Curating Africa

'Africa Remix' and the Categorical Dilemma

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I

To curate a contemporary art show that purports to represent the artistic output of a continent at a particular moment in time is to enter a realm where the ambition to categorise is often confounded by heterogeneous and multiple modes of contemporary cultural production. Whilst the exigencies and pitfalls of curating cultural diversity apply to all such geocentrically orientated shows, there is more at stake, I would argue, in an exhibition that takes the continent of Africa as its conceptual starting point: long since the site of the west's apparently irreconcilable (and consistently predicative) Other, any curatorial remit that re-presents Africa to a Western audience must avoid reducing African cultural production to a homogenised form of spectacle, or, for that matter, presenting an image of African artists (or Africa) as an inexhaustibly exoticisable other. The reasons for such vigilance are largely self-evident and do not necessarily need to be rehearsed in these pages; notwithstanding this, however, it is important to recall that the colonial penetration of the west into the so-called Near East and other territories – as Edward Said argued throughout *Orientalism* (1978) – went hand in hand with the production of systems of knowledges (be they literary, historical, philological, psychological, anthropological, or philosophical) that secured the West's 'imaginative command' over the colonised. The tenacity of a view of the other as voiceless spectacle and entertaining exoticism – the corroborative object of enquiry rather than the subject of communication – was the manifest consequence of the West's imaginative command over its (in this instance, African) others. In light of these historical incursions (not to mention their consequences), any show about African cultural production – effectively the re-presentation of cultural representations – needs to be both curatorially conscious of its 'imaginative command' over cultural output and, perhaps more importantly, mindful of the sociopolitical implications involved. How we present/interpret African art, in sum, is an ethical undertaking riven by the politics of curation and the demand that we rethink how we engage with ostensible difference and the thorny issue of otherness.

These curatorial dilemmas, needless to say, have a broader historical resonance: the perfunctory homogenisation of Africa – a form of categorical reductiveness – was both a diagnostic stratagem and discursive *a priori* to its material colonisation. Africa, the proverbial 'dark continent', and its interior was in need of 'discovery' precisely because it was seen as an undifferentiated, homogenised mass. In its homogeneity, moreover, it was both categorically containable within, and ultimately answerable to, Western interests; one single continent with the same disposition and same 'problems' could be also presented with the same blunt solutions to those problems. And here is where the above historical conundrum becomes both curatorially imminent and critically acute: if a show about African cultural production were to reinscribe such homogeneity (alongside the spectacle of exoticism), then it becomes complicit in a gesture that prefaced not only colonisation but maintains the sinuous channels of a postcolonial order that shows all the weary evidence of continuing to undermine socioeconomic and political reform in Africa.

It is with these points in mind that the following discussion will examine the difficulties associated with curating African art and the effect of the latter on our interpretation of the work. The corollary to the preceding enquiry is a relatively simple (but not simplistic) question: how do we ever approach, categorise, and interpret African cultural production without reducing it to the *a priori* mandates of cultural theory, curatorial prescriptiveness, and the all too real institutional requirements of the so-called 'block buster' exhibition.

II

Whilst admittedly an unsatisfactory route to effective understanding, a few statistics might help here to situate both the context and content of 'Africa Remix'. The largest exhibition of contemporary African art to be held in Europe to date, the show was one of the centrepieces of the 'Africa 05' festival. First shown at the Kunst Palast in Dusseldorf, 'Africa Remix' arrived at the Hayward Gallery in February and has since travelled on to the Centre Georges Pompidou and the Mori Art Museum, Tokyo,

where it will conclude in August 2006. In all, over seventy artists were shown, although the Hayward show – due to space restrictions – showcased less work than the Kunst Palast in Dusseldorf. No art work was over fifteen years old, with the majority being made in the last five years. A wooden sculpture – not on display at the Hayward – titled *Adam and the Birth of Eve* (1985–1989), by the South African artist Jackson Hlungwani, was the oldest work in the show. The artists Frédéric Bruly Bouabré, born in 1923 in the Ivory Coast, and the South African photographer David Goldblatt, born in 1930, were amongst the veteran artists in the show; and both, notably, showed relatively recent work — the latter being represented by a series of photographs from 2002. The youngest artist was N'Dilo Mutima, an Angolan born in 1978. Of the countries represented, over twenty in all, South Africa had the largest number of artists in the show, with fourteen in total. Other countries with a strong showing included Nigeria, Angola, Egypt, Morocco, Cameroon, and the Democratic Republic of Congo, all of whom showed between five and seven artists. It is important here, in light of my prefatory remarks, not to homogenise regions, but, suffice to say, Southern Africa had the highest proportion of artists, followed closely by Western Africa (both in the high twenties), with Central and North East Africa showing between ten and twenty artists respectively.

If we are to consider 'Africa Remix' an 'anthology or compilation' rather than a comprehensive survey (the latter being something of a necessary misnomer in its own right), this relatively even mix was a reflection of the curatorial desire to 'dissolve the boundaries between francophone and anglophone Africa'.[1] It is also notable that a number of the artists included here – Akinbode Akinbiyi, Marlene Dumas, Julie Mehretu, and Yinka Shonibare – do not live in Africa but reside in metropolitan cities as diverse as Berlin, Amsterdam, New York and London respectively. In this context, the conceptualisation of African cultural production is not strictly concerned with dissolving internal boundaries as such but emarginating the more often than not politically determined and culturally sanctioned idea of a distinct Western/African division of cultural production. Whilst the latter move was to be commended, the dissolution of boundaries *per se* has its own unique problematic: in abrogating geographical specificity, there is a danger that we decontextualise the sociopolitical and cultural dimension of artistic productivity. We revisit here the relatively basic paradox that is present in any curatorial remit that looks at a continent: there is always the danger that Africa, for example, is seen as a homogeneous whole whereas it is precisely its heterogeneity that establishes the significance and suggestiveness of its artistic production. The relatively recent, and much needed, development of a curatorial approach that 'situates' African cultural output within its sociohistorical, political and economic milieu has not, nevertheless, been achieved without accruing a few problems of its own, including (but not limited to) a tendency to over-politicise work by African artists and a reductive emphasis – modulated through contemporary cultural theory – on identitarian issues. In the latter context, African artists are *made to answer* or address African history and be political in a way that would not necessarily preface discussions of 'Western' artists — a point to which I will shortly return.

Rather than second-guessing the curators here, and in doing so suggesting other possible tropes within which to organise a show such as this, it is perhaps more efficacious to explain what the reasoning was behind the curation of 'Africa Remix', and the extent to which the show avoided – if, indeed, it did – the curatorial quandaries outlined above. Organised around three separate categories – 'City and Land', 'Body and Soul', 'Identity and History' – 'Africa Remix' took up the entirety of the Hayward Gallery, with a relatively commensurate amount of space given to each section. The first two rooms, on the ground floor, were conceived around the somewhat nebulous concept of 'City and Land'. Writing in the catalogue, chief curator Simon Njami suggested that these apparently contradictory tropes were in fact 'complementary and intrinsically interdependent', their separate functions – the administrative function of the city and the symbolic function of the land – fulfilling similar roles inasmuch as both 'ensure [a] feeling of unity'.[2] In this context, 'land is the best symbol of homeland, an atavism beyond the realm of country'.[3] Whilst there is certainly a need to 'order' a show of this size, it is debatable here whether the conjunction of 'city' and 'land', rather than introducing a sense of co-dependence, merely served to separate – in an occasionally arbitrary manner – the art on display. This is doubly problematic if we consider how the attendant connotations of 'land' – parochial, traditional, local, provincial, organic – can produce an equally debatable, if not spurious, reading of African cultural production in terms of its atavistic predispositions; the latter term being frequently, and pejoratively, associated with a view that tends to see Africa as maintaining a dehistoricised and privileged ontological access to an ancestral primitivism based upon its inherent disposition towards 'spirituality'.[4]

This is not to discount out of hand the idea of 'land' as a way of reading these works, rather it is to point out how it can produce a reductive reading of the works on display and the extent to which such cultural production is seen as autochthonous – originating from the soil – and therefore both embryonic and yet primitive at the same time. This general expectation of African cultural production was further reinforced by the prominent positioning of South African artist Dilomprizulike's *Waiting for bus* (2003), a naïve representation of figures – made from recycled material, textile, metal and wood – in a stationary procession. I must emphasise here that this is not a criticism of Dilomprizulike's work as such, rather it is a questioning of its overt positioning and the manner in which it seemed to foreshadow (largely misplaced and reductive) expectations of what contemporary African cultural production is about – namely, recycling, a penchant for naïve figurativism, an inclination towards atavism, and untrained amateurism. It is unfair to single out particular artists for criticism in the context of such an inclusive show, but the 'land' section could tend towards a literalness in its interpretation of what role land actually plays in the artistic consciousness of an 'African' artist. A more successful approach, bearing in mind the emphasis on modernity

David Goldblatt, Waiting to Sell Food to Construction Workers from 93 Grayston Office Park, Sandton, Johannesburg, 14 November 2001. C-Print, 61x 75 cm. Courtesy the artist

rather than phylogenic mythology, began to emerge in the 'city' section, where established artists such as Congo-based Bodys Isek Kingelez and South African David Goldblatt – last seen together in Documenta XI – shared a space with Antonio Ole (born in Angola) and the Cameroon-born Pascale Marthine Tayou. In the case of the latter, there was an interesting tension to be had between the formal aspect of the work and its conceptual content. In *L'urbanité rurale* (2004), an installation that looked both half-finished and in a state of disarray, Tayou depicted a rural scene of sun-baked brick huts and scorched, ochre earth through the use of DVD technology and C-Print photographs. This overtly technical means to portray a rural environment would appear to encapsulate the interplay between different (and occasionally diffident) sites of modernity: the technological and the traditional. Art here translates rural presence into a metropolitan present and, in so doing, effects both a degree of distancing *and* propinquity at one and the same time.

A substantial number of the works in the 'city' section, needless to say, seemed preoccupied with, if not strictly speaking historical issues, the legacies of history. Rather than existing beneath or beyond the conceptual skein of everyday realities, history was an overt presence here, and it was therefore all the more surprising that it was parcelled into a separate section within the show. In the case of Body Isek Kingelez, his futuristic city-scapes would appear both naïvely optimistic and unconsciously ahistorical — charming renditions of impossible skylines that could only exist as imaginative and inoffensive models. If this, however, was merely indexing a possible future for an African city laid low by decades of mis-rule and Western interference (the legacy of Patrice Lumumba's murder in 1961 being but one example), then it could be categorised in the 'wistful dreamer' category; however, Kingelez equally applies his imagination to American and European cities. For Documenta XI, he created *Manhattan in 3009* (2000), whilst for 'Africa Remix', he was represented by *Séte en 3009* (2000) – Séte being a city in southern France. To the extent that Kingelez looks to the modernist platforms of Western cities such as Manhattan , there would also seem to be an engagement with the modernist anticipation that underwrote the utopian projects of the last century. This is a retroactive view of history that is critically aware of both its presence and presentness, a view that was also evident in Goldblatt's photographs of an historically encumbered

and yet dynamic Johannesburg, and Otobong Nkanga's images of abandoned, half-finished brick huts that were obviously the product of a more optimistic (and not too distant) milieu.

This sense of historical intervention, whereby the concerns of African artists cross over and in some cases predicate the historical concerns of Western artists, was also a feature of Antonio Ole's *Townshipwall No. 10* (2004), an assemblage of corrugated sheet metal, old doors, windows and other found materials. Born in Luanda in 1951, Ole still works and lives there, and on first sight this work would appear to be a *tableau vivant* of an Angolan shanty town. However, when 'Africa Remix' opened in the Kunst Palast in Dusseldorf last year, Ole accrued items from the surrounding city and incorporated them into the work. These items, now added to the installation, gave it a depth that both evoked and yet – bearing in mind the iconic, seminal status of the Dusseldorf Akademie in Western art history – disavowed any easy reading of this work; an impression that could both advert to and avert the suggestion that *Township wall No. 10* is a reference to Angolan townships and the history of civil war in that country — the latter reading merely confirming the tendency, as noted above, to over-politicise African art. This assemblage is an example of art addressing Art History — a self-reflexive gesture that questions both the assumptions about the otherness of this work, its 'Africanness', and an over politicised, geocentric

Samuel Fosso, Tati. Autoportraits, 1997. 5 C-print photographs 3 at 127 x 101 cm; 2 at 101 x 101 cm, 2) Le chef qui a vendu l'Afrique aux colons Courtesy Centre Georges Pompidou. © S. Fosso

Samuel Fosso, Tati. Autoportraits, 19975 C-print photographs 3 at 127 x 101 cm; 2 at 101x 101 cm. Le marin, Courtesy Centre Georges Pompidou © S. Fosso

reading of its manifest content. In this context it is the work's vertiginous proximity, like that of Kingelez, that disturbs any abbreviated reading of it: the sense that it is obviously autochthonous – originating from the ground up– merely begs the question as to whose ground is being worked here: is it African or European?

III

The tendency towards a heuristic schema that revolves (and is occasionally – and somewhat problematically – resolved) around an identitarian rubric was evident in the 'Identity and History' section of 'Africa Remix', the second phase in the exhibition. There is an immediate concern here, that the artists included in this section are being made to answer to a politics of identity that reduces their work to the *a priori* demands of cultural theory. Whilst I would not suggest that any show has to slavishly follow the context of the catalogue texts, or indeed the gallery wall notes (the latter being particularly informative at the Hayward), it is instructive to examine the former when considering the categorical rationale at work here. In the 'Identity and History' section, for example, the emphasis on identity as a rubric within which to consider African cultural production could be seen to repeat the problematic of artists having to answer to presumptions of African identity if they are to be 'consumed' within the West. Secure in *the* default, prioritised Western identity – which is, in turn, firmly grounded in the othering of, *inter alia*, Africa – it would appear that the West can afford the luxury of contingent identities whereas African artists are compelled to wear, if not the fixity, then the fixture of their national, political, social and artistic identities on their sleeves.

El Anatsui, Sasa, 2004, Aluminium and copper wire, 640 x 840 cm
Collection of the artist. Courtesy of October Gallery, London

Artistic production becomes overdetermined in such a proposal, and through a process of inversion African artistic production could be seen on occasion to answer precisely to questions of identity so as to be accepted within a Western art historical discourse. It is a conundrum neatly addressed by Yinka Shonibare, one of the artists included in the 'Identity and History' section, when he observed the demands placed upon a black artist: 'if you produce work that is not about being black then I would be spoken of as the black artist who doesn't make works of art about being black and then if I do, you are the black artist who makes work about being black. It is a kind catch 22 situation.'[5]

The consequences of an identity-based re-presentation of contemporary African cultural artifacts are further inflected within a political order where the interests of globalised capital circulation endeavour to further homogenise cultural production and distinction in the name of commodifiable 'good' difference. Mass culture, moreover, not only commodifies difference but makes clear distinctions between acceptable (commodifiable and palatable) differences and unacceptable (uncommodifiable, and therefore unknowable and threatening) differences — discriminates, in sum, between 'good' and 'bad' difference. The emphasis on 'identity' as a trope could, in this context, be seen to be not so much about negotiating, or interpreting, difference as it is about the superficial commodification and administration of difference — or, to paraphrase Sarat Maharaj's discussion of the politics of multiculturalism, the 'management of difference'.6 Mass culture, in turn, perpetuates the idea that there is a form of liberal 'pleasure' (if not pleasurable liberation) to be had in the acknowledgment and enjoyment of the (identifiable) 'other'. The problematic for African artists, I would contend, is the cultural demand that they play the 'identity game': use their 'difference', that is to say, as a sign of an exotic, essentialised (and often commodifiable) form of otherness within an increasingly globalised (and avaricious) art market. To put it crudely: difference sells.

In the above rubric, identity politics, as an apparently irreducible sign of difference and 'otherness', is a 'visible' component, or critical 'currency', within a contemporary curatorial economy. We need, in turn, to rethink the demands that the curatorial category 'identity' places on African artists and, crucially, how such terms encumber our interpretations of their work. Having said as much, a number of artists in the 'History and Identity' section confronted this identitarian dilemma — and it was precisely at the points where the categorical imperatives were questioned in this show, rather than merely illustrated, that 'Africa Remix' adopted a degree of critical inquiry rather than curatorial

resolution. Represented here by Victorian Philanthropist's Parlour (1996–97), Yinka Shonibare goes some way to observing the 'fabrications' involved in determining both African and Western identities and, coterminously, the interdependence of the two. Shonibare first came to attention with the use of Dutch wax fabric in his work, a fabric that was first produced in Dutch Indonesia, subsequently copied and produced by the English, and then sold to West Africa where it became a popular item of clothing. It also became, crucially, a sign of 'authenticity' both in Africa and latterly, with the advent of immigration, England. A colonial in(ter)vention, Dutch wax fabric appears to offer itself as both a fake and yet 'authentic' sign of Africanness; and Shonibare's use of the fabric – questioning as it does the ideal of an 'authentic' identity and simultaneously presenting identity as a 'fabrication' – accentuates this aspect of the material. In *Victorian Philantropist's Parlour*, a Victorian parlour has been bedecked with Dutch wax fabric that covers the walls, chairs, and cushions – any surface, in fact, that could be *fabricated*. In a move that recalls Frantz Fanon's prescient assertion that 'Europe is literally the creation of the Third World',[7] Shonibare lays bare, through the artifice of fabric(ation), the brute fact of the Victorian industrial revolution and the source of its wealth: the colonisation of Africa and the exploitation of its raw materials was, if not the first, then a correlative step in the developmental succession associated with the Industrial Revolution. Once again, it is the notional propinquity and vertiginous proximity, rather than the otherness, of these works that disturbs (and in turn interrogates) expectations of what so-called African art is about.

The performative 'fabrication' of identity was also a key component in Samuel Fosso's photographs, staged as they are with Fosso in a number of roles and guises. Perhaps the most widely disseminated image in the exhibition – used for both the catalogue cover and posters advertising the show – was of Fosso sitting on a 'throne' of sorts, resplendent in the accoutrements of power that are often associated with a stereotyped 'authentic' Africanness. Dutch wax fabric adorns the ground and Fosso sits in a lion-skin, his 'bling' jewellery a sign of both excessive wealth and an insouciant disregard for the sources of that wealth. This is a problematic image, navigating as it does an identitarian minefield: is Fosso reifying the stereotype within a contemporary idiom, or highlighting the stereotype as a sign of symbolic excess precisely to point out the sheer ridiculousness of the stereotype in the first place. It is arguable here, however, that Fosso's use of

Zwelethu Mthethwa, Untitled, *2003. 5 C-print photographs, mounted on UV Plexiglas 4 at 85 x 108 cm; 1 at 155 x 200 cm (all framed). Courtesy of Jack Shainman Gallery, New York*

Romuald Hazoumé, **Bidon Armé**, *2004. Mixed media, photograph 380 x 110 x 110 cm. Courtesy of the artist. © ADAGP, Paris and DACS, London 2005 (optional)*

stereotyped imagery is a critique of the residual historical and contemporary reactions to the stereotype, a critique that is given added pertinence if we fully appreciate the title of this photograph, *Le chef: celui qui a vendu l'Afrique aux colons* (1997). This is a representation of an African chief who sold his own people to the colonisers; it is therefore an image of collusion and betrayal, and an implicit commentary not only on our presuppositions, but of the nature of complicity itself and how we read these images. It is precisely at these moments in the show that the sense of African artists engaging in a critique of African history and its discontents (not all of them associated with Western exploitation), alongside the carnivalesque portrayal of identity as a series of contingent masquerades, that we are given a sense of the difficult-to-place aspect to some of the works included here: there is no conformity to contemporary cultural production in Africa, nor should we expect there to be. There are, of course, trends and approaches but to sanction these in a curatorially legislative manner, that is in turn indebted to an abridged form of cultural theory and narrow institutional edicts, is to both reduce expectations and, concomitantly, interpretative acumen.

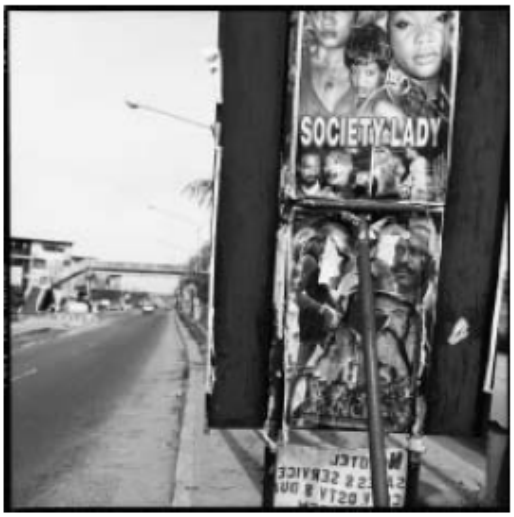
This is not so much to speculate on the personal achievements or failures of the curators as such, rather it is to enquire into the institutional constraints and formal conventions that support and determine the structure that a show such as 'Africa Remix' can take. We are confronted here with a conceptual, if not altogether methodological, problem: what curatorial and organisational methodology can an institution exercise that avoids homogenising, spectacularising, exoticising, or, indeed, prescribing a survey of contemporary African cultural production. This is the curatorial challenge that faces any institution embarking on such a project — and, on this internationally itinerant showing, it still remains stubbornly unresolved. This is all too evident when one comes to consider the final section of 'Africa Remix'.

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

Omar D., Algérie, Portraits, 4 C-print photographs, 120 x 120 cm each
© Courtesy of the artist

I have already noted that it is unfair (if not critically suspect) to isolate particular artists in the context of a group show; nonetheless, and notwithstanding this *caveat*, the 'Body and Soul' section was both the least satisfactory and most problematic category of the exhibition. The dilemma establishes itself from the outset when we consider the substantiative curatorial imperative at work here: in using such concepts as 'Body and Soul', there is the impending danger that artists will be relegated to some pseudo-mystical realm inhabited by the intuitive, shamanistic and untutored. As for the term 'body', it is self-evident enough that any category that attempts to read African art in terms of the 'body' courts the implicit liability of reducing it to the binary 'logic' of the corporeal versus the (much compromised) notion of the rational. To suggest body and soul are one, moreover, is to compound the problem further; a complication that is not helped by the catalogue's contextualisation of what exactly is meant by 'soul'. 'The body', Simon Njami suggests, 'is the instrument of the soul — through it artists express themselves and present their intimacy.'[4] It is of course unfair of me to decontextualise these quotes from their overall setting, but this 'intimacy' of the artist being expressed through their 'body and soul' seems so dated as to warrant comment. It is, moreover, eminently arguable that it is precisely the alienation of the artist from any notion of intimacy, and

indeed their own body, that would seem to be more apposite in the context. What is more, there is a further refinement of the term soul that leaves it stranded in a veritable *pot pourri* of abstraction: "what is meant by the soul here has... more [to do] with a secular soul, i.e. a soul of the mind."[7] Again, there is a degree of expectation placed upon the art re-presented here, a (perhaps misguided) sense that it should conform to the categories in which it has been placed. The presence of a 'Body and Soul' section, therefore, begs a singular question: why, bearing in mind the problems associated with re-presenting African art and cultural production in the first place, should such a time-worn and hoary categorisation be mobilised in the early twenty-first century? And none of this is helped by the often graphic and simplistic work displayed in this section. Whereas both the 'Identity and History' and 'City and Land' sections occasionally produced either provocative juxtapositions or artists who negotiated the pitfalls of answering to an ultimately reductive politics of identitarian homogeneity, this section seemed far less focussed and far less concerned with questioning its own categorisations. This is not to suggest that there was no individual work that stood out in the 'Body and Soul' section, on the contrary works by Frédéric Bruly Bouabré (of which I would have wanted to see considerably more on display), Omar D, Myriam Mihindou, Eileen Perrier, and Paulo Capella were individually both compelling and suggestive in equal measure; however, the categorical fence-posting implicit in the trope 'body and soul' was detrimental and if anything retrogressive given the need here to rethink the curatorial 'imaginative command' that underwrites the re-presentation of African cultural representation.



Akinbode Akinbiyi, Downtown, Cairo, 2003, Cairo: Masr, 2003 series 9 gelatin silver prints, 50 x 50 cm each, Courtesy of the artist

IV

The question of curating, or indeed writing about, a show such as 'Africa Remix' is both politically and ethically fraught, and a final question remains: have we taken African art out of one (dehistoricised) curatorial box only to place it in an, albeit historicised, ultimately over-politicised and categorically abbreviated box? The attendant concern here entertains a simple, and decidedly paradoxical paradigm: to what extent has African cultural production, rather than challenging our expectations and the critical cohesion of contemporary cultural and curatorial theory, come to represent a reductive obligation to both? To this end, African cultural production can be seen as a palimpsest upon which to elaborate cultural and curatorial theory, which then becomes enmeshed in a hermeneutic, and ultimately tautological circle, whereby African artists are both *avant la lettre* and *always already* answering to critical and curatorial concerns. It is debatable, in light of the above, whether we should continue expecting Africa to be packaged as a continent and displayed before us as an artistic phenomenon — a problematic exercise in more way than one; and it is worth asking in this context whether artists such as Bodys Isek Kingelez, Yinka Shonibare, Samuel Fosso or William Kentridge (all of whom have substantial bodies of work), should not have been given solo shows. If, finally, we are going to categorise contemporary African cultural production, then the categories must maintain a self-reflexive interrogation of their conceptual abbreviations and interpretive prescriptiveness. Without such a conceptual and categorical reflexivity, there is a danger that we are left with, rather than an Africa remixed, an Africa repackaged.

Notes

1 Roger Malbert, 'Introduction', in *Africa Remix: Contemporary Art of a Continent*, Hayward Gallery Publishing, London, 2005, p 11
2 Simon Njami, 'City and Land', in *Africa Remix*, op cit, pp 150–151
3 Ibid, p 150
4 It is interesting to note in this context – specifically the tendency towards dehistoricised readings of contemporary African cultural production – that the term 'atavism' has a pathological inflection deployed to define the recurrence of a disease that has undergone intermission in preceding generations but has nonetheless reappeared in the present — a congenital condition that is often levelled, in political and economic terms, against African nations and their apparent inclination towards endemic and interminable corruption.
5 'Yinka Shonibare, Paintings and Sculpture: an interview with Anthony Downey', *Wasafiri*, no 41, Spring, 2004, pp 31–36, p 34
6 Sarat Maharaj, 'Dislocutions : Interim Entries for a dictionnaire élémentaire on Cultural Translation', in *Reverberations: Tactics of Resistance, Forms of Agency in Trans/Cultural Practices*, Jean Fisher, ed, Jan van Eyck Editions, Maastricht, 2000, p 34
7 Frantz Fanon, *The Wretched of the Earth*, Penguin, London, 1990, [1961], p 81
8 Simon Njami, 'Body and Soul', in *Africa Remix*, op cit, p 96
9 Ibid