

VISAS

S

DIASPORA AT HOME

ABRAHAM OGHOBASE BADY DALLOUL CHLOÉ QUENUM
EM'KAL EYONGAKPA JUMANA MANNA LAURA HENNO
MARIE VOIGNIER NIDHAL CHAMEKH RAHIMA GAMBO
WURA-NATASHA OGUNJI

DIASPORA AT HOME

ABRAHAM OGHOBASE BADY DALLOUL CHLOÉ QUENUM
EM'KAL EYONGAKPA JUMANA MANNA LAURA HENNO
MARIE VOIGNIER NIDHAL CHAMEKH RAHIMA GAMBO
WURA-NATASHA OGUNJI

This publication was produced in the framework of the exhibition

DIASPORA AT HOME

With Abraham Oghobase, Bady Dalloul, Chloé Quenum, Em'kal Eyongakpa, Jumana Manna
Laura Henno, Marie Voignier, Nidhal Chamekh, Rahima Gambo, Wura-natasha Ogunji

Diaspora at Home is co-curated by Iheanyi Onwuegbucha (CCA, Lagos) and Sophie Potelon (KADIST, Paris), and is part of KADIST's international collaborations program.

November 4, 2019 – January 31, 2020

At Centre for Contemporary Art, Lagos

In parallel of the exhibition:

November 7, 2019: Marie Voignier, *Na China!*, screening and talk with the artist at CCA, Lagos

January ? : Jumana Manna, *Wild relatives*, screening

Published by CCA, Lagos: Iheanyi Onwuegbucha

Texts: Iheanyi Onwuegbucha, Sophie Potelon

Design: Kelani Abass

Diaspora at Home is supported by: Institut Français, Paris and Alliance Française, Lagos.

Centre for Contemporary Art, Lagos
9 McEwen Street, Off Herbert Macaulay Way
Yaba, Lagos

www.ccalagos.org

cca **lagos**

KADIST


Alliance Française
Lagos


INSTITUT
FRANÇAIS

CONTENTS

Curatorial Note	5
Abraham Oghobase	8
Bady Dalloul	10
Chloé Quenum	12
Em'kal Eyongakpa	14
Laura Henno	16
Nidhal Chamekh	18
Rahima Gambo	22
Wura-natasha Ogunji	24
Screenings	
Jumana Manna	26
Marie Voignier	28
Biographies	30
Acknowledgements	33



DIASPORA AT HOME

The Centre for Contemporary Art, Lagos (CCA, Lagos) and KADIST, Paris are pleased to present *Diaspora at Home* a group exhibition which provides an opportunity to engage in a variety of conversations on the issue of mobility within Africa. The exhibition is presented in memory of Bisi Silva (1962 - 2019), founder of CCA, Lagos who strongly believed in promoting cultural exchanges and creating new networks throughout Africa.

Diaspora at Home takes the KADIST collection as a resource to be articulated in shifting cultural conditions, reflecting on the role of artistic forms in the circulation of knowledge within the African continent. Rather than transporting their artworks to Lagos, a group of international artists were invited to produce new projects on site and create conversations with the local art scene. The artists engage with the complex interdependencies between peoples and the social consequences of the diverse mobility within Africa. Em'kal Eyongakpa collects sounds of water and sounds from the ongoing (but much ignored) civil war in Cameroon to create kinetic sound installations, while Laura Henno sheds light on the European border in the archipelago Comoros, in the Indian ocean. Mobility is seen through the lens of flora and fauna; with Chloé Quenum revealing the story behind the transnational journey of fruits from the market of Lagos; or with Rahima Gambo exploring time-geography from a feminist perspective through the weaver bird. This project is also the occasion of looking at the historical connections between the North and the south of the Sahara, Bady Dalloul reflects on the history of the North African and Middle Eastern communities based in the city of Lagos. The series of screenings opens the question of mobility beyond the continent, Marie Voignier will present her current research where she traces the journey of female African entrepreneurs in China.

In the context of a current global discourse where the "South-North exodus" occupies media attention and becomes ever more precarious, statistics show that most Africans move within their own country, in rural-to-urban migration, or to other countries in the same region, therefore creating diasporas at home and abroad. While the term diaspora is now used to refer to any migrant groups and their descendants who maintain a link with their place of origin, it is rarely applied to African populations within Africa. This seems strange when one juxtaposes two persistent themes that often recur in many discussions about the continent: a history and practice of migration long before colonization, and people's close attachment to place.

Recent events in South Africa have highlighted not only the presence of African diasporas in the country but Xenophobia towards African migrants. Within Nigeria,

there have been instances where states “deported” homeless citizens to other parts of the country. Thus, with rising population explosion in urban areas, internal conflicts provoked by resource control and desire for international travel enhanced by the proliferation of internet, mobility within Africa is ripe for debate.

Iheanyi Onwuegbucha and Sophie Potelon



Abraham Oghobase

Abraham Oghobase incorporates various elements, including text, photography and a sculptural installation while exploring the materiality of photography. In his installation for *Diaspora at Home*, Oghobase produces digital 'negatives' of images taken from his archive of images that reflect the notion of individuals, ideas, and objects in movement and states of flux/transition. These photos, taken in Botswana and Ghana and installed in a collage over the stencils of selected lyrics from two important works of Hugh Masekela - *Stimela* and *Been Such A Long Time Gone*. These songs from Masekela's 1974 album *I Am Not Afraid*, explicitly refer to physical journeys across borders within Africa and evoke an intensity of emotions, including longing, loss, nostalgia, homesickness, and even anger. The opening monologue of *Stimela*, for example, narrates the journey of migrant labourers travelling to work in the gold mines of Johannesburg. This, in Masekela's performance, mimic the sounds of a steam train picking up speed. Similarly, *Been Such A Long Time Gone* describes Masekela's longings for home as an exile, but also an incredible, imagined journey across the continent, from north to south, to return home. By combining photography, musical lyrics, text and sculpture, Oghobase brings visual and musical elements into dialogue to reinforce the sentiments evoked by each separately.

Lyrics (opening monologue) of Stimela (1974):

*There is a train that comes from Namibia and Malawi,
there is a train that comes from Zambia and Zimbabwe,
There is a train that comes from Angola and Mozambique,
From Lesotho, from Botswana, from Swaziland,
From all the hinterland of Southern and Central Africa.
This train carries young and old. African men
Who are conscripted to come and work on contract.
In the golden mineral mines of Johannesburg
And its surrounding metropolis,
sixteen hours or more a day for almost no pay.
Deep, deep, deep down in the belly of the earth.
When they are digging and drilling
for that shiny mighty evasive stone,
Or when they dish that mish mesh mush food
into their iron plates with the iron shank.
Or when they sit in their stinking, funky, filthy,
Flea-ridden barracks and hostels.
They think about the loved ones they may never see again.
Because they might have already been
forcibly removed from where they last left them
Or wantonly murdered in the dead of night
By roving, marauding gangs of no particular origin,
We are told.
They think about their lands, their herds
That were taken away from them
With a gun, bomb, teargas and the cannon.
And when they hear that Choo-Choo train...
(A jogging and a popping and a smoking and a pushing and a
pumping and a firing and a steaming and a
chicking and a ... whaaa whaaaa...)
They always curse, curse the coal train,
The coal train that brought them to Johannesburg.*

Lyrics of Been Such A Long Time Gone (1974):

*Been such a long time gone
I often try to remember how it was
My memory draws faded pictures
Although in my dreams I see myself
Walking through the market place, in a tiny Moroccan town
Waiting for the caravan, to take me across - the mighty Sahara.
The Desert sand is blazing hot
There's a sandstorm coming our way
The nearest oasis is 1000 miles away
We've got 10 days to go to reach the Nile
Sailing down the river Nile
To be in valleys green with dates and olives on the banks
Tanzania's lakes are sparkling ahead
Flowing through Uganda straight into Malawi
Where the beat of Mozambique flows
Where the beat of Mozambique flows into
Zambezi, Zambezi, Zambezi, Zambezi.
Here I cross the river Limpopo
White soldier standing in the road
Suddenly they open fire and then POP
Goes my dream
Been such a long time gone
I've got to cross over.
Been such a long time gone
I've got to cross over.
Been such a long time gone
I've got to cross over.
Been such a long time gone
I've got to cross over.*



Abraham Oghobase,
Water, 2019,
Inkjet photographs on silk Chameuse
(12.5mm), 68x112cm

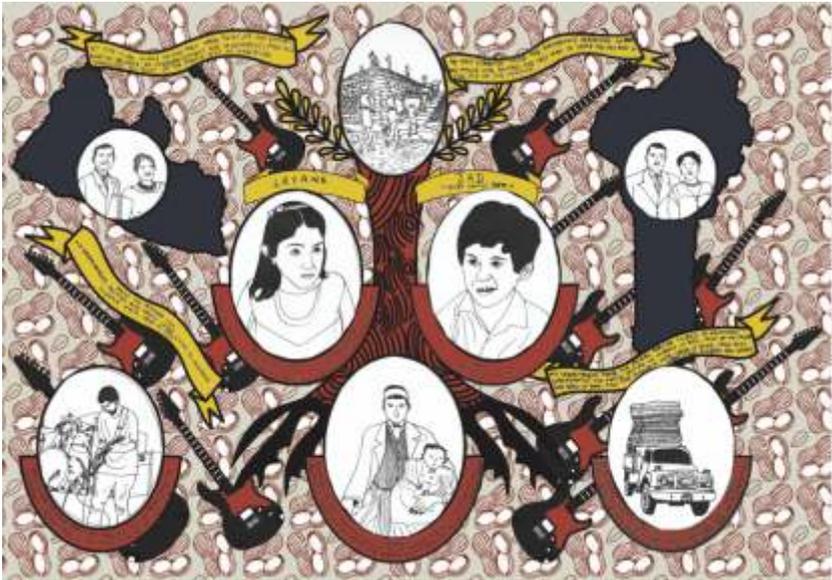
Bady Dalloul

Historical events, personal facts and fiction realities are interwoven in Bady Dalloul's practice: books and websites devoted to political and economic organisations; the culture and history of fictional states – Tonkeru, Republic of Suez; scrapbook from the Hiroshima Bombing; visual diaries of the Syrian civil war, and legends of Kalila and Dimna. He has often played with historical facts, using pieces of actual history – maps, images and video to create fiction. The play with history and fiction has been an obsession for Dalloul since adolescence, and it lies at the heart of his recent work in which history is adopted, modified and reinvented.

Bady Dalloul's work for *Diaspora at Home*, began with an artist-residency at CCA, Lagos where he met and interviewed members of the Lebanese community living in Lagos. Before his visit, the artist, who is originally Syrian but born in France, had read the story of the large community of Lebanese, Syrians and Palestinians living in West Africa. At the beginning of the twentieth century, young men fleeing poverty and conscription in the Ottoman Empire found themselves tricked while in transit in the French port of Marseilles. Aiming to migrate to Brazil and North America, these Syrian, Palestinian and Lebanese folks were fooled by the French colonial authorities eager to develop the trade of the territories they ruled in West Africa and found themselves reaching the shores of Senegal, Guinea, Sierra Leone, Ghana, and Nigeria.

His work "Bound Together", inspired by commemorative Nigerian textile, is a record of the presence of the various Middle Eastern families he met while in Lagos. Dalloul, who shares close ties with families in West Africa, uses his work to highlight the existential crisis of this community living in Diaspora: not being able to return, survival becomes the only option – "Seduced by the tale of unknown seas, by virgin horizons of the new world, we sought deliverance and quested for fortune. In return, we found at once bitterness, suffering, ease and prosperity".

The work is presented as a set of three different Nigerian dresses, made from hand printed fabrics in the form of commemorative textiles, each narrating the story of the families he met in Nigeria.



Bady Dalloul
Bound Together, 2019
Hand-printed cotton fabric

Chloé Quenum

Chloé Quenum works in various mediums such as glass, metal, textiles and concrete. Her works draw inspiration from various fields and cultural domains. She appropriates forms as a means to generate new formal and symbolic identities. Recently, the artist traveled to West Africa where she became interested in the relationship between weaving techniques and their symbolic correspondence in terms of narratives and codification, as seen in the work *Les Allégories* (2016), which is part of the KADIST collection. "What interests me," she explains, "is how an object can take a completely different meaning and value depending on the context in which it appears. In the same way that a word can mean quite another thing according to the conversation in which it is pronounced."¹

Chloé Quenum was invited to activate her installation *Châtaignes* (chestnuts), creating a landscape within the exhibition space. Scattered across the floor are several fruits wrapped in a clay covering and traces of an ochre tinted powder, evoking the tan color of chestnuts and the film that envelops their seeds. As if they had fallen from imaginary trees, the fruits are protected by a thin layer of clay, a traditional technique to protect perishable things.

Chloé Quenum appropriates the classic form of the still life in an evolving installation: fruits will at times decompose, at times germinate as jolts of the organic life trapped on the interior shoot out to escape the imprisoned fruits. She selected fruit from the market of Lagos (orange, tropical almond, udara, guava, papaya, coconut, soursop, lemon, African pear...), questioning the origins of the fruits and recalling the colonial history behind the global commerce of such items. Sensitive to the history of everyday objects (in this case, fruit) and to the contexts in which her objects are encountered, Quenum explores the complex layering of space and time. She is interested in how the spatial arrangements of her installations multiple points of view to the audience.

¹ Chloé Quenum



Chloé Quenum

Châtaignes (exhibition detail), 2018, Galerie Joseph Tang, Paris

Courtesy the artist and Galerie Joseph Tang

Photo: Joseph Tang

Em'Kal Eyongakpa

Em'kal Eyongakpa approaches the experienced, the unknown, as well as collective histories through a ritual use of repetition and transformation. Eyongakpa's interwoven installations, which could be experienced as paradoxical systems, not only blurs the boundaries between employed media, but could also alter the notion of the real and the illusory. Since 2007, the artist has travelled widely between Africa, Europe and the Americas, and these voyages are remarkably reflected in the forms and deliberations, processes and encounters, that stand at the core of the aesthetics of his work. His recent ideas/performances increasingly evoke notions of trans-generational memories, ethnobotany, applied and ethnomycology, cosmologies among other interests, in his explorations of the personal and the universal.

For *Diaspora at Home*, the artist inserts his sonic installation into the Library space of CCA, Lagos. This is part of an ongoing body of work including live sonic sketches, processions and kinetic sound sculptures through which the artist explores ideas around portals, crossings and water. The present installation includes a multi-channel sound composition, produced from a combination of field recordings made from various bodies of water – streams, rivers, lakes and oceans – in the former Southern Cameroons and the Mediterranean; as well as recordings from water pipes and wind channelled through air vents in Eyongakpa's workspaces. At the CCA, Lagos, the composition interacts and alternates with found sound excerpts from the ongoing conflict in Southern Cameroons.

This immersive, sonic environment in the CCA, Lagos' Library is the first in a new series of artists' engagements with the Library as a space for interaction, and as a watering hole for the creative mind. Eyongakpa's sonic installation breaks the silence of the library space and is hoped to inspire the Library users beyond the books, on a deeper level.



Em'kal Eyongakpa
Untitled 1 (naked routes), 2011,
black and white photograph,
KADIST collection

Laura Henno

Laura Henno has based her approach to photography and film on the issues of clandestine migration, in the Comoros, Réunion Island, Calais, France and Rome, Italy. She confronts herself, with a documentary aim that reinvests reality with the potentials of fiction and storytelling. The resulting images provoke a disturbance and draw from pictorial and cinematographic codes.

In 2009, Laura Henno began a research in the archipelago Comoros for her first film *Koropa*, the first episode of a triptych— completed in 2016. Mayotte is the only remaining island belonging to France in the archipelago of the Comoros, which gained independence in 1975, creating an invisible border that divides the islands from Europe. Violent current affairs, between 7000 and 10000 deaths during illegal crossings since the 1990s, would lead the artist on the path to Ben and Patron, clandestine people smugglers on board the *kwassa-kwassa*, these improvised sailing vessels connecting Anjouan to Mayotte. *Koropa* is the portrait of a particular relationship: that of Ben, a former fisherman turned smuggler, and Patron, a child who makes his first smuggling voyage between the island of Anjouan and Mayotte. The film presents a silent rite of passage, this solemn apprenticeship, and the transmission of knowledge that owes as much to the cunning as to the art of sailing over a hostile ocean. By its brief and radical form, its abstract space, the film escapes from the documentary format to draw an ancient drama, where two mute figures, that of the father and the son, share a journey on the verge of death. With *Koropa*, Laura Henno opens up a space of reflection, projection and escape, where fiction facilitates an access to reality. Children's dreams, local beliefs and migrants' life stories and fantasies in fact constitute so many narrative constructions through which spectators are made aware of concrete situations and can then form their own judgements and vision of the wandering man at a time of globalized migrations.



Laura Henno
KOROPA, 2016
Film, color, 16/9, 19min
Courtesy the artist, KADIST collection

Nidhal Chamekh

Nidhal Chamekh's creations reflect on the times we inhabit. His artwork is situated at the intersections of the biographic and the political, the lived and the historical, the event and the archive. From drawing to installations, and from photography to videos, Nidhal Chamekh's oeuvres dissect the constitution of our contemporary identity. His drawings demonstrate a technique that is perpetually developed and challenged through his employment of a variety of tools including pencil, brush, bread, charcoal and sponge. Despite the experimental application method, his execution is precise in its pursuit to replicate and observe reality. His line, essentially fragmented, draws on all eras and confuses spaces and cultures. We could consider his work as a « sampler » of the chaos of history. It is about creating plans able to operate some « cross-sections » of the chaos, to constitute a kind of social and cultural archaeology to make perceptible the historical complexity of the images.

Nos visages (our faces) is part of the continuity of his research around the visual memories of the vanquished and the lights they can throw on our contemporary era. The artist often says: « I begin with an image or a specific element _call it a fragment_ because amputated from its source, it is more open to other associations.»

For this latest series of drawings, *Nos visages* (our faces), Nidhal Chamekh has drawn from articles of French colonial propaganda (the magazine *Le Miroir*, founded in 1910). Precisely where Senegalese and Berber “infantrymen” were presented somewhere between the ethnographical survey and the hackneyed colonial and orientalist image. We know the importance of the “portrait” in the colonial imagination. Otherwise put, its photographic apparatus for capturing an individual's features, reduced to an identikit portrait of the Colonized, the Foreigner, and the Slave (a system shared with the developments of anthropometric and criminological photography, in the late 19th century). Unable to pin a name to all the faces re-drawn by Nidhal Chamekh (“transferred” from the pages of *Le Miroir*), the artist has once again radicalized the denial of their existence by overlapping contradictory half-faces among each other. This has involved not so much blurring identities as taking the risk of laceration and tatters in order to get as close as possible to the mute wounds of a history told by the official winners. Duplicating these faces, and tearing them out of a system of coercive representation, in order to incorporate them in another time-frame: the one consisting in linking back up – beneath layers of sacrificed fates- with the “losers of the victory”. These faces which contributed to the liberation of France, but remained forever on the sidelines of its official narrative and a war calling itself a “world” war, when the real theatre had to do with the European colonial empires. As if to better demythologize these photographs, which “delete” individuals by displaying them as propaganda objects, *Nos visages* seem to be seeking their place, defying anatomical rationality, and struggling in a sky filled with orphaned stars.

Text by Morad Montazami, 15 August 2019

¹ Conversation with the Tunisian artist about his drawings and installation exhibited at All the World's Futures, 56th Venice Biennale 2015, curated by Okwui Enwezor. Interview by Emma Chubb



Nidhal Chamekh
Nos visages, N°VIII, 2019
drawing on paper, 29,5 x 21 cm
Courtesy the artist and gallery Selmia Feriani, Tunis

next page
Nidhal Chamekh
Nos visages, 2019
Print on fabric, 140 x 120 cm
Courtesy the artist and gallery Selmia Feriani, Tunis



Rahima Gambo

Rahima Gambo hybridizes the elements of documentary storytelling with an expanded visual language that includes drawing, film, sculpture and installation, to record the shades and textures of her experiences during walks around public spaces in Abuja, Nigeria's capital city. She engages the experimental metaphor of motion dynamics to explore the narrative intersections of a spectrum of themes- from spatial anatomic dispositions and psycho-spiritual-geography, to the physical and sociocultural realities of the urban environment.

In this exhibition, Gambo explores spatio-temporal existence through movement, using the Weaver bird and Termite and the moving pathways they make in the sky and through wood as metaphors. This multimedia installation was inspired by the contemporary waves of feminist conversations around how women through banal daily routine, negotiate freedom, agency and resistance to oppressive and limiting structures in patriarchal societies. In the artist's own words: "I'm interested in making visible the networks and pathways that make up our daily activities and how we move through them as a form of non-verbal language and narrative." The multimedia installation made from Weaver bird nests, termite wood nests, hand-made traditional baskets, rope, thread, copper wire and a video, is structured in two thematic components, the "wander-lines" and the "networks".

The "wander-lines" in the installation is made up of superimposed thread, copper and rope, creating ritual patterns in three-dimensional form, inspired by keen insights of the non-anthropocentric perspectives and intricacies of Weaver birds and wood termites gained while wandering through parks Gambo takes the process of weaving and wandering mirrored in the flight paths of Weaver birds and the subterranean wood carvings of Termites, to highlight a way of life where continuous micro-movements through nest-making, (that on the surface seem to be without an end) represent the progressive coalescing of micro-freedoms in pursuit of a bigger picture of enlightened cultural emancipation.

In "networks", the artist engages with the question of human communication before verbal language and the relationship between humans and the ecosystem. According to her, the "silent" communication of the termites and weaverbird, using gesticulation, movement and tracing, suggest our early communication system. In her words the "Nest-works", "represent an alchemical apparatus that transmutes and transforms energy/states into freer less-dense forms through continuous micro-movements", while the "Wander-lines", "point a pathway towards unrestricted freedom by charting unstructured and unimagined new routes."



Rahima Gambo

Nest-works and wander lines, 2019

Rope and thread, copper frame, Weaver bird nests, Termite homes and video projection

Wura-Natasha Ogunji

By exploring the physicality of body gestures and our relationship to geographical, architectural and filmic space, as well as memory, history and impossible moments in time, Wura-Natasha Ogunji's work harmonizes her several years' experiences of living between Austin, USA and Lagos, Nigeria, and uniquely extends the interface of drawing, video and performance art.

Fixed Things and Flying Things
the body in parts, here and there
the world in parts
Atlantic Lace, Balogun Market
Sound man hears the wind
We've passed this way before
(Duck, don't stumble. They sold us before
and they'll sell us again.)
Sound Man sees the wind
Follow me closely now

In 'Diaspora at Home', Ogunji presents a new drawing of cut-out figures on architectural tracing paper, taking an affirmation by Leoluca Orlando, the Mayor of Palermo, as a point of departure for her work in the exhibition:

"Migration problems can and should find their solution within the affirmation of 'freedom of movement' as the new inalienable right of humans. No human has chosen or chooses the place where they were born. Everyone should instead be recognized as having the right to choose where to live, the right to live better and not to die."

She re-imagines the idea and struggles of *feeling at home* in the context of the human proclivity of living in constant search for greener pastures. In her words: "I am interested in how we make home outside of, and beyond sites of origin. For me, there is a constant negotiation between belonging, which might suggest stasis, and change which allows for an expanded sense of self, family, home, and language. I wonder if a quality of being human is a never-ending sense of exile. Is it possible that we are always looking for that perfect place to land, and that we actually never arrive- that history and circumstance are forever interrupting this journey, so that movement is all we have?"



Wura-Natasha Ogunji

Fixed Things and Flying things 2019.

Thread, ink, graphite, collage on tracing paper

12 panels (106 x 61 cm each)

SCREENINGS

Jumana Manna

Jumana Manna is a visual artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of nationalism, and histories of place.

Deep in the earth beneath the Arctic permafrost, seeds from all over the world are stored in the Svalbard Global Seed Vault to provide a backup should disaster strike. *Wild Relatives* starts from an event that has sparked media interest worldwide: in 2012, an international agricultural re-search center was forced to relocate from Aleppo to Lebanon due to the Syrian Revolution turned war, and began a laborious process of planting their seed collection from the Svalbard back-ups. Following the path of this transaction of seeds between the Arctic and Lebanon, a series of encounters unfold a matrix of human and non-human lives between these two distant spots of the earth. It captures the articulation between this large-scale international initiative and its local implementation in the Bekaa Valley of Lebanon, carried out primarily by young migrant women. The meditative pace patiently teases out tensions between state and individual, industrial and organic approaches to seed saving, climate change and biodiversity, witnessed through the journey of these seeds.



Jumana Manna
Wild Relatives, 2018.
Film still. Courtesy the artist.
Photo: Marte Vold

Marie Voignier

Marie Voignier's work presents a subtle criticism of the transitory status of fiction within the social and political fields. One could think of her work as a documentary practice when it could rather be considered as fiction, which, beyond its collective inscription finds itself sent to the heart of the intimate, in a movement of individuation. Working on these boundaries, the artist flushes out the erring ways of a collective imagination.

“Na China” means “In China” in Igbo language. Marie Voignier's film focuses on the African women communities who have emigrated to Guangzhou, in the southeast of China. Guangzhou is today a central hub for the production of low-cost products later sold on non-Western markets like African countries—clothes, shoes, telephones, tablets, toys, bags, wax fabrics or solar lamps. With a small capital or gathering family savings, thousands of young women and men from Africa, whether beginner entrepreneurs or experienced, have moved to Guangzhou looking for the opportunity to invest, make a fortune, train or start a business in connection with their home country. They have come from over thirty different countries at high risk, whether for fifteen years, a year or a month. For this project, Marie Voignier was interested in the Sino-African axis of this world economy. An economy that operates without Western countries and that bypasses their international regulations, their copyrights, their multilateral institutions like the WTO or the World Bank, and mostly operates out of any banking system. Since 2013, foreigners and more strongly Africans living in Guangzhou have indeed had to cope with increased police repression. Day after day, visa checks, counterfeits or drug search as well as administrative restrictions are multiplying. Overlooked and received poor media attention, many women (like Angeline and Mercy in the film) live and work on a student visa, which is a serious violation of the law. Through the experiences of some women, *Na China!* wants to highlight how women transgress and redefine some cultural norms and gender assignments far from the western victimizing discourses on African women. The work also reflects on the complex globalized trade routes between Africa and China, underlining the geopolitical shifts and the decline of the Western influence in Africa.



Marie Voignier

Na China!, 2019

Courtesy the artist and KADIST collection

The video was commissioned by Bijana Ciric and Guangdong Times Museum, Guangzhou, China, with the support of KADIST and will be presented during the group exhibition *Modes of Encounters:*

An Inquiry curated by Bijana Ciric from December 14, 2019 to February 16, 2020 at Guangdong Times Museum.

BIOGRAPHIES

Abraham Oghobase

Abraham Onoriode Oghobase's artistic practice explores identity in relation to socio-economic and historic geographies. He is interested in using the aesthetic, narrative and material potential of images and objects, including archival materials, to interrogate dominant (Western) ideologies and philosophies while uncovering interior worlds. Oghobase's work has been exhibited widely, including at Circuit Gallery, Toronto (2019); Art Twenty One, Lagos (2018); the Leopold Museum, Vienna (2017); and Victoria and Albert Museum, London (2014). In 2014, he was a finalist for the prestigious Prix Pictet global award in photography and sustainability. Oghobase's work has been collected by institutions including the Art Institute of Chicago (2019) and Museum of Contemporary Art, Kiasma, Helsinki (2011). He was born and raised in Lagos, Nigeria and is currently based in Toronto, Canada.

Bady Dalloul

Bady Dalloul (b. 1986) graduated in 2015 from the École Nationale Supérieure des Beaux-Arts de Paris, and works in text, drawing, video, and objects. His work presents a strong socio-political and historical dimension, which confronts and brings together the imaginary and the real, while challenging the process of writing history.

Bady Dalloul's work has been exhibited at the MAC/VAL (2017), the Institut du Monde Arabe and the Gulbenkian Foundation (2018). In 2017, he was nominated for the Emerging Artist Award of the Palais de Tokyo Members, and in 2018 he was awarded the Prize of the Institut du Monde Arabe Friends. His work is part of the collections of the MAC/VAL, the Kadist Foundation, the FRAC Île-de-France and the Institut du Monde Arabe.

Chloé Quenum

Chloé Quenum was born in Paris in 1983. She graduated from l'École nationale supérieure des beaux arts de Paris in 2011 and studied the anthropology of writing at Ecole des Hautes Etudes en Sciences Sociales, Paris. Chloé Quenum has participated in many institutional exhibitions, most recently in the Ernest Mancoba exhibition at the Centre Pompidou (2019). She has shown her work in other institutions such as KADIST, Paris (2018), Centre Pompidou, Paris (2015), Palais de Tokyo, Paris (2014), les Bains Douches, Alençon (2014), and the CA2M, Madrid (2014). In 2018, Chloé Quenum participated in *Te Whare Hera* residence in Wellington, supported by the French Embassy in New Zealand. Quenum's works are part of public collections including the FRAC Île-de-France and FRAC Grand Large, as well as private collections including the Fondation Lafayette and KADIST. Chloé Quenum is represented by Galerie Joseph Tang in Paris.

Em'kal Eyongakpa

Em'kal Eyongakpa was born in Cameroon in 1981. After obtaining a postgraduate diploma in Botany and Ecology, he decided to concentrate exclusively on visual and sound art. His use of poetic, symbolic and surrealistic imagery is often sprinkled with paradoxes that challenge the obvious. His work explores human conditioning over time in relation to information, ideological consumption, freedom and identity crises.

Jumana Manna

Born in 1987, Jumana Manna is a Palestinian artist raised in Jerusalem and currently based in Berlin. She was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012 and the Ars Viva Prize for Visual Arts in 2017. Manna has participated in various film festivals and exhibitions, including Henie Onstad Museum, Norway, 2018; Mercer Union, Canada, 2017; Jeu de Paume and CAPC Bordeaux, France, 2017; SculptureCenter, USA, 2014; Marrakech Biennale 6, 2016; The Nordic Pavilion at the 57th Venice Biennale; as well as the 54th and 56th Vienna International Film Festivals, 66th and 68th Berlinale and CPH:DOX 2018, where *Wild Relatives* won the New:Visions award.

Laura Henno

Born in 1976 in Croix, France, Laura Henno lives and works in Paris, France. She initially trained as a photographer and studied film at Le Fresnoy – Studio National des Arts Contemporains. She was the recipient of the New Discovery Award at the Rencontres Internationales de la Photographie d'Arles in 2007. Her work has been shown in many museums in France and abroad. In 2018, she presented her series *Redemption* at the Rencontres d'Arles. In 2017, the BBB Centre d'Art in Toulouse cast the spotlight on her series *M'Tsambo*. In 2013, her work was shown in the *Missing Stories* exhibition at the Centre régional de la photographie Nord Pas-de-Calais in Douchy-les-Mines and the Dunkirk Museum of Fine Arts. In 2011, she was exhibited in the Finnish Museum of Photography in Helsinki, Finland. Laura Henno has also participated in many group exhibitions, among which *Paysage Français: Une Aventure Photographique (1984-2017)* at the BnF François Mitterrand in 2017, alongside a hundred major photographers, the Sharjah Biennial 2017 at the Beirut Art Center in Lebanon, *L'effet Vertigo* at MAC VAL in Vitry-sur-Seine in 2015, *Femina, ou la réappropriation des modèles* at the Pavillon Vendôme in Clichy in 2015, and *Voices of the Sea* at the Calais Museum of Fine Arts in 2012. She has been awarded several prizes for her film *Koropa*, including the Equality and Diversity Award 2017 at the Clermont-Ferrand International Short Film Festival and the Grand Prix for Short Film 2016 at the Entrevues de Belfort.

Marie Voignier

Born in 1974, Marie Voignier lives in Paris. Her video work has been presented in various exhibitions and programs, most recently at Laxart, Los Angeles, the Beirut Art Center and at Argos in Brussels. It was also part of *Realness* at Nouveau Musée National, Monaco; *Une histoire des années 80 à nos jours*, Centre Pompidou, Paris/Haus der Kunst, Munich, North Korean Perspectives, Museum of Contemporary Photography, Chicago and the Ricard Award in Paris. She took part in La Triennale, Palais de Tokyo, Paris (2012), the Rennes (2012) and Berlin Biennials (2010) and in the International Exhibition and Special Projects of the 57th Venice Biennale. Her films are regularly shown in festivals: two of them received awards at FID Marseille, while *Tinselwood* was selected to be screened at the Berlinale in 2017. She was nominated for the Marcel Duchamp Award in 2018.

Nidhal Chamekh

Born in 1985 in Dahmani, Tunisia, Nidhal Chamekh graduated from the School of Fine Arts in Tunis and the University of Sorbonne in Paris. He continues to work and live between the two cities. His artwork has been exhibited at the Dream City Biennial, Tunis (2019), Venice Biennial (Italy, 2015), the Aichi Triennale (Japan, 2016), the Yinchuan Biennial (China, 2016), the Dakar Biennial (Senegal, 2014) and has been shown in Tunis at Politics Collective exhibitions, in Paris at The Arab World Institute, The Drawing Now, in Italy at FM Contemporary Art Center, in London at Drawing Room, during I:54 Art Fair and in Art Basel, the Modern Art Oxford Museum (Oxford), the Hood Museum (Hanover), Skisernass Museum (Sweden) and the York Museum (York) among others.

Rahima Gambo

Rahima Gambo (b. 1986) is a Nigerian photographer and artist whose work takes on a conceptual hue. Gambo looks critically at notions of documentary storytelling. She came to artistic practice through photojournalism and she has been working independently on long term work that breaks away and questions its frameworks.

Gambo uses her work to ponder on her environment, identity, history, memory, freedom, escape, healing and the spaces in between these things. She is interested in the long-term processes of documentary storytelling working with other forms such as drawing, video, sculpture and installation to trouble her narratives. In 2017 Gambo was a part of the prestigious Joop Swart masterclass and was shortlisted for the Contemporary African Photography Prize, the Africa Media Works Prize and nominated for the FOAM Paul Huf Prize a couple of years before. In 2017, she won the Fourthwall photobook award and in 2018 she was selected as a World Press Photo 6x6 Global talent.

Wura-Natasha Ogunji

Wura-Natasha Ogunji is a visual artist and performer. Her works include drawings, videos and public performances. Her work is deeply inspired by the daily interactions and frequencies that occur in the city of Lagos, Nigeria, from the epic to the intimate. Ogunji's performances explore the presence of women in public space; these often include investigations of labor, leisure, freedom and frivolity. She is an Artist-Curator for 33rd Sao Paulo Bienal and most recently performed at Cape Town Art Fair. Selected exhibitions include: Lagos Biennial; Kochi-Muziris Biennale; I:54, London & New York; Seattle Art Museum; Brooklyn Art Museum; and Louisiana Museum of Modern Art, Denmark. Ogunji is a recipient of the prestigious Guggenheim Foundation Fellowship and has received grants from The Pollock-Krasner Foundation; The Dallas Museum of Art; and the Idea Fund. She has a BA from Stanford University [1992, Anthropology] and an MFA from San Jose State University [1998, Photography].

CCA, Lagos

The Centre for Contemporary Art, Lagos (CCA) is an independent nonprofit making visual art organisation set up in December 2007 by Bisi Silva 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, film and video, performance and installation art which have been under represented in Nigeria.

It supports, and presents the intellectual and critical work of art and culture practitioners through exhibitions, public programmes especially lectures talks, seminars and screenings as well as through workshops. In addition, it encourages and promotes the professionalisation of art production and curatorship in Nigeria and West Africa collaborating with artists, curators, writers, theorists and national and international organisations. CCA Lagos consists of an art space and a visual art library.

KADIST, Paris

KADIST believes contemporary artists make an important contribution to a progressive society, their work often-addressing key issues of our time. KADIST is a non-profit organization that encourages this engagement and is dedicated to extending the reach of artists represented in its collection to a global audience, thus facilitating new connections across cultures. Its programs develop collaborations with artists, curators and many art organizations around the world. Local programs in KADIST's hubs of Paris and San Francisco include exhibitions, public events, residencies and educational initiatives.

Complemented by an active online network, they aim at creating vibrant conversations about contemporary art and ideas.

KADIST International Collaborations

Since 2014, KADIST has reached beyond its venues in Paris and San Francisco to establish collaborations with international institutions. These have involved two curators, one from KADIST and one from the collaborating institution, working together to find artists and topics of mutual relevance. We've realized collaborations with institutions such as the Times Museum (Guangzhou, China), Clark House (Bombay, India), Museo de Arte Moderno (Medellín), V-A-C in Venice and Moscow, Khoj in New Delhi and MOT in Tokyo.

ACKNOWLEDGEMENTS

CCA and KADIST would like to thank:

The participating artists, Nidhal Chamekh, Bady Dalloul, Em'kal Eyongakpa, Rahima Gambo, Laura Henno, Jumana Manna, Abraham Oghobase, Wura-Natasha Ogunji, Chloé Quenum and Marie Voignier

as well as

Elise Atangana, Eva Barois de Caevel, Charlotte Boudon, Maurice Chapot, Camille Chesnais, Ali Cherri, Charles Courdent, Alban Corbier Labasse, Ibrahim Danlami, Monica de Miranda, Selma Feriani, Caroline Hancock, Sandrine Honliasso, Euridice Kala, Alicia Knock, Bruno Leitao, Hugo Lillo, Dominique Malaquais, Yvette Mutumba, Otobong Nkanga, Emeka Ogboh, Mégane Paradis, Philippe Pirotte, Jérôme Poggi, Katia Porro, Martina Sabbadini, Bisi Silva, Emilie Villez, Kathryn Weir, Vincent Worms, Marie-Ann Yemsi, Aderinto Kemi, El Anatsui, Jide Bello, Kelani Abass, Kehinde Oyeleye, Sade Doherty, Onome Olotu, Peter Okotor, Richardson Obviebo, Festus Alu.

