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 Olumuyiwa Osifuye / Leo Asemota (Nigeria)

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Started by **imagineartafter** at 03:35pm Oct 28, 2005 GMT

For the next six weeks Guardian Unlimited is supporting a unique arts project featuring 14 artists from across the globe, exhibiting their work and hosting live discussions between each of the artists. Find out more about the project at

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 [LeoAsemota](#) - 04:04pm Nov 30, 2005 GMT ([227.](#))

African philosophy. There were a few publications earlier in the year on this subject, one of them was an anthology, priced at about £70 or £80.

 [OlumuyiwaOsifuye](#) - 04:09pm Nov 30, 2005 GMT ([228.](#))

Leo you posted "Entry 217 - Beautician. If you had not

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explained I would not have got it. It is quite melancholic especially with her absent from the lower image."

Yes....that is a curve.....the unpredictability as found in nature..... the emphasis is on the person....

yes prints to be made seaparately.....same frame, Yes!!... a worthwhile struggle in my mind for final presentation...I arrived at this...my intuition...

To show this at Goethe in Lagos.....the space is not there..... I would have loved it.

<http://www.imagineartafter.net/view.php?id=405>

■ **[LeoAsemota](#)** - 04:12pm Nov 30, 2005 GMT ([229.](#))

Play is integral to my creativity. Even though some of my work may be "hermetic", the point of departure for me, in creating that work is from a determined playful place.

■ **[OlumuyiwaOsifuye](#)** - 04:14pm Nov 30, 2005 GMT ([230.](#))

Breda: How safe are these uploaded photographs online? am sorry that my 2nd group will have water margins on them (to be posted within the week)

■ **[LeoAsemota](#)** - 04:14pm Nov 30, 2005 GMT ([231.](#))

Wow! I really like this last one you just presented. It seems executed in one breath.

■ **[OlumuyiwaOsifuye](#)** - 04:17pm Nov 30, 2005 GMT ([232.](#))

Leo.....a work being 'closed' to an audience definitely demands a lot of explanation frm you... I guess once people are used to your style and philosophy.....they can easily connect with you.

You talked about an appliction (a form) or something yesterday....what is it about?

■ **[OlumuyiwaOsifuye](#)** - 04:19pm Nov 30, 2005 GMT

([233.](#))

which one.... the dialogue number pls.. this message box scrolls somehow..you ahve refresh or somethiong

■ [OlumuyiwaOsifuye](#) - 04:21pm Nov 30, 2005 GMT
([234.](#))

<http://www.imagineartafter.net/view.php?id=406>

Breda: This is the last but 2 of the "Balancing the Act" the remaining 2 before this project terminates.

Th 2nd group before the week runs out....

Leo:

■ [LeoAsemota](#) - 04:22pm Nov 30, 2005 GMT ([235.](#))

Image in dialog 228 is what I am refering to.

■ [OlumuyiwaOsifuye](#) - 04:44pm Nov 30, 2005 GMT
([236.](#))

Leo You wrote: "Wow! I really like this last one you just presented. It seems executed in one breath. your refering to this particular one"

<http://www.imagineartafter.net/view.php?id=405>

This is Mrs Ajoke Mohammed...the wife of the late Military head of State of Nigeria (Gen Muritala Mohammed..)

she told me she went into 'environmental preservation et al years back after a chance

encounter with the nobel laureate lady frm Kenya(I cant remeber her name now) met with her years back during an international workshop on environment...I guess in Rio Janeiro (South America)

She quietly propagates this in the country....

I am off in 3minutes Leo to be back tomorrow.

■ **LeoAsemota** - 04:46pm Nov 30, 2005 GMT ([237.](#))

It has been a rather packed one today. It is a pity Breda did not stay on for much longer.

■ **LeoAsemota** - 04:47pm Nov 30, 2005 GMT ([238.](#))

Until tomorrow then. Good evening!

■ **OlumuyiwaOsifuye** - 08:21pm Dec 1, 2005 GMT ([239.](#))

Breda for 2nd group

<http://www.imagineartafter.net/view.php?id=450>

Leo I will be here...Friday (2nd Dec) 13.30GMT

■ **OlumuyiwaOsifuye** - 08:22pm Dec 1, 2005 GMT ([240.](#))

Breda for 2nd group

<http://www.imagineartafter.net/view.php?id=450>

Leo I will be here...Friday (2nd Dec) 14.30GMT

■ **BredaBeban** - 10:24am Dec 2, 2005 GMT ([241.](#))

'Muyiwa, 2 more images from the series 'Ballancing the Act: Nigerian Women' should be uploaded as part the Gallery over weekend. Although I think that all photos deserve to be part of the Gallery, due to technical reasons specific to GU, the rest of the series will be feature as part of your Work pages.

am awaiting more images from the 2nd group with gerat anicipation.

■ **LeoAsemota** - 02:40pm Dec 2, 2005 GMT ([242.](#))

hi Muyiwa.

I realised that I have not posted images from my imagine art daily series.

A few.

Imagine art daily 24-11-05

<http://www.imagineartafter.net/view.php?id=454>

Imagine art daily 25-11-05

<http://www.imagineartafter.net/view.php?id=455>

Imagine art daily 26-11-05

<http://www.imagineartafter.net/view.php?id=456>

■ **[LeoAsemota](#)** - 02:49pm Dec 2, 2005 GMT ([243.](#))

It has been a rather delightfully packed week for me.

I do not know if you have heard of Damilola Taylor. He was a promising 10 year old who was murdered five years ago by a group of boys about his age; they are still at large by the way. Well Sunday November 27, was the commemoration of his death.

I have been involved, for the past couple of years now, with the trust that is set up in his name.

The tragedy in my opinion is the fact that no one has given up the youngsters that murdered him. If in the eventual conviction of whoever did it, those in the know, especially their parents could be considered as accessory to the murder.

The Trust is doing very good work, helping young people on the path to realising their dreams.

■ **[OlumuyiwaOsifuye](#)** - 02:51pm Dec 2, 2005 GMT ([244.](#))

20 minutes late Leo... I am sorry... Still editing.... But I am here now... How long do we stay....about 1 hr 45min??

■ **[LeoAsemota](#)** - 02:53pm Dec 2, 2005 GMT ([245.](#))

hi Muiyiwa, good you are here.

■ **[OlumuyiwaOsifuye](#)** - 02:54pm Dec 2, 2005 GMT ([246.](#))

Yes... I had about Dami!! Sad indeed. Never really new I would meet somebody who has something to do with his memory...

■ [OlumuyiwaOsifuye](#) - 03:04pm Dec 2, 2005 GMT (247.)

That brings me back to answer your question...when I posted much earlier on about a

governor of a state in Nigeria under bail in London who found himself mysteriously(As he

claimed) in Nigeria few days... Newspapers are really selling now in the country.....

At times one wonders.... I stumbled on a local paper here..which culled an article by one Lydia Polgreen of the NewYork Times.....which took my dear country to the cleaners...talking about this escapade of a disappearing top 'personlity'

The article also reminded its readers that my dear country is very well noted for scam e-mail...

I agree.....but not absolutely... As a matter of fact since this dialogue started..... I need to tell you that I have been bombarded with scam email of those who would 'love' to to represent me and my work..... requestring me to pay registration money upfront) whatever that means

wuith addresses in the West... I guess this corruption has a global connotation...of course much deep rooted in some countries

■ [LeoAsemota](#) - 03:07pm Dec 2, 2005 GMT (248.)

I did not expect that I would be involved with his story in this way at least.

In 2001, when I embarked on a project called MAP OF A CITY, I did take a photograph of a Police Witness appeal board, calling for witnesses to his murder.

His father, Richard is a very warm and generous man.

■ [LeoAsemota](#) - 03:11pm Dec 2, 2005 GMT ([249.](#))

Absolutely. But as you know, because Nigerians inspired this movement, it always goes back there, you know, to its source.

■ [OlumuyiwaOsifuye](#) - 03:12pm Dec 2, 2005 GMT ([250.](#))

Breda: The remaining 2 images for the "Balancing the Act" will be uploaded latest by Monday unfailingly....

The 2nd group.....I have been working for some days now editing ie..till few minutes I will get the reaming uploaded...am sure about that...before Sunday evening

■ [LeoAsemota](#) - 03:17pm Dec 2, 2005 GMT ([251.](#))

I have been trying to get the Naira here, from all sorts of Bureau de change, but no one apparently have stock of the currency. There was actually laughter in the No, no, no, reply from a cashier in one of these high street banks.

A couple of days ago I took a photograph of the rates board that shows what they buy currency for and what they sell it at, studied the country whose currency they exchange and I thought hmmm!

I could create one of these type boards, call the window Art de change and include Nigeria with the words - WE DON'T BUY, WE DON'T SELL - next to it.

■ [OlumuyiwaOsifuye](#) - 03:20pm Dec 2, 2005 GMT ([252.](#))

I ma studying your images

■ [LeoAsemota](#) - 03:22pm Dec 2, 2005 GMT ([253.](#))

If I may go back to perhaps the beginning when this dialog began, I did ask about what your relationship is with photography; I would like to ask it again and if you have considered working in different medium, say film.

■ [OlumuyiwaOsifuye](#) - 03:30pm Dec 2, 2005 GMT
([254.](#))

Leo Let me don the cap of a lawyer for a few seconds:

...let me ask?...I just remember this:

Do you miss home?

Would you love to come back home?

Did you leave for the UK on your own volition?

Were you conscious enough of your surroundings(here inNigeria) before you relocated?

What do you think is the major problem or challenges we have in Nigeria(Africa) that seems to draw us backwards as a nation or as a people.?

What based on your experience in the West so far...what would you consider as the way forward.....

(Of course, this is an open forum..) I will welcome even your diplomatic answers.....but you can be frank if you wish..

■ [OlumuyiwaOsifuye](#) - 03:38pm Dec 2, 2005 GMT
([255.](#))

Leo... you are very very right.... I have haD IT AT THE BACK OF MY MIND that I will like to explore the area of film making...short films.

You know one keeps discovering himself as he evolves in his craft. Definitely....the moving image can be a very appropriate medium to pass on a message.

I am considering a school in the US where I can get the basics that get me on...not more than 3weeks ...a workshop..... All this subject to funding.....mindful of the fact that all one has imbibed in terms of knowledge has been on self efforts.....

It is not easy..... SO for me... I do a lot of balancing....which If i must reveal,I am sure will be beyond

your comprehension.

■ [OlumuyiwaOsifuye](#) - 03:48pm Dec 2, 2005 GMT (256.)

<http://www.imagineartafter.net/view.php?id=456> This is esthetically pleasing to me...what are you saying here... Is that you on the right? And by the way: Your images.....as posted in two's...what size and how is the final display going to be like.

This particular pair reminds me of one German photographer..... I don't have the name with me.....

■ [LeoAsemota](#) - 03:54pm Dec 2, 2005 GMT (257.)

No I do not miss Benin-city, Nigeria. I left finally when I was 18 years old and Nigeria was not that bad.

As to whether I would like to come back to Nigeria depends on what Nigeria can do with the man I am growing to become.

I was 18 years old when I left and it was in part to do with my family. As you realised, I come from a rather large and somewhat notorious family; both grand-parents.

In all honesty, I am disconnected from the goings-on in Nigeria and unfortunately cannot suggest a way forward. But what is evident though is the failure to recognise their place in the world. It seems the country has no aspirations other than the benefit of individuals.

Nigeria has never been at rest, right from independence, I know this, my grand-father campaigned for it. It has had great spells, but the nation is tortured with political unrest.

When I was at the Nigeria High Commission to renew my passport, the place was unpleasant. I believe the devil is redesigning hell on the information he gets about the place. Discord, disorder, unnecessary experiences in the home a place that is representation of nation.

Like I said, if Nigeria knows what to do with my kind, I will return. But I doubt it.

But then again, I believe I am a citizen of the free world.

■ [LeoAsemota](#) - 03:57pm Dec 2, 2005 GMT ([258.](#))

I also feel more a native of Edo, of Benin than I am Nigerian.

■ [OlumuyiwaOsifuye](#) - 04:00pm Dec 2, 2005 GMT ([259.](#))

There was a time in the late 70's when the Naira was an exchangeable currency in London.

■ [LeoAsemota](#) - 04:07pm Dec 2, 2005 GMT ([260.](#))

The image in your entry 256, the image on the right was taken in my studio and is of packages containing proposals for exhibitions and books to libraries etc and had spent the whole of Saturday putting together.

The image on the left is my kitchen at home. So they are both me.

The collection of photographs that make up 'imagine art daily' will not be for exhibition but for publication really, possibly accompanied by our dialog. They will act as page breakers, or a calendar of two pages facing that would precede the conversation for that day, if any.

■ [LeoAsemota](#) - 04:08pm Dec 2, 2005 GMT ([261.](#))

There was a time when the Great British Pound was no greater than the Naira.

■ [LeoAsemota](#) - 04:12pm Dec 2, 2005 GMT ([262.](#))

?Do you know I teach filmmaking. At my studio and special workshops and seminars for Lambeth Education Services.

Just yesterday, I met up with Andy Mundy-Castle and Amanda - my featured portrait on this site - was taken by her. They took one of my workshops. They both work in television presently, Andy is with a company called Maroon.

Andy and I went to see 'The Upper Room', Chris Ofili's exhibition at Tate Britain. Awe inspiring stuff.

Amanda came to visit the workshops to show photographs from her recent trip to Ghana and to talk with the current class.

[OlumuyiwaOsifuye](#) - 04:18pm Dec 2, 2005 GMT
([263.](#))

Your short statement " also feel more a native of Edo, of Benin than I am Nigerian" made me to burst into an uncontrolled laughter.

Really? you mean you are an Edo man and not A Nigerian.. It is quite natural people dash for their roots (that is the primordial instinct - Maslow's principle) when crises rear its ugly head

A similar scenario

A newspaper reported: Prof Wole Soyinka...was annoyed by the security agents at the airport on his way out of Nigeria during the 1993 June

election palaver ...the English Literature nobel laureate got so infuriated as he burst in his local language 'Yoruba'...The English language

possibly failed him!! At that moment his acquired 'tongue' could not do justice to his state of mind.....

So Leo.....I understand why you prefer being seen as Edo man..... Has Nigeria failed you.....?

What about me and why am I still here.... We are about 140 Million...you know...

[OlumuyiwaOsifuye](#) - 04:22pm Dec 2, 2005 GMT
([264.](#))

Then you will teach me film making....I will pay you after making the Cannes!!

Seriously speaking....I can explore this opportunity with

you after this virtual project elapses..... Your reaction?

■ [LeoAsemota](#) - 04:25pm Dec 2, 2005 GMT ([265.](#))

With great pleasure. you know you already have a head start, what with your work in photography.

35mm is 35mm, whether motion picture or still photography.

■ [LeoAsemota](#) - 04:28pm Dec 2, 2005 GMT ([266.](#))

We already have work to do!

■ [OlumuyiwaOsifuye](#) - 04:33pm Dec 2, 2005 GMT ([267.](#))

You have said so much about Nigeria, our country....I can feel your anger...I can feel the disappointment...etc...

Trully speaking these emotions pervade the majority of the citizenry.

Of course one is not expecting an utopia...but as you have said it is just motion without movement.

If you recall earlier on in our postings..you told me about your apprehension about visiting the embassy in London....

■ [OlumuyiwaOsifuye](#) - 04:45pm Dec 2, 2005 GMT ([268.](#))

Leo... Let us get theoretical and hypothetical

let us look at these essays I made up concerning this matter as Africans and the world at large...

The link can be reached through the homepage of my website: <http://www.pictures-of-nigeria.com>

but I will upload them here... Quite wordy... You may read them at your leisure.....

■ [OlumuyiwaOsifuye](#) - 04:46pm Dec 2, 2005 GMT ([269.](#))

The first essay:

AFRICA, EQUITY, AND THE GOLDEN RULE

(Submission to the Commission for Africa - CFA - the UK Prime Minister, Mr. Tony Blair initiative)

By 'Muyiwa Osifuye

2004

Things have gone wrong: one will not dispute that. Africa's problems are more rooted in a vicious cycle of misplaced values and low-esteem we have of ourselves.

It is not absolutely a matter of research papers, ad hoc bodies, and policy formulations per se. We have been having all that.

For Black Africa to get out of its economic problems and human calamities, it certainly deserves a new thought, a renewed African philosophy (in the light of contemporary global culture) and love for humanity. We should stop pretending: our ways are different from others.

The new song across the land should be 'do unto others as you would like them to do unto you'. We should not mouth it. We should live it. It has to do with mutual respect.

I guess we are tired of statistical figures and indices being reeled out by global bodies, which are worrisome to say the least. The realities on the ground experienced by the masses are even worse. It is quite difficult to do a thorough research in this clime.

Nobody will help us carry our load. The grants received so far from foreign donors have not really percolated down to the ordinary black Africans.

Let us find something real, lasting and tangible to chew, to move us forward; something new, within us—but subject to mutual understanding and respect with other people of the world.

We have made our mistakes in the past. Let us get out of

the sustained self-inflicted hardship.

We should learn from similar nations how they got out of their economic doldrums. (Countries we share certain peculiarities with).

The pretense must be a thing of the past.

The influential ones in our midst should please come down from their tower of Babel and initiate a crusade of love.

The problems will have to be solved by Africans themselves. We have a lot to offer ourselves and the rest of the human race. Our young ones are waiting! The rest of the world is waiting!

Let us be courageous.....

END

■ **LeoAsemota** - 04:46pm Dec 2, 2005 GMT ([270.](#))

The portraits are of Andy Mundy-Castle and Amanda A. Aryiku. Imagine art daily 01-12-05
<http://www.imagineartafter.net/view.php?id=457>

■ **OlumuyiwaOsifuye** - 04:47pm Dec 2, 2005 GMT ([271.](#))

2nd

AFRICA'S PROSPERITY GOALS: A CULTURAL PERSPECTIVE

(Submission to the Commission for Africa - CFA - the UK Prime Minister, Mr. Tony Blair initiative)

By 'Muyiwa Osifuye

2004

Commission for Africa (CFA), one is made to understand is the brainchild of His Excellency, the UK Prime Minister, Mr Tony Blair. Another initiative geared towards arriving at a set of policies meant to get Africa out of its economic doldrums.

Concerning this matter, I must say, 'Thank you Sir' for this selfless initiative. I hope your colleagues in the G8 which you intend to chair come 2005 would be fair enough to assist in the implementation of the eventual suggested views that will be compiled after this process.

No doubt about it most of the solutions to African economic underdevelopment rests in the hands of Africans themselves and therefore one is a little bit unexcited that yet again, another initiative is coming from a non-African. Is there any hidden agenda one may ask? Again where will this one take us? Many questions are therefore raised for answers. With reference to several African and other global initiatives which have come and gone plus those ones now in existence without the expected positive results yet to be realised, one is tempted to keep mute rather than give few words as thoughts to this 'new' project.

Since contributions for this project have now been extended almost close to the grass roots-to some citizens-it is a plus for this initiative unlike others. One may then assume an incurable optimist position to give a few words, however imperfect but based on information at ones disposal as a citizen of the continent. Even at that, suggestions and views would still be made with reservation and skepticism.

At this juncture it is not really necessary to give a recap of how Africans got to this sorry state in the present scheme of things as being experienced within the continent and on the global platform. Global policy makers and stakeholders in Africa (if they exist) are already well informed about this or they may be ignorant of the root cause of our problems.

So, from the cultural and traditional perspectives, how would the continent take it pride of place within the global space?

Personally I believe Africans themselves must look inwards and start implementing ways to relieve themselves of the burden they are carrying in all its ramifications.

Africa should not leave room for the charismatic political opportunist that continually capitalise on the unfortunate

predicament it is has found it. Africans should look at our positive cultural values and norms that had provided succour and meaningful existence before the advent of colonization.

Emphasis should now be directed towards a sort of political and ideological systems that would work for Africans. That would be beneficial within a global context where other peoples' rights are respected since no human being chose at creation which country or continent he was to be born. Though Africans could now be regarded as being economically backward but they are not mentally underdeveloped.

African policy makers should start investigating and putting to use in a courageous and unselfish manner those values, tradition and culture of its people as practised in the inner recesses of their villages and hamlets. Those aspects of our culture that make things work, creating orderliness, respect for neighbours (rather than the new individualism)- such elements that stimulate local commerce.

Contemporary style of governance called 'democracy' needs to be modified to fit into our inherent cultural dispositions, after all in the developed nations, deliberate political devices are continuously put in place to reflect the cultures of the people.

Leadership in Africa appears to have jettisoned its cultural relevance in the practice of the imported system of governance.

Committed leadership for the future must be mentally de-colonized.

Culture as tools, values as a gauge and other systems should be employed to highlight the positive aspects of the African tradition and what is expected of a leader.

(Of course, no nation or group of people can thrive in isolation, as whatever policies evolve must be integrated within the global system, now that there is a lot of talk about globalization.)

A machinery of sorts should be in place to enable the

masses within the grassroots enable them channel their views about policies that will eventually affect them- wherever they are situated. This is where the custodians of culture come in.

That is, the relevance of the traditional institution is fast disappearing. This institution should be rejuvenated. The role of traditional rulers and community leaders cannot be over emphasised.

Although, short of these people being corrupt themselves (a major dilemma) and their being intimidated by politicians of the day, these traditional leaders should be given more roles to feel the pulse of the people towards making a collective submission to the higher level of governance at the centre.

A framework should be in place to monitor traditional rulers by their subjects towards accountability and abuse of powers. (Africans being highly superstitious and metaphysical for that matter, in their worldly view will strive towards dispensation of justice whenever contentious issues come up)

For immediate economic power, the issue of Lands Use Act should be changed towards property rights to rest in the hands of families and indigenes and not necessarily taken over by government. This creates immediate wealth and as such traditional occupations, like farming, the running of cottage industries and what have you can easily be carried out.

Expenditure by African governments should not necessarily pursue the fashion of the day in the execution of grandiose or white elephant projects that would not transfer to immediate wealth to the masses. Such funds could go into stimulating and modernizing various traditional values and heritage that having first satisfied local need, can thereafter be exported for international consumption bringing the needed foreign exchange eventually. Funding should increase in the area of imparting indigenous and global education amongst genuine professionals and practitioners of arts and culture to encourage them come up with creativity that gives Africa a comparative advantage. This is expected to sustain the positive aspects of African culture and serve as

a means to inform and benefit the rest of mankind.

Artists should be supported and taught the entrepreneurial know-how, to package African culture as a commodity yet to be appreciated locally and across the world towards improved understanding.

There are many ways of doing this.

It could be through arts and cultural exhibitions, festivals, book publishing, tourism, by print and electronic media even by way of a sustained hosting of Internet web portals.

Interactive and exchange of cultural programmes within different ethnic groups within an African country should be instituted to stimulate better understanding still and to satisfy curiosity across boundaries. These cultural exchange programmes should be extended across countries in Africa. And where such programmes are organized the people within the village and the hinterland should not be left out. The use of modern technology should be employed to make this a worthwhile experience for all..

African artifacts and pieces of heritage locked up for display in foreign museums belongs to Africans and as such should be shown in museums here in Africa. Those who are interested in seeing such works should endeavour to come to those localities where the items came from in the first instance. Functional museums should be located within such localities. Foreign cultural interests and organizations may go into partnership with local representatives (not the government at the centre) to strike a business venture. All this should translate to improved economy for these impoverished villages.

On a lighter note, to fight the endemic corruption amongst some political leaders in Africa, (out of frustration in some quarters) the joke goes like- that political leaders striving for positions of power and authority should be made to take the oath-of-office by swearing in the name of their local African deity: that they will not steal nor siphon public funds to a safe haven outside the continent, where it is of no use to the people. Some believe that the spiritual powers of these traditional

deities can not be taken for granted as they are capable of dispensing justice at a supersonic speed or whatever.. I do not really know.

Lastly I will rest my case here with an advice that Africa is such a huge continent which problems can not be addressed by a broad and sweeping set of policies without taking into cognisance the diverse cultures and norms that spread across the continent even within a geographically nomenclature called a country.

END

 [OlumuyiwaOsifuye](#) - 04:48pm Dec 2, 2005 GMT
([272.](#))

another essay:

BITS OF HERITAGE, WHOSE HERITAGE?

(Goethe - German- Cultural Institut, Lagos, Nigeria)

By 'Muyiwa Osifuye

2003

Change is the only inevitably constant aspect of life in this world we all live in. Our cultures have been dynamic. In some places we experience a rapidly vanishing heritage. While others keep theirs and improve on them, others simply do not know what to do with theirs. Technology and new discoveries in science have greatly influenced global cultural values including a supposedly described 'uninformed and primitive' African continent. This is truly not the case. In fact Africa has gradually embraced a foreign culture as its traditional values are fast losing their place in the scheme of things.

Across many races, many traditional items are quite symbolic as they serve the emotional and utilitarian needs within the immediate environment. These sociological elements differ from place to place. As humans there are similarities of purpose. There are some common needs and challenges even basic emotions in some cases irrespective of places of origin. At a point in time such solutions to these problems could be referred to in some quarters as

being primitive, uncivilized, civilized, modernized, post-modernized or even futuristic. However, it is these similarities that ought to be recognised always.

Some of the things common to all of us would include our daily routine tasks, state of well-being, growing-up, clothing, relaxation, commerce, comfort, shelter, beauty, meeting up with the challenges of nature, the environment and the rest. Certainly there are traditional ways of dealing with all of them.

In Africa these traditional values are gradually being replaced by the culture from the developed nations. Why has this been so? It can simply be said that most humans would rather associate with a winner. The West is rich, with a developed society and it is powerful! Therefore many things about them are assumed to be fantastic to be emulated.

Therefore there is an element of obvious association with it at the detriment of cultural values. Suddenly Africa's contribution to global heritage has reduced or it's being threatened. Generally speaking, some parts of the globe are gradually losing their sense of history. However there is a consolation for the future that maybe, hopefully, the vestigial traces may reveal the forgone times.

Even within the developed nations those elements that are associated with their culture are rapidly changing. Attitudes, norms and other values are now quite unpredictable. This has been further threatened by the recent insecurity in play around the world. So at any point in time, how do we then know where we were, who we are and how things have been and of course where will we be? We, as humans can not really accurately decipher what is next.

Though, if presently a people have gone on technologically to improve their station in life while others have had theirs truncated is an issue to be investigated and solutions proffered. And again is it possible to have a hybridization in terms of the diverse cultures, the tradition and values across the globe instead of an over-riding culture from a people that its expected to sweep all over mankind as the acceptable norm?

Lastly even if a global culture evolves eventually one is always assured that its 'bits of heritage' would be questioned and the routine items used by all would hopefully be available to stimulate our thoughts to answer the queries of our past, present and future.....

■ [OlumuyiwaOsifuye](#) - 04:52pm Dec 2, 2005 GMT
([273.](#))

The last essay

THE NURTURED DISEQUILIBRIUM

(5th Gwangju Biennale, Gwangju, South Korea)

2004

By 'Muyiwa Osifuye

This brings to our consciousness, issues concerning the ever rising level of inequality prevalent in our times with its attendant fallout and imbalance within our global system.

This has had its roots within the basic units of human co-existence experienced at our different localities and as such has naturally extended beyond, to a multi-level of inter-relationships across national boundaries. We have the two sides of the border with a far yawning gap or better still, should we call it the two sides of the socio-economic divide: which balance is daily nurtured towards the deprivation experienced amongst a group of people within a state and across poor countries of the world-the African continent being prominent in this instance.

The struggle for supremacy in all spheres has become so heated up in recent times. While one may acknowledge that this is as an innate attribute of Man to ensure self survival, are recent actions in this pursuit of self preservation not going beyond the balance?

The less inspirational ones are daily being stampeded to the dust and ultimate death by the more privileged in the race for a nebulous 'reward' dreamt up by the 'conqueror'.

The fallout is the self-inflicted tension which yet persists. Even the delicate eco-balance is not spared either.

In simple words, the reality today is the nurturing of a system which is lopsided towards a situation of grinding poverty and disrespect for human dignity.

Therefore, it may be inferred that it is possible that the human race has not actually maximized the benefits of the essence of its existence on this planet.

Therefore, the natural flow of thought is to question the role of our decision makers to stem the tide of this imbalance.

Across all levels of decision making one may ask: what has engaged the minds of our policy makers where issues such as the equitable share of the common good (wealth), rule of law coupled with unbiased dispensation of justice and respect for the dignity of Man are concerned? These and many questions demand our attention.

What is Man's mission? What is the mission of the privileged? What is the reaction of the oppressed? How did these attitudes originate? Has it been as a result of retaliation or provocation? etc

However, despite these multifarious conflicting tendencies, a symbiotic relationship of sorts still prevails. Or do we call it a forced relationship- predatory in nature?

For something in return, the have-nots still serve the privileged ones within and across the socio-economic divide. A similar experience is also noted across nations where raw materials and cheaper labour force are exchanged for finished goods and services.

Yet a state of mutual suspicion, fear and tension still exist. Why? And can we do better than this?

Today, to advocate for a utopia is neither practicable nor humanly possible but our lopsided socio-economic equilibrium (being the two sides of the same coin of the human entity) ought to be steered towards a harmonious status as much as we can and not a departure from it as it were.

The oppressed nations, the weak in the slums, in the

favelas, in the ghettos we know are "the dust of the earth" but let the powerful reflect on the phenomenon of our common creation and extinction to deliberately do more by allowing some spill of the needed 'little drops of water "at the least) touch the quaking and dried lips of these less-inspired ones.. This is what they simply ask for! To ensure a recovery, sustenance of life and restore human dignity to our other self and not mere existence as it were.

In all, life goes on albeit the uncertainties and the mutual suspicion at both ends of the fulcrum of our interactions and existence. Let us see what happens..

END

■ [LeoAsemota](#) - 04:55pm Dec 2, 2005 GMT ([274.](#))

What I fear is that I might get involved in politics, like my grand-father. That bothers me.

My mother, Uyi, is a retired head of a school so it seems natural for me that I am engaged. I am hoping that I have no other relationship with politics other than through art.

■ [OlumuyiwaOsifuye](#) - 05:00pm Dec 2, 2005 GMT ([275.](#))

Leo... I want to believe that rather being frustrated...every body here fights that emotion... we can keep on talking,strategizing...

My philosophy and consolation stem from the fact that all of us can't just leave or give up.

140 million people where will they go... In as much as I am aware that..migration is an inherent activity undertaken by the Human race.... the poor cant even take off.....where will they raise the money to buy a flight ticket...

I am sorry I have to leave to continue with the rest of the images for the gallery.. Breda is expecting/.....It has been this project...running up and down...till this weekend...to get things edited...to meet you again TOMOROW....

WILL BE HERE 14.00GMT Good evening!!

■ [LeoAsemota](#) - 05:03pm Dec 2, 2005 GMT ([276.](#))

You had posted a link to this paper and I remember reading it. I feel those in power whether Nigeria, or Tony Blair, they should remember to take lead sometimes from the people they govern.

■ [LeoAsemota](#) - 05:04pm Dec 2, 2005 GMT ([277.](#))

Take good care!

■ [LeoAsemota](#) - 11:46am Dec 3, 2005 GMT ([278.](#))

To continue from your entry 275, I do not think citizens give up. It does not matter where you end up, you are in a way an emissary of your place of origin.

What I believe is that the people of a nation are like crops, they need to be cultivated, placed in a rich soil, nurtured, cared for. Remember, weed is a natural inhabitant of every type of soil, it is in the air, so there is always a constant weeding if you like. You have to consider the forces of nature that does not intentionally work for or against you.

All these considerations and more, are integral in order to reap a good harvest. Then you have to crop rotate perhaps and so on and so forth.

Those who have left, for what ever reason, are those who recognize the seed in them and the soil with which to germinate and perhaps feed the multitude that life could effectively serve.

But through and through, they are still a crop that is unique to a given place; you will not find an Iroko tree in Europe. Even if you did, its components will be dissimilar.

■ [LeoAsemota](#) - 11:54am Dec 3, 2005 GMT ([279.](#))

This image was made with a pin-hole video camera I purchased in 1998.

FiTH WORK No.2: A Stilled Life (1999)

<http://www.imagineartafter.net/view.php?id=498>

The camera is unique, films only in mono-chrome, and probably non-existent now. I made a series of portraits with the camera when I first bought it and this one stuck. It looks like a drawing made with graphite. It is truly beautiful to watch as a moving image.

FiTH WORK, like I mentioned early on, I believe is the most essential of my entire body of work. FiTH is an acronym I coined meaning 'fever in the head'. The works are playful yet serious, reactionary, commentary, recognition, spiritual...I do not know yet if I can ever stop making them.

I am showing this image because we talked about filmmaking yesterday and we have initially discussed an artist's relationship with materials, and their approach to their artform.

I am an artist that embraces every tool available that could enable me to realise every inspiration. A fire is not started only by striking a matchstick you know.

■ [LeoAsemota](#) - 12:26pm Dec 3, 2005 GMT ([280.](#))

I thought I should come in early and leave you a few thoughts. you have much work to do it seems and definitely need to focus on completing that today.

It will have to be Monday my good man! I am staying at home tomorrow. I would have for my home to think I am a stranger. Lots of music, Sir Victor Uwaifo, John Coltrane's OM (the original vinyl print - a gift, thanks again Andy) Neu!, James Brown, Burnt Sugar, Blo, Morton Feldman, Takemitsu, Snooks Eaglin, Eric Dolphy...man! it is going to be an alive one in my home from when I return today.

Have a great weekend Muyiwa.

■ [OlumuyiwaOsifuye](#) - 06:05pm Dec 3, 2005 GMT ([281.](#))

Breda: The remaining 2 for the series on Women
<http://www.imagineartafter.net/view.php?id=499>
<http://www.imagineartafter.net/view.php?id=500>

Group 2 follows:

■ **OlumuyiwaOsifuye** - 06:08pm Dec 3, 2005 GMT
([282.](#))

Leo... Indeed you are right.....it has been hectic since yesterday till early this morning....preparing the remaining images for Breda.... I just came in now to upload... Doing it today leaves me room and reduces my stress of getting other things done come next Monday .

I will follow suit...to read your reflections just posted . That is taking a break tomorrow (Sunday)...to be back Monday for the final lap...

■ **OlumuyiwaOsifuye** - 06:20pm Dec 3, 2005 GMT
([283.](#))

Group 2 <http://www.imagineartafter.net/view.php?id=502>

■ **OlumuyiwaOsifuye** - 06:23pm Dec 3, 2005 GMT
([284.](#))

<http://www.imagineartafter.net/view.php?id=503>

■ **OlumuyiwaOsifuye** - 06:44pm Dec 3, 2005 GMT
([285.](#))

<http://www.imagineartafter.net/view.php?id=504>

■ **OlumuyiwaOsifuye** - 06:46pm Dec 3, 2005 GMT
([286.](#))

<http://www.imagineartafter.net/view.php?id=505>

■ **OlumuyiwaOsifuye** - 06:49pm Dec 3, 2005 GMT
([287.](#))

<http://www.imagineartafter.net/view.php?id=506>

■ **OlumuyiwaOsifuye** - 06:57pm Dec 3, 2005 GMT
([288.](#))

<http://www.imagineartafter.net/view.php?id=507>

■ **OlumuyiwaOsifuye** - 07:01pm Dec 3, 2005 GMT
([289.](#))

<http://www.imagineartafter.net/view.php?id=509>

■ **OlumuyiwaOsifuye** - 07:05pm Dec 3, 2005 GMT
([290.](#))

<http://www.imagineartafter.net/view.php?id=510>

■ **OlumuyiwaOsifuye** - 07:10pm Dec 3, 2005 GMT
([291.](#))

<http://www.imagineartafter.net/view.php?id=511>

■ **OlumuyiwaOsifuye** - 07:14pm Dec 3, 2005 GMT
([292.](#))

<http://www.imagineartafter.net/view.php?id=512>

■ **OlumuyiwaOsifuye** - 07:17pm Dec 3, 2005 GMT
([293.](#))

<http://www.imagineartafter.net/view.php?id=513>

■ **OlumuyiwaOsifuye** - 07:22pm Dec 3, 2005 GMT
([294.](#))

<http://www.imagineartafter.net/view.php?id=514>

■ **OlumuyiwaOsifuye** - 07:25pm Dec 3, 2005 GMT
([295.](#))

<http://www.imagineartafter.net/view.php?id=515>

■ **OlumuyiwaOsifuye** - 07:28pm Dec 3, 2005 GMT
([296.](#))

<http://www.imagineartafter.net/view.php?id=516>

■ **OlumuyiwaOsifuye** - 07:33pm Dec 3, 2005 GMT
([297.](#))

<http://www.imagineartafter.net/view.php?id=517>

■ [OlumuyiwaOsifuye](#) - 07:36pm Dec 3, 2005 GMT
([298.](#))

<http://www.imagineartafter.net/view.php?id=518>

■ [OlumuyiwaOsifuye](#) - 07:39pm Dec 3, 2005 GMT
([299.](#))

<http://www.imagineartafter.net/view.php?id=519>

■ [OlumuyiwaOsifuye](#) - 07:45pm Dec 3, 2005 GMT
([300.](#))

Breda: The last of Group 2. I am done Good night
till...Monday

<http://www.imagineartafter.net/view.php?id=520>

■ [BredaBeban](#) - 12:57pm Dec 5, 2005 GMT ([301.](#))

Leo, the pin-hole camera image looks like a painting. did
you make any films with this camera?

thank you, 'Muyiwa. For some reason it wasn't possible for
me to receive the images until this morning. where were
this photos from group 2 taken?

■ [OlumuyiwaOsifuye](#) - 01:28pm Dec 5, 2005 GMT
([302.](#))

Breda: Abuja and Abeokuta....all in Nigeria.

The group 2 will collectively be called: "Their World"

■ [OlumuyiwaOsifuye](#) - 01:44pm Dec 5, 2005 GMT
([303.](#))

Leo: Good day! I will be here 16.30GMT

■ [OlumuyiwaOsifuye](#) - 04:58pm Dec 5, 2005 GMT
([304.](#))

Leo...I am here

■ [OlumuyiwaOsifuye](#) - 05:28pm Dec 5, 2005 GMT
([305.](#))

Leo you said: "Those who have left, for what ever reason, are those who recognize the seed in them and the soil with which to germinate and perhaps feed the multitude that life could effectively serve"

Let me ask: Is it possible that some people left for a foreign land with the hope of a better environment to nurture that seed that yearns for life...that yearns for growth and that yearns for respect and and recognition, yet in their new found land..they turn around after years to come back home with a tale of woe and disappointment?!!!

■ [OlumuyiwaOsifuye](#) - 05:35pm Dec 5, 2005 GMT
([306.](#))

By share coincidence if i must submit....I just got a call from a childhood friend(2hours ago) telling me.....I am back home from London....He had worked here in Lagos as a medical doctor before he reminded me today that he was tired after over 14years in the UK. Earlier on in the the year....I saw him -from the blues- after many years. Then he sais he was on a visit home. He just told me in very derogatory terms his experience in London..... I am yet to meet him face to face...as I am interested in what exactly he was talking about. Because (without his knowing, anyway) I thought of you (Leo) that this is another Nigerian who apparently is having a swell time abroad(UK)

So Leo....what do you proffer as an explanation to this gentleman's frustration?

■ [OlumuyiwaOsifuye](#) - 05:41pm Dec 5, 2005 GMT
([307.](#))

So what has he to offer again Nigeria...and in the same breadth, what does he think his native country has to offer him 14+ years after his sojourn in the Uk (having made the reconnaissance trip earlier in the year)

Or will he soon have a change of mind to go back? What is

the mix like amongst Nigerians in the Uk?

What is their vision? What are their expectations and what are the symbiotic relationships they have with that society?

By the way...om a personal note: There was a classmate of mine at the University of Benin,Nigeria...we enrolled same year 1979...

Her name was Asemota Eniola (or Emiola--cant remember which) she studied medicine... I gathered

she left for the Uk to practice... Do you know her?

■ [OlumuyiwaOsifuye](#) - 05:57pm Dec 5, 2005 GMT
([308.](#))

On a lighter note..leo before I continue.... Do you like the music of Yanni?

Its certainly one of the pieces I play at the background when I am definitely stressed up AND I MUST WORK.I use it to fire my creative instinct .

■ [OlumuyiwaOsifuye](#) - 06:04pm Dec 5, 2005 GMT
([309.](#))

I am a one of the resource persons this Saturday(10th Dec) at the Goethe German Institut on photography and National Heritage and other

allied topics...This is part of the roundtable prog on the ongoing photo-exhibition of Mr Okhai Ojeikere

(The institut is showing some select works from the 50's)

■ [OlumuyiwaOsifuye](#) - 06:24pm Dec 5, 2005 GMT
([310.](#))

FiTH WORK No.2: A Stilled Life (1999)

<http://www.imagineartafter.net/view.php?id=498>

(I thought of graphite or charcoal drawing,before I disco9vered you mentioned so in your description)

I know its rather late in the dialogueI would have loved to see a photograph of your pinhole camera?

You said: "A fire is not started only by striking a matchstick you know"

I agree with that. That goes with a Yoruba adage that says.... "There are many roads(or paths)that lead to the market place"

■ **OlumuyiwaOsifuye** - 06:35pm Dec 5, 2005 GMT
([311.](#))

Talking about an artist not being too restrictive to a specific tool....

About 3 years ago...I started playing ideas with some found and given items. Empty perfume bottles... Plastic shaving sticks

The sticks(as gifts) looked beautiful to me (transparent) and I wanted to do something with them before giving them out. They were about 12 or so??I use shaving powder...

(By the way the do you keep some junks with the hope of doing something with them later on...I mean doing "still life' shots)

I am a victim of these!

So I thought of the 'Stonehenge' at sunset and sunrise simultaneously (ie is my freedom)

so I made these shots with leftover frames in my camera: You can sight them here: http://fotoservices.pictures-of-nigeria.com/adv_illust.htm

■ **OlumuyiwaOsifuye** - 06:52pm Dec 5, 2005 GMT
([312.](#))

Let me end here today:

WHere do you place your style of film making?

documentary, narrative or avant-garde?

Good night!!

■ [BredaBeban](#) - 12:03am Dec 6, 2005 GMT ([313.](#))

'M & L,

am now talking from the point of a practising artists - my film 'Walk of Three Chairs' is currently part of the British Art Shoe 6. In the Introduction part of the catalogue the curators state:

"To compare artists from the perspective of their geographical origins is often to emphasise the most superficial aspect of their practices. The approach is fraught with the perils of reductiveness and stereotyping."

am confused by this statement. How about both of you?

■ [LeoAsemota](#) - 10:06am Dec 6, 2005 GMT ([314.](#))

Hello Breda. You know, I may have to agree with the curators statement.

About the pin-hole video camera, I did make a series of films of being at home and in my studio. Exercises to get familiar with it. The camera is amongst my favorite tools because it is in effect, simply a portal that the artist has no control over except through light. The data can be analog or digital, on VHS, Beta or DV. Aside from FiTH WORK No.2: A Stilled Life, there is yet to be an idea that will totally suit it. The idea will come, I am a patient man.

■ [LeoAsemota](#) - 10:09am Dec 6, 2005 GMT ([315.](#))

Muyiwa, good morning. I could not join you yesterday, was out all day, to see exhibitions, listen to new releases, visit bookshops and to see Antoine, my god-son, he wanted to do a drawing of me you see, so I had to go sit for him.

He had a pin on his coat. He got the pin from when we went to see an exhibition of Yoko Ono's work in London a few years ago, he might have been two years old at the time. Well he asked me to read it to him. IMAGINE PEACE I

said, to which he replied 'At last!'

■ [LeoAsemota](#) - 10:31am Dec 6, 2005 GMT ([316.](#))

Muyiwa, to begin with entry 305, we all struggle to find our place in the world. those who may have found it, are engaged in an even deeper struggle to maintain it. If you recognise that we are all individuals then our experiences, expectations, desires are equally as individual. Sometimes, when expectations are not met, it is a natural condition to be disappointed. But I also learned from when I was still in my mother's care, that you must be very aware of the things you cannot do, to know your limitations. This knowledge I think often works in ones favor.

■ [LeoAsemota](#) - 10:51am Dec 6, 2005 GMT ([317.](#))

One of the things I have often told people who attend my seminars is to get on with it. If they have an idea of what they want to do with their lives, to get on it. Greatness and all that other descriptive crap that they might aspire to prefix their names is written by someone who wants to be seen to have the authority to give you that accolade. I could not care less but I care about the work. I mean, I care about the work, probably that is why I do not want to do group shows, that is why I do not put a price on the work and I think this attitude encourages the work that I create and my relationship with it. It is a set of not very familiar values. I think also that it has attracted a particular audience and collector of my work. Whether I will be disappointed in the future with these decisions is yet to be seen, so far I am not. Your friend who is perhaps diasppointed with London should start by looking at his decisions, like to move here, to practice and all that he expected from it.

■ [LeoAsemota](#) - 11:00am Dec 6, 2005 GMT ([318.](#))

I think I would be disappointed if I never exhibited in Nigeria. Very disappointed, especially since my grand-father help bring about the Benin Museum in Kings Square in Edo State. That would be a disappointment.

■ [LeoAsemota](#) - 11:14am Dec 6, 2005 GMT ([319.](#))

When I met with Andy last week, we talked about the same issue you brought up about filmmaking; documentary filmmaking is his passion. I said to him that I used to be simply a filmmaker and had no other aspiration in 1999 when I made SPOONMAN. But then I made PALINDROME R.S.S.R., four films in four very different styles bound together by an animated Snellen chart and changed everything. So ideas for me suggest a way, an approach to given medium or artform in order to explicitly present all that the idea contains. I have become more interested in what film is, what photography is, its materials and components, how it works, what it means to the viewer and taking advantage of these things by including them in the work that I am creating with its form. I have a term for it too, "materia art".

So, I do not have a style anymore but instead have developed an approach.

The Cure Complete Works is a very good example. Cult is the 33 minute film that is part of the works and FiTH WORK No.23: The Cure, is a life-size photographic print of the last frame in the film. This frame by the way is not seen in the film but you see everything leading to it. ?Do you understand.

I have made documentaries, most recently actually on youth culture and violence for a Mayor of London initiative. I have also taken a Creative Directorial role in numerous productions where I believed I would be of better use in an advisory capacity as opposed to actually taking full control of the project. That is part of knowing what is best for an idea and project.

■ [LeoAsemota](#) - 11:24am Dec 6, 2005 GMT ([320.](#))

It is 11.00, I will now stop for a coffee. Back in a half-hour.

■ [LeoAsemota](#) - 11:26am Dec 6, 2005 GMT ([321.](#))

It may have to be a little longer, my friend Michael just called to take me for a coffee. Meeting with him is always time well spent.

■ [OlumuyiwaOsifuye](#) - 12:22pm Dec 6, 2005 GMT

([322.](#))

Breda n Leo

Lest I forget....what I thought of this project.

<http://www.imagineartafter.net/view.php?id=568>

Leo.I think I will be back muvh later. I am suggesting
16.00 Hours GMT

■ [LeoAsemota](#) - 03:19pm Dec 6, 2005 GMT ([323.](#))

hi Muyiwa, I am off, until tomorrow, filmmaking workshop to facilitate. I would like us to explore a bit more, the theme of our relationship with the work that we do.

There appears to be a lot of around the table discussions on photography and art per se, at the Goethe. ?Do the discussions only include the end product, the photographic print.

■ [LeoAsemota](#) - 03:22pm Dec 6, 2005 GMT ([324.](#))

Muyiwa, it is a curious thought you know, that drawing of what you think of the project.

Breda, I know we are going to further engage with that quote you posted "To compare artists..." you may also find that the dialog between Muyiwa and I adds weight to the arguement.

■ [LeoAsemota](#) - 03:32pm Dec 6, 2005 GMT ([325.](#))

Good evening to y'all.

■ [OlumuyiwaOsifuye](#) - 04:12pm Dec 6, 2005 GMT ([326.](#))

Breda n Leo

Know yourself!!

■ [OlumuyiwaOsifuye](#) - 04:20pm Dec 6, 2005 GMT ([327.](#))

Breda: Let me quote you on #313 "To compare artists from the perspective of their geographical origins is often to emphasise the most superficial aspect of their practices. The approach is fraught with the perils of reductiveness and stereotyping."

am confused by this statement. How about both of you?

I signed in by saying..... Know Yourself!!1 This more or less encapsulates my philosophy about my existence on this planet in whatever situation I find myself.

When opinions are made about one by a third party...it could jell with what you believe is your essence and it may not.

Do you crucify yourself,if its contrary to your expectation?

Nobody chose his geographical place of birth. No one determined his gender at conception. No one chose the faith or belief as practised by his hitherto unknown parents at conception again etcI must say.

[OlumuyiwaOsifuye](#) - 04:45pm Dec 6, 2005 GMT
([328.](#))

Breda, but we all have certain things in common across the geographical spread of this planet...one of which is the grey matter between our 2 ears.

This is a welcoming leveler I must say. How this is used or nurtured is a different ball game.

[OlumuyiwaOsifuye](#) - 04:50pm Dec 6, 2005 GMT
([329.](#))

What we project to the outside -in many ramifications - is influenced by the different environment and experiences we must have engaged with as we progress in life, our chosen profession inclusive.

So the essence is to talk about the work...Yes the work pushed out by the creative person and not where such individual is situated on the planet.

The work comes first.....then other matters yet important

but secondary.

■ [OlumuyiwaOsifuye](#) - 05:01pm Dec 6, 2005 GMT (330.)

Breda...so your submission of #313....isn't confusing as such but straight forward.... It is either you believe in yourself or not.

Such statements can be very demoralizing if you you dont have an agenda or an objective of your essence.

Let me give a simple illustration.

I tell some aspiring student photographers...that wherever you see a photograph....(a 2 dimensional item ie the print) does it carry the brand name of the camera? Short of those prints that are signed.....you will be talking about the photogarah and not the photographer...

So what do I mean? Let the grey matter speak and what is it saying?!

I reest here till tomorrow.

But Leo: I will be here tomorrow....13.00Hours GMT My regards to your godson..... (You are sowing the seed in him isn't it?)

Chao!

■ [LeoAsemota](#) - 10:50am Dec 7, 2005 GMT (331.)

hi Muiyiwa, I will return at 1300 hours.

■ [LeoAsemota](#) - 11:02am Dec 7, 2005 GMT (332.)

Oh yeah! about Antoine my god-son, it is not so much as sowing the seeds in him but developing all that is already there. I describe him as the artist in residence at my studio.

He is currently four years old and it is all about communication, learning and assimilating and "vomiting" it right out. He is not aware of what he can or cannot do and

I want to try and use that as the basis for his growth. And man, it is rapid and Antoine has voracious appetite to learn, to discover so as to fit into a world in which he knows he is unique.

I arrived at a piece of work a couple of years ago as part of my FiTH WORK series but did not have a title for it. In September I had a title, Answers For Questions. Later in October, writer John Le Carre in an arts program on television said with exciting conviction that 'Adults like children, must ask the questions they shouldn't'. It connected with my Answers For Questions piece, it connects with most things we have talked about especially on the importance of play in creation.

■ **[LeoAsemota](#)** - 01:13pm Dec 7, 2005 GMT ([333.](#))

hi Muyiwa!

First, the image of FiTH WORK No.28: Answers For Questions (2003, 2005)

<http://www.imagineartafter.net/view.php?id=590>

The work is simply a peeled rubik's cube. A simple idea that people have taken delight in, someone even said they were going to steal the idea. I mean, ?what is there to steal.

■ **[LeoAsemota](#)** - 01:26pm Dec 7, 2005 GMT ([334.](#))

Imagine art daily 05-12-05

<http://www.imagineartafter.net/view.php?id=591>

Imagine art daily 06-12-05

<http://www.imagineartafter.net/view.php?id=592>

To the left is Abi Lawal, an intelligent filmmaker even though he is still learning the craft. He has worked with me in a variety of roles including Production Manager and Assistant Director. We met up yesterday to attend an evening celebrating The Red Room, the theatre company I worked with on the production Hoxton Story.

Abi is currently working with Michael Lindsay, the portrait on the right. Michael is an admired friend and dedicated artist. Dedicated! It was also his birthday yesterday. I have

known Michael a good seven years and we have sort of artistically grown up together. We met whilst I was making my first film SPOONMAN and remained friends ever since. I remember him as the first person that took my work seriously. He and Brendan McGinty, a focused lighting camera-man; Brendan has also photographed all my films to date and our work together just gets better. I was particularly moved when after seeing CULT, my last film, he remarked that it was unbelievable and that his young son sat right through it mesmerised. I hope our friendship inspires them as much as it continues to inspire me.

■ [LeoAsemota](#) - 01:31pm Dec 7, 2005 GMT ([335.](#))

Oh yeah, the pin-hole video camera.

Pin-hole Video camera

<http://www.imagineartafter.net/view.php?id=593>

The camera is very light, the weight of six AA batteries are heavier than it. It also works off the mains.

■ [LeoAsemota](#) - 03:32pm Dec 7, 2005 GMT ([336.](#))

I would like to know what you thought of the quote you threw down Breda, you know, more than you simply being confused.

Confused in what sense, ?about your aspirations for "imagine art after".

■ [LeoAsemota](#) - 03:34pm Dec 7, 2005 GMT ([337.](#))

Muyiwa, hello again.

I have heard some stuff by Yanni but do not have any in my collection. Too sweet for me.

■ [LeoAsemota](#) - 03:48pm Dec 7, 2005 GMT ([338.](#))

I will check in again before I leave at 6.00 p.m.

■ [OlumuyiwaOsifuye](#) - 06:25pm Dec 7, 2005 GMT ([339.](#))

Sorry I couldn't make it earlier. Something just came up. I am here again... for few minutes

■ [OlumuyiwaOsifuye](#) - 06:38pm Dec 7, 2005 GMT (340.)

I didn't get your remark in #336..Pls could explain better.

■ [LeoAsemota](#) - 06:38pm Dec 7, 2005 GMT (341.)

hi Muyiwa, all is under control I hope.

■ [OlumuyiwaOsifuye](#) - 06:41pm Dec 7, 2005 GMT (342.)

Hello there

■ [LeoAsemota](#) - 06:42pm Dec 7, 2005 GMT (343.)

My remark, rather, is a question to Breda. She wrote that she was confused by it, you know the writing by the critic of the British Art Show.

■ [LeoAsemota](#) - 06:46pm Dec 7, 2005 GMT (344.)

Muyiwa, how has it been today!

■ [OlumuyiwaOsifuye](#) - 06:51pm Dec 7, 2005 GMT (345.)

Leo..... I salute your courage.... I think you simply follow your mind as you recive these feelings wherever and whenever.....

■ [OlumuyiwaOsifuye](#) - 06:54pm Dec 7, 2005 GMT (346.)

It has been ok today. I was doing some paper work in the studion bla bla and just making some calls

to my long forgotten friends who now reside in the UK and US.....The mobile phone company credited my account with a bonus. (Of course they have made so much from Nigerians)

■ [OlumuyiwaOsifuye](#) - 06:56pm Dec 7, 2005 GMT (347.)

Now I got you about the Breda statement....I thought I got everybody confused the more with the long littany I came up with yesterday.

■ [LeoAsemota](#) - 07:01pm Dec 7, 2005 GMT (348.)

Oh no! I read over yours, read my first outburst again and thought ?where is her confusion. Maybe a conflict I thought, and not confusion

■ [OlumuyiwaOsifuye](#) - 07:01pm Dec 7, 2005 GMT (349.)

When last did I see a rubik's cube? years back!!

■ [LeoAsemota](#) - 07:03pm Dec 7, 2005 GMT (350.)

Responding to entry 345, are you talking about my FiTH WORK No.28: Answers For Questions.

■ [OlumuyiwaOsifuye](#) - 07:04pm Dec 7, 2005 GMT (351.)

I understood your direction..... I am damn too sure... Breda just wanted to confirm if some other people share similar conclusions as we have thrown up. She couldn't have been confused in the least.

■ [LeoAsemota](#) - 07:06pm Dec 7, 2005 GMT (352.)

Perhaps...

■ [OlumuyiwaOsifuye](#) - 07:08pm Dec 7, 2005 GMT (353.)

You said: Responding to entry 345, are you talking about my FiTH WORK No.28: Answers For Questions.

Partly...I am now making a general statement-a conclusive one- having studied your thought process since the beginning of this dialogue.

■ [OlumuyiwaOsifuye](#) - 07:18pm Dec 7, 2005 GMT
([354.](#))

What is your position about what I will call "in-breeding" where practitioners of a particular vocation work within the same space with similar conviction?.

I am talking about Michael and your other friends working with you.

Are you aware of this and if so which safety valve or precautions have you put in place.

You know why?

Few months back, I went visiting some painters who work in the same studio. (I bought a painting from one of them) Just last month they had a group exhibition.....and what did we have...most of the themes and style were almost thesame.

■ [LeoAsemota](#) - 07:19pm Dec 7, 2005 GMT ([355.](#))

About the Rubik's cube, you begin to understand the universal position that I am resolved to take.

You see, with my last work The Cure, at the heart of it, aside from that of culture and identity, the beat of the work is the proposal that the world has a shared history, one that is not unique to a given race. Somehow it seems omitted that African countries, most African countries will forever share a history with the West simply through Christianity. Benin and Portugal, Benin and Britain and whoever Britain was in cahoots with, etc Through these relationships, the world is affected, culture is influenced etc.

■ [OlumuyiwaOsifuye](#) - 07:22pm Dec 7, 2005 GMT
([356.](#))

Your pinhole camera looks quite "sophisticated"

■ [OlumuyiwaOsifuye](#) - 07:30pm Dec 7, 2005 GMT
([357.](#))

Referring to your #355....would you agree that various races had been migrating since time immemorial?

The colonial masters migrated to Africa. They migrated to the new world. They migrated to the other fringes of the planet. But they made the best out of these experiences. Short of a better phrase...they repatriated useful

things back to their country of origin. And where they thought it otherwise or advantageous...they stayed put...USA is one good example...South Africa by the Boers is another example....

Yes a shared history in a way. But who shares from who....it is a lopsided experience..

■ [LeoAsemota](#) - 07:32pm Dec 7, 2005 GMT ([358.](#))

We produce and engage in very different ways. I am yet to see it happen here, our works are very very different. Michael is currently making commercials. I think our friendship stemmed from an admiration of the individuals that we are and not as artists. I think we would still be friends if we were not in the creative industries. I am always only ever interested in who the person is first, not the work that they do. I believe everything that they are is evidently in the work, but you know, the man not the cloth.

Again, it is that thing about approach I mentioned before. Our interest in our respective fields are very different. One of the few things we have in common is a respect and love for it and perhaps the desire to make a lasting contribution to the medium.

About those painters, I do not know what to say other than they should go out more. Painting of all artforms does not allow for that sort of thing, again, it is about approach.

■ [OlumuyiwaOsifuye](#) - 07:37pm Dec 7, 2005 GMT ([359.](#))

Leo.... I am developing a new set of projects.....one has to do with royalty amongst the Yoruba....there is a historical

and cultural tone to it.... I have to leave in 5minutes time to have a meeting with a 'resource' guy

But I will read your reply first.....Tomorrow afternoon is better...give me when in GMT...

■ [OlumuyiwaOsifuye](#) - 07:40pm Dec 7, 2005 GMT (360.)

About your friends.... I got the message!!

■ [LeoAsemota](#) - 07:42pm Dec 7, 2005 GMT (361.)

From 357, yes it is a lop-sided experience now in hindsight but I think back then, it was one of treachery and all sorts of things that historians are fond of. Even those accounts are equally lop-sided.

What I still believe though is that those things, though of history, are material things. History is still being made, today, even with this project and it is up to those to glance at the past and not dwell in it hence the biblical tale of being turned to 'pillars of salt'. It is up to you what account you want written.

If anything, the past, history, should fortify.

If you take Nigeria for example, the nation should not be poor. And I hear it is becoming more populated my Christians, compared to the colonials that brought the faith over, man, the churches are empty here. Aside ofcourse from the Charismatic ones that is also overcrowded by Africans.

■ [OlumuyiwaOsifuye](#) - 07:43pm Dec 7, 2005 GMT (362.)

Talking about fellow practitioners...my observation, here, is that there is so much like....keeping to yourself Quite difficult to share experiences.....

Same experience at your end?

■ [OlumuyiwaOsifuye](#) - 07:44pm Dec 7, 2005 GMT (363.)

Have a sweet nite!!!

■ [LeoAsemota](#) - 07:50pm Dec 7, 2005 GMT ([364.](#))

In a way yes, but there are so many forums, portfolio open days, peer group film screenings etc, that allow for development and stuff. A few art's establishments have recognised a need for it and have set-up evenings where artists can just show up, chat and chill out.

A lot of them are really a poor use of time and funds but they are trying. But 'idea' - intellectual property - is a precious commodity here especially now that we are irrevocably immersed in celebrity culture and people, artist's are in pursuit of that.

I feel that the drive though is still to make art of commercial value. Nothing wrong with that ofcourse, but some artist's are worried that since the war, they cannot package irony anymore.

When I was in college, I used to quip that irony was a priviledge the 'black artist' does not have. I think now, that it is a chore that I get muddled up with ironing, which I do not enjoy.

■ [LeoAsemota](#) - 08:11pm Dec 7, 2005 GMT ([365.](#))

I am off now. Thank you for the your greeting.

Chuck Close is on BBC 1's art magazine "Imagine" tonight, could be interesting.

Good night Muyiwa, until tomorrow.

■ [BredaBeban](#) - 07:14am Dec 8, 2005 GMT ([366.](#))

...the statement in the British Art Show 6 catalogue. Apologies it took a while for me to get back, but at the moment am dealing with a rather unpleasant family situation.

Leo - you agree that artists have no nationality. Is absence of national identity specific to artists? Or?

'Myiwa - you say 'it is important to know who you are'.
How does one know who one is?

One of the ways for me to know who I am, is to know
what I feel and consequently to know what I want.

Here's a quote from the book 'Going Sane' by Adam
Philips:

'All blue prints of what people should be like are at once
denials of reality and attempts to create it anew. It is one
of the peculiar characteristics of human wanting that it
always involves being persuaded about what it is one
should want. This persuasion which takes many forms -
from brainwashing to education, from seduction to
conversation - is one way of growing up in any given
society.'

Society? Culture? Political systems? Globalisation?

■ [LeoAsemota](#) - 02:09pm Dec 8, 2005 GMT ([367.](#))

hi Muiyiwa, I am here briefly, have to head out at about
2.30 p.m. to a meeting.

Imagine art daily 07-12-05

<http://www.imagineartafter.net/view.php?id=603>

■ [LeoAsemota](#) - 02:26pm Dec 8, 2005 GMT ([368.](#))

Adam Phillips! Tried reading 'Beasts in the Nursery', I
would have liked it if he was not incessantly quoting Freud.
Do not think much of this quote either.

Breda, I agree that artists and their creative impetus does
not necessarily have a nationality. The idea of nationality
only really applies to a sense of governing and in
promoting the notion or services of patriotism, etc.
Afterall, at the end of the day, what is at stake is life in all
its forms and I think that, from the artists that speak to
me, is what their life work is about. Life, unconditional.
And ofcourse eventual death.

I would also like to know what you think!

■ [LeoAsemota](#) - 02:35pm Dec 8, 2005 GMT ([369.](#))

As you can see from Imagine art daily 07-12-05, I have a fever!

■ [LeoAsemota](#) - 02:37pm Dec 8, 2005 GMT ([370.](#))

I am out! Muyiwa, I will catch up at about 6.00 p.m. from my South London studio.

■ [LeoAsemota](#) - 11:34am Dec 9, 2005 GMT ([371.](#))

Goodmorning! ?How are you doing over there Muyiwa.

Imagine art daily 08-12-05

<http://www.imagineartafter.net/view.php?id=606>

I was really excited when I saw what is the image on the left on my way to my studio yesterday morning. Narnia and King Kong are two films that are yet to open in London; I think Narnia opened yesterday and nationwide today.

The clock in the other photograph, without the minute and the hour hands of time, is a prototype from my FiTH WORK No.36: Death At Your Own Risk.

■ [LeoAsemota](#) - 11:45am Dec 9, 2005 GMT ([372.](#))

I will be leaving shortly for a radio discussion with Breda and Estabrak, at Resonance FM on this project. I think it is informal.

■ [OlumuyiwaOsifuye](#) - 06:22pm Dec 9, 2005 GMT ([373.](#))

Leo.. it appears you feel much better now. Sorry I jut couldn't mke it yesterday. *hope you had a good outing at the radio station*

■ [OlumuyiwaOsifuye](#) - 06:36pm Dec 9, 2005 GMT ([374.](#))

I am taking both from #365

■ [OlumuyiwaOsifuye](#) - 06:45pm Dec 9, 2005 GMT
([375.](#))

Breda: you said "'Myiwa - you say 'it is important to know who you are'. How does one know who one is?"

One of the ways for me to know who I am, is to know what I feel and consequently to know what I want."

You have just said my mind. This is the simple way I would have painted the picture....as simple as you have described it.

■ [OlumuyiwaOsifuye](#) - 07:09pm Dec 9, 2005 GMT
([376.](#))

Did you say Nigeria is getting more populated by "Christians"? I don't know if that is a statement of fact.

We are just playing to the gallery!

The real matter is yet to be taken of.

My reaction is that we are simply becoming more religious, period.

To a large extent, what I see is a far cry from the practice of the tenets of Christ.

Karl Marx said 'religion is the opium of the masses' (I add my own..when all hopes are lot)

This unfortunate experience becomes more pronounced in a country that has been going

through a protracted period of penury,loss and poverty...poverty in all its ramifications.

■ [LeoAsemota](#) - 07:10pm Dec 9, 2005 GMT ([377.](#))

hi Muiyiwa, are you still live.

■ [OlumuyiwaOsifuye](#) - 07:12pm Dec 9, 2005 GMT
([378.](#))

Leo ... I was just about signing off with a question for you...

Ok Let me ask how long shd we stay 35minutes?

■ [LeoAsemota](#) - 07:12pm Dec 9, 2005 GMT ([379.](#))

Yes you are!

Well, Nigeria is getting more religious perhaps, but in religious practices that is foreign, ?No.

■ [LeoAsemota](#) - 07:13pm Dec 9, 2005 GMT ([380.](#))

35 minutes is good. Hello!

■ [OlumuyiwaOsifuye](#) - 07:15pm Dec 9, 2005 GMT ([381.](#))

OK How was the radio talk?

■ [LeoAsemota](#) - 07:19pm Dec 9, 2005 GMT ([382.](#))

The radio dialog was light I think. We only had an hour. Engaging. I got a text message from a friend Michelle, an actress, who listened to the show, she thought I seemed to be enjoying myself.

The highlight for me was really meeting Estabrak.

■ [LeoAsemota](#) - 07:22pm Dec 9, 2005 GMT ([383.](#))

Overall it was about most things we had engaged with on this platform. I think now that listeners know my voice, they can in a way know the tone of my words on this site.

■ [LeoAsemota](#) - 07:24pm Dec 9, 2005 GMT ([384.](#))

You mentioned a project to do with the royals in Nigeria. ? Is it portraiture.

■ [OlumuyiwaOsifuye](#) - 07:24pm Dec 9, 2005 GMT ([385.](#))

I refer to your #364

Some artists pretend about the need and the importance to make a saleable work. Yes I know the creative aspect and the message are important notwithstanding. What is your view.

Late news TODAY: A governor(Bayelsa state) was impeached today...possibly he will be back in London . I dont have the details...that is the hottest news in Nigeria today.

■ [OlumuyiwaOsifuye](#) - 07:26pm Dec 9, 2005 GMT (386.)

Leo...I feel hesitant discussing about a new project until I am in the middle of it.

Of course, In our private email exchange, I will give you the details. No problem!!!

■ [OlumuyiwaOsifuye](#) - 07:29pm Dec 9, 2005 GMT (387.)

The radio programme...good! You are now a celebrity;)

■ [LeoAsemota](#) - 07:35pm Dec 9, 2005 GMT (388.)

I understand, about your project that is.

Being an artist is a profession, not much different from being an architect or a carpenter. I always say that as an artist, my methods are organic, and hence expect to be compensated equally. It is not mass produced, it is equally not elitist, it is a balance that enables me to sustain and continue making this work. All work has a sale price, heck, it cost something to make, to create, you know, sometimes the difficulty is finding that value, or an audience the work may appeal to.

I have gladly sold work that people proposed to buy.

■ [OlumuyiwaOsifuye](#) - 07:36pm Dec 9, 2005 GMT (389.)

The new winner of the Turner Prize I call him a scientist or better still a botnaist...going by the concept around the bicycle

Where is the departure point between art and science? Is there a thin line? Or can we say all scientists are artists?

My conclusion... we are all artists!

■ [LeoAsemota](#) - 07:37pm Dec 9, 2005 GMT ([390.](#))

Have always been a celebrity Muyiwa (laughing)

There is a reality TV program here that just ended called "I am a celebrity, get me out of here", we flipped it at home to 'I am a celebrity, let me in there'.

■ [LeoAsemota](#) - 07:39pm Dec 9, 2005 GMT ([391.](#))

We are all artists. I agree. It was all one, once upon a time.

A photographer is engaged in physics and chemistry etc, this was partly what I meant, that I would be a better artist if I had more than a basic knowledge of science.

I have a book called 'Thinking Science, Producing Art' that has a very good argument about what you just mentioned.

■ [OlumuyiwaOsifuye](#) - 07:46pm Dec 9, 2005 GMT ([392.](#))

What the Turner prize winner just employed as his guiding principle all the while..from the little I have read about time stems from

"The principle of conservation of Matter" nothing gained and nothing lost....He has found a way of transforming matter from one state to the

other.... and of course with a dose of know how about Botany and chemistry the bicycle is the

processing unit of the complete system..and he gets an output. The input partly from him.

A scientist indeed!!

■ [OlumuyiwaOsifuye](#) - 07:50pm Dec 9, 2005 GMT (393.)

I have been occasionally...that my knowledge of Visual Optics as a course (in Optometry) has helped in my photography work...maybe unconsciously.

The internet cafe is closing in 2 minutes Leo! I leave.. after reading yours to continue tomorrow before going to Goethe.

■ [LeoAsemota](#) - 07:51pm Dec 9, 2005 GMT (394.)

I will add that when I make it back to Nigeria, you got to take me to the Goethe, a lot seems to be going on there.

Have a good night. Until tomorrow.

■ [LeoAsemota](#) - 07:56pm Dec 9, 2005 GMT (395.)

You know I did enquire that of you, about your work in Optometry and now photography, but you dismissed it. I knew it would influence me immensely.

My supposed basic knowledge of science has been an advantage. The Cure, my most complete work explores this relationship between art and science, they have been the driving forces of our civilisation.

There is a sculpture I made as part of the FiTH WORK, that was inspired by the fable of the goose that laid the golden egg and science of cloning that we have become obsessed with. It is called "4+4+4+4"; 16 gold leafed eggs in sixteen 4x4 boxes, arranged in four vertical and horizontal formation. Beautiful, but also a word of caution.

I will quote you "...the creative aspect and the message are important, notwithstanding..." I am forever striving for this harmony in my work.

■ [LeoAsemota](#) - 08:15pm Dec 9, 2005 GMT (396.)

FiTH WORK No.13: 4+4+4+4 (2001)

<http://www.imagineartafter.net/view.php?id=644>

■ **LeoAsemota** - 08:24pm Dec 9, 2005 GMT ([397.](#))

I will retire now. Until tomorrow. Gosh! it will be Saturday.
Man! What a week.

■ **OlumuyiwaOsifuye** - 02:14pm Dec 10, 2005 GMT ([398.](#))

leo...I am not too sure you are here this Saturday... I have just 20 minutes for now.

But let us agree tomorrow Sunday....16.00GMT hours to round up on this 1st leg of the project.

So let me see what I can reply to for now.

■ **OlumuyiwaOsifuye** - 02:23pm Dec 10, 2005 GMT ([399.](#))

Your posting: FiTH WORK No.13: 4+4+4+4 (2001)
<http://www.imagineartafter.net/view.php?id=644>

This is whao! Very pleasing to the eyes, very pleasing indeed!!! This image made stronger by your explanation about the thoughts behind this work..... and the message you purported.

■ **OlumuyiwaOsifuye** - 02:29pm Dec 10, 2005 GMT ([400.](#))

Tomorrow.....16.00Hours GMT

I am off to Goethe....for roundtable will try to get you some pictures..... Good afternoon!

■ **LeoAsemota** - 07:08pm Dec 10, 2005 GMT ([401.](#))

I have just read about yet another plane crash in Nigeria. DAMN! The country is returned to mourning again.

?Is it accurate that the majority of the passengers were school kids.

■ **LeoAsemota** - 07:11pm Dec 10, 2005 GMT ([402.](#))

Your reaction to FiTH WORK No.13: 4+4+4+4 felt inspired. Thankyou. Thanks.

Tomorrow at 16.00 hours will be a good time to wrap up this first leg, I will be here.

Unfortunately, I could not be here earlier, I apologise.

■ **LeoAsemota** - 07:30pm Dec 10, 2005 GMT ([403.](#))

This image is of another FiTH WORK, No.18 called EO IPSO, I realised it in 2001.

It is a piece of work that actually started with the title. I was interested in it because it sounded like two Bini words; the first is "mother" and the other is "to scream".

Now, as I wrote it in a word document, the first word EO, had a red underline prompting me to spell check it, and instinctively did. The work is the options that the spell check gave up. I simply adapted and redesigned it to suit and the work exists as a pigment print on rap paper.

FiTH WORK No. 18: Eo Ipso (2001)

<http://www.imagineartafter.net/view.php?id=667>

Eo Ipso means, "through that alone", or "by that very act".

The work speaks indeed of my practice, my relationship with the work that I do and everthing I believe I am doing it for.

A friend of mine, an Edo native but now lives and works in the United States, bought the work for much more than I anticipated. For him it was just too uncanny and was in a way overwhelmed that it was not something I created as such, but revealed. For him, the work represented aspiration and conviction and the final element of time, telling. The work was also his first in a growing art collection.

Until tomorrow.

■ **LeoAsemota** - 07:42pm Dec 10, 2005 GMT ([404.](#))

Oh yeah, Imagine art daily 09-12-05

<http://www.imagineartafter.net/view.php?id=666>

?Do you recognise the object in the photograph on the left.

■ **BredaBeban** - 07:13am Dec 11, 2005 GMT ([405.](#))

am forwarding a message from Tatjana Strugar who has organised live streaming of the actual encounter with her imagine art after partner Sinisa Savic in Belgrade.

tomorrow from 7pm Belgrade time (it's 6pm UK) there will be a live streaming from the gallery ozone. hopefully the busy man Sinisa will show up and we'll have a little heart to heart chat

you'll be able to see it all directly on

<http://www.o3.co.yu/live.html>

for 1 hour (6-7pm uk time). for more info you can go to

<http://www.o3.co.yu/>

or directly

<http://www.o3.co.yu/-events/dec-guardian/guardian.html>

fingers crossed Sinisa can make it!

■ **LeoAsemota** - 04:07pm Dec 11, 2005 GMT ([406.](#))

hello! Muyiwa.

■ **OlumuyiwaOsifuye** - 04:41pm Dec 11, 2005 GMT ([407.](#))

Leo I am here

■ **LeoAsemota** - 04:42pm Dec 11, 2005 GMT ([408.](#))

Hey! ?How is it going over there. ?Was is good yesterday at the Goethe.

■ [OlumuyiwaOsifuye](#) - 04:42pm Dec 11, 2005 GMT ([409.](#))

Leo... I have been trying to locate an internet cafe...my mfavourite had a break down technically... I just came into this one now.

Good veveinng

■ [OlumuyiwaOsifuye](#) - 04:44pm Dec 11, 2005 GMT ([410.](#))

I am uploading some shots frm Goethw talk

■ [LeoAsemota](#) - 04:44pm Dec 11, 2005 GMT ([411.](#))

Oh great!

?Will you be around for the Sinisa and Tatjiana's streaming. I will not and hope to catch it tomorrow.

■ [OlumuyiwaOsifuye](#) - 04:54pm Dec 11, 2005 GMT ([412.](#))

Sinisa and Tatjiana's... I will try to check it out.

The server is rather slow at this place.

1.<http://www.imagineartafter.net/view.php?id=746> (at Goethe...getting ready)

2.<http://www.imagineartafter.net/view.php?id=747> (With Mr Ojeikhere)

■ [LeoAsemota](#) - 04:58pm Dec 11, 2005 GMT ([413.](#))

Muyiwa, the links are not active.

■ [OlumuyiwaOsifuye](#) - 05:02pm Dec 11, 2005 GMT ([414.](#))

I am ready through your earlier postings carefully.

Yes...over 50 secondary school children (amongst the 102 passengers) of an elitist catholic secondary school were travelling from Abuja to Portharcourt yesterday afternoon.

In fact at Goethe, Photographer Jide Adeniyi Jones (gentleman on the right of the photograph <http://www.imagineartafter.net/view.php?id=746>)

saw them boarding at Abuja as he was waiting for his Abuja to Lagos flight to meet up with the roundtable talk at Goethe.

■ **[LeoAsemota](#)** - 05:02pm Dec 11, 2005 GMT ([415.](#))

It is a thriving community in Nigeria, the arts.

■ **[OlumuyiwaOsifuye](#)** - 05:04pm Dec 11, 2005 GMT ([416.](#))

You said the links are not acitve...anyway This is another picture after the talk... the camera is a very amateur stuff

<http://www.imagineartafter.net/view.php?id=748>

■ **[LeoAsemota](#)** - 05:06pm Dec 11, 2005 GMT ([417.](#))

Unfortunate incident really, the crash that is.

■ **[LeoAsemota](#)** - 05:08pm Dec 11, 2005 GMT ([418.](#))

?What was yesterday's topic. Seems it is cross country, what with Jide Adeniyi Jones travelling in from Abuja.

■ **[LeoAsemota](#)** - 05:11pm Dec 11, 2005 GMT ([419.](#))

I went to look up the image with you and Mr Ojeikhere, I wonder what he feels, being celebrated both at home and abroad.

■ **[OlumuyiwaOsifuye](#)** - 05:14pm Dec 11, 2005 GMT ([420.](#))

<http://www.imagineartafter.net/view.php?id=749>

Last picture for you... The link now works from my end.

Yes to answer your questions and continue with dialogue..
I just saw your image of Eo Ipsy of #401

The discussion at Goethe wasn't all about big issues. It actually centred around the currently exhibiting artist the old man Mr Ojeikhere

I will give you a little bit.

Can you link the pictures now?

■ [LeoAsemota](#) - 05:18pm Dec 11, 2005 GMT ([421.](#))

Links for 1 and 2 from Entry #412 are not active still, all the others are.

■ [OlumuyiwaOsifuye](#) - 05:31pm Dec 11, 2005 GMT ([422.](#))

The server here really slows down my thought process..... but I will try stillyou know Your posting #404...I cant recognise the the object with the semblance of a cat

■ [LeoAsemota](#) - 05:36pm Dec 11, 2005 GMT ([423.](#))

The object, yes a cat, held a small bottle of perfume. When I was growing up in Nigeria, the perfume was my mother's favorite. I saw the object here at a market in 1998 and could not resist.

■ [OlumuyiwaOsifuye](#) - 05:43pm Dec 11, 2005 GMT ([424.](#))

Mr Ojeikhere...I cant speak for, with reference to your question about how he feels about the recognition of his works both at home and abroad.

I cant speak for him.... I dont know him well. But waht I can say is tha....the recognition is quite BELATED even in Nigeria.

On the global scene I liken his case to that of those gentlemen from the Francophone speaking countries...I am talking abt Malik Sidibe and Seydou Keita.. yes in that light

Why the sudden interest? You offered the answer partially earlier on in this dialogue

■ [LeoAsemota](#) - 05:52pm Dec 11, 2005 GMT ([425.](#))

I would not say a sudden interest Muyiwa, after all, in the six or so weeks of this project, you have attended events in his honor.

Some Nigerians here, hairdressers especially, are astonished there is a book - his catalog of hair styles - of this nature. They are hoping I can find them copies because most bookshops are out.

■ [OlumuyiwaOsifuye](#) - 05:56pm Dec 11, 2005 GMT ([426.](#))

I was asking the old man (one on one) yesterday about many of his works not yet shown....he told me has hundreds of negatives that captured life in Nigeria. He worked in the Ministry of Information in Nigeria... and he actually travelled around in the 60's.

Just 50 photographs were shown(you can pick them out in the latter pix I posted today) I told him that I would be interested seeing images of the 60's especially those about Lagos.

(I felt this collection could take me back in time to the that period when I was a vey young boy... a kind of nostalgia when Lagos was relatively slow paced)

I can imagine what such photographs could do to me if I have some on my walls now....they will simply make me be at peace with my maker.

(I can imagine waht you felt when when you saw the perfume that reminds you of your mum and the Edo man the thought that made him to part with money to but that particular work from you)

Leo..this dialogue and what happend just about when this project started....a plane crash! (which devastated me and now beside me I am hearing that a popular motivational lady pastor gave just gave up the ghost as a result of burns from the crash of yesterday...today this project ends) I must confess this project has actually changed me and most imporatntly what both of us HAVE SHARED in the past 6 solid weeks of sacrifice...Leo!

■ [OlumuyiwaOsifuye](#) - 06:05pm Dec 11, 2005 GMT ([427.](#))

I have a feeling if Mr Ojeikhere could read your submission of #425 about what Nigerians feel about him in the UK....I won't be suprised that in his heart of hearts that he would wish these accolades came earlier or that he were younger. One of his sons was my calssmate at Igbobi College in Lagos and at the University of Benin,Nigeria.

Quite providencial...his son was reading Engineering and he belonged to a Photo Club on campus (I was playing keyboards fo a Music club) and at their various exhibitions I used to visit but I could n't join...I was just too busy in the medical dept. Though the seed was sown in me.

■ [LeoAsemota](#) - 06:05pm Dec 11, 2005 GMT ([428.](#))

It has been a matter of life and death. Breda highlighted these matters on the radio program, someone giving birth, someones relative resting in peace, war, tragedy, reconciliation, I could go on. Through it all, it has been life affirming. The project enforces my belief of knowing life in every breath and with that same breath, to speak of one, whether it is of life here or of the ones that have gone on to the great beyond.

■ [LeoAsemota](#) - 06:12pm Dec 11, 2005 GMT ([429.](#))

The photograph of the clock without the hour and minute hands of time, though a model for "Death At Your Own Risk" is what you are talking about. To be of time, never in the past, nor present, but constant. it is a lofty aspiration but you can but try.

■ [OlumuyiwaOsifuye](#) - 06:16pm Dec 11, 2005 GMT

(430.)

Your posting #415... why and how do you mean that "It is a thriving community in Nigeria..the arts"

I asked the eDitor of the "Guardian on Sunday "Newspaper of Nigeria, few months ago

what his opinion was about the practice of art and everything about that industry in Nigeria.

His text message I have kept since.. I share it with you.

"Arts has a huge following, but it is not harnesses. It is a scattered tribe" Jahman Oladejo Anikulapo

(He is no way related to Fela Kuti)

■ **LeoAsemota** - 06:23pm Dec 11, 2005 GMT ([431.](#))

Whoa! The question is, ?is he right.

Truth be told, I am on outsider but with the Nigerian film industry being qualified as the third largest in the world, meeting you and engaging like we have, ?is he right.

If he is, ?how do you then harness it.

The Nigerian film industry may also be the third largest in the world, but the first in a bad use of the medium. Oh, man it is amateurish to say the least.

■ **OlumuyiwaOsifuye** - 06:29pm Dec 11, 2005 GMT ([432.](#))

Leo...Nigerian Guardian website... a link home <http://www.ngrguardiannews.com/> my column not published online

■ **LeoAsemota** - 06:40pm Dec 11, 2005 GMT ([433.](#))

Your column for the newspaper is, in a way, a harness.

■ **OlumuyiwaOsifuye** - 06:50pm Dec 11, 2005 GMT ([434.](#))

Yours of #431 "Whoa! The question is, ?is he right."

I tend to agree with you...he only gave me a diplomatic answer, from what I have studied and seen since my foray into the world of the arts, I am of the opinion he didn't want to ruffle feathers. Possibly he did not know what I could do with an otherwise opinion...

He has travelled extensively outside Nigeria...he has written and critiqued the arts... but I have not really taken him on the statement whenever we meet.

The bad usage of the film medium by Nigerian producers as you have said. Yes I agree with you but not totally.

Let me give you a simple explanation given by a foreign trained practitioner like you.

The man said. When he came back...he produced utilising all the skills he garnered...producing artistic work..... you know what he could not break even.... He said charlatans were simply smiling to the bank. The consumers of the so-called poor works (as mentioned by you) are not really complaining. The gentleman realised women and mostly housewives were the patrons of these lowly works. Works produced if possible in 2 days with less than the so-called shoe string budgets.

So the well trained man joins the bandwagon. He is HAPPY,Leo!

If you dare come home and you wish to employ what you have acquired so far in terms of film making..... then talk to me....if you must not compromise standard.....you will definitely be involved in works targeted at a different market that the home video serves.

It is simply marketing...period. But what subject. Michael your friend who is involved in Commercial work ...yes will get jobs here. A different need.

Have you heard of Tunde Kelani...I doff my hat..he probably works like you...That is a film maker..... He gets by...you need to meet him.. I have never met... But I have followed his track record.

■ [OlumuyiwaOsifuye](#) - 06:53pm Dec 11, 2005 GMT (435.)

My column in the paper will clock 1 year early February... Leo what do you think about putting these thoughts and the photographs in a book as yearly series?

■ [LeoAsemota](#) - 06:59pm Dec 11, 2005 GMT (436.)

To encourage this arguement further, good things have appeal. We all aspire to make things well, good food, good clothes, art should not be different. I feel though that the attitude may be that a certain quality is not attainable. An esthetic quality that is. Whether the film is in pidgin english or good english, it should not be technically bad.

I would seriously love to assist in developing skills, heck, I do it here already.

My friend Michael, since you spotlighted him would make work anywhere. Now here is a thought, a lot of the commercials for Nigerian television employs European directors.

■ [LeoAsemota](#) - 07:04pm Dec 11, 2005 GMT (437.)

Fantastic idea is what I think to entry #435.

I am very entrepreneural and that thought appeals to me. Do you know that any publication that features or profiles my work is automatically sent to a selection of libraries for FREE. The only books I sell directly are the ones I publish myself.

In the New Year is the first publication by my Estate, titled CAUGHT IN THE ART, it is a book accompanied by a DVD documentary of the making of "The Cure Complete Works".

■ [LeoAsemota](#) - 07:06pm Dec 11, 2005 GMT (438.)

I will add that my generosity is not appreciated by the Library at the Nigerian High Commission, ?do you believe that.

■ [LeoAsemota](#) - 07:08pm Dec 11, 2005 GMT ([439.](#))

No I have not heard of filmmaker Tunde Kelani. ?Is he based in Nigeria.

And it really does come down to marketing. Remember the image of the billboard I posted.

■ [OlumuyiwaOsifuye](#) - 07:08pm Dec 11, 2005 GMT ([440.](#))

You asked what did we talk about at Goethe:

Questions about...what is National Heritage? What is the role of Photography in this wise?

Mr Ojeikhere showed works (since 1969) about Nigerian culture similar to what I posted as my 2nd group of images "Their World" for imagine art after his were in B&W square format..I am sure he used a Rolleiflex....(I did not ask him)

We also talked about the fast development in new technologies as they affect photographic production....the gizmos...the digitalis(my coinage)

The latter,the moderator asked me what was my opinion?

I submitted that.....all new technologies were welcome but we should not forget the content of that 2 dimensional item (the photograph) and the message it projects...afterall when a work is first viewed, you talk about what you are seeing.....the brandname including the features of the camera - and if the work hasn't been signed (the taker of the photograph) are secondary.

I concluded that new developments make the work easy.

Iconic images made years back were as a result of the 'the well developed eye' of the man that froze that moment while positioning himself from a position for a better perspective to convey his message.....

I stand for universal image,iconic image using whatever tool is available to the best of my knowledge.

Leo..you just used the pinhole camera..one of the simplest

contraptions and you are happy with waht you got!!!

■ [BredaBeban](#) - 07:10pm Dec 11, 2005 GMT ([441.](#))

Hi 'Muyiwa & Leo,

Tatjana and Sinisa's face to face just over. good to see you are talking!

■ [LeoAsemota](#) - 07:17pm Dec 11, 2005 GMT ([442.](#))

Yeah, the camera, the tool does not make the work. It is in the hands, the imagination. Alright, some tools are better fashioned than others, but it still does not single-handedly create the work.

I think though the technology, knowing how disposable it is becoming is a challenge to photographer, artist.

■ [OlumuyiwaOsifuye](#) - 07:17pm Dec 11, 2005 GMT ([443.](#))

Tunde Kelani is very much based in Nigeria. In my reckoning.....to a reasonable extent ..he is quite known in the US...I do not know about the UK

(Talking about UK....am sorry about the oil depot disaster...I caught it on CNN this morning...you stay around the place?)

Tunde Kelani studied in US. I am not an expert on his work...I have watched his works and I read about him.

He has just finished a work which took him a year in the making.....traversing Nigeria and our neighbour the Republic of Benin working in collaboration with experienced film makers and actors in Republic of Benin.

The name of his outfit is " Mainframe Productions" you could google him and read more abt him at your leisure.

His subjects dwell around the 'Yoruba culture' utilising the services of academicians for research.... He doesn't know me but I am a silent admirer... I believe I can take a cue from him...

■ **LeoAsemota** - 07:23pm Dec 11, 2005 GMT ([444.](#))

No I do not live around the area of the disaster, I live North but still...

■ **LeoAsemota** - 07:32pm Dec 11, 2005 GMT ([445.](#))

I did a search on Tunde, he appears to be quite busy.

■ **OlumuyiwaOsifuye** - 07:45pm Dec 11, 2005 GMT ([446.](#))

A link to Kelani: You can see his face here I gave a wrong info...he actually studied in the UK:

<http://www.ngex.com/entertainment/pages/tkelani.htm>

I support the notion of artist devising ways of promoting and marketing themselves.

I support the idea about artist not shying away from find ways and means to generate resources in terms of funding et al to enable them take

their work to the various publics who might be waiting to appreciate their work.

(How did the Edo man know about you Leo....about the work he collected. Did he see come across it in an exhibition?)

Tunde Kelani has "Mainframe Productions" He shows his films to Nigerians. He get his funding somehow (I don't know how)

From my little corner, I notice that he understands the 'almost' unlimited power of the 'pirates' in the distribution of intellectual works in Nigeria. He works around this...

Breda: I detoured to Tatjana and Sinisa's weblink during this conversatn with Leo.....difficult to navigate around....anyway I guess everything went well.

■ **OlumuyiwaOsifuye** - 08:01pm Dec 11, 2005 GMT ([447.](#))

Having talked from self initiated efforts by artists.....this is not to say we can do it all. But the major problem I think I see here In Nigeria and I believe in some other places is that how do you coordinate all these things?

How do you,create room for reflections and for creative thinking for new works as you battle in your mind the direction or strategy to take to raise funds to actualise news works.

This can really slow things down.

Different areas of arts demand different attention and resources for the execution of these ideas to bring them to reality?

The demands of photography might be different from sculpture or something in the line of the likes of Yinka Shonibare etc

This brings me back to a place like Nigeria and some other nations that lack funding or interesting stalls artistic progress.

If Shonibare were resident in Nigeria after the Documenta 11 , I am not too sure he would have made new works as it were. I am not too sure Chris Ofili would have gone far.

These are the prevailing frustrations in this climate.

But I am of the opinion that one can always make the best of every situation.

I am making this submission for all to note that African artists produce under a lot of strain...a lot strain. which means when a work that emanate from this end happens to land in the West.....questions need to be asked about the genesis of such a work and the process of art production.

Questions need to be asked and kudo need to be given. Works by contemporary artist based in black Africa have so much to be talked while it is being produced. It is a sacrifice. They should be looked at differently,indeed the act and the period of production.

■ [BredaBeban](#) - 08:01pm Dec 11, 2005 GMT ([448.](#))

not easy to navigate but great fun - i've been doing it for 2 hours now.

■ [LeoAsemota](#) - 08:03pm Dec 11, 2005 GMT ([449.](#))

The Edo man, is a friend who visited from the States. The work was not on exhibition. I showed him the work out of a conversation about making art, he was an artist once but changed professions. I assumed he felt that he should have continued, and that the work perhaps attested to that. I also believe he was inspired I did hence the proposal to buy the work. I remember the negotiation very well, it was 'I will give you this amount of money in exchange for the print' I initially laughed but he was serious.

I asked him why he really wanted it, his reply suggested it was something he needed to have. I also feel he recognised that i was serious about my work, what I am doing it for. you can only do one thing in that situation, and that is to support it. We have been friends since high school and I am glad he has that work. It is a unique work, I do not make multiples from my FiTH WORK series, each piece is a one-off.

■ [OlumuyiwaOsifuye](#) - 08:07pm Dec 11, 2005 GMT ([450.](#))

It is getting late for me..... Here is about 20 minutes drive from my house.

I will leave here in 20 minutes I need to update my website with new photographs before I sleep.

So Leo....how do we round up in 20 minutes and what will be the parting thoughts..

Breda, Julia and Nina: So far so good...how do you feel today?

■ [OlumuyiwaOsifuye](#) - 08:12pm Dec 11, 2005 GMT ([451.](#))

In #449 you said "I do not make multiples from my FiTH

WORK series, each piece is a one-off." Will that be contrary to your Walter Benjamin's approach to your recent endeavour?

■ [LeoAsemota](#) - 08:14pm Dec 11, 2005 GMT ([452.](#))

I will have to leave too. I am already late home.

To round up, well we are simply getting out of one vehicle and into another, the destination remains the same.

■ [LeoAsemota](#) - 08:18pm Dec 11, 2005 GMT ([453.](#))

Yes! The thing about the FiTH WORK series is to try to make present the outburst, the 'fever in the head'. You cannot replicate that hence the decision not to make multiples.

■ [OlumuyiwaOsifuye](#) - 08:20pm Dec 11, 2005 GMT ([454.](#))

Leo...It has been a pleasure meeting you.

My regards to the other participants.

It is well!

Thank you, everybody!! Good evening!!!

■ [LeoAsemota](#) - 08:22pm Dec 11, 2005 GMT ([455.](#))

Muyiwa, soon!

■ [BredaBeban](#) - 08:29pm Dec 11, 2005 GMT ([456.](#))

'Muyiwa, Leo,

I will miss the dialogue - the end saddens me enormously. However, there's much, much more to come.