In the second quarter of 2010, CCA, Lagos continues to interact with its theme of On Independence and The Ambivalence of Promise. The yearlong programme began with an international art photography residency programme that provided a discursive space for exchange and dialogue. Part residency, part workshop and part informal academic, the project is proving to be an impetus for our continuous efforts to rethink the way in which art education is structured in Africa.

Our programming continues with an emphasis on Art, Fashion and Identity. Over the past decade, the fashion industry in Nigeria has witnessed a wave of innovation which is catalysing local designers such as the 2f4t Garri, Tiffany Amber, Ruan Basta and Desire Samuel onto the national, continental and international scene. Their innovative use of local textiles and fabrics such as Aso-Oke, Adire and Ankara mixed with chiffon, silk, taffeta and velvets to create unique designs attests to a new confidence within the society. This re-interpretation of one’s place and sense of being is no more apparent in the way in which the African fabric—traditionally considered the ‘people’s cloth’—has been appropriated and turned into high society’s fabric of preference. The impact on artistic creativity has also been seen with the rise of visual art and fashion being blurred through collaborations such as the recent exhibition between Tiffany Amber, whose recent sartorial collection was inspired by the work of one Nigerian’s most established painter, Kehinde Oforah.

Within this context CCA,Lagos is proud to present the solo exhibition of New York-based Turkish artist Pinar Yolancan from her critically acclaimed series ‘Maria’—a collection of stunning life-sized portrait photographs of Brazilian-Bosnian women. Yolancan will spend 10 days in Lagos taking part in panel discussions, conducting workshops and engaging with our dynamic city. Following on from the Maria series, CCA,Lagos is excited to present the group exhibition Prêt-à-Partir curated by Koji Kouchi at the Centre for Fine Arts in Brussels. It is novel in that her exhibition presents the growing wave of cultural institutions on the continent with CCA,Lagos presenting knowledge production—essentially its library—as the conceptual framework through which to access our archives. Professional development continues to be the cornerstone of what we do by encouraging our team to interact on a wide level with colleagues and professionals across the continent and internationally. Recent travels include full-fledged Antawan Byrd’s trip to Johannesburg and Sharjah, Project Coordinator Gyn- Da Fakeye to Kenya whilst Jude Amoghe went to Copenhagen. Bai Silva makes her first trip to the USA in 15 years as the first participant of Independent Curators International (ICI) pilot touring curator programme, which will take her to several states and art institutions. We are also pleased to welcome two new additions to our team; Gloria Winkaler and Brenda Attanasio who will assist with curatorial projects and research—putting their knowledge production level with colleagues and professionals in the field.

As we enter the rainy season with its tropical downpours, to our international colleagues we say here’s to the bright lights of summer!

Welcome to our World.

Bai Silva
Director

CCALagos / Newsletter issue No.9 / May – August 2010
In Focus: Art, Fashion & Identity

Pinar Yolaçan, ‘Maria’
17th April - 28th May 2010
The Beauty in Distortion.

Pinar Yolaçan’s ‘Maria’ series, the inauspicious exhibition of CCA Lagos, Art, Fashion and Identity, explores the intersections of fashion and art as they relate to issues of identity. Within the field of contemporary art, identity has played a vital role for artists attempting to investigate and addresses personal and collective ideologies, as well as the social and political realities that are influenced by our current stages of globalization.

In Focus: Art, Fashion & Identity

It is these concerns, among others, that manifest subtly in the works of Pinar Yolaçan, whose photographic practice offers viewers a variety of entry points, from formal and religious influences on the portrait genre to the implications and impacts of fashion and cultural influences. The work presented in her ‘Maria’ series is the outcome of a twelve-month residency in Iapa, Bahia, Brazil where she sought to document the life and work of Brazil’s most prominent fashion designer. Yolaçan, whose photographic practice foreground such fractures of perception as they reflect on the social, political and economic life of a nation. In doing so, foregrounds the burdens imposed by the fashion industry and the ability to create cross-cultural dialogue.

C CA Lagos Art Project at AFRICA@BOZAR EXHIBITION: “Geo-graphics; Mapping Art Practices in Africa, past and present.”

CCALagos will be exploring the development of a library collection containing books on African history, culture, and people. This includes a series of talks and workshops where visitors can participate in the discussion of the exhibition contents.

Towards a Double Consciousness: NSK Passport Project

26th July – 01 August 2010

CCALagos will be hosting a week of activity and an online debate on the topic of the mostcyanized subjects in the country. The project will focus on the development of a library collection containing the works of NSK. The project will be curated by Hansi Loren Momodou.

Strategies of Negotiation

Prêt-à-partager – a transcontinental exchange in art, fashion and sports

5th June – 17th July 2010

Prêt-à-partager is an exhibition developed by IFAM (Institute for Foreign Affairs) Germany, through the commissioning of collaborative works by both artists and fashion designers of African and German origin. Opening from 5th June - 17th July, 2010, this exhibition presents the association between fashion and art through multimedia based art works developed during a workshop in Dakar 2008 Dakar.

The exhibition began its tour in Africa late last year as it premiered in Dakar before opening earlier this year in Magal. Lagos will be the next stop as this exhibition makes its way across the continent. The exhibition has been developed to include educational programmes that include a series of talks and workshops.

Participants include Almibode Akintunde, Zanele Muholi, Mosam Abu Dwan, Ayodele Casel, Adrian S. King, Zita Hodmer Hamid, Naifatou Diao, Simone Gbijes, Friederich M. Poch, Philip Matz, Alphonse Buga, Ugo Bendi- lam, Lolo Veleko, Lambert Mousavak, Akinbode Akinbiyi and Maimuolu Gomis.

Forthcoming Programmes

7th June – September 20th 2010

As part of its ongoing programme on Independence and the Ambivalence of Promises, to celebrate the 50th anniversary of Independence of African countries including Nigeria, Centre for Contemporary Art Lagos presents Strategies of Negotiation as part of the exhibition: “Geo-graphics; Mapping Art Practices in Africa, past and present.”

Through this project, CCALagos explores the development of a library containing books on African history, culture, and people. This includes a series of talks and workshops and a discussion on the topic of the mostcyanized subjects in the country. The project will be curated by Hansi Loren Momodou.

With thanks to Julde Angouch titled 2008, interrogates the concept of mobility and borders by creating a transboundary space for the development of a library collection containing books on African history, culture, and people. This includes a series of talks and workshops and a discussion on the topic of the mostcyanized subjects in the country. The project will be curated by Hansi Loren Momodou.

Towards a Double Consciousness: NSK Passport Project

26th July – 01 August 2010

CCALagos will be hosting a week of activity and an online debate on the topic of the mostcyanized subjects in the country. The project will focus on the development of a library collection containing the works of NSK. The project will be curated by Hansi Loren Momodou.
Earlier this year, COCA/Lagos hosted a number of residencies and events in its International Art Photography Residency Programme. During the course of the programme the resident artists came to see the Centre as "home away from home" and our doors were open to them at any time of the day to "catch up with old friends, and to do any work and research that they wanted to do." This was in line with the Centre's director, Bob Silva's, idea that "every residency programme should be a kind of community where the artists, and the allies of the artists, can meet and engage in the process of art-making as well as providing other means of information on its website, in presentations to organizing research materials and facilitating further discussions in the afternoon.

After the introductions, Gitta Luiten, director of the Mondrian Foundation gave a presentation on the Mondrian Foundation's programme and goals of the foundation and the reason for inviting the artists to questions to the group concerning their experiences with international funding and the advantages and disadvantages of working in different countries. We discussed our concerns, requirements and challenges, this proved grounding for further discussions in the afternoon.

The afternoon sessions divided the group into two, dealing with strategy and goals of the foundation and the reasons why we have decided to make every endeavor not to disappoint.

Olajumoke Orisemena

In August 2009, thirty-one Nigerian arti- stes were nominated to participate in the CCA,Lagos / Newsletter issue No.9 / May - August 2010 professional conference, and in many ways, my first introduction to various forms of contem- porary art and organizations south of the Sahara to be constitute the Shajar Art Foundation and ArtEast art programme. It was a great opportunity for us to catch up with old friends, and to do any work and research that they wanted to do. This was in line with the Centre's director, Bob Silva's, idea that "every residency programme should be a kind of community where the artists, and the allies of the artists, can meet and engage in the process of art-making as well as providing other means of

Our presentation and artists talk, which took place on Friday 4th, was by a street artist known as Mikek. Mikek was the first artist to present for the project and the group was welcomed into the studio by Aura Seikkula and Bisi Silva, the Centre's director and our host Jacob Fabian. Mikek welcomed us to the Centre and thanked us for the invitation to participate in the project.

Our tour of the agency started at the entrance to the agency, which was under construction. The tour started with a presentation of the agency's facilities and the different ways in which it is used. The tour also included a visit to the agency's facilities and a presentation on some of the ways in which CCA,Lagos has worked with artists from around the world. The tour ended with a presentation by the Centre's director, Bob Silva, on the agency's facilities and the different ways in which it is used.

The Centre for Contemporary Art, Lagos (CCA,Lagos) is an independent, non-profit organization, established in 2000 with the aim of fostering a rich cultural environment for artists and arts professionals from the African continent and beyond. The Centre is located in the heart of Lagos, Nigeria, in the heart of a thriving art community. It serves as a focal point for artists and their works, providing a space for dialogue and collaboration that advances the African art world.

Our tour of the agency started at the entrance to the agency, which was under construction. The tour started with a presentation of the agency's facilities and the different ways in which it is used. The tour also included a visit to the agency's facilities and a presentation on some of the ways in which CCA,Lagos has worked with artists from around the world. The tour ended with a presentation by the Centre's director, Bob Silva, on the agency's facilities and the different ways in which it is used.

The Centre for Contemporary Art, Lagos (CCA,Lagos) is an independent, non-profit organization, established in 2000 with the aim of fostering a rich cultural environment for artists and arts professionals from the African continent and beyond. It serves as a focal point for artists and their works, providing a space for dialogue and collaboration that advances the African art world.
Artists on the Go

Peju Layiwola is a Nigerian art and artist, who currently lives and works in Lagos. Her extensive artistic works and research Kosoko established her as a reputable authority in this outstanding and internationally recognized art.
Portfolio@CCA,Lagos

Special Focus: J.D. Okhai Ojeikere

As we continue to celebrate and reflect on 50 years of independence, CCA Lagos takes this opportunity to also honour and celebrate the 80th birthday anniversary of one of Nigeria’s pioneering photographers as well as to acknowledge the richness of over 60 years of his photographic practice. Through the portfolio section which began in the last issue we have highlighted the work of Nigerian and African artists. Considering the mounting interest in contemporary art from Africa, we hope that this initiative will stimulate a new but growing number of collectors for purchase in support of our programmes as well as towards the upcoming Ojeikere Foundation. But most of all it provides the opportunity for artists to have their work complemented in their own collections. This presents an opportunity for art enthusiasts to finally start their own collection.

Contact portfolio@ccalagos.org for more information.

A Family Affair

Ojeikere, Ojeikere and Ojeikere could well be the name of a prestigious law firm. Instead, Okhai, Iria and Amaize Ojeikere are a truly remarkable trio of outstanding Nigerian photographers. A father and two-son combination; ranging in age from the late seventies to age late thirties; they are a truly remarkable Nigerian photographers. A father and two-son firm. Instead, Okhai, Iria and Amaize Ojeikere are a truly remarkable trio of outstanding Nigerian photographers. A father and two-son law firm. Instead, Okhai, Iria and Amaize Ojeikere are a truly remarkable trio of outstanding Nigerian photographers. A father and two-son law firm. Instead, Okhai, Iria and Amaize Ojeikere are a truly.

Okhai or Pa Ojeikere as he is now re- Viewed in photography circles in Nigeria, is in all respects a self-made man and a photographer who by sheer dint of hard work, a zeal to learn and an unfailing ambition, rose from very humble beginnings and, a mixture of technical adven- ture and experimentation to become an outstanding master photographer! A product of the ‘till school of com- 1 plate photography; Okhai Ojeikere right from the beginning of his career strove to achieve exceptional excellence as a darkroom technician as well as acquire a practised eye for documentary and creative photography. Simply put, he has always been personally involved and in charge of all the processes involved in producing a photograph. It’s no won- der then that his photographs have the hallmarks of good composition, exposure and darkroom expertise.

In his progression to become a good pho- tographer on his long journey to become a master photographer Okhai Ojeikere started off in Abakaliki with a camera that cost him two pounds sterling in 1950 and by 1970 he had acquired the state-of-the-art top-of-the-range Swedish-made Hasselblad camera. As his son Amaize remarked recently, “I am influenced by my father’s style and his attitude to work, his dedication and the fact that he was not constrained by his level of education and the rudimentary equipment he started off with.”

Ojekere after many attempts and unscreened application letters was eventually employed by the Western Reg- ion Ministry of Information’s Photograph- y Department; where he started off as a laboratory technician. He went on to become a full-fledged photographer with the Ministry and later he became one of Nigeria’s foremost advertising- industry photographers where he worked with Lintas for twelve years from 1963 to 1975.

Ojekere has created, for posterity, a body of work outside his official assignment type of photographs in the Ministry and Advertising industry that have built him the name of one of the most outstanding and creative photographers. It could be said that his photographs have the hallmarks of his documentary and creative photography. Simply put, he has always been personally involved and in charge of all the processes involved in producing a photograph. It’s no wonder then that his photographs have the hallmarks of good composition, exposure and darkroom expertise.

In his progression to become a good pho- tographer on his long journey to become a master photographer Okhai Ojeikere started off in Abakaliki with a camera that cost him two pounds sterling in 1950 and by 1970 he had acquired the state-of-the-art top-of-the-range Swedish-made Hasselblad camera. As his son Amaize remarked recently, “I am influenced by my father’s style and his attitude to work, his dedication and the fact that he was not constrained by his level of education and the rudimentary equipment he started off with.”

Ojekere after many attempts and unscreened application letters was eventually employed by the Western Reg- ion Ministry of Information’s Photograph- y Department; where he started off as a laboratory technician. He went on to become a full-fledged photographer with the Ministry and later he became one of Nigeria’s foremost advertising- industry photographers where he worked with Lintas for twelve years from 1963 to 1975.

Ojekere has created, for posterity, a body of work outside his official assignment type of photographs in the Ministry and Advertising industry that have built him the name of one of the most outstanding and creative photographers. It could be said that his photographs have the hallmarks of his documentary and creative photography. Simply put, he has always been personally involved and in charge of all the processes involved in producing a photograph. It’s no wonder then that his photographs have the hallmarks of good composition, exposure and darkroom expertise.

To say that Okhai Ojeikere is a master documentary photographer is an under- statement in that he was a true pioneer in this genre of photography in Nigeria; who undertook self-sponsored docu- mentary projects with an eye and vision of the future and permanent relevence. One such documentary project which mehr than three decades after he had embarked upon it, rightly earned him well-deserved international fame and some fortune in his documentation of Nigerian hairstyles and headgears.

Melodiously as from the series Ojekere embarked upon the photo- graphic documentation of urban-based traditional hairdresser. This body of work which is a tribute to the creative inventiveness of these hairdressers, who working with black thread and the natural hair of their women clients cre- ated a whole range of outstanding and intriguing hairstyles which became na- tionally popular as in-vogue styles that were representative of various era and were identified by quaint names like Sky screaper, Boys Follow Me and Festa. These styles were representative of various era and were identified by quaint names like Sky screaper, Boys Follow Me and Festa.

These documentary photographs on Ni- gerian hairstyles and headgears were published as a coffee-table book in France, under the title J. D. Ojekere. Ojekere Photographs in 2000. Because of their international acceptance and cul- tural impact of original creativity Okhai Ojeikere has been invited to exhibit these images in France, Belgium, Spain, Japan, the United States of America, Switzerland, Germany, and India so far. That Ojekere has been honoured to be- come a Frontline culture Ambassador for Nigeria is just reward for his self-belief and doggedness to become a master photographer!

Ojekere in his career also meticu- lously documented various aspects of Nigerian culture in the fields of dance, music, masquerades and ceremonies. He has put over 5,000 images in this body of work. Hopefully these images will soon be given permanent relevance and exposure in book form to celebrate Ojekere’s immense contribution to our awareness and appreciation of the beauty of our depth in traditional culture!

Tam Fiodir is a photographer and histo- rian based in Lagos, Nigeria.

This is an abridged version of a test initially published in 234Next on 27th March 2010. It is reprinted here with per- mission. © Tam Fiodir
On African Dress and the Self
Oyinda Fakaye

The collaboration between the designer Maki Oh and visual artist Folarin Shasanya presents a series of photographs which have been inspired by a cross-fertilisation of themes and working practices.

Maki Oh’s traditional contemporary designs manipulate and interact with the houses, and the range of earthy nude tones, and are interpreted as a particular contemporary mode of expression.

Folarin Shasanya’s recent photographic series, “An Affiliation with History,” explores ideas of ‘implied possession’ and the idea of exploring art in public spaces, with the hope of uniting and often echoing through the voice of the artists.

The workshop highlighted the importance of cross-cultural dialogue and the benefits of collaborative work. The variety of backgrounds and the know-how shared was invaluable through all stages of the process.

The workshop in Dakar was financed by the Congolese diaspora and many Congolese musicians acted out their performance. The workshop in Dakar, in which he attempted to assimilate into the local culture and transform himself into a Senegalese native, was an example of the use of clothing or fashion to distinguish the so-called ‘African identity’. His starting point was an African costume bought at a fancy dress store in Germany. The outfit included a grass skirt and spear, a representative of the stereotypical view of African people by many Germans according to Metz. The workshop commenced, elements of his costume were disposed and replaced with garments worn by locals. His transformation included the shaving off of his sideburns – a representation of Black resistance in the West but something that holds little of that meaning within Africa. At the end of the week, the group was dressed in Senegalese outfits, the original outfit and the newly developed outfit. I found his work and style quite innovative and highly interesting.

Western dress like most things associated with West has been designed to assert itself as some sort of norm, in that any deviation from it is regarded as somewhat ethnic. Western dress though to me, is clothing in its least recognisable form in that it is a collage of all the societies that it has tapped into via trade, via colonisation yet it still functions as an avatar of authority signifying what is considered normal. When thinking about African dress the first thing that comes to mind is to look at the patterns, colours and fabrics make up the apparent African aesthetic. Much has been said and written on the issue of important fabrics, which is an interesting debate, especially when trade—including the fabric of fabrics—is carried out by almost all criminal nations. I wonder, how do we recognise the Chinese dress, it is solely by the textile, or it may be via the cut of the garments?

Maki Oh’s “Everything in Proportion” fashion range– produced in collaboration with the artist Nike-Oke Kram-Davies and inspired by the coming-of-age ceremony has been described as an exploration of themes worn would probably not be described as African dress.

From my observations and drawing from the presentation by Gabi Ngcobo, I was interested in the textiles of Dakar and fist of Dakar – which came in the form of graffiti. I have become interested in the presence of graffiti in Africa and coming from Nigeria where little or no graffiti exists, it was very interesting to see it prominently and in a vibrant Dakar. In Nigeria, tagging and or political messages are more likely to be found on broken buildings such as schools, homes or hospitals. I have always believed clothing to be my visual record of a place. The use of graffiti here highlighted that art as activism is still relevant and important in the contemporary African society.

The interpretation of the theme of fashion and the cross -contemporary dialogue or perception was highlighted in Philip Metz’s performance art. Metz’s artistic practice reflects his cultural heritage and also the perception of Africans in Germany. His work based on the idea of two little black boys, a popular children’s song in which 2 black boys die in various “fun-ny” ways, was very interesting raising the issues around race and children. His work in Dakar, in which he attempted to assimilate into the local culture and transform himself into a Senegalese native, was an example of the use of clothing or fashion to distinguish the so-called ‘African identity’. His starting point was an African costume bought at a fancy dress store in Germany. The outfit included a grass skirt and spear, a representative of the stereotypical view of African people by many Germans according to Metz. The workshop commenced, elements of his costume were disposed and replaced with garments worn by locals. His transformation included the shaving off of his sideburns – a representation of Black resistance in the West but something that holds little of that meaning within Africa. At the end of the workshop the group included in Senegalese outfits, the original outfit and the newly developed outfit. I found his work and style quite innovative and highly interesting.

Western dress like most things associated with West has been designed to assert itself as some sort of norm, in that any deviation from it is regarded as somewhat ethnic. Western dress though to me, is clothing in its least recognisable form in that it is a collage of all the societies that it has tapped into via trade, via colonisation yet it still functions as an avatar of authority signifying what is considered normal. When thinking about African dress the first thing that comes to mind is to look at the patterns, colours and fabrics make up the apparent African aesthetic. Much has been said and written on the issue of important fabrics, which is an interesting debate, especially when trade—including the fabric of fabrics—is carried out by almost all criminal nations. I wonder, how do we recognise the Chinese dress, it is solely by the textile, or it may be via the cut of the garments?

Must an Italian American or a Dutch South African draw their roots in order to gain notoriety as being of race or ethnicity? Why, then, it is only when a designer of colour draws from their ‘roots’ are they embraced? Duro Odos is yes, an accomplished designer but if we took away the ‘Africanness’ that he is perceived to represent would he have as much accolade?

The workshop in Dakar was financed by the Congolese diaspora and many Congolese musicians acted out their performance. The workshop in Dakar, in which he attempted to assimilate into the local culture and transform himself into a Senegalese native, was an example of the use of clothing or fashion to distinguish the so-called ‘African identity’. His starting point was an African costume bought at a fancy dress store in Germany. The outfit included a grass skirt and spear, a representative of the stereotypical view of African people by many Germans according to Metz. The workshop commenced, elements of his costume were disposed and replaced with garments worn by locals. His transformation included the shaving off of his sideburns – a representation of Black resistance in the West but something that holds little of that meaning within Africa. At the end of the week, the group included in Senegalese outfits, the original outfit and the newly developed outfit. I found his work and style quite innovative and highly interesting.

Western dress like most things associated with West has been designed to assert itself as some sort of norm, in that any deviation from it is regarded as somewhat ethnic. Western dress though to me, is clothing in its least recognisable form in that it is a collage of all the societies that it has tapped into via trade, via colonisation yet it still functions as an avatar of authority signifying what is considered normal. When thinking about African dress the first thing that comes to mind is to look at the patterns, colours and fabrics make up the apparent African aesthetic. Much has been said and written on the issue of important fabrics, which is an interesting debate, especially when trade—including the fabric of fabrics—is carried out by almost all criminal nations. I wonder, how do we recognise the Chinese dress, it is solely by the textile, or it may be via the cut of the garments?

Must an Italian American or a Dutch South African draw their roots in order to gain notoriety as being of race or ethnicity? Why, then, it is only when a designer of colour draws from their ‘roots’ are they embraced? Duro Odos is yes, an accomplished designer but if we took away the ‘Africanness’ that he is perceived to represent would he have as much accolade?

The workshop in Dakar was financed by the Congolese diaspora and many Congolese musicians acted out their performance. The workshop in Dakar, in which he attempted to assimilate into the local culture and transform himself into a Senegalese native, was an example of the use of clothing or fashion to distinguish the so-called ‘African identity’. His starting point was an African costume bought at a fancy dress store in Germany. The outfit included a grass skirt and spear, a representative of the stereotypical view of African people by many Germans according to Metz. The workshop commenced, elements of his costume were disposed and replaced with garments worn by locals. His transformation included the shaving off of his sideburns – a representation of Black resistance in the West but something that holds little of that meaning within Africa. At the end of the week, the group included in Senegalese outfits, the original outfit and the newly developed outfit. I found his work and style quite innovative and highly interesting.

Western dress like most things associated with West has been designed to assert itself as some sort of norm, in that any deviation from it is regarded as somewhat ethnic. Western dress though to me, is clothing in its least recognisable form in that it is a collage of all the societies that it has tapped into via trade, via colonisation yet it still functions as an avatar of authority signifying what is considered normal. When thinking about African dress the first thing that comes to mind is to look at the patterns, colours and fabrics make up the apparent African aesthetic. Much has been said and written on the issue of important fabrics, which is an interesting debate, especially when trade—including the fabric of fabrics—is carried out by almost all criminal nations. I wonder, how do we recognise the Chinese dress, it is solely by the textile, or it may be via the cut of the garments?

Must an Italian American or a Dutch South African draw their roots in order to gain notoriety as being of race or ethnicity? Why, then, it is only when a designer of colour draws from their ‘roots’ are they embraced? Duro Odos is yes, an accomplished designer but if we took away the ‘Africanness’ that he is perceived to represent would he have as much accolade?
Beyond Lagos

Carrie Schneider

IC (Independent Curators International) has developed its first touring curatorial conversation series. IC’s executive director Kate Fowle, comprising photographs, videos, and reenactments by New York-based Abramovic, comprising photographs, videos, and reenactments by

Nermin Hammam Metanoia

18 June / Thursday 2010

Townhouse Contemporary Art Gallery

10 Nabbary Street / Downtown Cairo, off Qasr Al Nil St.

The daring collide-based works of Ne-\n
The conversation series will explore the growing impact of transnational practice, using current developments in the field, in

Converge Curators Forum, Art Chicago


Dak’Art Biennial of Contemporary African Art

7 May – 7 June 2010

Dakar, Senegal

Thema Dak’Art 1990 = Retrospective and Prospective. This year’s biennial, curated by Karole Faranda, Malanje Malonge Samh, Syahel Sarkawi, Patricia Tin, is concerned with the challenges and the complex interactions of the dominant and the emerging conceptual and diasporic practices of the 20th century. The conversation series will be one of the first to visit the United States in over a decade. IC’s executive director Kate Fowle will moderate conversations about the contemporary and innovative practices of artists and curators from around the world. For more information, please visit IC’s website.

The annual Converge Curators Forum, will bring together emerging and established curators, art-\n
Dialogue Series Itinerary

- ICI's 35th anniversary video art program Project35, includes a compilation of video art projects from artists around the world. New books are constantly being added to the permanent collection of the artist. The library contains over 2500 books, catalogues, magazines, journals, as well as other reference materials. The library is also open to the public on Sundays and public holidays.

- 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 made with the library director. The library director is looking into the possibility of partnering with one of the premier bookshops in the country to provide an appropriate book-selling service to our members.

- Do you have any art books? While the majority of our books focus on art, art history and theory, we do have a limited selection of books dedicated to architecture, fashion, textiles, design, and 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 5pm, Monday to Friday, and Saturday by Appointment only. The Library is open to the public on Sundays and public holidays.

Visit today and expand your world!

CCA Lagos

5, Alagomeji Avenue, Yaba, Lagos, Nigeria

+234 (0) 123 456 789

www.ccalagos.org

www.ccalagos.org

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

Daily Rate without Membership

Full Member.................N15,000 per year plus daily rate N250

Non-ECCOW Members.....N1000 per day

Overseas Supporters

Diamond Donor $1,000 (Pound/Euro equivalent)

Golden Giver ............$500 (Pound/Euro equivalent)

Silver Supporter ........$200 (Pound/Euro equivalent)

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 made with the library director. The library director is looking into the possibility of partnering with one of the premier bookshops in the country to provide an appropriate book-selling service to our members.

Do you have any art books? While the majority of our books focus on art, art history and theory, we do have a limited selection of books dedicated to architecture, fashion, textiles, design, and 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 5pm, Monday to Friday, and Saturday by Appointment only. The Library is open to the public on Sundays and public holidays.
In which sexism is prevalent and in which homophobia is lega-

Nigerian art context scene, it is precisely that – ground-

provocative works for over thirty years. However, within the em-

groundbreaking or cutting edge art, as artists have dealt with

the conservative. This is such a project, not because it presents

exist for artistic practice that strays from the conventional and

appropriately catalyst in a context in which few, if any platforms

The idea of “Like A Virgin…” came before the Centre for Con-

temporary Art, Lagos became a reality in 2007. It was the ap-

propriate catalyst in a context in which few, if any platforms

exist for artistic practice that strays from the conventional and

the conservative. This is such a project, not because it presents

groundbreaking or cutting edge art, as artists have dealt with

the issues of womanhood, the body and sexuality and make

provocative works for over thirty years. However, within the em-

bryonic Nigerian art context scene, it is precisely that – ground-

breaking and provocative. In an infrastructural patriarchal society

in which sexism is prevalent and in which homophobia is lega-

led, few if any artists have presented complex, provocative

works on the body and sexuality the way Azubuike and Muholl

are doing. Two young African women working on the continent,

pushing boundaries, confronting taboos and challenging ste-

reotypes, in essence expressing themselves and their lives in a

way few of their predecessors have done before.

The exhibition catalogue features essays by Bisi Silva and

Christine Eyene.

N1,500 or $15.00 (excl. p & p)

Identity: An Imagined State, 2009

This fully-illustrated colour catalogue accompanies the first video art exhibition to be held

in Nigeria. Identity: An Imagined State is an exhibition that brings together for the first time

works by twelve established and emerging artists of different cultural, geographic and social


The publication features insightful texts, both in English and French, by Kristy Inwarneiz, Mihail Petchkovsky, Gisday Leje, Solange Farkas, an introduction by Bisi Silva and an afterword by Antawan I. Byrd.

N2,000 or $20.00 (excl. p & p)