

# #ensemble-2: #ChangingClimate

## Tour of the exhibition

The exhibition of contemporary art by sub-Saharan African artists\* is based on a biennial art prize donated by SABAA.education: #ensemble.

2022/23 the theme was: #ChangingClimate - in the categories painting, illustration-graphics, photography.

220 artworks were submitted and a jury consisting of six sub-Saharan African artists\* selected three winners:

- Olalekan Odunburi from Nigeria in the category painting
- Denzel Muhumuza from Uganda in the category Illustration-Graphics
- David Olayide from Nigeria in the photography category.

Based on #ensemble-2, a development-oriented side program was curated, including the online exhibition, an offline exhibition on site in Berlin, and other program events:



## Klima-Bilder: Was wir ahnen & wissen können

*The project was made possible through the generous support and funding of: Your Art Beat e.V., Berlin /// Stiftung Nord-Süd-Brücken with SDG and LEZ funds from the BMZ (Federal Ministry for Economic Cooperation and Development) and the Berlin Senate /// Brot für die Welt (with funds from the Church Development Service) /// Afrika-Haus, Berlin.*

More at: <https://www.sabaa.education/beiprogramm-klima-bilder/> (in German).

In this document you can find a short passage through the exhibits and the background of the exhibition. All exhibits, further illustrations and texts can be found in the detailed exhibition catalog. Texts have been translated where necessary using AI (DeepL).

The catalog can be downloaded free of charge as pdf at <https://www.sabaa.education/klima-bilder-ausstellung-und-mehr/> can be downloaded.

## **Statement of the curators of the exhibition**

### **Clara Aden (Nigeria)**

Throughout the history of art, artists have always been interested in the representation and expression of nature. Embark on a journey through the artworks on display as we will uncover the source of creativity and the connections between humans and nature. Learn about Adam Yawes "Magumo on Malindi Stone Stark" and explore the meaningful culture in Nairobi's urban landscapes.

Learn about the vibrancy and tenacity of the vibrant city of Lagos and its surroundings in Olalekan OIubori's art, marvel at the magical power of nature and its reflection in man in Denzel Muhumuza's works. Visit Alphonse's journey from Dakar to Abidjan and discover his photo series on plastic waste, which raises man's awareness of his lack of awareness of his ecosystem. David Olayide's works show what can be done to reduce waste and how materials no longer used can be transformed into materials for the future.

When navigating through the tour, use the left arrow to move left and the right arrow to move right. When you are ready to move to the next piece of art, simply click the top arrow. If you want to go to the back, click the down arrow.

### **Alice Penda (Cameroon)**

In Cameroon, I live near a national road that leads into an equatorial forest. Every day it is traveled by dozens of logging trucks transporting huge logs for the European market. Moreover, in our rural town, one can observe the slow technical degradation of a 400-meter-high forested hill. For six years, a multinational cement company has been eating away at the forest, fauna, soil, granite and water: the entire ecosystem. This is an example of the way the capitalist fiend greedily devours African assets, without compensation! Or very little...

In return, the locals get a reshaped landscape and the memory of a hill, of a tree that stood up there, on that spot!

But isn't that the antithesis of the development that might come one day? All this savagery will eventually lead our people out of their savagery. This probably explains their passivity in the face of the phenomena that result from the fact

that the decimated forests no longer play their role: Climatic disturbances, soil erosion, destructive winds, recurrent floods....

Does this mean that the African population is passive towards "brutalism"? The answer is: No! They are not passive. Rather, they are powerless in the face of the dictatorship of profit, from which they do not benefit. In fact, their opinion is not taken into account. If the highly qualified decision makers have thought everything through, weighed everything and ordered the capitalist strategies, in what framework and at what price would they dare to express their feelings, contestations, thoughts or visions?

Perhaps no less than the price of their nakedness.... Here our artists, idealists, dreamers admit the intimacy of their thoughts. Beyond a photograph, an illustration, a painting, their naked souls are bared, observed, judged. Their images are personal attempts to balance themselves with the world around them; attempts to balance themselves despite the world around them. This space of visual expression introduces us to the vulnerability of marginalized existences, their utopias and their despair. Here, capital has not dictated its vision of the world. The creatives are not concerned with pleasing the collectors of the auction houses. The images are not formatted according to the "codes" of the galleries. It is simply an intrusion into the delirious imagination of the inhabitants of the periphery of the contemporary world.

### **Ulrich Wünsch**

*Act in such a way that the effects of your action are compatible with the permanence of real human life on earth. Or, to put it negatively, act in such a way that the effects of your action are not destructive to the future possibility of such life.*

*(Hans Jonas: Ecological Imperative)*

The timing of the exhibition is precarious - at least it seems so from the point of view of the person formulating here. Starting from the ineluctable own position, be it in social, epistemological, origin-bound or other form, in this year 2023, in this May 2023, what corresponds to the art prize theme and further comes into view, which has shaped the writing as well as the selection of the texts and their arrangement:

÷ Anthropocene: Climate Change | Climate Catastrophe | Nature | Nature Culture

÷ War and Invasion of Ukraine: Resource Distribution Struggles

÷ Decolonization.

All this reason enough to panic? Panic - that was the appeal, Greta Thunberg's recommendation already in 2019 to an economic world representation that defines itself in this way, gathered at the World Economic Forum in Davos. Panic? Reasons enough, at any rate, to worry, to be concerned.

### **Proportionality** (as of 2022)

*At less than 4 percent, Africa contributes only a very small share to global climate-damaging greenhouse gas emissions and thus to global warming, with a population of 1.34 billion.*

*The European Union (EU-28) is the world's third largest emitter of CO2 emissions, accounting for 9.8 percent of global emissions, with a population of only 750 million. Germany currently emits 2 percent.*

### **The jury**

Illustration category:

Clara Aden, Nigeria | Alice Penda, Cameroon

Painting category:

Wallace Juma, Kenya | William Bakaïmo, Cameroon

Photography category:

Antionette McMaster, South Africa | Jacques Nkinzingabo (Rwanda)

### **The awardees**

#### **Denzel Muhumuza, Uganda (Illustration):**

My name is Denzel Muhumuza and I am an Afrofuturist digital artist based in Uganda. My artist name is Razaroar: it is the name of my great grandfather. My work is directly inspired by the understanding, reverence and respect our ancestors had for nature. My work shows the magical power of nature and its reflection in man. A central theme in my work is the close relationship between man and nature, the wisdom of preservation from the past, and the dream of a harmonious future."

**Image 1: The Space Race Paradox, 2022 (digital work)**

**Image 2: Blue Moon Cycles, 2021 (digital work)**

### **Olalekan Odunbori, Nigeria (Painting):**

Olalekan Odunbori was born in 1989 in Ota, in the province of Oguz, Nigeria. He comes from the Yoruba ethnic group and his culture and people inspire his art. He discovered his passion for painting at the age of 10 and has been dedicated to his art ever since. He graduated from Yaba College of Technology in Saba, Lagos, Nigeria, where he received a National Diploma of Painting. His style, which borrows from Cubism, may be described as "semi-abstract." His works celebrate the everyday life of the people of the continent of Africa: their struggles and their victories. He loves to express his ideas by means of abstract forms; by means of clear, pure colors; by means of "African" motifs, lines, patterns, because these express the vitality and persistence of his people. His works can be found in collections in Nigeria as in other countries.

**Image 3: Save our Planet 1, 2019 (acrylic on canvas)**

**Image 4: Save our Planet 2, 2019 (acrylic on canvas)**

### **David Olayide, Nigeria (Photography):**

David Olayide is a writer and conceptual artist from Osun, Nigeria, whose works describe and present an alternative point of view by exploring themes of perception, culture, identity, and gender, and challenging canonical ideals such as history, fashion, and numerous other issues. A main feature of his paintings are certain calculated deviations and nonconformisms from the established status quo. In "See," I try to imagine what could be done to avoid waste and how to transform materials no longer used into materials for the future. An old cassette tape and a suit from the 80s are used to construct the idea of reuse and sustainability. In "Cotton Boy" I combined cotton and a discarded/discarded suit to symbolize reuse and reinvention. I emphasize that healthier change is necessary and possible.

**Image 5: Cotton Boy, 2022, photography**

**Image 6: Lake, 2022, photography**

**Text panel:**

***"Raised forefingers of industrialized nations are intolerable"***

***Wanjira Mathai***

*ZEIT ONLINE: In Germany, we usually talk about the "fight against climate change. Activists in countries of the Global South talk about the "fight for climate justice". Where is the difference?*

*Mathai: I'm not surprised that people in Germany describe the problem as "climate change". Sure, the climate is changing. But this change is taking place on a completely different scale in other parts of the world. Scientists can now clearly attribute the causes of global warming to human activity. And the main responsibility for this climate change lies with the highly industrialized nations and their history of emissions. Therein lies the enormous injustice of the climate crisis: those who have contributed the least suffer the most. In the end, this crisis is about one thing: global solidarity. Within a short period of time, industrialized nations were able to raise \$17 trillion to rebuild their economies in the Corona pandemic. But when it comes to funding climate policies in poorer countries, not even \$100 billion comes together. Now I ask you: Where is the solidarity here?*

*(Time online, interview with Wanjira Mathai, Kenyan biologist, health scientist: "Raised forefingers of the industrialized nations are intolerable" 7.11.2022)*

### **The exhibition is divided into four major thematically based sections:**

- Garbage & Plastic
- Traditions & Myths
- Hope & Nature
- Global North & Global South.

## **1. Garbage & Plastic**

### **Yves Kulondwa (aka KAYENE), Democratic Republic of the Congo**

Yves Kulondwa Nshombo, pseudonym KAYENE, from Bukavu, Democratic Republic of Congo, is a cartoonist, journalist and comic book writer. He left the Evangelical University in Africa with a degree in Economics to attend the College of Journalism. After graduating, he joined the team of the magazine "Le Souverain Libre", where he has been a cartoonist since 2014. After contributing to the documentary "The Congo Tribunal" by Swiss director Milo Rau, he was recruited by the German production company "FRUITMARKET und Kultur GmbH" to work as lead artist on the design of the video game "Witness J" with Studio MONOKEL in Cologne. KAYENE then received an ARES grant to complete an internship and take courses in communication and journalism at IHECS in Brussels. He exhibited his cartoons there several times. KAYENE

created "A Terre", a series of cartoons on climate change, which he will exhibit in 2021 with the support of the City of Brussels. Since then, he has been used by Greenpeace for their climate campaigns.

**Figure 7: Reminder, 2021 (paper and pencil for the preliminary drawing, tablet for coloring)**

### **Henry Kyingi, Uganda**

Henry Kyingi, born in 1996, lives in Kampala, Uganda. He holds a bachelor's degree in art and industrial design from Kyambogo University, Uganda. He has collaborated with a number of studios and art spaces including Hatimax Art Space, Art York Studio, Motif where his art has been shown and exhibited. In 2019, he opened his own art studio where he continues to work today. Henry Kyingi is a multidisciplinary artist who works with different media, mainly painting, and his works explore the theme of identity. His artworks explore issues of social, cultural, economic, and political identity within a larger context of the world: "Without decisive action, our children will not have time to debate the existence of climate change. They will be busy coping with its effects: Environmental disasters, economic disruption, and waves of climate refugees seeking sanctuary."

**Image 8: The Devil You Know, 2022 (mixed media: acrylic and plastic objects)**

### **Julius Nkoma, Cameroon**

I am Julius Nkoma, visual artist from Cameroon. I live and work in Douala. I have a degree in electrical engineering. I first experimented with art after being confronted with an existential situation. In the beginning, using my drawing skills, I recreated scenes that shaped me.

Since 2005 I have been experimenting with different media and techniques. Today my work is exclusively compositional: I put together several materials to have a base that carries the theme. My approach is a mixture of lyrical abstraction and narrative curation. My themes are the product of critique in my subconscious. My work in general deals with politics and society.

**Image 9: Crise - Crisis, 2023 (acrylic on cardboard)**

### **Tolojanahary Ranaivosoa, Madagascar**

Tolojanahary Ranaivosoa was born in 1987 in Antananarivo, the capital of Madagascar, and is a geographer. He came to photography in 2011 as a self-taught photographer and refined his skills by regularly attending workshops and trainings. He is particularly interested in documenting moments of daily life, capturing curious, tragic or exhilarating aspects. He has participated in several exhibitions (group as well as solo) both internationally and in Madagascar. His photographs are currently on display at the Museum of Cultures (MUSEC) in Lugano, Switzerland. In 2014, Tolojanahary began taking portraits of the streets of his city. As he photographed, he gradually noticed that his images often featured one or more yellow tanks for the water supply. Increasing environmental degradation from forest fires and the effects of climate change are causing groundwater levels to dry up, rainfall to become less frequent, and rivers to dry up. Year after year, the lack of water causes suffering for the inhabitants of Antananarivo, where not all households have running water. In 2019, as protest movements took place in the city to express dissatisfaction with water supply and distribution, Tolojanahary began taking a series of images in different parts of downtown Antananarivo to denounce the deterioration and social malaise. This has given rise to the project "The Yellow Revolution," in which the artist shows how much life in the island's capital revolves around these yellow tanks, which represent both the lack of water and the gap between social classes.

**Image 10: Bad Weather, 2020 (photograph, print with water drops)**

**Figure 11: Standpipe, 2019 (photography, print with water drops)**

### **Olaoluwa Olowu, Nigeria**

My name is Olaoluwa Olowu, I'm from Lagos, Nigeria, and I'm a documentary photographer who focuses on documenting humanities subjects, travel, and everything in between. I started taking photographs in 2017 alongside my day job, and in August 2022, I was selected by the Institute Francaise and MiStory Academy for a three-day photojournalism workshop with Pascal Maitre and Sam Okocha based on my work. My work focuses on issues around daily life in Africa and how they affect people's lives. From pollution to lack of access to clean water to flooding and other issues related to the climate crisis.



## Figure 12: Ganvie (photography)

### Blue de Gersigny, South Africa

Although I studied textile design in school and industrial design after school (all in Cape Town), I eventually decided to pursue a career in graphic design. I came into my own as an artist late in life, but now that I've taken the beach-cleaning route and am creating with found plastic, I'm all in. I know my work is not painting in the traditional sense, but for me it's painting with plastic. Previously I had worked with natural found objects, but I realized there was more to picking up "things" on the beach when plastic began to surpass driftwood and bone.

Our dependence on single-use plastic is pervasive, and I can't imagine that much will change in my lifetime. What I can change, however, is MY attitude toward single-use plastic and plastic pollution. When you live by the ocean, it's hard to ignore the awfulness of plastic pollution. It is relentless.

As long as the waves roll, the plastic will also arrive. This uninvited company. And so I pick it up, take it home, sort it by color, size or shape. I create something that perhaps gives cause for pause, stimulates thought and leads to conversation. In short, to create a

Raise awareness of this devastating crisis that threatens our world.

**Figure 13: Cool Lighters, beach finds at the ocean: disposable lighters sorted**

**Figure 14: Hot Lighters, beach finds at the ocean: disposable lighters sorted**

### Text panel:

#### *What is probable?*

*(International Panel on Climate Change, IPCC, full report, 2022).*

*Climate change contributes to humanitarian crises in which climate hazards interact with high vulnerability (high confidence). Climate and weather extremes are increasingly causing displacement in all regions (high confidence), with small island states disproportionately affected (high confidence). Flood- and drought-related acute food insecurity and malnutrition have increased in Africa (high confidence) and Central and South America (high confidence).*

*While nonclimatic factors are the predominant drivers of existing intrastate violent conflict, extreme weather and climate events had a small, negative impact on their duration, severity, or frequency in some regions studied, but the statistical association is weak (medium confidence). Through displacement and involuntary migration due to extreme weather and climate events, climate change has created and maintained vulnerability (medium confidence).*

*The vulnerability of ecosystems and people to climate change differs significantly between and within regions (very high confidence), due to overlapping socioeconomic development patterns, unsustainable ocean and land use, inequality, marginalization, historical and persistent patterns of inequality such as colonialism, and governance<sup>31</sup> (high confidence). Approximately 3.3 to 3.6 billion people live in environments that are at high risk from climate change (high confidence). A large proportion of species are at risk from climate change (high confidence). Vulnerability of people and ecosystems are interdependent (high confidence). Current unsustainable development patterns increasingly expose ecosystems and people to climate hazards (high confidence).*

*(International Panel on Climate Change (IPCC), ClimateChange 2022 Full Report, Feb. 27, 2022).*

### **Stephen Oladejo, Nigeria**

For Steveman, from Lagos, Nigeria, photography came to a real sense in 2018. I often borrowed a friend's cell phone to take my first photos. Since my father was no longer alive and my mother couldn't afford a camera, I started taking photos unobtrusively. A new era dawned in 2019 when my mother saved some money to buy a cell phone after noticing her boy's urge to take photos. Luckily, in 2020, I came across a last-minute photo contest to win a camera. As luck would have it, I was the last to enter and I came in first (I won the camera). This work is meant to be an eye-opener: to educate and bring awareness to one of the main causes of climate change in Africa. When they see bushes being deliberately burned, they should think about climate change; when they see smoke in the air, they should know that the climate crisis is being exacerbated. Climate change is real.

### **Figure 15: Climate Crisis, 2022 (photography)**

### **Alphonse L A Gomis, Senegal**

Artist name "PHONSE", from Dakar, Senegal. Visual artist (painter, photographer, audiovisual editor, computer graphic artist, designer). Member of the Association of Young Artists of the Future in Senegal. In 2016, he passed

the entrance exam of the National School of Arts of Dakar in the Department of Visual Arts in the Department of Communication, which he graduated in 2020. He benefited from training in documentary photography and graphic design through the Belgian agency MAPS, training in documentary photography and journalism through the agency PHOTOTOOL in Juanesburg, Côte d'Ivoire, and management and live performance workshops at the Blaise Senghor Cultural Center in Dakar. PHONSE, who took his first steps in the world of art with group exhibitions in Dakar, has recently exhibited in the "Off" of the "Biennale de Dakar" and a group exhibition in Abidjan at the Museum Adama Toukara d'Abobo.

Man is the cause of the plastic waste we see around us. This simply means that he does not take into account his ecosystem, which is very fragile. A work carried out between Dakar and Abidjan to raise awareness.

**Figure 16: Plastic Waste - Evolution Plastique, 2020/21**

**Figure 17: Plastic Waste - Evolution Plastique, 2020/21**

### **Nurudeen Olugbade, Nigeria**

Nurudeen Olugbade (1992) is a self-taught visual artist and documentary photographer based in Lagos, Nigeria, whose work revolves around social awareness, drawing attention to a reality that others may not notice.

I closely observe my surroundings, lighting, patterns, textures, movement, labor, struggle and resilience. I try to show that the environment and the participants are intimately connected in a visual composition that celebrates the raw and beautiful reality of life.

**Image 18: Dity Island, 2022 (photograph, digitally retouched)**

**Text panel:**

***Black and woman***

***Tsitsi Dangarembga***

*We are all affected by the effects of modernity, which are destroying human and other life on the planet and the planet itself, and we must rid ourselves of them if we are to maintain our existence here and maximize well-being for the greatest number of humans and other life forms. But we have different tasks. "Melanin rich" people are still wading through swamps of*

*negativity, still grasping for the life element that was taken from us when the violence of colonialism stripped our bodies of being. Our suffering is the metaphysical equivalent of phantom pain. We are at a moment when we must decide what knowledge to use to plan our future, and what logic to use to address the challenges of our time, such as climate change, sustainability, migration, and inequality. The Earth and its systems cannot be influenced at will. We cannot change the Earth, a fact that leaves us only the option of changing ourselves. Escaping to another planet will not help, however much we may wish it. For we would simply take the destructive ideology of White Supremacy with us if we do not make other choices beforehand. This historical moment is at least as relevant to the question of how we want to proceed as the choices made during the Enlightenment were to the way forward into our time. If the logic of the Enlightenment was racism, slavery, genocide, and colonialism, then decolonization is the only logic that holds hope for the future.*  
(*Black and woman; thoughts on a postcolonial society; Cologne 2022; translation: Anette Grube*)

### **Mangatsila Hlaise, South Africa**

I am a 23 year old filmmaker and photographer from the Soweto township in Johannesburg, South Africa. I graduated with a BA in Film and Television until I left school to pursue my freelance career.

I am mainly involved in fashion and fine art photography, focusing on contrasting the subjects of my work with their surroundings. This stems from the clash of material and behavioral aspects of the township; a special place with its own unique culture, laws, and aesthetics that do not depend on a particular standard, but transcend it.

In some of my works I use masks on the models as a symbol or personal reference, reflecting the current conditions of our climate. The masks represent the sense of inevitable erasure of people's identity when their environment is not appropriate enough for them. I have seen many instances of trash being dumped near recreational areas, animal carcasses being dumped in front of schools, trash and grassy areas being burned, and countless other acts of willful ignorance that perpetuate the harmful waste culture. This could lead to the aforementioned "erasure of the people's identity," an existential dysfunction of the capitalist-driven society in which we live. It creates a sense of alienation from the environment that surrounds them, which inevitably has a negative impact and affects people's quality of life. For this reason, I use masks mainly with models who live in my area, as this helps to convey the message not from the outside, but from someone who is invested in the community.

In this work titled "The Golden Child & The Ruins", the focus was on the golden/divine child in the midst of the ruins that were originally meant for play. The golden or divine child represents the purity or innocence of a child wandering around doing what makes it happy. The ruins are what he has to live in and succumb to, which robs him of that sense of innocence and takes away an important part of his existence.

**Image 19: The Golden Child & The Ruins, 2022 (photography, staging)**

## Traditions & Myths

### Text panel

*We have never been modern*

**Bruno Latour:**

*After all, the human cannot be grasped and saved if one does not give back to it that other half of itself: the share of things. (...) We hardly have a choice. If we do not move into another common house, we will not be able to accommodate in it the other cultures that we can no longer control. And we will never succeed in accommodating in it the environment that we can no longer master. (...) It is up to us to change the way we change. (S. 192).*

*(Bruno Latour, Wir sind nie modern gewesen, Versuch einer symmetrischen Anthropologie, 2008 (orig. 1991), Frankfurt).*

### **Omojadesola Olaniyan, Nigeria**

Omojadesola Olaniyan, (1997) is a self-taught multidisciplinary artist and researcher based in Lagos, Nigeria. The artist's portfolio includes media such as painting, sculpture, printmaking, illustration, sound, poetry and filmmaking. In 2021, she graduated with a B.A. in Anthropology from the University of British Columbia, Canada.

I have always loved how myths, fairy tales and fables tell stories of gods and people who can transform into animals. Through these stories, people have learned to appreciate the natural world. Animals and plants have always inspired us and taught us values such as strength, patience, resilience, and compassion. Without these other organisms in our ecosystem, we lose the chance to learn about ourselves.

In my work, I use the same tactic, turning to the forms of plants and animals to convey stories that are, at their core, very human. I like to think of these works as representations of my loved ones and my memories of them. In this way, I can see the inherent value of the natural environment and how it shapes our individual life experiences. In my work, I use the same tactic, turning to the forms of plants and animals to convey stories that are, at their core, very human. I like to think of these works as representations of my loved ones and my memories of them. In this way, I can see the inherent value of the natural environment and how it shapes our individual life experiences.

My work stands for a future that is hopeful. One in which we survive. One in which we make peace with our past mistakes and find solutions for future generations.

**Image 20: Catfish Peppersoup (Akia Agro), 2022, (oil pastel, acrylic, charcoal pencil)**

*(Olanyian: My point in this work is that we all depend on each other for our common survival. Here, the fish are guided through the murky waters by the others. These catches are a common delicacy in Nigeria, eaten as "pepper soup." When I was growing up, my grandfather had a large pond where he raised these fish and sold them. During the devastating floods in the last rainy season, he lost all his fish and other animals on his farm. Without the fish, he lost a large part of his livelihood. He depended on the fish in many ways. The fish swim away because they escaped the floods. This symbolizes a movement toward another place and a search for alternative solutions. In this environment, we need to find new things to rely on or protect what is already familiar).*

**Josue Pierre Manishimwe, Rwanda**

Abatebo was the name given to the people of southern Rwanda, Nyamagabe district. They were classified as a poor area, but have various opportunities around them, only to make them open their minds and work hard to escape poverty and develop their district, which led them to begin to engage in environmental protection and conservation, planting more trees to create their unique area for tourism and conservation of nature and climate.

This artwork illustrates the evolution of the mentality of the Abatebo, the way in which the nuisance leads them to expand their thoughts about their environment and then plant the fertile seeds that now give the region a green place that grows

and bears for all, and the mouth is gold, which means that today motivational stories are told about how nature and climate change can bring great benefits. Inspired by the story of abatebo in Nyamagabe, the southern province of Rwanda, where a proverb says "wigize agatebo ayora ivu": (s)he made himself a basket of ashes).

### **Image 21: Bateboo, 2023 (oil on canvas)**

#### **Felix Nsabiremicyiza, Rwanda**

My name is Felix Nsabiremicyiza, I am a Rwandan artist born in 2003 in Gisenyi, a town in the northwest of Rwanda. I grew up where my family helped me to develop my talent, because they noticed that there was something in me! After completing normal schooling, I attended the Nyundo School of Arts (Ecole d'Arts de Nyundo) where I was able to develop my talent and enthusiasm for art. I was particularly interested in painting.

I create artwork that tells stories about the power of events (past, present or fictional), still life and afro cultures in unique and dynamic ways that relate to nature. I believe that you can paint what is inside you with a brush, which serves as a motivation for all generations to treat the world.

The artwork "03:05 pm" represents a short break time for children (elementary school students). The break begins at 3:00 pm and ends after 20 minutes: Pupils with fruit (lemon) heads play and are in good green nature, where the expression of things shows the true feelings of young people, while they are well educated with all children's rights, as well as they are fruits that contain the seeds of the future of the world.

### **Image 22: 03:05pm, 2022 (Acrylic on canvas)**

#### **Erinah Fridah Babirye, Uganda**

During my school years, I was always interested in the visual arts and the idea that you can express yourself in different forms.

I attended Makerere University and earned a bachelor's degree in industrial and fine arts from the Margaret Trowel School of Art.

My artwork is based directly on my experiences with nature while living and traveling in East Africa.

My work is also concerned with man's encounter with nature, which is marked by the dispossession of plants and animals. Today, more than ever, the life of these ecosystems is tied to a utility, be it food, raw material or entertainment. Animals and plants have no territory and no room for self-determination; it is clear that nature is at the mercy of human activities.

**Image 23: Watcher, 2022 (acrylics, pastels, charcoal and spray paint on recycled paper)**

### **Omojadesola Olaniyan, Nigeria**

Omojadesola Olaniyan, (1997) is a self-taught multidisciplinary artist and researcher based in Lagos, Nigeria. The artist's portfolio includes media such as painting, sculpture, printmaking, illustration, sound, poetry and filmmaking. In 2021, she graduated with a B.A. in Anthropology from the University of British Columbia, Canada.

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In my work, I use the same tactic, turning to the forms of plants and animals to convey stories that are, at their core, very human. I like to think of these works as representations of my loved ones and my memories of them. In this way, I can see the inherent value of the natural environment and how it shapes our individual life experiences. In my work, I use the same tactic, turning to the forms of plants and animals to convey stories that are, at their core, very human. I like to think of these works as representations of my loved ones and my memories of them. In this way, I can see the inherent value of the natural environment and how it shapes our individual life experiences.

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**Image 24: Wehahve waited long enough (The Bountiful Harvest), 2022, (oil pastel, acrylic, charcoal pencil)**



*(Olaniyan: Lizards and other reptiles are known to shed their old skin. This is a symbol of dramatic change and transformation. The Agama lizard is also a creature I often observe in my garden in Lagos. They are known to stand still, nod, and then move quickly. To me, that means they are waiting for the right moment before they act. The bunch of plantains also represents a bountiful harvest. I painted this image at a time of collective change and desire for change. The Nigerian public is waiting to participate in the country's elections (2023). People are eager for change. I want to believe that the change we need will happen this time. That is the vision I have for my country).*

### **Adam Yawe, Kenya**

I am a 3D artist and product designer with a degree in Biomedical Engineering from Kenyatta University living and working in Nairobi, Kenya. I am passionate about material culture, which started with a need to connect with my traditional heritage. Having spent most of my life in the city and being of Kikuyu descent, I wanted to learn more about my ancestry. I found that literature about Kikuyu culture before colonialism was often written by foreigners and portrayed as backward and primitive. This caused a sense of disconnect between me and my past, which led me to search for a meaningful culture in Nairobi's urban landscape.

During my wanderings through the city of Nairobi, I came across a lonely pile of stones on the side of the highway. On a normal day, there was often a person standing behind this cairn, using it as a table on which to roast corn on the cob and sell it to the Kenyans who passed through the city every day. But on this day it stood empty, like a shrine erected by a long forgotten civilization. The next time I came to the area, the stones had been cleared away to make way for a road widening to allow for the construction of a new expressway. All the trees along the way had been cut down to make room. All but one, a strangler fig (known as a mugumo in Kikuyu). It is the sacred tree of the Kikuyu people, said to represent the link between the people and their creator, Ngai. When it was announced that it would be cut down to make way for the road, a protest began to save the tree, and eventually the route of the road was adjusted to save this Mugumo tree. The work is a 3D representation of a stone pile on which a street vendor roasts corn cobs to sell to passersby. Growing on this stone pile are the majestic aerial roots of a mugumo tree (strangler tree), the sacred tree of the Kikuyu. The growth of the mugumo tree on this stone pile speaks to the use of traditional culture and nature to sustain daily life and livelihoods threatened by the climate crisis.

**Figure 25: Magumo on Mahindo Stone Stack, 2023 (Digitalwerk)**

**Text panel:**

***Afrotopia***

***Felwine Sarr***

*Africa must also rethink the role of its culture. Culture as a search for purposes, for goals and reasons to live at all, as a procedure to give meaning to the human adventure. To realize culture in this sense requires a radical critique of all that, in contemporary African cultures, contains, impedes, limits, or diminishes humanity and humanism. At the same time, however, certain African values must be rehabilitated: jom (dignity), communalism, téraanga (hospitality), kersa (modesty, thoroughness), ngor / (sense of honor). It is necessary to bring to light and renew the profound humanism of African cultures. The revolution to be launched is a spiritual one. And it seems that the future of humanity depends on it. / On the day of the revolution, Africa will once again be the spiritual center of the world, as it was at the time of the first dawns.*

*(Felwine Sarr: Afrotopia, Berlin, 2019)*

## **Hope & Nature**

**Text panel:**

***Artists must face the climate crisis***

***Ben Okri***

*We can no longer be the people we have been: wasteful, thoughtless, selfish, destructive. Now is the time for us to become the most creative, far-sighted, practical, conscious and selfless people we have ever been.*

*A special kind of love for the world is needed here, the love of those who discover the sublime value of life because they are about to lose it.*

*What is needed, then, is a new existentialism (...) a courageous and visionary existentialism in which we, as artists, dedicate our lives to nothing less than dreaming society anew.*

*(Manifesto and Opinion Piece by Ben Okri, published in the Guardian, Nov. 12, 2021)*

### **Emmanuel Ignatius Bwibo, Kenya**

Growing up in Nairobi, I was constantly surrounded by the vibrant colors and diverse cultures of Kenya. This has a great influence on my art, as I often incorporate traditional patterns and motifs into my work. I also draw inspiration from my personal experiences and everyday life in Nairobi, which I try to capture in my artwork. In addition to traditional techniques, I also use modern mediums such as digital illustration and photography to reach a wider audience and have a greater impact. I hope that my art will inspire others to join the fight against climate change and work towards a more sustainable future for all.

As an artist, I am always looking for ways to communicate important social and environmental issues through my art. In this work titled "The sun is beaming" from 2022, I wanted to explore the effects of climate change on desert regions. The artwork shows a dry, arid landscape with a few scattered plants struggling to survive. The sky is deep orange, reflecting the intense heat and lack of water in the area. The bright colors and boldness represent the urgent need for action to address these problems. In the foreground is a young boy standing alone, trying to find shelter from the scorching sun. This symbolizes the precarious state of our planet and the need to protect its delicate balance. Despite the gloomy scene, there is also a sense of hope in the painting. The boy is resilient and determined to survive, and the blue sky suggests that change is possible.

#### **Figure 26: Self Redemption, 2022 (digital work)**

### **King Ngabo, Rwanda**

King Ngabo is an artist and entrepreneur from Rwanda.

Born in 1996, he is the founder and creative director of INGABO CORNER, a creative arts space in Rwanda. Since his youth, he has had a gift for creating and telling stories. He began his artistic career as a children's book author and now tells stories through visual art and spoken words. On July 10, 2022, his first exhibition titled "Isaliyuti" was held at the Museum for the Campaign against Genocide in the Rwandan Parliament. His second exhibition, "ISHURI," was recognized by the IMBUTO Foundation. He is currently working on various projects, including climate change in Africa, where he collaborated with Miss Environment Africa.

#### **Image 27: Good Time, 2022 (acrylic on canvas)**

### **Jane Ugah, Nigeria**

Jane Eveshodioni Ugah (b. 2000) is a Nigerian modern visual artist from the rocky town of Ososo, Edo State. She studies fine and applied arts at the University of Benin, Benin City. Jane grew up with a keen interest in painting and drawing from a young age, encouraged and supported by her parents. Her creative works embody surreal personalities and emphasize the marriage of reality and dreams through the use of acrylics, oils, wax prints, and other media. She depicts the merging of the human body with nature, using an awareness of the ecosystem and culturally-religiously fragmented rocks to represent the body. Her work conveys a sense of solitude and tranquility, a feeling of being far away from the turbulent city life. She completed a residency program at 1952 Art Gallery, Lagos (2022).

We are one with nature because everything we get comes from the ground, and the last activity we will do on earth is to return to the dust. The earth is ours, so it is our responsibility to protect it while we still have it. The depiction of the relationship between man and nature in the form of a humanoid character in a present surreal world draws attention to change.

### **Image 28: Mother Nature, 2022 (acrylic and fabric on canvas)**

### **Chaplain Gadson Musinguzi, Uganda**

I am Kaplan Gadson Musinguzi, born in Buhoma in the Windi Impenetrable National Park in Uganda, home to the endangered mountain gorillas. I have a degree in art and design and my main inspiration is wildlife, which I want to protect through art.

I connect my works with heart, feeling and love. Gorillas are my special inspiration for my artwork and it is close to my heart that they are not affected by extinction and climate change.

### **Image 29: Gorilla Silverback in the Wild, 2022 (oil on canvas)**

### **Josh Adjetey Akpor, Ghana**

Josh Adjetey Akpor is a young contemporary artist born in Greater Accra, Ghana. He grew up in Ghana since birth and has never been abroad throughout his school years. A student at Kwame Nkrumah University, Josh has shown an interest in drawing and painting since childhood.

I have been practicing as a professional artist since 2019 when I became interested in drawing and painting with mediums such as red clay and burnt wood (charcoal). At that time, I was inspired by a Nigerian artist named Stanley Arinze who is a hyperrealist artist living in Nigeria. In 2020, through my research, I found many artists who inspired me like Anselm Kiefer, Kwesi Botchway from Ghana to name a few. I started working with three mediums: red clay, charcoal, acrylic and oil paint, mainly on canvas.

**Image 30: Comfortably, 2022, (red clay and acrylic)**

**Jennifer Msekwa, Tanzania**

Jennifer Msekwa is a Tanzanian artist, environmentalist and natural resources researcher. In her works, she combines only natural elements to unite them into her personal works. Her works explore nature in all its social aspects and place it at the center. She, an environmentalist, not only uses natural elements from her surroundings to create her collages, but also to raise awareness and start conversations about environmental conservation. The use of natural elements in her works is her signature style that defines her artistic identity.

Jennifer has participated in several environmental projects, exhibitions, residencies, and research through art. She is the winner of the 2022 ongea project for her contribution to addressing the climate change challenges facing her community and for her innovative ideas to address the problem. She has exhibited her work nationally and internationally, and as a speaker at conferences, she has shared her experiences, perspectives and views on social change and climate change issues from the perspective of an artist who is also an activist.

**Image 31: Woman against Nature Destruction, 2022 (acrylic and shell pieces on canvas)**

**Image 32: Bahari na Mwani, 2022 (acrylic and shell pieces on canvas)**

*(Msekwa: My inspiration comes from the stories I have documented from Zanzibari women and coastal people from Dar es Salaam and Bagamoyo in Tanzania. They have led me to represent and preserve their stories/experiences through my art, to use painting as a voice or means to share with the world what climate change is like in Zanzibar, and to encourage*

*people to deal responsibly with climate issues as they affect our negative actions towards aspects of nature and other people as well.*

*They show how the ocean has been affected and why it is important to document and present this experience. It's also about the role of algae in climate change and climate justice, and how the lives of thousands of women who depend on it have been affected in terrible ways. I lived in coastal areas for four years and spent the rest of my life on the mainland in Tanzania. Over the years, I researched and documented the people in these areas, and I realized that there is a great need for people to learn about the ocean and the lives of the people who depend on it, as well as the importance of seaweed farming. Most people, even those from coastal areas, do not know what algae are or why the ocean is important to the climate. However, many sources of information are presented in a complicated scientific way, so I realized that art can be the best alternative to help people understand and digest the environmental education that we all need as a basic and primary thing. I spend most of my time researching natural materials that can be found in these areas and finding useful ways to use them instead of non-biodegradable materials, especially those who live near the ocean. I spent most of my time educating them on how to use natural elements as an alternative to plastic and other non-biodegradable materials to prevent them from entering the ocean).*

### **Glory Kanga Ndongala, Democratic Republic of the Congo**

Born in Kinshasa in 1992. After graduating in electrical engineering from the Collège du Reveil de N'djili in 2012, he attended the Académie des beaux-arts de Kinshasa to complete his studies in plastic arts in the painting department. In 2015 he graduated with a graduate diploma in painting.

In my works I appeal to humanity to properly use and respect the environment. I ask myself many questions about the dangers that the world faces due to air pollution, lack of oxygen and the various pandemics that threaten all humanity. My struggle is to raise people's awareness of their environment and the challenges we face if we do not protect our planet Earth as man's only home.

**Image 33: La Balance Mondiale, 2022 (mixed media)**

**Figure 34: La Transition Écologie, 2022 (mixed media)**

### **Josh Adjetey Akpor, Ghana**

Josh Adjetey Akpor is a young contemporary artist born in Greater Accra, Ghana. He grew up in Ghana since birth and has never been abroad

throughout his school years. A student at Kwame Nkrumah University, Josh has shown an interest in drawing and painting since childhood.

I have been practicing as a professional artist since 2019 when I became interested in drawing and painting with mediums such as red clay and burnt wood (charcoal). At that time, I was inspired by a Nigerian artist named Stanley Arinze who is a hyperrealist artist living in Nigeria. In 2020, through my research, I found many artists who inspired me like Anselm Kiefer, Kwesi Botchway from Ghana to name a few. I started working with three mediums: red clay, charcoal, acrylic and oil paint, mainly on canvas.

### **Image 35: Stay Down, 2022, (acrylic and burnt wood from a felled tree)**

*(Akpor: My artworks involve conceptual strategies and methods. My creative projects are contextual and situational, exploring issues of power and control. The contemporary conceptualizations of the body as a field for emotional conflict. The means of power mediated in the construction of identity and the systematic production of otherness and invisibility. Far from being just a painter, I find myself in the position of image maker and visual storyteller. Believing that art means a lot and challenging its limits, I use the dynamics of painting to create visual metaphors for "reality" that mainly question, criticize, comment, rearrange and/or reconstruct it.*

*Through my artistic practice, I propose to blur the boundaries between "real" and "unreal" using various media. The space between fictional images is narrative in that I use "visual metaphors," fabricated environments, constructions, and participatory installations. I consider installation as a performative act. I propose different ways of displaying static images and encourage audience participation and immediate responses to the artwork. In addition, I am particularly interested in exploring how images created using still photography and moving images can be combined as a mechanism in the performance of personal narratives. Believing in the dynamics of the artist-artwork-audience trichotomy, I have developed various art practices over the years to explore how audiences can be actively involved in the various stages of art production. My research focuses on various staged participatory conditions in which personal and public narratives can be made visible in performative and interactive ways. Creating staged conditions for visual images and audience participation in this way can lead to different insights).*

## Global North & Global South

**Text panel:**

*Parables for a planet in crisis*

*Amitav Ghosh*

*Colonialism, genocide and structures of organized violence were the foundations on which industrial modernity was built. (...) While it is true that the West bears a large share of the responsibility for global warming, this does not mean that at this point it can address, let alone solve, the planetary crisis without the active and willing participation of the vast majority of the world's population. A necessary first step on the road to solutions is to find a common idiom and story—a narrative of humility in which people acknowledge their interdependence not only on each other but on "all our kin."*

*(Amitav Ghosh, The Curse of Nutmeg: Parables for a Planet in Crisis, 2021)*

### **Tewiso Kimingi, Kenya**

I am a landscape painter, muralist, illustrator and visual artist from Kenya and studied at Kenyatta University. I am most fascinated by nature: the green of the landscapes, the blue of the sky and the mountains in the distance, the beauty of the flowers, inspired by what I saw around me as a child. Most of my work focuses on capturing those beautiful moments in nature that most people miss, and expressing them on canvas with colors that match the emotions they evoke in me and the audience. This involves a lot of adventuring, locations, scouting, and a keen eye that is key to capturing the perfect moment.

For me, there are two types of plants that surround us. Plants that turn into trees that make our earth stronger against natural disasters and plants that are harmful to our environment, I mean "power plants". With this artwork I want to encourage people to plant more trees to save our mother earth and eliminate power plants. In this way we can better defend ourselves against climate change and its effects.

**Figure 36: Switch Back, 2023 (digital work)**

### **Emmanuel Adeyemi, Nigeria**

Emmanuel Adeyemi Adebayo saw the light of day on the first of May 1997 in Lagos, Nigeria. He is the son of an artist who gave up his professional work



due to certain life circumstances, but this did not rub off on Emmanuel's practice. Emmanuel taught himself to draw and paint at an early age, inspired by his father's earlier works in his grandparents' house, where he now lives and works.

During the day he collects plastic materials in different places in his community (Bariga, Lagos) and uses the night to explore his creativity with these materials. His works, including paintings and sculptures, take on various forms and sequences of movements that attract the viewer as a witness and also as a part of creation in its entirety, imprinting a new cycle of thought in his mind and imagination, offering the opportunity to question his own perspective and perception.

**Image 37: Truth and Days to come (it rained practically), 2022 (acrylic and plastic - bags, garbage)**

### **King Ngabo, Rwanda**

King Ngabo is a creative artist and entrepreneur from Rwanda.

Born in 1996, he is the founder and creative director of INGABO CORNER, a creative arts space in Rwanda. Since his youth, he has had a gift for creating and telling stories. He began his artistic career as a children's book author and now tells stories through visual art and spoken words. On July 10, 2022, his first exhibition titled "Isaliyuti" was held at the Museum for the Campaign against Genocide in the Rwandan Parliament. His second exhibition, "ISHURI," was recognized by the IMBUTO Foundation. He is currently working on various projects, including climate change in Africa, where he collaborated with Miss Environment Africa.

**Image 38: Distraction, 2022 (acrylic on canvas)**

### **Ngozi Elisabeth Amadiume, Nigeria**

I am a graphic designer and visual artist living in Lagos, Nigeria. My choice of media is currently digital only, but my design process involves sketching my ideas and turning them into digital illustrations. I am currently studying graphic design at an online university. I have taken various art courses and programs in secondary school and college.

As a very concerned citizen of the earth and climate change, I felt compelled to create art about the situation.

This illustration is a visual representation of the current state of the Earth. It shows one of the main causes of climate change, which is the burning of fossil fuels, coal, oil and gas. Such human activities and production methods are very harmful to our environment, and this is reflected in my illustration with factories emitting large amounts of carbon dioxide into the atmosphere, which consequently leads to higher temperatures caused by the greenhouse effect.

This heat is represented in my illustration by the color orange. My illustration also shows the fight against climate change, through color gradients and the exploration of colors. It illustrates the imbalance that currently exists in the environment and what is happening as global warming continues.

The lush green side of the earth represents what is still in balance in nature. The orange, on the other hand, represents the toxic environment that is slowly spreading to other parts of the earth.

The effects of global warming can be largely counteracted by reclaiming nature and returning the earth to its natural state by reducing global carbon dioxide emissions, minimizing the industrial process, and cutting down fewer trees for energy production and industrialization. In my illustration, this is expressed by the trees surrounding the earth. These are the different themes I explored in this illustration.

### **Image 39: Reclaim, 2023 (digital work)**

#### **Emmanuel Ignatius Bwibo, Kenya**

Growing up in Nairobi, I was constantly surrounded by the vibrant colors and diverse cultures of Kenya. This has a great influence on my art, as I often incorporate traditional patterns and motifs into my work. I also draw inspiration from my personal experiences and everyday life in Nairobi, which I try to capture in my artwork. In addition to traditional techniques, I also use modern mediums such as digital illustration and photography to reach a wider audience and have a greater impact. I hope that my art will inspire others to join the fight against climate change and work towards a more sustainable future for all.

As an artist, I am always looking for ways to communicate important social and environmental issues through my art. In this work titled "The sun is beaming" from 2022, I wanted to explore the effects of climate change on desert regions.

The artwork shows a dry, arid landscape with a few scattered plants struggling to survive. The sky is deep orange, reflecting the intense heat and lack of water in the area. The bright colors and boldness represent the urgent need for action to address these problems. In the foreground is a young boy standing alone, trying to find shelter from the scorching sun. This symbolizes the precarious state of our planet and the need to protect its delicate balance. Despite the gloomy scene, there is also a sense of hope in the painting. The boy is resilient and determined to survive, and the blue sky suggests that change is possible.

**Figure 40: The Sun is beaming, 2022 (Digitalwerk)**

### **Amos Tafadswa Dube, Zimbabwe**

I started drawing during my elementary school years. Then I came to graphics. I call my artwork "heads or tails" and deal with the effects of climate change. Through the artwork, I see our environment as a coin with two sides, heads or tails. These sides are the effects that occur when we play around with the coin, which translate into wastelands or desertification.

**Image 41: Heads or Tails, 2022 (digital work)**

### **Nurudeen Olugbade, Nigeria**

Photographer and artist based in Lagos, Nigeria. Nurudeen Olugbade (1992) is a self-taught visual artist and documentary photographer based in Lagos, Nigeria, whose work revolves around awareness of society and a view of reality that others may not notice.

I closely observe my surroundings, lighting, patterns, textures, movement, labor, struggle and resilience. I try to show that the environment and the participants are intimately connected in a visual composition that celebrates the raw and beautiful reality of life.

**Image 42: Unseen Heroes, 2022 (photograph, digitally reworked)**

### **Elisabeth Nadége Djonreba, Cameroon**

I am from Youndé, Cameroon. I started shooting in 2017 with the photographer Stefano Zambutu, then with the collective camera of the 4x4

project at the French Institute of Yaoundé with Rodrigue Mbock. I did two exhibitions and collections. Then I attended a master class with Simon Ndjami. In this new year, I continue my personal work.

As for my work, climate change is affecting the skin of Africans, and those who are depigmented suffer more. I wanted to show in my work the numbness, pain and fear of Africans who have destroyed their melanin with chemicals, and climate change only makes it worse for them.

This work was created in 2022. The material used is clay to represent the scars on the skin. I was inspired by a friend. What I bring is the denunciation of this practice that is becoming more and more devastating in our society and on our continent.

**Image 43: Dépigmentation, 2022 (series, photography)**

**Image 44: Dépigmentation, 2022 (series, photography)**

### **Elroy Salam, Ghana**

Abdul Salam Nuhu, mostly known by the pseudonym "Elroy Salam", is a Ghanaian photographic artist living in Accra, Ghana - West Africa. He was admitted to the University of Ghana to study a BSc. in Information Technology, where he developed a side interest in art and photography. He later postponed his studies and dedicated himself entirely to photography at the age of 20. He discovered photography in 2015 and, as a self-taught photographer, acquired all his knowledge through YouTube tutorials. Being an introvert, he uses photography as a means of escape and also as a medium to convey his feelings and embody his thoughts and ideas. For Salam, the power of photography lies in the ability of an image to evoke strong emotions, feelings, and ideas. He believes in transporting audiences to another dimension - through time and space - to connect with their emotions and memories and address real-world issues. As the dominant species on Earth with a rapidly growing population, we have caused catastrophic effects on the environment over the years through activities such as burning fossil fuels and increasing carbon levels in the atmosphere. Our actions to try to survive are endangering our existence.

**Image 45: Extreme Weather, 2022 (photography, staging)**

### **ARTEL (Elísio Antioneta Nguenha), Mozambique**

ARTEL (Elísio Antonieta Nguenha) was born on February 2, 1997 in Maputo - Mozambique. For this work I have been inspired by my experiences, my daily life and research.

Exhibitions and Awards: Drawing and Painting - Casa da Cultura, Maputo  
Photography / Graphics and Video - AMKH (A Mundzuku Ka Hina) /  
Maputo Sop-Motion Animation - Embaxada da Espanha / Maputo Ecological  
Sustainability - Gallery, Maputo / Finalist in the Course of Visual Arts - ISArC  
(Higher Institute of Arts and Culture), Matola / And Theater - CCBM (Cultural  
Center Brazil-Mozambique), Maputo.

#### **Image 46: Vidas em Jogo, 2022 (photography, staging)**

### **Jane Ugah, Nigeria**

Jane Eveshodioni Ugah (b. 2000) is a Nigerian modern visual artist from the rocky town of Ososo, Edo State. She is studying Fine and Applied Arts at the University of Benin, Benin City. Jane grew up with a keen interest in painting and drawing from a young age, encouraged and supported by her parents. Her creative works embody surreal personalities and emphasize the marriage of reality and dreams through the use of acrylics, oils, wax prints, and other media. She depicts the merging of the human body with nature, using an awareness of the ecosystem and culturally-religiously fragmented rocks to represent the body. Her work conveys a sense of solitude and tranquility, a feeling of being far away from the turbulent city life. She completed a residency program at 1952 Art Gallery, Lagos (2022).

We are one with nature because everything we get comes from the ground, and the last activity we will do on earth is to return to the dust. The earth is ours, so it is our responsibility to protect it while we still have it. The depiction of the relationship between man and nature in the form of a humanoid character in a present surreal world draws attention to change.

#### **Image 47: Manmade Effects of Unsustainable Development, 2022 (acrylic and fabric on canvas)**

## **Ina Maria Shikongo, Namibia**

I studied art at the University of Namibia starting in 1999 and then went on to study fashion design in France at the Lycée Sevigne de Tourcoing in 2002.

After returning to Namibia in 2005, I started working in the hope of living my dream as an artist and designer. It was quite a journey of self-discovery in the Namibian art scene. I participated in various workshops, from printmaking to stone sculpture, but also had a few fashion shows playing with recycled materials and Afro-Asian influences. I created a program called Fusion where I taught fashion design to grassroots communities to help them expand their product line, but also to try to create a simple, authentic look.

Over the years I have tried to participate in at least one or two group shows a year. My current style is inspired by my childhood in former East Germany, where I remember sitting in a circle sewing gourines onto a quilt to be pieced with other stories from children around the world. But the real style was triggered by the death of my aunt, who was murdered by her boyfriend, and I didn't know how to make peace with her death, so I created a textile collage in her memory. Today, I create art with textile cutouts that I collect to create art. As a conscious person, I try to reduce my footprint, but art is also an expensive investment when you look at traditional art. Recycling helps me save a lot, but also saves some waste from the land. In 2021 I won my first prize, first prize in the textiles category with the work George Floyed at the Bank Windhoek Triennial, organized by the National Art Gallery of Namibia. I exhibited my work in Glasgow at the People's Summit for Cop26 and at the Civil Society Hub in Sharm El-Sheikh for Cop27.

### **Figure 48: Don't Gas Africa, 2022 (recycled textiles)**

*(Shikongo: The fossil fuel industry, which emits the most emissions and is responsible for human rights abuses in most of the global South, is also accelerating global temperatures. Rich countries are currently buying gas in Africa and using the continent's energy poverty as an excuse to develop new oil fields. We also talk about auctioning off peatlands in the Democratic Republic of Congo for new oil fields, but none of this will benefit our continent or its people, only causing a catastrophic carbon bomb that will only exacerbate what humanity is currently already experiencing, considering the climate crisis. Africa does not have the infrastructure to expand gas supply, and for someone living in the jungle, it makes more sense to have a solar panel and still maintain their lifestyle when it really comes to solving the energy crisis in Africa. Countries like Germany should stop investing in fossil fuel expansion on the African*

*continent and focus on how Germany can actively become part of a just transition that respects the human rights of people far away from Germany, but where German companies operate).*

### **Lauro Munguambe, Mozambique**

The artist and entrepreneur from Matola, Mozambique, began working in various fields of art and design in 2012 and later founded his studio "Matura". With his magazine "Le Candy" he deals with issues related to fashion and LGBT culture. Munguambe prepared a virtual exhibition entitled "Covid-Makonde"; with this exhibition he participated in an international forum prepared by UNILAB (University of International Integration of Afro-Brazilian Lusophonie) with the theme "Art in Mozambique".

With my art which is a combination of digital art and photography. I came to show the crises in our daily lives with a traditional African touch.

RIGHT PRICE - In a world where everything has a price, how much is what the tide gives us and what we give back to it worth? How much is the future of this node(s) that we are/will be/were worth?

### **Figure 49: The Future is in Your Hand, 2022(Graphic)**

### **Frank Martins, Nigeria**

I am a Nigerian physician, climate change educator, and a self-taught visual artist with over a decade of practice. I was born in 1988 with the first name "Ekele" and began creating various forms of art at the age of eight, from pencil drawings to sand sculptures to painting. As an artist, I have created numerous posters on social issues dealing with human, animal and climate concerns. I began my artistic career in 2004 and have created several art series to bring attention to issues that are rarely talked about.

My work has been exhibited in the United States, Ghana, Nigeria, Switzerland, France and South Africa. I have created several notable works, including campaign artworks published by the United Nations to mark the launch of the Sustainable Development Goals (SDGs) campaign in 2015,

My work on global warming has been used as teaching material for schools, colleges and universities in the UK, France, Kenya, the USA and Ireland. I founded Oil Dangers with Martins as an evolutionary environmental campaign organization aimed at multiplying efforts to protect and preserve the environment from further pollution by using graphic designs and a regular flag

module called #SaveOurFutureToday to educate residents of the Niger Delta region of Nigeria about the impact of oil bunkering and illegal local refining on the climate.

**Figure 50: Global Warming, 2015 (work from a series of stencil graffiti-style illustrations that could easily be reproduced as street art).**

### **Fibi Afloe, Amelie Koerbs, Ghana**

Fibi Afloe is a documentary photographer living in Nima - Accra, Ghana. In her photographic practice she documents everyday life. It is important to her to get in touch with people to really understand their way of life and link it to her own story. Her work includes not only street and everyday life, but also intimate portraits. Recurring themes in her work are gender, climate change and culture. She is currently a young talent at Nuku Studio, a center for photographic research and practice in Tamale, Ghana.

Amelie Koerbs is a documentary and portrait photographer living in Berlin. She shoots both analog in black and white and digital. Amelie is curious about people's stories, their interpersonal relationships and their relationship to landscape and nature. She enjoys listening, taking her time, and translating these stories she encounters into images that are simple rather than overloaded with detail. She is currently a young talent at Nuku Studio, a center for photographic research and practice in Tamale, Ghana.

The selected images are an excerpt from a photographic journey to different communities along the Black and White Volta in Gonja Kingdom, Ghana in December 2022. Fibi and Amelie were on the road for a month to explore the connection between nature and people.

Both use digital photography, but intentionally mix Fibi's color and Amelie's black and white photos. By using color, Fibi wants to include every possible detail to speak directly to the viewer. For her, color is necessary for the audience to understand what she saw at the moment she took her picture.

Amelie prefers black and white to reduce the amount of detail and encourage the viewer to look beyond the surface of what is shown.

As photographers, we are always looking for a personal connection to the story we are telling. As for water: it pains us to see people pollute and mistreat it. It hurts us to know that future generations won't know what water should look like, smell like, or how it should be treated properly if we don't act now. So far, we haven't seen a story where water is the main theme. This inspired us to look



more closely and listen to what water is telling us. We asked ourselves: How can water speak to us if it has a voice?

Both photographers are passionate about finding solutions to mitigate climate change. Their shared interest led them to collaborate on another project about climate change and its impacts in the Volta region of Ghana.

### **Image 51: When Water Cries - S3 nsuo su a, 2022 (photography)**

#### **Bala Aqaba, Nigeria**

I graduated from the University of Lagos, Nigeria in 2016 with a degree in Cell Biology and Genetics. After graduation, I decided to pursue a career in the arts as a general mixed media and digital artist.

For me it's all about modernization and urbanization, for which no particular person or organization can take the blame, because we are all guilty in one way or another. My artwork on climate change always shows the extreme contrast between what the natural habitat or climate should be and what we currently have, as modernization is one of the main causes of the current climate crisis. Ultimately, there is no one to blame for this undeniable dilemma between man and his planet; instead, ways must be found to control and coexist with the ever-changing climate.

The main difference and feature of this artwork is that one side shows the current climate situation, while the other side shows a perfect representation of a natural habitat. The natural sub-image is a representation of what the current environmental/climate crisis "used to be". This shows two extreme situations between a perfect climate and a climate damaged by pollution.

If we turn the picture around, we can tell the same story in a different way. The upper part of the picture becomes a picture of the present, while the lower part is a reflection of what it "used to be," and vice versa. The fresh green vegetation essentially shows a fresh, clean and safe natural environment with a thriving climate, while the brown, dark looking counterpart shows the extreme opposite of what the climate is today due to urbanization.

### **Figure 52: Revision, 2022 (acrylic on cardboard)**

### **Elísio Antioneta Nguenha (ARTEL)**

ARTEL (Elísio Antonieta Nguenha) was born on February 2, 1997 in Maputo - Mozambique. For this work I have been inspired by my experiences, my daily life and research.

Exhibitions and Awards: Drawing and Painting - Casa da Cultura, Maputo  
Photography / Graphics and Video - AMKH (A Mundzuku Ka Hina) /  
Maputo Sop-Motion Animation - Embaxada da Espanha / Maputo Ecological  
Sustainability - Gallery, Maputo / Finalist in the Course of Visual Arts - ISArC  
(Higher Institute of Arts and Culture), Matola / And Theater - CCBM (Cultural  
Center Brazil-Mozambique), Maputo.

### **Image 53: The Boss, 2022 (photography, staging)**

### **Natasha Nduku, Kenya**

I graduated from the University of Lagos, Nigeria in 2016 with a degree in Cell Biology and Genetics. After graduation, I decided to pursue a career in the arts as a general mixed media and digital artist.

For me, it's all about modernization and urbanization, for which no particular person or organization can take the blame, because we are all guilty in one way or another. My artwork on climate change always shows the extreme contrast between what the natural habitat or climate should be and what we currently have, as modernization is one of the main causes of the current climate crisis. Ultimately, there is no one to blame for this undeniable dilemma between man and his planet; instead, ways must be found to control and coexist with the ever-changing climate.

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## **Image 54: Can You See It?, 2022 (digital painting)**

### **Lauro Munguambe, Mozambique**

The artist and entrepreneur from Matola, Mozambique, began working in various fields of art and design in 2012 and later founded his studio "Matura". With his magazine "Le Candy" he deals with issues related to fashion and LGBT culture. Munguambe prepared a virtual exhibition entitled "Covid-Makonde"; with this exhibition he participated in an international forum prepared by UNILAB (University of International Integration of Afro-Brazilian Lusophonie) with the theme "Art in Mozambique".

With my art which is a combination of digital art and photography. I came to show the crises in our daily lives with a traditional African touch.

RIGHT PRICE - In a world where everything has a price, how much is what the tide gives us and what we give back to it worth? How much is the future of this node(s) that we are/will be/were worth?

## **Fig. 55: Preco Certo (The Right Price), 2022 (graphic)**

### **Emmanuel Adeyemi, Nigeria**

Emmanuel Adeyemi Adebayo saw the light of day on the first of May 1997 in Lagos, Nigeria. He is the son of an artist who gave up his professional work due to certain life circumstances, but this did not rub off on Emmanuel's practice. Emmanuel taught himself to draw and paint at an early age, inspired by his father's earlier works in his grandparents' house, where he now lives and works.

During the day he collects plastic materials in different places in his community (Bariga, Lagos) and uses the night to explore his creativity with these materials. His works, including paintings and sculptures, take on various forms and sequences of movements that attract the viewer as a witness and also as a part of creation in its entirety, imprinting a new cycle of thought in his mind and imagination, offering the opportunity to question his own perspective and perception.

## **Image 56: Truth and Days to come #1, 2022 (digital work)**

### **Qeren Fourie (Creates), South Africa**

"Qeren Creates" is a multidisciplinary artist from Nelson Mandela Bay, currently living in Cape Town. Qeren's work is an attempt to externalize the inner world of feelings and thoughts. Qeren uses a series of characters to represent the different parts of the mind and how they interact with each other. Qeren's best known character is Imaginary Friend, a protagonist who represents indefatigable hope and childlike ambition.

Qeren has exhibited locally and internationally. His works have been acquired by both corporate and private collectors. As of March 2023, his work will be part of the collection of contemporary South African art at the National Museum in Bloemfontein, South Africa.

Intended meaning is central to Qeren's artistic practice. Each work has an intended but incomplete message, inviting the viewer to interpret, project, and ultimately complete the shared pool of meaning.

The painting titled "Apocalypse in E-Minor" deals with the end of the world. Tidal waves, rising tides, buildings and power lines bending and breaking against the wind, and a hastily painted goodbye on the side of a building. Amid the chaos, Imaginary Friend is seen floating calmly into the eye of the storm.

### **Image 57: Apocalypse in E-Minor, 2022 (acrylic on wood, gold leaf overlay)**

### **Yves Kulondwa (aka KAYENE), Democratic Republic of the Congo**

Yves Kulondwa Nshombo, pseudonym KAYENE, from Bukavu, Democratic Republic of Congo, is a cartoonist, journalist and comic book writer. He left the Evangelical University in Africa with a degree in Economics to attend the College of Journalism. After graduating, he joined the team of the magazine "Le Souverain Libre", where he has been a cartoonist since 2014. After contributing to the documentary "The Congo Tribunal" by Swiss director Milo Rau, he was recruited by the German production company "FRUITMARKET und Kultur GmbH" to work as a lead artist on the design of the video game "Witness J" with Studio MONOKEL in Cologne. KAYENE then received an ARES grant to complete an internship and take courses in communication and journalism at IHECS in Brussels. He exhibited his cartoons there several times. KAYENE created "A Terre", a series of cartoons on climate change, which he will exhibit in 2021 with the support of the City of Brussels. Since then, he has been used by Greenpeace for their climate campaigns.

**Figure 58: Extraction, 2022 (paper and pencil for the preliminary drawing, tablet for the coloring)**

**Kiveshan Thumbiran, South Africa**

I am a South African artist living in my country as an Indian diaspora. I am a young lecturer at Stellenbosch University and I did my Masters in Fine Arts at the University of Johannesburg. I combine my Hindu culture with my South African heritage to create works that question my position in the country as a minority group. I explore the Indian body as one that was brought to the shores of South Africa as a slave, as well as a body struggling to exist in post-apartheid South Africa. In my work, I use Hinduism as both a tool of critique and a means of interpretation.

The world itself is considered a living entity in Hinduism, and if you take the position that the climate crisis is harming the planet, you have to ask who is the cause. If humanity is to blame, what has it done to cause this? I focus on the idea of human greed through the use of technology. Technology and its life, from production to destruction, could reflect the human condition in an ever-growing world where we need more and more.

Bramha is seen as the cosmic architect who creates life. In this image, however, he is the creator of technology; both he and his creation sit beautifully on the surface of the paper, just as technology does when it is touted to the public. Shiva is contemplating the end of the life of the technology. Shiva is a deity associated with destruction and the end of life. He is depicted as a destroyer. He holds tools such as a trident and a hammer while maintaining technological connections. He also represents the toxins that enter the world through the blue smoke.

**Image 59: Ardhanarishvara, 2022 (digital work)**

**Tewiso Kimingi, Kenya**

I am a landscape painter, muralist, illustrator and visual artist from Kenya and studied at Kenyatta University. I am most fascinated by nature: the green of the landscapes, the blue of the sky and the mountains in the distance, the beauty of the flowers, inspired by what I saw around me as a child. Most of my work focuses on capturing those beautiful moments in nature that most people miss,

and expressing them on canvas with colors that match the emotions they evoke in me and the audience. This involves a lot of adventuring, locations, scouting and a keen eye that is key to capturing the perfect moment.

For me, there are two types of plants that surround us. Plants that turn into trees that make our earth stronger against natural disasters and plants that are harmful to our environment, I mean "power plants". With this artwork I want to encourage people to plant more trees to save our mother earth and eliminate power plants. In this way we can better defend ourselves against climate change and its effects.

### **Image 60, Small Steps - Big Impact, 2021 (digital work)**

#### **Aghogho Otega, Nigeria**

I am a documentary photographer, multidisciplinary artist and art educator living in Ugheli, Nigeria. My work explores culture, contemporary social issues, culture and indigenous traditional beliefs, and the environment.

In the last quarter of 2022, Nigeria experienced the most devastating floods in a decade, killing more than 600 people and displacing 1.3 million.

More than 200,000 houses and 266,000 hectares of farmland were completely destroyed or partially damaged. It was caused by the overflowing Lagdo Dam in Cameroon, which also affected some regions in Niger and Chad. I documented the impact of the flooding in three Nigerian states: Delta, Rivers, and Bayelsa.

### **Fig. 61: Moving, 2022 (photograph)**

#### **Denzel Muhumuza, Uganda**

My name is Denzel Muhumuza and I am an Afrofuturist digital artist based in Uganda. My artist name is Razaroar: it is the name of my great grandfather. My work is directly inspired by the understanding, reverence and respect our ancestors had for nature. My work shows the magical power of nature and its reflection in man. A central theme in my work is the close relationship between man and nature, the wisdom of preservation from the past, and the dream of a harmonious future."

The Idi Amin series is very controversial, even for me. Amin was a dictator responsible for the oppression and murder of so many people in my country, including my grandfather. Amin was known as the "Butcher of Uganda" and

was infamous for atrocities such as eating rubber slippers and disappearing thousands of people he considered political threats. Amin placed unchecked power in the hands of military leaders, who in turn abused that power by torturing and extorting citizens.

With this series, I take a lighter, more ironic perspective to portraying Amin. For although he was a dictator responsible for widespread oppression and killings, at the same time he initially held strong Pan-African views and was determined to liberate Uganda from the stronghold of the British Empire. This series pays tribute to his pan-African dreams, aspirations, and deeds to liberate Uganda from British imperialism and economic control. When Idi Amin addressed the African Union in 1978, he declared himself the conqueror of the British Empire, declared his country Uganda economically liberated from Britain, and claimed he had driven "British imperialism" from Uganda." The Last King of Scotland: Ugandan President Idi Amin was fascinated by the history of Scotland, which had rebelled against the British Empire centuries earlier. Idi Amin famously offered himself as king to the Scottish people to free them from British oppression."

### **Image 62: The Last King of Scotland, 2021 (digital work)**

#### **Text panel:**

#### ***The great confusion***

#### ***Amitav Gosh***

*The ever-shortening time horizon of the climate crisis can itself be a source of hope, at least in one respect. In recent decades, the ark of the Great Acceleration has developed very much in the spirit of modernity: it has led to the destruction of communities, ever greater individualization and anomie, the industrialization of agriculture, and the centralization of distribution systems. At the same time, it has also reinforced mind-body dualism, to the point of the illusion, so prevalent in cyberspace, that man has freed himself from material conditions to the point of becoming a floating personality "decoupled" from a body. The cumulative effect is the extinction of the very forms of traditional knowledge, material skills, art, and community ties that could help a large number of people around the world - and especially those still tied to the land - exacerbate the effects. The very speed with which the crisis is now unfolding may be the only factor that will preserve some of these resources.*  
(Amitav Gosh: *The Great Derangement*; University of Chicago Press, 2016).

**Text panel:**

*The ecological imperative*

*Hans Jonas*

*Act in such a way that the effects of your action are compatible with the permanence of real human life on earth. Or, to put it negatively, act in such a way that the effects of your action are not destructive to the future possibility of such life.*

*(Hans Jonas: Ecological Imperative)*

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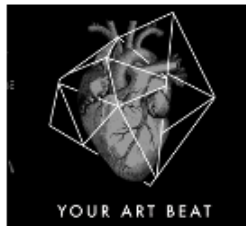


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