



**FOR IMMEDIATE RELEASE**

**LagosPhoto Festival 2020**

**RAPID RESPONSE RESTITUTION**

# Home Museum

**Opening Ceremony**

**7. November 2020, 17:00 WAT/CET**

To register write to [homemuseum@lagosphotofestival.com](mailto:homemuseum@lagosphotofestival.com)

**[www.homemuseum.net](http://www.homemuseum.net)**

# Home Museum

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## HOME MUSEUM

**Concept and Co-direction:** Dr. Clémentine Deliss & Azu Nwagbogu

**Guest Curators:** Dr. Oluwatoyin Sogbesan & Asya Yaghmurian

**Online Concept and Design:** Birds of Knowledge

For its eleventh edition, LagosPhoto Festival turns its gaze to the burning political, civic and aesthetic ramifications of restitution. It re-routes the optic and debates from Paris, London, Amsterdam and Berlin back to the African continent. Relocating discussions on the return of cultural heritage, it steps aside from the opinions of experts and museum directors and turns its attention to those citizens, friends and families for their response to the museum of the future. Here restitution and photography are made for one another. While soul and identity lean on longing and memory, photography flickers in the imagination helping to recall and remediate latent knowledge.

With *Rapid Response Restitution*, LagosPhoto20 embraces the potential for a decolonial “citizens’ history”. Home Museum is a model for a new kind of citizens’ institution, one in which each member of society can contribute to the collective perception of cultural values, and address questions of restitution directly and without delay. Achieved through the democratic medium of photography, LagosPhoto Festival has created a digital Home

Museum with over two hundred participants from the African continent, the US, South America, China, Russia, and Europe.

The launch of Home Museum's open call in May 2020 was synchronous with the virulent first wave of the Corona pandemic. With mobility and access to exhibitions severely hampered, we began to imagine a new way of building a digital museum through an extended concept of the home. Between 21<sup>st</sup> May-21<sup>st</sup> August 2020, two hundred and forty individuals from around the world responded to the open call, which was sent out through social media. Written in Yoruba, Igbo, Hausa, Swahili, Wolof, Pidgin, English, French, Russian and Chinese, it was drafted as a letter to a friend, an invitation to take part in co-creating a new digital museum. "As we go about our busy lives," it read, "we often forget the small things worth preserving – objects that are important to each person, family and home. Some treasures we use every day, some we keep, some we hold close, some we lose, and some are simply forgotten and not preserved at all. All these things bring back memories and tell stories about our culture and history in ways we don't always recognise."

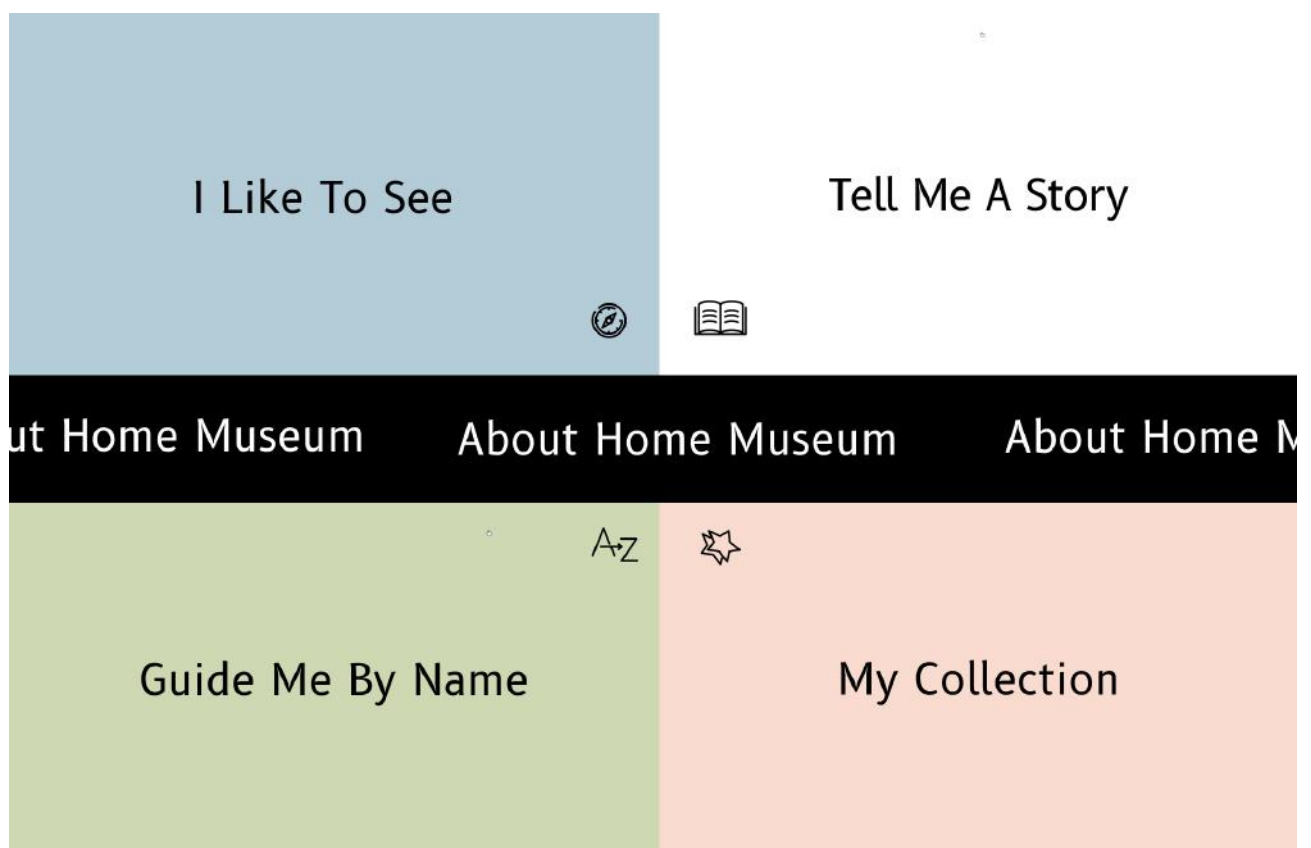
The numerous contributions we received testify to self-empowerment in image making both technically, aesthetically, and in terms of cultural agency. By sharing these images online, Home Museum hopes to spark off conversations, ask questions and open up transcontinental dialogues on suppressed cultural heritage. It seeks to remediate the compromised history of photography with regard to its colonialist ontology, and consciously holds back from imposing hierarchies or classifications onto the images sent in by the *co-creators*. All participants have been generous in sharing images of their objects of virtue and relaying personal meanings in a deeply colloquial and often eloquent style. With Home Museum, the channel of text and the medium of photography speak of a common ground as well as the sensibility of each participant.

The digital Home Museum invites the visitor to enter into new infrastructure designed by the artists' research cooperative Birds of Knowledge. Through random navigation you can wander through the visuals, sense the photographs, and discover the poetics of each person's text. Alternatively, you can find friends and artists in a more systematic manner using the A-Z. By combining different entries into a personal assemblage, you can curate your own online collection, and initiate conversations with other participants. The texts, written by each co-creator of Home Museum are personal, often beautifully drafted testimonials that extend beyond any museum label or photographic caption. For this reason, they have their own space on the website as Kindred Narratives. Together texts and images reveal the memories and the realities of home life as a crucible that crosses over all categories and ages.










Birds of Knowledge has designed the infrastructure and visuals for Home Museum. With origins in Nigeria, Tunisia, Cameroon, China, New Zealand, Turkey, Finland, Norway, Sweden, and Germany, this self-elected group of young artists and designers currently studying at the Hamburg University of Fine Arts (HfBK) reflects the cultural and geographic diversity of the participants of Home Museum.

Home Museum is the trigger to new ideas around museums and what they could become in the 21<sup>st</sup> century, a museum driven by visual conversations and kindred narratives rather than colonial systems of classification.

**[www.homemuseum.net](http://www.homemuseum.net)**

















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XENIA FODOROVA

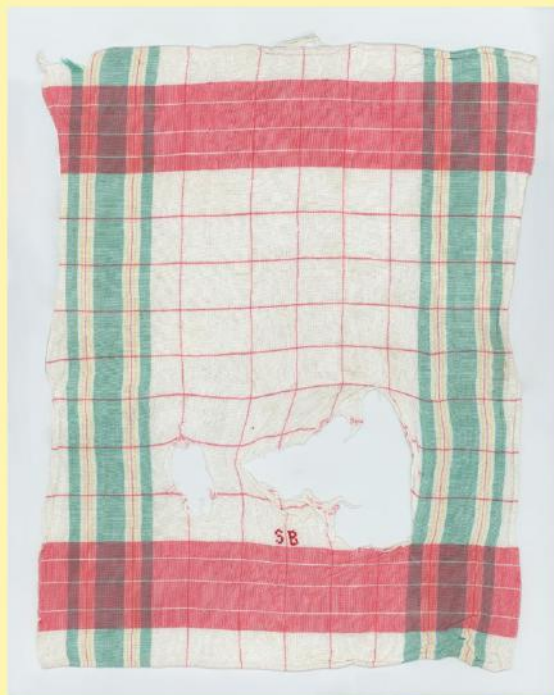
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HOME

## Guide Me By Name

Here you can search for names you know or pick one out from the list. Click on a name, and you are at the co-creator's page. Navigate to the next one or go back to a previous image by clicking the arrow.

<b>A</b> DERMANI ABDOUL-GANIOU YUSUFF AINA ABOGUNDE CATHY ABRAHAM IBRAHIM ABDELHAMID ABUSAYEDAHMED BOYE ADEDOKUN TUNDE ADEGBOYE ADEIFE ADENIRAN DEBORAH ADEOYE BOYE ADEWODU CHIMEE ADIOHA TESSILIM ADJAYI MONIKA K. ADLER MAYET AFRAH SELORM KOFI AGLEBE ENEKWACHI AGWU AYOBAMI DAMILOLA AKANGBE SUMA GLORY AKWELE SEYI ALAWUH BRUNO ALENCASTRO OLUWATOSIN ALOBA ZOYA ALSHARAWNEH LENA ALTSHUL NEVES AMILTON MARIA/LÉLLÉ ANAGNOSTOPOULOU/DEMERTZI BORGY ANGELES FUNMI ASHABI	<b>E</b> ELENA EFEGLLOU AUGUSTINE EKHAIME SOLOMON EKOJA MARIO EL KHOURI BINTA EMMANUEL WILFRIED AMA EPEZAGNE NATALIA ERSHOVA SANTIAGO ESCOBAR EWA ESTERHAZY OLUWASEYI OLATUNJI EWEJE <b>F</b> AJIBOLA FASOLA XENIA FEDOROVA NATALIE FIELD LLOYD FOSTER <b>G</b> VIGEN GALSTYAN RAHWA GEBRENSALE RICARDO GENERAL TIGABU GEREMEW CHIARA GIANCAMILI BENITA GILI ROBERTO GOYA NONZUZO GXEKWA <b>H</b> MAHEDER HAILESELASSIE ALENA HALAVINA ESTHER HAMBOLU HELEN HARRIS YASMINE HATIMI QWAN HAWKINS PIPPA HETHERINGTON	<b>L</b> JEAN GUY LATHUILIERE OLOLADE LAWAL OYEWOLE LAWAL SOPHIE LE ROUX JO LI JIAYING LI KAPELUSCHNIK KIM LIEBERMAN KRISTEN LIN MO LOUDI MICHELLE LOUKIDIS ILSEMARGRET LUTTMANN [DR.] <b>M</b> NOURHAN MAAYOUF AMANDA MADUMERE MAPHUTSE MALEBONA TOURÉ MAMADOU CHRISTIAN MAMOUN MARIANA MARCELO EVA MARSCHAN-HAYES STEPHEN MAYES MICHAEL MCFADDEN NINO MEMANISHVILI WEZILE MGIBE ELIZABETH MILLER-VERMEULEN ADRIEN MISSIKA THATO MONARE DIEGO MORENO ADRIANA MOSQUERA DIANA MOTSI TAIM NASSAR MOUNEB	<b>O</b> KEVIN ONANENA TAFI OSISIYE GLORIA OYARZABAL DEJI OYEBAMIJI KENNY PAINSON YULIANA PARANKO RODNEY PATRICK CRISTINA PAVERI LILA PHILISWA GALEN PINNOCK ALENKA PIRMAN PHILIPPE PIROTTE LUSINE POGHOSYAN LEONARD PONGO JAN PUSKAR ADEBAYO OLAGOKE QUDUS ELLIE RAMSDEN MUSA RAPULENG LUIS JUAN ROD TATYANA JINTO RUTHERSON KERVIN SAINT PERE RUBEE SAMUEL HAMED HOSEINI SANGARI YOHANES SANTOS DIANA SARDARYAN HARUNA SARKI KRISTIN HAVANNA SCHMITT THABO TLHOPANE SIBEKO SIBUSISO SLAVE HISTORY MUSEUM CALABAR
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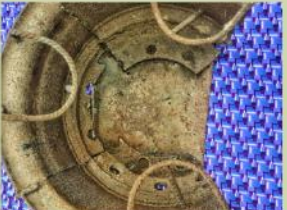

GUIDE ME BY NAME






EVA STENRAM





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DEMOLA AKINLABI
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## Tell Me A Story

Read all the Kindred Narratives sent in by our co-creators. You can sort through these texts by typing a word into the search bar. If the word appears in one or more narratives, these texts will appear. You can search for everything you are curious about. When you want to see the photographs that go with a text, just click the eye icon to return to the co-creator's page.

### Mo Laudi



During the COVID-19 epidemic and the Black Lives Matter protest of 2020, I was stuck at home, in Paris and not able to go my parents' home in South Africa. I started to research and to make sculptures which I had always wanted to create. When I touched clay, I felt memories of Apartheid, my youth flooding back, it was as if I was connected to home, to South Africa, while being stuck inside, at home in Paris. It felt like I was questioning what is home, what makes me feel at home? I grew up in the days of protests and brutality by the police, seeing these protests around the world in 2020, it connected to me even more to my parents. I'm connected to the Black Atlantic, to the diaspora, I'm a pan-Africanist. I'm decolonising my personal space, in hope of soon decolonising public spaces, merci!

### Sibusiso Thabo Tlhopane Sibeko



Coming from a single parent home, all I have is my mother and all she has is me. I started to document objects within the household that were there before lockdown level 5 of the COVID-19 pandemic but now their importance and need has become more vivid than ever. Food was getting more expensive as jobs and pay checks got less by the day. It is in times like these that you have to turn to your religion because not only is surviving difficult but close friends and family are being diagnosed with the tragic virus. South Africa has been getting load shedding but during the lockdown it got worse. Electricity began to feel more like a privilege rather than a necessity. Basic appliances within the home were now useless, just like transportation, because we couldn't leave our house.

### Liu Bingyang



#### "Some Remains of 14 Days"

On April 14th, 2020, I took a flight from Los Angeles, USA, and returned to Guangzhou, China. Affected by the epidemic, I was quarantined in a hotel for 14 days. When the quarantine was lifted, I took some of the leftovers generated during the two weeks back to my studio, including disposable tableware left from eating out, a small fan sent to me at the hotel by my family, and swimming goggles. The background that appears is the image of the interior of the hotel that I took during the isolation period. Through the recombination of leftovers and images, I reconstruct the visual and sensory experiences that I faced during the 14 days of isolation. This is a personal experimentation and exploration of my artistic and working methods in the context of the pandemic.

### Shaista Chishty



These photographs help me to piece together the personal stories of my mother and father who moved to Birmingham, UK, from Pakistan in the 1960s. Together these objects tell the story of how they arrived, and some of the things they clung onto to help with the challenges of being so far away from home. The objects include letters which were the main way to communicate with our family in Pakistan, the work permit my father came to Britain with, my mother's first passport and the one she used to leave Pakistan with, some old family photographs, a picture of their first Quran, and an image of the first women's magazine made locally in Birmingham for Pakistani women.

### Eva Stenram



A 1950s Swedish woven kitchen tea-towel embroidered with my mother's maiden initials [a typical young girl's project in home economics]. My mother, SB, was among the first women from her northern Swedish region to study at university. Yet she dedicated most of her life to being a wife, mother and housewife. This object is now worn out but can't be thrown away. Rather than photograph the tea-towel, I scanned it bit by bit and then stitched the different sections together. The digital work with pixels within photography echoes the handiwork that made the woven patterns of the grid within the textile, linking virtue to the virtual. The towel is like a map that has ruptured, the destination derailed or obscured.

### Monika K. Adler



I left home at 13, often changing addresses, cities and countries. My suitcase became smaller every year. However, I still have a few remaining childhood items, which I keep as totems. This is my story, the remains of my old identity, a sentimental journey in time with people who are no longer with me.

### Tesslim Adjayi



#### "Following the traces of a grandmother"

The theme of these photographs relates to the phrase in the Home Museum open call, "no need for a camera, a simple telephone is enough". As a young photographer, I have decided to appropriate this theme which enables me to trace the path of my grandmother, but also invites the young generation to get to know the conditions in which our forefathers worked with photography. My approach is to make visible the photographic working materials of my grandmother, who died forty years ago. This also allows me to show the precious elements of our Adjayi family. There are mini DV cassettes from 1998 used by my grandmother to record baptism ceremonies. And an object of access: the first I-Pod that my father gave me after his travels to Berlin in 2005.

### Kervin Saint-Père



The objects in the photographs are postcards and newspaper clippings from the early 20th century, when European ethnologists and scientists began to make the first photographic records in South America. These images are meaningful to me since they remind me of the resistance my indigenous grandparents and other natives offered by striving to maintain their knowledge, their literature and their traditions. It is the reason these postcards, images and newspaper clippings always hang above my desk and accompany me in my daily work processes.

### Juan Luis Rod

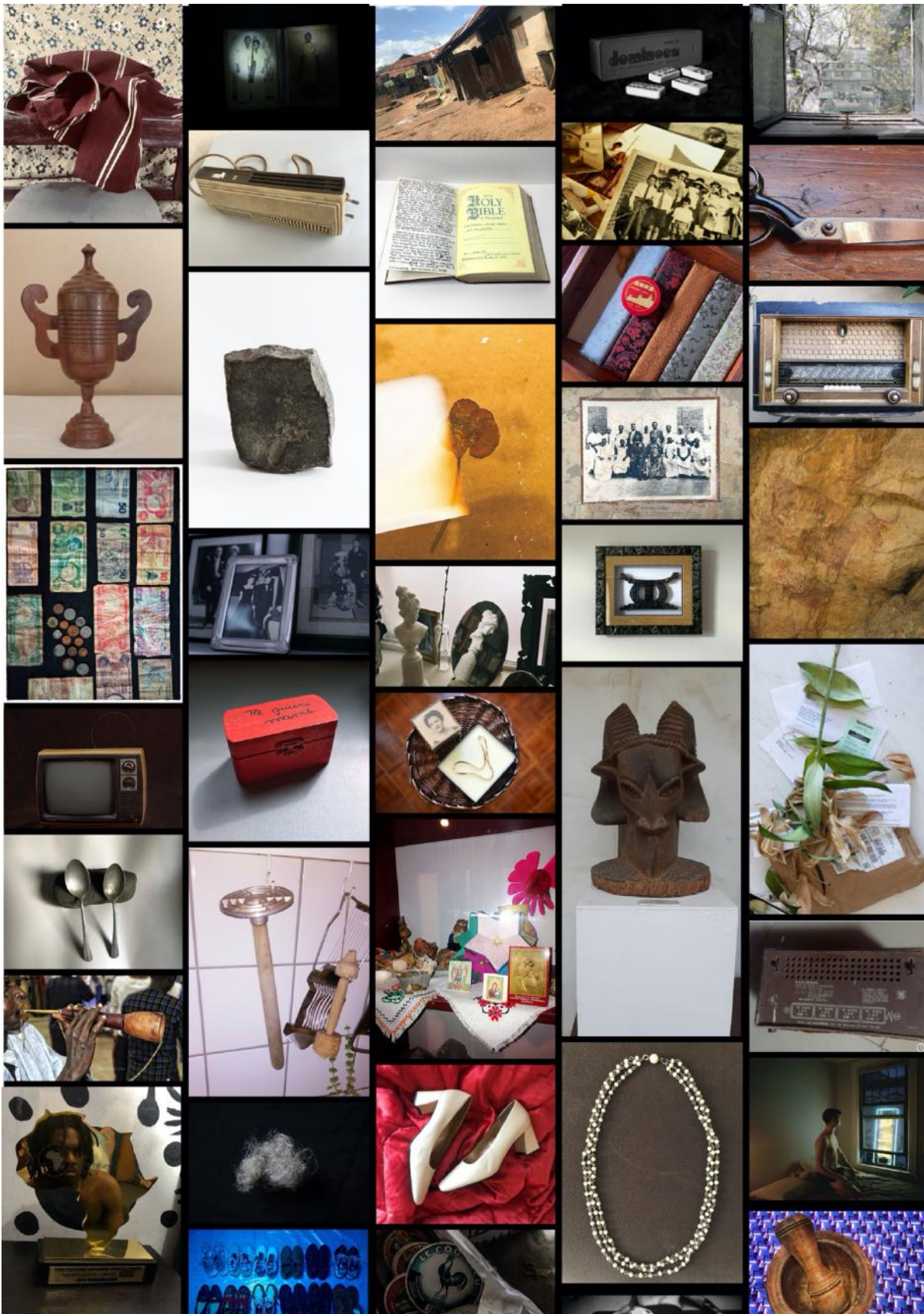


The objects that appear in these practically empty spaces belong to the house of my grandmother who passed away 11 years ago. Every year, I visit her house, which remains closed, to photograph the passage of time and create images that allow me to generate a visual memory through the objects that remain, and the space she inhabited.



## I Like To See

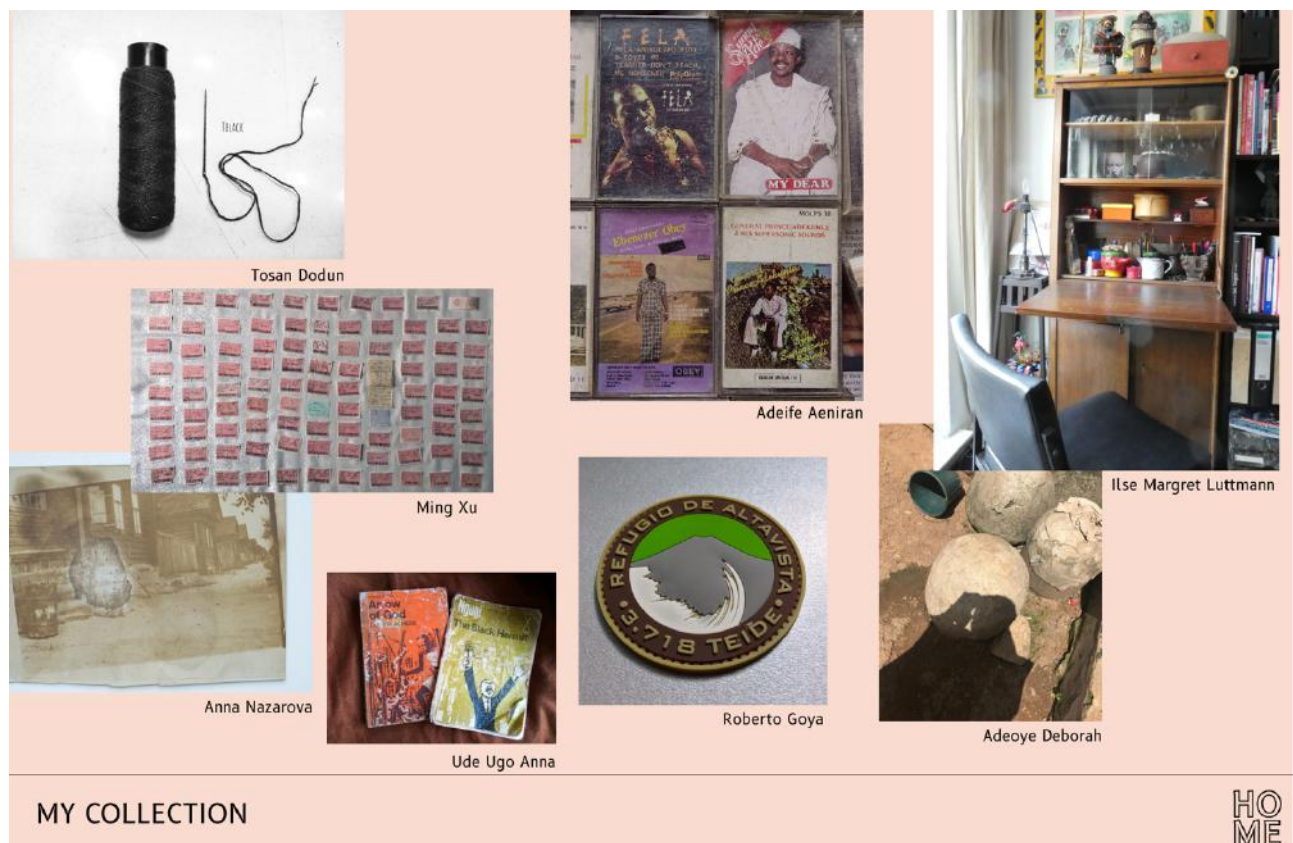
Here you can view all the photographs in a random selection. You can scroll through and click on one to see the name of the co-creator and go to their page.





## My Collection

This is your space. When you fall in love with a photograph, mark it with a star. Then it is saved in your collection. View images individually, move them around, and arrange them as you wish.



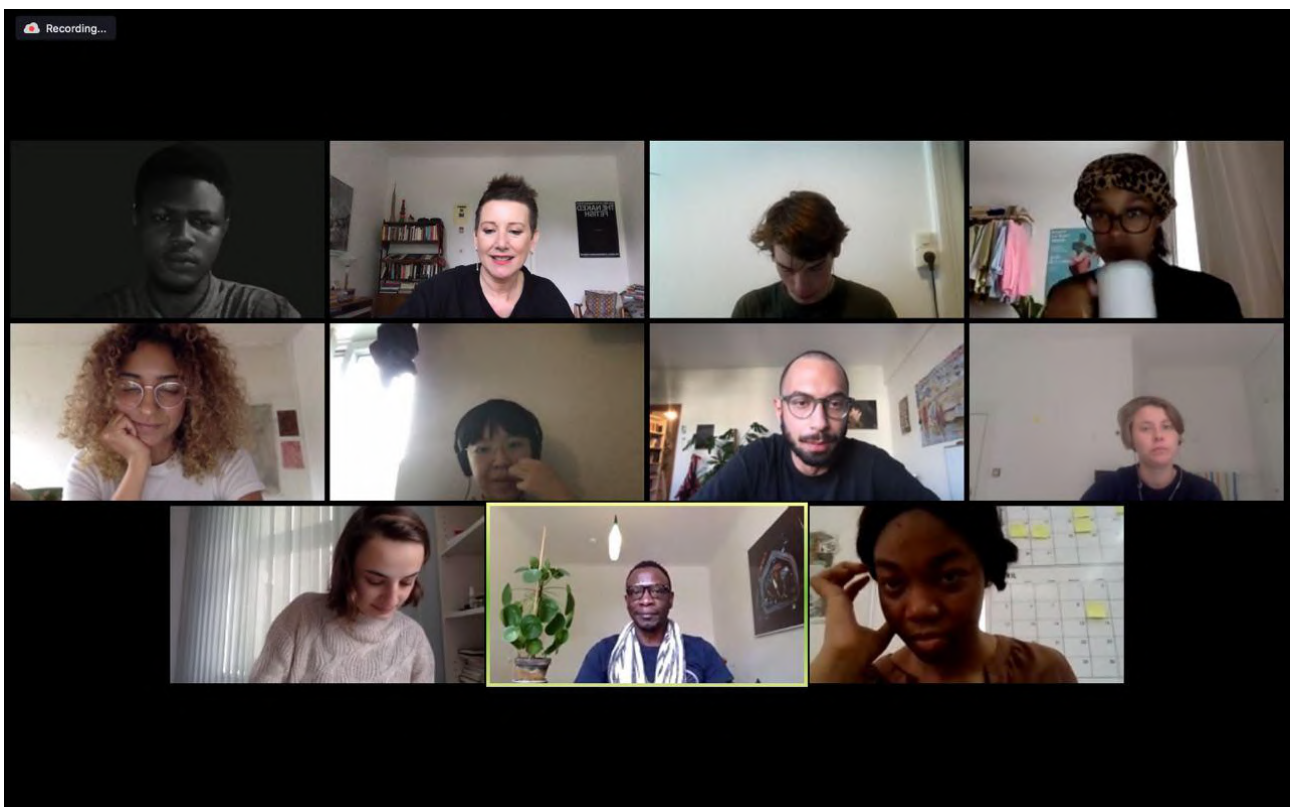
## PUBLIC PROGRAM

### Restitution

LagosPhoto20 will host a series of online discussions on selected topics on restitution inclusive of curators, museum visitors, artists, co-creators, photographers, and members of academia. The talks will focus on different understandings of restitution, unpacking the connotations of the term, its reference to reparations, to the different types of artefacts it can denote ranging from material objects to human remains. Issues surrounding new functionalities for returned artefacts will be explored. Finally, the talk series highlights the importance of a decolonial museum of the future by interrogating the past and present through a democratic, digital platform such as Home Museum. Coordinated by Dr. Oluwatoyin Sogbesan.

### Home Conversations "Come into my home, here is my history. This is my museum."

This series of online informal gatherings will focus on the themes and reflections that have emerged out of Home Museum and the contents of the collections documented by each co-creator. Guest artists, museum experts, photographers, social scientists and co-creators will explore new models for a museum of the future, analysing the different approaches mediated through photography and that evoke personal and collective memories. Whether visually mapping the objects and souvenirs in the familiar environment of the home, or performing a reading session of the Kindred Narratives, these workshops will offer space for exploring meanings that cross generations and conditional borders. Coordinated by Asya Yaghmurian.





## HOME MUSEUM – Biographies

**Dr. Clémentine Deliss (Concept and Co-direction)** is Associate Curator of KW Institute for Contemporary Art Berlin, Guest Professor of Theory and History at Hamburg University of Fine Arts, and Mentor of the Berlin Program for Artists. Between 2010–2015, she directed the Weltkulturen Museum in Frankfurt, instituting a new lab for post-ethnographic research. She was a Fellow of the Institute of Advanced Study, Berlin, and has taught artistic research and curatorial practice at numerous art academies in Europe. Her recent book “The Metabolic Museum” is published by Hatje Cantz in co-production with KW.

**Azu Nwagbogu (Concept and Co-direction)** is the Founder and Director of African Artists’ Foundation (AAF), a non-profit organisation based in Lagos, Nigeria. From June 2018 to August 2019, Nwagbogu was Interim Director and Head Curator of Zeitz Museum of Contemporary Art in Cape Town, South Africa. In 2007, Nwagbogu established LagosPhoto Festival, an annual international arts festival of photography held in Lagos. He is the publisher of Art Base Africa, a virtual space to discover and learn about contemporary art from Africa and its diasporas. Nwagbogu is a curator with a special interest in future museology, and the development of new models of collaboration.

**Dr. Oluwatoyin Sogbesan (Guest Curator)** is a researcher, cultural historian and an architect. She is particular about cultural understanding, implications and interpretations of African artefacts, art and built environment and from an African perspective. She obtained a Masters degree in Architecture from Obafemi Awolowo University, MA in Arts and Heritage Management from London Metropolitan University, and her PhD in Culture, policy and management from City University London. Over 20 years of experience that spans the built environment, art and museum sector has made her passionate about interrogating African heritage towards putting together a collective history. As part of her previous works is documentation of Nigerian Museums for European Union National Institute.

**Asya Yaghmurian (Guest Curator)** holds a MA in Journalism and is currently pursuing an MA at Cultures of the Curatorial, at the Academy of Fine Arts Leipzig. She co-founded and curated Armenia’s first Design Pavilion. She has worked for international media and on various art projects including the “Dilijan Arts Observatory”, 2016 (Armenia), and “Portable Homelands” for the exhibition “Hello World. Revising a Collection” at Hamburger Bahnhof – Museum für Gegenwart, Berlin, 2018. More recently she was the curatorial assistant for the 33rd edition of the Ljubljana Biennial of Graphic Arts. She co-curated the “Pickle Bar” with Slavs & Tatars in collaboration with KW Institute for Contemporary Art. She works as an editor of art publications. She lives and works in Berlin.

**Birds of Knowledge (Online Concept and Design)** is a research cooperative of artists and social designers whose immediate origins hail from Nigeria, Tunisia, Cameroon, China, Turkey, Finland, Norway, Sweden, New Zealand and Germany. Birds of Knowledge wishes to communicate diverse approaches to research that can help one to form alliances in digital space during the pandemic. By transgressing disciplinary boundaries, they want to represent the thematic imagination of the younger generation and promote mutual aid and solidarity. Through this process they seek to create a counter-model of communication between artists and co-creators that works as an alternative to traditional and competitive forms of art and museum practices. Birds of Knowledge, Megan Dieudonné, Philip Fagbeyiro, Jakob Karpus, Ruxin Liu, Julia Nordholz, Joana Atemengue Owona, Jakob Sitter, Asma Ben Slama, Ilo Toivio, Alper Turan and Yan Yan see the long-term approach of Home Museum as especially relevant to future transcultural dialogues.

Home  
Museum

