Welcome

The first quarter of 2011 has been extremely active and exhilarating. Our intentions to focus on Nigeria this year, - local and diaspora - has permitted 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 his audience. 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 Kianga Ford, of Parsons, New School of Design.

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Welcome to our World.

Bisi Silva/Director
Forthcoming Programmes

Global Critique Clinic: Artist Professional Development Workshop
June 3-11, 2011

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 artists’ practices, the history of art, art criticism, collecting, and exhibition and curatorial practices.

Leaders: Prof. Jide 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 the arts; the Centre for Contemporary Art, Lagos. Alongside several other curators, artists, and art lovers, Lagos is by all means a well-attended affair. Nearly 4,000 guests packed the museum’s spacious Steven Holl-designed building to view contemporary art, sociocultural and current. Given that this year’s edition of 11 focused on contemporary art and Africa, I was especially eager to learn more about contemporary art in 16 cities, I realized the experience of viewing works by Ntando Duma and Emeka Ogboh. I loved seeing the art and the artist in his studio, Lagos in a city that was different all and familiar.

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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:** Since you began how has your collection developed over the years? What are the pieces that you look back on with particular affection or pride? What inform your acquisitions today? Are there any pieces that you particularly love music and theatre. He has spent his early years in Paris, where he developed an interest in art and music. He has a particular fondness for contemporary art and appreciates the confluence of beauty and significance. The shape and structure of beauty and significance. The shape and structure that have meaning and speak to my sense of beauty and significance.

**F L:** It is the greatest unifying theme between the pieces I have acquired in the last 40 years that I like them. It therefore sounds a little predictable. I am attracted to a work, something of a blind spot, as you rightly alluded to, with regards to newer forms of artistic expression such as video art. The onus is on us to be willing to continually explore new forms of artistic expression. When this transnational consciousness coalesces with financial clout, and institutional support, we could reproduce some of these supportive schemes 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 specifically on African photography and other lens-based media such as video art, which has barely entered into the collector’s consciousness.

**BS:** What kind of art collected in Nigeria remains relatively conservative with traditional art and contemporary artistic practice. We have not had that shift in Nigeria, as it is on us to be willing to continually explore new forms of artistic expression. We have yet to actively support other media, which enjoy wide-spread 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 specifically on African photography and other lens-based media such as video art, which has barely entered into the collector’s consciousness.

**BS:** If I think that change is taking place already as collecting shifts to a younger generation, but this is happening very slowly. We have yet to actively support other media, which enjoy wide-spread 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 specifically on African photography and other lens-based media such as video art, which has barely entered into the collector’s consciousness.

**BS:** Do you think that things are happening in Nigerian Art, how do you think this will impact on the future direction of your collection, or the artists that we are interested in collecting or galleries that we are interested in supporting?

**F L:** We appear to be witnessing the beginning of a renaissance to the power and intensity of our artistic and cultural life. We have not had that shift in Nigeria, as it is on us to be willing to continually explore new forms of artistic expression. We have yet to actively support other media, which enjoy wide-spread 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 specifically on African photography and other lens-based media such as video art, which has barely entered into the collector’s consciousness.

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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 were not a challenge. 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 a challenge. I was completely amazed at the fluidity of the city and the people. Addis Ababa is the capital of Ethiopia, a country that has been described as an “African務Hyphen”. It is the largest city in Ethiopia and has a population of around 6 million people. The city is located in the Ethiopian Highlands, at an altitude of about 2,400 meters above sea level.

Addis Ababa is home to many cultural and artistic institutions, including the Addis Ababa Art Center, which is one of the most important contemporary art venues in Ethiopia. The city is also known for its vibrant music scene, with many local and international musicians performing there. The city is also home to a number of museums, including the National Museum of Ethiopia, which houses a collection of artifacts and exhibits that showcase the rich history and culture of the country.

Addis Ababa is also known for its bustling and diverse marketplace, where you can find traditional Ethiopian clothing, crafts, and food. The city is also home to many restaurants and cafes, where you can enjoy Ethiopian cuisine and local drinks.

In conclusion, Addis Ababa is a fascinating city that offers a unique blend of modernity and tradition. Whether you are interested in art, music, or shopping, you are sure to find something to enjoy in this vibrant city.

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

Addis Foto Fest, a Successful Strategy

For seven consecutive days, members of this group worked under the sun, whose rays drenched every nook of the Ethiopian capital. The festival, which was organized by the Addis Foto Festival, took place in Addis Ababa, the capital of Ethiopia, from December 5th to 12th, 2010.

The Addis Foto Festival is a biennial event that brings together photographers and artists from around the world to showcase their work and engage in discussions about the role of photography in society. The festival is one of the most important events of its kind in Africa, and it has become an important platform for the exchange of ideas and the promotion of photography as a means of social and cultural change.

The Addis Foto Festival is organized by the Addis Foto Festival Inc., a non-profit organization that was founded in 2008 by a group of Ethiopian photographers and artists. The festival is supported by a range of local and international partners, including the Addis Ababa City Administration and the Federal Government of Ethiopia.

The Addis Foto Festival offers a wide range of activities, including workshops, talks, and exhibitions. The festival also features a touring exhibition that is displayed in various locations around the world.

In 2010, the Addis Foto Festival was held in Addis Ababa, and it featured work by over 100 photographers and artists from around the world. The festival was attended by over 200 visitors, including leading figures from the international art world, as well as local artists and cultural figures.

The Addis Foto Festival is an important event for the promotion of photography in Ethiopia and across Africa, and it is becoming an increasingly important platform for the exchange of ideas and the promotion of photography as a means of social and cultural change.
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.

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,Lagos 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**

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**Daily Rate without Membership**

- **Nigerian Resident/ECOWAS Citizens**
  - N300 per day
- **Non-ECOWAS Citizens**
  - N600 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 about 5mins from the foot of the 3rd Mainland Bridge and 10mins from Ikoyi Road when you turn onto Herbert Macaulay Street. Use the Domino Diner as your point of reference. The library is located on the 4th 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.

Visit today and expand your world!

CCA,Lagos Library is open to the public on Mondays through Fridays between 10am to 6pm. The library is closed on Saturdays, Sundays and public holidays.

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