



ICI L'AFRIQUE

L'Afrique contemporaine par le regard de ses artistes

HERE AFRICA

Contemporary Africa through the Eyes of its Artists

PRESS DOSSIER

Opening: 7 May 2014 at 18:30

Exhibition: 8 May – 6 July 2014

Curated by

Adelina von Fürstenberg

Museum of the Swiss Abroad

Château de Penthes

18 Chemin de l'Impératrice

Pregny, Geneva

A project of

ART
for The
World

In collaboration with

Musée 
des Suisses
dans le Monde

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Frédéric Bruly Bouabré (Côte d'Ivoire / Ivory Coast)

"Ici l'Afrique colore Genève ! Oui le monde deviendra la proie de gigantesques crayons de couleur.", 10.12.2013

Graphite, ballpoint pen and coloured pencils on cardboard

14.1 x 10.8 cm



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HERE AFRICA

Contemporary Africa through the Eyes of its Artists

Press Release

www.hereafrika.net

The project

Over the past decade, Africa defied global economic trends and managed annual growth levels of around 5%. Africa is taking promising strides to tackle poverty and many other development challenges such as inequality, unemployment, immigrations, infrastructure deficiencies, high maternal mortality rates and child mortality from preventable disease. There are, of course, still many challenges ahead, but today Africa also tells another story.

HERE AFRICA assembles a unique collection of contemporary African art, with more than 70 works by 24 artists from 17 African countries, for the first time in Switzerland, hosted in the premises of the Museum of the Swiss Abroad, Château de Penthes, located in the area of the United Nations.

The artists and filmmakers*

Omar Ba (Senegal), **Faouzi Bensaïdi*** (Morocco), **Filipe Branquinho** (Mozambique), **Frédéric Bruly Bouabré** (Ivory Coast), **Edson Chagas** (Angola), **Romuald Hazoumè** (Benin), **Pieter Hugo** (South Africa), **Adelita Husni-Bey** (Libya), **Nadia Kaabi-Linke** (Tunisia), **Gonçalo Mabunda** (Mozambique), **Mustafa Maluka** (South Africa), **Abu Bakarr Mansaray** (Sierra Leone), **J.D'Okhai Ojeikere** (Nigeria), **Joshua Okoromodeke** (Nigeria), **Richard Onyango** (Kenya), **Idrissa Ouédraogo*** (Burkina Faso), **Chéri Samba** (Congo), **Sarkis & Guem & Perdrix*** (France/Benin), **Zineb Sedira** (Algeria), **Malick Sidibé** (Mali), **Abderrahmane Sissako*** (Mauritania), **Yinka Shonibare MBE** (UK-Nigeria), **Pascale Marthine Tayou** (Cameroon), **Barthélémy Toguo** (Cameroon).

Originally from the Maghreb and the sub-Saharan Africa, from different generations, some residing in Africa while others in the diasporas, the participating artists are interesting for not only their great contribution to the aesthetic and cultural history of their

continent, but also for their involvement in key questions regarding African people such as the dark period of the slavery, issues of immigration, climate change, water and food, health, as well as human rights, education and gender equality.

The image of **HERE AFRICA** was created by **Frédéric Bruly Bouabré** (Ivory Coast) in December 2013.

The catalogue

The exhibition is accompanied by a publication including over 100 full-colour illustrations, as well as two forewords by **Michael Møller** and **Ivan Pictet**, and an introduction by **Adelina von Fürstenberg**. It also includes an in-depth discussion of the works and interviews by the following artists, filmmakers and authors: **Boubacar Diop** (Senegal) by **Joshua Massarenti**; **Barthélémy Toguo** (Cameroon) by **Adelina von Fürstenberg**; **Frédéric Bruly Bouabré** (Ivory Coast) by **Patrick Fuchs**; **Faouzi Bensaïdi** (Morocco) by **Aimée Dawson** and **Jumanah Younis**; **Zineb Sedira** (Algeria) by **Coline Millard**; **Nadia Kaabi-Linke** (Tunisia) by **Anthony Downey** and **Jumanah Younis**; **Adelita Husni-Bey** (Libya) by **Stéphanie Bailey**.

Collateral Event at the Château de Penthes

On **May 31** the Africa Fashion Show, organized by **Crucible Events & Planners**, will provide an opportunity to introduce the creative designs by a group of young and talented African fashion designers from all corners of the continent.

Lenders

Our special thanks go to the artists as well as the **CAAC - The Pigozzi Collection** (Geneva), **Nouveau Musée National de Monaco**, the collections **Marco Colucci** (Geneva), **Noboru Fernandes de Abreu** (Geneva), **Patrick Fuchs** (Geneva), **Pierre Huber** (Geneva), **Bénédicte Montant** (Geneva) and to the galleries **Art & Public - Cabinet PH** (Geneva), **Guy Bärtschi Gallery** (Geneva), **Sébastien Bertrand Gallery** (Geneva), **Laveronica Gallery** (Modica), **Lelong Gallery** (Paris), **Gallery MAGNIN-A** (Paris), **Kamel Mennour Gallery** (Paris) and **A Palazzo Gallery** (Brescia).

Partners

HERE AFRICA is a project by **ART for The World**, with the support of the **United Nations Office in Geneva** (UNOG), the **Republic and Canton of Geneva** (Office for International Geneva), the **City of Geneva**, **Fondation pour Genève**, **Compagnie Bancaire Helvétique** (CBH), **Loterie Romande**, **Fonds Culturel Sud**, **Hotel Le Richemond**, and in partnership with **Ibraaz**, **Brussels Airlines**, **Transports Publics Genevois** (TPG), **Cofigen**, **Visioncolor**, **Natural Le Coultre**, **Claudio Cervelli Lighting Design** and **SPG Société Privée de Gérance S.A.** (Geneva), **Foundation Geneva Tourism** (State of Geneva), **Migros** (Geneva).

Organization and Curatorship

ART for The World, a Non-Governmental Organization (NGO) associated with the **United Nations Department of Public Information**, was founded in Geneva in 1996 by **Adelina von Fürstenberg**. Its mission is to create a meaningful and lasting dialogue between peoples, cultures and worldviews through the language of art and cinema and foster education and culture as universal values.

Its most recent project is “**Food**, Reflections on Mother Earth, Agriculture and Nutrition” that, after having been inaugurated at the **Ariana Museum** in Geneva (2012-2013), it is now exhibited in Brazil, at the **SESC Pinheiros, São Paulo** (February - May 2014) and will continue this fall in France, at the **MuCEM, Marseille** (October 2014 - February 2015).

Collaboration

Nested in a peaceful park lies the **Château de Penthes** where you will find the one of a kind **Museum of the Swiss Abroad**. At the heart of Geneva’s international district, visitors may have an insight into the unknown history of Swiss people, stemming from many strata of society and trades, who have crossed borders, made significant contributions to the destiny of their new homelands and thus established solid bonds between Switzerland and the wider world. At least twice a year, temporary exhibitions focus on contemporary culture such as *Corto Maltese* (2011), the photographer René Burri (2013) or *Here Africa* (2014).

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Introduction

Adelina von Fürstenberg

“Because each culture is a shell in which we hear voices telling us what we are and what we were, what we have forgotten and what we can be.”

Carlos Fuentes

1. Territories

We have a cultural history of the mechanisms of perception and representation of persons, objects and ideas. We also have a history of the perceptions and representations thus engendered, notably concerning territories, continents and communities, which are mostly referred to in literary texts or pictures. The history of cartography of Africa provides an outstanding paradigm of the way our knowledge of this continent was built over the centuries. The way map makers of geography and the communities - in whose context the maps were made - perceived and represented those regions and their inhabitants over past centuries to this day is not unlike fiction.

In the past, the understanding of Africa often consisted in confused and erroneous representations, especially during colonial times.

If we simply focus our attention on the last decades, we are confronted with forms of representations of Africa that are ridden with stereotypes. Among the most common mistakes, there is the idea that the African continent is homogeneous, as if it were one single country, and also the idea that the relationship between the Western world and Africa can only be one of dependency, putting forth the exploitation of natural resources and sometimes the idea that the African continent is doomed. Even if some of these stereotypes are no longer appropriate, it does not necessarily mean that we have a more objective perception of today's reality. What was long considered a continent filled with mystery has now been replaced by the image of a continent either endowed with endless resources or one doomed to insolvency.

Africa, this mysterious, multiple, dense, rich, contradictory, radically different continent is united by a strong and relentless capacity to define itself through its otherness, its alterity as in the latin epithet 'alteritas' : in other words, what the essence of its difference is.

As emphasised by Edouard Glissant in his *Introduction à une poétique du Divers* : “ It will take a very long time but in today's world interaction, it is one of the most obvious tasks of literature, poetry and art to contribute step by step to making Humanities accept 'automatically' that the other is no enemy, that he who is different from me does not erode me, that if I happen to change from his contact it does not mean that I am dissolved in him, etc. I believe that this is a fight which differs from other daily/ordinary ones, and that for this fight the artist is best equipped (...) Because the artist gets closer to the fiction of the world. The world's ideologies, its visions, its expectations, its pipe-dreams have started to fail and it is time to honour this fiction. It is no longer a matter of dreaming the world, but of stepping into it.”¹

Stepping into the world means imitating Mohamed Ali as he stepped into the fight against George Foreman, in 1974, in Kinshasa, Zaire. Mohamed Ali, in the weeks preceding the most difficult fight in his career, became the spokesman and the symbol of the moral and cultural redemption of the entire people of Zaire. He addressed a most difficult challenge, an impossible one according to some people : he was faced with a much stronger contender.

Seldom have a few split seconds become as meaningful in the history of our society which is built on symbolic images as those which saw Mohamed Ali knocking out George Foreman that 1974 October night in Zaire (today's RD Congo), now called Zaire. This timeless moment when «Terminator Foreman» fell was not just a well-placed uppercut thrown by the gifted dancing boxer. This was the triumph of pan african utopia, the beginning and the end of a vague dream about return to the mother land, and renewed pride.

For Mohamed Ali, as for Edouard Glissant and many peoples of Africa, life is made up of of daily struggle. For Edouard Glissant, this could be summed up in the following question : how can one remain oneself without shutting the other out, and how can one open up to the other without losing oneself ?

The artist is the best equipped to lead the fight, to reflect upon this struggle, and finally foster the eradication of systematic thinking and prejudices.

2. Seen through the artists' eyes

It is essential to leave to this continent's artists, creative minds and intellectuals the task of expressing themselves in order to discover through their work a vast territory overflowing with unmatched vitality. Yet, there is a question linked to the organisation of the exhibition *HERE AFRICA Contemporary Africa through the Eyes of its Artists* : what exactly is Africa, in its gigantic and complex diversity, this gathering of nations created through ancient and recent migrations with different political regimes, specific evolution, and multiple patterns of town development ? There is a considerable distance between this exhibition and official photographs taken of «Blacks», describing people in terms terms used in the study of fauna and flora. Santu Mofokeng points this out in «The Black Photo Album/ Look at me : 1890-1950».²

Our concern here is to show the work of a selection of artists from different areas of Saharan and sub-Saharan Africa, covering a range of generations.

The way these artists look at things and what they show raises questions and explores different paths but their work remains rooted in the world, in a specific place and time. Among these artists, some depict African society of the 60's and 70's, showing life during the decolonialisation period. This is the case with J.D'Okhai Ojeikere (Nigeria, 1930-2014), who dedicated his work to portraying Nigerian culture. His collection *Hairstyles* is the most famous; it includes about 1000 photos of different hairstyles, a mosaic portrait of the African woman. Malick Sidibé (Mali, 1935) shot daily life in Bamako, recording various events, celebrations and boxing matches: plain images of authenticity and sincerity.

Others have started from traditional cultures and values, but with a contemporary, political approach to their era. Frédéric Bruly Brouabré (Ivory Coast, 1919-2014), inspired by the desire to speak in universal terms, transmits the knowledge of his people through

poetic drawing and writing, while exploring the world. Chéri Samba (Congo, 1956) refers to the African society from a political point of view while Romuald Hazoumé (Benin, 1962) weaves a link between History, tradition and our contemporary world. As for him, Yinka Shonibare (Nigeria/UK, 1962) constantly questions the studies of colonialism and post-colonialism while Barthélémy Toguo (Cameroon) boosts Africa's artistic success by setting up cultural and agricultural infrastructures.

Other artists have embraced world issues and new media; through their work they offer us access to the contemporary reality of this continent, the «here and now». This is the case of the contemporary visions of Pieter Hugo (South Africa, 1976), Edson Chagas (Angola, 1977), Filipe Branquinho (Mozambique, 1977), Mustafa Maluka (South Africa, 1976), Omar Ba (Senegal, 1977), Zineb Sedira (Algeria, 1963), Faouzi Bensaidi (Morocco, 1967) and Nadia Kaabi-Linke (Tunisia, 1978), to name but a few among so many artists. Having access to travel and witnessing the galloping urbanisation of Africa, these artists have explored other cultures and gained insight of a world that is an unlimited source of inspiration.

These artists are interesting not only because of their contribution to aesthetic and cultural history, but also because of their commitment to the major challenges of contemporary Africa: namely sustainable development, immigration, religious conflicts, climate change, water and food distribution, health, Human rights, gender equality, etc.

Some of these artists live in Africa, while others are part of the diaspora.

Here Africa addresses the tension between languages and styles. Eschewing all notion of hierarchy, this exhibition presents us with different languages and media without categorising works by style, language or genre : portraits, landscapes, documents or photojournalism.

No narrative has been imposed on the viewer. The exhibition is composed of fragments which the viewer will compare with each other, as in Aby Warburg's³ library. Our aim was to create a source of reflexion and self-reflexion through the images of a continent at different periods which have led up to our present day.

Here Africa, Contemporary Africa seen through the Eyes of its Artists refers to the chronic instability of our time. It stresses the absolute necessity for the young generation to carry on Mohamed Ali's fight : that is to imagine, to dream, to hope and seize all opportunities, finally to invest their vital force in the creation of a better world. Drawing attention to the present and the future, weaving between respect for microcosms and the universal, this exhibition is a veritable polyphony of individual visions intertwined with various aesthetic and cultural traditions. As with Mohamed Ali's dream, Art should sprout from imagination, ethics, one's singularity and faith in life.

1. Edouard Glissant, *Introduction à une poétique du divers*. Paris: Gallimard, 1996.

2. Santu Mofokeng, *The Black Photo Album-Look at Me : 1890-1950*, Steidl, 2013.

3. Aby Moritz Warburg (Hambourg, 1866 -1929) est historien de l'art. Son travail a servi à jeter les bases de l'iconologie.

Participating Artists and Filmmakers

Omar Ba (Senegal)
Faouzi Bensaïdi* (Morocco)
Filipe Branquinho (Mozambique)
Frédéric Bruly Bouabré (Ivory Coast)
Edson Chagas (Angola)
Romuald Hazoumé (Benin)
Pieter Hugo (South Africa)
Adelita Husni-Bey (Libya)
Nadia Kaabi-Linke (Tunisia)
Gonçalo Mabunda (Mozambique)
Mustafa Maluka (South Africa)
Abu Bakarr Mansaray (Sierra Leone)
J.D.'Okhai Ojeikere (Nigeria)
Joshua Okoromodeke (Nigeria)
Richard Onyango (Kenya)
Idrissa Ouédraogo* (Burkina Faso)
Chéri Samba (Congo)
Sarkis & Guem & Perdrix* (France/Benin)
Zineb Sedira (Algeria)
Malick Sidibé (Mali)
Abderrahmane Sissako* (Mauritania)
Yinka Shonibare MBE (UK-Nigeria)
Pascale Marthine Tayou (Cameroon)
Barthélémy Toguo (Cameroon)

Museum of the Swiss Abroad

Château de Penthes



Situated on the doorstep of Geneva and in the middle of international organizations, in a wonderful park, the *Domaine de Penthes* has been hosting the Museum of the Swiss Abroad for the last thirty years. The Museum is a private institution managed by a Foundation recognized as of public utility, with Mr Rodolphe S. Imhoof as its president, previously Ambassador of Switzerland to UNESCO Paris.

The Museum hosts a permanent collection that tells the story of the lives of Swiss who, having travelled the world for many centuries, have marked the histories of the countries that have welcomed them and have had a strong contribution in forging the image of contemporary Switzerland.

The Institute enlarges the diffusion of the history of this “other” Switzerland through the publications of the *Editions des Penthes*, conferences, a festival and temporary exhibitions hosted regularly at the Chateau.

For over a year now, the Museum and the Institute have been engaged in a process of renovation, to meet the challenge and will to become a full part of the cultural landscape of Geneva, also cooperating with the University of Geneva and the Graduate Institute of International and Development Studies (IHEID). The *Domaine de Penthes* also hosts the Restaurant of the Chateau de Penthes - a place where, under the supervision of the Chef Sandro Haroutunian, gastronomy is celebrated as an art, in an idyllic setting.

Museum of the Swiss Abroad

Château de Penthes
18 chemin de l'Impératrice
1292 Pregny-Chambésy
Genève, Suisse
Tel.: + 41 22 734 90 21
musee@penthes.ch | verdier@penthes.ch
www.penthes.ch

Exhibition Dates	8 May – 6 July 2014
Opening Reception	Wednesday 7 May 2014 at 18:30
Opening hours	Open every day from 10am to 5pm Closed on Mondays
Entrance fee	CHF 10.- / CHF 6.- Free entrance under the age of 16 and on the first Sunday of every month
Access	From the train station Cornavin, accessible by public transport: bus V or Z, stop Penthes. Free parking. The restaurant is open for lunch every day.

Organisation ICI L'AFRIQUE

Concept and Curatorship	Adelina von Fürstenberg
Organization	ART for The World, Genève
Exhibition Design	Arch. Uliva Velo
Conception of Logo and Communication	Carolina Rodriguez Silborn
Catalogue Editorial Coordination	Sandra Guimaraes
Assistants	Celeste Sergianno Stéphanie Chartier Nuné Nikoghosyan
Technical Unit	Christian Meier Marcio Generoso Fabrice Bernasconi
Museum of the Swiss Abroad Château de Penthes	
President of the Foundation	Rodolphe S. Imhoof
Director of the Institute and the Museum	Anselm Zurfluh
Coordinator	Camille Verdier
Press relations	HEYMANN RENOULT ASSOCIEES Sarah Heymann Eleonora Alzetta

With our special thanks to the lenders
C.A.A.C. - The Pigozzi Collection (Geneva)
Nouveau Musée National de Monaco
Marco Colucci Collection (Geneva)
Noboru Fernandes de Abreu Collection (Geneva)
Patrick Fuchs Collection (Geneva)
Pierre Huber Collection (Geneva)
Bénédicte Montant Collection (Geneva)
Art & Public - Cabinet PH (Geneva)
Sébastien Bertrand Gallery (Geneva)
Guy Bärtschi Gallery (Geneva)
Lelong Gallery (Paris)
MAGNIN-A Gallery (Paris)
Kamel Mennour Gallery (Paris)
A Palazzo Gallery (Brescia)
Laveronica Gallery (Modica)

With the support of



En partenariat avec



and

SPG Société Privée de Gérance S.A. (Geneva)

Fondation pour le Tourisme Etat de Geneva

MIGROS (Geneva)

Artists and Artworks

Omar Ba (Senegal)

Saraba, 2014

Faouzi Bensaïdi (Morocco)

Le mur, 2000

Filipe Branquinho (Mozambique)

As melhores amigas, 2011

Paulo Manhiço (Encaixotador), 2011

Salas Anexas (Formadores técnicos), 2011

Vendedor de mercado, 2011

Frédéric Bruly Bouabré (Ivory Coast)

Les Rires, 2012

Edson Chagas (Angola)

Oikonomos, 2011

Romuald Hazoumè (Benin)

Survolté II, 2000

Alouette, 1999

Boule Boule, 2000

Pure Sang, 2000

Phojetable, 2000

Vesto, 2000

Citrouille, 2000

Cher Maître, 2001

Couple idéal, 1999

Corrisiens, 1999

Androgyne, 2000

Pieter Hugo (South Africa)

Sam Klein Karoo, 2003

Adullahi Amadu with Mainasara, Abuja, Nigeria, 2005

Alhaji Hassan with Ajasco, Ogere-Remo, 2007

John Kwesi, Wild Honey Collector, 2005

Adelita Husni-Bey (Libya)

Alwan, 2013

Nadia Kaabi-Linke (Tunisia)

NO, 2012

Gonçalo Mabunda (Mozambique)

Untitled (Mask), 2011

O Rosto de um trono elegante, 2011

Mustafa Maluka (South Africa)

Untitled, 2011

Untitled, 2011

Absolute Ethical Order, 2012

Perennial Failure to Succeed, 2012

Prayers of the Naïve, 2012

Liberate Yourself, 2008

Abu Bakarr Mansaray (Sierra Leone)

Digital Man, 2004

Allien Resurrection [sic], 2004

Beyond Creation, 2004

Evil detector, 2005

J.D.'Okhai Ojeikere (Nigeria)

Onile Gogoro or Akaba, 2008

Suku Sinerol/ Kiko, 2008

Modern Suku, 2010

Koroba, 2010

Mkpuk Eba, 2008

Shangalti, 1971

Abebe, 1968-1974

Coiling Penny Penny, 1974

Joshua Okoromodeke (Nigeria)

Princess Kadija Part 1 of 3, 2009

Richard Onyango (Kenya)

Tsunami, 2005

Idrissa Ouédraogo (Burkina Faso)

La longue marche du caméléon, 2010

Chéri Samba (Congo)

Lutte contre l'insalubrité, 1998

Little Kadogo - I am for peace, that is why I like weapons, 2004

Problème d'eau, 2004

Le soir na nganda, 1980

Sarkis & Guem & Perdix (France / Benin)

La victoire sur les sachets, 2008

Zineb Sedira (Algeria)

The Lovers, 2008

The Death of a Journey II, 2008

The Death of a Journey IV, 2008

The Death of a Journey V, 2008

Yinka Shonibare, MBE (UK - Nigeria)

La Méduse, 2008

Malick Sidibé (Mali)

Les amis des espagnols, 1968-2008

Dancez le twist, 1965-2008

Grand gala de boxe, 1966-2010

Les petits circoncis, 2011

Combat de boxe, 1966

Karim Keita - Le Gentleman, 1967

Nuit de Noël, 1963

Boxeur, 1966-2008

Abderrahmane Sissako (Mauritania)

N'Dimagou (Dignité), 2008

Pascale Marthine Tayou (Cameroon)

Chalk C, 2007

Pom Pom Boy, 2007

Poupées Pascale, 2010

Poupées Pascale, 2010

GPS 2, 2012

Barthélémy Toguo (Cameroon)

Talking to the Moon II, 2013

Judith Facing Holophern I, 2010

Judith Facing Holophern II, 2010

Judith Facing Holophern III, 2010

Judith Facing Holophern IV, 2010

Judith Facing Holophern V, 2010

Judith Facing Holophern VI, 2010

Judith Facing Holophern VII, 2010

Judith Facing Holophern VIII, 2010

Judith Facing Holophern IX, 2010

Judith Facing Holophern X, 2010

Bandjoun Station Project, 2008-2014

Omar Ba (Senegal)

Born in 1977 in Senegal.

Lives and works in Geneva, Switzerland.

Biography

Omar Ba is a young Senegalese painter who has been living in Geneva since 2003. After having studied for his art degree at the Ecole Nationale des Beaux-Arts in Dakar, he completed an MA at the Ecole Supérieure des Beaux-Arts in Geneva. Omar Ba's paintings present a colorful, fantastic, at times chaotic world where the order of things as we perceive them in the visible world is turned on its head. His highly imaginative personal imagery fuses personal metaphors and ancestral symbols that reflect the animist belief that all plant, animal and human life has a soul. His symbolism builds a narrative around political themes critical of the power systems that exist in Africa. Omar Ba is represented among others by Anne de Villepoix Gallery, Paris and by Galerie Guy Bärtschi, Geneva.



Saraba, 2014

Pencil, india ink, oil, acrylic on cardboard

Variable dimensions

Courtesy of the artist and

Galerie Guy Bärtschi, Geneva

Faouzi Bensaïdi (Morocco)

Born in 1967 in Meknes, Morocco.
Lives and works in Morocco.



Le mur, 2000

Short film, color, sound, 10'
Produced by Gloria Films Production, Agora
Films, France 2, Canal + Horizons, Centre
National de la Cinématographie
Courtesy of the filmmaker

Biography

Born in Meknes, Morocco, on March 14th 1967. He studied at the Institut d'Art Dramatique et d'Animation Culturelle (ISADAC) in Rabat, then moved to Paris in 1995, where he attended a course at the Conservatoire National Supérieur d'Art Dramatique. His first long feature film *Mille mois* was released in 2003 and obtained two awards : "Premier regard" prize at the Cannes festival and prize of the *Ministère français de la jeunesse*. The film was released in a dozen countries. Faouzi also acted in several films, including *Mektoub* by Nabil Ayouch, and *Le cheval de Vent* by Daoud Aoulad-Syad. *What a Wonderful World* (2006) was his second long feature film, and *Mort à Vendre* (2012) his third. The latter film was selected for the 2013 Oscars. Films : 1998 *La Falaise* (short film); 2000 *Trajets* (short film); 2003 *Le Mur* (short film) ; 2003 *Mille Mois* (film) ; 2007 *What a Wonderful World* (film).

Filipe Branquinho (Mozambique)

Born in 1977 in Maputo, Mozambique, where he lives and works.



Vendedor de mercado, 2011

Inkjet print on satin paper

40 x 50 cm

© Filipe Branquinho

Courtesy Galerie MAGNIN-A, Paris

As melhores amigas, 2011

Inkjet print on satin paper

40 x 50 cm

© Filipe Branquinho

Courtesy Galerie MAGNIN-A, Paris

Biography

Filipe Branquinho currently works as a freelance photographer and illustrator in the city of his birth. In Brazil, design and illustration began to appear to him systematically and consciously through the contact with the artistic subjects at UEL (Londrina State University/Brazil) together with architectural training. It is in this context that he decides to try photography as another art form. He has participated in several group and solo exhibitions in Brazil, Mozambique, Portugal and South Africa. He has many works in private collections in the Museum of Modern Art in Londrina, Brazil, and Instituto Camões Maputo. In 2012 he won the International Prize Picture Station in the Portrait category, he has participated with a photographic installation at “Occupations” in Gulbenkian Next Future Program and was invited to participate at the PARIS-PHOTO 2012. His work is represented by Magnin–A and by Jack Bell Gallery, London.

Frédéric Bruly Bouabré (Ivory Coast)

Born in 1919, Zéprégüé, Ivory Coast.

Died in 2014 in Abidjan, Ivory Coast.



LES RIRES, « La liberté de "rire" s'impose à tout citoyen... pour mener son peuple vers le bien-être », 2012

Graphite, ballpoint pen and coloured pencils on cardboard

200 drawings

14.2 x 11 cm each

Collection Patrick Fuchs, Bénédicte Montant, Marco Colucci, Geneva

Biography

Frédéric Bruly Bouabré is one of the most unique and innovative artists from the African artistic context. His breakthrough was the exhibition *Les Magiciens de la Terre* at the Centre Georges Pompidou in Paris in 1989, which made him known internationally. His work has been exhibited in several international institutions. Much of his work is held in the private Contemporary African Art collection (CAAC) of Jean Pigozzi. Bouabré was selected for inclusion in the 2013 Venice Biennale. His work will also be shown in the exhibition *Post-Picasso: Contemporary Reactions*, Museo Picasso, 2014, Barcelona.

Edson Chagas (Angola)

Born in 1977 in Luanda, Angola where he lives and works.



Oikonomos, 2011

C-print

6 photos

103 x 103 cm each

Edition 3 + 2 AP

© Edson Chagas

Courtesy of the artist and A Palazzo Gallery,
Brescia

Biography

He completed his studies in photojournalism at the London College of Communication (LCC) in 2007 and subsequently attended the documentary photography course at the University of Wales, Newport, until 2008. Chagas's work has since developed a more introspective focus beyond the standards of photojournalism. Chagas uses photography as a process in which he not only investigates daily life but also employs images in a pointed critique of consumerism. Images obtained from the everyday 'things' that surround us, in this sense, become existential beings. Through a specific methodology the viewer is invited to analyse and deconstruct these 'documented times', as well as their historical, social, geographical, ethnic and economic associations. Lately Chagas has received great acclaim. In 2013, at the 55th Venice Biennale awarded the Angola pavilion with the prestigious Golden Lion for Best National Participation, of which, Chagas was the principal exhibitor with his photographic installation under the pavillion's title, Luanda, Encyclopedic City. Also in 2013, Edson Chagas participated in a group exhibition entitled "Landscapes" at A Palazzo Gallery in Brescia, Italy. In 2014, he associated with the ENSA-arte group for the Agenda Angola exhibition, at the Museo Nazionale Preistorico Etnografico Luigi Pigorini, Rome, Italy. His work is represented among others by A Palazzo Gallery, Brescia.

Romuald Hazoumè (Benin)

Born in 1962 in Porto-Novo, Benin,
where he lives and works.



Survolté II, 2000

Mixed media

36 x 46 x 12 cm

Courtesy Art & Public Cabinet PH, Geneva

Cher Maître, 2001

Mixed media

32 x 33 x 17 cm

Courtesy Art & Public Cabinet PH, Geneva

Biography

Romuald Hazoumè's work is humorous, playful and political. He produces sculpture, painting and photography but is best known for his 'masks' - an ongoing series commenced in the mid 1980s, in which he modifies discarded plastic jerry cans and other materials to take on the appearance of faces. As the artist's photographs attest, these jerry cans are ubiquitous in Benin: they are often used to carry rice to the Nigerian border, which is then traded for black-market petrol. In an historical context, Hazoumè's masks can be understood in relation to traditional Yoruba masks traditionally made for religious purposes. Winner in 2007, of the Arnold Bodé Prize (documenta 12, Kassel, Germany), the stellar trajectory of Hazoumè's rise during these past fifteen years has catapulted him into the first rank of the international artistic community, marking him out as unique amongst other African contemporary artists. Since then, his work has been widely shown in many of the major galleries and museums in Europe and beyond, including the British Museum, the Guggenheim, Bilbao, the Centre Georges Pompidou, Paris, ICP, New York, the Victoria & Albert Museum, London. Contemporary African Art Collection (CAAC) de Jean Pigozzi. His work is represented, among others, by MAGNIN-A, Paris and Art & Public Cabinet PH, Geneva.

Pieter Hugo (South Africa)

Born in 1976 in Cape Town, where he lives and works.

Biography

Pieter Hugo was born in 1976 in Johannesburg and grew up in Cape Town, where he continues to live. His survey exhibition, *This Must Be the Place*, opened at the Fotomuseum Den Haag and travelled to the Musée de l'Elysée, Lausanne, Switzerland, in 2012; the exhibition continues to tour among others at the Gulbenkian Foundation in Lisbon in 2014. Pieter Hugo works primarily in portraiture. His works cover both the documentary aspects and the artistic traditions. For him documentary photography is “an ecstatic experience where a person who looks at his images experiences a truth, even if it is a non-truth”. Pieter Hugo’s work is included in *Present Tense* at Fundação Calouste Gulbenkian in Lisbon, then *Fundação Calouste Gulbenkian-Délégation* in France, Paris (2013); *Art and Textile: Fabric as Material and Concept in Modern Art from Klimt to the Present* at Kunstmuseum Wolfsburg, Germany (2014); and will appear at *Distance and Desire: Encounters with the African Archive* at the Walther Collection in Ulm, Germany (through 2015). His work is represented among others by the Stevenson Gallery, Johannesburg-Cape Town and by the Yossi Milo Gallery, New York.



Alhaji Hassan with Ajasco, Ogere-Remo, 2007

C-Print

112 x 110 cm

Private Collection

Courtesy Galerie Sébastien Bertrand,
Geneva

Sam Klein Karoo, 2003

Archival pigment ink on cotton rag paper

112 x 112 cm

Private Collection

Courtesy Galerie Sébastien Bertrand,
Geneva

Adelita Husni-Bey ((Libya)

Born in 1985 in Milan, Italy.

She lives and works in New York, USA.



Alwan, 2013

Mobile phone footage, color, sound, 1' 36"
Courtesy of the artist and Laveronica Arte Contemporanea, Modica

Biography

Adelita Husni-Bey is an artist and researcher. Born to a Lybian journalist father and an Italian architect mother in 1985, Adelita studied Fine Art at the Chelsea School of Arts, and Photography & Sociology at Goldsmiths University. Her current research involves autonomy, Micro-utopias, pirate-utopias, the 'Land Issue', collective memory (the production of), dissent and control, anarchist pedagogy and free-schools. She is currently working on a Participatory Action Research consisting in mindmaps, psychogeographic walks, video-interviews and an open archive of the area created by ex-residents of Clays Lane, a co-operative housing project built specifically to house singles and those without and with no intention of having a family, later threatened by the Olympics. She is also working on a 'land issue' project based on the Greenham Common court case, where the local council attempted to evict a 17-year old permanent demonstration ran entirely by women protesting against the Greenham Common Nuclear Army Base.

Recent exhibitions include: *A Holiday from Rules*, MACRO Museum, Rome. Recent awards include Young Collector Prize / MAXXI Museum acquisition, Rome (2012); Ratti Foundation Residency with Hans Haacke, Como, Italy (2010). Her work is represented among others by Laveronica Arte Contemporanea, Modica.

Nadia Kaabi-Linke (Tunisia)

Born in 1978 in Tunis, Tunisia.

Lives and works in Berlin, Germany.



NO, 2012

Two channel video installation
4' 19"

Courtesy of the artist

Biography

Nadia Kaabi-Linke was born in 1978 in Tunis to an Ukrainian mother and Tunisian father. She studied at the University of Fine Arts in Tunis (1999) before receiving a PhD from the Sorbonne University in Paris (2008). Her installations, objects and pictorial works are embedded in urban contexts, intertwined with memory and geographically and politically constructed identities. Her last solo exhibitions were *No One Harms Me* (2013) in Kolkata, India, *Black is the New White* (2012) in Dubai, UAE, and *Tatort/Crime Scene* (2010) in Berlin, Germany. She has participated in group exhibitions at The Museum of Modern Art, New York, USA, the Nam June Paik Art Center at Seoul, Korea (2013); the Liverpool Biennial, UK; Herbert F Johnson Museum, Ithaca, NY, USA (2012); and 54th Venice Biennial in Italy (2011). Her works are part of several public and private collections including the MoMA collection.

Gonçalo Mabunda (Mozambique)

Born in 1975 in Maputo, Mozambique where he lives and works.



Untitled (Mask), 2011

Decommissioned welded weapons

70 x 50 x 9 cm

© Gonçalo Mabunda

Courtesy CAAC - The Pigozzi Collection, Geneva

O Rosto de um trono elegante, 2011

Iron, weapons of the civil war (Mozambique) recycled

118 x 75 x 66 cm

© Gonçalo Mabunda

Courtesy Galerie MAGNIN-A, Paris

Photo: Florian Kleinfenn

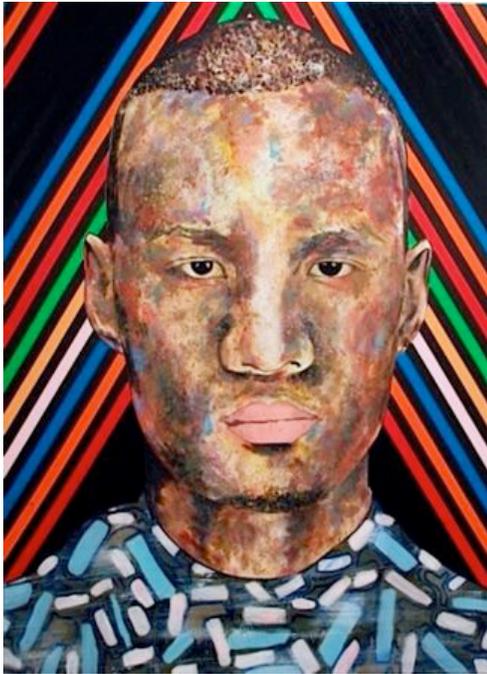
Biography

Mabunda works at Nucleo de Arte studio in Maputo. In 1998 he took part in a project that transformed weapons into art objects, a project allowing artists to create works of art from the weapons that were left over from the Mozambique civil war (1975-1992). Today he creates saxophones out of bazookas, thus transforming violence into music. Gonçalo Mabunda has exhibited his works worldwide. In 2008, he had a solo exhibition, *My new voice*, at AfroNova, Johannesburg. He also took part in *Africa Remix*, 2004-2007, a travelling group exhibition which took place in Düsseldorf, London, Paris, Stockholm, Tokyo and Johannesburg. Some of his works can be found in the Musée Tropen, Netherlands, the Swedish Army Museum, in Stockholm, and in numerous private collections. In 2013 he had an exhibition at the Jack Bell Gallery, London. His work was included in *Caught in the Crossfire*, a recent group exhibition at the Herbert Art Gallery & Museum, Coventry, UK. His work is represented among others by MAGNIN -A, Paris.

Mustafa Maluka (South Africa)

Born in 1976 in Cape Town, South Africa.

Lives and works in Finland.



Untitled (Man), 2011

Acrylic and oil on canvas

183 x 133 cm

Courtesy of the artist and Galerie Sébastien Bertrand, Geneva

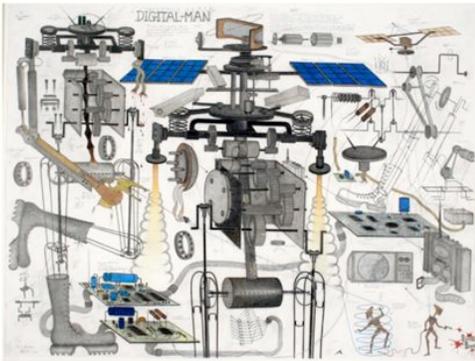
Biography

Mustafa Maluka is an artist and cultural analyst. He is known for theatrically confronting the intersection of contemporary critical theory and global politics with his provocative large-scale portraits. He grew up in Cape Town, South Africa, but came to live in Amsterdam, the Netherlands where he studied at De Ateliers postgraduate art institute and the Amsterdam School for Cultural analysis at the University of Amsterdam. He currently lives and works in Finland. Mustafa Maluka paints provocative portraits of characters presented against striking backgrounds of vibrant color and textured gestures. Recent exhibitions include : in 2013, Structural Disbelief: an imposition, Zidoun Gallery, Luxembourg, and also Normative Positioning, Galerie Mikael Andersen, Copenhagen, Denmark; in 2012, Dialectical Continuum, Galerie Sébastien Bertrand, Geneva, Switzerland.

Abu Bakarr Mansaray (Sierra Leone)

Born in 1970 in Tongo, Sierra Leone.

Lives and works in Harlingen, The Netherlands.



Digital Man, 2004

Ballpoint pen and graphite on paper

160,6 x 212,5 x 5,2 cm

© Abu Bakarr Mansaray

Courtesy CAAC - The Pigozzi Collection,
Geneva

Allien Resurrection [sic], 2004

Graphite, colored pencils, ballpoint pen on
paper

160,6 x 212,5 x 4 cm

© Abu Bakarr Mansaray

Courtesy CAAC - The Pigozzi Collection,
Geneva

Biography

Abu Bakarr Mansaray was born in 1970 in Tongo, Sierra Leone and moved to Freetown in 1987. Mansaray decided to become an artist with an incredible desire to learn and reverse the progress of a country sinking into civil war. He reinvented a very common technique in Central Africa which consists in manufacturing decorative items or toys from iron wire. He also applies this technique to produce futuristic machines that work in the most extravagant ways. A self-taught man, he studied all by himself from textbooks of chemistry, physics, electronics, mathematics and proclaimed himself “Professor“, working tirelessly to develop systems and machineries. He now exclusively produces extraordinary drawings in graphite and colored pencils, made of calculations and diagrams illustrating complex mechanisms with comments outlining amazing futuristic machines. The economic, political and social situation in Sierra Leone - a country where war left in its wake nothing but ruins and charred bodies - has irrevocably shaped the imagination of Mansaray. In 1998, he managed to escape from his country in extremely difficult circumstances, but his work continues to bear witness to the horrors of war. He has participated in several international exhibitions such as African Stories, Marrakech Art Fair, 2010; Andrew Edlin, New York, 2010. His work is part of the Pigozzi Collection, Geneva.

J.D.'Okhai Ojeikere (Nigeria)

Born in 1930 in Ovbiomu-Emai, Nigeria.

Died in 2014 in Lagos, Nigeria.

Biography

J.D. Ojeikere grew up in rural Nigeria. These photographs are dedicated to Nigerian culture, and are unique in that they were not commissioned, and produced without any commercial support. The thousands of resulting images have become an important anthropological and ethnographic documentary source. Of these works, most notable are the Hairstyle series. Consisting of around a thousand works, it is Ojeikere's largest and most thorough body of work. In these works, Ojeikere photographed the sculptural hairstyles of everyday Nigerians - on the street, in offices and at parties. Ojeikere likens hair stylists to artists creating sculpture, and wishes to "record moments of beauty, moments of knowledge" through the ephemeral fashions of the day.

Ojeireke's work is held in a variety of public and private collections, including the Tate (London), Getty Museum (Los Angeles), Foundation Cartier pour l'Art Contemporain (Paris), Musée du Quai Branly (Paris), Guggenheim Museum (Bilbao), Collection Agnes b. (Paris), Jean Pigozzi Colletcion (Geneva), Smithsonian Institution (Washington) as well as the Walther Collection (New York) and was be included in the International Pavilion in the Venice Biennale 2013. His work is part of the Pigozzi Collection, Geneva.



Abebe, 1968-1974

Gelatin silver print

70 x 60,5 x 1,9 cm

© J.D.'Okhai Ojeikere

Courtesy CAAC - The Pigozzi Collection,
Geneva

Shangalti, 1971

Gelatin silver print

70 x 60,5 x 1,9 cm

© J.D.'Okhai Ojeikere

Courtesy CAAC - The Pigozzi Collection,
Geneva

Joshua Okoromodeke (Nigeria)

Born in 1977 in Nigeria.

Lives and works in Lagos, Nigeria.



Princess Kadija Part 1 of 3, 2009

Comic strip composed by 20 plates

Coloured pencil, water paint, markers and black ink on cardboard

32 x 24,2 cm each plate

© Joshua Okoromodeke

Courtesy CAAC - The Pigozzi Collection, Geneva

Biography

Joshua Okoromodeke grew up in a family of artists but he is the only one to have brought this family 'tradition' to what he sees as the ultimate purpose of drawings: the comic strip. He said in effect that in this art, imagination, language and painting come together. As a child he discovered Western comics through old Comic Books which have inspired his technique and narrative. Stan Lee and John Byrne, Marvel and Dino are his main influences. Joshua takes care of all aspects of Comic Book development: writer, illustrator, inker, letterer and colorist. He reinvents the genre of the superhero comics not by drawing his characters in body suits and capes, but by making his protagonists fallible and imperfect. He is inspired by the diversity of African cultures and more specifically that of Nigeria. His ideas come from African themes and analogies. He shows the difficulties that Nigerians are facing, especially the ever growing injustices and poverty that lead people to suffering and sometimes to madness. His work is part of the Pigozzi Collection, Geneva.

Richard Onyango (Kenya)

Born in 1960 in Kisii, Kenya.

Lives and works in Malindi, Kenya.



Tsunami, 2005

Triptych

Acrylic on canvas

160 x 119,9 x 2,5 cm each panel

© Richard Onyango

Courtesy CAAC - The Pigozzi Collection,
Geneva

Biography

Richard Onyango was born in Kisii, in the district South Nyanza, in Kenya in 1960 and won a national competition for young artists in 1982. In 1990 he became a member of the group 'Malindi Artist's Proof', founded by Sarenco and other African artists. Life in Richard Onyango's pictures is a catastrophe. But the gruesome shudder engendered by a plane exploding in mid-air or a hunted jeep faltering at the edge of a swamp is not without humour. His dramatic approach owes something to the cinema and makes the viewer an accomplice to fear and horror, whose tension he may briefly bear. He participated in several international exhibitions such as, among others, in 2004-2006 "Africa Remix" (travelling exhibition), Art contemporain d'un continent, Museum Kunst Palast, Düsseldorf, Germany; Hayward Gallery, London, UK; Centre Georges Pompidou, Paris, France; Mori Art Museum, Tokyo. His work is part of the Pigozzi Collection, Geneva.

Idrissa Ouédraogo (Burkina Faso)

Born in 1954 in Banfore, Burkina Faso.

Lives and works in Ouagadougou, Burkina Faso.



La longue marche du caméléon, 2010

Short film, color, sound

6' 30"

Segment of the long feature *THEN AND NOW Beyond Borders and Differences* produced by ART for The World, 2011

Courtesy of the filmmaker and ART for The World, Geneva

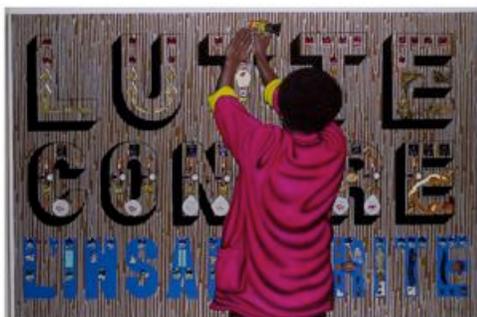
Biography

In 1986 Idrissa Ouédraogo directed his first feature film *Le choix*. In 1988, the film *Yaaba* was released and in 1989 won the Film Critics Award at Cannes Film Festival. In 1990 he directed *Tiläi*, the transposition of a Greek tragedy into contemporary Africa, which was awarded the Grand Prize of the Jury at Cannes in 1990 as well as the Étalon de Yennenga at FESPACO in the same year. In 1993, with Samba Traoré, he won the Silver Bear at the Berlin Film Festival. The film *Le Cri du Coeur* (1994) obtained the Audience Award at the African Film Festival in Milan the following year. At the 8th edition of the festival in 1998, he received the Award for Best Feature Film for *Kini et Adams* (1997). In 2003 he directed *La Colère des dieux* and in 2006 *Kato Kato*. In 2008 ART for The World produced the short movie *The Mango* and in 2010, *La longue marche du Caméléon*.

Chéri Samba (Congo)

Born in 1956 in Congo.

Lives and works in Congo and Paris, France.



Lutte contre l'insalubrité, 1998

Acrylic and glued mixed materials on canvas

132 x 197 x 4 cm

© Chéri Samba

Courtesy CAAC - The Pigozzi Collection, Geneva

Little Kadogo - I am for peace, that is why I like weapons, 2004

Acrylic on canvas

204,5 x 245,5 x 2,5 cm

© Chéri Samba

Courtesy CAAC - The Pigozzi Collection, Geneva

Biography

Chéri Samba is one of the most famous contemporary African artists, with his works being included in the collections of the Centre Georges Pompidou in Paris and the Museum of Modern Art in New York. His breakthrough was the exhibition *Les Magiciens de la Terre* at the Centre Georges Pompidou in Paris in 1989, which made him known internationally. A large amount of his paintings are also found in The Contemporary African Art Collection (CAAC) of Jean Pigozzi. He was invited to participate in the 2007 Venice Biennale. His paintings almost always include some text in French and Lingala, commenting on life in Africa and the modern world. In 2011/2012 he participated in the following exhibitions : *The Global Contemporary Art Worlds After 1989*, Zentrum für Kunst und Medientechnologie Karlsruhe, Germany and also in *JAPANCONGO: Carsten Höller's double-take* on Jean Pigozzi's collection, Le Magasin, Centre national d'Art Contemporain, Grenoble, France. His work is part of the Pigozzi Collection, Geneva.

Sarkis & Guem & Perdrix (France / Benin)

Sarkis was born in 1938 in Istanbul, Turkey.
Lives and works in Paris, France.



La victoire sur les sachets, 2008

Short film, color, sound , 3' 15"

Segment of the long feature *Stories on Human Rights*, produced by ART for The World, 2008

Courtesy of the artists and ART for The World, Geneva

Biography

During his fifty years of artistic career, Sarkis has worked with various mediums such as interdisciplinary installations (audio, visual). His works have been shown in important art institutions, museums and galleries such as the Louvre Museum (France), MOMAC (Switzerland), Guggenheim Museum (USA), Musée d'Art Contemporain (France), Georges Pompidou (France). *Quand les Attitudes deviennent Formes* (Kunsthalle Bern, 1969), *DOCUMENTA VI* (Kassel, 1977) and *DOCUMENTA VII* (Kassel, 1982) are among the artist's major shows. The artist is the recipient of the 1967 Prix de la Peinture à la Biennale de Paris and the 1991 Grand Prix National de Sculpture awards. Sarkis has recently exhibited at the Centre Pompidou (France, 2010), at the Museum of Contemporary Art in Geneva, Mamco (Switzerland, 2011) and at the Submarine warehouse in collaboration with Museum Boijmans van Beuningen (Holland, 2012).

In 2008, he directed a short film with the French artist Jean-Marie Perdrix and the composer and percussionist Guem, from Benin, who plays on a djembe, the traditional African wood percussion instrument, that has been made by Jean-Marie Perdrix out of bits of plastic waste found on African streets and fields.

Zineb Sedira (Algeria)

Born in 1963 in Gennevilliers, France.

Lives and works in London, Great Britain.



The Lovers, 2008

C-print

120 x 100 cm

© Zineb Sedira

Courtesy Kamel Mennour, Paris

The Death of a Journey IV, 2008

C-print

120 x 100 cm

© Zineb Sedira

Courtesy Kamel Mennour, Paris

Biography

Zineb's photographs and videos reflect the three different cultures to which she belongs : French, Algerian and British. She tackles the issues of feminism, identity, nomadism, migration and nationhood. The Mediterranean plays a primordial role in her works. "The departure point for the immersive photographs *The Lovers* and the series *Shipwrecks: the Death of a Journey* (2009) is the ship's graveyard situated on the coastline of the Mauritanian fishing port of Nouâdhibou. A meeting point of desert and ocean, the city has become a departure point for migrants who risk their lives trying, illegally, to reach the Canary Islands. The photographs suggest many stories: it is about mortality and decay but also exile, migration and the paradox of hope and trauma. The works also draw attention to environmental destruction and the politics of power, international trade and economics that circumscribe it. Nearing Nouâdhibou and its graveyard of ships, from across the world, is the Banc d'Arguin National Park, a World Heritage Site for migratory birds." (Zineb Sedira)

She has exhibited her work in numerous exhibitions throughout Europe, the US and the Middle East. Her work is in several major collections, including: Tate Britain; Museum of Modern Art; Paris, MUMOK (Museum Moderner Kunst Stiftung Ludwig), Vienna, Austria; Wolverhampton Arts and Museums; the Pompidou Center; the Victoria and Albert Museum; the Arts Council of England; the Gallery of Modern Art, Glasgow; and the FNAC (Fond National d'Art Contemporain), Paris. In 2013 the artist exhibited among others in 2013 : *Sweet Journeys*, Galerie La jetée, J1 Grand Port Maritime, Marseille, France ; *Lighthouse in the Sea of Time*, Blaffer Art Museum, University of Houston, Houston, USA ; *Récits maritimes: Entre terre et mer*, Selma Feriani Gallery, Tunis, Tunisia. Her work is represented among others by Kamel Mennour Gallery, Paris.

Yinka Shonibare, MBE (UK/Nigeria)

Born in 1962 in London, Great Britain where he lives and works.



***La Méduse*, 2008**

Wood, foam, plexiglass, Dutch wax, acrylic on cotton

212,09 x 167,64 x 137,16 cm

Collection NMNM

© Yinka Shonibare, MBE

Courtesy James Cohan Gallery, New York/ Shanghai

Biography

Yinka Shonibare was born in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art first at Byam Shaw College of Art (now Central Saint Martins College of Art and Design) and then at Goldsmiths College, where he received his MFA, graduating as part of the ‘Young British Artists’ generation. Over the past decade, Shonibare has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalisation. Shonibare’s work explores these issues, alongside those of race and class, through the media of painting, sculpture, photography and, more recently, film and performance. Using this wide range of media, Shonibare examines in particular the construction of identity and tangled interrelationship between Africa and Europe and their respective economic and political histories. Mixing Western art history and literature, he asks what constitutes our collective contemporary identity today. Having described himself as a ‘post-colonial’ hybrid, Shonibare questions the meaning of cultural and national definitions. Shonibare was a Turner prize nominee in 2004 and awarded the decoration of Member of the “Most Excellent Order of the British Empire”. He has added this title to his professional name. In 2013 he was elected Royal Academician by the Royal Academy of Arts. He has exhibited at the Venice Biennial and internationally at leading museums worldwide. In September 2008, his major mid-career survey commenced at the MCA Sydney and toured to the Brooklyn Museum, New York in June 2009 and the Museum of African Art at the Smithsonian Institution, Washington DC in October 2009. In 2010, ‘Nelson’s Ship in a Bottle’ became his first public art commission on the Fourth Plinth in Trafalgar Square. He is represented among others by Stephen Friedman Gallery, London; James Cohan Gallery, New York/Shanghai.

Malick Sidibé (Mali)

Born in 1935 in Soloba, Mali.

Lives and works in Bamako, Mali.



Les amis des espagnols, 1968-2008

Gelatin silver print

120 x 120 cm

© Malick Sidibé

Collection Patrick Fuchs and Noboru Fernandes de Abreu, Geneva

Nuit de Noël, 1963

Gelatin silver print

119,7 x 118,4 x 3,8 cm

© Malick Sidibé

Courtesy CAAC - The Pigozzi Collection, Geneva

Biography

Sidibé was born in Bamako, Mali. He was a peasant child who raised animals. From the age of five or six he began herding animals and working the land. When the time came he was chosen to be sent to the white school for an education. During his first year he became interested in art and by high school he was doing drawings for official events. The Major admired his talent and selected him to go to the School of Sudanese Craftsmen in the capital Bamako. It was at this school where Sidibé was approached by a photographer and learned the skills which he would cultivate for the rest of his life. In 1955, he undertook an apprenticeship at Gérard Guillat-Guignard's Photo Service Boutique, also known as Gégé la pellicule. In 1958, he opened his own studio (Studio Malick) in Bamako and specialized in documentary photography, focusing particularly on the youth culture of the Malian capital. Sidibé took photographs at sport events, the beach, nightclubs, concerts, and even tagged along while the young men seduced girls. Sidibé became noted for his black-and-white studies of popular culture in the 1960s in Bamako.

In the 1970s, he turned towards the making of studio portraits. His background in drawing became useful in a way that he was able to position people so they still appeared alive in photos rather than mummie like. People enjoyed the studio, it was different than others and had electricity which was a luxury at the time. Sidibé was able to increase his reputation through the first meetings on African photography in Mali in 1994. His work is now exhibited in Europe (for example at Fondation Cartier in Paris), in the United States and Japan. Many of his photographs are part of The Contemporary African Art Collection (CAAC) of Jean Pigozzi. In 2003, Sidibé received the Hasselblad Award for photography. Sidibé was awarded the Venice Biennale's Golden Lion for lifetime achievement award in 2007. It was the first time it had been presented to a photographer. Malick Sidibé is represented by Fifty One Fine Art Photography, Antwerp.

Abderrahmane Sissako (Mauritania)

Born in 1961 in Kiffa, Mauritania.

Lives and works in Paris, France.

Biography

Shortly after his birth, his family emigrated to Mali, where he attended some of his primary and secondary education. After a brief return in 1980 in Mauritania, he left for the Soviet Union in Moscow, where he studied film making at VGIK (Federal State Institute of Cinematography) from 1983 to 1989. In 1994, at the 4th African Film Festival in Milan, he obtained the Prize for the Best Short Film for his film *October*. In 1999, at the 9th edition of the same festival, he won the Best Feature Film award for *Life on Earth*, filmed the previous year. He was president of the jury of Angers Premiers Plans Film Festival in January 2007, a member of the jury for feature films at Cannes 2007 and President of the FEMIS entrance examination the following year. Along with Ousmane Sembène, Souleymane Cissé, Idrissa Ouedraogo and Djibril Diop Mam-béty, Sissako is one of the few filmmakers of Black Africa to have reached international recognition. Among others he directed the following films: 2002 : *Heremakono (Waiting for Happiness)* (35mm, 90 minutes). First Prize (*Étalon de Yéninga*) at the 18th FESPACO in 2003; in 2006 : *Bamako* (115 minutes).



***N'Dimagou (Dignité)*, 2008**

Short film, color, sound

3' 15"

Segment of the long feature *Stories on Human Rights*, produced by ART for The World, 2008

Courtesy of the filmmaker and ART for The World, Geneva

Pascale Marthine Tayou (Cameroon)

Born in 1967 in Cameroon.

Lives and works in Yaoundé, Cameroon and Brussels, Belgium.



Pom Pom Boy, 2007

Mixed media

290 x 120 x 150 cm (variable)

Courtesy Art & Public Cabinet PH, Geneva

Biography

The artist combines African and European symbols with humour and poetry in order to redefine the postcolonial heritage and the issues linked to globalisation. Structures, collages, photos, sculptures, videos, reworked objects ... His work knows no boundaries and is often a result of recycling, the daily object becoming the vehicle of a story, of a culture, of an identity. Pascale Marthine Tayou is widely known and has taken part in the Lyon biennales in 2005 and 2010 and the Venice biennale in 2009. Entirely self-taught, Pascale explores different disciplines: drawing, performance, photography, video, assemblage and graffiti. In 1994 he made his first series of works devoted to AIDS, which brought him into the public eye. Since then he has broached other contemporary themes, such as rural life and globalisation. He exhibited at the Musée du Louvre in 2011 with his exhibition "Face to Face". In an interview with Thierry Raspail, Director of the Museum of Contemporary Art, Lyon, Pascale returns to his interest in hybrid forms, their movement without boundaries, as well as the practice of transforming everyday objects and scraps. Exhibitions include: Museum of Contemporary Art, Lyon (Feb-May, 2011); Mudam (June-September, 2011); Plastic Bags at the Station Saint-Lazare, Paris, (2012). His work is represented among others by Art & Public Cabinet PH, Geneva; by Galleria Continua, San Gimignano/ Beijing/ Le Moulin.

Barthélémy Togo (Cameroon)

Born in 1967 in M'Balmayo, Cameroon.
Lives and works in Paris (France), New York (USA) and
Bandjoun (Cameroon).

Biography

Barthélémy Togo studied at the Ecole des Beaux Arts in Abidjan, Ivory Coast, at the Ecole Supérieure d'Art in Grenoble and at the KunstAkademie in Dusseldorf, Germany. He constructs his works by a process of accumulation, working equally in sculpture, painting, video, photography and performance. He thus creates installations, like small personal theatres, on themes inspired by his travels. Some recurring elements in his work include references to the divide between the West and the non-West. His work was recently exhibited in solo shows at the Musée d'art contemporain de Saint Etienne (2013) and at the Design Museum, London (2011). He also took part in important group shows in international museums and events such as the Paris Triennial (2012); Havana Biennial (2012); Wattis Institute for Contemporary Arts, San Francisco (2012); Museum of Contemporary Art Kiasma, Helsinki (2011). In 2008, he founded Bandjoun Station, an artist residence located in the highlands of Western Cameroon. His work is presented among others by Galerie Lelong, Paris.



Judith Facing Holophern V, 2010

Watercolor on paper

36 x 36 cm

Courtesy Galerie Lelong & Bandjoun Station

Judith Facing Holophern IX, 2010

Watercolor on paper

36 x 36 cm

Courtesy Galerie Lelong & Bandjoun Station

ART for The World

ART for The World is a non-governmental organization (NGO) associated with the Department of Public Information of the United Nations, which mobilizes contemporary art and culture to promote the principles and values attached to human rights. Its action is based on Article 27 of the Universal Declaration of Human Rights, which states that creative activity is « an essential element of well-being, », « everyone has the right to take part freely in the cultural life of the community and enjoy the arts ».

The NGO was founded by Adelina von Fürstenberg in 1996 in the context of Dialogues of Peace, an international exhibition of contemporary art for the 50th Anniversary of the United Nations. In keeping with these objectives, ART for The World organizes international cultural events, exhibitions, films, seminars, concerts, in which creators from all over the world speak out on issues related to human rights. Artists, filmmakers, writers, musicians, architects, sculptors, photographers, participating in the projects of NGOs - both emerging and well known, from all five continents - are distinguished by the quality of their work and their commitment to the dissemination of the values of the Universal Declaration of Human Rights.

Activities ART for The World is placed beyond the traditional boundaries of art and create opportunities to reach different audiences. ART for The World can be considered as a traveling museum without walls. Its *raison d'être* is not linked to a permanent and definite location, but the content of its projects. ART for The World is a common thread that unites contemporary culture in defense of universal values. ART for The World is organized as a lightweight structure with limited permanent staff, but a wide network of consultants and collaborators around the world, particularly in Europe, United States, Brazil and India. ART for The World is powered by the contributions of its members and sponsors, including public institutions and private companies. The latter, whose activities are not always directly related to art, share the ideals and objectives of the association. Since its inception, the NGO, has organized cultural events for major United Nations headquarters in Geneva (1995, 2001 and 2009) and New York (1998 and 2001) as well as its agencies such as the World Health Organization (1998-99), the High Commissioner for Refugees (2000-2002) and the High Commissioner for Human Rights for his 60th birthday (2008). In 2008 ART for The World has worked with the European Commission to produce the feature film *Stories on Human Rights* since 2009 and with the Council of Europe and the Alliance of Civilizations UN for the production of the feature *THEN AND NOW Beyond Borders and Differences* on the tolerance of beliefs.

Since 1998, ART for The World collaborates regularly with SESC Sao Paulo, Brazil, where its large exhibitions have been shown, as well as solo shows and lectures by artists such as Marina Abramović and Robert Wilson, among others.

In 2005, the affiliated NGO ART for The World Europa was founded in Turin, with executive headquarters in Milan. *THE MEDITERRANEAN APPROACH* was presented as part of the Cultural Council of the Union for the Mediterranean, in the Venice Biennale (2011), and at SESC Pinheiros Sao Paulo, Brazil and MuCEM, Marseille (2012). Its most recent project is *Food, Reflections on Mother Earth, Agriculture and Nutrition* that, after having been inaugurated at the Ariana Museum in Geneva (2012-2013), it is now exhibited in Brazil, at the SESC Pinheiros, São Paulo (February - May 2014) and will continue this fall in France, at the MuCEM, Marseille (October 2014 - February 2015).