

# afrika remix

CONTEMPORARY ART OF A CONTINENT

10 FEBRUARY - 17 APRIL 2005

Hayward Gallery,  
South Bank Centre, London.

## GUIDANCE NOTES

The purpose of this pack is to support teachers making a visit to the Hayward Gallery for the exhibition Africa Remix. The pack is aimed at Key Stage 2 and 3 with suggestions for activities in the gallery and ideas to continue in the classroom. This exhibition may be the starting point for varied discussions. In this pack we have identified links with **Literacy, Science, Art and Design and Citizenship.**

**NB:** Please note many of the artworks contain sharp edges and should not be touched.

## ABOUT THIS PACK

In this pack we have focussed on just 12 artists from the many involved in this exhibition. We have tried to choose people working in a range of different mediums including sculpture, video, installation, painting and collage. Like the show, the pack is divided into three sections:

**City and Land** (an exploration of the contrasting experiences of urban and rural life)

**Body and Soul** (around the themes of religion, spirituality, emotion and sexuality)

**Identity and History** (including issues of tradition and modernity, and the relation of the individual to the community).

## PLANNING YOUR VISIT

All bookings must be made through Katherine White on 0870 165 6000. She can also give you details of our Artist Educators who are available to lead tours of this show.

### OPENING HOURS

Daily 10am – 6pm.

Late Nights Tuesday and

Wednesday until 8pm.

Friday until 9pm.

## GETTING TO THE HAYWARD GALLERY

Situated in the heart of the South Bank Centre, the Hayward Gallery is ideally placed to offer students a taste of London's cultural scene while providing a wonderful overview of the city from the riverbank.

## TRANSPORT

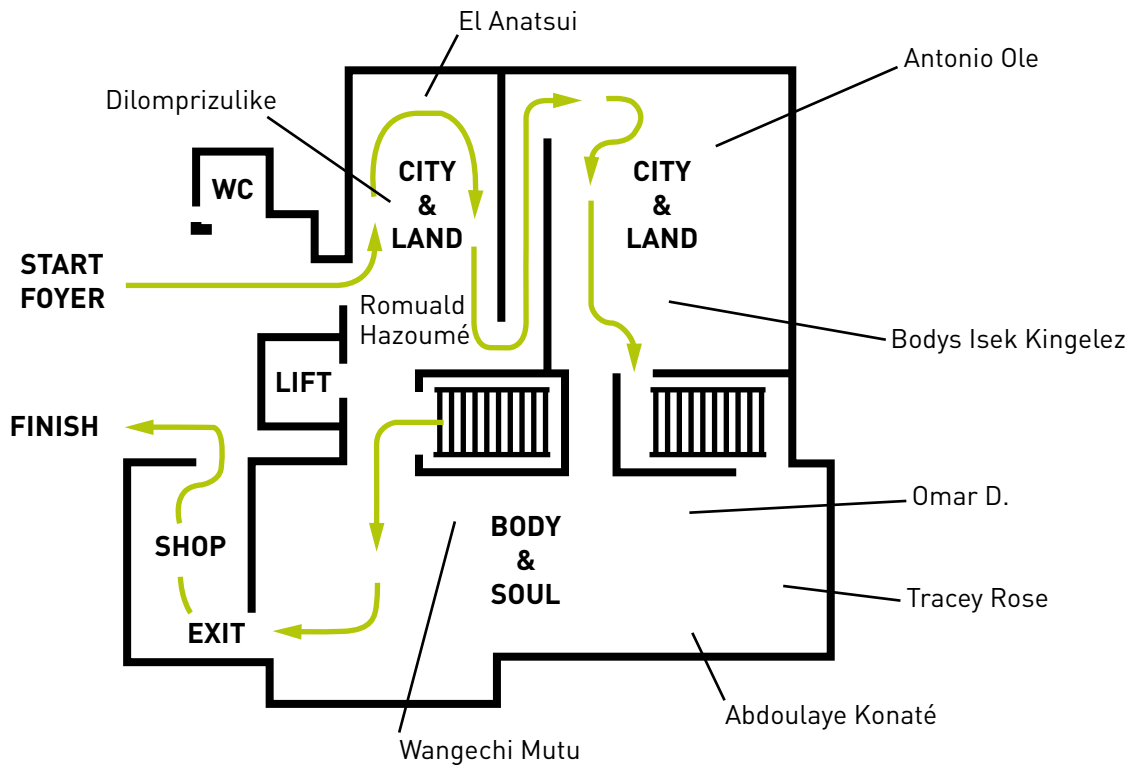
The Hayward Gallery is accessible by tube (Waterloo and Embankment), bus (to Waterloo Bridge), and train (Waterloo Station).

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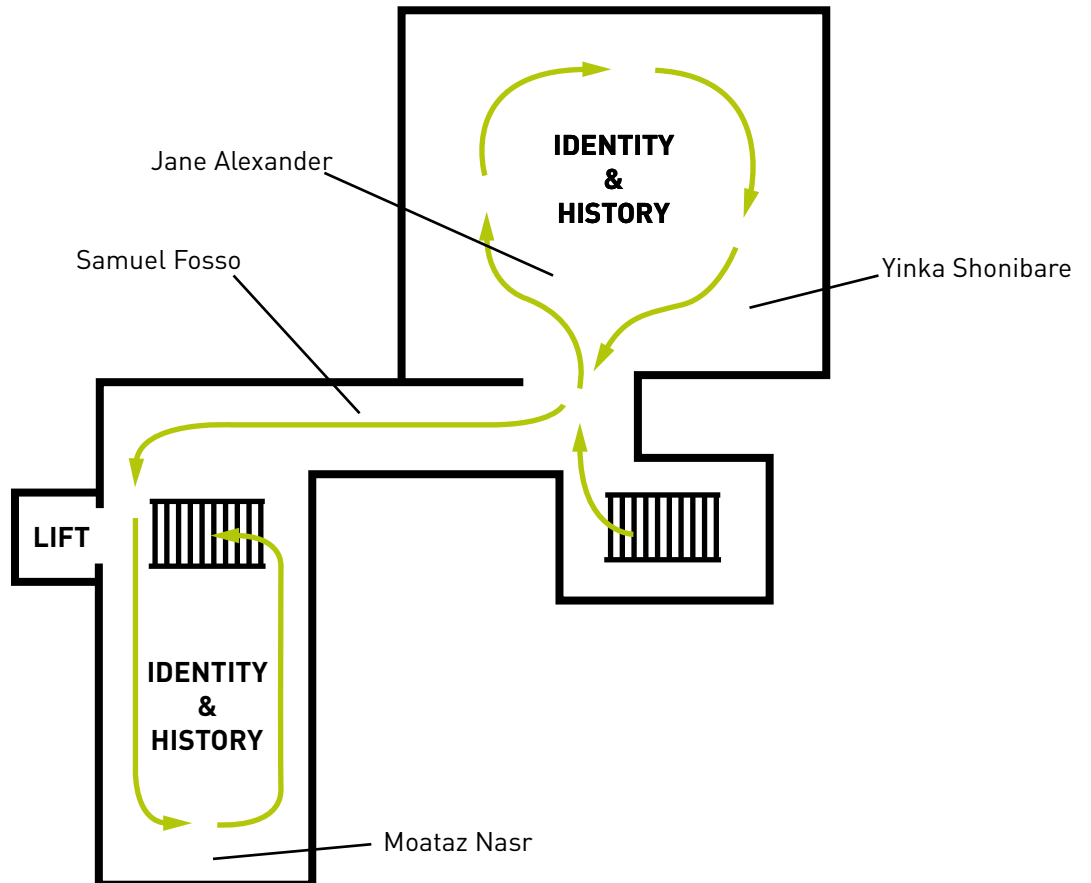
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# 1 GALLERYMAP

## LEVEL 1



## LEVEL 2



# 2 INTRODUCTION

**Africa Remix: Contemporary Art of a Continent** is the biggest exhibition of contemporary African art ever held in Europe. It includes work by over seventy artists from Algeria to Zimbabwe, as well as African artists now living in Europe and North America. All the art has been made within the last 15 years by up and coming artists such as Wangechi Mutu and Yinka Shonibare, as well as more established artists such as Jackson Hlungwani, El Anatsui and William Kentridge.

The tribal masks and figures that inspired Picasso remain the West's traditional view of African art. But, as this dazzling exhibition shows, contemporary art from the continent is branching out in radical ways.

Selected by the Paris-based critic and curator Simon Njami in consultation with an international team of advisors, Africa Remix has already been staged at the Museum Kunst Palast, Düsseldorf and after its time at the Hayward Gallery it will go to the Centre Georges Pompidou, Paris, and the Mori Art Museum, Tokyo.

Importantly, Africa Remix is a part of Africa 05, a season of events, exhibitions, performances and talks celebrating African culture.



Samuel Fosso, *The Chief Who Sold Africa to the Colonialists*, from the series *Tati*, autoportrait, 1997, 5 C-print photographs 3 at 127 x 101 cm; 2 at 101 x 101 cm, Centre Georges Pompidou © S. Fosso

# 3 CITY & LAND

From front doors to bottle tops, recycled materials form the basis for much of the artwork in this section.

**El Anatsui** (Ghana/Nigeria)  
**Dilomprizulike** (South Africa)  
**Romuald Hazoumé** (Benin)  
**Bodys Isek Kingelez** (Congo)  
**Antonio Ole** (Angola)

**El Anatsui's** majestic piece *Sasa* (2004) is constructed entirely from bottle tops. It is stunning in its scale and shimmers in a way that transforms the everyday into something precious. Anatsui says, 'The whole process started when I discovered piles of empty drinks bottles that had been thrown away. I thought that something could be done with them, so I did some study of them. Finally the idea came that these tops are very soft and that it's easy to rip them apart and flatten them out. After stretching them I felt that the best thing would be to put them together in series to make a sheet, to play down their pretty individuality by welding them into a massive block. That's how I started.'

**Dilomprizulike** is a sculptor, installation and performance artist who usually works with waste materials and calls himself 'the junkman of Africa'. He was a former student of El Anatsui and like him uses recycled materials to create his works. *Waiting for a Bus* (2003) is

accompanied by a video piece of a fashion show of his creations. Dilomprizulike's figures are said to be waiting for a bus but the accompanying text suggests they are waiting for much more than this.

Of the African urban condition the artist says, 'The emerging African city urban life traps the Nigerian in this phenomenal vessel which more rocks than sways as she gropes for a balance between the Nigerian city-man and the bruised knowledge of his authentic roots. Hence he lives a life that is neither his nor what his 'omni-potent' colonial master has brain-washed him to believe he can be. There is a struggle inside him – a consciousness of living with the complications of an imposed civilisation. He can no longer go back to pick up the fragments of his father's shattered culture; neither is he equipped enough to keep pace in the white-man's world...'

**Romuald Hazoumé** makes masks out of empty gerri cans. These containers are familiar forms across Africa and are used to carry water and oil. Here, the open mouth of the cans can be read as a mouth while the handle takes on the shape of a nose, not dissimilar to masks made in Benin or other parts of Western Africa. Hazoumé says, 'Today the Europeans have taken away all our

masks, and they still want more masks. In return they have left us our waste, which we do not manufacture ourselves. So I saw the opportunity to recycle the rubbish which they send us every day as masks for which they have such a hunger, and so send it back, so that our old masks may stay with us.'

**Bodys Isek Kingelez** envisions utopian cities by creating architectural models inspired by both African and colonial architectures. Obsessively detailed, technically complex, fantastic and colourful, they are made from a variety of materials including paper, cardboard and plywood. Kingelez says, 'I wanted my art to serve the community that is being reborn to create a new world, because the pleasures of our earthly world depend on the people who live in it. I created these Cities so there would be lasting peace, justice and universal freedom. They will function like small secular states with their own political structure, and will not need policemen or an army.'

**Antonio Ole** uses rusted and reclaimed materials from townships to build painterly walls. In *Townshipwall No 611* (2004) Ole employed parts of makeshift buildings he found in Africa Remix's first stop, Düsseldorf. For Ole, the wall is about the frontier between private and public space and a symbol of a marginalised township life.



Bodys Isek Kingelez, *Sète en 3009*, 2000, Mixed media 210 x 300 x 89 cm, Collection Musée International des Arts Modestes, Sète, France © the artist 2005 Photo: Pierre Schwartz

## DISCUSSION POINTS

- Why do you think these artists have chosen to use recycled material? List the materials the artists have used. How have they put them together?
- How do you think they move these artworks from one place to another?
- When do you think these were made? Why? When were they actually made?
- What do you think these artists think of cities?

# 4 BODY & SOUL

Young and old, black and white, rich and poor, real and imagined - there are hundreds of different beings in this section.

**Omar D.** (Algeria)  
**Abdoulaye Konaté** (Mali)  
**Wangechi Mutu** (Kenya)

## ARTISTS

**Omar D.** has taken intimate and personal photographs of older women. Richly textured, the photographs contrast the vivid colour of cloth and jewellery with the wrinkling skin that show the signs of old age. Notably, the women do not look directly into the camera even though they are aware their photograph is being taken.

**Abdoulaye Konaté** is interested in African cosmologies and mixes signs and symbols of secret Malian societies with icons from the Western world. In many West African cultures charms were traditionally attached to warriors' and hunters' tunics. These charms were usually fragments of paper covered with sentences from the Koran and protected the wearer from being wounded, killed or made slaves in war, or when travelling.

**Wangechi Mutu's** hybridised drawings and collages combine imagery from fashion magazines and machinery trade journals. The resultant figures are alluring yet disturbing.

Mutu says, 'Camouflage and mutation are big themes in my work, but the idea I'm most enamoured with is the notion that transformation can help us to transcend our predicament. We all wear costumes when we set out for battle.'

'Kenya is a very photogenic country, and so much faux anthropology and documentary work has been carried out there. When you live in such a country it's easy to dismiss the role it plays in forming your identity. But after you live outside it for a long time, you realise that the big animals that inhabit the not-so-wild wilderness, a few indigenous locals, and sometimes a marathon runner or two are not a sufficient definition of your homeland. Besides



Wangechi Mutu, A passing thought such frightening ape, 2003 Ink and collage on Mylar polyester film 172 x 127.5 cm Collection of Jeannie Greenberg Rohatyn, New York; Courtesy of the artist and Susanne Vielmetter Los Angeles Projects © the artist 2005

addressing and even challenging an art-historical trajectory of figurative-photographic collage, my work is a reclaiming of an imagined future. Collages, assemblage, and mixing genres are merely tools to facilitate the rewriting of my memories and history.'

## DISCUSSION POINTS

• What kind of materials are these artists using?  
Have they used recycled materials?

- How is this work different/similar to the art you have already seen?
- What symbols can you see in this work? What/who do these symbols represent?
- What can you read from the body language of those in the works on show?

# 5 IDENTITY & HISTORY

In this section the personal and the political combine as the artists use their work as a means to consider national and individual identities. Often this is demonstrated by a strong interest in pattern with certain textiles being identified with certain cultures, specific colours being associated with particular flags, and some shapes operating as religious signifiers.

**Jane Alexander** (South Africa)  
**Samuel Fosso** (Cameroon)  
**Moataz Nasr** (Egypt)  
**Yinka Shonibare** (England)

## ARTISTS

**Jane Alexander's** tableau *African Adventure* (1999-2002) is disturbing yet intriguing. Humanoid animal hybrid sculptures gather to create a dramatic scene. The title of the work clearly references a safari and the work provides a loaded commentary upon tourist agencies.

**Samuel Fosso** became a photographic apprentice at an early age. He set up his first studio when he was 13 and started experimenting with the self-portrait, a genre he still favours today. Fosso likes to create new personas for himself and uses clothing, make-up and props in order to do this. While his ambiguous and highly theatrical images have drawn comparison with American artist Cindy Sherman's, Fosso has been at it at for least as long as Sherman – since the 1970s – and he developed in complete isolation from international art trends.

**Moataz Nasr's** *Tabla*, is inspired by the Egyptian story, *Kalila Wa Dimna\** (The Fox and The Drum):

A fox hears a strange and very loud sound coming from a drum hanging on a tree. The branches of the tree, moved by the wind, hit the drum and make the noise. Amazed by the size of the drum and the power of the sound, the fox jumps on the drum thinking that it would be as full of flesh, as it is big and loud. The drum falls, breaks; it is empty and fragile.

Disappointed, the fox then realises that the lowest, ugliest and shallowest of things are precisely those that make the loudest sounds.

*Tabla* comprises a video of a tabla player who uses different rhythms to express moods and emotions such as anger, love, war, and spirituality. Placed randomly on the floor in front of the projection are many raw Nile-mud tablas of different sizes. These tablas respond to the beats of the main tabla on the screen, repeating its rhythms, softly or loudly.

**Yinka Shonibare's** installation uses fabric from a shop in Brixton, South London, which is produced in Holland for a West African market. Shonibare says, 'I started working with these brightly patterned, quintessentially African fabrics precisely because they are actually Dutch and they negate the whole idea of ethnicity.'

In the *Victorian Philantropist's Parlour* (1996-97) the artist turns the anthropological lens on the viewer, portraying himself as an African explorer in 19th-century Britain and making exuberant use of patterned African textiles in classical European settings.



Moataz Nasr, *Tabla*, 2003; DVD projection, c.100 tablas (various sizes) Dimensions variable  
Courtesy of the artist © the artist 2005

\*The tabla is an Egyptian traditional percussion instrument, it is the Egyptian drum.

\**Kalila Wa Dimna* is a collection of animal stories based on the Indian *Pancatantra*, it was introduced to the Arab World in the 8th Century A.D.

# 6 IDENTITY & HISTORY

Shonibare was born in Britain, educated in his parents' native Nigeria and returned to Britain for his art-school training at age 17. He has had considerable success on the Brit-Art scene, but sees no contradiction in also being portrayed as an African artist.

'I don't see Africa as a single monolithic phenomenon. Anyone who has been educated in English, while speaking their own language at home – as I did, as do most people in Nigeria – has been negotiating two cultural territories from a very early age. The earlier generation of African artists were trying to establish an essential African identity as a challenge to colonialism. But I'm more interested in deconstructing that.'

## DISCUSSION POINTS

- What colours do you see in these works?

Why do you think that the artist has used these colours?

- What draws your attention to the work?

If you were to add anything to this work what would it be?

- What would you make, inspired by this artists work?

- What do your clothes/style say about you?

# 7 CLASSROOM ACTIVITIES

## RECYCLING (Science) City & Land

- List all the items that you throw away in a week.
- Which of these items can be recycled? Which were paper/plastic/aluminium?
- Which of these items cannot be recycled?
- Which of these items could be used to make art?
- Which items were types of packaging?
- How does **not** recycling effect the environment?
- How can students improve their recycling habits at home and at school?



Africa Remix merchandise (2005)

**Challenge** another class to see who can create the least amount of waste over a week.

**Start** a paper-recycling programme in your school.

**Create** your own cloth of gold using items that are usually thrown away.

## TEXTILES (Art & Design) Identity & History

**Create** a small installation in a shoebox. Make mini versions of furniture found in your bedroom and cover it in various textiles. Add objects that personalise the room to give clues it's yours.

**Experiment** drawing on material with melted clear candles and ink before using batik.



Salon Afrique: Designer Hassan Hajjaj (2005)

# 8 CLASSROOM ACTIVITIES

## STORY WRITING (Literacy) Identity & History

**Imagine** someone walks through the door of Yinka Shonibare's room. Who are they and what are they doing there? Introduce a second character. Write a short scene between the two characters you've created.



Yinka Shonibare, Victorian Philanthropist's Parlour, 1996-97 Mixed media, Dimensions variable, Collection Eileen Harris-Norton and Peter Norton, Santa Monica, California © the artist 2005

**Imagine** you can hear one or two of the figures standing on the boxes in Jane Alexander's work. They are giving speeches. What are they saying and whom are they talking to?



Jane Alexander, African adventure, 1999-2002 (detail) Mixed media and bushsand c.400 x 900 cm; Courtesy of the artist © Jane Alexander 2005 Photo: Mark Lewis

## REPORT WRITING (Literacy) General

Write an article for your local paper about Africa Remix. Tell us about the whole exhibition. What was your favourite piece and were there any pieces you disliked? Would you encourage or discourage others to go and see it.

Send us your reports:  
ade@hayward.org.uk

## MORE DISCUSSION (Citizenship) General

- Pick a country in Africa and find out about it's cities, people, languages, food + farming, music, housing and culture.
- Create a brochure for your country, why would people come to that country?
- Imagine you have to move from a country in Africa to England?

- Why do you have to move? (Discuss the reasons why people migrate)
- What things are different/same between the two countries?
- Africa and Great Britain have a long history linking them together. See how many links you can find?

# 9 FURTHER RESEARCH

Many galleries and museums are playing their part in Africa 05. There has never been a better time to see art from artists from all over Africa. For more information contact them directly.

## South London Gallery

Exhibition: Depth of Field  
10 March- 30 April 2005  
T. 02077039799  
E. [mail@southlondongallery.org](mailto:mail@southlondongallery.org)  
W. [www.southlondongallery.org](http://www.southlondongallery.org)

## Hackney Museum

Exhibition: Africa in Focus  
16 February- 16 April 2005  
T. 020 8356 3500  
E. [hmuseum@hackney.gov.uk](mailto:hmuseum@hackney.gov.uk)  
W. [www.hackney.gov.uk/hackneymuseum/museum](http://www.hackney.gov.uk/hackneymuseum/museum)

## The October Gallery

Exhibition: El Anatsui  
9 February- 19 March 2005  
T. 020 7242 7367  
E. [education@octobergallery.co.uk](mailto:education@octobergallery.co.uk)  
W. [www.octobergallery.co.uk](http://www.octobergallery.co.uk)

## Gasworks Gallery

Residency Programme: Zwelethu Mthethwa (South Africa); Dilomprizulike (Nigeria); Tapfuma Gutsa (Zimbabwe); Atta Kwami (Ghana); Toyin Sokefun (Nigeria)  
W. <http://www.gasworks.org.uk>

## WEB LINKS

Africa 05  
<http://www.africa05.co.uk>

Africa Remix  
<http://africaremix.org.uk>

Africa Remix - Photo Tour  
<http://www.universes-in-universe.de/specials/africa--remix/english.htm>

Africa on your Street  
<http://www.bbc.co.uk/radio3/africaonyourstreet/>

Africa: BBC News  
<http://news.bbc.co.uk/2/hi/africa/default.stm>

Database of International Artists  
[www.culturebase.net](http://www.culturebase.net)

Hayward Gallery  
<http://www.hayward.org.uk/>

The Story of Africa: BBC World Service  
<http://www.bbc.co.uk/worldservice/africa/features/storyofafrica/index.shtml>

## SELECTED BOOKS

The Africa Remix catalogue includes essays by curators Simon Njami, Jean-Hubert Martin, David Elliott and an interview between Marie-Laure Bernadac and Abdelwahab Meddeb

Art Criticism and Africa, Katy Deepwell (ed), Saffron Books, 1997

Asafo! African Flags of the Fante, Peter Adler and Nicholas Barnard, Thames and Hudson, 1992

Big City: Artists from Africa, Serpentine Gallery, 1995

Contemporary African Art, Sidney Littlefield Kasfir, Thames and Hudson, 1999

Contemporary Art of Africa, George Adeagbo, Thames and Hudson, London/NY, 1996

El Anatsui: A sculpted History of Africa, John Picton, Saffron Books, 1998

Fault lines: Contemporary African Art and Shifting Landscapes, InIVA - Institute of International Visual Arts, 2003

Reading the Contemporary: African Art from Theory to the Marketplace Olu Oguibe and Okwui Enwezor, InIVA - Institute of International Visual Arts, 1999

Seven Stories about Modern Art in Africa, Whitechapel Gallery, 1995

The Short Century: Independence and Liberation: Movements in Africa 1945-1994, Okwui Enwezor, Chinua Achebe, Museum Villa Stuck, Prestel, 2001