

African Pavilion – 52nd Venice Biennale

International Contemporary Art Exhibition

10th June – 21st November 2007, Artiglierie dell'Arsenale

Check-List Luanda Pop

Contents

1 Press release	2
Check-List	
<i>A reflection on fifteen years of African contemporary art around the world</i>	
2 <i>The shock of being seen</i> by Simon Njami	5
3 <i>African Collection of Contemporary Art</i> by Sindika Dokolo	10
4 Artists list	15
5 Artwork list	20
6 African Pavilion events	23
7 African Pavilion team	24
8 Institutions that supported the creation of the First African Pavilion in the 52 nd Venice Biennale	25

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Check-List Luanda Pop

For the first time in its official programme, the 52nd Venice Biennale International Contemporary Art Exhibition from 10 June to 21 November 2007 is presenting an African Pavilion. *Check List Luanda Pop* consecrates 30 artists from the the Sindika Dokolo Collection, the first African private collection of contemporary art located in Luanda, Angola. Alpha Oumar Konaré, President of the African Union Commission, is a member of the exhibition's honorary committee.

Simon Njami, the curator of *Africa Remix* and Fernando Alvim, Director of the Luanda Triennial have conceived this project as a manifesto for expression far from established trends or conventions.

Check List is a space for thought, confrontation, and proposal.

Press conference : 8th of June at 11:30 Hotel Monaco & Grand Canal, San Marco

Check List

A reflection on fifteen years of African contemporary art around the world.

It will soon be twenty years that the world has been debating what is known as contemporary African art. There is a tendency to forget that in the 1980s significant initiatives were launched in France or Great Britain. Ethnicolor in Paris in 1987 and the exhibitions David Elliott devoted to South Africa in Oxford are merely the most visible examples of sporadic initiatives that have tried to show the world that a free, strong, original African creation exists. In 1989, the *Magicians of the Earth* exhibition brought a confusion of genres and categorisations and the intense media attention it garnered disrupted the work that had been started. This controversial exhibition at the same time doubtless stimulated African players by showing that Africa urgently needed to avoid being hijacked against its will yet again. The creation of the contemporary art magazine *Revue Noire* in the early 1990s instantly changed the way the world perceived African creation. Initiatives like Fernando Alvim's exhibition manifesto, *Memorias Intimas Marcas*, later followed by the creation of Coartnews, the Camouflage space, and the *Next Flag* exhibition, asserted a voice of autonomy and a will to turn the Western world's perception of the African continent on its head.

Since then (which some people feel was long ago), recent African contemporary art history has been dotted with numerous exhibitions, the high point no doubt having been reached with the marathon exhibition *Africa Remix*. But things couldn't just be left at that. Salah Hassan and Okwui Enwezor's experiences in Venice have no doubt contributed, in their way, to sustaining the debate. But Venice represents more than a setting or a platform. The Venice Biennale is a foundation stone for world art; for some of us it was not a question of going there as a poor yet tolerated relative, but as a complete entity who would be shown due respect. With the Biennale officially open to Africa the time is right to take critical stock of African creation and consider its future. Today, at this crucial moment in the history of art, we have the means to do so. We are no longer seeking now obsolete inclusion, we are looking to restore balance to the flow of relationships between North and South.

The arrival of the Sindika Dokolo collection on the scene, not of African contemporary art, but of contemporary art full stop, struck us as a key moment in the inversion of the Hegelian master-slave dialectic. Another collection with the name contemporary African

art has existed since *Magicians of the Earth*, and was indeed one of its consequences. Apart from the choices and philosophy of the CAAC (Contemporary African Art Collection), which it is not for us to go into here, the hegemonic way in which it was presented was dangerous for the plurality of visual expression. Based in Africa, the philosophy of the Dokolo Collection is defined by an artist, a curator and a collector who are all African. Gone are the days of exogenous debate on Africa, here we are in full development of endogenous thinking that has resulted in the constitution of the most significant collection of contemporary African art. We are no longer dealing solely with the aesthetic, whatever its nature; this is political assertion.

Check List is a reflection on how to collect, while also presenting the most significant panorama of today's African creation. In dismantling the mechanisms that have governed the actions of different players in the field we intend, through this exhibition, to take stock of the prospects and define a manifesto for the years to come. It is time to put paid to the all-too-enduring presuppositions about Africa, time to rid the continent of the harmful smack of neo-colonialism that has hindered its growth since the independences.

Africa does not belong to anyone, this we are the first to agree. But it is capitally important to define its future, not just in New York, Paris or London, but on the continent itself, by men and women who have always known Africa and accompanied its development on a daily basis, both within and beyond the continental borders.

Alongside Fernando Alvim, artist, initiator and director of the Luanda Triennial, and Simon Njami, independent curator, founder of *Revue Noire* and curator of *Africa Remix*, the team at the Sindika Dokolo Foundation is in charge of implementing the curatorial project from Luanda.

Exhibition curators

Simon Njami

Fernando Alvim

The shock of being seen

“The white man enjoyed three thousand years of the privilege of seeing without being seen; he was pure look, the light in his eyes extracted each thing from the shadows of its birth, the whiteness of his skin was also a look, a concentration of light. The white man—white because he was a man, white as day, white as truth, white as virtue—illuminated creation like a torch, revealed the secret white essence of beings. What did you expect when you untied the gag that had silenced these black voices? That they would sing your praises? When these black heads that our fathers had forced to bow down looked up, did you think you would read adoration in their eyes? Here are black men standing before us and I hope that you, like me, feel the shock of being seen.”¹

Let us start by pointing out that the term *black* does not refer to any particular colour. As Fanon would say later, it is all about expressing humanity. Just as in 1980s England the word *black* grouped into a single problematic all those who were not of British origin, including Greeks and Cypriots at one point, *black* should be read as a metaphor. Like the rallying cry of those whom Fanon (again) called *the damned of the earth*. Sartre’s words should thus be read as an opposition between colonial powers and colonised peoples. Which means the shock of being seen is no longer just an ontological experience, it is part of a political approach that led inexorably to the independences. For the person seeing, it triggers a process of awareness. If the former master is the object of this newfound acuity, he can either passively subject himself to it or turn it into food for thought. But here the former master should only play a secondary role. Whether he is capable or not of interiorising the changes that his sudden objectivisation will entail is up to him. Post-colonial history tends to prove that the West has not been capable of integrating the new power-play that came with the birth of independent nations whose aspirations no longer corresponded to the hegemonic, monolithic plans that had previously been imposed on them. But let’s leave the West where it is. Our point here is not to start psychoanalysing the former dominants, but to explore the mechanisms which would lead from political emancipation to an intellectual emancipation of the *black* continent. The faculty of seeing overturned the old ruling

¹ Jean-Paul Sartre, *Orphée Noire* [Black Orpheus], PUF, Paris, 1948. This translation (and all others of French quotes unless otherwise stated): Gail de Courcy-Ireland.

postures and status quo by transforming the former colonised person into a responsible being whose aspiration to think himself and project himself in time and space is displayed with the inevitable energy and urgency of centuries of silence. In this game of mirrors, the transformation of the Other's status leads to another relationship to the self. By seeing, the ex-colonised switches from object to player, putting himself in a position to use what Merleau-Ponty calls his "seeing power": "My body is both seeing and visible. He who looks at all things can also look at himself, and then recognise in what he sees the "other side" of his seeing power."² The first effects of this metamorphosis that stretched (bar a few exceptions) from the 1950s to the early 1980s—or even to the 1990s with the fall of apartheid and the installation of the peace process in Angola—were the end of colonisation and the advent of African independences.

The shock of being seen sparked Africa's need to think herself for herself and launch the existential experience that references shot of the scoria of a history it had long been absent from would represent. In the years prior to independence, thinkers set about theorising this desire for dealienation. Precursors such as W.B. Dubois, Aimé Césaire or Frantz Fanon, to name but a few, strove to build up a critical system that was specific to the ex-colonised. If the continent has sometimes seemed chronically powerless, this must not be read as an inability to seize its own destiny, but rather as the consequence of the fits and starts that go with a process complicated by redistribution of the world map and the interplay between the major economic powers. Political reflection was nonetheless well underway on what the post-colony, as Achille Mbembé called it, should be. The disillusionments that accompanied the 1960s and the end of a number of myths enable us to draw up an inventory of the past fifty years and learn lessons from them. While politics and the economy still seem to have trouble defining an original methodology, the reflection that began in contemporary art in the early 1980s has produced tangible effects. The Dakar and Bamako biennials, the brand new Luanda Triennial, publications like the emblematic *Revue Noire*, *Coartnews*, *Nka* or *Arts South Africa* have established the grounding for an endogenous debate without which the notion of African contemporary art would have remained an unfounded abstraction. These experiences illustrate what Sartre called "the split": "The herald of the black soul went to white schools, following the old rule that forbids the oppressed any weapons they have not stolen from their oppressor; it is through the clash with white culture that his negritude switched from immediate existence to the state of

² Maurice Merleau-Ponty, *L'oeil et l'Esprit* [Eye and Mind], Gallimard, Paris, 1964.

reflection. But at the same time he more or less stopped living. By choosing to see what he is, he has split himself in two, he no longer coincides with himself.”³

No longer coinciding with oneself no doubt represents the awakening of artistic awareness. This firstly means that we are capable of taking the indispensable step back from ourselves that is needed for creation. Hence the importance of finding a language that suits the expression of a world of sensations in harmony with a history that leads to an original project. Not by flashily displaying a mastery of new tools, but by matching a message to an appropriate aesthetic medium. Reproducing imported concepts is not enough. By splitting in two, the African is forced to cast a critical gaze on himself and others, to reinvent himself and deconstruct both endogenous and exogenous perceptions. In other words, he is forced to rewrite his story with a vocabulary and syntax that open unexplored perspectives. The existence of contemporary creation in Africa comes at this price. This is why **Check List** does not aim to be simply an exhibition. What would be the point of an umpteenth African exhibition if it did not use the evidence of the past to take the discussion on Africa a little further? Who is still interested in “discovering” new artists that the system could integrate? The African Pavilion, officially part of the programme of the Venice Biennale for the first time, calls for the establishment of a place for thought, confrontation and proposals. A space in which each person is invited to look at works and their presentation for what they are, not for what one would like them to be. We want to address both sense and the senses. Minds and bodies. We are aware that this project is at once humble and arrogant: we refuse to believe that there is either good art or bad art, an African art on some parallel plane to world art. **Check List** is intended as a manifesto for expression far from established trends and conventions that will finally allow this story that escaped the artist El Anatsui’s memory to be finished: “When I last I wrote you about Africa/ I used a letter-headed parchment/ There were many blank slots in the letter.../ I can now fill some of these slots because.../ I have grown older.”⁴

The blank spaces in the parchment have started to be filled in the Alexandria Library, the universities of Timbuktu and elsewhere. Successive authors have forever taken it in turns to write them. Their names were Luther King, Nasser, Neto, Lumuba, Um Nyobe, Sankara, Ben Barka, Cabral... Others are still with us, like Mandela. The opening lines of a new cultural history were written in the days of the first independences, through the

³ Sartre, *Orphée Noire* [Black Orpheus].

⁴ El Anatsui in “El Anatsui: Visual Incantations in Wood” by Chike Anniakor, *International Review of African American Art*, 9, n° 3, quoted by Simon Njami in *El Anatsui: A Sculpted History of Africa*, Saffron Books and October Gallery, London, 1998.

Festival Mondial des Arts Nèges in Dakar wanted by Leopold Sedar Senghor, and the Pan-African meetings in Algiers and Lagos. Then came the Cairo Biennial, the Fespaco, the Dakar and Bamako biennials and the Johannesburg Biennial, nipped too soon in the bud. The creation three years ago of the Sindika Dokolo Collection—the first private African contemporary art collection—and the launch of a triennial in Luanda soon afterwards are a new chapter in this book being written every day. Luanda, the real-life illustration of the concept of Chaos and Metamorphosis, is emblematic on several levels. This African capital of a country torn apart by an excessively long war of independence, then by a civil war in which each of the two major blocks played a sinister game of chess to divide the country into two apparently irreconcilable sides, is slowly finding its feet again and starting to heal its wounds. Symbol of an Africa that still has to fight to assert its freedom and autonomy, the country is rebuilding itself. In this will to exist, this vital drive, it is the unalterable strength of an entire continent that is being displayed. ***Luanda Pop*** is a metaphor for this thirst to be part of the world. It is not trying to contain this movement within a particular geography. On the contrary, it is about using the experience of a moment taking place before our eyes to write a brand new chapter. It is about logging it in a temporal perspective which links together the initial momentums that sketched the contours of a possible Africa and has us assert that, contrary to what some would have us believe, the continent is not an immobile zone, it is not the heart of darkness. Africa is young. With the endless battles it has had to wage for its survival its population proves, just by being alive, that fatality does not exist. This is how this project should be read. It must be analysed cold, for what it is. Far from sterile passions and preconceived ideas. Far from fantasised projections and age-old certitudes. The artists represented are not looking for sympathy or recognition. They are simply expressing themselves. Stoked by centuries of history, their voices rise up with renewed energy and strength. We are not trying to create a new presentation of the age-old battle that pits Centre and Periphery against each other; in our view these quarrels are now of no interest whatsoever. Centre and Periphery do not exist. To finally understand and admit this is to agree to be fully part of the inexorable march of time. This may not be much, but it seems to be what lies at the heart of every contemporary artist's preoccupations. Regardless of where they come from. It is the only way of reaching what Deleuze called the world of sense: "this world of sense, with its events-singularities, offers a neutrality which is essential to it. And this is the case, not only because it hovers over the dimensions according to which it will be arranged to achieve signification, manifestation and denotation, but also because it hovers over the actualizations of its energy as potential energy, that is, the realization of its events, which may be internal as well as external, collective as well as individual,

according to the contact surface or the neutral surface-limit which transcends distances and assures the continuity on both its sides.”⁵

Simon Njami

⁵ Gilles Deleuze, *The Logic of Meaning*, Constantin V. Boundas (Ed.), Translated by Mark Lester, Columbia University Press, New York, 1990, p.104.

African Collection of Contemporary Art

Africa is facing the greatest challenge in its long history—curbing underdevelopment—and there is one thing that deeply worries me: Africans seem to have lost their self-confidence.

What is hopefully only a temporary incapacity to find a miracle solution to our continent's problems has spawned doubt and shared feelings of guilt. We no longer dare to think, invent, or decide our own future, nor demand our rightful place on the international stage. Our "underdevelopment complex" has turned into self-censorship.

This process seems implacable. But as the African continent becomes more impoverished, it demands more help. This aid does not target definitive solutions for sustained development and therefore encourages dependence. As a result, Africans of all social origins know that they "have to be helped". This complex has spread through society like a paralysing dart hitting its prey, sapping the moral fibre we need to envision and create our own destiny.

Superficial solutions are not acceptable because they rule out any option for structural development. It is therefore necessary to create a firm foundation that relates not only to basic human realities but also to questions of identity and self-awareness. Africa's main problem might not be decolonisation, droughts and the imbalance of trade, but Africans themselves.

Access to education and health and full awareness of environmental issues are evidently important assets, but I think that culture is absolutely fundamental in determining who we are and how we may formulate a structured response to the problems of underdevelopment.

It is a little-known fact that the cultural budgets of many African countries are relatively large in proportion to their available resources.

It is therefore paradoxical that art is often regarded as a marginal accessory as opposed to a strategically important element in the formulation of State policy.

Unfortunately, in Africa art is an activity where the phenomenon of "dependence" reaches its peak. Apart from a few rare exceptions, the contemporary art world here is not very African any more: neither its collectors, its philosophical and sociological

contexts, nor the financial means used to organise events. We are not in control of our own cultural domain and this has an impact on the content of our artistic production. The artist produces what his public expects, as if he were pulling a rabbit out of a hat. His art stops being the expression of what it could be and becomes what the perceptions of others, foreign to the culture, determine it should be. This is how I explain the second-rate exoticism of much of the art recently produced in a country such as the Democratic Republic of Congo, even though the potential for expressive, complex and audacious works is very much alive. These artists have become little more than craftsmen, an aesthetic has been laid out and styles have been championed that highlight superficial decoration over and above the true added value of art.

Let there be no misunderstanding, I am not trying to criticise the help we have received, nor revile cultural partners working with Africa. In the absence of any alternative or cultural initiative of our own doing, we can only welcome the interest that is shown us. My analysis is severe because I want to stir up collective consciousness.

The way in which we participate in our own cultural life will always be a fundamental challenge. We must stimulate creativity, promote our cultural field with the means at our disposal, explore and question issues of identity and aesthetics, our place in the world and in this century. We must not leave it to others to tell us who we are or, in a way, what we will never become.

The very idea that in the 21st century, the African contribution to the history of world art should be reduced to the level of decorative craftsmanship makes my blood run cold—or maybe the opposite: it makes it boil! We must all get mobilised, all the local cultural players: artists, the public, the Government, education, museums, galleries, Fine Art Academies and collectors must all rise to the challenge. If we cannot tell the world who we are, if we do not show them the best that we can do, we will never see an end to incomprehension, condescension and prejudice.

This alarming picture of continental Africa reveals the exceptional importance of the first Contemporary Art Triennial in our country, Angola. The Luanda Triennial is directly engaged in the ambitious perspective I have just described by creating a cultural policy for Angola where the individual is returns firmly to the centre of a strategy for development.

The Luanda Triennial questions the usual mechanisms by which culture in Africa has been promoted. Conceived, developed and financed by both private and public sectors, it has enabled us to welcome some of the biggest names in contemporary art: internationally respected art critics, such as Okwui Enwezor, Simon Njami and Olu Oguibe, and some of the best-known artists, such as Miquel Barcelo. Last summer, Angola was the cultural hub of Africa.

The initiative to base the Sindika Dokolo Collection in Luanda and exhibit it as a forerunner to the Triennial is also a political act.

We think that culture is a fundamental individual right. In the same way that the rights to artistic creation are written in our constitution we assert our rights as Africans, i.e., citizens of the world, to have access to the universal cultural and artistic heritage.

In deciding to base the collection in Luanda, our main objective is to show the public these major works, initially all linked to Africa but which will not have any arbitrary limitations. We want to initiate a movement that results in the creation of a contemporary art centre in Luanda and creates the conditions Angola needs to integrate the international art circuits.

We think that access to art is an equally fundamental and legitimate human aspiration as access to education, drinking water and health.

The art world seems to have been waiting for Africa. The virtual absence on the contemporary scene of this culturally-rich continent has, paradoxically, spurred the art market to listen out and open up to contemporary African works, as long as they are ambitious and structured.

Artists such as Kendell Geers, Ghada Amer, Yinka Shonibare, Billi Bidjocka, Marlène Dumas, William Kentridge, Olu Oguibe, Chris Ofili and Pascale Marthine Tayou have made their way to London and New York and become consecrated while imposing their Africanness. The pertinence of their artistic approach and the the artistic quality of their work has propelled them to the Dokumenta in Kassel, the Venice Biennale, the Mori Art Museum in Tokyo, the Centre Georges Pompidou in Paris, and the Museum of Modern Art in New York... all at the forefront of the artistic avant-garde.

Through their quiet, rigorous work that is a complex but calm reflection of what they are, they have managed to explore their African nature while asserting the universality of their art.

These artists (the list is of course not exhaustive) are the centre of gravity of the Sindika Dokolo Collection. Its driving force is the promotion of this cultural mechanism, which I like to think determines its quality.

We have consciously chosen to create an African collection of contemporary art rather than a collection of contemporary African art.

In doing so we are challenging the usual cultural and artistic standards that govern the art world. This is not a collection created in the South yet shown in and based on the North for a Western audience; we have chosen to base the SD Collection in the South, close to the very cradle of its inspiration. Moreover, any international museum that is interested in any aspect of the Collection will have to agree to participate in a subversive reversal of typical cultural flow: they will each have to contribute—and this is a first—to organizing an exhibition of the Collection in an African country.

Certain detractors of these innovative and ambitious cultural projects argue that contemporary art is elitist and so "conceptual" that it is inaccessible to the general public.

I understand them. Some artists can be unsettling and some works can be qualified as "difficult". Presenting African contemporary works to the people of Luanda has nonetheless proved that art, even when it's avant-garde, is not the exclusive domain of a pseudo-intellectual elite. The multiplication of private collections, the success of exhibitions, the participation and enthusiasm of children and students in several Soso Lax interactive projects are all signs of a true cultural renaissance and have convinced us that this approach is well founded.

By promoting the culture of beauty and intelligence in our continent we are dignifying all Africans. This effort, backed by all the culture players—starting with governments that are confronted every day with the challenge of fighting poverty and underdevelopment—is a celebration of the humanity in every one of us. This consideration that Africa is giving herself is called self-esteem.

On a purely artistic level, the Collection also contains a number of works by Angolan artists. Meanwhile, Alvim's central role in our acquisition strategy has sanctioned talented young artists and enabled them to improve their works. A virtuous circle seems to have formed around the public, artists, and private collectors, much to the benefit of national artistic production. Eminent personalities in the art world now come to Luanda, confirming that our dear capital has become a cultural highspot on the continent. Our artists have been highly remarked in prestigious international events such as Arco in Madrid where, at the Angolan pavilion, the Spanish King and Queen threw protocol to the wind and spoke to our young artists. Queen Sophia was particularly impressed by a contemporary representation of Queen Ginga and struck up a conversation with the artist, Yonamine.

It is the regard and admiration of others that creates awareness of one's own value. Will Luanda be the capital of contemporary art in Africa within 10 years? What a challenge! What a project!

Sindika Dokolo

Check List Luanda Pop

African Pavilion – 52nd Venice Biennale International Contemporary Art Exhibition

Curators

Fernando Alvim (Angola)
Simon Njami (Cameroon)

Produced and organized by Foundation Sindika Dokolo

Artists (30)

- 1 Ghada Amer, Egypt
- 2 Oladélé Bamgboyé, Nigeria
- 3 Miquel Barcelo, Spain
- 4 Jean Michel Basquiat, USA
- 5 Mario Benjamin, Haiti
- 6 Bili Bidjocka, Cameroon
- 7 Zoulikha Bouabdellah, Algeria
- 8 Loulou Cherinet, Ethiopia
- 9 Marlène Dumas, South Africa
- 10 Mounir Fatmi, Morocco
- 11 Kendell Geers, South Africa
- 12 Ihosvanny, Angola
- 13 Alfredo Jaar, Chile
- 14 Paulo Kapela, Angola
- 15 Amal Kenawy, Egypt
- 16 Kiluanji Kia Henda, Angola
- 17 Paul D. Miller Aka DJ Spooky, USA
- 18 Santu Mofokeng, South Africa
- 19 Nastio Mosquito, Angola
- 20 Ndilo Mutima, Angola
- 21 Ingrid Mwangi, Kenya
- 22 Chris Ofili, UK/Nigeria
- 23 Olu Oguibe, Nigeria
- 24 Tracey Rose, South Africa
- 25 Ruth Sacks, South Africa
- 26 Yinka Shonibare, MBE, UK/ Nigeria
- 27 Minnette Vári, South Africa
- 28 Viteix, Angola
- 29 Andy Warhol, USA
- 30 Yonamine, Angola

Biography

1

Ghada Amer

Born in Cairo, Egypt, in 1963
Lives and works in New York, USA

2

Oladélé Bamgboyé

Born in Odo-Eku in Nigeria, in 1963
Lives and works in London, UK

3

Miquel Barcelo

Born in Felanitx, Mallorca, Spain, in 1957
Lives and works in Paris, France, Mallorca, Spain, Gao, Mali
www.miquelbarcelo.org

4

Jean Michel Basquiat

Born in New York, USA, in 1960
Died in New York, USA in 1988

5

Mario Benjamin

Born in Haiti in 1964
Lives and works in Port-au-Prince, Haiti

6

Bili Bidjocka

Born in Douala, Cameroon, in 1962
Lives and works in Paris, France

7

Zoulikha Bouabdellah

Born in Moscow, Russia, in 1977
Lives and works in Paris, France

8

Loulou Cherinet

Born in Gothenburg, Sweden, in 1970
Lives and works in Stockholm, Sweden
www.cherinet.com

9

Marlène Dumas

Born in Cape Town, South Africa
Lives and works in the Netherlands

10

Mounir Fatmi

Born in Tangiers, Morocco, in 1970

Lives and works in Paris, France and Amsterdam, The Netherlands

www.mounirfatmi.com

11

Kendell Geers

Born in South Africa, in 1968

Lives and works in Brussels, Belgium

www.kendell-geers.net

12

Ihosvanny

Born in Moxico, Angola, in 1975

Lives and works in Luanda, Angola

13

Alfredo Jaar

Born in Santiago de Chile, Chile, in 1956

Lives and works in NYC, USA

www.alfredojaar.net

14

Paulo Kapela

Born in RDC, in 1947

Lives and works in Luanda, Angola

15

Amal Kenawy

Born in Cairo, Egypt, in 1974

Lives and works in Cairo, Egypt

16

Kiluanji Kia Henda

Born in Luanda, Angola, in 1979

Lives and works in Luanda, Angola

17

Paul D. Miller Aka DJ Spooky

Born in Washington, USA, in 1970

Lives and works in NYC, USA

www.djspooky.com

18

Santu Mofokeng

Born in Johannesburg, South Africa, in 1956
Lives and works in Johannesburg, South Africa

19

Nastio Mosquito

Born in Luanda, Angola, in 1981
Lives and works in Luanda, Angola

20

Ndilo Mutima

Born in Luanda, Angola, in 1978
Lives and works in Luanda, Angola

21

Ingrid Mwangi

Born in Nairobi, Kenya, in 1975
Lives and works in Ludwigshafen, Germany
www.mwangi-hutter.de

22

Chris Ofili

Born in Manchester, UK, in 1968
Lives and works in London, UK

23

Olu Oguibe

Born in Aba, Nigeria in 1964
Lives and works in NYC, USA

24

Tracey Rose

Born in Durban, South Africa, in 1974
Lives and works in Johannesburg, South Africa

25

Ruth Sacks

Born in Port Elisabeth, South Africa, in 1977
Lives and works in Cape Town, South Africa

26

Yinka Shonibare, MBE

Born in London, UK, in 1962
Lives and works in London, UK
www.stephenfriedman.com

27

Minnette Vári

Born in Pretoria, South Africa, in 1968

Lives and works in Johannesburg, South Africa

28

Viteix

Born in Luanda, Angola, in 1940

Died in Angola, in 1993

29

Andy Warhol

Born in Pittsburgh, USA, in 1928

Died in New York, in 1977

30

Yonamine

Born in Luanda, Angola, in 1975

Lives and works in Luanda, Angola

Artwork list

Ghada Amer, untitled, 1998. Acrylic and thread on canvas. 76 x 76 cm
Courtesy Sindika Dokolo African collection of contemporary art

Ghada Amer, not about orange, 2007. Acrylic, embroidery and gel medium on canvas. 91 x 106 cm
Courtesy Sindika Dokolo African collection of contemporary art

Oladélé Bamgboyé, Still life, 2003. Series of 4 digital print. 122 x 91,4 cm
Courtesy Sindika Dokolo African collection of contemporary art

Miquel Barcelo, Noyau Noir, 1999. Mixed media on canvas. Dimension 230 x 285 cm
Courtesy Sindika Dokolo African collection of contemporary art

Miquel Barcelo, untitled, 2007. Mixed media on canvas, 285 x 285 cm
Courtesy of the artist

Jean Michel Basquiat, Pharynx, 1985. Mixed media on canvas. 218 x 172 cm
Courtesy Juan Barazi

Mario Benjamin, untitled, 2006. 1 Mixed media on canvas. 76 x 115 cm
Courtesy of the artist

Bili Bidjocka, L'écriture infinie #3, 2007. Installation. Dimension variable
Courtesy Sindika Dokolo African collection of contemporary art

Zoulikha Bouabdellah, Dansons, 2003. Video artwork. 5'35"
Courtesy Sindika Dokolo African collection of contemporary art

Loulou Cherinet, White Woman, 2002. Video artwork, 51'34"
Courtesy Sindika Dokolo African collection of contemporary art

Marlène Dumas, Big artists are big people, 1987. ink and wax on paper 31 x 22 cm
Courtesy Sindika Dokolo African collection of contemporary art

Marlène Dumas, Protection Police V', 1987. Ink and wax on paper 21 x 29 cm
Courtesy Sindika Dokolo african collection of contemporary art

Mounir Fatmi, Save Manhattan 03, 2006/2007. Architecture sonore, sound installation.
Dimension variable
Courtesy Sindika Dokolo African collection of contemporary art

Mounir Fatmi, Festin, hommage a William Burroughs, 2002. Video artwork, 8'
Courtesy Sindika Dokolo African collection of contemporary art

Kendell Geers, 7 deadly sins, 2006. Installation neon signs. Dimension variable
Courtesy Sindika Dokolo African collection of contemporary art

Kendell Geers, Post pop fuck 21, 2006. Mural. Dimension variable
Courtesy Sindika Dokolo African collection of contemporary art

Ihosvanny, Urban Sox, 2007. Video artwork, 4 screens, #1_1'45", #2_2'05", #3_2'56", #4_0'13"
Courtesy Sindika Dokolo African collection of contemporary art

Alfredo Jaar, Muxima, 2005. Video digital artwork, 36'
Courtesy of the artist

Paulo Kapela, Atelier, 2007. Dimension variable
Courtesy Sindika Dokolo African collection of contemporary art

Amal Kenawy, Booby trapped Heaven, 2006. Video DVD artwork and photography, 7'
Courtesy of the artist

Kiluanji Kia Henda, Ngola Bar, 2006. Triptych, c prints on aluminium, 200 x 140 cm
Courtesy Sindika Dokolo African collection of contemporary art

Paul D. Miller Aka DJ Spooky, New York is now, 2006. Video artwork, 60'
Courtesy of the artist

Santu Mofokeng, photographs, Safe sex, 2004. Fibre-based print, 38 x 58 cm
Courtesy of the artist

Santu Mofokeng, photographs, Jaham Car Wash, , 2003. Fibre-based print, 30 x 45 cm
Courtesy of the artist

Santu Mofokeng, photographs, Street Scene, , 2004. Fibre-based print, 30 x 45 cm
Courtesy of the artist

Nastio Mosquito, Mulher fósforo, 2006. C-prints on aluminium, 100 x 150 cm
Courtesy Sindika Dokolo African collection of contemporary art

Ndilo Mutima, Manroja, 2006. 20 c-prints on aluminium, 75 x 100 cm
Courtesy Sindika Dokolo African collection of contemporary art

Ingrid Mwangi, Masked, 2000. Video artwork, 2'28"
Courtesy Sindika Dokolo African collection of contemporary art

Chris Ofili, untitled, date unknown. Drawing on paper, dimension 4 x 3 cm (without frame)
Courtesy Sindika Dokolo African collection of contemporary art

Olu Oguibe, Keep it real memorial to a youth, 1997-2000. Installation
Courtesy Sindika Dokolo African collection of contemporary art

Tracey Rose, the Wailers, 2004, video artwork, 6'21"
Courtesy Sindika Dokolo African collection of contemporary art

Trace Rose, Ongetitled, 1999. Mixed media on banner, 200 x 170 cm
Courtesy Sindika Dokolo African collection of contemporary art

Ruth Sacks, Don't panic, 2005. Video artwork, 4' 54"
Courtesy Sindika Dokolo African collection of contemporary art

Yinka Shonibare MBE, How to blow up two heads at once, 2006. Installation. Dimension Overall: 175 x 245 x 122cm.
Courtesy Sindika Dokolo African collection of contemporary art

Minnette Vári, Quake, 2007, digital video (DVD), single channel projection, video 3'00', stereo audio 6'23"
Courtesy of the artist and The Goodman Gallery, Johannesburg

Minnette Vári, Alien, 1998. digital video (DVD), single channel projection, video 52", stereo audio 2'14"
Courtesy Sindika Dokolo African collection of contemporary art

Viteix, serie of 4drawings, untitled, 1968-1972, 30 x 20 cm
Courtesy Sindika Dokolo African collection of contemporary art

Andy Warhol, Muhammad Ali, 1978. 2 screen-print on paper, 114 x 89 cm
Courtesy Sindika Dokolo African collection of contemporary art

Yonamine, The best of the best, 2007. Installation + video
Courtesy Sindika Dokolo African collection of contemporary art

Yonamine, Catetoca, 2006. Video artwork, triple projection, #1_4'14",#2_4'15",#3_4'24"
Courtesy Sindika Dokolo African collection of contemporary art

African Pavilion Events

7 June

7pm - Official opening of the African Pavilion, Artiglieri dell' Arsenale*

7 June

10pm - Angola Sound Trip , Concert of Paulo Flores, Palazzo del Cinema, Lido*

8 June

11:30pm - **Press conference** , Hotel Monaco & Grand Canal, San Marco

8 June

11pm - New York is Now, Concert DJ SPOOKY, Palagalileo, Lido*

10 June

10am to 6pm - Opening to the public of 52nd Biennial of Venice

*On invitations

Pavilion Team

Sindika Dokolo, producer

Fernando Alvim, executive producer

Simon Njami, cultural consultant

Marita Silva, architect

Catherine Goffeau, general coordinator, Luanda

Sónia Amaral Fernandes, general coordinator, Venice

Francisca Bagulho, production coordinator, Luanda

Carlos Major, production coordinator, Venice

Cláudia Veiga, image coordinator

João Sumbula, lawyer

João da Silva, technical coordinator

Nicolau Júnior, technical assistant

Revelino Luís, technical assistant

Nuno Martinho, logistic assistant

Nuno Mingas, logistic assistant

Nguxi dos Santos, television producer

Marisol Correia, television producer

Jomo Fortunato, press coordinator, Luanda

Elise Atangana, press consultant, Venice

Helder Silva, Rádio Nacional de Angola

Fernanda Manuel, Televisão Publica de Angola

Maria Zita de Carvalho, Televisão Publica de Angola

Institutions that supported the creation of the First African Pavilion in the 52nd Venice Biennale

BANCO NACIONAL DE ANGOLA, Angola

UNITEL, Angola

BANCO BIC, Angola

BANCO PRIVADO ATLÂNTICO, Angola

BANCO DE NEGÓCIOS INTERNACIONAL, Angola

ENSA SEGUROS DE ANGOLA, Angola

SONANGOL, Angola

ENI, Angola

INTERTRANSPORTS CENTRE, SPA MATEBA, LDA, Angola

INALCA, Angola

GRUPO AMÉRICO AMORIM, Angola