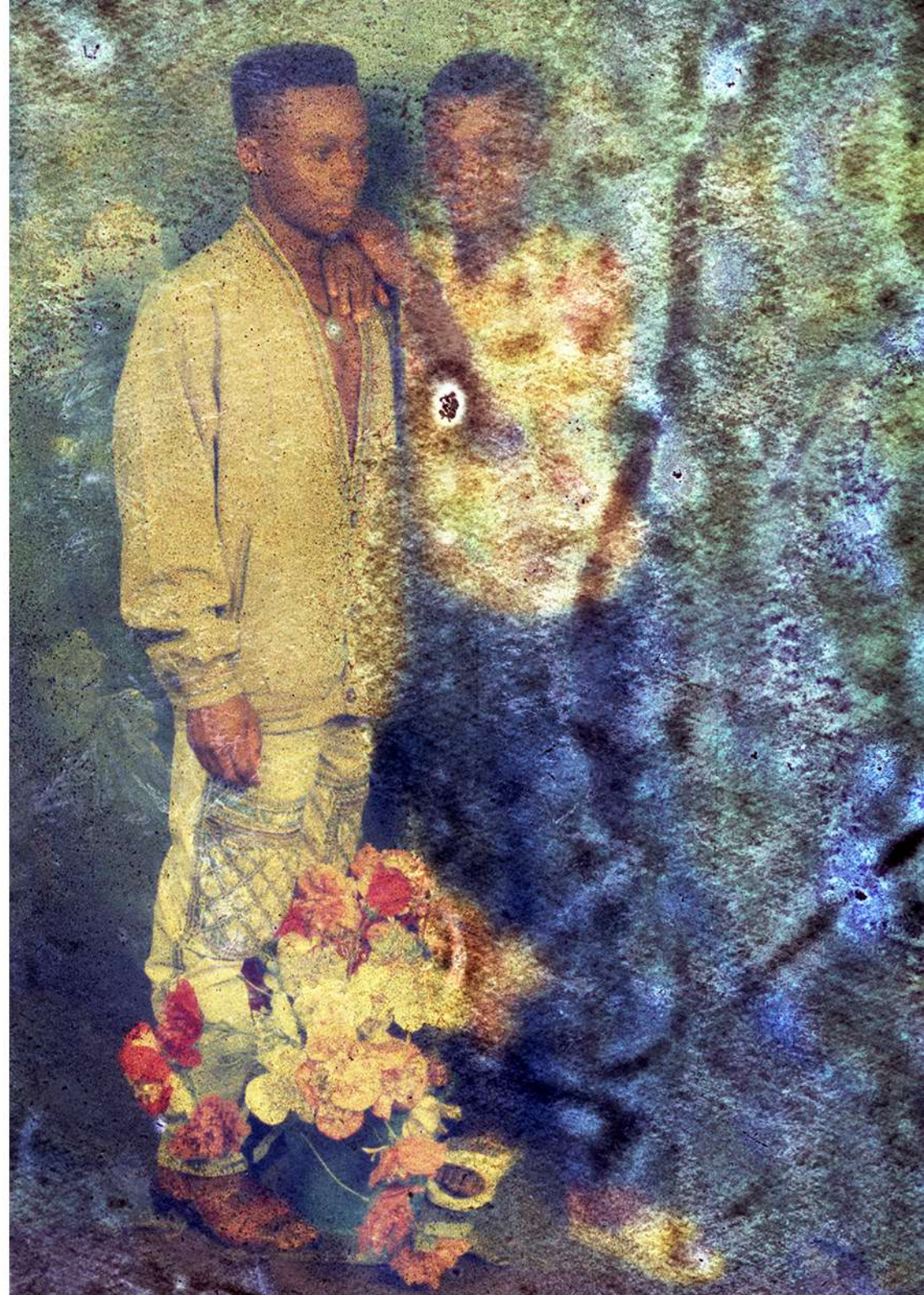
The project started in 2015 after the artist discovered that archives were being burnt, destroyed and discarded by a previous generation of photographers who were part of a shift from analogue to digital photography many opting for the speed and convenience of a digital workflow to meet the demands of a fast paced mega city.

However, through this commercial transition many of the old studio archives were abandoned and left to slowly deteriorate in humid conditions. The artist spent two years acquiring the discarded negatives from a number of sources, in an attempt to ensure that the images were not lost over time, and an invaluable history erased.

The archive hopes to serve as a historical record of Lagos, showcasing the talent of a generation of unknown photographers who captured the style, humour and aspirations of everyday Lagosians. A selection of images are being exhibited for the first time as part of LagosPhoto 18 'Time has Gone', presented to the public as an on-going project aimed at creating a discourse that explores the importance of preserving analogue photographic archives in Nigeria and the challenges in doing so.



1. Lady in Red
2. Ruin-Two Boys with Flowers,



KITSO LYNN LELLIOTT

Snippets of a conversation between Katarina Hedren, Palesa Shongwe, Arya Laloo, Kitso Lynn Lelliott, Maria Fidel Regueros, held at ROOM gallery and project space, 2017.

Kitso Lynn Lelliott: I think the desire is to, not directly be on some gesture that challenge the space known as "this is History" but rather to try, for my own sake to capture, or access, or just touch, or lean towards the things that have been left out of that space. Because in those things that have been left out, what makes me human has been sort of shoved out. Then there is a lot of images of placing my body in a very celestial environment. The celestial aspect, for me, speaks to things that are so much deeper and bigger than any one little moment or experience: it is the depth of space and time that the celestial alludes to. When you place your body there it takes it out of those small confines of what these histories have dined, and beyond these realities produced through these very selective histories. It counters the primacy of the gesture towards diminishing the space that we can take up and be in and inhabit.

Katarina Hedren: I don't wish anything to be imagination and metaphors, I want it to be real, as real as you promise it. It is not 'just' imagination, or 'just' metaphors, it is actually a possible reality, a reality that has been elided.

Arya Laloo: But also people existed and knowledge systems existed and in one moment those people were not people and those knowledge systems had no value.

Katarina Hedren: But that does not make that unreal.

Arya Laloo: Yes, absolutely, this is the thing.

Palesa Shongwe: And probably not unreal but unreachable? But I'm interested in this notion of Sankofa: the idea of going back. Going back into the past to know your future, and it feels to me like a lot of the experience of people who are in the diaspora who kind of history interrupted in some way, maybe have experienced colonisation or some kind of interruption of some sort, some temporal interruption, the thing that like, kind of draws us to each other is this like nostalgia? I mean, nostalgia is such an imperfect word. It is like this, reaching for a time before the mark maybe...

Kitso Lynn Lelliott: Yeah, that break.

Palesa Shongwe: I've always been really concerned that the act of recollections is an act of the imagination, that it's an act of speculation. And though speculation is really powerful, I think it has formal implications and I'm excited about them, but sometimes when you talk about the imagination you do so within a certain regime. That then it is like: 'so you are daydreaming about what could have been, or what they were like or not like or whatever'. I am interested in how in your work helps us, firstly helps you find yourself in some other elsewhere, and then as you Katarina says brings that elsewhere, in a very real way, into what we then call the present. I think that is really powerful. It is not like an act that then gets relegated to, sort of like prose and wish, but it is actually maybe almost like a manual for how to re-/inscribe yourself in a time that is both present, future, history, past, distant, the same, immediate, not immediate, imagined, not imagined, all at one time. So it is almost like — formally — what you are doing: you are taking the form and you are saying to the form, which is like the moving image, and you are saying to the moving image; stop your march across the timeline, and your argument of progress, your argu-

ment of leaving things behind and actually allow me, or I'm going to force you, or I'm going to do through you. The thing that most diasporic people are struggling to deal with which is we experience ourselves as multiple timezones, or at the intersection of multiple time zones, but the world won't let us speak of those many time zones, we don't have the language for them. So what is interesting with your work is that you giving us a way to do it. You are saying that actually in the form there is a way to not only layer just the pictures, there's also a way to introduce yourself in it but also there's a way to find connections between these different systems of mapping the universe and creating cross constellations across them. I think that stuff is powerful, and then to put yourself against that, is something, it does so much, it gives so much, it is so fertile, so it is exciting what you do to the form and what you asking it to do to time.

Arya Laloo: You are talking about thousands and thousands and thousands and thousands of years of knowledge, and this is where time I think is really important you know, and the colonisation of time or how we experience time is central to the colonial project. That people had systems, knowledges passed down across thousands of years in this way, and in one moment all of that is rendered backward and primitive and um, erasable, in favour of a unified...

Palesa Shongwe: ...yes standardized time. Which is the factory clock. I am actually very interested in how the camera and the train and the railroad and the clock kind of actually colluded very very faithfully.

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Katarina Hedren: I was actually thinking its like the hen and the egg, what came first? Because cinema is like the most racist, the most crude racist tool you can imagine, but its also one that can be reclaimed and be made like incredibly subversive and progressive.

Arya Laloo: I think Kitso's work does that. It is like cinema against cinema, which is the moving image against the moving image, it is against the limits of that imaginary. The limits of its own imagination, which is like, a nice metaphor for everything we live in right now, the limits of an imaginary. To push and extend its possibilities.

Palesa Shongwe: Now the question, for me, is that there was a bit of fatigue that I felt around being the person in the room, or on paper that is then going to say: 'how are black people being represented, how are histories being represented'. So I thought that it might be interesting to talk, instead of representation, to kind of miss-pronounce the word and say re-presentation. So it is like bringing back into the present something that necessarily film erases.

Because I guess film is like a document of a past moment so if you are dealing with the idea of representation, not as like, 'this image or this picture is a picture of the real thing that happened in the real world' but you are saying 'this picture of this thing, this trick that I'm pulling on you is actually a trick of time. I'm bringing something back in front of you that is already past and keeps disappearing as you watch it'. So I am doing something really deeper and I am re-presenting or bringing to the present or, bringing you to your present. So now I think the question of what we are watching on screen then becomes different, you can no longer get stuck asking the equation for instance, to Kitso, of 'what right do you have to tell the story of...'. I was thinking about how Kitso's work also frees us from having to be like 'Ok this a real slave, that happened, and there is evidence of her having lived and what she is doing is reimagining that life'; as like sort of historical, cinematic accounts want us to believe that they are doing. What you are saying is, even in your work you are not necessarily trying to re-enact them or represent them, but you are doing something else, you are trying to get them to deal with the present moment through you somehow. You are giving them access to the present, you are giving them, and us, access to them and to them access to us. That is what I find interesting about your work. I never feel like I am watching a character having an experience; rather I feel like I am watching a character who is almost in the room with me. And she is here, and so the questions I might have asked of a character that is kind of hermetic, a character that is complete, finished – I might have asked the question: who is she, what motivates here, where is she from –but, like for instance Arya, if you were in the room, I couldn't possibly ask you those

questions because you are in the room with me so I have to use different senses of knowing you.



1. I was her and she was me and those we might become, 2016 (video still)

KWENA CHOKOE ANIMA INANIMA

A birthday cake just before you blow the candles.

Two [broken?] bicycles; and you don't know how they ended in the ditch [is it a ditch?].
Night scene: coffins through an illuminated window. A book someone has started to read...

Lights: just before you shut them down, or just after you turn them on.

Glimpses, or blurs. Or sequins [from the photographed ceiling, or from the photographic print?

Kwena Chokoe's photographs are about these kind of ghostly, or cinematographic, presences. The ones that make good use of the photographic power of narration. But these photographs are also about mere existence, or pure materiality. What is photographed – a detail, an object, a landscape, a human being – seems to suddenly access a different, – higher – level of materiality (a well known power of photography: enabling you to see what you could not have seen with your sole eyes). A paradigm would be Edgerton's Milk Drop Coronet (1936) or, how thanks to an experimental electric flash improved by the photographer, a milk drop becomes a silky, plastic-like crown. One of Kwena's Chokoe's

views shows mysteriously floating playing cards, in black and white. One of Edgerton's views is the Bullet Cutting Through Playing Card, from 1960. It is not so interesting to notice these kinds of echoes or (unwanted) filiations, except to say that Kwena Chokoe's commitment to explore the medium in a way that consider its materiality, and materiality itself, as central to her photographic project, and to make this relationship between photography and its materiality especially intimate, is fascinating. It is about a photo-artist travelling the world with her camera, with the wish to « give to her work a sense of idiosyncrasy and soul » (I quote her), but it seems to be as much about how celluloid, gelatin, the camera, etc. can be related to these affects.

When Kwena Chokoe remembers her first years as a photographer she says: « I photographed everything. I took it too far, I introduced myself to others through the lens. I embodied my role as a wielder of instruments that could rein in time and light and distance as though I were a wizard. »

Kwena Chokoe is a photo-artist, and also a poet. She is making books too and is looking to get published.



1. Bicycle
2. Cake

MALALA ANDRIALAVIDRAZANA

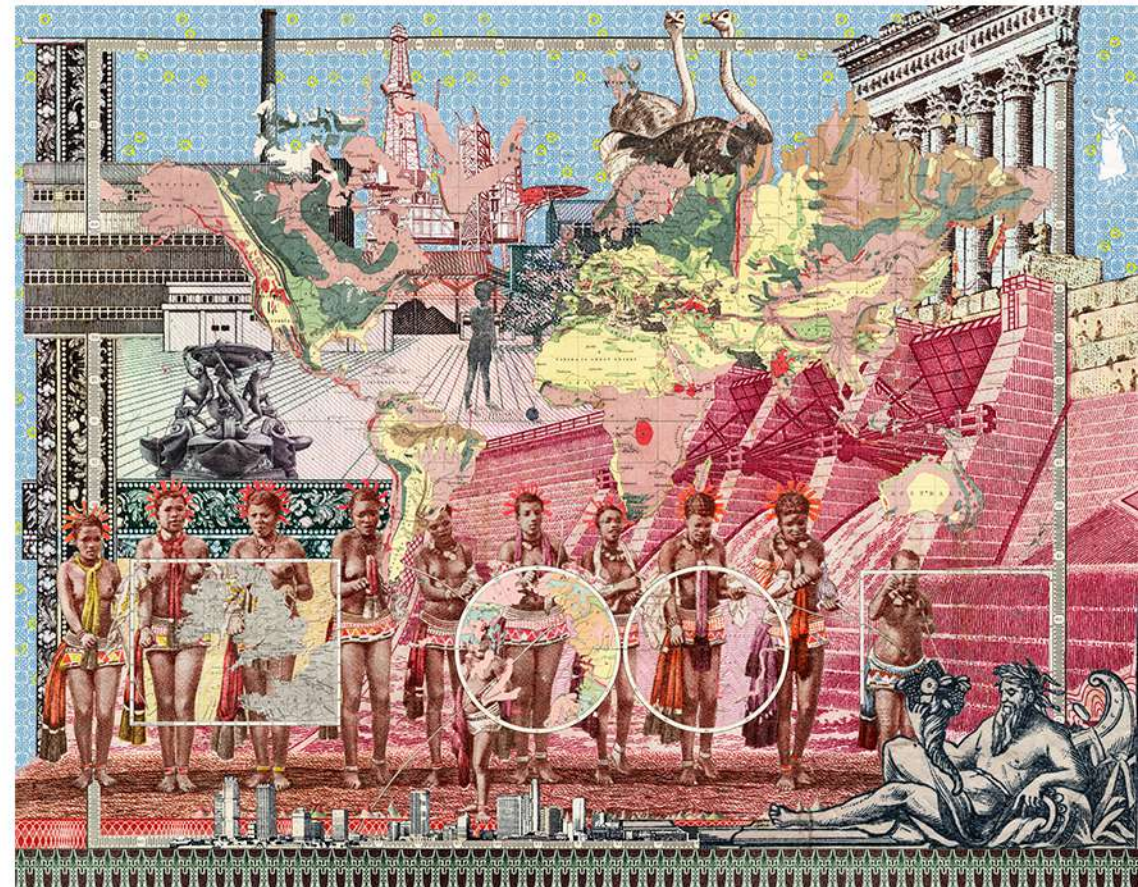
In the early 2000s, Malala Andrialavidrazana, a training architect, traded her sketchbook for a camera, in order to make architecture with images, build ideas, tell stories differently. In the wake of her travels around the world, which lead her from New Zealand to Argentina, from South Africa to Vietnam, the Malagasy artist pays particular attention to cultural mutations, modes of construction and the spatial organization of cities to better interrogate identities and territories. Whether she is interested in funereal spaces as in *Outre-Monde* (2003) or the interior spaces of the Indian Ocean in *Echoes* (2011-2013), she captures the details, the signs of proximities as contradictions, revealing the complexity of globalized societies. His photographs thus produce a powerful network of geographical, cultural, spiritual and historical images, in a desire to bring people together, to transcend borders.

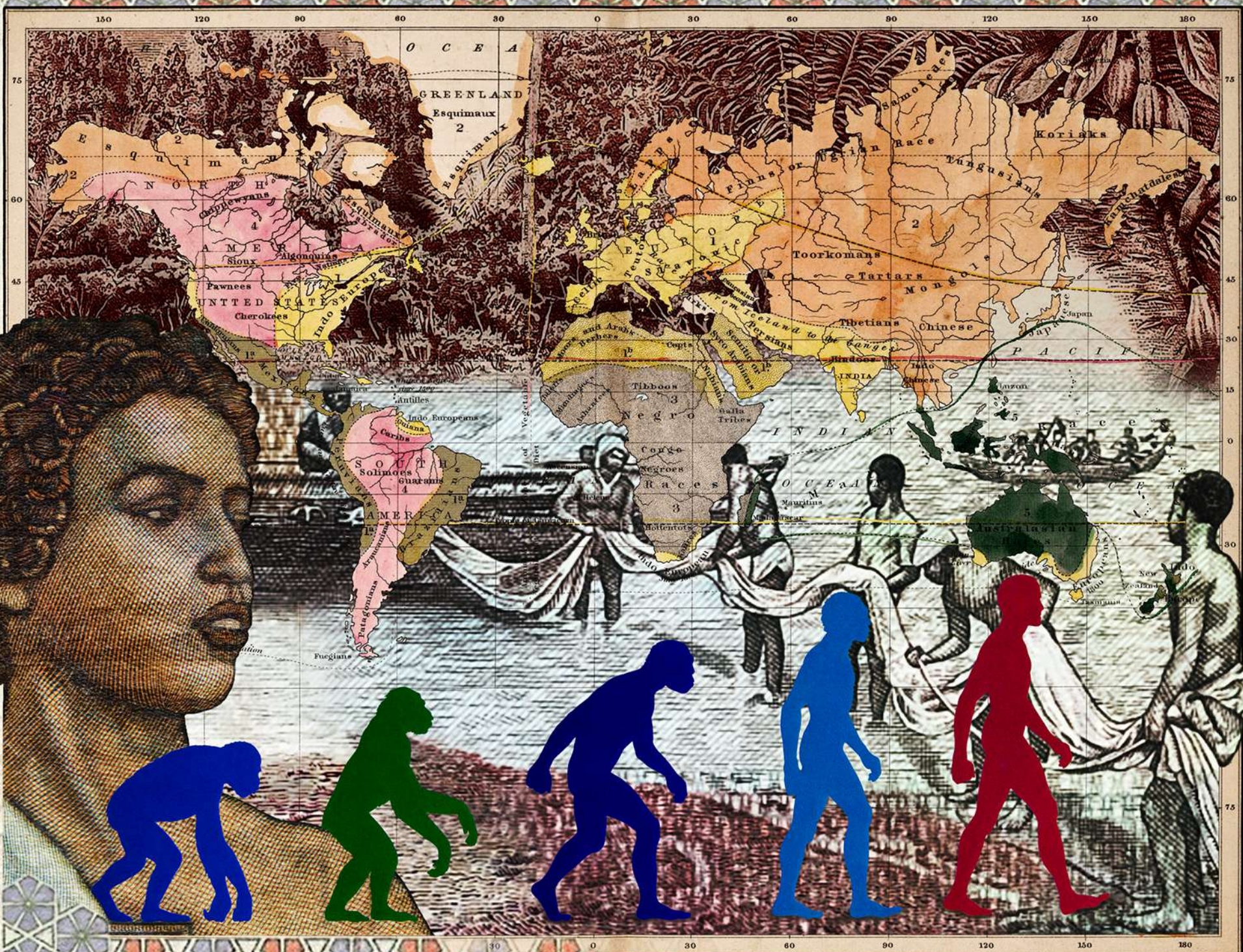
With the series *Figures*, initiated in 2015, the artist immerses himself in family archives. Fascinated by the aesthetic dimension of stamps, bank notes, she takes the figures, symbols of power, conquest, power, to create complex and seductive compositions similar to digital embroidery. The artist explains: "As in architecture where we superimpose different slaps to draw a building, here different documents are associated in layers. It's also very close to my photographic practice where sometimes I can add filters, layers of color." Between visual anthropology and semiology, these large format collages combine ancient maps, banknotes, stamps, album covers, book covers, from different countries and different periods, as if to break the illusions, cultural evidences, and thus point out the constructions of stereotypes, the ruses of History, the social codes. These

figures collected by Malala Andrialavidrazana build our imaginations, our modes of representation of the world: "We live less among things than among a forest of symbols."

His most recent plays continue his exploration of the mysteries of power by focusing on engineering constructions (hydroelectric dams, bridges, etc.) as symbols of technological progress. Powerful economic accelerator, these constructions deeply upset the societies, causing displacements of population, flooding territories, modifying the aquatic and terrestrial ecosystems. These monumental constructions taken from banknotes are associated with maps of the turn of the twentieth century detailing technological advances in the circulation of information and goods: telegraph lines, airways, river networks. These new maps are populated with figures from stamps: Swedish Shepherd, Togolese hunter, Polynesian diver or Moroccan fisherman. Thus the god of the Rhine rubs the Virgins of Swaziland, while elsewhere a cosmonaut and fishermen coexist. Impregnated with the notion of globalization, and in a desire to shake up the modes of representation, our prejudices, Malala Andrialavidrazana likes to deconstruct and recompose the maps of the world with mischief, putting in relation territories like North Korea and Syria or Madagascar and the Czech Republic, bringing together cultures and creating unusual encounters.

1. Figures 1856, Geological structure
2. Figures 1856, Leading races of man





MARY EVANS PASSAGE

The imagery in my work is based on signs, symbols and pictograms culled from popular culture, images which often have universal significance. I use these images because they are accessible, and I rely on them being easily read. I feel in this way I am able to construct simple yet powerful motifs. My lexicon includes generic representations of the human form among other graphic images. I transform these basic pictograms into 'metaphorical tools' in order to harness the power which such images contain. Over a number of years these images have developed into a kind of visual Esperanto. I make site-based installations using a variety of media (paper, rubber, paint, print and digital media) on a variety of surfaces (paper, walls, flooring, glass.) I see my practice as fluid and mutable in terms of my approach and the materials I use and am involved in articulating the emblematic devices of two cultures by employing equally emblematic methods of image production; stencilling, cutting, printing, pasting and stamping.

Pattern is a strong leitmotif in my work. However, the work is rarely pure ornament but often reveals the historical, architectural or social threads of its' source. The intention is to look beyond the façade of ornament to see what lurks there. There is always a dynamic between the space, the viewer, and the work in my practice, all elements being equally important to the success of the spectacle. I am interested in spectacle, but also consider it important for the work to have an experiential quality to it grounded in research.

My research interests are centred on the social, political and historical frameworks of Diaspora, migration, global mobility and exchange. I am interested in understanding how the social, cultural and political

dynamics of modern Britain are in many respects the legacy of Britain's imperial past and is fascinated by the circuitous route via which people arrive and settle somewhere through emigration and Diaspora, what affects people on those journeys; what they are forced to learn, and relearn, what they choose to remember and forget and how they are irrevocably changed. I was born in Nigeria and spent my formative years in both the UK and Nigeria. My personal experience and background consists of a mixture of cultures and attitudes, as a direct result, the issues in my work are those concerning notions of identity politics, belonging, alienation, memory and desire. I remember arriving in London as a six year old and being very keen to learn English and fit in at school. Other than English I had to learn so many other codes, unwritten rules, songs and stories. Gradually over a period of time I forgot or lost the other rhymes and languages I had arrived in Britain with. In my work I synthesise elements of my African background with the European culture of my most recent experience. This cross-cultural discourse is paralleled by a secondary discourse that links methods of image production, 'fine art' and 'craft', decoration and ornament.

About Passage exhibited in Lagos

Passage is a wall-scape of narratives of cut out kraft paper figures suspended in time and space. The term passage is important to me as it refers to the passage of time as well as a psycho-geographical reference to space and the transitioning from place to place. Many of the tableaux I depict in my installations are reminiscent of barely remembered pictorial passages dredged from my memory as a young child in Lagos before the age of six when I moved to

London and also of slightly better recollected memories of living in Lagos for two years in my teens. Still both periods of remembrance are over forty years ago. As a result my memories are obscured by time and probably rose tinted. I am interested in a collective consciousness and memory that is shared by people in the Diaspora. My mother attempted to keep the memories and traditions of her heritage alive for her children through story telling, food and the family photo albums. The figures I work with are approximations of African people. I see the figures as glyphs or cyphers that I use to create a dialogue between the past and the present in approximate stories based on my approximate memories. One particular recurring image in my work is that of a child having her hair plated by a female figure. This is an image I remember well from my early childhood in Lagos and it is a custom that my mother continued with us in London. For me the image radiates warmth, tradition and a sense of belonging. My figures are always naked as any clothes or accessories would date the work in a way that would weigh it down too much to a certain time and even a certain place. Similarly the figures float on a white background defying gravity and only making sense pictorially through my use of different scales to create perspective. I want the work to transcend time and place without the distractions of any particular props or staging. I gather my figures from photographic images I find online and alter and tweak for my purposes. I turn the found photographic images into pictographic building blocks with which to tell universal stories that can be appreciated across diverse cultures, the passage of time and a plurality of place whether local or global.

1. Mary Evans Redemption, 2018
(installation view from the 11th
Biennale Do Mercosul Porto Alegre,
Brazil, kraft paper.)



MATHILDE TER HEIJNE

Woman to Go is an interactive art piece and an ongoing project. As a collection of postcards, the project highlights unknown women, who lived between 1839 (the beginning of photography with Daguerreotypes) and the 1920s. On the backside of each postcard is the biography of a known woman who was influential or extraordinary in her time.

The pictures and biographies were collected all over the world. The women, whose biographies are known, all struggled for their individual goals in a world, in which men were predominant and in which women did not have the right to vote or to own, in which only men were thought worth remembering. Most of these women have been forgotten, the unknown helping us to remember the known ones.



1. Pilato de Medellín Public Library of Latin America, unknown woman, Colombia

MICHÈLE PEARSON CLARKE ALL THAT IS LEFT UNSAID



Toronto artist Michèle Pearson Clarke's video *All That is Left Unsaid* addresses the notion of the ineffable. In this work, and with Audre Lorde acting as both subject and surrogate, the artist discusses personal and collective mourning—like the activist, her mother died after a long battle against cancer—as well as the representation of pain and vulnerability as a practice of resistance.

Committed to broadening and complicating notions of feminism, civil rights and gay rights, Black lesbian writer and activist Audre Lorde continuously advocated for her fellow “sister outsiders.”

“ Clarke’s short, experimental piece, edited from the longer documentary *A Litany for Survival: The Life and Work of Audre Lorde*, similarly investigates social exclusion and trauma. *All That is Left Unsaid* approaches the personal and political possibilities afforded by collective mourning as a response to racial trauma, social exclusion and violence. Confronting an art history written by mostly white, Western scholars as well as the tradition of displaying Black suffering, Clarke’s film deals with the ambiguity present in narratives related to longing, vulnerability and loss.



In the video, and despite the poignancy of her words, Clarke silences Lorde. Sourcing from interview footage, she removes the activist’s words and leaves viewers with mere breaths, whispers and sighs. Crafting a cliffhanger, the artist places us in a position of perpetual suspension and frustration. Each sigh bears with it the weight of all the conversations to be had, which will never be had; all the sentences of love, passion and activism, which will never be heard, and remain in the realm of never to be achieved possibilities.

Additionally, by leaving Lorde’s discourse aside, Clarke elicits the experiences of women and people of color who are faced with interruptions, interjections and silencing on a daily basis. In so doing, the artist calls upon Lorde’s words, who, in *Cancer Journals* said: “My silences had not protected me. Your silence will not protect you.” Conversely, as it evokes the historical silencing of Black voices, the work reminds us of the infinite power of speech.

NDIDI DIKE

FICTION STEEPED IN REALITY

Based on photographs from her personal archive, Ndidi Dike has created an installation that intertwines fragments of intimate histories and contemporary injustices. A mother and her daughter are depicted in various constellations: the caring parent as a strength-giving educator and role model, the child as a pure and vulnerable individual amongst other children or in solitude. Dike does not represent a romantic cliché of parenting and childhood, but rather underlines how mother and daughter are simultaneously dependent and independent from/of each other. To this regard, her selection of vernacular photography inadvertently reflects an intricate implicitness of empowered womanhood.

Layers and pleats of latex bring the archival photographs back to life and grant them an almost tangible physicality. Memories and stories are woven into the crinkles of the latex, a material to be worn directly on the skin in order not to lose any sensitivity. The latex is arranged as arabesques and rough shreds, which refers to the mental experience of time and loss. While some memories are vivid and enlightening, others feel distant and painful.

The family archive is an integral part of how the artist generates a critical perspective on society and politics from within her personal life. The child as a member of a church choir and actor in a nativity play is symbolic of not only nostalgia and the consistency of rituals but also the notion of how religion nurtures our perception of childhood as a wonderful and fragile phase in life that warrants protection.

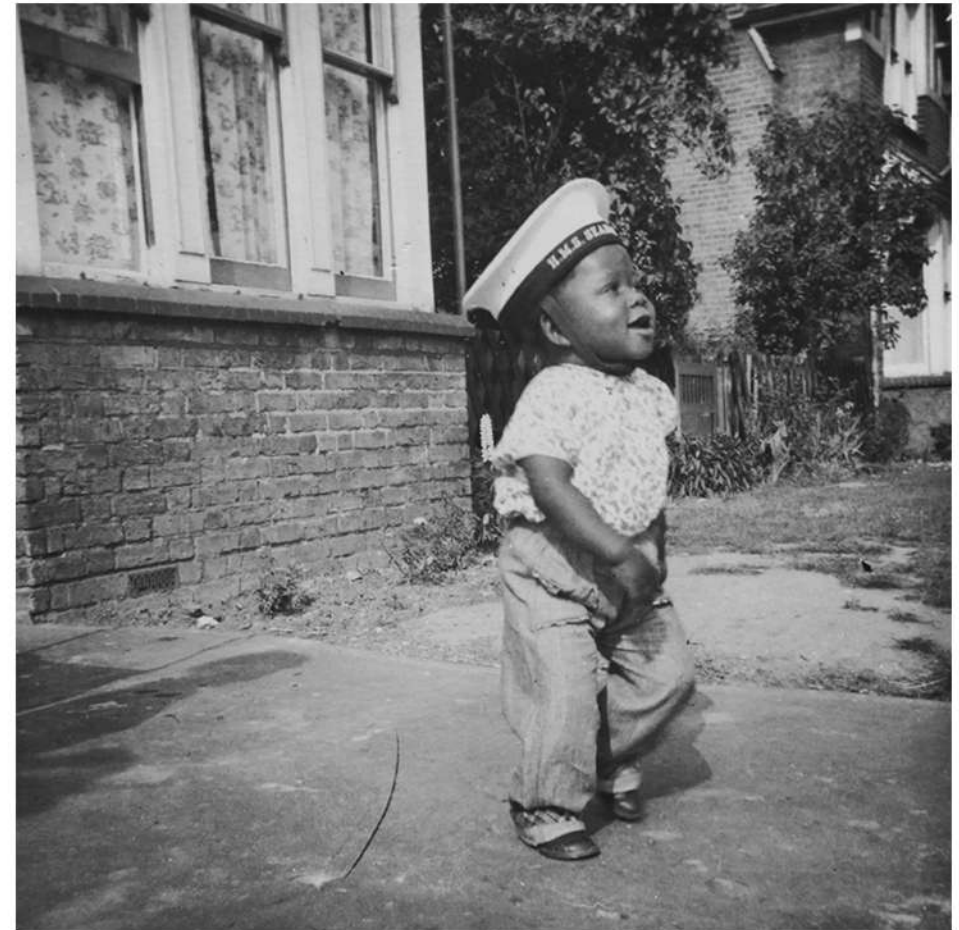
In her work the artist follows the path of the little girl in a church choir in England to her adolescence and becoming an

independent woman in Nigeria. Dike allows the beholder to enter ephemeral and very important spaces within her memory. A typical graduation photograph has been converted into a pop art image, in which a multiplied portrait of the artist's mother surrounds the proud parent and the daughter. Again, the strong presence of the mother is a metaphor for security, joy and encouragement rather than an overpowering force.

In a photograph of one of her early exhibition openings, she almost mimetically unites with her work, humorously exploring her identity as an artist and the boundaries within a dominant patriarchal terrain. Thus Dike strives to overcome personally, intellectually and professionally in order to expand her artistic practice and content.

Ndidi Dike implements the parallelism of different realities into her work. Children from a mining field in Congo enter her visual memory where they become unified in the story of nativity. The children of the past leave the comfort zone of familiar imagery and step into the harsh reality of a mine. The girl, acting as an angel in a nativity play, has a prominent and multiplied role. Her appearance in the hostile environment of the mining scene evokes associations with the Black Madonna and the unbroken belief in her power to perform miracles. Floating above the scenery and at the same time present amongst the hard working children, she becomes a symbol of an alternative scenario in which injustices could be cured by faith. While the other image in the diptych brings the children into her carefree world.

Children from the past have been transplanted as observers and mementos of the far-reaching consequences of turf wars for



natural resources. The drastic clash of time and scenery highlights even more how one's past is closely linked to the presence of seemingly distant realities.



1. Baby
2. Liberty

OLU OLATUNDE

While moving on, a man has to be conscious of what he is doing, photography helps you in the process of knowing who you are.' (Olu Olatunde)

At first glance Olu Olatunde's archive appears to be a personal collection of photographic memories, including common portraits of family members, snippets of travel experiences and greater events. But taking a closer look at this vernacular almanac, many thoughtfully curated sequences and a great understanding of storytelling and atmosphere come to light.

In a portrait series (Ondo resident in Lagos) from 1982, Olatunde captures a family in different constellations and various settings: a father, dressed in shiny golden satin trousers is portrayed with his sons bedecked in light blue suits, ornamented with bow ties. Other photographs show the mother and the sisters, each family member depicted individually as well as in a group, in changing environments at the residence. The images represent varying facets of family bonding, pride, insecurities and shyness, within the framework of the familiar iconography of the 1980s. Whilst showcasing a glimpse of a family's story, Olatunde intuitively creates a deliberate composition of delicately arranged colour schemes and framings. The residence becomes a theatre stage and the family appear as actors.

In 1984 Olatunde spends a year in Paris, like any other tourist he is fascinated by the city's street life. Alongside pictures of pedestrians, he builds a series of portraits of himself and fellow students in a shared apartment which are particularly striking. A sequence of three-quarter profiles are accompanied by quotidian activities: washing dishes, reading a book or simply resting on a sofa. Once again the series seems to be

quite marginal, however, the images are connected through an inherent colour code. Shades of pink, olive green and beige complement each other in clothes, backgrounds and interior design. His models are placed carefully within the environment, with a great sensitivity for the subject and the visual appeal of the image.

In Nigeria, Olatunde focuses on all parts of contemporary life. He becomes a keen observer of Fela Kuti's career, documenting the political evolution in the country, while still photographing family, friends, rituals and objects consistently and with dedication. His camera allows him to design a visual diary that evolves into a tool for understanding the complexity of the world and Nigeria's social upheavals from a holistic point of view. Olatunde's work is not only a personal story of a life in West Africa in the 1970s, 80s and 90s but an intuitive representation of Zeitgeist in an intimate and approachable manner.



1. Washing Dishes
2. Meal

SANDRA BREWSTER A TRACE | EXISTENCE OF TIME PAST

We stood along the busy shoreline. After some negotiating, making deals for how much for how many, we climbed into a small blue and white speedboat. We were about to travel along the Essequibo River.

I was disobeying my mother. "Don't go into that speed boat," she said waving her finger at me as I headed to Pearson Airport for Georgetown, Guyana with my Aunt Joy. My aunt was taking the trip to reunite with a friend and with home. Like most of her siblings, she hadn't been back for many years and invited me to join her. A last minute decision, without hesitation, I booked my flight for a back home that I had only experienced through family stories.

After a trip to the Essequibo years ago my mom returned with stories of feeling unsteady and unsafe in the boat. I understood. We were all tilted back in the tiny vessel. Mom probably felt that at any point, at any time, there may be a bump or a sharp unexpected turn that would cause her to topple over into the river. She did not want to consider the possibility of me falling in either.

The water was so close to us. And of all the things to reflect on, I remembered that piranhas lived below. "Don't put your hand in!" That urge to caress the rapids as our boat bounded quickly across the surface had to be suppressed. "Piranhas live in that water... don't put your hand in. Keep your hands inside the boat!" All my life I heard stories of encounters with killer piranhas. I'd just roll my eyes.

The boat pulsated up and down as it sped through. The wind blew past and through us. We hung tight as the rapids grew stronger. The river... is immense. And at times it was hard to take in and absorb while teetering and tottering and struggling to steady myself. It was so loud that we

were yelling at each other in order to be heard over the roar of the engine and the crash of the waves. Both at the same pitch. I peered up and allowed my eyes to follow the flock of birds swirling together, forming an elegant S again and again.

Eventually, we calmed as the river calmed, and finally sat in silence to experience the beauty and quiet of the Essequibo.

The colour of the water has been described as cafe au lait. The water is stained by the tannins from the leaves that fall from the surrounding trees, the vegetation, rocks and other naturally occurring elements – sediment that travels from shore to the depths of the river. So much happens below the surface.

As we floated in silence our guide pointed towards a line in the river. He explained that the line divided two directions of flow. Each flow had a slightly different shade of brown. We traveled along one, then crossed over to the other

Moving from one place to the next place, we eventually travelled in the same direction as the water beneath us. This time, not as quickly, tiny laps of waves hit our sides then quieted as we fell in line. Like the piranhas swimming alongside, waiting to nibble on my finger tips, and the birds flying in tandem above, we all moved from one place to a next place... together.



1. A Trace | Existence of time past, 2017
2. Essequibo 20, 2018 .

SETHEMBILE MSEZANE

Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Sthembile Msezane creates commanding works heavy with spiritual and political symbolism. *Kwasuka Sukela: Re-imagined Bodies of a (South African) 1990s Born Woman* is an alternative narrative of African women in history and mythology. The influences of colonialism in Africa are not only present in public space through architecture, monuments and statues but are also prevalent in the home. In critiquing the negation of the female body, and more specifically, the black female body, Sthembile Msezane traces its absence in memorialised public space and by extension, its lack of acknowledgement in our society. In *The Public Holiday* series, Msezane questions the contested notions of gender roles and tradition within contemporary South Africa, where the center of power is no longer defined by masculinity.



1. Chapungu - The Day Rhodes Fell, 2015
2. Solitude, 2016

MARKETPHOTO WORKSHOP

As a school of photography, a gallery, and a project space, the Market Photo Workshop has played a pivotal role in the training of South Africa's photographers. Founded in 1989 by David Goldblatt and committed to disseminating photographic literacy, the Market Photo Workshop has grown in scale to become a certificate-granting institution with an attached gallery space. Today, the school brings together mentors like Goldblatt with younger practitioners (including Zanele Muholi, Jodi Bieber and Nontsikelelo 'Lolo' Veleko) and promotes a photographic language geared around social justice and democratic transformation. For LagosPhoto, the Market Photo Workshop is featuring the works of three South African photographers: Dahlia Maubane, Sydelle Willow Smith and Tshepiso Mazibuko.

Woza Sisi is a project by Dahlia Maubane that explores how women hairstylists working in the Johannesburg CBD and in Maputo negotiate, navigate and shape complex demarcated trading zones. It looks at the ways in which women position themselves; how they use and negotiate urban spaces.

Sydelle Willow Smith's Soft Walls seeks to deal with convivial relationships between migrated African nationals and South Africans; revealing the subtle ways in which individuals make sense of their experiences; forming relationships and bonds that can challenge dominant perceptions wherein difference is celebrated and prejudices towards "foreign" Africans are perpetuated.

Tshepiso Mazibuko's Ho tshepa ntshepedi ya bontshepe looks at the political designation of "bornfree" on black youth born after 1994 in South Africa. The title of the work is

a Sesotho proverb meaning to expect something that will never happen. Mazibuko positions this proverb as a reading of the term "born-free", which places youth in a position of temporal "freedom". However, due to the structural remnants of apartheid this freedom has not been fully realised for all.



1. Tshepiso Mazibuko12
2. Sydelle Willow Smith Soft Walls

NIFEMI MARCUS-BELLO

Nifemi Marcus-Bello was born in Lagos, Nigeria and lived in Zambia, Italy and the United Kingdom, where he graduated from the School of Mechanical Engineering at the University of Leeds with an undergraduate and masters degree in product design, winning various student awards.

Since graduating he has worked in diverse industries as a designer in architecture, consumer electronics, consumer goods and furniture. With this background, Nifemi has a holistic approach to design and works on a wide range of briefs.

Nifemi is passionate about solving everyday problems on the continent through design and is currently exploring various social impact projects with NGOs and government institutions in Lagos. Currently his work via furniture design is approached with the aim to create diverse economic viability through contemporary and functional furniture pieces that consider manufacturing processes and assembly lines that exist in Lagos. The big picture is about creating economic viability through integration of design in various institutions

Prior to starting his own design studio, he led the Nigerian Industrial Design team for one of the highest selling affordable smart phone companies in Africa.

nmbello Studio Ethos

nmbello Studio is an industrial design practice founded in 2017, led by Nifemi Marcus-Bello. With an extensive research approach and carefully planning the processes leading to designs, the studio creates products across a variety of fields.

nmbello Studio is best known for its furniture design which experiments with mass manufacturing techniques and local craftsmanship to create contemporary and functional pieces for the everyday consumer.

Exhibitions

Africa by Design: Designjunction, London Design Festival, London, England. 20-23 September, 2018.

Venice Design 2018, 16th Venice Architectural Biennale, Venice, Italy. 26th of May till the 25th of November, 2018

Focus on Africa, Palazzo Litta Cultura, Milan, Italy. March 15th till 2nd of April, 2018

London Design Fair, London Design Festival, 21st - 24th of September, 2017.

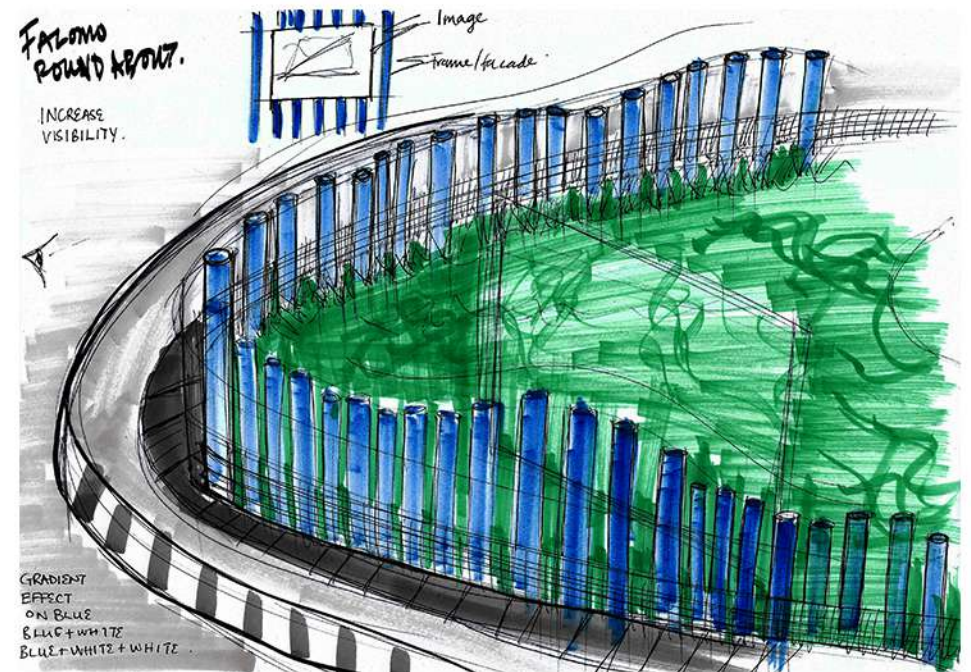
Flags of Peace, Graphic Matters, Breda, Netherlands, 16th of June - 22nd of October, 2017.

Selected Press

Vogue: Meet the Nigerian Product Designers Behind a New Brand of Minimalism

Financial Times: Meet Nigeria's Afro-Minimalists, Matching Function with Form

DEZEEN: Nifemi Marcus-Bello's Tebur table is carried like a suitcase



ARTISTS BIOGRAPHIES

Abosedo George is associate professor of History at Barnard College and Columbia University in New York. She teaches courses in urban history, the history of childhood and youth in Africa, and the study of women, gender, and sexuality in African History. Her book, *Making Modern Girls: A History of Girlhood, Labor, and Social Development* was published in 2014 by Ohio University Press and received the Aidoo-Snyder Book Prize in 2015 from the Women's Caucus of the African Studies Association, as well as Honorable Mention from the New York African Studies Association. She is currently developing The Ekopolitan Project, a digital forum dedicated to historical research on migrant communities in nineteenth- and twentieth century Lagos, West Africa.

Adji Dieye's artistic practice pushes the boundaries of the photographic means in an attempt to investigate the archetypes that constitute the African visual cultures. Her practice is informed by a deep knowledge of traditional African photography, contemporary art, image-manipulation and installation.

In her research, the continent is never considered an end in itself, it always represents a bridge towards further investigations into broader social and geopolitical realities. Delving into the relation between advertisement and West African photography, between family and diaspora, between propaganda and the construction of precarious national identities, her work always presents the political in the irony of the visual: the political paradox of images.

Adji Dieye is an Italo Senegalese artist born in Milan in 1991. She graduated in New Technologies for Art at the Academy of Fine Arts of Brera in Milan and is now a Master degree student in Fine Arts at the ZHDK, Zurich University of the Arts.

Alfredo Jaar is an artist, architect, and filmmaker who lives and works in New York. He is known as one of the most uncompromising, compelling, and innovative artists working today. His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009, 2013), Sao Paulo (1987, 1989, 2010) as well as Documenta in Kassel (1987, 2002). Important individual exhibitions include The New Museum of Contemporary Art, New York; Whitechapel, London; The Museum of Contemporary Art, Chicago; The Museum of Contemporary Art, Rome and Moderna Museet, Stockholm. Major recent surveys of his work have taken place at Musée des Beaux Arts, Lausanne; Hangar Bicocca, Milan; Alte Nationalgalerie, Berlinische Galerie and Neue Gesellschaft für bildende Kunst e.V., Berlin; Rencontres d'Arles; KIASMA, Helsinki and Yorkshire Sculpture Park, UK. Jaar has realized more than seventy public interventions around the world. Over sixty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. His work can be found in the collections of The Museum of Modern Art and Guggenheim Museum, New York; Art Institute of Chicago and Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; TATE, London; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam; Centro Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlaebek; Hiroshima City Museum of Contemporary Art; Tokushima Modern Art Museum; M+, Hong Kong; and dozens of institutions and private collections worldwide.

Amanda Iheme (pronounced E-HAY-MAY) is an architecture photographer living and working in Lagos, Nigeria. She sees architecture as a subjectively objective field in design which blends art with functionality in innovative ways. Through honest photography, she seeks to appreciate these creations, to challenge the way we see our cities and cause us to marvel at the capabilities of mankind. Her current projects are influenced by her present desire to understand the emotional and spiritual connection between human beings and the physical spaces that they occupy.

Amina Menia (b. 1976, Algeria) lives and works in Algiers, Algeria.

Menia's work actively questions relations between memory, local history, urban space, and architecture. Employing sculpture, photography and installation, her architectural interventions are an invitation to re-evaluate the production of public space. Often departing from the post-colonial history and politics of her native Algiers, she investigates highly-charged narratives, revisits urban legends, and points out associations to urban gaps and their potential as political communication tools.

Her work has been shown worldwide, in spaces that include: Museum of Modern Art of Algiers, Algeria (2010); Museum of Contemporary Art (2013) and MuCEM (2014), Marseilles, France; Royal Hibernian Academy, Dublin, Ireland (2013); Museum of African Design, Johannesburg, South Africa (2013); New Museum, NY, USA (2014); nGbK (2014) and Kunstraum Kreuzberg/Bethanien (2016), Berlin, Germany. Selected solo exhibitions include Un Écorché, Art-cade - Gallery, Marseilles, France (2013) and Extra Muros, Chapter 1, Bastion 23 Art Center, Algiers, Algeria (2005). She participated in the 11th Sharjah Biennial, United Arab Emirates (2013),

Dak'Art 11th Biennale of Contemporary African Art, Senegal (2014), Folkestone Triennial, United Kingdom (2014) and Brugges Triennial, Belgium (2015).

Cassandra Klos (b. 1991) is a Boston-based artist. Born and raised in New Hampshire, she earned her Bachelor of Fine Arts in 2014 from the School of the Museum of Fine Arts, Boston at Tufts University. Her projects focus on manipulating the validity of photography and creating dual realities that breathe life into situations where visual manifestations may not be available. Her photographs have been featured in group exhibitions across the United States and abroad; and in solo exhibitions at the Griffin Museum of Photography, Piano Craft Gallery, and the Boston Public Library. Her work has been published in *The Atlantic* and *The Boston Globe* and her photojournalism reporting has been published in *TIME Magazine*, *Wired*, and *National Geographic*. She is a Critical Mass finalist, the recipient of the Yousuf Karsh Prize in Photography, a United States Emerging Photographer Award from the Magenta Foundation, as well as a Traveling Fellowship Grant from the School of the Museum of Fine Arts, Boston. From 2015 to 2017, she was the artist-in-residence of the Mars Desert Research Station and led the first mission of compiled of artists as Commander of Crew 181. As of 2018, she is an MFA candidate in the Experimental and Documentary Arts program at Duke University.

Charlotte Yonga (b.1985, France) is a Franco-Cameroonian artist. She takes a close look at territories and identities. Her photographic approach which focuses on portraiture, inherits a certain documentary and humanist tradition. In particular she is interested in the way portraiture actively

designates an individual's capacity to give rise to identifications and projections. Yonga feeds herself with reality as it presents itself. Her portraits are always set in an authentic and characteristic context. Using a medium format camera with a standard lens and tripod, she often creates views whereby the subject (predominantly ordinary people), are in the centre of the frame and face the viewer. In her formal encounters with her subjects, she is firstly conscious of their charisma, a reflection of skin and the density of a gaze. Then she pays attention to backgrounds, employing a colour chart present in nature and architecture that match her subjects. Even when her subject is unknown to her, Yonga sets up a tacit agreement with them, a paradoxical intimacy and a measured distance which allows her to enter their spheres to modestly capture a singular posture in a sovereign way. Yonga graduated with honours from the National Art School of Paris-Cergy. She has lived in Cameroon, Oakland, USA, Morocco and Spain amongst others. She expresses her artistic vision through photography, video and sound installation. Her work has been presented at the Lobot Gallery in Oakland (Australia), at the Festival Circulations, at Le Museum du Havre, and at Paris Photo, in France, at Bandjoun Station (Cameroon), and at M.Bassy Hamburg in Germany. Her latest series Bito Ba Mundi – Women of the City, a hybrid of fashion and documentary, explores the body expressivity and assumed femininity of female city dwellers in today's Cameroon. Charlotte lives and works between Paris and Barcelona.

Chibuiké Uzoma (b. 1992 Port Harcourt) is a multidisciplinary artist who works with painting, photography, drawing, and text. He graduated from the University of Benin (2013) with a major in visual art (painting)

and since then he has been practicing as a full-time studio artist, with projects, exhibitions and artist residencies in Africa, Europe, Asia as well as the United States. Uzoma's art projects are generally inspired by the fabric of everyday life and the relationship between humans and their immediate environment. He creates visual languages to portray narratives that modify common understandings of places and people. Usually taking reference from Nigeria, the African Diaspora, and the Global South, his artworks engage issues of contemporary politics, post-colonialism, migration, popular culture and themes related to religious and ethnic conflicts. His art process is organic, spontaneous, and conceptually-driven in which the paintings, drawings, and photographic performances develop in conversation with ideas and analysis. He often creates his artworks through the superimposition or overlaying of collage, stencils, stamps, prints, and official documents. Chibuiké Uzoma lives and works in Ile Ife and Lagos, Nigeria.

crazinisT artisT

Va-Bene Elikem Fiatsi also known as crazinisT artisT is a Ghanaian multidisciplinary artist living and practicing in Ghana. [sHe/it] was born in Ho, Volta Region of Ghana in September 1981. crazinisT artisT got [sHe/it...]'s Bachelor Degree in Fine Arts - BFA (Painting) in 2014 from the Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, Ghana where [sHe/it...] is currently completing [sHe/it...]'s MFA. Since 2012, [sHe/it...] began an endless journey of investigating and questioning social constructivism of human existence and its relationship with the "culturality" of gender stereotypes and sexual misrepresentation. [sHe/it...]'s belief in unconditional love for humanity, regardless of one's sense of belonging or identity,

pushes [sHe/it...]'s works to investigate and question our quest for socio-cultural supremacy over marginalized people, political injustice, violence, vulnerabilities, human sense of mortality and objectification. However, crazinisT uses [sHe/it...]'s body as a thought provoking tool and material that confronts and exploits the stereotypical aesthetics of marginalized citizens within 'so-called' civilized societies while exploring 'rituals of identity', and the tension between 'exhibitionist and voyeurs', the public and privacy through performance photography, nomadic performance (the walking art), experimental videos, films and installations. crazinisT has featured in many selected exhibitions including the KNUST End of Year Exhibition (Ghana, 2014), Silence between the Lines (Ghana, 2015), the Gown must go to Town (2015 Ghana), the Return of the Slaves (2015), Protest (2015), TERRITOIRE DE CRÉATION Sieme édition, Chale Wote Art Festival (African Electronics, Ghana, 2015), 'if you love me ...' exhibition, (x in RED, 2016, Ghana), 'Cornfields in Accra', (frozen, 2016 Museum of Science and Technology, Ghana by blaxTARLINES), Bone 19, (performance art Festival, Bern, Switzerland), Rituals of Becoming, (Solo show, 2017, Gallery 1957, Ghana), Orderly Disorderly (Ghana, 2017), Lost and found (Paradiso, Amsterdam, 2018) [sHe/it...] had several solo performances in Ghana, Togo, Switzerland, Germany, The Netherlands and collaborative performances with an Italian anthropologist, Natascia Silverio who was making a study on visual anthropology and art and Dean Hutton, a South African photojournalist who moves beyond the constraints of still imagery, and also practices as a visual artist in video, installation, intervention and performance art. [sHe/it...]'s recent collaboration was with the German artist and activist, John Herman at the 2017 Chale Wote Art Festival

Emmanuelle Andrianjafy (b. 1983, Madagascar) lives and works in Dakar, Senegal. Prior to pursuing photography in 2013, Andrianjafy worked as an electrical engineer. Her most recent project Nothing's In Vain, an exploratory body of work that was created in response to her experience of uprooting herself and settling in the Senegalese capital, was the winner of the MACK First Book Award in 2017. The aforementioned body of work was also a finalist of the Aperture Portfolio Prize and recipient of the Contemporary African Photography Prize. Andrianjafy's work has been featured in several notable publications and media platforms such as the British Journal of Photography, Contemporary And, American Suburb X and CNN African Voices. Furthermore, she has exhibited at Photo London, the Aperture Foundation, USA, Athens Photo Festival, Greece and Addis Foto Fest, Ethiopia. In 2018 her work will be shown at New Art Exchange, England and she will be a publication guest of Valongo Festival, Brazil and take part in the 9th edition of LagosPhoto Festival in Nigeria. Andrianjafy attended the photography workshop Atelier Smedsby from 2015 to 2017.

Emo de Medeiros (b. 1979) lives and works in Cotonou (Bénin) and Paris. He studied at École Normale Supérieure (Paris/Ulm), École Nationale Supérieure des Beaux-Arts (Paris), and at the Massachusetts College of Art (MassArt). His work hinges on a single concept he calls contexture, which emphasizes transculturalism, transforming identities, post-colonial representations as a worldwide hybridization and mutation. In conjunction he also explores the circulation of forms, myths and merchandises in a post-colonial, globalized and digitalized world. He employs notions of origin, place and identity to question their context within

our increasingly globalized culture. Emo de Medeiros's artworks always include a salient conceptual dimension and are characterized by a participatory and rhythmic approach of fusing traditional and technological materials and media, as well as the link between art and transcendence. Within his practice, Emo de Medeiros employs an array of mediums including drawing, sculpture, video, photography, performance art, electronic music, installations, painting and appliquéed fabric.

Ismaïl Bahri : "Impermanence lies at the heart of the work of the Franco-Tunisian artist Ismaïl Bahri. Placing a sheet of wind-tossed paper in front of his camera lens, slowing down falling water drops by making them slide along a thread, observing the reflection of the city in a glass filled with ink held in his hand as he walks along: Ismaïl Bahri makes elementary and empirical gestures, and pays attention to "what is happening", and what effect these operations will have on him. The artist positions himself as an observer; he gropes around, and talks of "shortsightedness" in relation to his work. He then sets up what he calls a "capture device" for these gestures, usually using video, but also photography and sound, without any specialization. It is quite often outside of the frame of the image that meaning emerges, in the perceptible presence of the surrounding world, which is suddenly revealed." (François Piron, 2016) Ismaïl Bahri's work has been presented at La Verrière (Brussels); La Criée (Rennes); Jeu de Paume (Paris); Les églises (Chelles); Staatliche Kunsthalle (Karlsruhe) and the Calouste Gulbenkian Foundation (Lisbon), among others. His films have been selected at international film festivals, including TIFF (Toronto), NYFF (New York), IFFR (Rotterdam), FID (Marseille).

Karl Ohiri (b. 1983) British-Nigerian artist based in London. Primarily using photography, archives, and everyday objects the artist uses methods of appropriation and recontextualisation to make art that comments on the social, political and the autobiographical. Personal experiences form the basis of his practice exploring themes around the notion of family, identity, cultural heritage and popular culture. He has participated in international art fairs and festivals such as FNB Joburg, Viennacontemporary, Le Recontres d'Arles and the 2nd Changjiang Video & Photography Biennale in China, in addition to exhibiting in art spaces that include: Tate Britain, New Art Exchange, Southbank Centre, The Courtauld Gallery and The National Portrait Gallery, London. His work is held in notable public collections namely Les Recontres d'Arles (2016), the Arts Council England Collection (2017) and the Wellcome Collection (2018).

Kitso Lynn Lelliott has an MFA in art and is about to graduate with her PhD from Wits University. She is preoccupied with enunciations from spaces beyond epistemic power and the crisis such epistemically disobedient articulations cause to hegemony. Her current work and doctorate interrogate the production of the 'real' as it is shaped through con-testing epistemes, their narratives and the shape these took over the waters of the Atlantic during the formative episode that shaped the modern age. She uses the language of the spectral to allude to this sense of a simultaneous absence and presence that de-scribes presence beyond the parameters of the real as it is constituted by the episteme of imperial western knowledge. She interrogates the link between coloniality of knowledge and coloniality of Being in her engagement with the production of the 'real' as it is shaped

through the violence of epistemicide. Her work engages these large concerns throughout the intimacy of the body as it is marked by and takes agency over such violence. She takes on these preoccupations through video and installation work. The work is an enactment of enunciating from elision and between historically subjugated subjectivities that, though in relation, are imaginatively and epistemologically unmediated by the Global North. She works towards aesthetically and theoretically re-membering elided narratives, reclaiming an agency to articulate the histories that make 'othered' people through dialogue that is always in flux. It is in the shiftiness of the crossroads where multiple and contesting narratives intersect across their many temporalities - both pasts and projected futures - that she locates a productive arena to engage with ideas of narratives moving in and out of settled form, where the elided might emerge.

Her work has shown internationally in gallery and museum shows. She is alumna of the Berlinale Talents in Durban as well as Berlin. She was one of the Mail & Guardian's leading 200 young South Africans and was laureate of the French Institute 2015 Visas pour la création grant. She exhibited in Bamako Encounters 2015, 'Seven Hills' Kampala Biennale 2016, the Casablanca Biennale 2016 and the 2nd Changjiang International Photography and Video Biennale in 2017. She was laureate of the 2017 Iwalewahaus Art Award. Her work was featured in "Acts of Passage" with Te Tuhi contemporary art space during the Auckland Art Fair 2018 and she was a featured guest artist at The Flaherty Seminar in 2018.

Kwena Chokoe is a 31-year-old photo-artist from Johannesburg based in Yangon. She is involved in the arts as an independent cultural practitioner and is an educator

too. Though once a student of traditional photography technique 11 years ago, her journey has been intrinsically motivated and her influences have come around organically through years of immersive experiences and being in contact with different world cultures. As such there is a detectable leitmotif in her work while it is considerably eclectic. Kwena hopes her literary-devised visual art take permanence in print (books) though she also likes to exhibit conventionally.

Malala Andrialavidrazana lives and works in Paris, but she never stays there very long. Travel and chance encounters drive her photography. Between 1989 and 1996, she studied architecture. It was within this context that she wrote a thesis exploring a 'Utopian Project for a Multi-Ethnic Necropolis in Madagascar' that combined her interest in Malagasy customs, construction techniques, and the implications of the grieving process on culture, development, and people. Subjects that would structure her photography. In 1994, she devoted a series of images to recording the diverse funeral spaces, from modest to luxurious, across Madagascar. A few years later, in 2003, she undertook a study of the world of tombs. The resulting work, D'Outre-Monde, has a feel and aesthetic that is both architectural and emotional. The series was an appraisal of the different funerary traditions according to culture, ethnicity, and custom. These reflections emphasised the multiple relationships with death, grief, remains, and memory. Without any systematic process, the photographs reveal an intimate aspect of each society encountered. The images portray not just the manifold relationships with death, but also with life, family, and memory. In 2005, the series The Ancestors' Land testified to a desire to return to Madagascar, her native island that she left in

1983. She offers a unique and personal look at this complex subject that is taboo for some and discussed liberally by others. She aligns contemporary photography, aestheticism, anthropology, ethnology, and architecture in manner that is both pertinent and compelling. Her architecture training invested her with a passion for buildings, grandiose or modest, modern or traditional. Like an archaeologist, she excavates the architectural and human memories of different territories: Cambodia, South Africa, Hong Kong, Poland, South Korea. Depending on the locations, the cities visited, Malala Andrialavidrazana records landscapes unsettled by oversized contemporary architecture where the human figure appears mashed, swallowed. She shows us the flip side of decor, she digs behind the uniform and dehumanizing facades in search of authentic lives. Julie Crenn, 2013

Mary Evans, born in Lagos in 1963 is a London based artist. She studied at Goldsmith College London and the Rijksakademie Amstserdam. Evans has taken part in several exhibitions in the UK and Internationally including selected solo and group exhibitions: Filter, Leighton House Museum (1997), 5 Continents and 1 City, Museum of Mexico City (2000) Mexico City, Mexico, A Fiction of Authenticity: Contemporary Africa Abroad, Contemporary Art Museum St Louis (2003) USA; Port City, Arnolfini, (2007) Bristol; Meditations, Baltimore Museum of Art, (2008) Baltimore, USA; Farewell to Post-Colonialism, 3rd Guangzhou Triennial, Guangzhou, China (2008); Cut & Paste, Tiwani Contemporary London (2012); Du Bois in Our Time – UMASS Amherst US (2013), Towards Intersections, UNISA Gallery Pretoria South Africa (2015); Still The Barbarians EVA International, Limerick Ireland (2016); Frans Masereel & Contemporary Art: Images of Resistance,

MuZee Ostend Belgium (2017). 11 Biala Do Mercosul , Porto Alegre, Brazil (2018). Evans is also the recipient of several residencies, awards and commissions, including the Smithsonian Artist Research Fellowship, National Museum of African Art, Washington DC, USA (2010); Du Bois Centre Accra, Ghana (2013) and The Arts & Literary Arts Residency, Rockefeller Foundation, Bellagio Italy (2014). Evans is Course Leader on BA Fine Art at Chelsea College of Arts London.

Mathilde ter Heijne's research based practice is founded in intersectional feminism. She acts as interlocutor within a social system of contemporary and past voices. She explores the role of women in forming cultural identity and re-inscribes the interrelationships between economy, spirituality, politics, and gender relations of societies now and in the past, differing to that of the current patriarchal system. Her installations, performances, films and videos draw on historical material, from archives, reconstructed archaeological artefacts, and ethnographic studies of ritual to resurface these old knowledges and identities, forgotten and ignored voices, to set iterations of these narratives circulating once again. The emancipation of voice is a driving force of feminist theories and acts. Ter Heijne both adheres to such incentives while also exposing criticism for the specificity of such gender politics. Motivated by a contemporary relationship to feminist thought in which the individual is not restricted to a proclaimed singular identity but can identify with a diversity of principles and phenomena, she works performatively with these questions. The exhibition space becomes a site analogous to the relationship with the fixity of ideological states, presenting playful counterparts to histories of repressed voices and sacrificial

events. Her work has been widely shown, for instance at the following institutional solo shows: Blood, Sweat and Tears, Communal Gallery, Körnerpark, Berlin, It Will Be!, Kunstverein Haus am Lützow Platz, Berlin (both 2016), Performing Change, Museum für Neue Kunst Freiburg, Germany (2014), Any Day Now, Lentos Museum, Linz, Austria (2011), Long Live Matriarchy!, Stedelijk Museum Bureau, Amsterdam, The Netherlands (2010), Woman To Go, Berlinische Galerie, Berlin, Germany (2006), BASE 103, Goetz Collection, Munich, Germany (2005), Tragedy, Migros museum of Gegenwartskunst, Zürich, Switzerland (2002). Since 2011 she was professor for media, performance and installation at the Kunsthochschule, Kassel and from 2018 professor for performance and media at the University of the Arts, Berlin.

Michèle Pearson Clarke is a Trinidad-born artist who works in photography, film, video and installation. Using archival, performative and process-oriented strategies, her work explores the personal and political possibilities afforded by considering experiences of emotions related to longing and loss. Her work has been exhibited at The Montreal Museum of Fine Arts (2018); ltd los angeles (2018); Studio XX, Montreal (2017); and Ryerson Image Centre, Toronto (2015); as well as in screenings at Ann Arbor Film Festival (2017); Museum of Contemporary Art Chicago (2016); International Film Festival Rotterdam (2015); and International Short Film Festival Oberhausen (2015). Based in Toronto, she holds an MSW from the University of Toronto, and she received her MFA from Ryerson University in 2015, when she was awarded both the Ryerson University Board of Governors Leadership Award and Medal and the Ryerson Gold Medal for the Faculty of Communication + Design. From 2016-2017, Clarke

was artist-in-residence at Gallery 44 Centre for Contemporary Photography, and she was the EDA Artist-in-Residence in the Department of Arts, Culture and Media at the University of Toronto Scarborough for the Winter term 2018. Clarke's writing has been published in Canadian Art and Transition Magazine, and she is currently teaching in the Documentary Media Studies program at Ryerson University.

Ndidi Dike, is one of the leading contemporary Nigerian artists of her generation and she works across a multiplicity of fields, including lens based media, collage, video and installation. Born in London, she returned to Nigeria to train as a painter and emerged from the University of Nigeria, Nsukka, with a BA degree in Fine and Applied Arts in 1984. Although known internationally as a sculptor, having taught herself to sculpt, Dike primarily works as a multi-media artist with a special interest in personal archives and long term researched based projects. These evolve into multidimensional and multi-media structures and installations that have significantly affected her engagement with materials and ideas in conventional and unconventional experimental processes.

One of her core areas of interest is investigating global histories. Dike does so by using potent metaphors and symbolic objects to address a range of subjects that include pre and post-colonial legacy of slavery, memory, forced migration, identity, displacement, gender inequality and patriarchy , political dimensions of commodity cultures as well as geo political policies of control in the natural resource extractive industry in Africa.

Dike has participated in numerous local and international artist residencies and projects over the course of her career: Ragdale Foundation For The Arts (Lake Forest,

Illinois, USA), Yorkshire Sculpture Park (United Kingdom), TENQ in Senegal as part of the Africa '95 program. Gasworks Studio (London), Jogja Biennale XIII: Hacking Conflict, Indonesia Meets Nigeria (Yogyakarta, Indonesia), Iwalewahaus (Bayreuth, Germany), Konstepidemin (Sweden) and Villa Vasilieff as a Penord Ricard Fellow in 2017(Paris). Recent solo and group international exhibitions: State of The Nation: New Works and Installations"(National Museum Onikan, Lagos) 2016, Ndid Dike – Constellations Floating Space, Motion and Remembrance (Iwalewahaus Bayreuth, Germany) 2017; In The Guise of Resource Control (Villa Vasslieff, Paris) 2017; Exafrica exhibition (Centro Cultural Banco do Brasil) 2017-2018, Belo Horizonte Brasil; Vanishing Voices special project 11th Bienal do Mercosul, Porto Alegre Brazil. 2018 ,Dakart Biennale 2018 , Feedback:Art,Africa and the 1980s (Iwalewahaus Bayreuth, Germany) 2018. Dike lives in Lagos where she runs her own studio.

Olu Olatunde is an Octogenarian photographer and humanitarian from Ila Orangun in Osun State, Nigeria. He started photography over three decades ago, cutting his tooth as an Apprentice for Evans Pictures, Ikorodu road. He studied Political Economics at the Paris 3 University in France. He was called to ministry by God in 1983 while he was a commercial intern with the Embassy of Nigeria. He joined the Nigerian Red Cross in 1990 and went on to become the chairman of the Surulere branch in 1999. He is happily married with Six Children.

Sandra Brewster is a Canadian artist, born in Toronto where she is presently based. Her recent photo-based gel transfer works reference a movement from one place to another place through metaphor and image

manipulation. Brewster draws inspiration from her own personal travels as well as the stories told by a generation of Caribbean folk – like her Guyanese parents – who left their homes in the 1960s to pursue a “better life” in Canada. Immigration programs facilitated entry into the country. In her work, the resultant change due to migration is likened to an imprint, where pieces of the whole are kept in place and others are left behind. This imprint, for Brewster, also presents a nature of identity, along with a relationship with home, as non-static, influx. Brewster’s work has been exhibited in Toronto at Mercer Union, Prefix Gallery and the Royal Ontario Museum. Her work has been shown at Musée des beaux arts in Montreal, Thames Gallery in Chatham, Aljira Contemporary Art Center in New Jersey, Eastern Edge Gallery in Newfoundland and Allegheny Art Galleries in Meadville, Pennsylvania. Brewster’s exhibition It’s all a blur... received the Gattuso Prize for outstanding featured exhibition of CONTACT Photography Festival 2017. She is the 2018 recipient of the Artist Prize from Toronto Friends of the Visual Arts and is presently Artist-in-Residence at the Art Gallery of Ontario. Brewster holds a Masters of Visual Studies from University of Toronto. She is represented by Georgia Scherman Projects.

Sethembile Msezane was born in 1991 in KwaZulu Natal, South Africa. She lives and works in Cape Town, South Africa. She was awarded a Masters in Fine Arts in 2017 from the Michaelis School of Fine Art, University of Cape Town, where she also completed her Bachelor of Fine Arts in 2012. Using interdisciplinary practice encompassing performance, photography, film, sculpture and drawing, Msezane creates commanding works heavy with spiritual and political symbolism. The artist explores

issues around spirituality, commemoration and African knowledge systems. She processes her dreams as a medium through a lens of the plurality of existence across space and time, asking questions about the remembrance of ancestry. Part of her work has examined the processes of mythmaking which are used to construct history, calling attention to the absence of the black female body in both the narratives and physical spaces of historical commemoration. Msezane’s work has been widely exhibited across South Africa and internationally. It was included in All Things Being Equal..., the inaugural exhibition of the Zeitz MOCAA in Cape Town, and forms part of the museum’s collection, as well as that of the Iziko South African National Gallery in Cape Town, and the University of South Africa (UNISA), in Johannesburg. In 2015, during protests by the Rhodes Must Fall Movement, she presented the performance Chapungu - The Day Rhodes Fell at the removal of the Cecil John Rhodes statue at the University of Cape Town. In 2019, the artist will present her first UK solo exhibition at Tyburn Gallery. Recent solo presentations include All Things Being Equal..., Zeitz MOCAA, Cape Town, South Africa (2017) and Kwasuka Sukela, Gallery MoMo, Cape Town, South Africa (2017). Recent group exhibitions include L’envol, La Maison Rouge, Paris, France (2018), Not a Single Story, NIROX Foundation, South Africa, and Wanås Konst, Sweden (2018), Cape to Tehran, Gallery MoMo, Cape Town, South Africa (2018); The Winter Sculpture Fair, Nirox Foundation Sculpture Park, Johannesburg, South Africa (2017); Re[as]-sisting Narratives, Framer Framed, Amsterdam, Netherlands (2016); Women’s Work, Iziko South African National Gallery, Cape Town, South Africa (2016); Dance, if you want to enter my country! / Global Citizen, GoetheOnMain, Johannesburg, South

Africa (2016) and iQhiya, The AVA Gallery, Cape Town, South Africa (2016). In 2018, she staged a performance for the ICA Arts Live Festival in Cape Town, as well as performing at the National Museum of Denmark in Copenhagen, as part of the conference Changing Global Hierarchies of Value? Museums, artifacts, frames, and flows, organized in association with the University of Copenhagen. She also performed at dOCUMENTA 14 in 2017 in both Athens, Greece, and Kassel, Germany, as part of iQhiya Collective. The same year, she was a speaker at the TED Global conference held in Arusha, Tanzania. She has participated residencies including the Sylt Foundation Emerging Artist Residency, Sylt and Künstlerhäuser Worpswede, Germany (2017), and the Situate Arts Lab Residency, Hobart, Australia (2016).

CURATORS



Eva Barois De Caemel is an independent curator. She works as a curator for RAW Material Company and is the coordinator of the RAW Académie (Senegal). In 2016, she was part of the curatorial team of EVA International, the Irish Biennial. She is also an editor and advisor for the Institute for Human Activities (Congo, The Netherlands, Belgium). Eva is one of the founding members of the international collective of curators Cartel de Kunst, founded in 2012, and based in Paris. She was the recipient of the ICI Independent Vision Curatorial Award 2014. She is one of the curators at large of LagosPhoto Festival 2018.



Charlotte Langhorst, PhD, is Assistant Director of the African Artists' Foundation in Lagos/Nigeria, a non-profit organisation that promotes contemporary artists in Africa and also serves as an academic hub within the region. She is one of the curators at large of LagosPhoto Festival 2018. Whilst being based in West Africa for more than six years, she held the position of a research assistant at the University of Ghana, worked as a visiting lecturer at the Heliopolis University for Sustainable Development in Cairo, Egypt and as an affiliated researcher at the University of Lagos, Nigeria.



Wunika Mukan is a cultural producer, working passionately with interdisciplinary artists and creatives, organizations and thought leaders across genres to curate meaningful productions and sustainable initiatives that build strong communities. Founder and director of the Women's Film Club. She also served as Brand Director at the African Artists' Foundation, a non-profit organization dedicated to promoting contemporary African art. Wunika has had extensive experience in media and consulting with positions in arts and culture throughout Nigeria, including the Nigeria Pavilion at the 57th Venice Biennale, Miss Nigeria Competition, television production. Wunika graduated from Howard University.



Valentine Umansky is an Independent Curator, who has worked for various institutions dedicated to Visual Arts. After collaborating with the Rencontres d'Arles festival, she left France for the U.S., where she has been based since 2015. That same year, she published Duane Michals, Storyteller with Filigranes Ed., translated Pierres by Roger Caillois for DittoDitto in Detroit and published articles on Aperture and LEAP. She is currently acting as Artistic Director for the Taurus Visual Arts Prize (CH) and recently oversaw Brian Griffin's retrospective at Labanque, Béthune (FR) as well as the coinciding publication, SPUD, co-published by GOST (UK) and Filigranes (FR). In 2018, she was invited to co-curate the 2018 LagosPhoto Festival.

COLOPHON

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