

LIVE ART
PERFORMANCE
DANCE
PHOTOGRAPHY
VIDEO ART
MUSIC

6. - 9. Dec 2012

Lagos live

arts festival
at freedom park



EDITORIAL
MARC-ANDRÉ SCHMACHTEL
50 YEARS GOETHE-INSTITUT
NIGERIA

The year 2012 is landmark in the cultural relations between Germany and Nigeria. With the celebration of the 50th anniversary of Goethe-Institut Nigeria these relations have proven to be extremely successful and durable. Many artists from both countries have benefitted from the cultural exchanges through workshops, conferences, exhibitions, concerts, performances and many more.

While during the early times of Goethe-Institut Nigeria the focus had been on the presentation of German culture in Nigeria, this soon changed to a more open dialogue between both cultures, with Goethe-Institut becoming one of the major spots for the presentation of young and upcoming Nigerian artists, not only in Germany but also and even more importantly in Lagos and Nigeria itself.

This policy of a two-sided dialogue remains one of the main objectives of our institution. We are an open house for culture and encourage the intercultural dialogue in its multiple dimensions, be it in language teaching, in cultural programming or in the information exchange.

The idea of the lagos_live festival arose from those aims and gives rise to a unique platform of diverse art forms and transcultural exchange. The results of this exchange may be controversial, but we are sure that this is the only way of developing new ideas and concepts to stimulate new creations and discourses: by bringing together people and letting them exchange their ideas and experiences.

Goethe-Institut Nigeria has done this for the past 50 years. We are proud to be able to look at our history and say thank you to all the contributors here and abroad that helped us along the way. And we are very hopeful that the next 50 years will witness an even greater exchange and dialogue between our two countries.

Enjoy the festival and enjoy the results of a wonderful cultural cooperation between our two countries. Long life to Goethe-Institut Nigeria.

Marc-André Schmachtel
Director, Goethe-Institut Nigeria

lagos_live festival
06. – 09. Dec 2012
Freedom Park, Lagos Island

lagos_live festival is a project by
Goethe-Institut Nigeria within the frame of
the 50th anniversary programme
curated by
Martin Baasch & Oyindamola Fakeye



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The first days in January 2012 have been more than the annual change of the calendar sheet, they marked a social transition. Nigerians woke up on Monday, 2 January 2012 in response to the removal of fuel subsidy by the Federal Government. Hundreds and thousands of people joined the biggest non-violent protest in the history of Nigeria. Nigerians moved out in all major cities like Lagos, Abuja and Kano to demand for change.

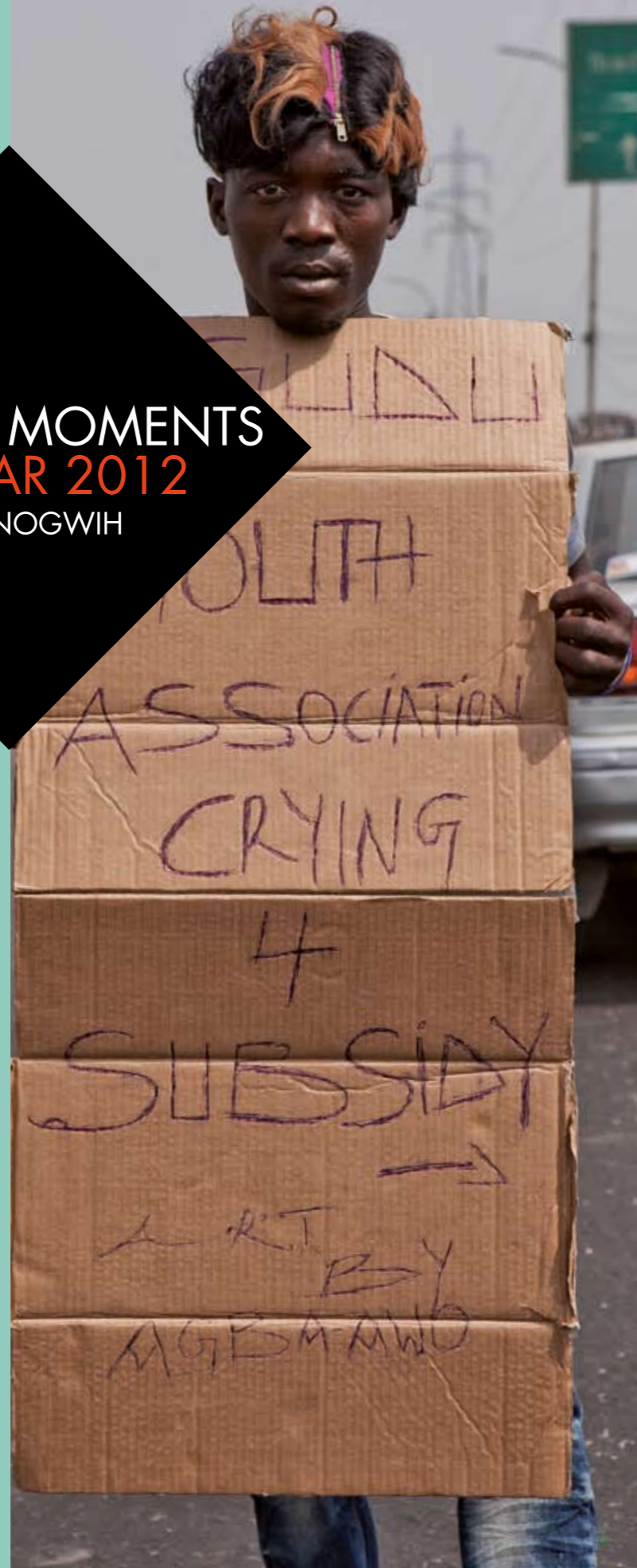
Artists engaged the protest with their artworks, performances, site-specific installations, poems and street art, creating songs and music to verbalize the claims of the protest. Artists documented those days in provoking photos that spoke visually the people's state of mind and widespread disapproval of the government's decision. They broadened the aesthetic boundaries of art genres and media and provoked critical debates at continued gatherings at the Centre for Contemporary Art, Lagos.

The spirit of those days, the feeling of self-empowerment, the openness and the fruitful discourse between people with diverse backgrounds in arts, politics or other forms of engagement became a leitmotiv for the lagos_live festival. Artists in the festival, from the continent and Europe, raise further questions, through their works and practices and most of all through their interaction with one another and the host community.

With the lagos_live festival this extremely challenging year 2012 comes to an end. Nigeria is changing quickly and this change has to be reflected and guided by the people. Artists played and will play a major role in this process. The festival embraces many ideas, desires, dreams, expectations and assumptions for a society that engages with the arts to address serious issues and encourage participation.

Jude Anogwih
Associated Curator

CATALYTIC MOMENTS THE YEAR 2012 JUDE ANOGWIH



LAGOS_LIVE

EDITORIAL
CURATORS

THEATRE
PERFORMANCE
DANCE
AND MUCH
MORE...

Dear artists and audiences,

It was two o'clock in the morning. Lagos was dark and the city sound of honking and laughter was in the air. We made our way up the staircases, or what was left of them, through the darkness and defying the boulder and then we stood there, on the rooftop of the never finished African Art Centre, Ikoyi. A huge and dark concrete ruin - a huge and powerful dream gone wrong. We couldn't see it but we felt the heart of Lagos pumping out there somewhere in the dark. That night we decided to put up an international arts festival in this incredible city...

This magic moment happened more than a year ago and since then we have been working towards realising a dynamic and engaging festival. Over the last 12 months, we have met with artists, visited venues, attended rehearsals and conceptualised ideas. At times we found our enthusiasm outrun our capacity to realise certain works, but through partnerships and collaborations we were able to assemble a broad programme we are proud to present here in Lagos.

lagos_live is firstly a live art festival. However, it quickly became apparent that it would also be a platform for networking, with artists from Germany spending time researching and creating works in Nigeria and Nigerian artists undertaking the same in Germany. Focussing on the younger generation of artists, this was an opportunity to develop their working practice through the production of new works and furthering already developed pieces. Collaborations were birthed and have blossomed; misunderstandings guided us through the days and produced mostly humorous situations. This twoway exchange clearly had an impact not only on the artists but also on us as curators.

lagos_live festival is by no means a complete representative overview of the Nigerian art scene. Instead, it is an excerpt, a snap-shot of forms, practises and questions that contemporary artists in Lagos are faced with on a daily basis, a starting point, a process, a format to set off a dialogue we believe will outlive the festival.

We are therefore pleased to invite you to join us for an exciting program of dance, theatre, installation, video art and photography, performances and live concerts. It's a wild bunch of diverse aesthetics and themes, questions and positions, which you are free to engage with, interpret and discuss. This is a glimpse of the here and now, contemporary Lagos and magic moments on rooftops at two o'clock in the morning.

Feel invited.

Martin Baasch & Oyindamola Fakeye
Curators of lagos_live festival



DANCE PERFORMANCE LIVE ART

LAGOS_LIVE FESTIVAL IS A PROJECT BY GOETHE-INSTITUT NIGERIA

DIRECTOR:	MARC-ANDRÉ SCHMACHTEL
CURATORS:	MARTIN BAASCH & OYINDAMOLA FAKEYE
ASSOCIATED CURATOR:	JUDE ANOGWIH
TECHNICAL MANAGEMENT:	ARNALDO JAVIER INOSTROZA HORTA, IKEM OKOLUE
PRODUCTION ASSISTANT:	EMEKA BOB-ANYEJI
EDITORIAL:	MARTIN BAASCH, MARC-ANDRÉ SCHMACHTEL, KATHRIN WOLF
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FESTIVAL DOCUMENTATION:	MAIK MEUSER

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UCHE JAMES IROHA, MAIK MEUSER, ANDREW ESIEBO, ANNEKATHRIN EBERT, PÅL GUNNÄS, MUDI YAHAYA,
JANJOSEPH STOK, BARBARA EHLERT, ISRAEL SUNDAY AKPAN, MARTIN BAASCH, ED. HAUSWIRTH, MICHAEL WILFLING,
EDSON CHAGAS, KARIN THEN, EMEKA UDEMBA, MUDI YAHAYA, JUDE ANOGWIH, WURA OGUNJI AND OTHERS.

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TREE
INSTALLATION

MAIN STAGE

RED
STEEL
STAGE

AMPHI
THEATRE

THU 6.12.
16h
OPENING PARADE
WITH THE DANCERS OF
BORNTROWAY, CROWN TROUPE
OF AFRICA & ALL FESTIVAL ARTISTS

FROM GOETHE-INSTITUT
TO FREEDOM PARK

STARTS IN FRONT OF CITY HALL
LAGOS ISLAND

17h
FREEDOM PARK
FESTIVAL OPENING

WELCOME NOTES BY

CHAIRMAN OF LAGOS ISLAND
LOCAL GOVERNMENT

MARC-ANDRÉ SCHMACHTEL
(DIRECTOR OF GOETHE-INSTITUT
NIGERIA)

MARTIN BAASCH &
OYINDA FAKEYE
(LAGOS_LIVE FESTIVAL CURATORS)

WORKSHOP
PRESENTATION
RICHARD SIEGAL (GERMANY/US)

THU 6.12.

18h

Richard Siegal returns to Lagos. Invited by Goethe-Institut Lagos and the Lasgidi Dance Festival he will hold a ten-day workshop with young professional dancers from Nigeria, Cameroon and Senegal. We are proud to present the outcome of this workshop in the frame of the lagos_live festival opening.

Richard Siegal is internationally known for his work as a dancer and choreographer. He is the founder and artistic director of The Bakery Paris-Berlin and has been honoured with many international dance awards, amongst others the New York Dance and Performance Bessie Award, the Mousonturm Award, the German National Theatre Award Faust and S.A.C.D. Prize a Beaumarchais. Richard Siegal has generated international attention for a body of work that includes dance pieces, performances, new media projects, workshops and publications.

In cooperation with Lasgidi International Dance Festival Lagos.

JELILI ATIKUS WORK IS A UNIQUE COSMOS OF VISIONS AND TRADITIONS, FEARS AND BREAKING BORDERS, PERFORMANCE ART: LIVE, PURE, RAW AND TOUCHING.

Porogondo, a performance in public space, which questions the hysterical issues in the Biblical story of Abel and Cain – where God refused Abel's offering and accepted that of Cain. It projects the cannibalistic nature of humans and how humans have created God's cannibalistic tendencies. It is series #4 of the performance project, titled FEAST.

"And in the process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the LORD. And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the LORD had respect unto Abel and to his offering: But unto Cain and to his offering he had not respect..." Holy Bible, Genesis 4:3-5.

"Beasts abstract not" is the phrase used by John Lock in expressing our nature as humans. This nature is indeed the overriding influential element in all facets of our lives. The beasts in us often manifest in form of cannibalism – where we kill to survive. The cannibalistic tendency also permeates every aspect of our lives including our spiritual lives – where bloodletting has become a means of spiritual atonements and advancement.

In an attempt to justify the beasts in us, we oftentimes go a far distance by warring, maiming and killing unquantifiable amounts of people and animals. By doing so, a lot of injustices are committed. Even looking through human documented history, it is very clear that God is also caught up in these inhuman acts of injustice.

Porogondo as an intervention performance in public space will reference the hysterical contents of human history and attempt to show memorials of sacrifice, pains, suffering and callousness. It will set in motion the interaction of organic and inorganic matters through a construction of human abode and the presence of human body in the space. Here, bones stand as a metaphorical statement of destruction and degeneration.

PORONGODO (#4 FEAST) is a lagos_live festival commission, produced by Goethe-Institut Nigeria
In cooperation with AfRiPerForma.

*Credits:
A project by: Jelili Atiku
Performer: Jelili Atiku
Installation, Objects, Costumes:
Jelili Atiku*



PORONGODO

(#4 FEAST)

JELILI ATIKU (NIGERIA)

THU 6. - SUN 9.12.

DAILY FROM 18h

TREE
INSTALLATION

PREMIERE / LIVE ART & INSTALLATION

'HOME IS WHERE THE HEART IS' IS AN INSTALLATION THAT INVITES THE AUDIENCE TO ENTER ONE BY ONE. SITTING ON A ROLLING SEESAW, YOU GET A TASTE OF GERMAN FOOD AND FAIRY TALES. GERMAN SAUSAGE - A FLAVOUR THAT WILL ROCK YOUR WORLD!

We proudly present a brand new export from Germany directly to the wonderful city of Lagos. German sausage is known to be the best sausage of the whole of Europe - possibly of whole world - and we are pleased to expand our small business to Nigeria! We welcome you to an authentic feeling of German „Gemütlichkeit“ (i.e. something in between friendliness and cosiness). Framed by the typical scenery of southern Germany - the picturesque peaks of the alps under glittering snow flakes - you can enjoy the typical smell of delicious sausages. Come in, experience the fun ride of your life! It only takes 10 minutes.

In a forest setting you will have to unique opportunity to encounter some German fairy-tale characters. You can meet the scary witch of the „Hänsel und Gretel“ story, who is widely know for her mouth-watering recipes, especially for cooking small children.

But you needn't be afraid! Sometimes you'll be eating the food, sometimes you'll end up being the food... that's the way it goes. So take your chance, get your ticket! But you better hurry, for the audience is strictly limited. Only in December and only here in Lagos!

For this great and priceless opportunity you don't need to come to Germany - we bring Germany to you! We are not just offering our sausages, but also our homeland - our heart! *For a welcome prize of 10 Naira*

On the first evening we have arranged for a welcome ceremony with a typical German „Schuhplattler“ dance. We would be very, very excited if you would give us the honours of joining our dance soiree. Be part of this magical branch of globalisation!

We look forward to have you dancing with us!

HOME IS WHERE THE HEART IS is a lagos_live festival commission produced by Goethe-Institut Nigeria.

*Credits:
Monster Truck (performance artists
and sausage fabricants) are:
Manuel Gerst, Sebastian König,
Sahar Rahimi & Ina Vera*

*HOME IS WHERE THE HEART IS will be
performed in cooperation with the dancers
of Ntoroso Odido Dance Company Lagos.*

Special thanks for the generous support of: Horst Jost, Olu Amoda & Mudi Yahaya.



HOME IS WHERE THE HEART IS

MONSTER TRUCK
(GERMANY)

THU 6. - SUN 9.12.

18 - 22h

AN
INTERACTIVE
INSTALLATION
FOR ONE
SPECTATOR EVERY
10 MIN.

RED
STEEL
STAGE

WHEN PEOPLE ASK ME HOW WE COME UP WITH THE IDEAS FOR OUR PLAYS, I TELL THEM IT IS THE SOCIETY THAT WRITES THOSE PLAYS FOR US.

IPINYA explores the manipulative power of organised invasion of 'primitive' and conflicting territories. The piece pictures the psychological and spiritual disintegration of people in their search for individuality and belonging. In IPINYA the human body becomes a tool for the rendition of a story that has been told and remains to be told and told again. BARIGA is a piece about Crown Troupe's own neighbourhood. Home of Segun Adefila and most of the members of Crown Troupe. The thrills and frills of a typical city ghetto - expressed through dance. And also the story of Lagos told from a rare position, from the other side of the 3rd mainland bridge, from the streets of Bariga.

Segun Adefila & Crown Troupe of Africa is one of the most vibrant arts collectives in Nigeria. Based in the self organised Bariga Art Centre on the outskirts of Lagos, the company has developed a unique style that mixes traditional street dances with contemporary patterns, drama elements and thrilling live music. The daily struggle of the ghetto live and the lack of official support is no barrier, rather it is the source of inspiration for the dynamic and politically-charged dance drama of the company. From the inner city slum of Bariga, Adefila and an unlikely band of street performers create a guerrilla theatre of inspiring music and dance drama with themes that parody the sensitive contradictions of the politics and government of Nigeria.

In IPINYA and BARIGA Crown Troupe presents their very personal view of Lagos, the every day struggles and the life of the younger generation in this gigantic city. Caught in short and touching scenes, backed by pumping drum rhythms, Crown Troupe of Africa performances right into your face and brings up stories of personal responsibility and political engagement.

*Credits:
Choreography & Concept: Segun Adefila
Dancers & Musicians: Crown Troupe of Africa*



IPINYA & BARIGA

SEGUN ADEFILA & CROWN
TROUPE OF AFRICA (NIGERIA)

FRI 7.12.

19h

MAIN STAGE

DANCE

AJIGBE

THE FACE BEHIND THE MASK

NTOROSO ODIDO PROD.
(NIGERIA)

SAT 8.12.

19h

MAIN STAGE

OUR MIND, OUR CULTURE, OUR HERITAGE – THAT IS WHAT WE REPRESENT.

No matter the level of sophistication in technological development, Nigeria remains faithful to her rich Black Cultural Heritage. AJIGBE is an indicative reminder of this and more.

The Ntoroso Odido Dance Company was established in 2003, spare headed by one of Nigeria's prolific dancers and choreographer Micheal Ejinkeonye. Since then the group has carved a niche for itself in the field of dance theatre with outstanding performances at various festivals. The company focuses on creative dance and drums, mixing traditional motives and storytelling with contemporary movement patters and different musical influences. They also provide a warm and conducive environment where they train students and share their experiences.

Ntoroso Odido pieces have been invited to major festivals in Nigeria and beyond, amongst others the DANCE MEETS DANSE festival, FESTINA festival of plays (Burkina Faso), COJA All African Games, PANAFEST (Ghana), Black Heritage Festival, KEMPTENER TANZherbst (Germany).

Credits:

Choreography:
Maxwell Imoh & Ejinkeonye Micheal
Performers: Ejinkeonye Chijioko Micheal,
Maxwell Matthew Imoh,
Okafor Francis Chibuzor,
Konwea Frank Chinedu, Titilayo Itiku,
Linda Anumba, Umeigbo Nneka, Frank Asiyai,
Ojo Victor, Ogunfowode Olumide,
Kenneth Uphopho, Ugwuanozie Arinze,
Debbie Ohiri

Content Director: Ejinkeonye Chijioko Micheal
Music Director: Ohiri Deborah
Drama Director: Kenneth Uphopho
Lead Percussionist: Frank Asiyai
Project Coordinator & Technician:
Ejinkeonye Peter
Costums: Nneka Umeigbo & Linda Anumba
Props: Chibuzor Okafor

ARALAMO

THE BODY WE KNOW

S.I.A PROJECTS / SUNDAY ISRAEL
AKPAN (NIGERIA)

SUN 9.12.

19h

MAIN STAGE

**SOME WERE BORN IN THE STREETS, GREW UP IN THE STREETS, DIED
IN THE STREETS...**

SOME GOT THROUGH THE BOTTLENECK.

**SOME WERE OPPORTUNE TO SEE A BETTER WAY AND SOME WERE
NOT...**

YOU ARE PRIVILEGED TO BE WHERE YOU ARE...

**AND IF YOU THINK YOU ARE LESS PRIVILEGED, THERE ARE LESSER
PRIVILEGED PEOPLE IN THE STREETS...**

**COME JOIN US AS WE GIVE HOPE TO THE INHABITANTS OF THOSE
STREETS AND THOSE WHO GOT THROUGH... AS WE DANCE.**

The choreography of ARALAMO explores the spiritual and physical characteristics of man from his vision to his realization in the race of his idealism. The light at the end of the tunnel may not be as bright as you presumed. In this race, you may not know about your running mates but the one thing you must ascertain is the knowledge of yourself. My mind is deep but my body is weak...

ARALAMO... Judge me not by my face!!!
ARALAMO... ARALAMO... ARALAMO
Man know thysel!

Sunday Israel Akpan is a dancer, choreographer, songwriter, singer, poet, photographer and an artist with the hurl to research, preserve, develop and promote the multi-cultural resources of Nigeria. He is a member of GOND (Guild of Nigerian Dancers) and a member of AV-Smuf (Artist Village Songsters and Musician Forum). He is currently the Festival Director of the contemporary dance festival "Lasgidi International Dance Festival" formally know as "dance meets danse" festival organised by the French and German Cultural Institutes.

ARALAMO was inspired by the Black Heritage Festival, which brought together the roots of our ancestral history and our traditional background. It is dedicated to Etim Emmanuel, Virginia Okereku, The last vice chancellor of the University of Lagos Prof. Adetokunbo Sofoluwe, Dana Airline Crash and to the souls lost at the recent bomb blasts.

Credits:

Concept, Choreography, Performance:
Sunday Israel Akpan

Mentors: Isabelle Schad, Aliu Olatunji
Xylophon: Felix Okon Aka Udo Mariam

Guitar: Oyebisi Tosin Akinboye

Sound: Elijah Jeremiah Sunday

Light: Pelumi Lawal

Multimedia: Gbenga Yusuf

Production Manager:

Akinbile Micheal Ayoola

Manager Omotayo

Public relations: Osagie

Music by:

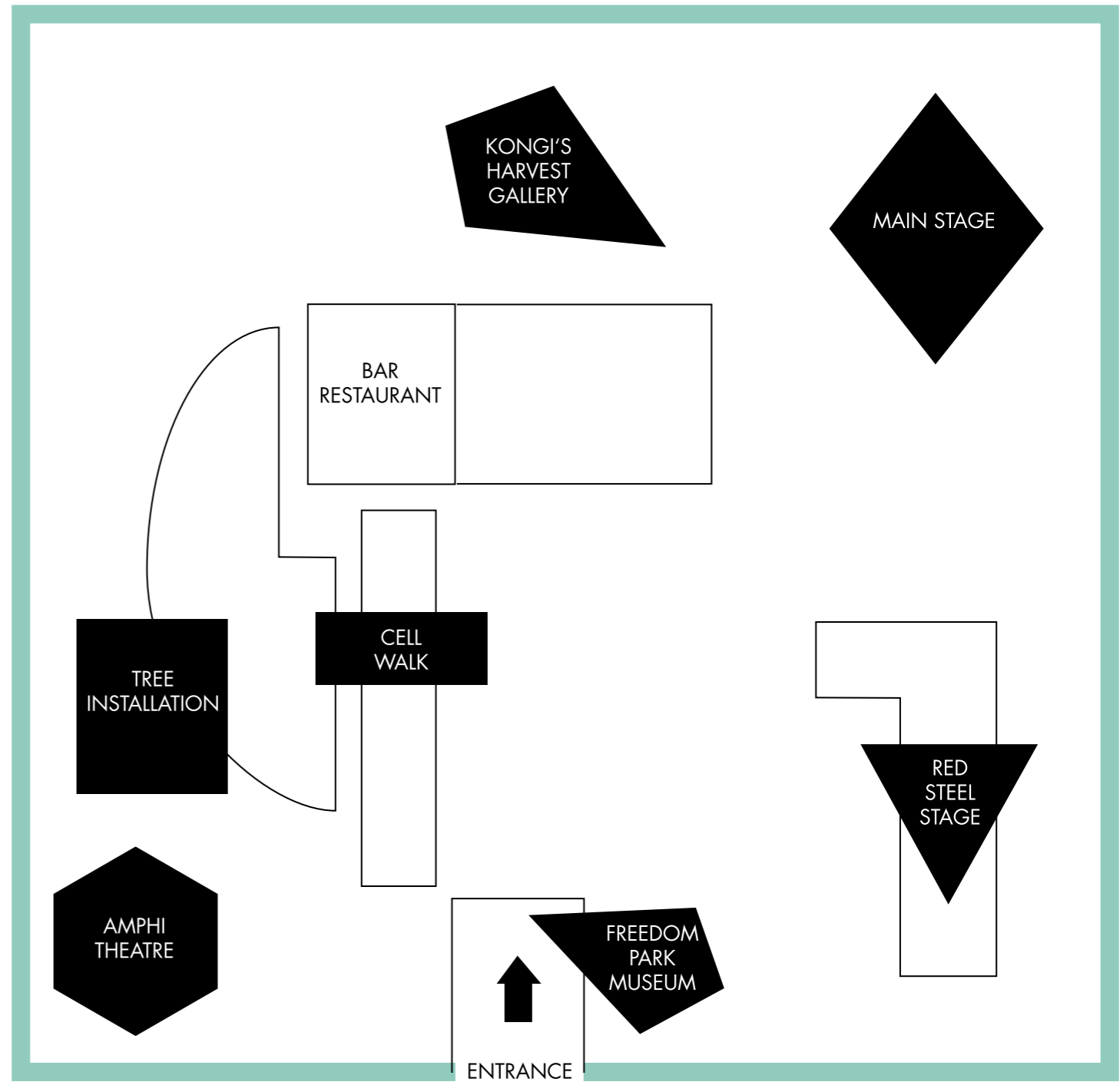
Nefertiti and South African Foot Print

LAGOS_LIVE FESTIVAL IS SUPPORTED BY



THANK YOU!

FREEDOM PARK



Freedom Park Lagos is built on a historical site – the place where her Majesty's Prison was built in 1872. Freedom Park Lagos was reconstructed to bear in remembrance the history and cultural heritage of the Nigerian people. Today Freedom Park is a museum, a historical landmark and a venue for the Arts. A vibrant place telling a long story.

www.freedomparklagos.com



THU
6.12.

16h PARADE	18h RICHARD SIEGAL WORKSHOP PRESENTATION p.9	from 18h JELILI ATIKU INSTALLATION & PERFORMANCE p. 10
17.00h FESTIVAL OPENING p. 8	21.30h KEZIAH JONES & NATIVE CONCERT/PERFORM. p. 41	

from 18h every 10 min MONSTER TRUCK PERFORMANCE p. 12	20h THEATER IM BAHNHOF THEATRE p. 24
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from 16h PHOTO & VIDEO ART EXHIBITION p. 28	from 18h VAN LAGOS SCREENING PROGRAM p. 36
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FRI
7.12.

from 16h INFOS FESTIVAL-DOCU DAILY ARTIST TALK	19h CROWN TROUPE/ SEGUN ADEFILA DANCE p. 14	from 18h JELILI ATIKU INSTALLATION & PERFORMANCE p. 10
	21.30h KUKU CONCERT p. 42	

from 18h every 10 min MONSTER TRUCK PERFORMANCE p. 12	20h THEATER IM BAHNHOF THEATRE p. 24
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DENNIS FESER	WURA-NATASHA OGUNJI
EMEKA UDEMBA	VICTOR EHIKHAMENOR
KARIN THEN	ALYAA SIRELKHATIM
MUDI YAHAYA	HENOK GETACHEW
ALAFURO SIKOKI	MUDI YAHAYA
EDSON CHAGAS	JUDE ANOGWIH
EM'KAL EYONGAKPA	ABRAHAM OGHOBASE
ANDREW ESIEBO	OMOLIGHO UDEANTA

SAT
8.12.

from 16h INFOS FESTIVAL-DOCU DAILY ARTIST TALK	19h NTOROSO ODIDO PROD. DANCE p. 16	from 18h JELILI ATIKU INSTALLATION & PERFORMANCE p. 10
	21.30h TI-RÓ-RÓ BANTU & THE ELDERS CONCERT p. 41	

from 18h every 10 min MONSTER TRUCK PERFORMANCE p. 12	20h FLINNTHEATER THEATRE p. 26
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from 18h VAN LAGOS	from 15h VIDEO & PHOTO
VIDEO WORKS	

SUN
9.12.

from 16h INFOS FESTIVAL-DOCU DAILY ARTIST TALK	19h S.I.A. PROJECTS /ISRAEL SUNDAY DANCE p. 18	from 18h JELILI ATIKU INSTALLATION & PERFORMANCE p. 10
	21.30h NTONE EDJABE CLOSING CONCERT p. 42	

from 18h every 10 min MONSTER TRUCK PERFORMANCE p. 12	20h FLINNTHEATER THEATRE p. 26
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from 18h VAN LAGOS	from 15h VIDEO & PHOTO
VIDEO WORKS	



PREMIERE / PERFORMANCE, FILM

KISSIN' IN YORUBA-MOVIES

AN ATTEMPT IN STAND UP COMEDY

THEATER IM BAHNHOF
(AUSTRIA)

THU 6. - FRI 7.12.

20h

AMPHI
THEATRE

'KISSIN' IN YORUBA-MOVIES' IS A RESEARCH IN ROMANTICISM; KISSING FILM THEORY AND CULTURAL MISUNDERSTANDINGS AN INTELLECTUAL COMEDY.

Kissin' in Yoruba-Movies is an encounter between a Nigerian and an Austrian Actor. While showing each other movie scenes*, they talk about the possibility to develop a stand-up comedy show for both continents. It's a discourse on drama, touching an audience and humor. What is in common between Graz and Lagos have in common, what is different between those cities. Is there a relationship between humour and kissing. The genre of "stand-up comedy" is imported for both countries, it's part of a North American entertainment hegemony, but it's done everywhere, so it can function as a platform of communication. The work will deal with the differences in existence both in Graz and Lagos. The discourse on humour can reveal unseen aspects of life in these different cities. The work will research strategies of survival for actors and portrait the differences in economic, emotional and cultural terms aiming to offer a glimpse to the political questions that exist among those situations and circumstances. (* The scenes are recommended by filmworkers like Michael Glawogger, Barbara Albert eg. or Osita Ihome.)

TiB (Theater im Bahnhof) insists on disturbing and questioning what is accepted and recognises the audience as willing partners in our daily struggles. No single production can explain our modern existence, so we must make the attempt at every turn and enjoy the limits of our expression. Theater im Bahnhof defines itself as contemporary popular theatre.

KISSIN' IN YORUBA-MOVIES is a lagos_live festival commission, co-produced by Goethe-Institut Nigeria and Theater im Bahnhof

With the generous support of:
Land Steiermark Kultur, Graz Kultur, BMUKK Österreich, City of Lagos Government

Credits:
KISSIN' IN YORUBA-MOVIES
is a Theater im Bahnhof project
Director: Ed. Hauswirth
Performer: Gafar Alau, Rupert Lehofer
Dramaturg: Abolafi Oladepo
Text: devised
Light & Sound Design: TiB
Costumes: TiB

THE POWER PLAY

FLINNTHEATER (GERMANY)

SAT 8. - SUN 9.12.

20h

AMPHI
THEATRE

**IT'S ALL ABOUT POWER.
POWER CAN'T BE LOST, SAYS THE PHYSICIST.
POWER IS LIGHT, SAYS THE ELECTRICIAN.
POWER IS INFLUENCING OTHER PEOPLE'S THOUGHTS
BY SPEAKING IN THE DARK, SAYS THE POET.
POWER IS PREACHING, SAYS THE CLEVER PASTOR
AND COUNTS HIS MONEY.
POWER IS IN THE WRONG HANDS, FEEL THE POWERLESS
ALL OVER THE WORLD.
WITH GREAT POWER COMES GREAT RESPONSIBILITY,
SAYS SPIDERMAN.**

What links the small town of Kassel in Germany to Nigerias megacity Lagos? It is a young Nigerian named Ademola who gets picked up by the Blackberry witch and is magically transported to Kassel, where he makes lots of money... but of course he has to pay a price. In this as yet unproduced film script and all its subplots, continents and centuries are crossed in a new form of storytelling: we find out how the IFA oracle and digital technologies are connected and what god Shango and Nikola Tesla have in common.

What happens when the whole of Germany is struck by a 9 day power cut? Lagosians would sigh, blame NEPA, and simply use their generators, but in Germany nobody is prepared and disaster seems imminent. If anyone had listened to genius inventor Nikola Tesla – who invented the alternate current and promoted free energy for the world more than 100 years ago – there would be no problem with power, neither in Lagos nor Kassel.

The Power Play connects storytelling and power performing, with live music that is handmade on the futuristic instrument Fello, a prototype and the only one of its kind. A very special guest performer is invited to preach to us about the oily spirit and where to find the oil of gladness, when the pipelines run dry.

THE POWER PLAY is a lagos_live festival commission, co-produced by Goethe-Institut Nigeria and Flinntheater
With the generous support of:
Kulturhaus Dock 4 Kassel, Kassel-Kultur 2012, Hessisches Ministerium für Wissenschaft und Kunst, Gerhard-Fieseler-Stiftung, WELL Being Stiftung, kara burun tours & Sparda Bank Hessen

Credits:
A project by: Flinntheater
Director: Sophia Stepf
Performer: Andi Otto, Toks Körner, Lisa Stepf
Text: Flinntheater
Music: Andi Otto
Costumes: Lisa Stepf & Friede Funk
Production: ehrliche arbeit - freies Kulturbüro
Guide in Lagos : Aderemi Adegbite



VIDEO ART PHOTOGRAPHY

FREEDOM
PARK
MUSEUM

KONGI'S
HARVEST
GALLERY

CELL
WALK

AN IRONIC AND VERY HAND-MADE INVESTIGATION OF EXOTICISM AND EUROPEAN IDOLS, OF IDENTITIES, PROJECTIONS AND THE IDEA OF ALIENATION.

Karin Then and Dennis Feser focus on European ideas, projections on and substantial exports to Africa. An ironic and very hand-made investigation driven by the fierce need to invert and to perforate transcultural perceptions of humans and their bodies.

For their multi-channel videowork, Feser/Then staged a series of performances that were captured on video, showing the manipulation of the body. In various locations in Lagos, Feser morphes into an organic cyborg. While wide-angle camera shots show the stress and struggle of this becoming, intense close-ups reveal the strangeness of the processed material: Electronic waste, greenish and with an apparent resemblance to leaves and natural structures is mounted on protective clothing and accessories. During the continuous development, artificial limbs, clothes and masquerades are designed, tested, discarded and refined. The altered body contrasts with and sometimes melts into the city of Lagos' organic metabolism. Feser/Thens creature transits through places and buildings that embody continuous efforts of a confluence of African and European traditions. The character entangles himself in unstable desires and poetic misunderstandings. A lonely masquerade, being wrong and so right at the same time.

LIVE PART REPLACEMENT is a lagos_live festival commission

*Credits:
A project by:
Dennis Feser & Karin Then
Performer: Dennis Feser
Light, Sound, Costumes:
Dennis Feser & Karin Then*

LIVE PART REPLACEMENT

DENNIS FESER & KARIN THEN
(GERMANY)

THU 6. - SUN 9.12.

FROM 16h

KONGI'S
HARVEST
GALLERY

DENNIS FESER (GERMANY), KARIN THEN (GERMANY),
EMEKA UDEMBA (NIGERIA/GERMANY), ALAFURO SIKOKI (NIGERIA),
EDSON CHAGAS (ANGOLA), EM'KAL EYONGAKPA (CAMEROON),
MUDI YAHAYA (NIGERIA), ANDREW ESIEBO (NIGERIA)

BODYS AS OBJECTS AS BODYS AS...

EXHIBITION / PHOTOGRAPHY
AND VIDEO WORKS

DAILY FROM 16h

FREEDOM
PARK
MUSEUM

KONGI'S
HARVEST
GALLERY

THE BODY IS A BOUNDARY, IS A BARRIER, CAN EVEN BE A BARRICADE.

BODYS AS OBJECTS AS BODYS AS... presents a fine selection of contemporary photography and video works from Africa and Germany. The exhibition in the beautiful Kongi's Harvest Gallery, newly opened in 2012, and the spaces of the Freedom Park Museum brings together positions of body-based photography and video art to complement the live program that the festival shows on the four stages of Freedom Park.

The shown artists use their own bodies or the bodies of models to raise questions of belonging, cultural identity and social determination, class or gender topics. Through self-stagings, re-enactments or (self)objectifications, the artists bring up questions of individuality and power.

The human body and its representation is one of the oldest topics in arts and has been one of the most debated until today. Bodies are more than surfaces; they are taken for identities, abused for segregation, stand for cultural belonging and they are continuously subject of diverse projections. Bodies contain textures, marks, inscriptions, colours, smells and tastes. Not only the post-colonial and gender discourses of the last decades have underlined the readability of body codes and on the other hand the potentials of re-writing identities by re-writing the body itself.

BODYS AS OBJECTS AS BODYS AS... assembles a selection of emerging and established artists from Nigeria, Germany, Cameroon and Angola and their views of the body. Coming from diverse backgrounds, like fashion or documentary photography, performance art, drawing or graphic design, they also give a glance at the younger photography and video art scene.

EMEKA UDEMBA (NIGERIA/GERMANY) Working in numerous mediums concurrently, Emeka Udemba is offering reflections on a complex set of ideas about race and location. Udemba addresses cultural assumptions about the "black body" as an entity that is threatening, aggressive, strong, beautiful, sexual and also ineffectual.

In the performance titled MONUMENT, Udemba mimicked the pose of some white marble sculptures, which are located throughout the gardens of the palace of Versailles near Paris. In a culture where assimilation and compliance necessitates the erasure of a foreign identity, the Monument not only draw our attention to an apparent social problem but is sustaining the debate on issues of societal integration where race and class are inescapable. Agitated, some security guards and police men at the grounds of the Versailles palace had to put an end to the performance.

ANDREW ESIEBO (NIGERIA) Esiebo started out in photography by chronicling the rapid development of urban Nigeria as well as the country's rich culture and heritage. As his work began to gain international recognition, he started to explore new creative territory with the investigation of themes such as sexuality, popular culture and migration.

As many artists of the younger generation he participated in the general strike, in the beginning of 2012 and followed those days with his camera. But unlike many others who documented this first peaceful mass movement in the history of Nigeria, he did not shoot the enormous crowds but staged fragile and isolated portraits of young men with their protest signboards – dressed in outfits between well-chosen riot-couture and area boy-style.

Andrew Esiebo also participated in the BEYOND FOOTBALL exhibition, which was organized by Goethe-Institut Lagos.

MUDI YAHAYA (NIGERIA) is working in various art forms from photography and film to live performances and writing. Most of his works deal with the topic of African identities and their varied visual vocabularies. Sometimes pretending to come from a documentary point of view, Mudi Yahaya's works go deep into the constructions of national heritage, nationalism, difference and belonging. The photo series RUPTURED LANDSCAPES uses artificial wounds as we know them from splatter film productions or some Nollywood movies and turns them into inscriptions of sadness, anger and loving.

KARIN THEN (GERMANY) There's a mermaid lying on the beach! Naked from waist up, downwards a glittering fishtail, she is looking - her back facing the viewer - at the ocean. The surreal picture of Karin Then's work MERMAID seems to be captured from a movie, from a myth or maybe from a commercial. At the scenic beach of a Brazilian island the artist slipped into costume and pose, wrapped her legs in sparkling kitchen foil, and sticks a blossom in her hair. A palm leaf served as tail tip. But Karin Then is not only shaping the fantastical. In her verbatim embodiment of the bequeathed legend happens an appropriation of the character occupied with desires, imaginations, hopes and lewdnesses. The artist re-enacts a medially communicated and postcolonial charged imagery and refers in her performance to the participatory aspect of the construction of individual and collective identity.

In the video work TOURISTS, Karin Then is shifting the perspective and the touristic gaze itself becomes the subject. A tour to the most beautiful beaches of Boipeba is done by tourists from an island nearby in one hour... idyll, palm trees, blue seawater... Voice-over: "...pescala, pescala,...(laughter)...pregunta como se llama...she comes from the street... ask for her name, para comer, for fucking..." (laughter)...Permanent looking closely, permanent shooting of somebody or something...

DENNIS FESER/KARIN THEN (GERMANY) video installation LIVE PART REPLACEMENT is a Lagos Live festival commission (see page 28) and focuses on European ideas, projections and substantial exports on and to Africa. An ironic investigation driven by the fierce need to invert and perforate images of the other, the naive, the masquerade, the invader, the hero or simply human mankind in a future soon to come.

ALAFURO SIKOKI (NIGERIA) Alafuro Sikoki studied industrial design in Great Britain and the US and works in various fields from graphic design to ceramics, from politically engaged community work to fragile sculptures. The presented images picture the conjunctions of gender issues, class and race. Whether in politics, economics or in the educational sphere, the place of women in today's society is still a contested issue. Sikoki portrays the female body as trapped in a web of dependency and subordination due to institutional norms of culture, family and religion; where even the attempts to escape common role models immediately turn into stereotypical traps. Alafuro Sikoki also participated in the BEYOND FOOTBALL exhibition which was organized by Goethe-Institut Lagos.

EDSON PINHEIRO CHAGAS (ANGOLA) studied photography in Lisbon and London and is based in the capital of Angola Luanda. His picture series OIKONOMOS is shifting between fashion-, portrait- and documentary-photography. Chagas invited friends and colleagues to pose for him, asking them to mask their heads and faces by self-chosen bags. The result is a series of disturbing portraits that are hard to decode. Depending on the picture the associations vary from traditional masquerades to kidnapping- and torture scenes, from a critique of consumerism to glamorous fashion shots.

EM'KAL EYONGAKPA lives and works in CAMEROON. His interdisciplinary oeuvre includes photography, video, mixed media installations and spoken word performances. He is the founder of the KHa! SHRINE an independent art space in Yaoundé. His use of surrealistic imagery often studded with paradoxes is seen by many as visual poetry. His work explores the "condicion humane" in relation to information society, ideological consumption as well as the ever-existing need for personal freedom.



WURA-NATASHA OGUNJI (USA/NIGERIA), VICTOR EHIKHAMENOR (NIGERIA), ALYAA SIRELKHATIM (SUDAN), HENOK GETACHEW (ETHIOPIA), MUDI YAHAYA (NIGERIA), JUDE ANOGWIH (NIGERIA), ABRAHAM OGHOBASE (NIGERIA) & OMOLIGHO UDEUTA (NIGERIA)



VAN - VIDEO ART NETWORK LAGOS IS A NEW MEDIA ART ORGANISATION BASED IN LAGOS. IT WAS ESTABLISHED BY THE COLLABORATIVE EFFORTS OF THE ARTISTS EMEKA OGBOH, JUDE ANOGWIH AND CULTURAL PRODUCER OYINDAMOLA FAKEYE, TO PROVIDE A SUSTAINABLE PLATFORM FOR ARCHIVING, SCREENING AND PRESENTATION OF NEW MEDIA ART IN NIGERIA.

The work of VAN Lagos also opens a multi-perspective picture of contemporary Lagos. Evidently, the city has begat multiculturalism as an insatiable infiniteness that defines its identity. In the on-going discussions on moving image, it is noteworthy that Nigerian's vibrant digital video film industry, also known as Nollywood, has been increasingly referenced with regards to making films about or from the continent. The vibrant film stories, being told by Nollywood, embody the prevalent happenings that interface the Lagos landscape.

As the world's dissolving borders become increasingly visible and globalization digs its feet further into the ground of our consciousness, there is much to be narrated, especially in terms of contemporary art. In this regard, the inception of video art in Nigeria, began formally through "The One Minutes" workshops in both Enugu and Lagos, followed by the Lihna Imaginaria workshops developed by Miguel Petchkovsky (Time_Frame) and held at the CCA - Centre for Contemporary Art Lagos. In October 2009, the first international video art exhibition curated by Oyinda Fakeye and Jude Anogwih further cemented the role of video art in the Nigerian contemporary art scene. It is also important to mention the workshops, screenings and programs carried out by the Goethe-Institut Lagos to further develop the medium. Amongst others the successful workshop hosted by the German video artists - Constanze Fischbeck and Daniel Kötter in April this year.

The frame of the lagos_live festival, VAN Lagos presents an overview of creative options offered by new technology in media across the globe and its appropriation in Nigeria to depict our national, socio-economic, cultural and political realities. VAN Lagos presents a compilation of works from various artists from different parts of Africa. The artists and their videos speak eloquently of the complexities of our continent, raising very pertinent questions and discourse on issues and topics that define multiple specificities, trajectories and conditions in a continent rich in history, socio-political, cultural and economic conditions. VAN Lagos is indeed proud to pioneer the exploration of video art both formally and conceptually in Nigeria.

Video Art Network Lagos
www.varlagos.org

VAN LAGOS

SCREENING PROGRAM

DAILY FROM 18h

VIDEO WORKS

CELL
WALK

VICTOR EHIKHAMENOR (NIGERIA)

Victor Ehikhamenor is a multi-talented visual artist, photographer, poet and writer. He has been prolific in producing abstract, symbolic works with unmistakable ties to his Nigerian background. He has had numerous exhibitions with strong following in Nigeria, United States and parts of Europe.

MAMA'S FLAGSHIP (Loop) The first one is my mother's wrapper that I travelled with to Thessaloniki, Greece and I hung it high and watched what direction the wind will blow it, only to realize the wind interchanges at every interval, north and south. Showing that migration/fate can take us humans to wherever it pleases. We think we know where we go. Yes are the ones who bought tickets, but how do we know what and who changes our destination or destiny.

HENOK GETACHEW (ETHIOPIA)

Henok Getachew creates his artworks from a range of found materials and conceptual elements to sculpt and transform his internal world into visual presence. He started practicing art from the age of six and later studied Fine Arts and Design at the Addis Ababa University. He is a founding member of Netsa Art Village, the first artist collective in Ethiopia. Henok works and videos have been exhibited in Ethiopia, Germany, India, Mexico and Tanzania.

CONCEPTION VS. DEATH (4:00 min.) This liquid dance plays on a sperm cell transforming from conception to death. The video was made during the "Free Art Felaga" at the Addis Ababa Goethe-Institute in May 2009. Pre-conception and post-death are both in the realm of the unknown, this is what I tried to showcase in this video with the dancing of a sperm trying to reach an egg.

BALCK AND WHITE (3:22) aims to serve as an expression of sexual seduction through human extremities, the melting together of flesh and the unity involved in the creation of pleasure. The sensitivity and intricacy of fingertips is used to express emotional peaks slowly merging and melting, uniting to become one flesh, one essence.

WURA-NATASHA OGUNJI (USA/NIGERIA)

Wura-Natasha Ogunji is a visual artist and performer. Her works includes videos in which she engages her body in explorations of movement and mark-making across water, land, and air. She is working internationally and is based in Nigeria and the United States. Her videos have been presented internationally, amongst others at the Australian Experimental Art Foundation (Adelaide), The Kitchen (New York) and the Video Art Festival /SI:N/ (Ramallah, Gaza, East Jerusalem).

THE EPIC CROSSING OF AN IFE HEAD (2:05 min.) The video pictures artist Wura-Natasha Ogunji with the painted striations of an Ife head, as she appears to fly across the land. In this work Ogunji explores the question "Does homeland long for us?". She uses stop-motion animation techniques to create a sense of awkward flight as she journeys not only across this otherworldly landscape but also through time, memory and history.

MY FARTHER AND I DANCE IN OUTER SPACE (1:00 min.) The creation of this video began with a question I had about the physical gestures of my father who is now deceased. I wanted to visualize what it might be like if we could have danced together. I used stop motion animation techniques again to create the sense of a weightlessness dance in an otherworldly landscape.

ALYAA SIRELKHATIM (SUDAN)

Alyaa Sirelkhatim is a Sudanese film director, editor and cinematographer in her final year of the MA filmmaking program at London Film School. Sirelkhatim was a participant in the first video art workshop coordinated by Jude Anogwih in October 2012 at the Sudan University of Science and Technology, Khartoum.

LULLABY (2:20 min.) The lullaby song freezes a momentum childhood to draw steps from the future. The platforms we walked had to be walked, jumped over and crossed again, in the future that we live in our past.

MUDI YAHAYA (NIGERIA)

Mudi Mudi Yahaya's work explores interpretations of African hybrid identities and their varied visual dialects, currencies and vocabularies. Investigating, the aesthetic imagery that connects postcolonial African identities, violence, intolerance, gender and race matters.

FOR CROWN + COUNTRY - An Exploration Into Memory And Fiction (12:44 min.)

The video employs the use of multiple narrative structures within a singular picture, represented by a "faulty" television transmission to analyse how television programming serves as our society's major storyteller, influencing viewers by presenting values and define our perception of reality.

THE EMPIRE STRIKES BACK - An Exploration Into Political Aesthetic (12:44 min.) is using the frame and aesthetic of a boxing fight as a political metaphor in the tradition of Jean Luc Godard who proposed aesthetic as a form of ideology. The video seeks to explore the extent in which spectacles and mass media function as a capitalistic device that encourages mass consumption and ideological manipulation.

JUDE ANOGWIH (NIGERIA)

Jude Anogwih is a multimedia artist living and working in Lagos, Nigeria. His work takes the form of photography, video, installation and producing maps and has been shown in several international art exhibitions and projects in Morocco, London, Germany, Greece, USA, Brazil, Sweden, Italy, Lagos among others. He co-curated several exhibitions at the CCA Lagos amongst others "Identity: An Imagined State" and "The Green Summary" and has co-curated "Contested Terrains" at the Level 2 Gallery, Tate Modern, London. Anogwih is a Goethe Fellow at the Documenta(13), Kassel, Germany.

EMITTERE. WAITING (1:40 min.) & PASSIVITY FROM PASSIVIUS (2:18 min.)

These videos are part of an ongoing series of work that started in 2009. They reflect on the field of dynamics and movement of people. There is always a point of connection and intersection of people, cultures and identities. The dynamics of the African continent is very much based on these movements. From the period of slavery to this contemporary age, people have always being forced to move, have submissively or willingly migrated clandestinely, searching for new paths to new inordinate destinations.



ABRAHAM OGHOBASE (NIGERIA)

Abraham Onoriode Oghobase, born in Lagos, Nigeria. He studied at the renowned Yaba College of Technology, majoring in photography under renowned painter and a photographer Deji Ajose, as well as the award-winning photographer and sculptor Uche James Iroha. His photography has been exhibited across Africa and Europe.

IN MY MIND (1:00 min.) & SEARCHING (1:00 min.)

In his video works Oghobase explores issues relating to human emotions such as loneliness, hope, anxiety, enthusiasm and fear, using himself as material for his recent body of work.

OMOLIGHO UDENTA (NIGERIA)

Omoligho was trained as a graphic artist and also posses a masters degree in art history from the University of Lagos. She has participated in various workshops, among others "Documenting Fiction", a video art workshop organized by Goethe-Institute Lagos and exhibitions including the recent 5th National Art Competition, where her entry, a joint project with Afikko Obadina, won the third place prize.

OIL, TEARS AND BLOOD (6:30 min.) broaches the issue oil exploration in the Niger-Delta area. Activists have shed a huge amount of blood and tears and others affected. This drop represents the millions of drops of oil that have been spilled, taken or stolen from our land. It also represents the shed blood and the tears of many who suffer from the effects of oil pollution, exploitation and oppression. The video is interlaced with docu-material from the actual Niger Delta.

MUSIC PROGRAM

DAILY 21.30h

MAIN STAGE

KEZIAH JONES & NATIVE
(NIGERIA)

THU 6.12.

21.30h

The internationally acclaimed singer-songwriter, guitarist and king of Blufunk – KEZIAH JONES will perform a solo concert on the opening night of the Lagos Live festival. Rare enough, this very special event will be topped by a live painting action by Nigerian artist NATIVE MAQARI, who is combining the traditions of mural-painting with comic- and street art styles.

Keziah Jones very special musical style is a fusion between raw blues elements and edgy funk rhythms. Also his Nigerian roots in Yoruba music and soul music can be considered a major influence on his sound. Keziah Jones' live shows are legendary not only for his distinctive style of guitar playing but also for playing most of his gigs with a bare torso.

This live concert will mix hard and edgy funk rhythms with a live painting performance - a unique live art experiment!





In recognition of the contribution that the Goethe-Institute Nigeria has made to the development of Nigerian music over the decades, the producers of the forthcoming historical documentary film, ELDER'S CORNER (www.elderscornerfilm.com) have chosen to showcase a sneak preview of some of the musical collaborations that feature in the upcoming film.

ADUKE
SJI & BANTU
FATAI ROLLING DOLLAR
ORLANDO JULIUS
PAULSON KALU

TÌ-RÓ-RÓ
CONVERSATION WITH THE ELDERS
(NIGERIA)

SAT 8.12.
21.30h

This concert will be an outstanding moment in the music history of Nigeria. Backed by the dynamic Bantu rhythm section, the music legends Fatai Rolling Dollar, Orlando Julius and Paulson Kalu share the stage with the stars of the younger generation Bantu, Siji & Aduke to revisit and re-interpret the sounds of Afrobeat, Juju, Apala, Highlife and Fuji music.



KUKU uncompromisingly bridges the gap between his African roots and the western world with an effortless blend of Yoruba, English and Pidgin English lyricism, percussive guitar progression, infectious Udu drum rhythms, topped with the South African Township guitar inflections. KUKU was born in Miami Florida but returned with his parents to Lagos at the tender age of two years, where he was nourished on high doses of traditional Yoruba classics such as Apala, Fuji, Juju, and Waka music, along with his parent's imported vinyl collections of American soul music, Reggae, Country Western and other world sounds.

On his current album "Soldier of Peace" KUKU explores his roots more than ever. The beauty of Nigeria shines through like the tropical sun on this record. Those who think Afro Beat is the greatest music export of Nigeria, think again. Have you heard the "Soldier of Peace?"

KUKU
(NIGERIA)

FRI 7.12.
21.30h



NTONE EDJABE
(CAMEROON)

SUN 9.12.
21.30h

Ntone Edjabe is the founder and editor of Chimurenga, a pan African publication out of Cape Town. He is also the curator of the Pan African Space Station, a music platform on the internet and at various venues across Africa. Ntone has performed as DJ at festivals and music venues across the world and is artistic director of Tagore's, a live jazz music space in Cape Town. Ntone Edjabe will play one of his fine pan African DJ-Set mixing the diverse styles and beats of the continent to shake the festival's final Sunday evening party. Don't miss those tunes!

50
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