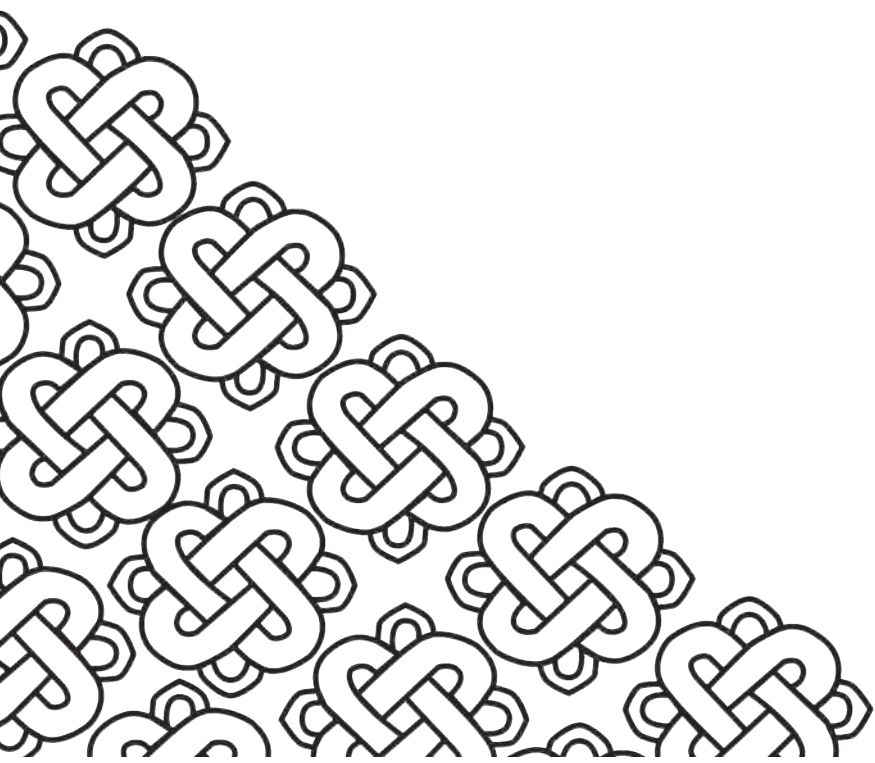
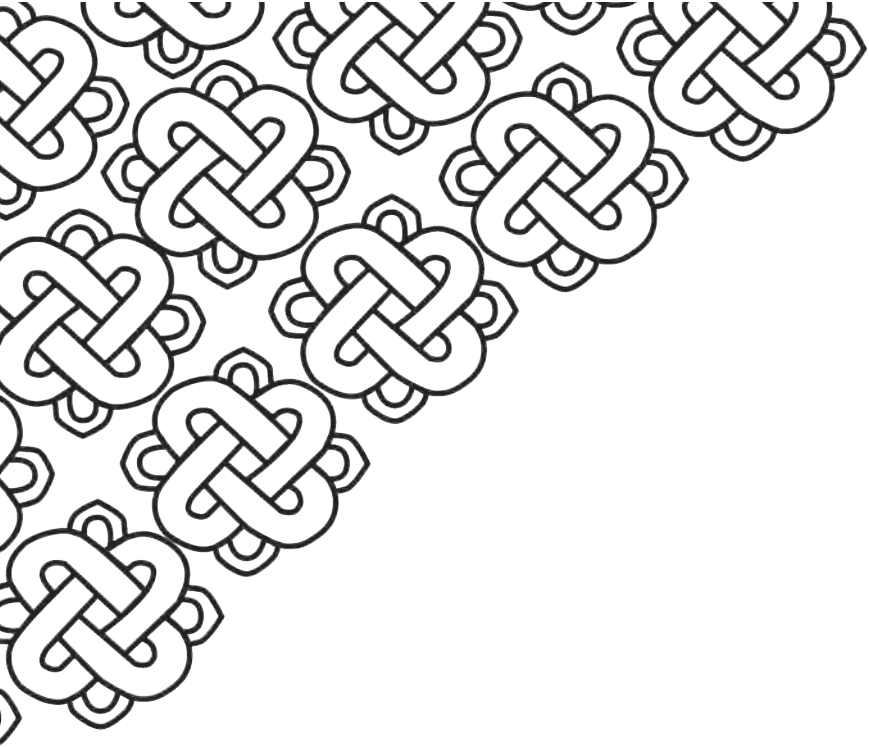


**FROM AN  
AFRICAN SCORE**

ART, ARTISTS, EVENTS AND  
EXHIBITIONS IN THE  
BRUNEI GALLERY, SOAS  
1995-2015

**RICHARD FARDON & JOY ONYEJIAKO**



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**RICHARD FARDON**

**&**

**JOY ONYEJIAKO**

*From an African Score: art, artists, events and exhibitions in the Brunei Gallery, SOAS 1995-2015*  
Richard Fardon & Joy Onyejiako  
was first published in 2017 by SOAS, University of London, Thornhaugh Street, Russell Square,  
London WC1H 0XG

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ISBN: 9780728604087

Reprinted with corrections 2017

Cover Design: background photo of the Brunei Gallery Dome by Anna De Mutiis, featuring (clockwise): Godfried Donkor - *From slave to champ*; Gani Odutokun - *Dressing up 1994*; Manuel João Ramos - *Emperor Haile Selassie & Admiral Américo de Deus Rodrigues Tomás*; Colin Hastings - *Mulala bakery*; James Morris - *Neighbourhood mosque, Mopti, Mali*; Jacob Crawford - *Enstoolment of Nana Kwasi Agyemang I in Denmark*; Thinini Nyawo - *Embroidery: counting picture*; John Muafange Jo - *Striking workers of the Klein Aub Mine*.

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# Foreword

One of the pleasures of being Director of SOAS is to chair the Brunei Gallery Advisory Panel which selects the exhibitions to mount from a wealth of wonderful applications.

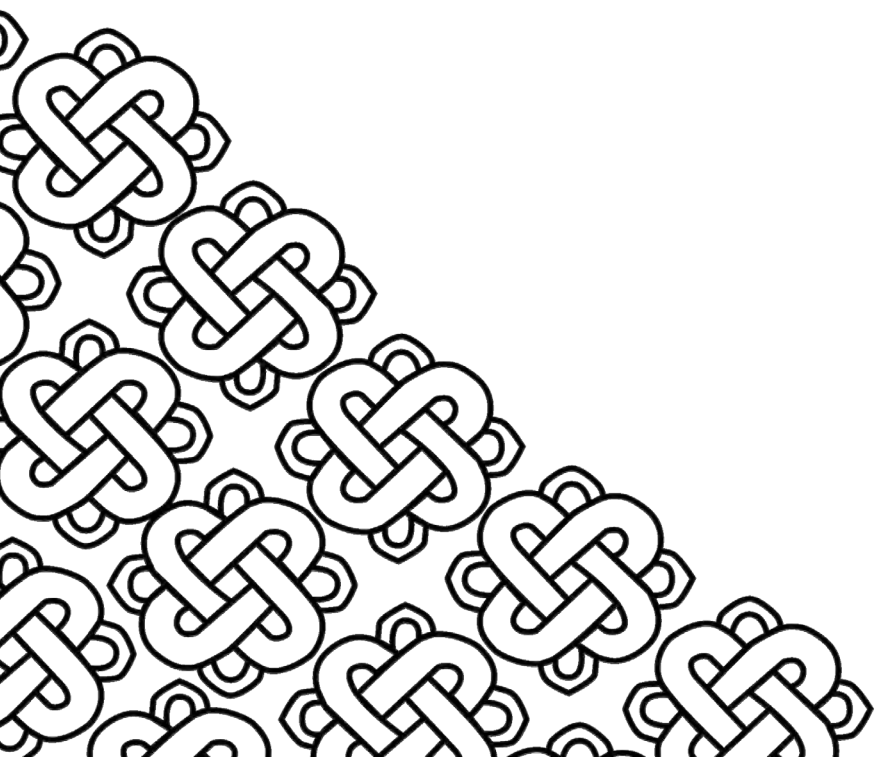
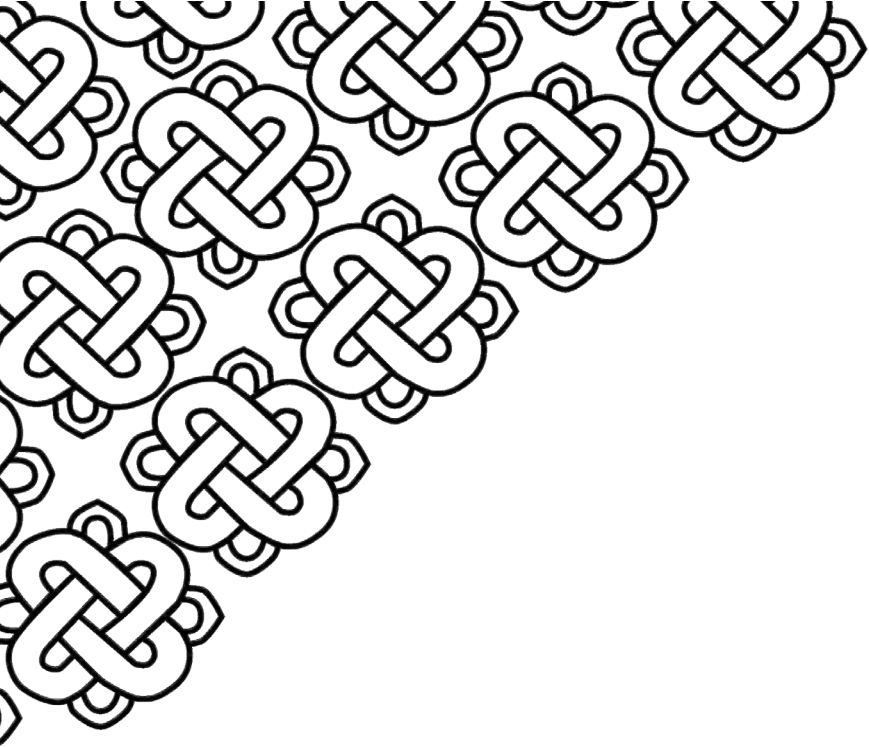
We are privileged to be able to curate such a wonderful space in central London dedicated to promoting a better understanding of the art, culture, history and current political, economic and social life of Africa, Asia and the Middle East. As a charity we are able to welcome a wide range of exhibitors without charge, and to make their work freely accessible to the public, including our own staff and students.

The start of my Directorship has coincided with the celebration of two anniversaries: the Centenary of the School, and the first twenty years of its dedicated Gallery. The record of Africa-related exhibitions is inspiring to anyone interested in Africa, especially those with a historic relationship to the continent. It is also of interest to those without this relationship because it is an excellent way of learning about the richness and diversity of the African continent and its diaspora. At SOAS we are always looking for the unusual and the thing that will connect cultures and communities. I am keen to discover what comes next and to be part of those developments.

Baroness Valerie Amos

*SOAS Director*







## Reading the score

The Brunei Gallery reached its first score years in 2015. Like successful innovations generally, it has retained the excitement of newness – ‘surely it can’t already be twenty years?’ – while becoming familiar and cherished – ‘was there really a SOAS with no Brunei Gallery?’

The programming of its four gallery spaces renews the Brunei, keeping it fresh and central to the School’s mission. Major exhibitions typically occupy one or both of its main floors; whilst smaller exhibitions can be mounted in the Photographic Gallery on its first floor, or in the Foyle Gallery, home to a rotating display of SOAS’s own collections.

This celebratory brochure is a memoir of one strand of programming in the Brunei Galleries over the past twenty years: that concerned with Africa South of the Sahara (only for convenience here, Africa). A score of years may evoke a musical score, and the analogy is a helpful one. The African theme turns out to be a complicated set of variations on curated materials that, in varying degrees, have been *from* Africa, or *by* Africans, or *about* Africa, or *inspired by* Africa.

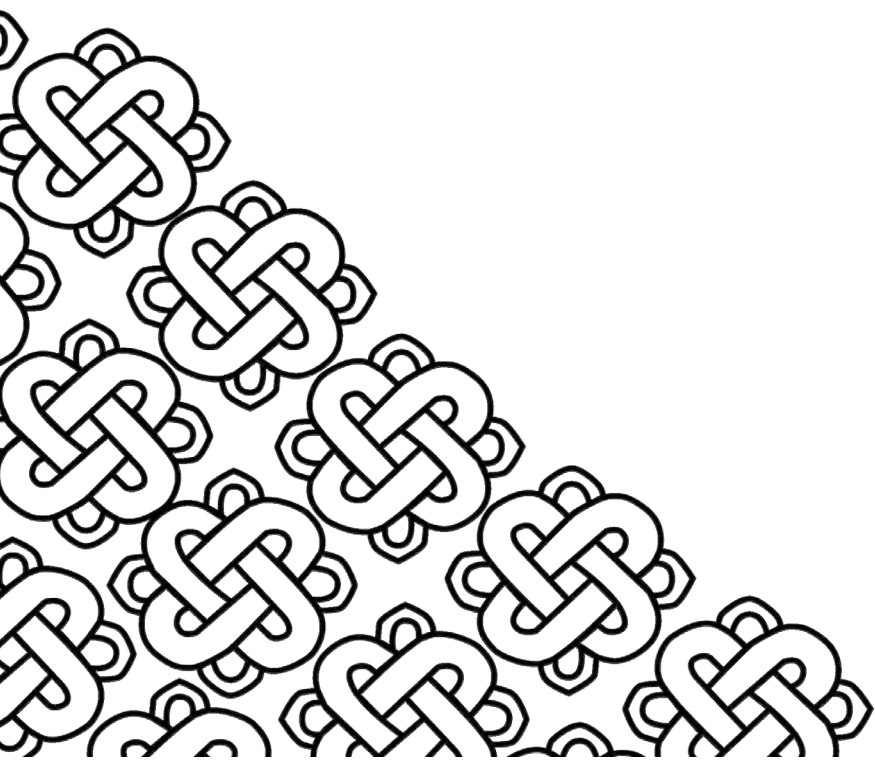
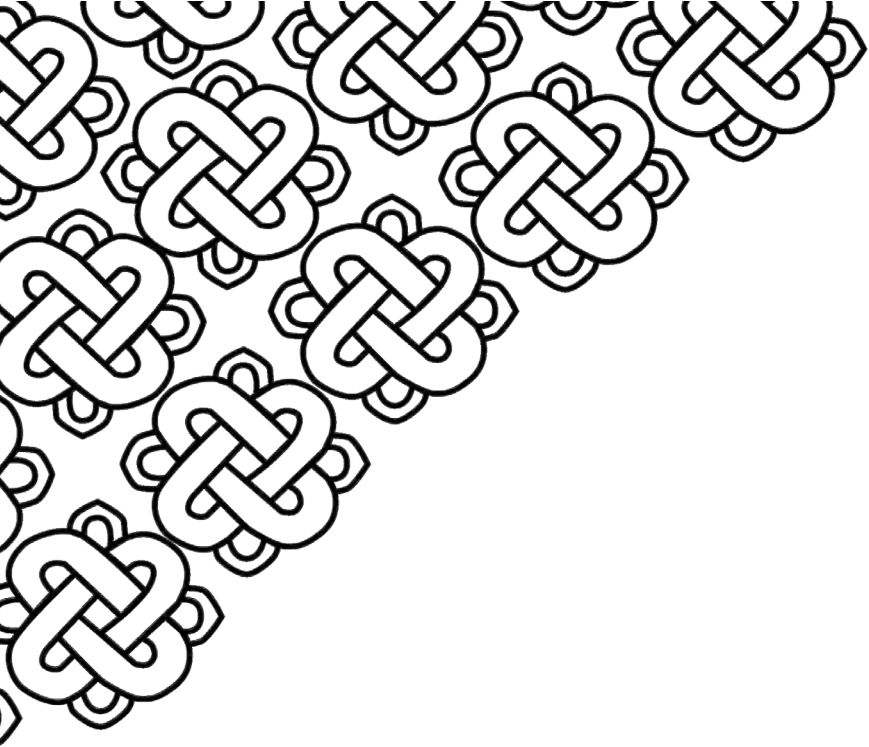
Africa South of the Sahara, almost fifty independent countries with thousands of languages and ethnicities, long histories, diasporas, creative entanglements and complex challenges, remains under-represented and often misrepresented. The Brunei Gallery has welcomed exhibitions that prompt fresh conversations between curators and visitors. They have involved the voices of Africans, some of them in the diaspora, as well as of those concerned with Africa, categories that have themselves become increasingly porous over two decades.

As part of a university, the Brunei Gallery has a particular niche among London exhibition spaces. Unless for charitable purposes, it does not usually host exhibitions for the sale of works by living artists. And, while SOAS staff have been involved in the conception of several exhibitions, unlike a museum the Brunei does not have a staff of curators whose main job is to plan and create exhibitions. Its niche instead is to offer the opportunity, free of charge, for diverse individuals or organizations to present exhibitions in a prestigious, welcoming and well-attended central London gallery space on the Museum Mile.

Given the wide gamut run by the proposals the Gallery receives, the task of selecting exhibitions is challenging. Every proposal is subjected to a two-stage review to ask whether, within its own terms and those of its audience, it is enlightening, stimulating and truthful. These are not easy grounds and invite debate which can be vigorous.

The exhibitions described in this brochure highlight how over the course of twenty years and counting, the careful selection of exhibitions has continued to engage and challenge the visiting public.

In the interests of a narrative, we have categorized, even shoe-horned, the exhibitions, in terms of their being intended, primarily, as reportage or as contemporary art, and, if the former, about either their own times or times past. These fluid categories seep into one another: all representation involves artistry, artistry can have intentions that include reportage, looking at something in the past must be for some current purpose, and each present is an outcome of the past... . They are simply a way to tell one story, among others that can be told, around our African score.



# African pasts

## *Icons and heroes*

To start with personalities: photographic images of African icons or heroes have featured in several explorations of recent history.

*Rastafari in Lusoland* (2010) documented the 1959 state tour that Emperor Haile Selassie made to six countries, ending with military pomp, popular acclaim, and a warm welcome from Portuguese President, Admiral Américo de Deus Rodrigues Tomás (Thomaz).



**Fig. 1 - Manuel João Ramos**  
*Américo de Deus Rodrigues Tomás & Haile Selassie I*  
©ISCTE-IUL



**Fig. 2 -Manuel João Ramos**  
*Emperor Haile Selassie & Admiral Américo de Deus Rodrigues Tomás*  
© ISCTE-IUL

The celebratory photographs, the receptions and the lavish gifts exchanged, with hindsight masked the quickening of socio-political change within Lusophone Africa. In 1962, the Organization of African Unity was established with its headquarters in Addis Ababa, and in 1963, the Emperor famously demanded the decolonization of Angola and Mozambique at the United Nations. Portugal would remain a colonial power for another decade and a half until conflicts in its African possessions triggered the 1974 Carnation Revolution and the collapse of the *Estado Novo*, of which Tomás was the last President.<sup>1</sup>

1 For further discussion, see Isabel Boavida, Manuel João Ramos and Tania C. Tribe (eds), 2010 *The Emperor of Ethiopia in Lusoland: Ethiopia, Portugal and the Organization of African Unity*, Centro de Estudos Africanos, ISCTE-IUL, Lisbon and SOAS, London.

Land and Freedom Army — or Mau Mau, as it came to be known. Their war was waged as much against collaborators — police, civil servants, chiefs, landowners — as it was against the European settlers. Inevitably it was the Kikuyu who suffered most during the years of bitter conflict which ended with Kimathi's capture in October 1956.

During Operation Anvil in 1954, Nairobi was combed by 25,000 soldiers attempting to flush out the Mau Mau supporters who were supplying arms and food to the fighters. About 20,000 were sent to reserves, and another 30,000 to detention camps. On the reserves, one million Kikuyu and Embu were forced to relocate into 'protected' villages. Land was confiscated and awarded to 'loyalists'. In Operation Hammer, launched in 1955, the British began bombing the forests, and hunted Mau Mau with gangs of surrendered guerrillas who knew their mountain hideouts.

Though government statistics underestimate the loss of African lives, they are stark evidence of the balance of power, and of death, in the first four years of the Emergency. Over 13,000 African fighters and civilians were killed, and over 1,000 hanged. Thirty-two White and 26 Asian civilians were killed. The security forces lost 167 dead, more than half of them Africans.

**Uhuru — 'Freedom'**

The Crown Colony's dependence on British troops confirmed that Kenya could not be a White Man's Country like Rhodesia. Even as the fighters were pushed higher into the Aberdares, the government began gradually to concede greater power to the nationalists. In 1954 one African minister was nominated to the Legislative Council. Three years later, Africans were elected to the Council for the



**Fig. 3a - Photo Ian Berry/Magnum**  
Courtesy of Oxfam

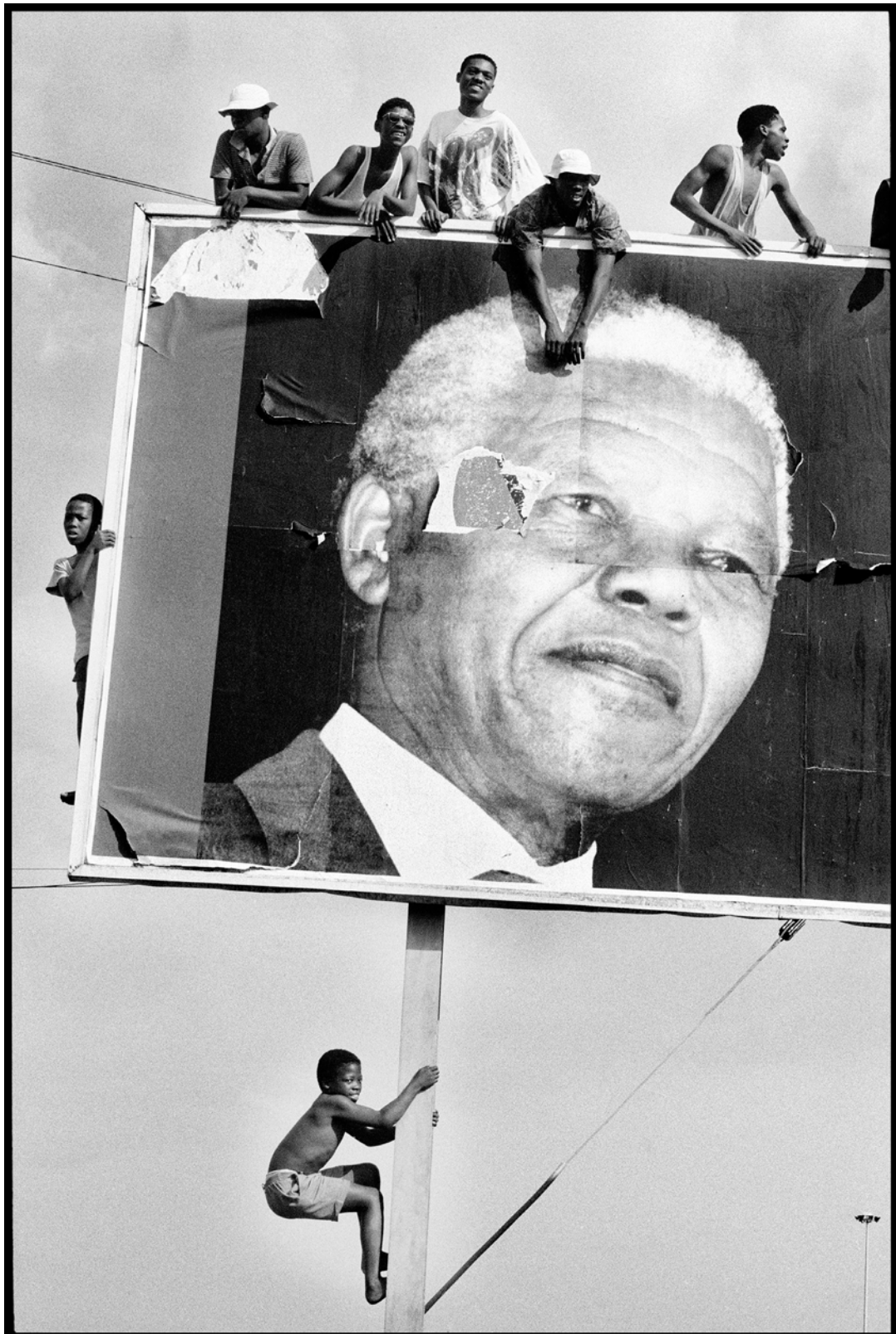
*The question mark in Kenya: promised land?*, an exhibition from 1999–2000, interrogates a moment of dramatic historical transition. The pages reproduced from the Oxfam catalogue of the same name that was published the previous year capture popular jubilation at the release from detention of Jomo Kenyatta in 1961. He was to become Prime Minister at Independence in 1963 and President the following year. The composition of the crowd, and Geoff Sayer's image of a school-girls' choir (Fig. 3b), suggest the ethnic and religious complexities challenging the makers of the new Kenyan nation in the aftermath of a violent decolonization.

## Independence and after

**right** Ittilal school choir singing at a fund-raising *harambee* in Kajiado District



**Fig. 3b**  
**Photo Geoff Sayer**  
Courtesy of Oxfam



**Fig. 4 - Ian Berry/Magnum Photos**  
SOUTH AFRICA. Presidential Election. 1994 Supporters climb to every vantage point whilst awaiting the arrival of Nelson Mandela in a Natal township

*Living Apart* (2004) by the British photojournalist Ian Berry was an epic traversal, previously seen in South Africa, of a career-long observation of the country from the era of apartheid, through the horrors of the Sharpeville massacre, to the jubilant release of Nelson Mandela and the fervour for change in the elections of the mid-1990s.

## *Building Africa*



**Fig. 5 - James Morris**  
*Friday Mosque, Djenne, Mali*

In retrospect, a theme perhaps less apparent at the time has been the documentation of Africa's historic built environment, not just evident in the Brunei Gallery but also in the permanent display in the College Building of SOAS professor, Trevor Marchand's photographs of the architecture of Djenne in Mali, including its main mosque, previously shown in 2013 at the Smithsonian Museum in Washington.<sup>2</sup>



**Fig. 6 - James Morris**  
*Mosque, Sanam, Niger*

<sup>2</sup> <http://www.smithsonianmag.com/smithsonian-institution/how-the-city-of-mud-stays-standing-meet-the-masons-of-djenne-mali-224225/?no-ist>

A decade earlier, in *Butabu: adobe architecture in West Africa* (2003), James Morris had revealed stunning images of mud architecture that incorporated intricate styles of architectural design from several West African countries – Mali, Niger, Togo, and Burkina Faso – collected in his co-authored monograph of that year.<sup>3</sup>

*The Indigenous and the Foreign: art and architecture of 17th-Century Ethiopia* (2004) portrayed an architectural heritage almost unknown outside Ethiopia that resulted from the encounter within Christianity between Orthodox Ethiopians and Catholic Europeans.<sup>4</sup>



**Fig. 7a - Hervé Pennec**  
Gondar palace compound,  
Fasiladas royal palace

**Fig. 7b - Manuel Ramos**  
Martula Maryam Church,  
Chapel entrance

**Fig. 7c - Manuel Ramos**  
Gorgora cathedral, remains  
of the high altar south



3 Blier, Suzanne Preston, and James Morris 2003 *Butabu: adobe architecture in West Africa*, Princeton Architecture Press.

4 Manuel João Ramos with Isabel Boavida 2004 *The Indigenous and the Foreign in Christian Ethiopian Art: on Portuguese-Ethiopian contacts in the 16th-17th centuries*, Calouste Gulbenkian Foundation and Ashgate.



**Fig. 8a - Frédérique Cifuentes**  
*Khartoum University*

Historic buildings, some now in ruins, were the subject of the *Disappearing Heritage of Sudan 1820-1956: a photographic and filmic research* (2012) in which the French photojournalist Frédérique Cifuentes combined her own extensive documentation with Durham University's Sudan Archives to present the many disappearing architectural styles of Sudan's colonial past that were distinctive of the Ottoman, Egyptian, and British periods. For instance the current Khartoum University founded in 1902 as the Garden Memorial College.



**Fig. 8b - Frédérique Cifuentes**  
*Khartoum University*



## *Pioneers reassessed*

Three exhibitions prompted reflection on the period of the nineteenth century when Europe's exploitation of Africa's resources mutated. To coincide with the bicentenary of the passing into law of the 1807 Abolition of the Slave Trade Act, Anti-Slavery International curated *Campaigning Against Slavery: from the 18th to the 21st century* (2007), an exhibition accompanied by film and lectures to raise awareness of both the historic campaign and the continuing tragedies associated with human trafficking.

To mark another bicentenary, *The Life and Afterlife of David Livingstone: exploring missionary archives* (2014) drew upon SOAS's archives to explain the controversial life and ambiguous legacy of the explorer and missionary who, although he campaigned against the slave trade, also espoused the three 'C's' – commerce, Christianity and civilization – that provided ideological justifications for forms of Empire that were to consign the lives of many Africans to subjugation, cultural disenfranchisement and eventually apartheid.



**Fig. 9 - Photograph in the Council for World Mission Archives, SOAS, University of London**  
*Agnes and Thomas Livingstone, daughter and son of David Livingstone, Abdullah Susi, James Chuma and Rev Horace Waller at Newstead Abbey, Nottingham, discussing the journals, maps and plans made by the late David Livingstone, 1874.*

In *Retracing Heinrich Barth* (2008), the photographer Julia Winckler revealed the images and voices of the people she met whilst following part of the epic travels of Heinrich Barth. It was a journey that left a written record of incomparable significance both to contemporary African studies and to Barth's own contemporaries, including his British sponsors, who were provided with practical knowledge of West Africa's interior.<sup>5</sup>



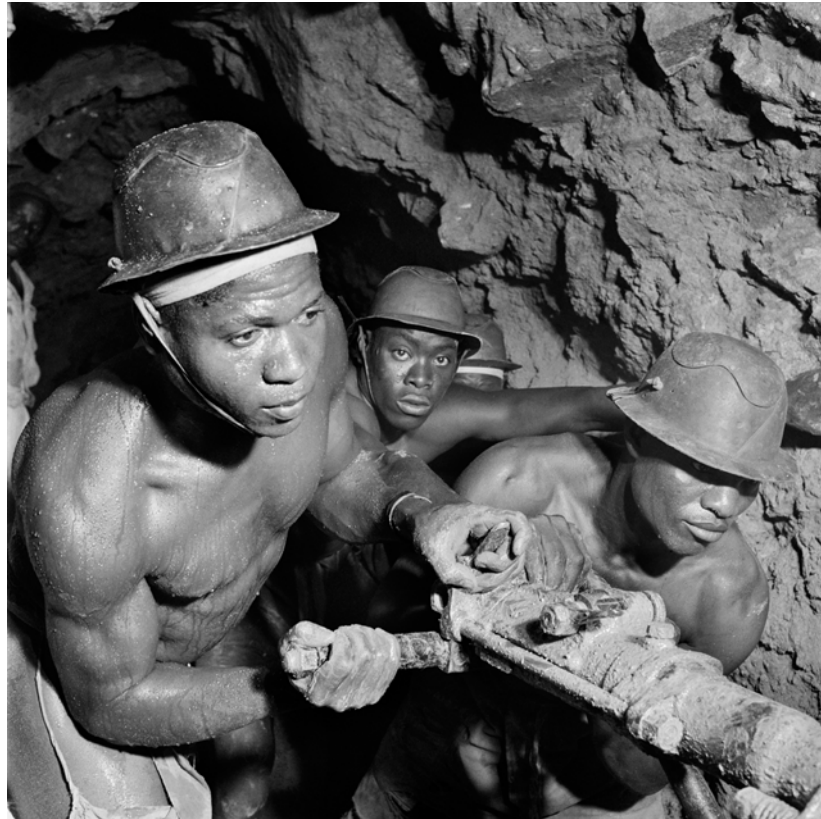
**Fig. 10 - Julia Winckler**  
*Agadez minaret*

A twentieth-century retrospective can be found in *African Photographs* (2004) by George Rodger, one of the founders in 1947 of Magnum, the first co-operative photographic agency. Rodger was to visit Africa fifteen times over four decades as a photojournalist. The images exhibited came predominantly from eastern Africa and southern Sudan. He most famously depicted wrestlers from Kordofan and the Nuba culture, but his images also captured an industrializing continent in the faces of diamond miners at work in what was then Tanganyika.<sup>6</sup>

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5 Dea Birkett, Adrienne Chambon and Julia Winckler 2008 *Retracing Heinrich Barth*, folded sheet in association with the Brunei Gallery, SOAS, University of London.

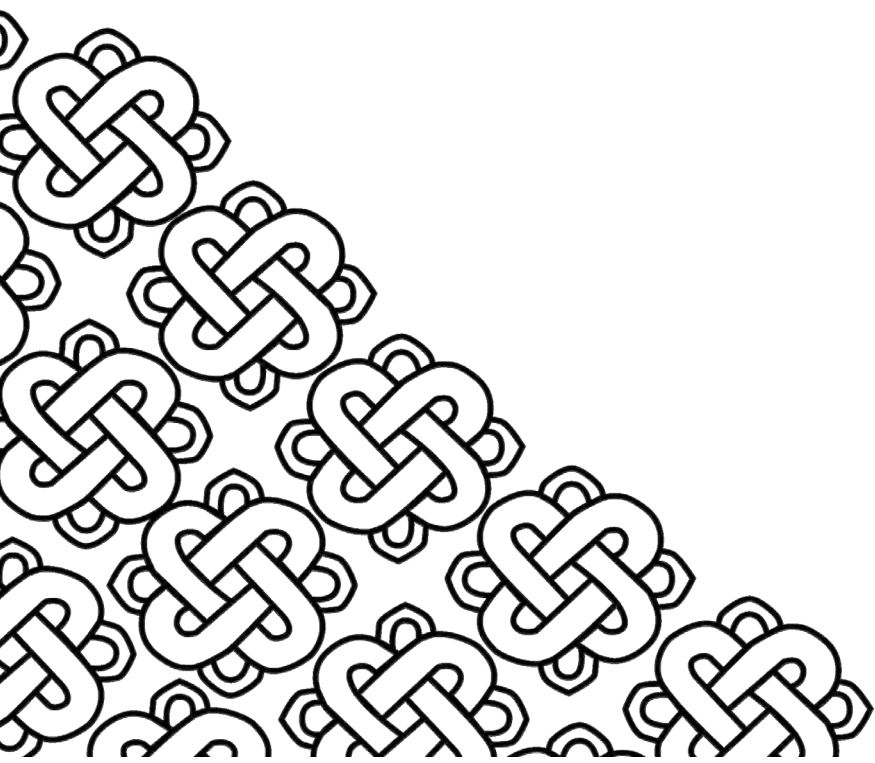
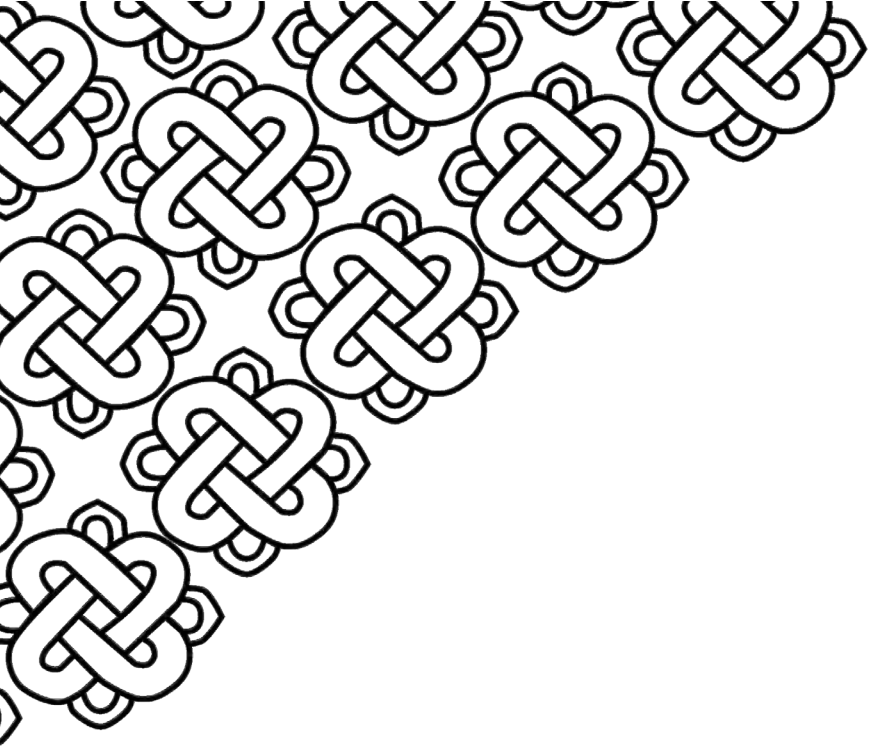
6 1997 *George Rodger: the African photographs*, British Council.



**Fig. 11 - George Rodger/Magnum Photos**  
*TANZANIA. Tanganyika. Miners at work underground in the Williamson Diamond Mine. 1948.*



**Fig. 12 - George Rodger/Magnum Photos**  
*SUDAN. Kordofan. Two fighters from the Kao-Nyaro tribe who use lethal bracelets during fights. 1949.*



# African presents

## *Making it now*

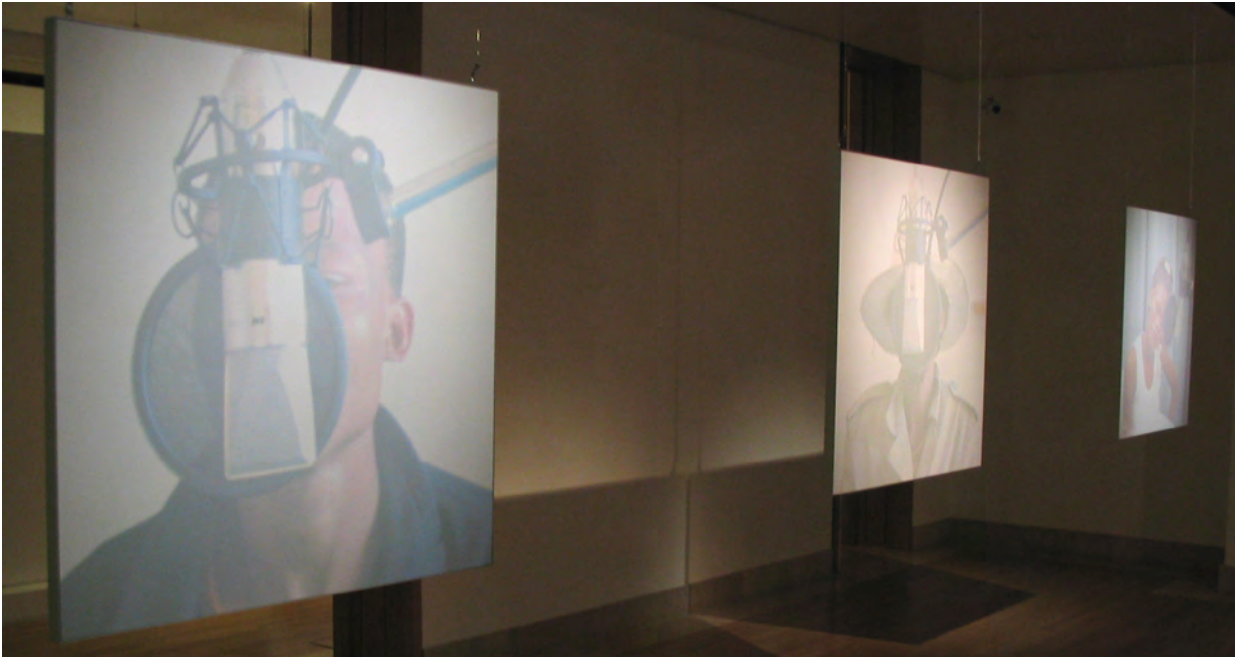
*Design Made in Africa* (2005), one of the Brunei's most innovative exhibitions, provided UK audiences with a first major showcase of cutting-edge, contemporary African decorative art. Forty-five pieces made by thirty designers filled both the main gallery floors with designs from fourteen African countries. The exhibition was the fruit of a decade-long initiative by Afrique en Créations in the context of the *Dak'Art* Biennale. Following meetings during 2003 between Ousseynou Wade, *Dak'Art* Secretary General, the curator and designer Céline Savoye, and Michel Buisson of the Paris-based association *Valorisation de l'innovation dans l'ameublement*, an open invitation had been issued to African designers and to designers working in Africa to submit works for inclusion in a major exhibition to promote African design both locally and internationally. With the help of a selection panel, a catalogue<sup>7</sup> and two exhibitions were created: one to tour in South Africa, and the other to open in London at SOAS's Brunei Gallery, where it was coordinated by Christine Eyene, before continuing to Montreal and New York. A slot during the year-long **africa05** festival guaranteed high visitor numbers for this show.



**Fig. 13 - Jean-Bastien Savet**  
*Design made in Africa*

Earlier that year, the Gallery was home to ingenious sound installations that related to SOAS's own 'Endangered Languages Project' funded by the Hans Rausing Foundation: *Sound Portraits from the Kalahari: hearing voices* (2005) and *Endangered Voices* (2005 - Fig. 14) by sound artist John Wynne. Also on display was a photographic exhibition on contemporary *Madagascar* (2005) by Ray Massey.

<sup>7</sup> Michel Buisson, Céline Savoye, Franck Houndégla & A-Chab Touré (eds) 2004 *Design Made in Africa*, éditions Jean Michel Place.



**Fig. 14 - John Wynne**  
*Sound portraits from the Kalahari*  
Photo © Glenn Ratcliffe, Brunei Gallery, SOAS

*Halala Women: contemporary indigenous tapestries by the fancy stitch group* (2009) revealed how tapestries had improved the lives of women in Northern Zululand that had been ravaged by HIV/AIDS. In response to their loss of family and livelihoods, and with the encouragement of the artist Maryna Heese, they created works that were exhibited and sold internationally, the proceeds going back to support the women, their families and the local community.



**Fig. 15 - Thinini Nyawo**  
*Embroidery: counting picture*  
Photo © Glenn Ratcliffe, Brunei Gallery, SOAS

No representation of Africa as it is now could overlook performance, including the performative and aesthetic aspects of religion.

*The Spiritual Highway: religious world making in megacity Lagos* (2014) was the fruit of collaboration between the Nigerian photographer Akintunde Akinleye and Marloes Janson of the SOAS Department of Anthropology. The spiritual highway of the title is a 120 kilometre strip of road between the major cities of Lagos and Ibadan in Nigeria, alongside which numerous new religious organizations have established ‘prayer cities’. The images and text pointed to similarities in the aesthetic styles of the Islamic *Nasr Allah al-Fatih Society of Nigeria* (NASFAT) and the Pentecostal *Christian Mountain of Fire and Miracles Ministries* (MFM), that might surprise some viewers accustomed to Islam and Christianity being presented as contraries.<sup>8</sup>



**Fig. 16a - Akintunde Akinleye**  
*Prayer*



**Fig. 16b - Akintunde Akinleye**  
*Three NASFAT female members  
praying together*



**Fig. 16c - Akintunde Akinleye**  
*MFM Gate*



**Fig. 16d - Akintunde Akinleye**  
*NASFAT logo*

A second exhibition by Frédérique Cifuentes, *Sufi Festival in Sudan* (2004), juxtaposed three series of photographs that documented Holiya, the annual celebrations for Sufi saints, the instruction of young scholars in Qur’anic schools, and the scholar sheikhs responsible for the transmission of knowledge.

Three exhibitions particularly highlighted issues of diaspora, mobility and globalization.

*Kanaval* (2004) presented photographic images by the artist and curator Leah Gordon of the pre-Lenten performances in a small town in southern Haiti that enacted the townspeople's historical experience, evoking their African origins and aesthetics.<sup>9</sup>



**Fig. 17a - Leah Gordon**  
*Bullmen*



**Fig. 17b - Leah Gordon**  
*Twa Chaloska (Three Charles Oscar)*

*African Fever: performing 'Africa' in Europe* (2010) by Jessica Kendall, invited viewers to reflect on the images of perceived exoticism in photographs taken during her doctoral research in Anthropology at SOAS. A circus performer herself, she counter-posed her images of the spectacles against captions that described the quieter moments spent by the performers outside the circus arena, when they were relieved of the need to be 'African' in the sense the circus required.



**Fig. 18 - Jessica Kendall**  
*Zulan made his own roller skates*

9 Fig. 17b is from the later development of this project. See <http://www.leahgordon.co.uk/index.php/project/kanaval/>



*Home Is Where Heart Is* (2006) juxtaposed portraits by the Danish photographer, Jacob Crawford, of Africans living in his native Denmark, with a selection of his work from Ghana and Cameroon to emphasise the fluxes of life in Europe and the cultural exchanges at work.



**Fig. 19a - Jacob Crawford**  
*Fatmata driving a city bus in Copenhagen, Denmark*



**Fig. 19d - Jacob Crawford**  
*Graduation day for pre-school kids in Teshie, South Eastern Ghana*



**Fig. 19b - Jacob Crawford**  
*Removal company in Denmark owned by Happy Djebou*



**Fig. 19e - Jacob Crawford**  
*Seamstress in Accra, Southern Ghana*



**Fig. 19c - Jacob Crawford**  
*Instoolment of Nana Kwasi Agyemang I in Denmark*



**Fig. 19f - Jacob Crawford**  
*Market day in the village of Damongo in Northern Ghana*

## Meeting the challenges

Africa is often headline news for distressing reasons; the Brunei Gallery has gone behind these stories to document active responses to the challenges, often in combination, of war, disease and environmental change.

*Our Positive Bodies* (2008) was an inspiring exhibition by the Kenyan-based TICAH (The Trust for Indigenous Culture and Health), founded by Mary Ann Burris, directed by Xavier Verhoest in collaboration with a Nairobi Kenyan artists' group, Art2Be. The exhibition featured full-sized, brightly coloured body maps painted by HIV-positive people from Kenya, as well as from India and Thailand where this creative, therapeutic response had been exported. As a participant explained,

*The process of painting ourselves is very powerful. After we have shared with one another and feel safe, we lie down on a canvas and we trace the outlines of our bodies. We choose our colours and symbols with care. We talk and think, then we paint and paint. With each day, our story comes through more clearly. We paint our fears and our scars. We paint our joys and our strength. We paint our treatments – our medicines and the herbs and foods we take. We paint our family and community. We name our maps. The process makes us remember. It makes us feel proud. We create something beautiful that shares our stories with others.*



Fig. 20a - TICAH  
Doris' Story

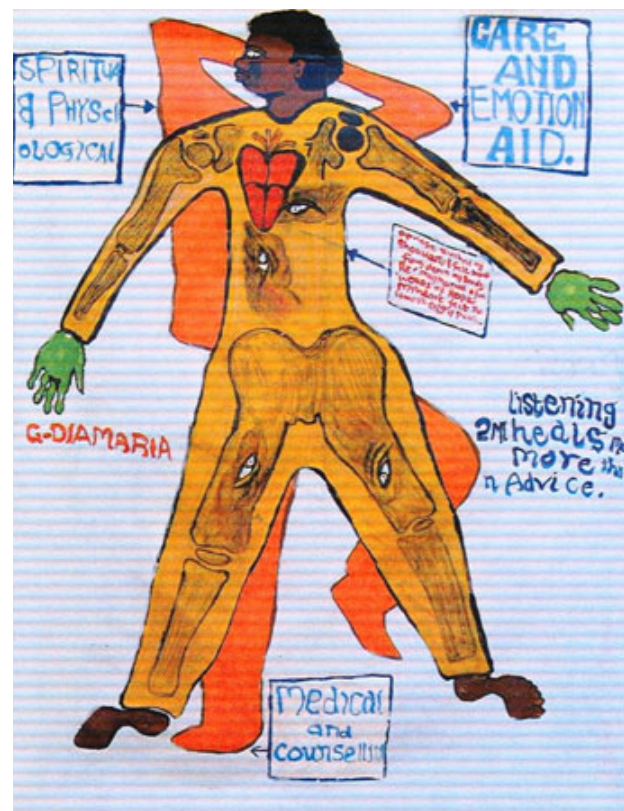


Fig. 20b - TICAH  
Body Map from Kenya

Insights into the challenges of living in communities with a high prevalence of HIV/AIDS had been documented in more conventional media in *Positive Lives* (2007), an exhibition of the previous year, when the charity Concern Worldwide assembled photographs and accompanying texts that explained and illustrated a collaborative project with the Rwandan Ministry of Health.

As part of Oxfam's 'Cut Conflict Campaign,' *Arms & the Woman* (1998), curated by Jenny Matthews, included photographs from Uganda in a wide-ranging survey that was the earliest Brunei exhibition focused on women's experiences of war. Sadly, these issues have not become less urgent. *Face\_WSLOT* (*Women See Lot of Things*) (2006) curated by Meira Asher for the Bodylab Art Foundation, was the first part of a multi-media art installation and educational project created with three female ex-child combatants in post-war Sierra Leone elucidating the experiences they underwent and had to confront as fighters, sex slaves and labourers during ten years of war.



**Fig. 21 - Meira Asher**  
*Women See Lot of Things*

In the same year, *Heroes of our Time: Rwandan courage & survival* (2006) presented the stories of four survivors of the Rwandan genocide as told to the Survivors Fund (SURF). Brainchild of Rwandan Mary Kayitesi, the exhibition contextualized their stories in a multimedia presentation highlighting their memories and fortitude, as well as the causes of the ethnic violence.

Not every exhibition has been elaborately installed. In 2005, Tim Hetherington, who was to die covering the Libyan conflict five years later, asked that his photographs of Liberia's civil war were simply stuck to the walls of what was then the Brunei café when his documentary on the Liberian civil war was previewed in rough cut at the first European Conference of African Studies. He specifically did not want them framed as art objects.

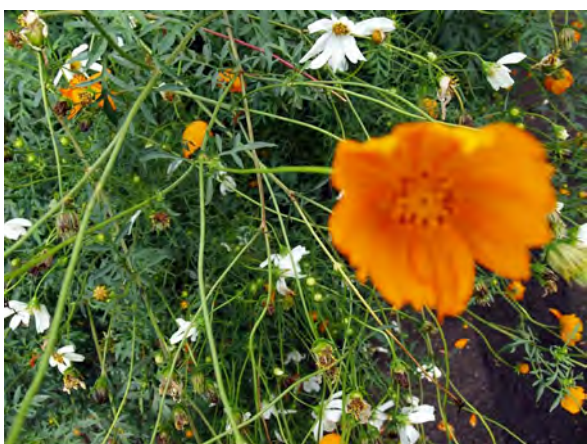
Famine and war are indiscriminating in their victims. *Escaping War: an exhibition of photographs taken by refugee children in Uganda and Jordan* (2010) derived from an initiative in November 2006 when the International Medical Corps, in partnership with National Geographic, ran an art therapy project called Photo Camp in Southwest Uganda for refugee children from Rwanda, Sudan and the Democratic Republic of Congo. The children were given the opportunity to document their lives and experiences under the guidance of internationally acclaimed photographers and activists Reza and Ed Kashi. Together they produced memorable results.



**Fig. 22a**  
International Medical Corps / National Geographic



**Fig. 22b**  
International Medical Corps/ National Geographic



**Fig. 22c**  
International Medical Corps / National Geographic



**Fig. 22d**  
International Medical Corps / National Geographic

*Exposed & Hungry: life in eastern Congo* (2007) presented Susan Schulman's photographs of the internal displacement of more than a million and a half people in the Democratic Republic of Congo, commissioned by the UNHCR and World Food Programme to raise awareness of an under-reported crisis. *Africa's Forgotten Crisis* (2005), also commissioned by the United Nations World Food Programme, drew its evidence from images taken by the Ugandan photojournalist, James Akena (Fig. 23), of the famine in his native Northern Uganda. Conflict between the Ugandan government and forces of the messianic Lord's Resistance Army had displaced another million and a half people into camps, around which they tried to eke out a livelihood by cultivating food.

*Can We Feed Ourselves?* (2002) had earlier presented a visual dossier on the wider growing crisis of food production, population and the environment through the work of Magnum photographers Hiroji Kubota on Asia and John Vink from Sudan, Malawi, Angola, Mali and Nigeria.



**Fig. 23 - James Akena at the opening of his exhibition**  
Photo © Glenn Ratcliffe, Brunei Gallery, SOAS

But there have also been more optimistic accounts. *Rural Africa: communities on the move* (2006), a selection of the photographs taken by Josep-Antoni Garí in the course of his work for the UN, set out, as he put it, to ‘demolish’ the ‘dominant iconography of rural Africa’ as a place of problems and helpless people. His images taken across the continent – from the Sahel (in Mali) to East Africa’s highlands (Ethiopia, Uganda) and drylands (Tanzania) – illustrated the diversity of knowledge, skills and social roles that sustain livelihoods and underpin striving for cooperation and innovation. The last section of the exhibition, devoted to rural youth, under the subtitle ‘learning to live’, aimed to reflect the creativity of those who chose to remain in the countryside rather than drifting to town, demonstrating Garí’s commitment to the need to look at rural Africa afresh without preconceptions.



**Fig. 24 - Josep A. Garí**  
*Farmers examining local varieties of sorghum... together (Uganda)*

*Out of the Box: tribal communities of modern Tanzania* (2003) displayed photographs taken by Colin Hastings for Kijiji Vision Fair Trade. Kijiji means ‘village’ in Kiswahili. The vision of the Tanzanian Cultural Tourism Programme is to encourage visitors to experience rural communities, as well as the wild life attractions of the country. Hastings’ photographs were turned into postcards for sale to visitors as part of a socially responsible concept of tourism.



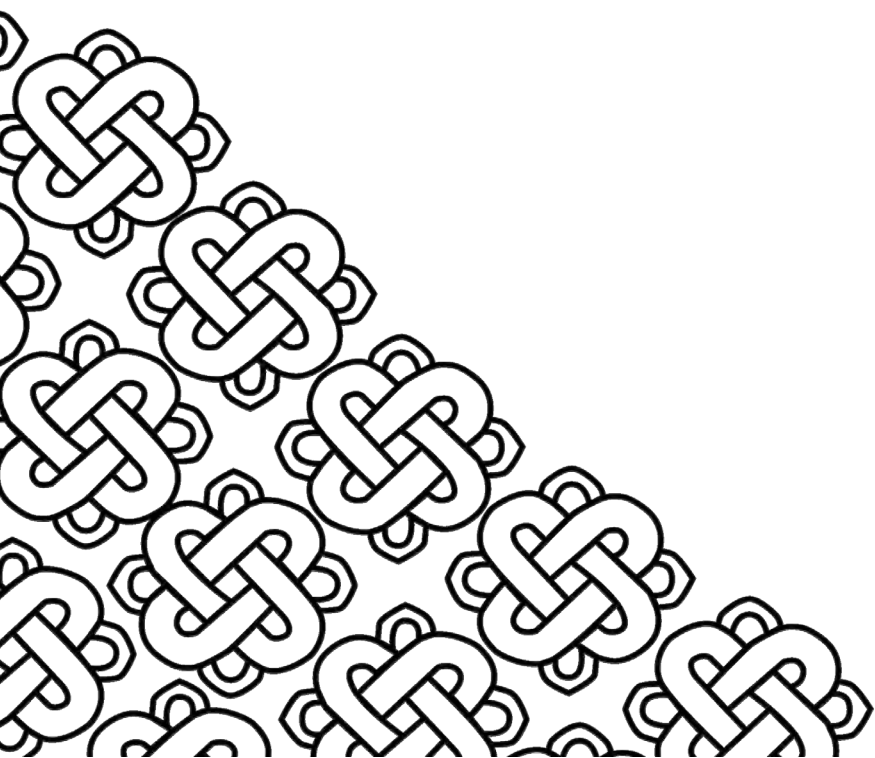
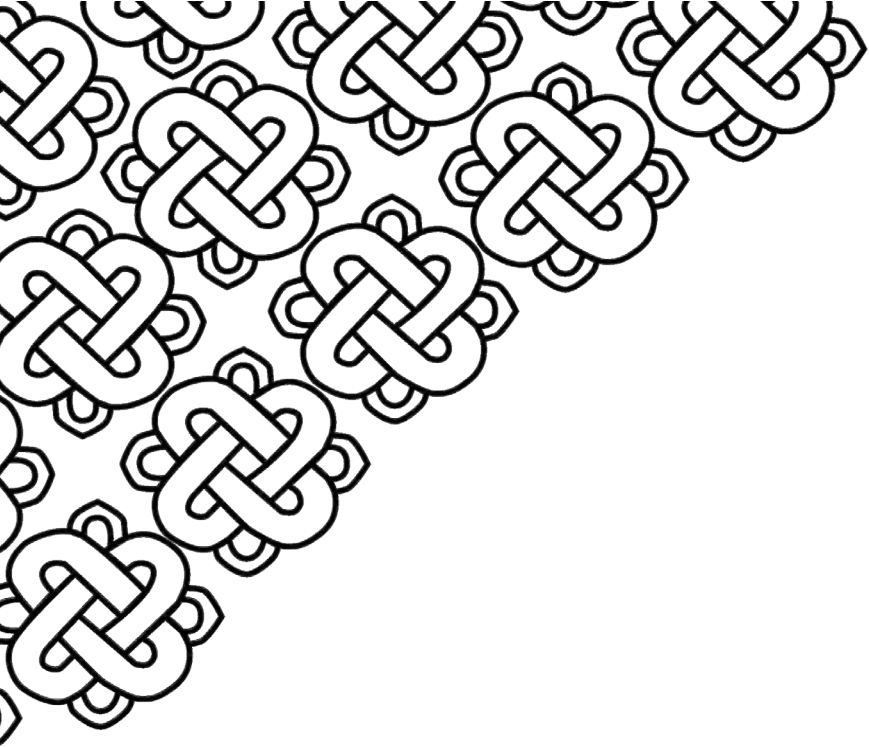
**Fig. 25a - Colin Hastings**  
*Mulala Bakery*



**Fig. 25b - Colin Hastings**  
*Hands in the air*



**Fig. 25c - Colin Hastings**  
*Two girls holding hands*





## Contemporary arts

The opening of the Brunei Gallery in 1995 was a singularly important year for Africa-related arts in London. The impetus for an **africa95** festival, chaired by Sir Michael Caine, had come from the intention of the Royal Academy to mount a blockbuster show curated by the artist Tom Phillips under the title *Africa: the art of a continent*. This continent-wide, retrospective exhibition ran into predictable controversy for appearing both to essentialize Africa and to identify it only with its past and not contemporary art.

In 1991, Clémentine Deliss, who had studied for her doctorate at SOAS, and the SOAS art historian John Picton convened an inter-disciplinary seminar to which they invited African artists and artists of African descent. This was the beginning of what became the exhibition *Seven Stories about Modern Art in Africa* at the Whitechapel Art Gallery that ran concurrently with the Royal Academy exhibition for part of the last quarter of 1995, and was widely interpreted, not least in its refusal to tell a singular story, as a dialectical engagement with the Royal Academy's representation of the continent.<sup>10</sup> The deconstructive conversation continued in SOAS, including a workshop on the variable formation of artists – *African Artists: school, studio and society* – convened by Elsbeth Court shortly before the *Mediums of Change* conference (discussed later) that included a dozen mini-installations around the SOAS college buildings of artist- or curator-led exhibitions in different media from throughout Africa South of the Sahara. These installations questioned what Africa is and might signify for modern artists, including the possibility that, on occasions, it may be a referent prioritized by viewers more than by creators. The earliest group exhibition at the Brunei assured these discussions did not lapse. *Image and Form: prints, drawings and sculpture from southern Africa and Nigeria* (1997), curated by Robert Loder, Lisa Muncke and John Picton,<sup>11</sup> illustrated the formal properties of historic African art forms as well as of contemporary printmaking, with particular emphasis on prints made since 1960.



**Fig. 26** - *Image and Form: prints, drawings and sculpture from southern Africa and Nigeria*  
Photo © Paul Fox, Brunei Gallery, SOAS

<sup>10</sup> Tom Phillips (ed.) 1995 *Africa: art of a continent*, Royal Academy; 1995 *Seven Stories about Modern Art in Africa*, Whitechapel Art Gallery. Special issue of the journal *African Arts* (29.3) for summer 1996 covered **africa95**, and of *Cahiers d'études africaines* 1996 (36.141-2) on 'Images'. Elsbeth Court has reviewed the main exhibitions in 'African art on display: exhibiting art by Africans', in Emma Barker ed. 1999 *Contemporary Cultures of Display*, New Haven and London: Yale University Press, pp. 147-73.

<sup>11</sup> The accompanying catalogue, 1997 *Image and Form: prints, drawings and sculpture from southern Africa and Nigeria*, SOAS, was edited by John Picton.

The exhibition juxtaposed forms to encourage viewers to absorb for themselves how far the inspiration for recent graphic work derived from sculpture.

**Fig. 27a**  
**Jackson**  
**Hlungwani**  
*Ngungunyani*  
*Warrior*  
 (Carved wood  
 1980s)

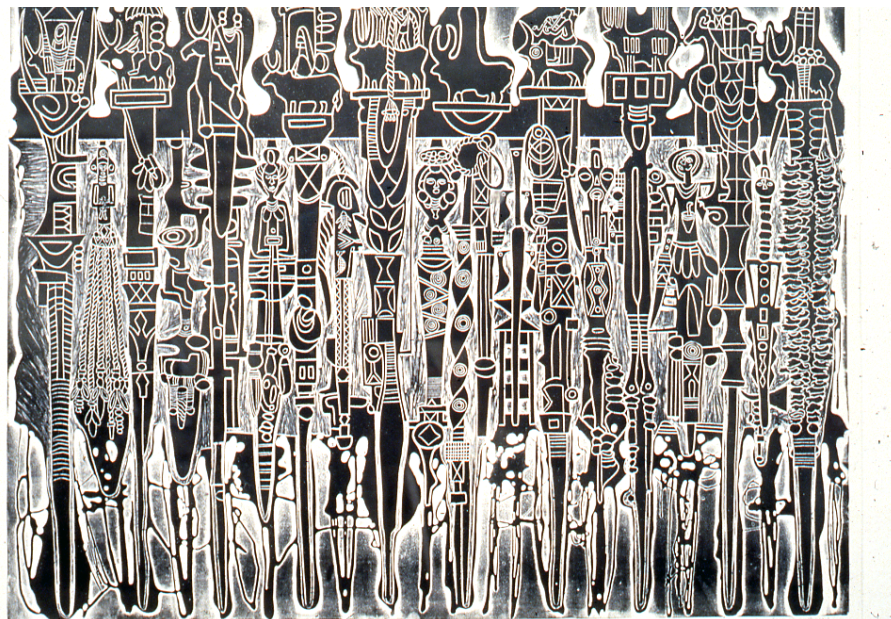


**Fig. 27b**  
**Billy**  
**Mandinidi**  
*Flute player*  
 (Lino cut 1994)

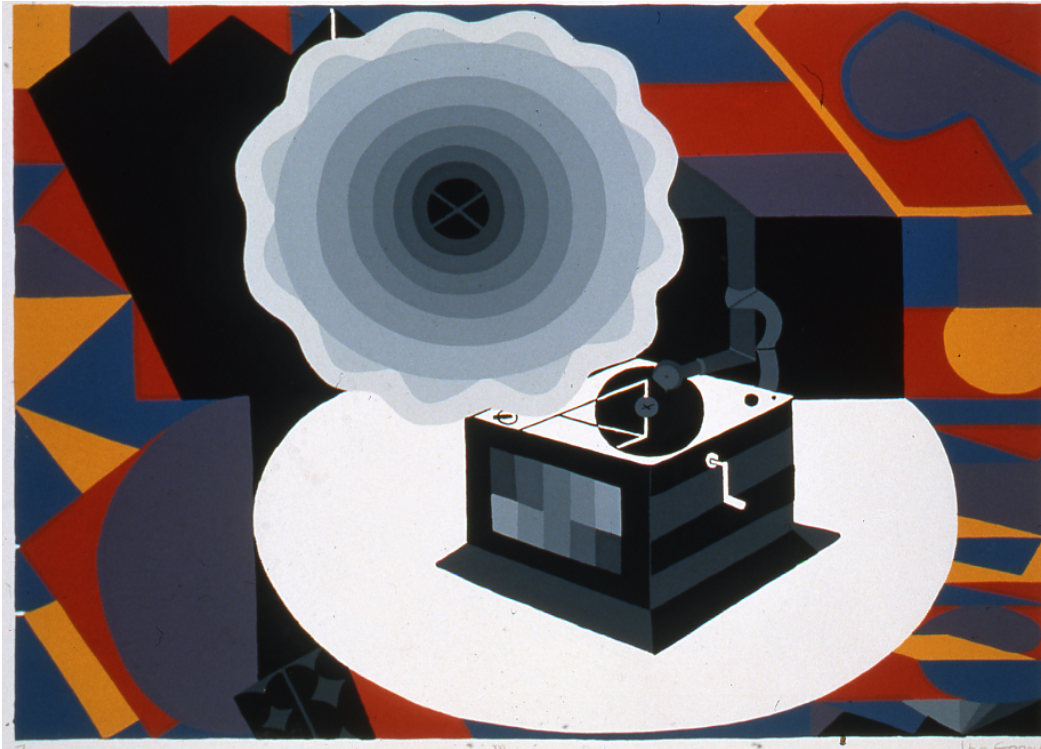


Some of the resemblances are technical (both sculpture in wood and engraving to make a print involve cutting material away), others economic (print-making in Nigeria had emerged as an inexpensive way of encouraging Nigerian patronage in the era of Independence, while print-making in South Africa had provided a medium in which to make any art at all under the repressive conditions of apartheid). In both settings artists drew upon the circumstances of their art-making, whether this was by making use of other forms as a visual resource or by way of indirect comments on the social environment in which they worked.

From Nigeria, the exhibition also included prints by Bruce Onobrakpeya (Fig. 28), Tayo Quaye and Uzo Egonu (Fig. 29), alongside Segun Faleye's sculptures and Nike Olaniyi-Davies' textile designs.



**Fig. 28 - Bruce Onobrakpeya**  
*Sahelian Masquerades*  
 (Plastograph 1985 - 1988)



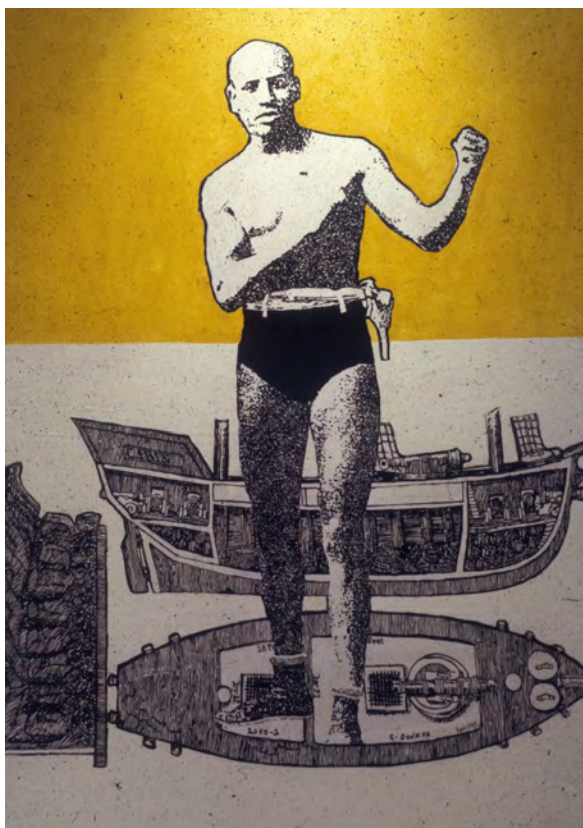
**Fig. 29**  
**Uzo Egonu**  
*Music machine*  
 (Screenprint  
 1981)

The southern African component derived from several sources. Rorke's Drift, established in 1962, which was among the earliest projects to provide art-making facilities for black South Africans, was represented in the exhibition by John Muafangejo, Azaria Mbatha and Dan Rakgoathe. From the Kuru project in Botswana came books made from drawings and prints by the workshop artists. The exhibition also included the work of Marlene Dumas, Pippa Skotnes and Debbie Bell, and the sculpture and prints of Jackson Hlungwani (Fig. 27a), as well as ceramic sculpture by Reinata Sadhimba and Noria Mbaso (Fig. 30).

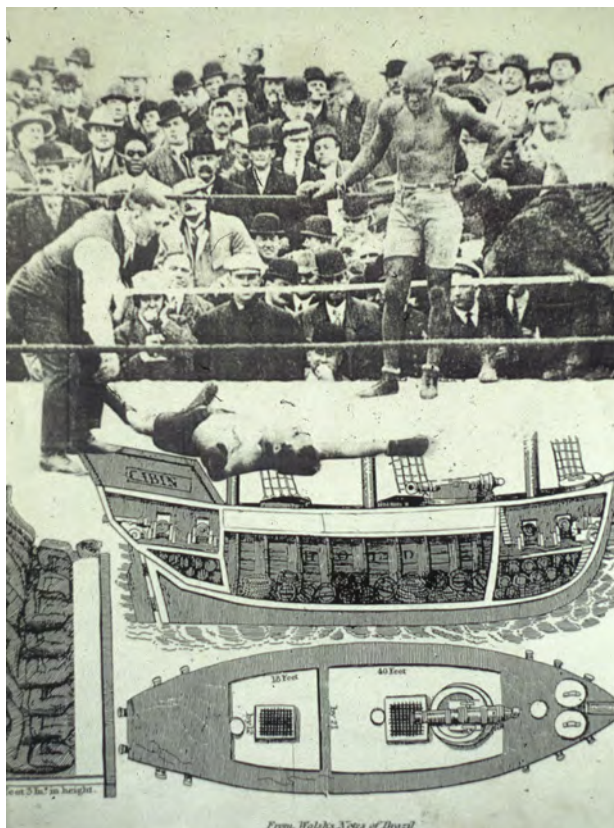


**Fig. 30**  
**Noria Mabasa**  
*Mpho & Mphonyana*  
 (Baked clay  
 painted 1989)

Two years after *Image and Form* the entire gallery was devoted to art by British-based, diaspora artists, with African antecedents or associations, curated by Rose Issa.<sup>12</sup> ‘Today’, as Evelyne Nicodemus expressed it in the accompanying catalogue, ‘young artists tend to move around like migratory birds. A “settled” art becomes more rare in the landscape of globalisation.’ Among the artworks represented in *Routes: five artists from four continents* (1999) were those by Ghanaian-born Godfried Donkor, a SOAS alumnus, whose series of studies and paintings *From Slave to Champ*, combined images from eighteenth-century prints of slave-ships with those of the ‘human commodities’ they had transported and who, through achievements in sports or politics, became key black figures. The feet of the boxer are planted in a slaving vessel, which he emerges from and simultaneously dominates in stance and scale.



**Fig. 31a**  
Godfried Donkor  
*Slave to Champ II*



**Fig. 31b**  
Godfried Donkor  
*Unbelievable*



**Fig. 32 - Hew Locke**  
*Hemmed In*  
 Photo © Vit Hopley

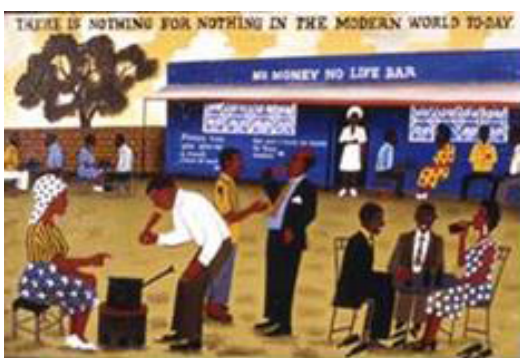
The theme of Europe's deadly human commoditization also infused Hew Locke's sketches, studded with skulls, and his installations, like the complex 'Hemmed In'. Part boat and part package, as the artist explains it, 'Hemmed In', materializes Hew Locke's personal reflection on the global commodification of culture and history, stretching to barcodes in acknowledgement that the installation itself is a commodity that can become cargo or freight as soon as it leaves the studio. It is intended to be at once shambolic and monumental, referencing rococo, medieval, Islamic and colonial architectural styles, as well as shipping wrecks and hulks, and the kinds of mechanical means that powered both steam ships and Victorian fairgrounds.

Like the Merz buildings constructed by the mid-twentieth-century artist Kurt Schwitters, the last of them built in Cumbria, Locke sees his installation growing organically from recycled materials, notably the cardboard packaging that is still labelled for 'export', or 'fragile', or 'this way up'. 'Hemmed In' is an image of a vast world cobbled together by historic connections. A living system, within a few years, 'Hemmed In' had grown by accretions into 'Hemmed In 2', having absorbed 'Merchandise', still a separate piece at the time of the Brunei exhibition (see [hewlocke.net](http://hewlocke.net)).

Other contributors to the exhibition were no less ambitious. From South Africa, Johannes Phokela adapted classical European imagery in mysterious settings to explore his concern with the effects of iconography upon the human psyche. Born in Leeds and trained in Nigeria, Frances Richardson's pencil drawings and woodcarvings explored masculinity and femininity and the human condition via the unpredictable growth of a tree. Juginder Lamba's forms addressed the

beauty of nature against a background of destruction and regeneration. Together the work of these six artists created one of the most intellectually and aesthetically challenging of installations the Gallery has housed.

To open **africa05**, the year-long follow-up to **africa95** in London, the Gallery hosted *Transitions* (2005), curated by Barbara Murray, which covered a cross-section of the art created between 1960–2004 in the front-line states of the anti-apartheid struggles. The works of sixty-one artists, illustrated in an accompanying catalogue, had predominantly been produced by participants in the Triangle Arts Trust's International Artists Workshops, organized in five countries by Robert Loder from whose collection the display was selected.<sup>13</sup> These workshops provided a two-week opportunity for artists to experiment with media, given free access to materials and concentrated time for thought and practice in diverse groups consisting half of local artists and half of artists from neighbouring countries or overseas.



**Fig. 33a - Stephen Kappata**  
*Nothing for Nothing* (1992)



**Fig. 33b - David Chirwa**  
*Third World Illusion* (2004)

As Barbara Murray interprets this creative process, ‘The condition of being an artist is a condition of continuous transition – consciously or unconsciously absorbing influences, ideas and experiences, subtle or shocking, from the altering physical, social, intellectual, historical and emotional environment in which the individual exists.’



**Fig. 34 - Reinata Sadhimba**  
*Mother Giving Birth*  
(Clay, 1995)

<sup>13</sup> The Triangle Arts Trust had been founded by Loder and Anthony Caro in 1982. The catalogue of this exhibition was co-edited by Barbara Murray and John Picton: 2005 *Transitions. Botswana, Namibia, Mozambique, Zambia, Zimbabwe 1960-2004*, Triangle Arts Trust.

In an echo of *Routes*, the exhibition foregrounded the impetus to intercultural dialogue and collaboration created by this movement across borders and intensive interaction. Hence the diverse invitations implied by its title: *Transitions*: passings or changes from one place, state or condition to another; *in music*: momentary modulations; *in physics*: places where different phases of the same substance can be in equilibrium.

When Gani Odutokun died in a car crash in 1995, Nigeria lost one of its pioneers in modern art. *Accident and Design: Gani Odutokun and his influence* (2000), curated by his student, the painter Jacob Jari, and the SOAS alumna, Annabelle Nwankwo (-Mu'azu) provided London audiences with the first opportunity to see his paintings, drawings, architectural designs, writings and sculptural work outside Africa.



**Fig. 35a - Gani Odutokun**  
*Self-portrait*  
Undated

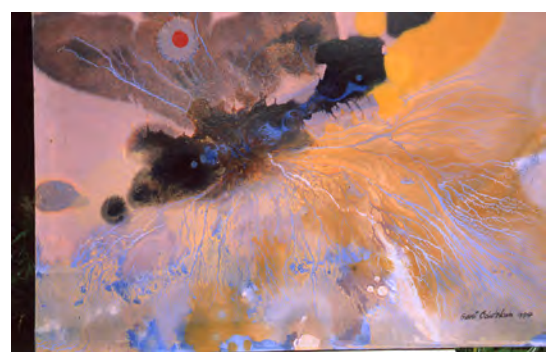


**Fig. 35b - Gani Odutokun**  
*Dressing up*  
1994

In tribute to his influence, visitors were also asked to experience the works of the artists that he inspired, particularly at Ahmadu Bello University in Zaria, Nigeria where he taught and practised for most of his career. His philosophy of 'accident inducing design...' is not only an apt description of his life and, sadly, of his death, but also of the works of numerous artists who saw him as their mentor.<sup>14</sup>



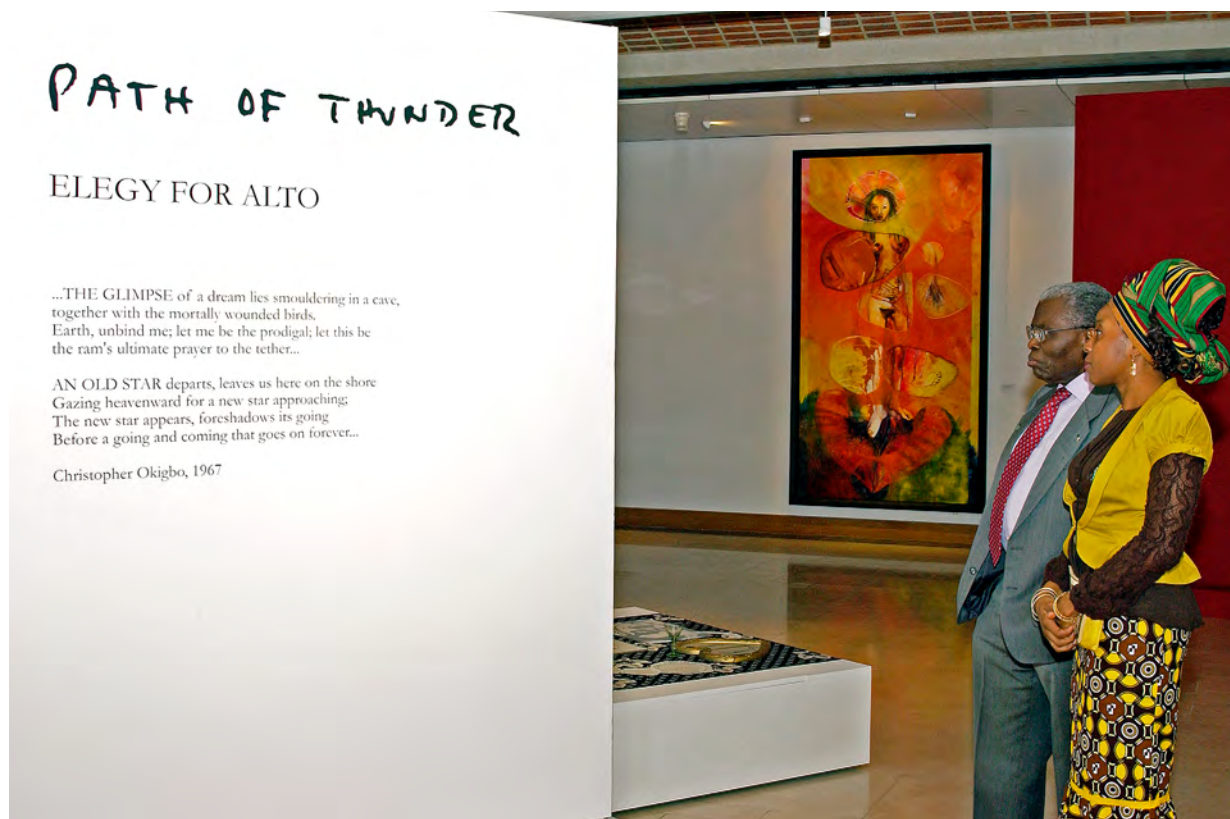
**Fig. 35c - Gani Odutokun**  
*Columns and partitions*  
1994



**Fig. 35d - Gani Odutokun**  
*The butterfly that wanted to turn yellow*  
1994

<sup>14</sup> See the curators' 2000 *Accident and Design: Gani Odutokun and his influence*, Brunei Gallery, for more on Odutokun's life and teaching.

On the fortieth anniversary of another death, *Tapping into the Known: the life and work of Christopher Okigbo and Obi Okigbo* (2007),<sup>15</sup> also curated by Annabelle Nwanko-Mu'azu, was a remarkable tribute offered to the Nigerian, Igbo, and Biafran poet through the artworks of his daughter Obi, who was two years old when her father died at the outset of the Biafran War (or Nigerian Civil War). The 'conversations' between two artists — poet father and painter daughter — in the exhibition juxtaposed his acclaimed poems with her assured paintings and poetry installations, pointing to the symbols, myths and themes common to both, as well as to their different sensibilities. Through her art, Obi found both her father and herself.



**Fig. 36** - Opening of *Tapping into the Known*, the artist with the Nigerian High Commissioner  
Photo © Glenn Ratcliffe, Brunei Gallery, SOAS

*Sanctuary: home, away, the common ground* (2013) demonstrated a different kind of international experience. This mixed-media exhibition was designed to raise awareness of what 'sanctuary' meant to the disabled children and their families based in Nyeri, Kenya, at the Metropolitan Sanctuary for Sick Children. Curated by Annabelle Hulbert, and launched at the National Museum of Kenya in 2010, the exhibition included four artists from Africa (three from Kenya, and one from Algeria) and four from the UK who explored both differences and commonalities from their different perspectives on home, away and a shared common ground, which is also appropriate as an epithet for the entire Brunei Gallery endeavour of the past two decades.

<sup>15</sup> Catalogue 2007 *Tapping into the Known: an exhibition of poetry by late poet Christopher Okigbo and paintings and poetry installations by Obi Okigbo*, Christopher Okigbo Foundation.





**Fig. 37 - Kamal Shah**  
*Sanctuary #c*  
(Mixed media on canvas, 2012)

In 2003, Kate Parsons' *Concealed Revealed* presented digital photographs of sculptural works that were inspired by her anthropological research into Giriama commemorative grave posts in Kenya, where she has also lived and exhibited. Her abstract artwork is committed to communicating aspects of the material properties of her own and Kenyan societies reciprocally.



**Fig. 38a - Kate Parsons**  
*Wall Piece I - Lambda print*  
*from sculptural form 48" x 35"*



**Fig. 38b - Kate Parsons**  
*Floor Piece III - Lambda print from*  
*sculptural form 48" x 35"*

The sculptor Sokari Douglas Camp, an Honorary Fellow elect of SOAS, has been one of the Gallery's constant supporters, most recently with the installation of three pairs of her characteristically dynamic sculptures, 'Dyads', assembled around the foyers of both the Brunei Gallery and the SOAS College Buildings. They were there to celebrate both Sokari's 2012 Centre of African Studies Annual Lecture 'What Picasso knew: highlighting contemporary African art', and the creation of a SOAS School of Arts the following autumn. Sokari's sculptures are alluring in aesthetic as well as intellectual terms, sharing many of the concerns of SOAS scholarship. Like her, the figures are at once cosmopolitan, in their travels and in the convergence of global concerns in them, and locally rooted, in the oil-producing Niger Delta of her natal Calabar, or London's Elephant and Castle. The six figures had been displayed previously as 'Dressed to the Nines', a witty comment on Nigerian self-presentation and fashion. At first sight, 'Purge' is the most traditional pair. Dressed typically for the elites of the oil-producing Delta region of Nigeria, they stand on oil drums with flower-like patterns which transpire on closer inspection to be bullet holes that have riddled both the figures and their barrels.



**Fig. 39 - Sokari Douglas Camp**

*Purge*

Photo © Glenn Ratcliffe, Brunei Gallery, SOAS

Another couple, 'Material Salsa', emblazoned with the logos of BP, Shell and Red Bull, have the wealth they need to choreograph global clothing fashion as well as dance styles. From where, the installation asks, might this wealth derive?

A pair of shiny, suited and booted, born-again Christians, Pentecostal Londoners, offers one answer under the title 'Jesus Loves Me'.

Taken together, the couples of 'Dyad' suggests a more complex interaction at the root of the binaries in self-presentation: a fusion of oil, multinational companies, local elites, diaspora cosmopolitans, new religious movements, violence, and of the energy with which this cocktail is mixed.



**Fig. 40a - Sokari Douglas Camp**  
*Material Salsa*  
 Photo © Glenn Ratcliffe, Brunei Gallery, SOAS



**Fig. 40b - Sokari Douglas Camp**  
*Jesus loves me*  
 Photo © Glenn Ratcliffe, Brunei Gallery, SOAS

Moved by the Ebola crises that were sweeping some countries in West Africa, in *The Circle of Twelve* (2015, Fig. 41) the Japanese artist Yozo Hirayama, was inspired to return to SOAS to create an installation in the roof garden of the Brunei Gallery to 'salute the brave doctors, nurses and all the other selfless people, who are trying to overcome this disaster'. Each handmade pot, uniquely formed, symbolically represented the singular spirits of all the peoples involved, with twelve being an auspicious number.



**Fig. 41 - Yozo Hirayama**  
*The Circle of Twelve*  
Photo © Glenn Ratcliffe,  
Brunei Gallery, SOAS

## Conclusion ...?

No conclusion is really called for here, since this reading of an African score is an arbitrary composition, just a number and a pretext to pause before continuing. SOAS's own collection of art and archives grows by gifts, and has been the subject of two exhibitions, *Objects of Instruction: treasures of SOAS* (2007) and *Gifts of Recognition: modern and contemporary art from the SOAS collections* (2012), with others to follow during the 2016–17 centenary programme.

As well as exhibitions, SOAS's Brunei Gallery has hosted African events for twenty years since its opening. Here are a few milestones.

1995 coincided with the excitement of **africa95**, a fresh adventure in the cultural life of the capital. Before the paint had dried, or its conference systems been tested, the Brunei played host to the Royal African Society's *Mediums of Change* conference.

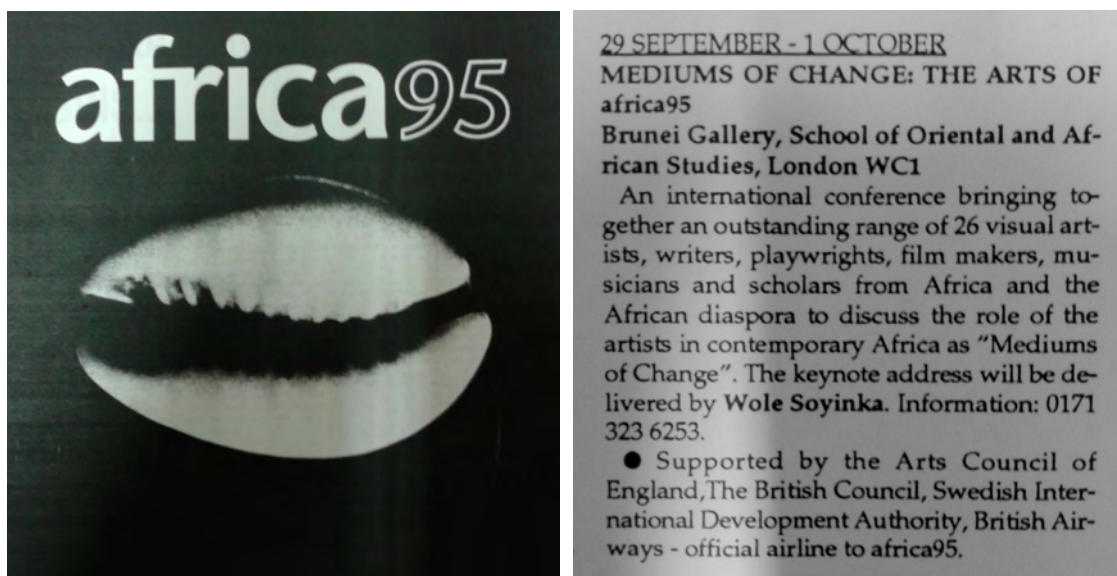


Fig. 42 - *West Africa Magazine* (1995)

The Jamaican-born cultural theorist Stuart Hall (1932–2014) presided over wide-ranging discussions of the contemporary arts in Africa for three days with respondents who included two Nobel laureates, the South African Nadine Gordimer (1923–2014) and the Nigerian Wole Soyinka (1934–). As Soyinka noted with approval, the untried building participated enthusiastically in proceedings, raising and lowering lights and projection screens apparently in step with its view of events. The building has subsequently matured into more respectable behaviour.



Fig. 43a - L-R: Nadine Gordimer, Wole Soyinka, Stuart Hall



Fig. 43b - L-R: Sir Michael Caine, Stuart Hall  
Photos © Paul Fox, Brunei Gallery, SOAS



**Fig. 44** - Audience at 'Mediums of Change' conference  
Photo © Paul Fox, Brunei Gallery, SOAS

2005 saw another historic three-day event: as a contribution to the second round of the decennial event, *africa05*, the Brunei Gallery hosted the first *European Conference of African Studies* which had attracted 800 registrants before the list had to be closed for fear of overcrowding.

Highlights included a rare solo performance by the great Guinean musician Mory Kanté. An auspicious launch for what has become a biennial event which held its sixth meeting in Paris in 2015.



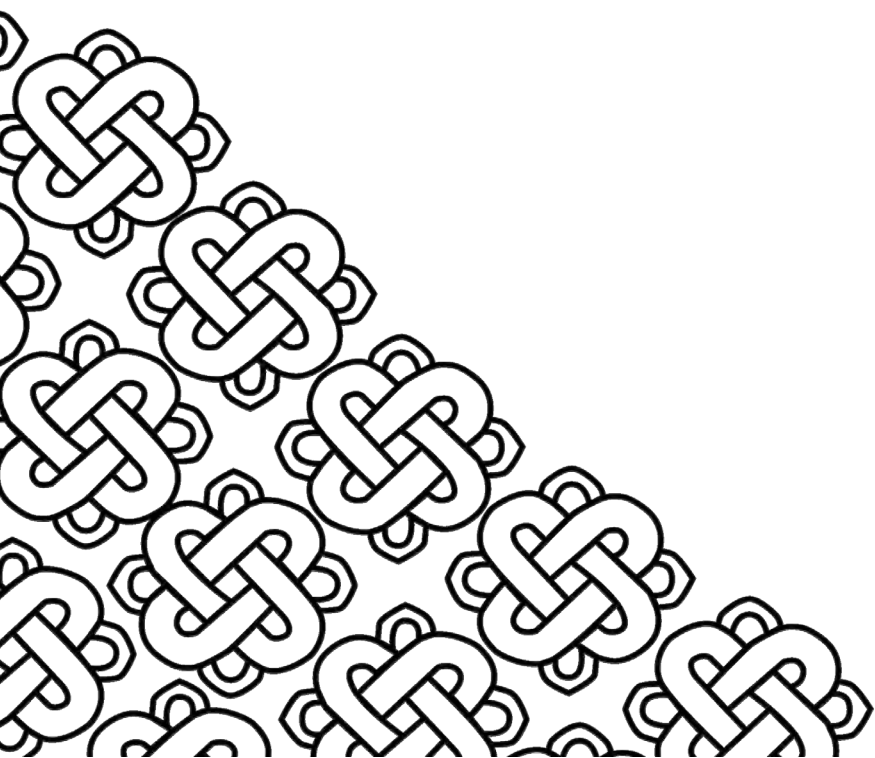
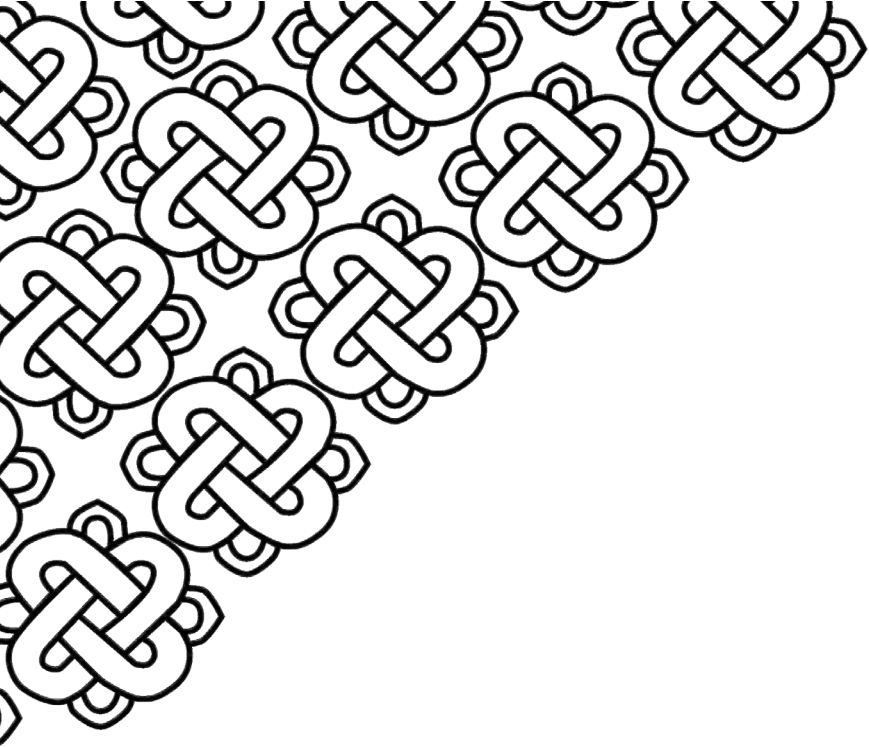
**Fig. 45** - Mory Kanté  
Photo © Glenn Ratcliffe  
Brunei Gallery, SOAS

2015 on the eve of the SOAS centenary in 2016–17, the Brunei Gallery hosted a lecture to celebrate a half century of the University of London's Centre of African Studies which was delivered to a packed house by the artist Yinka Shonibare MBE (1962–).



**Fig. 46** - *Yinka Shonibare CAS Annual Lecture 2015 Poster*  
Photo © CAS, SOAS University of London

2025? a future waiting to be written ...





# Acknowledgements

The authors are particularly grateful to Elsbeth Court, John Hollingworth and John Picton for sharing their recollections of the Gallery and the events it has hosted. Angelica Baschiera and Tania Tribe have been kind enough to read our account in draft. The images of SOAS photographers Paul Fox and Glenn Ratcliffe capture the dynamics of the changing exhibitions over many years.

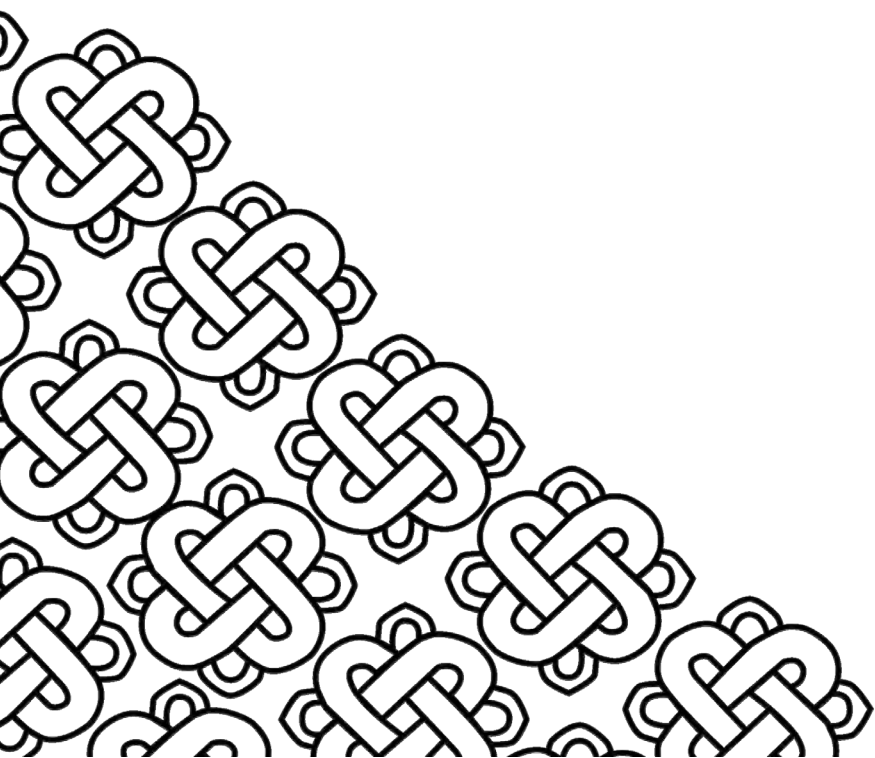
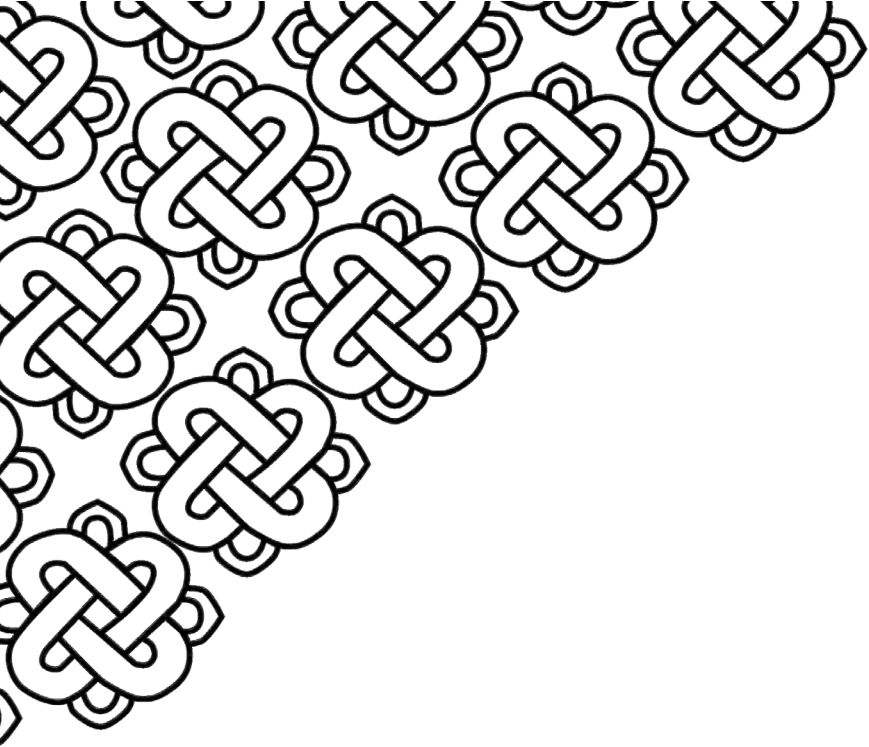
We are also indebted to Ruth Hoffmann, Anthony Carnall, Indra Khanna, Kirsten Elstner, Jo Ichimura, Winifred Assan, Agathe Roguet, Clive Taylor, John Swarbrick, Paul McAvoy, Allan Boston, Robin Mitchener, Alan J. Hedgecock, Steve Norris and Stephanie Kitchen as well as staff of the SOAS Archives. We owe thanks to Steve Redding, David Conroy and Pedro Aguirre Galeano in the SOAS Print Room for their commitment to this project.

We have endeavoured to contact and identify correctly all copyright holders and apologise unreservedly for any errors or oversights. Unless otherwise indicated, image rights are copyrighted to the artists. Pages 21-22 from Kenya Promised Land (1998) are reproduced on page 4 by kind permission of Oxfam (which does not necessarily endorse our accompanying text).

A brochure such as this can illustrate only a small proportion of the works displayed over twenty years. We refer any reader interested in seeing a wider sample in the first instance to the Brunei Gallery Exhibition Archive: [www.soas.ac.uk/gallery/previous/](http://www.soas.ac.uk/gallery/previous/)

Please send any corrections to [cas@soas.ac.uk](mailto:cas@soas.ac.uk) since we shall be happy to revise the online version of this brochure.

The publication was designed by Anna De Mutiis and supported by the Centre of African Studies, SOAS and the SOAS Centenary Fund.



# Timeline

## 2015

### **The Circle of Twelve**

Yozo Hirayama

*23 January - 20 June 2015 (Roof Garden)*

### **Centre of African Studies 50th Anniversary Lecture**

Yinka Shonibare MBE RA

*13 May 2015 (Brunei Lecture Theatre)*

## 2014

### **The Spiritual Highway: religious world making in megacity Lagos**

Akintunde Akinleye and Marloes Janson

*9 April - 21 June 2014 (1st Floor Photography Space)*

### **The Life and Afterlife of David Livingstone: exploring missionary archives**

SOAS Archives

*4 April - 17 May 2014 (Foyle Gallery)*

## 2013

### **Sanctuary: home, away, the common ground**

Patrick Altes (Algeria), Madi Acharya-Baskerville (UK), Lindsay Duncanson (UK), Annabelle Hulbert (UK), James Mbuthia (Kenya) Kamal Shah(Kenya) Prina Shah (Kenya) and Michael Taylor(UK)

*11 July - 21 September 2013 (Ground Floor/Lower Gallery)*

### **The Masons of Djenne**

Trevor Marchand

*Permanent exhibition (College Building)*

## 2012

### **Gifts of Recognition: modern and contemporary art from the SOAS collections**

Treasures of SOAS Project

*11 July - 22 September 2012 (Ground Floor)*

### **Dyad - Sculptures**

Sokari Douglas Camp, Charles Gore (Coordinator)

*23 May - 28 July 2012 (SOAS Campus)*

### **Disappearing Heritage of Sudan 1820 - 1956: a photographic and filmic research**

Frédérique Cifuentes

*17 April - 24 June 2012 (Lower Gallery)*

## **2010**

**Escaping War: an exhibition of photographs taken by refugee children in Uganda and Jordan**  
(Photo Camp) International Medical Corps, in partnership with National Geographic  
*21 October - 11 December 2010* (1st Floor Photography Space)

**Rastafari in Lusoland: King Haile Selassie's visit to Portugal in 1959**  
Addis Ababa University (Institute of Ethiopian Studies) and (ISCTE-Lisbon University Institute)  
*01 May - 24 July 2010* (1st Floor Photography Space)

**African Fever: performing 'Africa' in Europe**  
Jessica Kendall  
*21 January - 27 March 2010* (1st Floor Photography Space)

## **2009**

**Halala: indigenous tapestries by the women of the Fancy Stitch Group**  
Fancy Stitch Group  
*9 October - 12 December 2009* (Ground Floor/Lower Gallery)

## **2008**

**Retracing Heinrich Barth**  
Julia Winckler  
*17 April - 21 June 2008* (Ground Floor)

**Our Positive Bodies**  
TICAH (The Trust for Indigenous Culture and Health)  
*17 April - 21 June 2008* (Lower Gallery)

## **2007**

**Positive Lives: a photographic exhibition**  
Concern Worldwide & the Rwandan Ministry of Health  
*9 January - 24 March 2007* (1st Floor Photography Space)

**Tapping into The Known: the life and work of Christopher Okigbo and Obi Okigbo**  
The Christopher Okigbo Foundation, Annabelle Nwanko - Mu'azu (Curator)  
*12 April - 23 June 2007* (Ground Floor/Lower Gallery)

**Campaigning Against Slavery: from the 18th to the 21st century**  
Anti-Slavery International  
*12 April - 23 June 2007* (1st Floor Photography Space)

**Exposed & Hungry: life in eastern Congo**  
Susan Schulman for UNHCR and the World Food Programme  
*17 July - 22 September 2007* (1st Floor Photography Space)

**Objects of Instruction: treasures of SOAS**

SOAS Collections

*11 October 2007 - 2 September 2013 (Ground Floor)*

**2006**

**Rural Africa: communities on the move**

Josep-Antoni Garí

*19 January - 18 March 2006 (1st Floor Photography Space)*

**Heroes of our Time: Rwandan courage & survival**

Survivors Fund (SURF)

*13 July - 23 September 2006 (Ground Floor)*

**Face\_WSLOT (Women see lot of things)**

Meira Asher, Bodylab Art Foundation

*13 July - 23 September 2006 (Lower Gallery)*

**Home Is Where the Heart Is**

Jacob Crawford

*13 July - 23 September 2006 (1st Floor Photography Space)*

**2005**

**Transitions: Botswana, Zambia, Zimbabwe, Namibia and Mozambique 1960-2004**

Barbara Murray (Curator), the Africa Centre

*19 January - 19 March 2005 (Ground Floor/Lower Gallery)*

**First European Conference of Africa Studies – africa05**

*29 June-2 July*

**Hearing Voices: sounds portraits from the Kalahari\***

John Wynne

*29 June - 23 September 2005 (Ground Floor)*

**Endangered Voices\***

Hans Rausing Endangered Languages Project

*29 June - 23 September 2005 (Ground Floor)*

**Madagascar**

Ray Massey

*6 July - 23 September 2005 (1st Floor Photography Space)*

**Design Made in Africa**

Christine Eyene (Coordinator)

*27 October - 25 November 2005 (Ground Floor/Lower Gallery)*

\*Exhibitions combined.

**Africa's Forgotten Crisis**

James Akena for the UN World Food Programme  
*27 October - 25 November 2005* (1st Floor Photography Space)

**Liberian Photos**

Tim Hetherington  
*Summer and autumn 2005* (Brunei Cafe)

**2004**

**Kanaval**

Leah Gordon  
*23 January - 19 March 2004* (1st Floor Photography Space)

**Living Apart\***

Ian Berry (Magnum Photos)  
*13 April - 25 June 2004* (Ground Floor)

**African Photographs\***

George Rodger (Magnum Photos)  
*13 April - 25 June 2004* (Lower Gallery)

**The Indigenous and the Foreign: art and architecture of 17th-century Ethiopia**

The British Library, SOAS Archives and Private Collections  
*19 July - 17 September 2004* (Ground Floor)

**Sufi Festival in Sudan**

Frédérique Cifuentes  
*14 October - 12 December 2004* (1st Floor Photography Space)

**2003**

**Out of the Box: tribal communities of modern Tanzania**

Colin Hastings for Kijiji Vision Fair Trade  
*10 February - 21 March 2003* (1st Floor Photography Space)

**Butabu: adobe architecture in West Africa**

James Morris  
*14 July - 19 September 2003* (Ground Floor)

**Concealed Revealed**

Kate Parsons  
*15 October - 12 December 2003* (1st Floor Photography Space)

**2002**

**Can We Feed Ourselves?**

Hiroji Kubota and John Vink, (Magnum Photos)  
*29 April - 21 June 2002* (Ground Floor)

\*Exhibitions combined.

## **2000**

### **'Accident & Design' - Gani Odutokun and his Influence**

Jacob Jari (Curator & Artist) and Annabelle Nwankwo(-Mu'azu) (Curator)

20 January - 25 March 2000 (Ground Floor/Lower Gallery)

## **1999**

### **Kenya: promised land?**

Geoff Sayer

01 November – 10 December 1999 (1st Floor Photography Space)

20 January - 25 March 2000 (Extended run)

### **Routes: five artists from four continents**

Rose Issa (curator)

Godfried Donkor, Hew Locke, Johannes Phokela, Frances Richardson, Juginder Lamba

22 January - 26 March 1999 (Ground Floor/Lower Gallery)

## **1998**

### **Arms & the Woman**

Jenny Matthews

01 October - 11 December 1998 (1st Floor Photography Space)

## **1997**

### **Image and Form**

Robert Loder, Lisa Muncke & John Picton (curators)

Bruce Onobrakpeya, Tayo Quaye, Uzo Egonu, Segun Faleye, Nike Olaniyi-Davies, John Muafangejo, Azaria Mbatha, Dan Rakgoathe, Marlene Dumas, Pippa Skotnes, Debbie Bell, Jackson Hlungwan, Kuru project, Reinata Sathimba, Noria Mbasu.

21 March - 25 July 1997 (Ground Floor/Lower Gallery)

## **1995**

### **Mediums of Change - conference during africa95**

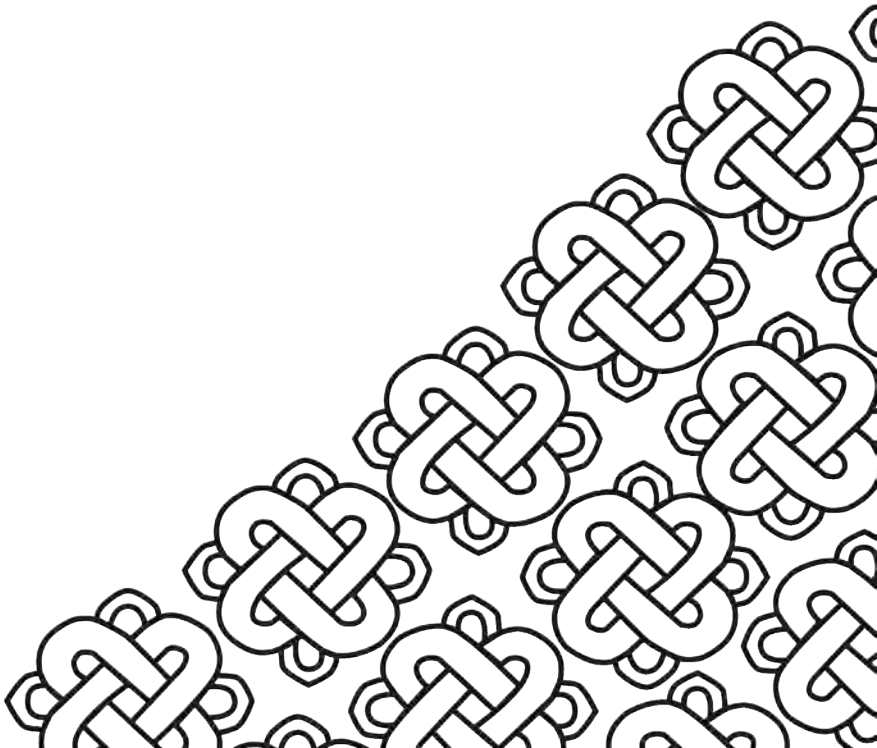
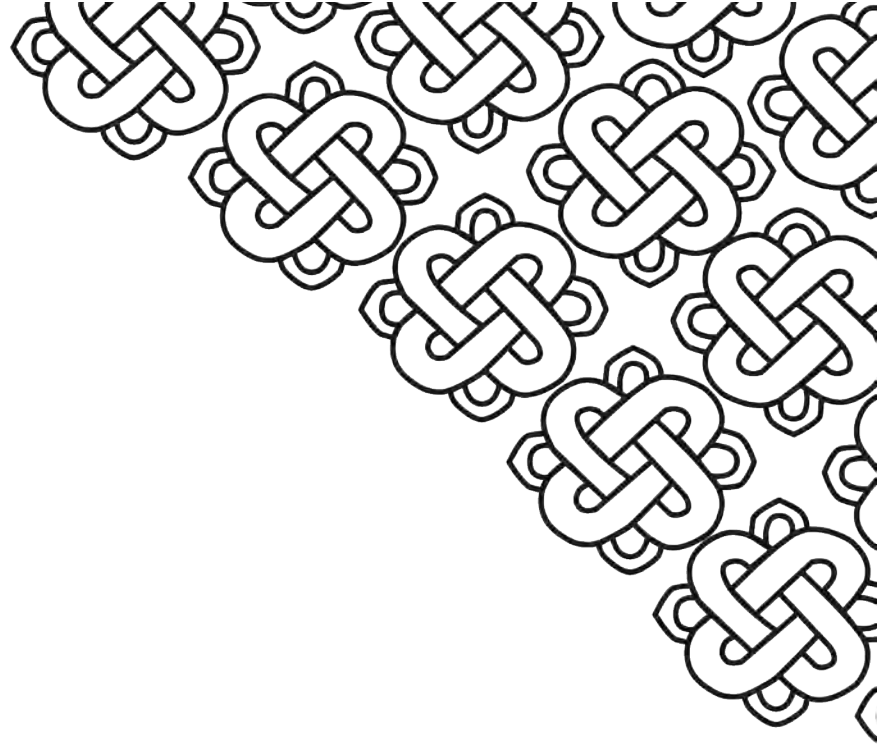
Royal African Society

29 September – 01 October 1995 (Brunei Lecture Theatre)

### **African Artists: school, studio and society – africa95**

Elsbeth Court (workshop convenor and mini-exhibition curator)

23-24 September (College Buildings)







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