

Centre for Contemporary Art, Lagos (CCA,Lagos) is an independent non-profit making visual art organisation set up in December 2007 to provide a platform for the development, presentation, and discussion of contemporary visual art and culture. It seeks to create new audiences and to prioritise media such as photography, animation, film and video, and performance art which have been under-represented in Nigeria. CCA,Lagos supports the intellectual and critical development of different art and culture practitioners through talks, seminars, workshops and exhibitions. In addition it encourages and promotes the professionalisation of production and curatorship in Nigeria and West Africa collaborating with artists, curators, writers, theorists and national and international organisations.

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# cca lagos

CENTRE FOR CONTEMPORARY ART, LAGOS

Newsletter [ N°12 <sup>May</sup> August 2011 ]

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# Welcome

The first quarter of 2011 has been extremely active and exhilarating. Our intentions to focus on Nigeria this year, - local and diaspora - has permeated many facets of our programming including our talks and exhibition projects. We began with an exhibition by Mudi Yahaya, which extended—contextually and conceptually—the parameters of photographic practice in Nigeria beyond the documentary. This was followed by a showing of work by Victor Ehikhamenor who pushed the boundaries of his own practice in order to explore performance drawing, photography and video. The third exhibition in July presents work by five Nigerian women artists—Otobong Nkanga, Temitayo Ogunbiyi, Adejoke “Wahala Temi” Tugbiyele, Amuche Nnabueze and Odun Orimilade, whose practices intersect along similar intellectual and artistic trajectories.

Our attempt to encourage more dialogue and collaboration between artists as well as curators here and abroad led to CCA, Lagos hosting internationally acclaimed Nigerian artist Yinka Shonibare, MBE after a 30 year absence from Nigeria. His talk—peppered with Yoruba and pidgin English—on art history, colonialism and postcolonialism, and his diverse artistic practice was a ‘performative’ act that endeared and won the heart of the 200+ audience. The Local and the Global, in addition to informing our mission and programming, also forms the subject of our forthcoming interactive discussion, which will be led by Prof. dele jegede, who is presently based at Ohio University. Working in the spirit of dialogue, the curatorial team at CCA, Lagos is planning for an illuminating excursion to the Republic of Benin to explore the developments in contemporary art practices in Cotonou and Porto-Novo.

Our first major international curatorial initiative is also the first comprehensive survey of work by the Nigerian photographer J.D. ‘Okhai Ojeikere, which opened as part of the ARS11 at the Museum for Contemporary Art, Kiasma, Helsinki. Pa Ojeikere happily took the President of Finland Tarja Halonen (who had visited Nigeria many years before) around his exhibition as well as interacting with some of the 3900 guests who attended the opening. CCA, Lagos is currently at work on the first critical monograph of Ojeikere’s life and work, highlighting a career that spans over 60 years. We have also collaborated with the Tate Modern, London in a curatorial exchange programme, which commenced with a two-week visit by Tate curator Kerry Greenberg and was followed by a visit to London by CCA, Lagos’ Jude Anogwih.



Both curators gave their host audiences an insightful and well attended talk about art in their respective contexts. The groundbreaking initiative will result in a collaboratively organised exhibition starting in July at Tate Modern before coming to Lagos in January 2012. We also collaborate on a pioneering artist professional development programme, the Global Critique Clinic, conceived, developed and spearheaded by artist and lecturer Kiang Ford, of Parsons, New School of Design. We are glad to be part of a burgeoning visual art scene, which is witnessing an

unprecedented cultural awakening through the range and diversity of artistic taken place across the city.

Welcome to our World.

Bisi Silva/Director



# Forthcoming Programmes

Global Critique Clinic: Artist Professional Development Workshop  
June 1-15, 2011



This collaboration with CCA Lagos is the inaugural programme for a series of critique clinics initiated by Parsons The New School for Design that will serve international communities where emerging fine artists have limited

access to rigorous idea-based dialogue. It is based on the model of the Fine Arts pedagogical studio visit, which is typically a one-on-one conversation between an advanced professional in the field and an emerging artist. Differing from the curatorial studio visit whose aim is to select work for exhibition, the objective of a teaching studio visit is to offer advice specifically germane to each artist's practice and trajectory, based on an understanding of a range of their work. This intensive program offers emerging artists a limited experience of what the Fine Art MFA provides—both a sharp view of their developing bodies of work and the tools and facilities to translate that work and the supporting ideas into a language with which they can leverage a wide range opportunities across the international professional community, from

grants to residencies to graduate programs

This 2-week program is hosted by Centre for Contemporary Art, Lagos. Alongside several days of individual studio visits and portfolio reviews, the program will also present workshops focused on skills and interest areas that artists share in common, such as: Portfolio Development; Graduate Study; Writing for Artists; and Using Social Networking Tools.

Lead Facilitator, **Kianga Ford**, Assistant Professor of New Genres/Director of BFA Fine Arts (Parsons, The New School for Design) Areas of Specialization: Sound, Installation, Performance, Site-Specific/Architectural Works  
<http://www.kiangaford.com>

Co-Facilitator, **Shane Aslan Selzer** Adjunct Assistant Professor of Sculpture Parsons The New School for Design Areas of Specialization: Sculpture, Installation, Large-Scale Fabrication  
<http://shaneaslanselzer.com/home.html>

Film Program: Carousel Microcinema by **Cauleen Smith** Assistant Professor of Visual Art University of California, San Diego Areas of Specialization: Film, Video, Mixed-Media, Installation  
<http://carouselmicrocinema.wordpress.com/>

We gratefully acknowledge the generous support of Parsons The New School for Design

On The Move: Cotonou/Porto-Novo  
May 26–May 30, 2011



As a way of keeping abreast of developments in contemporary art practices throughout the region, CCA, Lagos' curatorial team—Bisi Silva, Jude Anogwih and Antawan I. Byrd—will embark on the first of many forthcoming research trips to various cities in West Africa. The trips are geared toward exploring the possibilities for collaborative projects, networking, and increasing visibility and awareness of CCA, Lagos throughout the continent. Among the many artists and institutions to be visited during the trip are: Laboratorio Art Contemporain, Edwige Aplogan, Ludovic Fadaïro, Tchif, Fondation Zinsou, Atelier Zinkpé, and the Centre Artistik-Africa, Cotonou.

1 Adesina Adesoji. *The Kick in My Head II (Diptych)*, 2010. Mixed from online forums to text messaging. Media on Canvas, 7ft x 5.5ft.  
2 Dominique Zinkpé. *Taxi Taf-Taf*, 2002.  
3 Temitayo Ogunbiyi. *Roots (Twisted)*, 2011. Mixed media (pencil, ink, acrylic, marker, plastic, paper, the artist's clothes, synthetic hair and digital textile print on canvas), dimensions variable.

Where is There? On the Global and the Local  
June 4, 2011, 1:00 p.m.

The Centre for Contemporary Art, Lagos announces an interactive discussion to explore what is arguably one of the most topical issues facing the field of contemporary art today—the relationship between the local and the global as it relates to contemporary artistic practices, the history of art, art criticism, collecting, and exhibition and curatorial practices.

Led by Professor **dele jegede** of the Department of Art, Miami University, Oxford, Ohio, this discussion attempts to explore the extent to which local and/or global perspectives enrich, complicate and problematise our understanding of contemporary art.

standing of contemporary art. Discussants include **Antawan I. Byrd** (Curatorial Assistant, CCA, Lagos), **Victor Ehikhamenor** (Artist, Lagos) **Otobong Nkanga** (Artist, Antwerp), **Chuka Nnabuife** (Arts Editor, Compass Newspaper, Lagos), and **Sandra Obiabo** (Director, Communicating for Change, Lagos and Patron of the Arts).

An excerpted transcript of the discussion will be featured in the 13<sup>th</sup> issue of the CCA, Lagos Quarterly Newsletter.

All We Ever Wanted:  
Recent works by Otobong Nkanga, Amuche Nnabueze, Adejoke "Wahala Temi" Tugbiyele, Odun Orimlade and Temitayo Ogunbiyi  
2 July - 27 August 2011



will present a collection of sculptural works that blur the boundary between art and craft developed through her ongoing sculpted basket project as well as installations that highlight her environmental concerns. **Adejoke "Wahala Temi" Tugbiyele** will feature an installation that engages metaphorically with Nigeria's social and political history. **Odun Orimlade** will exhibit a series of works in which the drawings represent a journal of her personal reaction to experiences and observations in her environment, while **Temitayo Ogunbiyi** will show mixed-media collage works which engages her diverse interests including current events, bodily disfigurement as well as contemporary channels of communication from online forums to text messaging.

**Otobong Nkanga** will present the blueprint for an upcoming performance-based project that concerns the history and memory of architectural landmarks in Lagos. This presentation will focus on the first of a series of landmarks that make up the project. **Amuche Nnabueze**



Artist Georges Adéagbo viewing works from J.D. 'Okhai Ojeikere's exhibition, Moments of Beauty



Kiasma curators Satu Metsola, Kavi Kivinen and Patrik Nyberg



J.D. 'Okhai Ojeikere: Moments of Beauty curatorial team: Bisi Silva, Aura Seikkula and Antawan I. Byrd



Gallerist Monna Mokoena with artist Mary Sibande

## Past Programmes

### Reflections on ARS 11

Maria Varnava

The opening day of the ARS 11 exhibition, April 14, 2011, at the Museum for Contemporary Art, Kiasma, Helsinki was by all means a well-attended affair. Nearly 4,000 guests packed the museum's spacious Steven Holl-designed building to view work, socialise and celebrate. Given that this year's edition of ARS 11 focused on contemporary art and Africa, I was especially eager to see the work and interact with artists. Here are some of the highlights from my experiences:

- The exhibition provided a nice overview of the diversity of artists who engage Africa, in one way or another, as their subject matter.
- The opportunity to discover new work by many emerging artists was very important for me, especially as I develop my research on contemporary art practices. I found the work of artists such as Sammy Baloji and Mary Sibande re-

- ally interesting and refreshing, though not overly simplistic.
- The curatorial structure of the exhibition enabled me to discern the very interesting relationships between the different generations of artists.
- Because I am really interested in focusing on



Installation shot of works from Abraham Oghobase's Ecstatic Series. Photo: Courtesy the Artist.



Artist J.D. 'Okhai Ojeikere with President of Finland Tarja Halonen and Kiasma Director Pirkko Siitari



Artist Odili Odita. Photo: Pirje Mykkanen



Maria Varnava, Bisi Silva and Ayo Adeyinka. Photo: Jide Alakija



Artists Otobong Nkanga and Amaize Ojeikere



Artists Romuald Hazoumé and Samba Fall



Artists J.D. 'Okhai Ojeikere, Nandipha Mntambo and Pieter Hugo



Aerial view of the opening night crowd



Artists El Anatsui and J.D. 'Okhai Ojeikere



CCA, Lagos' Antawan I. Byrd, Monna Mokoena, Artist Odili Odita, Curator Bisi Silva, Artists Emeka Ogboh, Sammy Baloji and Abraham Oghobase



Maria Varnava with artists Jide Alakija and J.D. 'Okhai Ojeikere



Installation view of Emeka Ogboh's Lagos Soundscape. Photo: Courtesy the artist



# Collector’s Focus: Femi Lijadu



**BS:** Since you began how has your collection developed over the years.? What are the aspects that you look out for when considering an artwork? What informs what you buy?

**F L:** The greatest unifying theme between the pieces I have acquired is the fact that I like them. It therefore sounds a little strange to speak in terms of developing a collection when it appears to be simply the outcome of individual and independent purchasing decisions made over the years. The truth however, is that I now do have a collection although it was never my intention to create one. Patterns and themes have also surreptitiously emerged in the process. I buy works that I find beautiful, works that move me. The decision to buy is usually made on what seems to be impulse but it is hardly ever wrong since it is based on my subjective or emotion-

This year, our Focus feature shifts from highlighting the practices of emerging and established artists to giving prominence to the practices of the rising number of collectors of Modern and Contemporary African art. In this edition, **Bisi Silva** interviews the collector **Femi Lijadu** about the history and highlights of his art collection.

**BS:** When did you start collecting? Was there a particular event, conversation, visit or artist that prompted you to begin collecting?

**Femi Lijadu:** I started buying artwork as a young lawyer in the early 80’s, after Law School. Having a small but independent income helped. However, the real trigger was a natural love of art and music nurtured by artistically-minded parents. Both my parents love art. My father especially loves music and theatre. He has an interesting collection of art by Nigerian and foreign artists. My mother loves act-

ing and singing. She still often recites poems or excerpts from Shakespeare’s plays that she had acted in while at Holy Child College. Spending my early years in Paris surrounded by beautiful buildings and growing up in a culture that emphasises the appreciation of art is another contributing factor. Hemingway said that Paris is “a moveable feast” in the mind of anyone who has lived there. From primary school

of pattern or should I say points of connection between the pieces I had chosen to buy began to emerge. I love paintings, figurative or abstract, that reveal character, show faces or tell a story in deep metaphors. I love bright colours, especially primary colours, in paintings and chunky wood or bronze in sculptures. Osawe is a particular favourite of mine among Nigerian artists. I bumped into him at Nimbus Art Gallery, Lagos many years ago and recall the surprised look on his face when I hugged him spontaneously. By that time I already had more than a dozen pieces by him and he was shocked and very pleased by the extent of appreciation his work was now getting from young Nigerians. We spoke for hours. Two individuals played

children are continuously marched off to see exhibitions of paintings and sculptures by artists from Da Vinci to Picasso via Enwonwu and Osawe of course! It was a multi-cultural environment but firmly rooted in our Nigerian identity. I loved it all and I believe admiring literally hundreds of beautiful paintings and sculptures every year from such a young age helped to nurture a very strong sense of aesthetics in me.

a key role in helping me understand the Nigerian art scene and gain access to it. One is Folabi Kofo-Abayomi and the other is Chike Nwabogwu. Folabi Kofo-Abayomi has a deep knowledge, which he is willing to share, of artists and the history of the various schools of art in Nigeria. Chike Nwabogwu through his gallery “Nimbus” was very active in bringing the visual arts back to the fore-front of Lagos social life and in the process attracting many young, new Nigerians into the fold. Many others have played a key role in the burgeoning of the arts that we see today but these are the two I came into close contact with. They helped me along the way.



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- 1 Ben Osawe. *African Male*, 1967. Wood Sculpture.
- 2 Muraina Oyelami. *Untitled*, 1998. Oil on Board.
- 3 Ben Enwonwu. *Grace*, 1943. Water Colour.
- 4 Femi Lijadu in his home. Photo: Courtesy of Mr. Lijadu.

**BS:** Is there a dominant style or medium in your collection?

**F L:** I have a lot of pieces that are united in time rather than through any particular style or theme. That time is the sixties and seventies as represented by Enwonwu, Osawe, Rufus Ogundele, Muaraina Oyelami, Simeon Wangboje, Simon Okeke, Sina Yusuf. There was a certain effervescent creativity unleashed in the dizzying euphoria and hope that followed independence. It is reflected in the mastery and maturity of the great artists of that time. We have not had anything even close to that confluence of inspiration and artistic confidence until now, more than 40 years later. It is now manifesting itself in the visual arts, in the music scene and even in the wild unfettered explosion of activity in the film industry. I have works by younger gifted artists including Reuben Ugboje, Alex Nwokolo, Ndidi Dike, Tola Wewe, Kolade Osinowo, Kainebe, Rom Isichei and Bob-Nosa. Overall my collection is wide-ranging in that it combines figurative and abstract works, paintings, and sculptures, modern and contemporary pieces. Its centre of gravity is still with the older works of the 60’s and 70’s but this is changing as I come to discover and admire the increasingly thoughtful and impressive output of the “younger” emerging artists. Things are happening in Nigerian art!



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**BS:** You mention that things are happening in Nigerian Art. How do you think this will impact on the future direction of your collection, who are the artists to watch out for in your opinion?

**F L:** We appear to be witnessing the beginning of a resurgence in the power and intensity of our artistic and cultural life. We have not had this spirit in Nigeria since titans like I.K. Dairo and, Fela, in music; Soyinka, Achebe and Ekwensi, in literature; Enwonwu, Osawe, Okpu Eze and Emokpae in art; dominated the cultural landscape. The increase in the price of artwork at the top-end is a source of encouragement for artists. The auctions held by Arthouse Contemporary and more recently by Terra Culture have played a part in giving people at home and abroad, knowledge of and access to the depth and vibrancy of Nigerian art. They help to provide a transparent and dramatic platform for buyers and sellers to meet and for prices to be determined objectively. We are also seeing an increase

in the number of art and photographic exhibitions being held not only in Lagos also across the country. It is hard to determine precisely, at this stage, the kind of impact all this will have on the future direction of my collection. What is certain is that there is an astonishing array of new works and new and gifted artists coming onstream. The leaders of tomorrow are showing their face today. The question is whether we can recognise the emerging talents and nurture and encourage them appropriately. The best of this country is reflected in its art. What I know is that I fully intend, as far as I am able, to continue to buy new works that have meaning and speak to my sense of beauty and significance. The shape and weight of my collection will shift accordingly but my love of art will remain the same.

**BS:** What kind of work/development would you like to see more of within the Nigerian Art Scene?

**F L:** I would like to see an enabling environment created for talented artists to thrive in Nigeria. It is not all about money but the question of sponsorship and funding cannot be avoided. In an ideal situation, the public sector could lead this but the drive for better funding can be led by the private sector also. We see how in UK, the Royal Ballet, the National Theatre and countless museums and galleries receive public funding and support directly from government or through schemes like the National Lottery. They also receive substantial funding from corporate sponsors and private individuals. The benefits to the country would be incalculable if we could reproduce some of these supportive programs here in Nigeria. In particular, we can “rebrand” or define ourselves internationally through the power and excellence of our art and cultural identity.

**BS:** The kind of art collected in Nigeria remains relatively conservative with traditional medium dominating. We have yet to actively support other media, which enjoy widespread interest in other parts of the world. For example Nigerian photographers have a global presence and are shown in major museums, there are international collectors who focus considerably on African photography of which Nigerians form a substantial part. What is the role you think collectors should play with regards to the development of contemporary Nigerian photography and other lens based media such as video art, which has barely entered into the collector’s consciousness?

**F L:** I think that change is taking place already as collecting shifts to a younger generation who are fully conscious and appreciative of photography and other lens-based media. So the issue is more generational than cultural. The “big” collectors in Nigeria who have had disposable income to expend on building their collections over time are, not surprisingly, of the older generation. It is completely different with the younger Nigerians. They embrace the “new” media wholeheartedly. This reflects the ubiquitous power of the internet and social media such as Facebook through which millions of youth have the opportunity for direct or indirect contact with these forms. Some young Nigerians, here and abroad, are in the vanguard of these newer forms of expression. We should not expect less in an increasingly borderless

world? When this transnational consciousness collides with financial clout, and social empowerment I think we will see an explosion of active support for artistic media such as photography and video art. Having said that, we are clearly at a crossroads. All lovers of art, including collectors and other stakeholders ought to play their part in encouraging and supporting the growth of these new forms of artistic expression. On the part of collectors, there is a still something of a blind spot, as you rightly allude to, with regard to newer forms of artistic expression such as video art. The onus is on us to be willing to continually explore new frontiers and expand our language and frame of discourse so as to dispel any artificial barrier that may exist in our collective consciousness between so called modern art and contemporary artistic practice.

*Femi Lijadu is a lawyer and business consultant. He is a Sloan Fellow of London Business School and a member of the Nigerian Bar Association Committee on Globalisation. He is particularly interested in issues relating to law and economic development in Nigeria and Africa. He is also the chairman of NNNGO a voluntary network for NGOs focused on capacity building and advocacy of governance and accountability in the public and private sectors and a director of Hygeia Community Health Plan, a not-for-profit community healthcare program. He reads voraciously and collects modern Nigerian paintings and sculptures.*







Group Image I. Addis Foto Festival, 2010. Photo: Tom Saater

# Addis Foto Fest, a Successful Strategy

Emeka Okereke

I arrived in Addis Ababa on the evening of the 4th of December 2010, flying five hours from Lagos with Ethiopian Airlines. It was a smooth journey; when I arrived at the Bole International airport, the immigration routines where not at all complicated and in a few minutes I was already at the arrival area. Suddenly, I spotted Aida Muluneh!

Now, about Aida Muluneh: she is one of the most energetic and positive-thinking photographers and artists I have ever met, with a warm outlook and a charming smile. When I first met Aida, it was in Paris and my first impression was “here is the young woman with so much energy to let out.” We discussed projects; what was wrong with the African art scene and what ought to be done, this was in 2007. One thing about such conversations, of long hours in a bar over pints beer, is that most of the issues discussed never leave the bar how much more being realised. We discussed issues such as putting Ethiopia on the photographic map, as well as initiating an African Photographers association. But today, I am proud to say that Aida with her indomitable energy in collaboration with an equally positive team of Ethiopian, French and German administrators was able make the First Addis Ababa Foto Fest a dream come true. Before that she had founded an association called Desta for Africa whose major motive is to promote education and awareness through art across Ethiopia and Africa in collaboration with other continents of the world. Under this platform, emerging Ethiopian photographers have been discovered through locally-initiated workshops and master classes as well as international exchanges of which worthy of mentioning is the two-way exchange between Ethiopian photographers from Desta Africa and German students co-ordinated by Aida Muluneh and Eva Maria Ocherbauer, an Austrian artist. Aida is the founder and curator of the Addis Foto Fest 2010 and prior to the festival she was appointed the director of The Debre Kristos Desta Centre Museum, also known as The Modern Art Museum of Addis Ababa.

Aida and I hugged warmly and as expected she was like “I told you I will bring you to Addis! Welcome to Addis!” On the drive into the city, through Bole Road, we spotted billboards announcing the festival, but that was only the first and the least of many surprises to follow. The next day, I had the opportunity to meet with Thomas Tschiggfrey, the production manager of the Foto Fest. He is of a recommendable drive, always on the move, never at one place, constantly on phone calls and behind the wheels. He is French, but his dedication on the contrary was completely unpretentious. Through him, I discovered the organisational scale of the festival. He took me around the city from one venue to the other. The office of the Festival is situated at a compatible space at the building of the Goethe Institut of Addis Ababa and comprise of dedicated team of

about eleven staff and some volunteers from the University. What immediately struck me was the efficiency in organisation, every little detail is sorted out. Now this might sound to some people as something easy, but if you have ever organised an event, then you already know that you are most likely to pay a big price for the neglect of the tiniest details; everything is linked from the smallest to the most obvious.

I was completely amazed at the fluidity that exists between Aida and the rest of the team. The first thing one prepares for in big events such as this is the inevitability of obstacles and how to scale through them. As I observe from Aida to the rest of the team, they sure had found ways to work around differences and obstacles. The general impression one perceives is that all hands are on deck. The passion was too explosive to go unnoticed. But even at that, the atmosphere was relaxed as if all effort takes place latently to reveal an extraordinary outcome.

In terms of content, the result was equally at every inch powerful and inspiring. The overall selection is as if Aida as the curator takes her departure point from unveiling an aspect of the history of Ethiopia in its most representative and comprehensive form, introducing Ethiopian and non-Ethiopian photographers whose works in the past and present is referential of a certain era or situation in the history of Ethiopia and Africa including the diasporas. An aspect of the festival centered on in situ residency programs and master classes, with artists arriving three weeks before the festival in order to create works in the city and conduct workshops with local photographers. Such photographers include Akinbode Akinbiyi, the Nigerian photographer residing in Berlin, and Yoyo Gonther, from La Renion based in Paris and Dawit L. Petros from New York. The Goethe Institut continued their tradition of the portfolio review which unites photographers and curators from Africa and beyond in an interactive session. It is usually called “closed portfolio review” in the sense that it is specific to those artists and curators invited by the Goethe instut, but the influx of these artists and curators gave the festival a much more substantial trans-African, stroke International feel. It also featured the works of famous photographers such as Dudley M. Brooks and Jamel Shabazz, from the United States. Jamel, a very jovial and passionate man was constantly impressed by the energy around owing mostly to the fact that it was his first

time in Africa. At 50, he radiates an air of humility that personally inspires me, he kept referring to Addis Ababa and the Photo Festival as a one-in-a-lifetime experience, and admitted more than once that he has been deeply inspired by the works and people he encountered. Dudley’s works were of the tragedy of the Haiti hurricanes, impressive black and

white images with chillingly touching undertone. I could go on and on about how this festival, being the first with its challenges, supersedes previous mega-budget projects of which I have been part. But then, this article will no longer be what it was meant to be namely, a chip of the iceberg.



Group Image II. Addis Foto Festival, 2010. Photo: Emeka Okereke

But it suffices to say that in this festival, I witnessed the future of Africa, for the first time I realised that African artists are beginning to own their creation and its processes. There is now a sense of consciousness in the artistic endeavours; the works on display rightly indicated that though one may still talk about western influences (in as much as we can talk of African influences in equal terms) the thought processes and artistic language has been mastered in such a way as it propagates an indigenous message and deal with questions that are Africa-oriented. They are no longer creations meant solely for export; they are home-made and could exclusively be consumed by those at home.

Another aspect, which should not be considered the least, is how the festival was able to inculcate the indigenes of Addis Ababa with the idea of the event so much that three-quarter of the attendees of every opening were made up of students and inhabitants of Addis Ababa. This, for me was one of the greatest achievements, coupled with the fact that they also managed to garner the support of the government and local enterprises. The Addis Foto Fest is an example of how

we ought to proceed in modest but very impactful endeavours if indeed we want to succeed. It is much better to expend our energy on small and realistic projects whose impact could be far more reaching due to its concept and approach, than in big projects which again are a carry-over of the caricature embedded in the status quo. When I say this, my thoughts swiftly relate to the 3<sup>rd</sup> World Festival of Black Arts taking place presently in Dakar of which I am also a part of. Millions of dollars has been spent in organising this gigantic event, yet it feels as if it offers nothing new talk more of an alternative to what has already been the norm in artistic practices in Africa. In this 21<sup>st</sup> century, it is not enough to throw money around in the name of projects, for that will be tantamount to throwing money away, which beyond doubt could be considered of limited supply compared to all the problems saddling the continent. We ought to employ strategies that consider tangible approaches of tracing and solving the problems to which the stunted growth of art in Africa can be attributed.

Emeka Okereke is a lens-based artist and writer based in Lagos and Amsterdam.



For seven consecutive days, members of this group worked under the sun, whose rays drained energy that was continually replenished by bouts of laughter. The happenings during this period were innumerable and somewhat variable for each participant. That said, generally speaking the workshop was spent becoming acquainted with locals, scouring the grounds for materials, and conversing about the state of contemporary art. With every task accomplished, whether those mentioned previously, ordering food from the community buka or haggling for bargains, cooperation proved central. This approach on the part of artists and community members proved to be most effective in overcoming the obstacles connected to the project or life in general at the Landfill.

The participating artists included Kehinde Adepegba, Jelili Atiku, Adeniyi Odeleye, Temitayo Ogunbiyi, Peter Oloya, Richardson Ovbiebo, Omoligho Omoye Udentia, and Victoria Udondian. Challenges they encountered along the way—including language barriers, territorial disputes, limited tools, and the ultimate installation of the completed works, often required artists to find solutions as a collective. Rising to such occasions depended on the artists’ ability to cooperate and thereby eschew cultural and socio-economic differences. Whether forced, sought after, or paid for, collaboration made memorable what otherwise may have proved impossible.

Group leader, Jelili Atiku, defined the project from its premise as one that would transcend religious and ethnic difference to build relationships and inspire new artworks. He considered spirituality and transformation in conceiving of several sculptures and a performance for which he was enrobed in discarded cans. Udondian’s installation of clothing and books sought to assert the value of educational materials that had been discarded as refuse. Ovbiebo and Oloya, both experienced welders in their own right, created metal works by articulating instructions to welders based at the Landfill. Ovbiebo’s works engaged social responsibility. Oloya tackled peace and progress. Temitayo Ogunbiyi worked with Mohammed, a Landfill worker, to complete a series of drawings that explored communication. Adeniyi Odeleye sought and photographed items that were all less than one kilo to comment upon the relative insignificance of issues that divide Nigeria. In their respective articulations and conceptual stance, all of these works are collaboration manifest.

By using visual art as a conduit, the participating artists and those with whom they interacted shared their respective differences, without allowing diversity to hamper the project, or the relationships that came as an unexpected bonus. In many ways, the sincerity of workshop dealings ran contrary to dominant modes of being outside of the site.

# A Kilo of Hope in Collaboration

By Temitayo Ogunbiyi

Eight artists. Six are based in Lagos. One hails from Uganda. Another splits her time between New York City and Lagos. Together, all of them recently completed a weeklong, self-funded workshop at Isolo’s Oke-Age Landfill. Titled—well, more precisely re-titled, *A Kilo of Hope*, this project challenged participating artists to intermingle with persons working at the said location and simultaneously produce artworks, which incorporated materials gathered onsite.<sup>1</sup>

A city with many artists and arts professionals, Lagos is often driven by an ethos of individualism—safe to say, this outlook arguably emerges in many capitalist societies. Following several conversations regarding Lagos and the arts, the intentions of this project and its success, suggest a solution to divisive gestures that some believe have hindered the growth of the Lagosian art scene and thereby its artists.

In addition to the word *hope*—a topic that continually entered fray of group conversations, and *kilo*—the unit of measure enabling the exchange of goods, *collaboration* also became inextricably linked to the core of this project. Not to imply that this experience was flawless; however, herein, cooperative efforts generated new art and cultivated friendships between strangers, both within the artist group and between artists and community members. *Collaboration* as framed by *A Kilo of Hope* came to inform a social imaginary that if expanded might further the visual arts in Lagos and better still, society at large.

<sup>1</sup> The original title of the workshop was Hope in Despair. Upon completing the project, the group came to a consensus that this title was not reflective of their respective or collective experiences.



1 Temitayo Ogunbiyi / Image Captions / CCA\_Isolo-1 / From left to right: works by Peter Oloya, Temitayo Ogunbiyi, Richardson Ovbiebo, Jelili Atiku and Peter Oloya

2 Temitayo Ogunbiyi / Image Captions / CCA\_Isolo-2/ From left to right: works by Victoria Udondian and Adeniyi Odeleye

## ANNOUNCEMENT >>> INTERNATIONAL ART RESIDENCY PROGRAMME

The Centre for Contemporary Art, Lagos is pleased to announce its second international art residency programme that focuses on the subject of history in contemporary art. The **The 30-day programme (12<sup>th</sup> Nov - 8<sup>th</sup> Dec 2011)** will bring to-

gether a group of artists working in a variety of disciplines to share ideas and experiences, develop collaborative projects, and to begin new work. The residency will be facilitated by a range of established international artists, curators and critics.

### Target Audience

The programme is open to artists across Africa—at different stages in their career—working in any medium including sculpture, painting, photography, installation, sound, video, performance, ceramics and textile. We also welcome artists from other areas of study, who are interested in developing interdisciplinary methods of working. We also welcome emerging curators as part of the programme.

The applications and additional information will be available from **July 11, 2011.**

For further information, please email **[ccalagos.workshops@gmail.com](mailto:ccalagos.workshops@gmail.com)**

the workshop participants will also be required to formally present their work to the public. The programme will culminate with a final presentation at CCA, Lagos.



# Images from Art-iculate

In 2008, the Centre for Contemporary Art, Lagos began the Art-iculate lecture series, which aims to increase dialogue, encourage debate and stimulate exchange in visual art and culture in Nigeria. By prioritising the provision of an independent discursive platform through our public programmes, we hope to actively encourage the development of critical perspectives as well as engage with topical issues that affect our society specifically as well as the world at large. From 2008-2009 Art-iculate invited to much acclaim Didier Schaub (Doual'Art, Cameroon), Solange Farkas (Videobrasil, Sao Paulo) Yacouba Konate (University of Abidjan, Abidjan) Monna Mokoena (MOMO Gallery, Johannesburg), Shahidul Alam (Drik Agency, Dhaka), Chika Okeke-Agulu (Princeton University), and Kerry Greenberg (Tate Modern, London).

Recently we welcomed the London-based Nigerian artist **Yinka Shonibare, MBE** to Lagos. In addition to delivering an animated lecture on his artistic practice to an audience of more than 200, Shonibare also explored the city of Lagos and conducted research for future projects. His visit was supported by Centre for Contemporary Art, Lagos, the Menil Collection, Houston and Terra Kulture, Lagos.



Images courtesy of Jude Anogwih.

# The Library

CCA,Lagos has set up one of the fastest growing independent libraries in Africa, particularly in Nigeria by specialising in the visual arts and the creative sector in general. The library contains over 2500 books, catalogues, magazines, journals, as well as a growing collection of art and artists videos. It is gradually developing into an important artists archive and educational facility for artists and specialised students, especially at graduate, post graduate and doctoral level. It is also proving to be an invaluable resource for local/international researchers and other professionals in the cultural sector.

The amount of materials that have been added to the library through purchase and donation has grown in leaps and bounds over the years, making the CCA,Lagos library a veritable treasure trove. In our efforts to encourage membership and promote readership, we have restructured and reduced our membership fees. These gestures reflect our profound commitment to knowledge—despite adequate provision by local statutory bodies.

**CCA,Library is a reference resource only and unfortunately does not have the facility for lending materials. Library resources are available only through membership. Additionally, members are also required to pay daily usage fees.**

## Membership Levels

Full Member.....N5,000 per year.....plus daily rate N200

Student .....N3,000 per year.....plus daily rate N100  
(I.D card required)

## Daily Rate without Membership

Nigerian Resident/  
ECOWAS Citizens.....N500 per day  
Non-ECOWAS Citizens..... N1,000 per day

## Overseas Supporters

Diamond Donor \$1,000 (*Pound/Euro equivalent*)  
Golden Giver .....\$500 (*Pound/Euro equivalent*)  
Silver Supporter ..\$200 (*Pound/Euro equivalent*)

## Frequently asked questions:

### Where is CCA,Lagos Library?

CCA,Lagos library is centrally located on the mainland. We are 5mins from the foot of the 3<sup>rd</sup> Mainland Bridge and 10mins from Ikorodu Road when you turn onto Herbert Macaulay Street. We are about 5mins from the Alagomeji junction. Use the Domino Diner as your point of reference. The library is located on the 4<sup>th</sup> floor of 9 McEwen Street.

### What do I need to join?

Joining the CCA,Library is easy – all you need is a passport photo, a completed registration form, and payment of membership fees. We have a variety of yearly membership options ranging from full membership at N5000 to student membership at N3000 to N1000 a day for casual members. See more information above.

### Can we order books from you?

No, we do not sell or order books on behalf of our members. However, members can request books to be ordered for the library – these requests are subject to approval and available funding. We are looking into the possibility of partnership with one of the premier bookshops in the country to provide an appropriate book ordering service to our members.

### Do you have only art books?

While the majority of our books focus on art, art history and critical theory, we do have a limited selection of books dedicated to architecture, fashion, textiles, design, and other related cultural areas. New books are constantly being added to our collection so do frequent the library to discover our recent arrivals.

### When is the library open?

We are open from 10am to 6pm, Monday to Friday, and Saturday by Appointment only. The library is not open to the public on Sundays and on public holidays.

**cca lagos**  
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## Membership Application Form

Name

Contact Address

Phone  GSM

Email

Occupation

Nationality

Areas of Artistic Interest

Application Fee

Signature

Date