

Digital Imaginaries

17.11.2018 - 31.03.2019



Africas in Production

(EN)

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The exhibition *Africas in Production* is part of the project *Digital Imaginaries* that started in spring 2018 with events in Senegal and continued in South Africa before coming to ZKM | Karlsruhe. Throughout 2018, institutions and project partners in Dakar, Johannesburg, and Karlsruhe collaborated through a series of distinct but linked programs, consisting of workshops, seminars, talks, residencies, performances, and exhibitions. Collectively, these events brought together artists, architects, makers, hackers, and researchers to question and reimagine how globalized digital technologies shape and shift African futures.

Africa is radically changing and digitization features prominently in contemporary African imaginaries and realities. The mobile phone boom and the development of mobile-enabled banking services demonstrate that African specific digital practices are very lively and start to shape globalized digital technologies. The diverse digital scenes that emerged in the few well-connected African hubs provide new perspectives, metropolitan pride, and a sense of global participation. The vast potential markets of the world's youngest populations lure youth-obsessed tech investors while several African states, in turn, are pursuing ambitious policy agendas designed to establish digital-driven economies.

One reading of these developments is that Africa is arriving in the global digital sphere. This reading relies on one of the founding digital imaginaries of the Internet as a seamless space that is universalizing modes of access and participation globally. Many contributions to this exhibition, by contrast, challenge the fantasy of the digital as a quasi-universal, global sphere because it obscures infrastructural asymmetries on the African continent and in global digital networks. Digital inequality has mainly been conceived as a divide between those who can and those who cannot easily access the

Internet. Now that access is increasing, it is obvious that access alone does not level the playing field. Deeper divisions persist between those who generate and consume data and those who mine, aggregate, manipulate, and derive value from it. In Africa, this resonates with colonial histories because the high-tech nodes that dominate digital infrastructures are predominantly located in the Global North. China's and India's increasing influence is complicating rather than resolving this situation by introducing new asymmetries. Tensions between diverse digital practices from the African continent and the inequalities of digital infrastructures on which they thrive are expressed in the drive to decolonize the digital that informs many of the works in this project.

The Afropixel Festival constituted the first leg of the *Digital Imaginaries* project, and ran from February to May 2018. Afropixel is an initiative by our project partner Kër Thiosanne, an independent multimedia art space in Dakar. Dedicated to *Non-Aligned Utopias*, the festival's sixth edition focused on African initiatives that employ digital technologies and practices critically to reclaim local practices as means of action and emancipation.

An exhibition at the Wits Art Museum and a series of linked workshops plus the Fak'ugesi African Digital Innovation Festival in Johannesburg represented the second leg of the project. The Johannesburg exhibition that ran from July to September 2018 drew on the notion of "premonition" and the extensive collection of African art at the Wits Art Museum to explore links between algorithmic prediction, ceremonial hallucinations, fractal mathematics, spiritual-digital urban spaces, traditional beadwork, and divination objects. It thus activated the museum collection and the wider African archive to reconsider contemporary digital practices.

The *Africas in Production* exhibition at the ZKM | Karlsruhe is the third leg of the project

which will conclude in 2019 with a collectively edited publication. *Digital Imaginaries – Africas in Production* features numerous new works developed during the project. In addition, the exhibition presents documentations of the Dakar and Johannesburg events and additional videos, photographs, sculptures, and installations that broaden its scope.

The works from Gabon, Ghana, Kenya, Morocco, Nigeria, Senegal, South Africa, Togo, Zambia and Zimbabwe as well as the African diaspora in France, the United Kingdom and the United States of America presented in this exhibition do not offer a unified narrative. Yet, together they challenge dominant digital imaginaries and thus contribute to richer, more diverse configurations of the digital. The *Digital Imaginaries* events in Dakar and Johannesburg both activated locally specific histories and contemporary practices to explore what futures the digital might hold for Africa, and what Africa might contribute to the digital. Many of the works in the ZKM exhibition employ a similar strategy. Going beyond critique, they refract the digital through contemporary African concerns, situations, practices, or histories to enrich and reconfigure digital practices. In doing so, they reveal that the notion of a homogeneous global digital space is nothing but another instance of particular market-driven patterns of thought and interest posing as universals. By engaging with African specificities, they are thus expanding the horizon that delimits what kinds of digital futures are imaginable – in Africa, in Europe, and around the globe.

01: Larry Achiampong
**02: Larry Achiampong
& David Blandy**
03: Sénamé Koffi
Agbodjinou, L'Afri-
caine d'architecture
04: Younes Baba-Ali
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01: Larry Achiampong

Pan African Flag for the Relic Travellers' Alliance
(2017/2018)

Pan African Flag for the Relic Travellers' Alliance (2018) forms part of a new multi-disciplinary project, ***Relic Traveller*** (2017), which manifests in performance, audio, moving image and prose. Centered within themes related to Afrofuturism, ***Relic Traveller*** builds upon a postcolonial perspective informed by technology, agency and the body, and narratives of migration. This speculative project considers the current social and political climate of our time; especially the rise of nationalism within the global West. Meanwhile, the African Union's Pan African passport program established in 2016 points toward the potential opening of borders across a unified African continent in the future.

The work includes four flags that highlight African diasporic identity. The design of each flag features 54 stars that represent the 54 countries of Africa, while the colors green, black and red reflect its land, its people and the struggles the continent has endured, respectively. The field of yellow gold represents a new day and prosperity. Configured into symbols and forms, these pan-African colors suggest community, motion, squadron and the human figure in ascension.

Larry Achiampong, born in 1984 in London (UK), where he lives and works.



Larry Achiampong, ***Pan African Flag for the Relic Travellers' Alliance***
(Ascension), 2018, © the artist

02: Larry Achiampong & David Blandy

Finding Fanon Trilogy, 2015–2017
FF Gaiden: Delete, 2018

In their collaborative artworks Larry Achiampong and David Blandy explore in depth social configurations and roles, and engage with memory used as a means of remembering the past and with their own identities and histories. Video animation is their medium for investigating identity as a fiction. The popular computer game *Grand Theft Auto V* serves as the setting. Based on the theories of Frantz Fanon, a radical humanist and trailblazing theorist of postcolonialism in the twentieth century, in their series *Finding Fanon*, the artists examine immigration, exploitation, race, and colonialism via the ideas of Fanon. In the virtual world of the computer game, the avatars Achiampong and Blandy interrogate the promises of globalization and new technologies. Their most recent film project *FF Gaiden: Delete* was developed in collaboration with migrants who do not possess valid papers. Mirroring this state, the avatars of two migrants navigate the virtual world without expressing emotions or the drama of their situation. The subtle aesthetics refrains from all judgmental commentary and challenges each and every viewer to develop their own position and response to the precarious and painful reality of refugees.

Larry Achiampong, born in 1984 in London (UK), where he lives and works.
David Blandy, born in 1976 in London (UK), where he lives and works.



Larry Achiampong & David Blandy, *Finding Fanon. Part Three*, 2016/2017, © the artists

03: Sénamé Koffi Agbodjinou, L'Africaine d'architecture

HubCités Africaines (since 2012)

The rapid growth of urban agglomerations in Africa confronts city planners with unprecedented challenges. Futuristic Smart City designs, however, do not offer any solution because they are based on Western models and urban planning. The concept of *HubCités Africaines* was developed by the architect and anthropologist Sénamé Koffi Agbodjinou and is a pre-stage of Co-City or Sharing City models on a pan-African scale. The Togolese city of Lomé functions as a technological experimental laboratory, which is covered by a network of innovation centers that is based on the principles of an African village where joint decision-making, sharing of things, local needs, and the initiation of young people have priority. The project also conducts research on adapting the principles of the organization of space to the architectural requirements of sub-Saharan Africa taking into account traditional African living and production modes. As a convinced defender of the “digital vernacular,” the embedding of digital practices in local crafts traditions, Sénamé Koffi Agbodjinou is convinced of the structural similarity between the ethics and working methods of hackers and values of African societies.

Sénamé Koffi Agbodjinou, L'Africaine d'architecture, born in 1980 in Lomé (TG), where he lives and works.



Sénamé Koffi Agbodjinou, *HubCités Africaines*, since 2012,
© L'Africaine d'architecture

04: Younes Baba-Ali

Everything Is a Border (2018)

Younes Baba-Ali's works, that frequently employ readymades, discreetly coerce the viewer into destabilizing confrontations with societal and ecological questions. *Everything Is a Border* establishes a fenced-off space in the exhibition that is hyper-present, yet inaccessible. The artist created the installation at the ZKM in consultation with a South African security contractor. The security contractor is monitoring the installation remotely and intervenes via audio announcements. Characteristic of Johannesburg's high-security cityscape, it is at odds with the semi-public space of the museum. Amongst other things, the fence in this context, acts as a caricature of the tapelines that commonly separate museum visitors from artworks. Situated at once in Johannesburg and at the ZKM, the work problematizes exoticizing institutional violence. Deflecting the Western gaze, the installation confronts us with the embodied affects of digitally enhanced border regimes. Interrogating the role of digital technologies in the making of property, institutional and state borders is to disrupt imaginaries that equate the digital with unbounded virtual data flows.

Younes Baba-Ali, born in 1986 Oujda (MA), lives and works in Brussels (BE) and Casablanca (MA).



Younes Baba-Ali, *Everything Is a Border*, 2018, © the artist

05: Tegan Bristow, Alex Coelho, Russel Hlongwane & João Roxo

Towards a Vocabulary for Vernacular Algorithms (2018)

Towards a Vocabulary for Vernacular Algorithms is the first work to come out of a new artistic research project by Tegan Bristow, Alex Coelho, Russel Hlongwane, and João Roxo. Working out of Durban, Johannesburg, and Maputo, they explore collectively how vernacular and traditional knowledge contributes to re-thinking technology as culturally driven and egalitarian.

A Vocabulary for Vernacular Algorithms investigates the mathematical and algorithmic forms in beadwork and weaving practices from KwaZulu and Mozambique. Bringing together traditional, embodied coding practices and seemingly abstract digital code challenges the notion that all binary pattern making originates in the West. The installation incorporates traditional pieces of KwaZulu beadwork and *The Genomic Admixture Necklace*. The latter is a collaboration between the artist Joni Brenner and Nothando Bhebhe at the Zimbabwean beadwork cooperative Marigold Beads. The complex pattern of the piece is based on scientific visualizations of genetic population data from the South African Human Genome Programme.

Tegan Bristow, born in 1977 in Louis Trichardt (ZA), lives and works in Johannesburg (ZA); Alex Coelho, born in 1982 in Durban (ZA), lives and works in Maputo (MZ); Russel Hlongwane, born in 1987 in Durban (ZA), where he lives and works; João Roxo, born in 1985 in Maputo (MZ), where he lives and works.



Tegan Bristow, Alex Coelho, Russel Hlongwane, João Roxo, *Towards a Vocabulary for Vernacular Algorithms*, 2018, © Fak'ugasa Festival 2018, photo: Zivana Matangi.

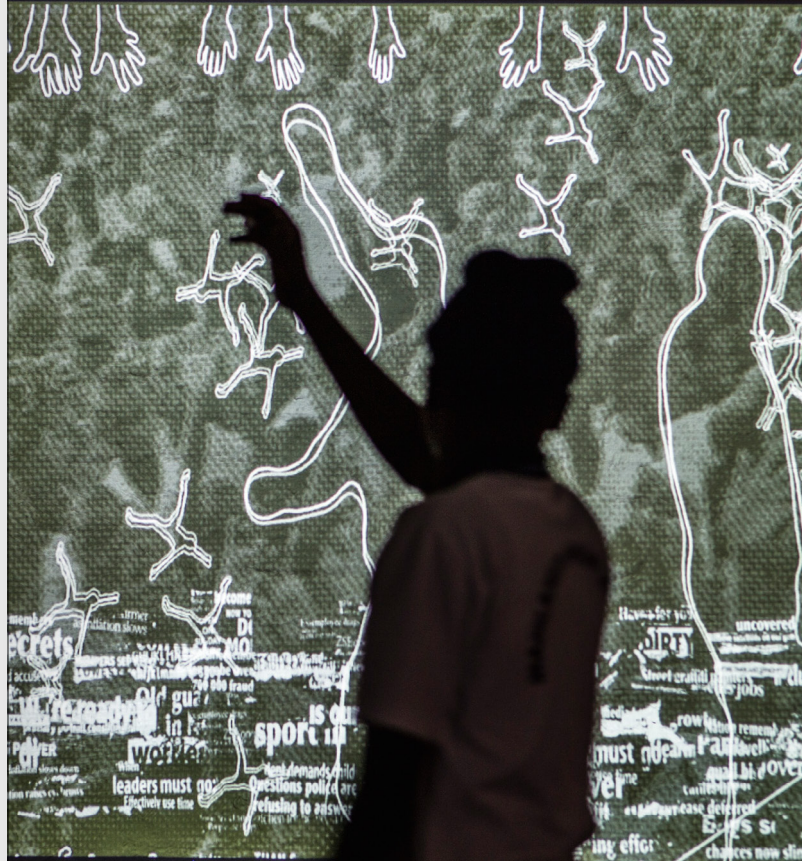
06: Kombo Chapfika

Borderlands (2018)

Kombo Chapfika is a largely self-taught Zimbabwean multidisciplinary artist. His work employs African and Western pop iconography as well as surreal figurative elements. This hybrid visual language, according to the artist, evokes the immense potential and current dire straits of Zimbabwe, and Africa at large. The aesthetic of his work echoes his position as a contemporary African artist participating in the ongoing cultural churning, mutation, and discarding brought on by globalization.

***Borderlands* is comprised of a network of ancestral bodies and words. The immersive projection digitally recreates Iboga-induced visual and auditory hallucinations. Iboga is a psychoactive tree root that has been used for centuries. Transcendental experiences, such as direct communion with ancestors and spirits, which are associated with its ingestion, are an important part of the Gabonese Bwiti religion. *Borderlands* renders such experiences digitally and thus traces the boundaries between immersive technologies, mind-altering substances, and the desire for spiritual transcendence and belonging under conditions of technological ubiquity.**

Kombo Chapfika, born in 1981 in Harare (ZW), lives and works in Johannesburg (ZA).



Kombo Chapfika, *Borderlands*, 2018, © the artist

07: Joshua Chiundiza

Bones and Dual Tones (2018)

Joshua Chiundiza is a Zimbabwean writer, performing artist, DJ, producer, and cofounder of the Monkey Nuts arts collective. The Harare-based group performs experimental hip-hop and dabbles in visual, sound, and installation art. His work presented in *Digital Imaginaries* was developed in 2018 during a residency at the Fak'ugesi Festival in Johannesburg.

Bones and Dual Tones digitizes and thus reimagines Zimbabwe's most important traditional instrument, the Mbira. In Shona culture in southern Africa, the Mbira facilitates communication with the higher spirit world of the ancestors. The installation transmits messages from the ancestors via reversed, digitized Mbira tones. During a performance in Johannesburg, where the piece was first shown, Chiundiza collaborated with a sangoma (traditional spiritual healer) to interpret the digital messages. This experiment demonstrates that the artist's digital reconstruction of the Mbira goes beyond the immediately accessible sound and make-up of the instrument. For the artist, reconstructing the Mbira is to transpose the power of ancient African practices to a thoroughly digitized world.

Joshua Chiundiza, born in 1984 in Harare (ZW), where he lives and works.



Joshua Chiundiza, *Bones and Dual Tones*, 2018, © Fak'ugesi Festival 2018, photo: Zivanai Matangi

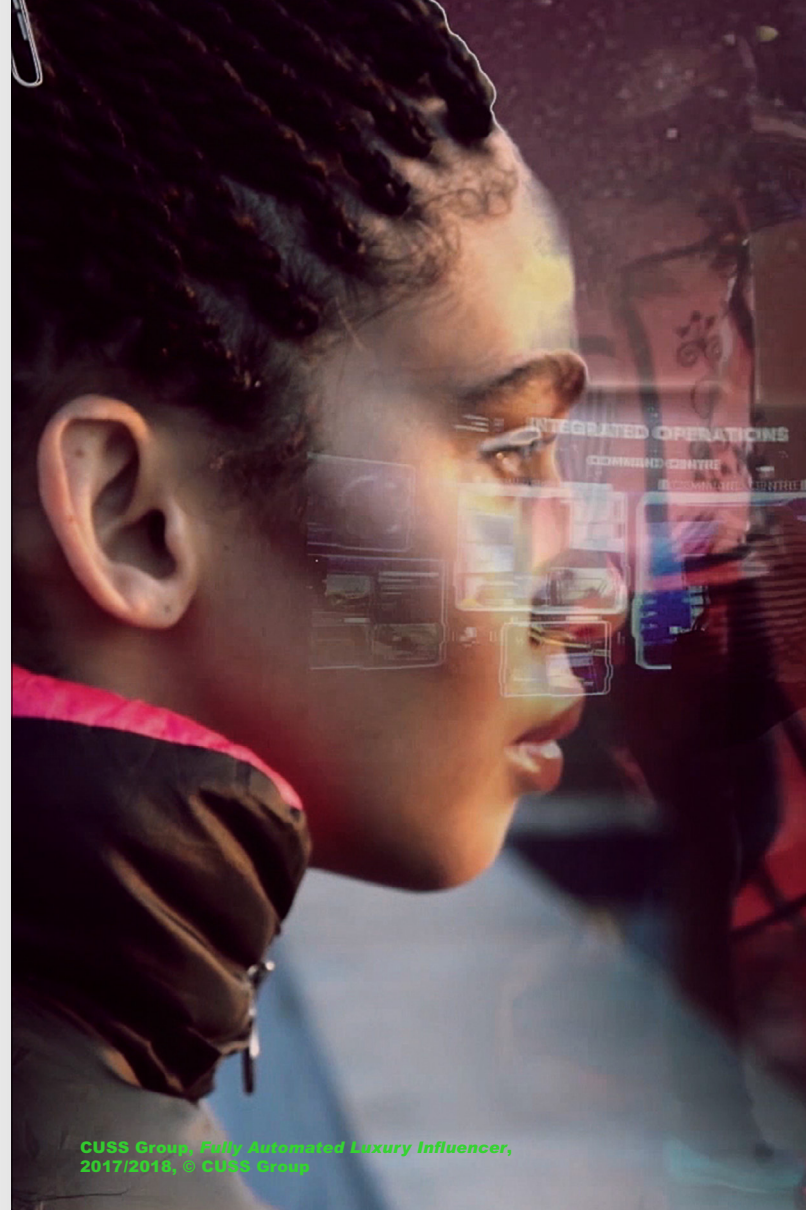
08: CUSS Group

Fully Automated Luxury Influencer (2017/2018)
Fire 2 Fire (2015–2018)

The CUSS Group is a collective of artists with an international network who in their works respond to the super-hybridity of media, consumption, technology, and digital developments in daily life and urban life, globalization, and youth culture in post-colonial South Africa. The spectrum of their activities ranges from founding a Web TV initiative to online publications, digital art, and curated projects in offbeat spaces.

Their video *Fully Automated Luxury Influencer* plays in a fictional Johannesburg of 2018, a place of extremes bearing the indelible stamp of late capitalism. The work's three episodes address the impact of influencer culture and, using the metaphor of a parasite, in surreal settings point to various facets of the economization of the individual and the blurring of the distinction between the real and virtual reality. In *Fire 2 Fire* the viewer is put into the trance state of "mind illumination." The screen is overloaded with a chaotic collection of keywords and image fragments and overlaid by a radiant holographic filter. Both works fluctuate between the two options of giving in to the suggestive worlds of images or exercising one's own intrinsic creative potential which results in the agency to become aware and confront the prevailing social conditions.

CUSS Group, founded in 2011 in Johannesburg (ZA). Members:
Ravi Govender, Christopher Bryden McMichael, Mpumelelo Jamal
Nxedlana, Lex Trickett, Zamani Xolo.



CUSS Group, *Fully Automated Luxury Influencer*,
2017/2018, © CUSS Group

09: Milumbe Haimbe aka ArtisTrophe

Ananiya Calling: 2100 to Mainland Earth (2018)

***Ananiya Calling* is a visual work in progress that utilizes a wide range of media including illustration, text, animation, video editing, comic book art, Internet, and 3D modelling. With its worldbuilding combined with science fiction, the project seeks to contribute to debates on transculturality and identity by placing a young, black woman at the center of a hyper futuristic or transcendent world: Ananiya, a seventeen-year-old black female who works as an agent in the Covert Operations Division of a resistance movement. The resistance group calls itself the “Army for the Restoration of Womanhood” and fights against the corporate government that has introduced sex robots capable of replacing the need for female humans. Through her Webblog and in the video, *Ananiya Calling: 2100 to Mainland Earth*, Ananiya, who lives in a space habitat in the year 2100, has found a way of communicating with us here on Earth in the present day.**

Milumbe Haimbe aka ArtisTrophe, born in 1974 in Lusaka (ZM), lives and works in Toronto (CA).



Milumbe Haimbe aka ArtisTrophe, *The Revolutionist*, 2013-2016, © the artist

10: Olalekan Jeyifous & Wale Lawal

Mad Horse City (2018)

In his work, the Nigerian-born artist and architect Olalekan Jeyifous addresses future urban development and especially in urban agglomerations designated megacities. Using fictional futuristic urban landscapes, he explores ways to productively exploit certain practices in so-called “dysfunctional” slums – such as reuse, sustainability, and self-organization. *Mad Horse City*, a series of animated videos created in collaboration with the Nigerian writer and publisher Oluwale Lawal, speculates on the development of both city and society into the distant future. It is set in Lagos, Nigeria, in the year 2115. The stories of the inhabitants of this futuristic solar punk vision are narrated in three “moments,” *Offline*, *Òminírà* [Autonomy], and *Dreamscape*, where such issues as class affiliation, poverty, and social injustice, and in particular inequalities with regard to the availability of digital resources are addressed. The status quo is “being online,” whilst “being offline” is illegal. It is from this dynamic that scenarios of social order, control, surveillance, and social resistance that determine the virtual and physical places in Africa are imagined.

Olalekan Jeyifous, born in 1977 in Ibadan (NG), lives and works in Brooklyn, New York (US).
Wale Lawal, born in 1992 in Lagos (NG), lives and works in Oxford (UK).



Olalekan Jeyifous & Wale Lawal, *Mad Horse City*, 2018, © the artists

11: Wanuri Kahiu

***Pumzi* (2009)**

***Pumzi*, which means “breath” in Swahili, was released in 2009 by Kenyan film director Wanuri Kahiu. *Pumzi* is considered the first Kenyan science fiction short film – more specifically, post-apocalyptic sci-fi. The film is representative of speculative African productions that think critically about the continent’s future after potentially irreversible climate change. Africa will likely be one of the principal victims of climate change, and has already suffered greatly from the devastating effects of industrial development and global capitalism. *Pumzi* takes place at an indeterminate future date in East Africa, 35 years after the Third World War, fought over access to water. A nuclear disaster has rendered the surface of the Earth completely inhospitable, all forms of life on the planet having been destroyed. However, one community led by a totalitarian council named the Maitu – “mother” in Kikuyu – has managed to survive underground.**

Wanuri Kahiu, born in 1980 in Nairobi (KE), lives and works in Nairobi and Mombasa (KE).



Wanuri Kahiu, *Pumzi*, 2009, © Inspired Minority Films and the artist

12: Isaac Kariuki

Weaponise the Internet (2017)

Isaac Kariuki investigates online representations of black and queer bodies to understand how the Internet models identities and identifications. He uses speculation to highlight power structures and strategies of empowerment and how these powers can be subverted. He is the founder of the magazine *Diaspora Drama*, which focuses on black artists' digital practices.

Weaponise the Internet explores the effects of digitization in East Africa as the work combines tropes associated with Africa's interaction with the technological boom of the 2000s, such as cell phone hacking and fraud. In Kenya, the exploitative monopoly created by one very large mobile service provider signals the growing danger to free speech and access to basic communication tools. *Weaponise the Internet* is a series of portraits of a fictional East Africa-based hacker collective made up of young hijabi women taking control and morphing a piece of equipment that was not made for them. A hijabi hacker collective could “weaponise” their access to computers and the Internet to oppose threats to their livelihood.

Isaac Kariuki, born in 1993 in Nairobi (KE), lives and works in London (UK) and Nairobi (KE).



Isaac Kariuki, *Weaponise the Internet*, 2017, © the artist

13: Francois Knoetze

Core Dump (2018)

***Core Dump* explores the place of screens in global and localized politics and history. It critically interrogates the global forces that connect Senegal, the Democratic Republic of Congo, China, Silicon Valley, and Western Europe and looks specifically at the contradiction between Silicon Valley's techno-utopianism and its extractive and exploitative relationship to Africa. The project comprises a series of performances, projection-mapping video installations, and interviews that draw on audiovisual archives, early African cinema, and daily life in the cities of Kinshasa and Dakar. These two cities represent the points of origin for the extraction of minerals used in the production of technology, and the end points at which certain African countries become dumping grounds for electronic waste from Europe and the USA, which is then often repaired, repurposed, and reused.**

Francois Knoetze highlights the connections between social history and material culture. He scrutinizes the life cycle of consumer objects which he reactivates once they have turned into waste. By conferring on them the status of zombies, he blurs the dividing lines between humans and objects, fiction and reality, past, present, and future.

Francois Knoetze, born in 1989 in Cape Town (ZA), where he lives and works.



Francois Knoetze, *Core Dump* – Dakar featuring Bamba Diangne, 2018, © the artist

14: Maurice Mbikayi

Billisme Ya Sika (2018)

Mask of Heterotopia 1 (2018)

Fractals 2 (2018)

In his wide-ranging artistic practice Maurice Mbikayi explores, from an African perspective, the influence that technology exerts on society. The human body and its clothed shell play a central role in his works. He uses components from discarded technologies as a means of artistic expression. The resulting works are complex and critical commentaries on the exploitation of African raw materials by Western countries for the production of digital technologies, while at the same time making a statement opposing industrialized nations' practice of disposing of their electronic waste in Africa. Mbikayi's wearable sculpture *Billisme Ya Sika* makes reference to *Le Billisme*, the Léopoldville (today Kinshasa)-based, 1950s youth subculture, which in turn was inspired by Westerners and whose idol was Buffalo Bill. The resulting fashion trend served as a means of resistance for Congolese youth. Mbikayi transfers this popular culture of protest to today's society with its technological and environmental crises. In contrast, his series of work *Fractals 2* points to the close connection between sociocultural practices and mathematics on the African continent, which remains apparent into the digital age.

Maurice Mbikayi, born in 1974 in Kinshasa (CD), lives and works in Cape Town (ZA).



Maurice Mbikayi, *Mask of Heterotopia 1*, 2018. © the artist

15: DK Osseo-Asare & Yasmine Abbas

Spacecraft_ZKM (2018)

Yasmine Abbas and DK Osseo-Asare are cofounders of the Agboglobshie Makerspace Platform (AMP), a youth-driven community-based project to (re-)couple the practical know-how of makers in the informal sector with the technical knowledge of students and young professionals in the fields of science, technology, engineering, arts, and mathematics. *AMP Spacecraft* is an alternative architecture: Small-scale, incremental, low-cost, and open-source spacecraft operate as a set of tools and equipment to “craft space” in different ways, enabling makers with limited means to navigate jointly and terraform their environment.

Made in Ghana by grassroots makers and shipped from AMP’s first maker hub in Accra’s Agboglobshie scrapyards, the spacecraft stationed at ZKM is en route to future redeployment – part of an emerging fleet of spacecraft in West Africa, including the most recently launched at Afropixel in Dakar, Senegal. *Spacecraft_ZKM* prototypes a smart canopy or “Scanopy” device to collect air quality data and explore opportunities to amplify environmental sensing in data-scarce regions.

Yasmine Abbas, born in 1974 in Strasbourg (FR), lives and works in Tema (GH), State College, Pennsylvania (US) and Paris (FR).
DK Osseo-Asare, born in 1980 in State College (US), lives and works in Tema (GH), State College, Pennsylvania (US) and Paris (FR).



DK Osseo-Asare & Yasmine Abbas, *Spacecraft_ZKM*, 2018,
© Agboglobshie Makerspace Platform

16: Marcus Neustetter

Lead the Way (2018)

The artist, cultural activist, and producer Marcus Neustetter often works in his multidisciplinary practice with light and shadows to evoke imaginary landscapes shaped by colonial histories and contemporary cultural frictions and displacements.

Lead the Way is a triptych, fashioned from the physical and audiovisual debris of collaborative performances in Dakar, Johannesburg, and Karlsruhe. Its immersive shadowscape is populated by ritualistic objects, Chinese consumer electronics junk, and the bodies of exhibition visitors as well as those of the artist and his dancer, musician, and poet collaborators. The installation implicates space, bodies, and objects in the artist's struggle to make sense of conflicting white subjectivities in contemporary, post-colonial, digitally mediated settings. The robotic lights that pan the installation in search of a stable reference point, occasionally connect to the path of South Africa's dysfunctional satellite, Sumbandila. At once precisely locatable and lost in orbit, Sumbandila provides a broken techno-poetic reference point in the shifting imaginary territories of the installation. *Lead the Way* is a translation of the satellite's official Venda name.

ZKM installation in dialogue with: Nino Alonso and Mira Hirtz

Marcus Neustetter, born in 1976 in Johannesburg (ZA), where he lives and works.



Marcus Neustetter, *Lead the Way*, 2018, © the artist

17: Tabita Rezaire

Afro Cyber Resistance (2014)

The Song of the Spheres (2018)

Media artist Tabita Rezaire, who until recently lived in Johannesburg (ZA), describes herself as an agent of healing. In its combination of physical and spiritual knowledge, she sees her practice as digital healing activism, which engages with the effects of racism, colonialism, and heteronormativity on identity, technology, sexuality, health, and spirituality.

In her video essay *Afro Cyber Resistance* Rezaire examines the Internet art practices in South Africa as a manifestation of cultural dissent from Western hegemony. The aim of the work is to create awareness of the stereotyped representations of African bodies and cultures on the Internet, and to develop forms of media activist resistance, especially online. Her sound installation *The Song of the Spheres*, a work in progress, is based on a performance given by the artist at the Afropixel Festival in Dakar. In recognition of the fact that healing can be effected by sound and music, *The Song of the Spheres* narrates creation stories from the perspective of cosmology, astrophysics, geometry, and the humanities and, in view of the global inequalities that exist, invites the audience to take a journey in planetary acoustics to the origins of space-time.

Tabita Rezaire, born in 1989 in Paris (FR), lives and works in Cayenne (GF).



Tabita Rezaire, *The Song of the Spheres*, 2018, © the artist

18: The Nest Collective

***We Need Prayers: This One Went to the Market* (2018)**

The Nest Collective is a multidisciplinary arts collective from Nairobi that works in film, fashion, music, literature, and visual arts. In its productions The Nest explores the social upheavals in Kenya and the challenge to traditional roles posed by modern ideas of identity. In 2014 the Nest Collective became known through its anthology of short films *Stories of Our Lives* about LGBT life in Kenya, which in the meantime has screened in over eighty countries and won numerous awards.

The series of short films *We Need Prayers* is dedicated to the city of Nairobi and spotlights the dysfunction confronting many of its citizens – harassed inhabitants, hip artists, and millennials perpetually blogging, vlogging, and posting videos on social media. The episode *This One Went to the Market* is about a young Kenyan artist who hatches a plan to take over the international art world with Afrofuturist artworks, which are specifically devised to appeal to the aesthetic expectations of a Western audience. Afrofuturism is a literary and cultural movement, which in its quest for a future for Africa addresses themes and aspirations of Africans and the African diaspora in counter-narratives characterized by techno-culture and science fiction.

The Nest Collective was founded in 2012 in Nairobi (KE). Members: Akati Khasiani, Njeri Gitungo, Kendi Kamwambia, Sunny Dolat, Jim Chuchu, George Gachara, Njoki Ngumi, Noel Kasyoka, Mars, Olivia Ambani, Hope Bii, and Wakiuru Njuguna.



The Nest Collective, *We need Prayers: This One Went To Market*, 2018, © The Nest Arts Company

19: Competences and Visions for Digitization in Africa

Workshop program in Dakar and Johannesburg

The variety of workshops held during the Afropixel Festival in Dakar and the Fak'ugesi Festival in Johannesburg is an important part of the explorative spirit of the *Digital Imaginaries* project. The workshops brought digital practitioners, artists, and interested audiences together for hands-on exploration of subjects as diverse as dynamic digital typography, augmented reality, and artificial intelligence. The documentaries made in Dakar and Johannesburg provide an impression of the events, and show that some of the new artproductions, such as *Spacecraft* and *Towards a Vocabulary of Vernacular Algorithms*, were developed in part at collaborative workshops.

This exhibition also presents selected results from the *Digital Spirits* series of augmented reality workshops. The 360° video *Digital Spirit: Dakar* shows the city's famous coastal road, while *Digital Spirit: Johannesburg* brings the city's urban fabric to life with image-triggered animations. The Wits Art Museum App, which was developed together with students, allows visitors in AR to take and place objects from the museum's collection in any environment.

The workshop program in Dakar and Johannesburg was financed by the GIZ on behalf of the German Federal Ministry for Economic Cooperation and Development.



Digital Spirit: Johannesburg, Fak'ugesi African Digital Innovation Festival, 2018, © Fak'ugesi Festival 2018, photo: Zivanai Matangi

20: The Making of Digital Africas

In December 2000, 4,514,400 people on the African continent had access to the Internet. In December 2017, there were 453,329,534 users, an increase of 9,942% in 17 years. This spectacular growth is largely due to the mobile phone boom: in 2003, there were 51,4 million subscribers, and 420 million at the end of 2016. The massive use of mobile telephony has led to the development of a market-oriented digital culture with Silicon Valley start-ups as a model – and often as partners. M-Pesa, the app that has revolutionized monetary transactions in Kenya is the most widely publicized example, and has opened the way for small firms that develop apps in education, agriculture, health, and e-waste. Some states, such as Ethiopia and Rwanda, have decided to orient their policies on developing information and communications technologies. In order to show these production spaces of digital imaginary worlds, the dissemination of the growing techno-scientific culture through the Internet is presented in *Digital Imaginaries* by selected videos and websites.

Projects presented: AB3D (African Born 3D Printing) (KE), ARED (RW), Asoriba (GH), Cardiopad (CM), Crocodile Browser (NG), Enza Education (GH), Farmerline (GH), iHub (KE), Jjigune Tech Hub (SN), Kiro'o Games (CM), LEAP (KE), M-Pesa (KE), Ushahidi (KE), et al.

TV NEWS

an teens create a web browser 'Crocodile

 | <https://twitter.com/cctvnewsafrika>

CGTN Africa, Two Nigerian Teens Create a Web Browser Crocodile Browser Lite, 2015, © CGNT Africa

Events and education program

Saturday, 17.11.18

14–16h

Artist Talks

with Younes Baba-Ali, Tegan Bristow, Mamadou Diallo, Oulimata Gueye, Francois Knoetze, Marion Louisgrand Sylla, Marcus Neustetter, and Jamal Nxediana, moderated by Julien McHardy
OpenHUB, free of charge, language: English

16:30–18h

Guided tour with curators and

presentation of the *Spacecraft ZKM* workshop
with Oulimata Gueye, Julien McHardy, Bettina Korintenberg, Philipp Ziegler, and DK Osseo-Asare & Yasmine Abbas, Agbogbloshie Makerspace Platform (AMP) as well as students from the Department of Architecture, Karlsruhe Institute of Technology (KIT) under the direction of Fanny Kranz
Starts from the infopoint, free of charge, limited number of participants, language: English

Sunday, 18.11.18

11:30–13h

Tangana: Maker's Brunch

Presentations, coffee & snacks with Agbogbloshie Makerspace Platform (AMP) (GH), DEFKO AK NIËP (SN), Tshimologong Digital Innovation Precinct (ZA), WoeLab (TG), and local initiatives
OpenHUB, free of charge, language: English|French

14:30–16:30h

From Beadwork to Coding: Vernacular Algorithms

Workshop by Tegan Bristow

OpenHUB, free of charge, language: English

16–17h

Guided tour with the curators

with Oulimata Gueye, Julien McHardy, Bettina Korintenberg, and Philipp Ziegler

Starts from the infopoint, free of charge, limited number of participants, language: English

Wednesday, 21.11.18

17–18h

Collective Data between Accra and Karlsruhe

Presentation of the results of the Scanopy workshop with Agbogbloshie Makerspace Platform (AMP)
Spacecraft ZKM, free of charge, language: English

Friday, 07.12.18

16–17h

Transgressions

Public guided tour

Starts from the infopoint, free of charge, limited number of participants

Thursday, 07.02.19

18–19h

Medialounge at six: Thrown away but recovering life – The Life Cycles of Materials in Our Consumer Culture as Reflected on by the South African Artist Francois Knoetze

Lecture by Bettina Korintenberg

Medialounge, free of charge

Thursday, 21.02.19

16–17h

Guided tour with the curators

with Philipp Ziegler and Bettina Korintenberg

Starts from the infopoint, free of charge, limited number of participants

Public guided tours

Start from the infopoint, 3 € per person + museum admission, number of participants limited

Every Thursday

17–18h

In_Sight, Atrium 1+2

Every Saturday

15–16h

In_Sight, Atrium 1+2

Every Friday

16–17h

Art on Friday

Museum admission

is free!

Every Sunday

16–17h

In_Sight, Atrium 1+2

Workshop program

Sunday, 03.02.19

14–18h

Africa dances! – Imagination and expression in dance

with Gabriela Lang (dancer & choreographer)

for 10–100 years old, 36 €

Saturday + Sunday, 16. + 17.03.2019

Saturdays 14–18h, Sundays, 11–17h

ROBOT LAB: Creative Building and Programming

with Lego Mindstorms EV3

with Fanny Kranz (art educator)

from 9 years, 70 €

Friday, 29.03.19

14–18h

Walking-Robo @BÄM

with Maximilian Kosoric (art educator)

BÄM, from 10 years, 33 €

Catalogue of works

Larry Achiampong, *Pan African Flag For The Relic Travellers' Alliance (Ascension)*, 2018, polyester with cotton appliqués, 208 × 310 cm, commissioned by Somerset House, London, courtesy of the artist and Copperfield London

Larry Achiampong, *Pan African Flag For The Relic Travellers' Alliance (Motion)*, 2018, polyester with cotton appliqués, 208 × 310 cm, courtesy of the artist and Copperfield London

Larry Achiampong, *Pan African Flag For The Relic Travellers' Alliance (Community)*, 2018, polyester with cotton appliqués, 208 × 310 cm, courtesy of the artist and Copperfield London

Larry Achiampong, *Pan African Flag For The Relic Travellers' Alliance (Squadron)*, 2018, polyester with cotton appliqués, 208 × 310 cm, courtesy of the artist and Copperfield London

Larry Achiampong & David Blandy, *Finding Fanon. Part One*, 2015, video, color, sound, 15:22 min, supported by Arts Council England, courtesy the artists

Larry Achiampong & David Blandy, *Finding Fanon. Part Two*, 2015, video, color, sound, 9:13 min, commissioned by Brighton Digital Festival, supported by National Lottery Funds through Arts Council England, produced by Artsadmin, courtesy the artists

Larry Achiampong & David Blandy, *Finding Fanon. Part Three*, 2016/2017, video, color, sound, 15:03 min, supported by Arts Council England and Wysing Arts Centre, courtesy the artists

Larry Achiampong & David Blandy, *FF Gaiden: Delete*, 2018, video, color, sound, 33:09 min, commissioned by Praksis Oslo, Norway, in collaboration with Mennisker i Limbo (People in Limbo), in partnership with PNEK, Atelier Nord, and Notam, courtesy the artists

Sénomé Koffi Agbodjinou, *L'Africaine d'architecture, HubCités Africaines*, since 2012, mixed-media installation, dimensions variable, courtesy Sénomé Koffi Agbodjinou, L'Africaine d'architecture

Younes Baba-Ali, *Everything Is a Border*, 2018, mixed-media installation, barbed and electrical wire, camera, sound, courtesy the artist

Tegan Bristow, Alex Coelho, Russel Hlongwane, João Roxo, *Towards a Vocabulary for Vernacular Algorithms*, 2018, mixed-media installation, courtesy the artists

Kombo Chapfika, *Borderlands*, 2018, interactive video installation, color, sound, courtesy the artist

Joshua Chiundiza, *Bones and Dual Tones*, 2018, interactive sound installation using found objects, dimensions variable, courtesy the artist

CUSS Group, *Fully Automated Luxury Influencer Episode 1*, 2017/2018, video, color, sound, 6:06 min, courtesy CUSS Group

CUSS Group, *Fully Automated Luxury Influencer Episode 2*, 2017/2018, video, color, sound, 4:50 min, courtesy CUSS Group

CUSS Group, *Fully Automated Luxury Influencer Episode 3*, 2017/2018, video, color, sound, 2:33 min, courtesy CUSS Group

CUSS Group, *Fire 2 Fire*, 2015–2018, video, color, sound, 2:27 min, courtesy CUSS Group

Milumbe Haimbe aka ArtisTrophe, *Ananiya Calling: 2100 to Mainland Earth*, 2018, video, color, sound, 3:15 min, courtesy the artist
Milumbe Haimbe aka ArtisTrophe, *The Revolutionist*, 2013–2016, digital comic, courtesy the artist

Olalekan Jeyifous & Wale Lawal, *Mad Horse City – Offline: Surulere Shopping Center*, 2018, video animation, color, sound, 4:02 min, courtesy the artists

Olalekan Jeyifous & Wale Lawal, *Mad Horse City – Òminirá: Lẹhin Mákòkò*, 2018, video animation, color, sound, 4:46 min, courtesy the artists

Olalekan Jeyifous & Wale Lawal, *Mad Horse City – Dreamscape: Mushin (Single Room Occupany)*, 2018, video animation, color, sound, 5:16 min, courtesy the artists

Isaac Kariuki, *Weaponise the Internet*, 2017, print, dibond, 4-part, each 60 × 40 cm, courtesy the artist

Wanuri Kahiu, *Pumzi*, 2009, video, color, sound, 21 min, produced by Simon Hansen, Hanna Slazec (Inspired Minority Pictures), supported by Focus Features, Goethe Institut, KCDF, © Inspired Minority Films and the artist

Francois Knoetze, *Core Dump*, 2018, mixed-media installation, dimensions variable, courtesy the artist

Maurice Mbikayi, *Billisme Ya Sika*, 2018, computer keys, found clothes and hat, knit crochet thread, mannequin, 170 × 50 × 65 cm, courtesy Officine dell'immagine and the artist

Maurice Mbikayi, *Mask of Heterotopia 1*, 2018, C-Print, 104 × 154 × 5 cm, framed, courtesy Officine dell'immagine and the artist

Maurice Mbikayi, *Fractals 2*, 2018, cable, wood, 7-part, 50 × 50 cm, 40 × 40 cm, 2 × 30 × 30 cm, 2 × 25 × 25 cm, 15 × 15 cm, courtesy the artist

Marcus Neustetter, *Lead the Way*, 2018, mixed-media installation, courtesy the artist

DK Osseo-Asare & Yasmine Abbas, *Agboghloshie Makerspace Platform (AMP), Spacecraft_ZKM*, 2018, mixed-media installation, 282,50 × 300 × 550 cm, courtesy AMP

Tabita Rezaire, *Afro Cyber Resistance*, 2014, video, color, sound, 18:26 min, courtesy the artist and Goodman Gallery, Johannesburg

Tabita Rezaire, *The Song Of The Spheres*, 2018, mixed-media installation, Senegalese mats, copper, sound, 16:16 min, dimensions variable, courtesy the artist and Goodman Gallery, Johannesburg

The Nest Collective, *We Need Prayers: This One Went To Market*, 2018, video, color, sound, 4:53 min, courtesy The Nest Collective

Digital Spirit: Dakar, outcomes of the workshop *Images, Écrans et Réalité Virtuelle, Carte blanche au Festival Fak'ugesi*, 2018, 360° video in VR headset, color, sound, 3:14 min, workshop facilitators: Gareth Steele, Rick Treweek (Alt Reality) and Kombo Chapfika, © Afropixel Festival and Fak'ugesi African Digital Innovation Festival
Chesway Theway, Gerald Genie, Laura Seal, Athi Musoke, Antonio Marin, Muhou Molohe, Leigh Le Roux, Sumayya Soni, Jonathan Hendriks, *Digital Spirit: Johannesburg*, outcomes of the Augmented Reality workshop, 2018, Unity App for Augmented Reality, camera, computer, image triggers, dimensions variable, workshop facilitators: Mukenge Kim Chulu Animna Arnaud, South Africa, © Fak'ugesi African Digital Innovation Festival

African Fractals, WAM AR Collection, 2018, Augmented Reality App, research papers, prints, produced by Wits Art Museum & Dondoo Studios with Tegan Bristow, Nhlanhla Nkosi, Laura Sea, © Wits Art Museum

Digital Imaginaries: Non-Aligned Utopias, Afropixel # 6 Festival, Kër Thiosanne, Dakar, Senegal, 2018, two-channel video installation, color, sound, 23:30 min, concept and interviews: Mamadou Diallo; camera, editing, sound: Christina Zartmann; camera assistant: Sira Traore, production: ZKM | Videostudio; © ZKM | Center for Art and Media Karlsruhe

Digital Imaginaries: Premonition, Wits Art Museum & Fak'ugesi African Digital Innovation Festival Johannesburg, South Africa, 2018, two-channel video installation, color, sound, 9:02 min, script development and interviews: Marcia Elizabeth (Bubblegum Club); camera direction: Jamal Nxedlana (Bubblegum Club); additional footage and interviews: Sims Phakisi (independent for Fak'ugesi Festival); editing: Themba Konela (Bubblegum Club); motion design: Lex Tricket (Bubblegum Club); © Bubblegum Club & Fak'ugesi African Digital Innovation Festival

The Making of Digital Africas, video installation, color, sound, research: Oulimata Gueye, Viktoria von Pidoll, produced by ZKM / Center for Art and Media Karlsruhe, © Amref Health Africa, ARED Group, Asoribaapp, Carolina Romana Rosa/ AB3D, CGTN Africa, Design Indaba, EnezaTV, Farmerline, Les Haut-Parleurs, Safaricom PLC, Slush, UN Women Africa, Ushahidi, WIPO, World Bank

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Exhibition

Curators: Oulimata Gueye, Julien McHardy, Philipp Ziegler

Curatorial assistance: Bettina Korintenberg,

Barbara Zoé Kiobassa (education)

Scientific advisor and project initiator: Richard Rottenburg

Project team: Viktoria von Pidoll

Exhibition graphic design: The Laboratory of Manuel Bürger

Head of technical museum and exhibition services: Martin Mangold

Technical project management: Anne Däuper

Construction team: Volker Becker, Claudius Böhm, Mirco Fraß, Rainer Gabler, Gregor Gaissmaier, Ronny Haas, Dirk Heesakker, Christof Hierholzer, Werner Hutzenlaub, Gisbert Laaber, Christian Naingngolan, Marco Preitschopf, Marc Schütze

External companies: Artinate

Conservation team: Henrike Mall, Ursula Ganss, Marlies Peller

Logistics, registrar: Natascha Dahr

Communication and marketing: Dominika Szope, Regina Hock, Alexa Knapp, Stefanie Strigl, Marie Schmidt, Krisztina Gall, Daniela Schwarz

Video studio: Christina Zartmann, Moritz Büchner, Andy Koch, Sabrina Bell, Xenia Leidig, Lisa Baumgärtner

Museum communication: Janine Burger, Banu Beyer, Sabine Faller, Regine Frisch, Barbara Zoé Kiobassa, Kerstin Tscherbakova, Magdalena Kästner, Rafaela Segnitz

Event management: Viola Gaiser, Wolfgang Knapp, Desiree Weiler, Hartmut Bruckner, Manuel Weber, Hans Gass, Niklas Wallbaum

Wissen – Collection, Archives & Research: Margit Rosen, Andreas Brehmer, Claudia Gehrig, Hartmut Jörg, Felix Mittelberger, Dorcas Müller, Jenny Starick, Stephanie Tiede

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Editorial team and project coordination:

Bettina Korintenberg, Philipp Ziegler

Texts: Oulimata Gueye, Bettina Korintenberg,

Julien McHardy, Viktoria von Pidoll, Philipp Ziegler

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ZKM | Center for Art and Media Karlsruhe

Lorenzstraße 19,
76135 Karlsruhe
Germany
info@zkm.de
www.zkm.de

CEO and Chairman ZKM:

Peter Weibel

COO ZKM: Christiane Riedel

Head of Administration ZKM:

Boris Kirchner

Founders of ZKM



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