

Press Kit

Afro-Tech and the Future of Re-Invention

Duration of the exhibition *Afro-Tech and the Future of Re-Invention*:

21 October 2017 – 22 April 2018, HMKV at the Dortmunder U, Level 3

Duration of the festival week *Afro-Tech Fest*:

20 – 28 October 2017, various venues in Dortmund

(Please find the press release for the festival week as a separate document in this press kit)

Opening of the exhibition and the project week:

Friday, 20 October 2017, 7 pm

Dortmunder U, Kino im U, Level 0, Leonie-Reygers-Terrasse, 44137 Dortmund

Welcome: Edwin Jacobs, Director Dortmunder U; Dr. Hildegard Kaluza, Ministry of Culture and Science of the State of NRW; Anne Fleckstein, TURN Fonds, Kulturstiftung des Bundes

Introduction by the curators: Dr. Inke Arns, Director HMKV (Hartware MedienKunst-Verein); Fabian Saavedra-Lara, Director Büro medienwerk.nrw & Co-Director Interkultur Ruhr

Short keynote lectures: Prof. Dr. Raimi Gbadamosi (Johannesburg); Ingrid LaFleur (Detroit)

On the opening night, the exhibition at the HMKV (Level 3) will remain open until 11 p.m.

Abstract (exhibition)

The exhibition *Afro-Tech and the Future of Re-Invention*, curated by Inke Arns and Fabian Saavedra-Lara, puts Afrofuturism in dialogue with alternative technological solutions and imaginations. The speculative narratives unfolding in the artworks on display are confronted with actual inventions from maker scenes in different African countries. This creates a double shift of perspective: While the artworks project decidedly African and diasporic sci-fi visions, the real devices appear as evidence of a technological development that is already underway. The exhibition thus presents Africa as a continent of technological innovation.

Artists in the exhibition

Sherif Adel (EGY), John Akomfrah (GHA), Jean-Pierre Bekolo (CAM), Neïl Beloufa (FR), Frances Bodomomo (GHA), Drexciya (US), Kiluanji Kia Henda (AGO), Louis Henderson (UK), Jaromil (IT/NL), Wanuri Kahiu (KEN), Kapwani Kiwanga (CAN/FR), Abu Bakarr Mansaray (SLE), Cristina de Middel (ESP), Fabrice Monteiro (BEN), Wangechi Mutu (KEN), The Otolith Group (UK), RAMMELLZEE (US), Tabita Rezaire (FR/ZA), Simon Rittmeier (DEU), Soda_Jerk (AUS)

Tech-projects in the exhibition

BRCK (KEN), CardioPad (CAM), Chowberry (NGA), CladLight (KEN), Educade (ZA), GiftedMom (CAM), Juakaliscopes (KEN), Kayoola Solar Bus (UGA), M-PESA (KEN), Robohand (ZA), Shiriki Hub (RWA), Uko Wapi (DEU)

Press Contact

Klaas Werner, presse@hmkv.de, T + 49 - 231 - 496 642 – 14

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HMKV im Dortmunder U

Leonie-Reygers-Terrasse

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Hartware MedienKunstVerein

An exhibition by HMKV (Hartware MedienKunstVerein) in cooperation with Interkultur Ruhr – a project by the Regionalverband Ruhr (RVR) – and Africa Positive e.V.

The exhibition is funded by the TURN Fund of the German Federal Cultural Foundation (Kulturstiftung des Bundes) and the Ministry of Culture and Science of the State of NRW

Main funder HMKV: Dortmunder U – Center for Art and Creativity

Exhibition focus

The exhibition *Afro-Tech and the Future of Re-Invention* curated by Inke Arns and Fabian Saavedra-Lara shows 20 international artistic positions and 12 tech projects from the maker scenes in various countries of Africa.

The starting point for this project was a research trip undertaken by Inke Arns through various African countries in 2014; one which drew her attention to the maker scene and the new technological devices, apps, software solutions and digital products that have been coming into being for some years now against the background of increasing digitisation and networking on the continent. Many of these inventions have the goal of helping the community of users in everyday life and compensating for infrastructural problems. They often function according to principles of general accessibility and open source, which allow changes in design, repurposing and continuing development. They thus represent an alternative draft to the technological monocultures of the "global North" that dominate here.

The inventions presented in the exhibition appear as proofs of an already initiated technological development that could lead to a future not limited to the narrative of modernity and progress of the West – a future that is already shown to us now in excerpts by the artistic works in the exhibition. The artistic media used are videos, video installations, photography, drawings, records, software, sculptures and comics.

The 32 participating artists and tech projects come from 22 countries: Egypt, Angola, Australia, Germany, Benin, France, Ghana, the United Kingdom, Italy, Cameroon, Canada, Kenya, the Netherlands, Nigeria, Portugal, Rwanda, Sierra Leone, Spain, Senegal, South Africa, Uganda, the USA and the planet Saturn.

Many of the artists and representatives of tech projects will be present at the exhibition opening on Friday, 20 October 2017 and during the Afro-Tech Festival (20-28 October 2017).

Exhibition design

The graphic design was developed by the Dortmund design agency KoeperHerfurth. The designers have discovered exciting parallels between Sun Ra's Egyptianesque headdress (with solar disc and two U-shaped rays arranged around this disc) and the U at the peak of the Dortmunder U. The U functions in their designs as the ultimate Afrofuturistic symbol and as a link with the planet Saturn.

The exhibition scenography originates from the architect Ruth M. Lorenz (Berlin). She imagines the Dortmunder U as the mythical "mother ship connection", almost as a kind of gigantic space cruiser, and the exhibition space of the HMKV as the mysterious, technoid and at the same time fascinating substructure of a space vessel about to take off.

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Exhibition topic/s

Important reference points of many of the artistic works in the exhibition are the jazz musician Sun Ra, Afrofuturism in general and the myth of Drexciya in particular.

Sun Ra

One of the most important and well-known representatives of Afrofuturism is the avant garde jazz musician Herman Blount (1914-1993), who reinvented himself as the art figure Sun Ra from the planet Saturn. His entire body of musical work is permeated by a variety of future narratives about outer space and interstellar journeys from an Afro-American perspective. For Sun Ra, outer space is an idyll, in which racism and discrimination can be overcome and where all people can find space for their own narrative, thus empower themselves and be free. For him, the future isn't possible without considering the past. With Sun Ra, this Afrofuturist concept expresses itself in numerous references to the realm of the Pharaohs in ancient Egypt as a symbol for the cultural hegemony of the African continent lost through colonialism and in the diaspora. These references are found, for example, in his nom de plume (Ra is the Egyptian sun god) and in many costumes and stage decorations. In Afrofuturism, the future is thus not viewed as linear (like in Western science fiction), but instead as circular.

Drexciya

The Detroit techno duo Drexciya developed imaginary worlds inspired by Afrofuturism in many concept albums. In their releases, Drexciya is also the name of a legendary city beneath the sea. This "Afrofuturist Atlantis" is populated by the descendants of pregnant women that were taken as slaves from various countries of Africa and thrown overboard and murdered during the crossing of the Atlantic. According to the legend, their unborn children survived in the womb and developed the ability to breathe and live underwater. They founded an unknown underwater civilization that was in possession of utopian technologies.

Afrofuturism in popular culture

Besides Sun Ra and the Detroit techno duo Drexciya, there have been and still are many artists since the mid-20th century who have delved into Afrofuturist concepts and aesthetics in popular culture. Sun Ra's ideas and performance practice, for example, influenced a large number of artists in techno and in current electronic club music (e.g. Flying Lotus), in hip-hop and in contemporary R&B (e.g. Missy Elliott and Janelle Monáe). There are also autonomous comparable developments in other parts of the world that deal with diasporan visions of the future from the perspective of black communities, and which, thanks to the use and adoption of new technologies of producing, for example, the studio and multi-channel mixing board in the case of dub in Jamaica, can create futurist tracks (e.g. Lee "Scratch" Perry).

Three major themes permeate the exhibition: **outer space, the sea and technology.**

Outer space

John Akomfrah's short, experimental documentary film *The Last Angel of History* examines the relationships between pan-African culture, science fiction, intergalactic travel and rapidly developing computer technology. The short film *Afronauts* from the Ghanaian director **Frances Bodomo** looks at (like the photo series of Cristina de Middel) the real history of a planned space programme in Zambia of the 1960s – a time at which political utopias encountered technological progress. **Kiluanji Kia Henda's** photographs show futuristic

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architectures in the Angolan capital city of Luanda. The artist reinterprets these post-colonial building structures in *Icarus 13* into 'proof' of the first African journey to the Sun. **Kapwani Kiwanga's** *Sun Ra Repatriation Project* has the goal of bringing Sun Ra back to his actual planet of origin: Saturn. Sun Ra, who died in 1993, was a jazz musician. He claimed to originate from the planet Saturn and represented the philosophy of the «astro-black», which confirmed his extraterrestrial origin. In *The Afronauts*, the photojournalist **Cristina de Middel** reconstructs the history of the Zambian space programme of the 1960s with artistic means. In the process she combines her own images, created 50 years later, with copies of historical documents and reproductions of historical photographs. Taking the work of the cosmic jazz musician Ra as a starting point, the speculative narrative of **Soda_Jerk** examines the connection between science fiction and social policy in the Black-Atlantic music culture. In the exhibition, *Astro Black* is presented as a two-channel video installation with four episodes alternating between the two screens. **Sherif Adel's** comic series imagines Egypt in the year 3104 as a country in which nothing much has changed in comparison with today: There is still corruption, traffic chaos, shenanigans and political indifference. What might have moved the extraterrestrials to land there?

The sea

The British artist group **The Otolith Group** takes up the myth of "Drexcija", a "black Atlantis" in the Atlantic Ocean, in its video *Hydra Decapita*, in order to think about the connection between globalisation, climate change and the finance system in a film essay. The South Africa-based artist **Tabita Rezaire** deals with the sea as a storehouse for pain, lost stories and memories in the era of colonialism in *Deep Down Tidal*, while it also contains the global infrastructure of our present day telecommunications within it. The filmmaker **Simon Rittmeier**, in his film *Drexcija*, takes up the myth of the same name in order to use the methods of science fiction to tell of the images circulating in media today and about discussion of the "refugee crisis". The legendary Detroit techno duo **Drexcija** is presented on the basis of a representative selection of 12" records, EPs and albums, as well as audio plays.

The technology

Naked Reality is an Afrofuturist science fiction film located 150 years in the future. The cities of Africa have grown together to form a gigantic dystopian metropolis in the film of the Cameroonian filmmaker **Jean-Pierre Bekolo**. The protagonist Wanita leaves the house one morning, not knowing that her first prayer to the ancestors has initiated her journey to DIMSI – a world that one can't see. For *Kempinski*, **Neil Beloufa** asked his interview partners in various cities to imagine a future they talk about in the present tense. Their hopeful, poetic and spiritual stories and fantasies have been compiled into a video that combines reality and science fiction, ethnology and critique and cleverly undermines our exotic expectations and worn out stereotypes of Africa. **Louis Henderson's** *Lettres du Voyant* (letters of the seer) is a film essay that uses documentary methods to tell of spiritism and technology in present day Ghana. The narrative of the film revolves around a mysterious practice known as "Sakawa" – Internet Scam (fraudulent mass e-mails) that is enriched with voodoo magic. The Italian artist and "Rasta Coder" **Jaromil (Denis Roio)** has designed and programmed an operating system on the basis of Rastafarian philosophy with *Dyne:bolic / Rastasoft*. As a programmer, Jaromil uses free software as a matter of principle and as an artist designs projects with a central theme of the sharing of resources and the accessibility of technology. **Wanuri Kahiu's** film *Pumzi*, "Kenya's first science fiction film" (*Wired*), takes place in a futuristic Africa, 35 years after the Third World War, the "Water War". In a post-apocalyptic world, all life on Earth has vanished and humanity has withdrawn beneath the Earth's surface. Water has become the most important resource. **Abu Bakarr Mansaray's** large format drawing

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Ebola Virus Missile Industry allows a look into an illegal weapons factory. In this factory, which stands at an unknown location, frightful long distance missiles are manufactured that can carry the Ebola pathogen to distant parts of the planet. The Belgian-Beninese photographer **Fabrice Monteiro** comments on environmental destruction in various regions of Africa in his photographic work *The Prophecy*. In his images he stages fantastic entities he has designed together with the designer Doulcy from Dakar in apocalyptic landscapes. **Wangechi Mutu's** animated short film *The End of eating Everything* deals with consumption, greed and loss of control, which are of central importance for the capitalistic ways of existence in the 21st century. They allow the collage-like works of Mutu to come alive. The American graffiti artist and hip-hop performer **RAMMELLZEE** appeared in self-made masks and costumes and embodied various characters, which, in combination, coincided with the mathematical formula $RAMM:\Sigma LL:Z\S\S$. *Gasholeer* is one of these costumes: an Afrofuturist exoskeleton weighing 148 pounds. It is inspired by the image of an android that RAMMELLZEE sprayed onto a subway car in New York in 1981.

Tech projects

The twelve selected tech projects cover a variety of areas. BRCK (Kenya) is an Internet server that also ensures access to the Internet even without a stable power supply. M-PESA (Kenya) is a cash-free method of payment that functions via mobile telephone and for which one requires no bank account. Uko Wapi (Germany) – English: "Where are you?" – is an innovative address app that reliably also finds locations in areas without an existing address system. Another important area is that of health and medicine: Robohand (South Africa) provides prostheses (fingers, hands, legs) for printing out oneself with a 3D printer, at a fraction of the price of conventional medical prostheses. GiftedMom (Cameroon) is an app that provides expecting mothers with useful information and contributes to sexual education. Chowberry (Nigeria) combats hunger through innovative usage of the expiration dates of food products. CardioPad (Cameroon) helps with medical diagnostics in areas with low populations and creates a direct connection with medical specialists. And the Juakaliscopes (Kenya) is a completely functional microscope from the 3D printer. Kayoola Solar Bus (Uganda) and Shiriki Hub (Rwanda) are committed to the sustainable use of solar energy. CladLight (Kenya), on the other hand, is a self-luminous vest that serves to promote road safety for moped and motorcycle riders, while Educade (South Africa) is dedicated to (school) education with converted old games consoles.

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AFRO-TECH AND THE FUTURE OF RE-INVENTION (Exhibition)

List of participating artists*

Sherif Adel (Egypt)
 John Akomfrah (Ghana / Great Britain)
 Jean-Pierre Bekolo (Cameroon)
 Neïl Beloufa (France)
 Frances Bodomo (Ghana / USA)
 Drexciya (USA)
 Kiluanji Kia Henda (Angola / Portugal)
 Louis Henderson (Great Britain)
 Jaromil (Italy / Netherlands)
 Wanuri Kahiu (Kenya)
 Kapwani Kiwanga (Canada / France)
 Abu Bakarr Mansaray (Sierra Leone)
 Cristina de Middel (Spain)
 Fabrice Monteiro (Benin / Senegal)
 Wangechi Mutu (Kenya / USA)
 The Otolith Group (Great Britain)
 RAMMELLZEE (USA)
 Tabita Rezaire (France / South Africa)
 Simon Rittmeier (Germany)
 Soda_Jerk (Australia)

Index of participating tech-projects*

BRCK (Kenya)
 CardioPad (Cameroon)
 Chowberry (Nigeria)
 CladLight (Kenya)
 Educade (South Africa)
 GiftedMom (Cameroon)
 Juakaliscope (Kenya)
 Kayoola Solar Bus (Uganda)
 M-PESA (Kenya)
 Robohand (South Africa)
 Shiriki Hub (Rwanda)
 Uko Wapi (Germany)

* Please find descriptions of all the artistic projects as well as the tech projects in the exhibition guide.

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AFRO-TECH AND THE FUTURE OF RE-INVENTION (Exhibition)

Index of artworks

Sherif Adel

Pass By Tomorrow فوت علينا بكرة
Comic series (7 issues, each 26 pages), since 2014
Courtesy of the artist and Barbatoze Comics

John Akomfrah

The Last Angel of History
Experimental documentary, 1995, 4:3, 45:07 min.
Courtesy of the artist, Smoking Dogs Films and
Lisson Gallery, London

Jean-Pierre Bekolo

Naked Reality
Experimental film, 2016, 62:00 min.
Courtesy of the artist

Neïl Beloufa

Kempinski
Video installation, 2007, 14:00 min.
Courtesy of the artist © ADAGP

Frances Bodomo

Afronauts
Video, 2014, 14:05 min.
Courtesy of the artist

DREXCIYA

Selected releases 1992-2002

Kiluanji Kia Henda

Icarus 13 - The First Journey to the Sun
8 photographs, 120 x 80 cm, sculpture, 2007
Courtesy of the artist & Galleria Fonti, Naples

Louis Henderson

Lettres du Voyant (Letters of the Seer)
Video, 2013, 40:00 min.
Courtesy of the artist and Le Fresnoy - studio
national des arts contemporains

Jaromil (Denis Roio)

Dyne:bolic / Rastasoft
Operating system, since 2005
Courtesy of the artist

Wanuri Kahiu

Pumzi
Short film, 2009, 21:00 min.
Courtesy of Inspired Minority Films

Kapwani Kiwanga

The Sun Ra Repatriation Project
SD video, color, sound, 2009, 43:00 min.

Courtesy of the artist and Galerie Tanja Wagner,
Berlin

Abu Bakarr Mansaray

Ebola Virus Missile Industry
Crayon and ballpoint pen on paper, 120 x 150 cm,
2017
Courtesy of the artist and Galerie MAGNIN-A, Paris

Cristina de Middel

The Afronauts
6 photographs, various formats, 2012
Courtesy of the artist

Fabrice Monteiro

The Prophecy
4 photographs, 150 x 100 cm, 2013, 2014, 2014,
2016
Courtesy of the artist © ADAGP © VG Bild-Kunst,
Bonn 2017

Wangechi Mutu

The End of eating Everything
Animated video, 2013, 8:10 min.
Courtesy of the artist

The Otolith Group

Hydra Decapita
HD video, color, stereo, 2010, 31:00 min.
Courtesy of the artist and LUX, London

RAMMELLZEE

Gasholear
Costume made from scrap (photo), undated (ca.
mid-1980s)

Tabita Rezaire

Deep Down Tidal
HD video, 2017, 21:00 min.
Courtesy of the artist and Goodman Galerie

Simon Rittmeier

Drexciya
Super 16mm, 2012, 28:30 min.
Courtesy of the artist © VG Bild-Kunst, Bonn 2017

Soda_Jerk

Astro Black
Video cycle, 2007 - today, 25:24 min.
Courtesy of the artists

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Short biographies

Sherif Adel is an Egyptian comic artist and dentist. In 2011 he began his "Barbatoze" website, at which he publishes comic strips about life, politics and pop culture in Egypt. He became known to a broader public with the science fiction comic *Pass By Tomorrow*. He lives in Cairo, Egypt.

Jean Pierre Bekolo, *1966 in Yaoundé, Cameroon, is the most well-known film director of Cameroon. He studied physics at the university of Yaoundé and film at the Institut national de l'audiovisuel INA in France (with Christian Metz). In 2005, his film *Les Saignantes*, a futuristic science fiction thriller, premièred at the Toronto International Film Festival. He teaches at Duke University in Durham, North Carolina, USA.

Neïl Beloufa, *1985 in Paris, FR. Studies at the École Nationale Supérieure des Beaux-Arts, Paris; École Nationale Supérieure des Arts Décoratifs, Paris; California Institute of the Arts, Valencia; Cooper Union, New York; and Le Fresnoy–Studio National des Arts Contemporain, Tourcoing, FR. Solo exhibitions at, among others, MoMA, New York; ICA, London; the Hammer Museum, Los Angeles, US; Palais de Tokyo, Paris, FR. Awards at the 54th and 57th Short Film Days in Oberhausen, DE. Beloufa lives in Paris, FR.

Frances Bodomo, *1988, is a filmmaker from Ghana, who studied at Columbia University and at the Tisch Film School in New York. Her film *Afronauts*, which is shown in the exhibition, celebrated its première in 2014 at the Sundance Film Festival. She lives in New York City, USA.

Drexciya is the name of a legendary techno duo from Detroit, USA that consisted of Gerald Donald and the deceased James Marcel Stinson (*1969 † 2002) and had an enormous influence on techno culture and many artists from other disciplines. Between 1992 and 2002, they released many albums, EPs, maxis and singles on the Underground Resistance, Warp, Tresor and Clone labels.

Kiluanji Kia Henda, *1979 in Luanda, Angola. Solo exhibitions, among others, 2013 *New Man – Homem Novo*, Kunstraum Innsbruck, Austria. Group exhibitions, among others, 2015/2016 *Making Africa: A Continent of Contemporary Design*, Centre de Cultura Contemporània de Barcelona; Guggenheim Museum Bilbao; Vitra Design Museum, Weil/Rhine. Kia Henda was the first African artist to receive the Frieze Artist Award in 2017. He lives in Luanda, Angola, and Lisbon, Portugal.

Louis Henderson, *1983 in the UK, is a filmmaker who examines connections between colonialism, technology, capitalism and history in his works. 2007 London College of Communication; 2013 Le Fresnoy – Studio national des arts contemporains, FR; 2016 European School of Visual Arts, Angoulême/Poitiers, FR. Short films, among others, *Logical Revolts* (2012), *Lettres du Voyant* (2013), *All That is Solid* (2014), *Black Code/Code Noir* (2015), *The Sea Is History* (2016). Henderson lives in London, UK.

Jaromil (Denis Roio) is an Italian software developer and activist. His developments are recommended by the Free Software Foundation and are distributed worldwide. In 2000 he founded Dyne.org, an independent software producer that collects the contributions of dedicated developers. He headed the R&D department of the Netherlands Media Art Institute (Montevideo/TBA) for six years. 2009 Vilém Flusser Award, Transmediale, Berlin. 2014 "Purpose Economy" ranking of the 100 most important social entrepreneurs in the EU. Jaromil lives in Amsterdam, NL.

Kapwani Kiwanga, *1978 in Hamilton, Canada. 1998-2002 Studies in anthropology and comparative religion at McGill University, Montreal, Canada; 2005–2007 Ecole Nationale des Beaux-Arts de Paris; 2009 Le Fresnoy, Studio National des Arts Contemporains. Solo exhibitions, among others, 2017 Goodman Gallery, Johannesburg; 2014 Jeu de Paume, Paris. Her film *Rooted* was nominated in 2004 by the British Academy of Film and Television Arts (BAFTA) for "Best Film" and "Best Direction". Kiwanga lives in Paris, FR.

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Abu Bakarr Mansaray, *1970 in Tongo, Sierra Leone. Self-taught, didn't use the craft-like technique of bending wire for the production of decorative objects or toys, but instead used it to build futuristic machines with extravagant functions. He taught himself further in the disciplines of chemistry, physics, electrical engineering and mathematics using school books, and from that point on called himself "Professor". He draws dystopian machines with pencils and pencil crayons and comments on their functions. He lives in Freetown, Sierra Leone.

Cristina de Middel, *1975 in Alicante, Spain, is a photo journalist and artist. She acquired her MA in photography at the University of Oklahoma and an MA in fine arts at the polytechnic university of Valencia, as well as a postgraduate degree in photojournalism from the Universidad Autónoma de Barcelona. *The Afronauts* and other projects are shown internationally in solo and group exhibitions.

Fabrice Monteiro, *1972, is a Belgian-Beninese artist. His works have been shown in, among others, the Guggenheim Museum Bilbao, at the Biennale de l'Art Africain Contemporain de Dakar and at the Fresh Paint Contemporary Art Fair in Tel Aviv. He lives in Dakar, Senegal.

Wangechi Mutu, *1972 in Nairobi, is one of the most well-known artists from Kenya. She studied fine arts and anthropology at the New School for Social Research and the Parsons School of Art and Design. In 1996 she acquired a BFA at the Cooper Union Institute and a master's degree at Yale University. Her works are shown internationally in important institutions. Mutu lives in New York, USA.

The Otolith Group is an artist collective that was founded in 2002 by Anjalika Sagar and Kodwo Eshun. Their projects are always research-based and explore possible new links of the moving image, sound and archive work in the exhibition context.

In addition to their artistic work, The Otolith Group also curates film programmes and exhibitions. The group was nominated for the renowned Turner Prize in 2010. They live in London, UK.

RAMMELLZEE (also RAMM:ΣLL:ZΣΣ, 1960-2010) was an American graffiti artist, rapper, sculptor and performer, whose work was of central importance for the origination of hip-hop culture in New York City. He took on this strange name in 1979. Together with Jean-Michel Basquiat and Futura 2000, he became a pioneer of graffiti art. RAMMELLZEE died in 2010 at the age of 40.

Tabita Rezaire, *1989 in Paris, FR, Guyanese/Danish media artist and cultural activist, technology policy researcher and Kemetica yoga instructor. She has a BA in economics and a MRes Art: Moving Image of the Central Saint Martins College, London. *Artnet* named her one of the 10 international artists of the year 2016. In 2015 she was named by *True Africa* as one of the 100 top inventors and opinion makers. Exhibitions at, among others, Tate Modern, London; Musée d'Art Moderne de la Ville de Paris; Anthology Film Archive, New York; Joburg Art Fair; Berlin Biennale. Rezaire lives in Johannesburg, South Africa.

Simon Rittmeier, *1981 in Nuremberg, DE, studied fine arts and film at the Hochschule für bildende Künste (Academy of Visual Arts) in Hamburg and at the Academy of Media Arts Cologne. He often uses archive images to research the power and the political influence of the moving image. His films, which are both experimental and essayistic, question social conventions and classic narratives involving history. Rittmeier lives in Paris, FR.

Soda_Jerk, founded in 2002 in Sydney, is a duo of artists that deals intensively with the method of sampling in practice. The artists always work at the interface of documentary processes and speculative fictions. Their projects take on the form of video installations, cut-up texts and lecture performances. Soda_Jerk live in New York City, USA.

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ACCOMPANYING PROGRAMME

AFRO-TECH FEST (see the separate press release / pp.12-14)

20 – 28 October 2017

Exhibition, Talks, Performances, Workshops, Films, Music

A week of events with comprehensive festival programme at the following venues: HMKV at the Dortmunder U, Kino im U e.V., Union Gewerbehof, Künstlerhaus Dortmund, Rekorder, Tanzcafé Oma Doris.

Detailed information can be found at www.hmkv.de

Free admission to all events that are part of the **AFRO-TECH FEST!**

GUIDED TOURS

PUBLIC GUIDED TOURS

Sundays and public holidays 16:00; Thursdays 18:00

We offer two guided tours per week of the exhibition *Afro-Tech and the Future of Re-Invention*

Meeting point: entrance to the exhibition, included in your ticket price

Length: approx. 45 minutes

CURATORS' TOURS

Sat, 28 October 2017; Sat, 14 April 2018, 4 pm

The curators Inke Arns and Fabian Saavedra-Lara provide insights into the ideas behind the exhibition and discuss how it was developed.

Meeting point: entrance to the exhibition, included in your ticket price

Length: approx. 60 minutes

TOURS WITH OUR INCLUSIVE TEAM

In cooperation with *I can be your translator* we are developing some very special tours of our exhibitions in an inclusive team. There isn't just one way of looking at art! And so we explore the exhibition together, discussing questions, exchanging views and creating an informative and interactive tour for our visitors. In German.

For times, see www.hmkv.de

Meeting point: entrance to the exhibition, included in your ticket price

Length: approx. 45 minutes

TOURS FOR TEACHERS AND EDUCATORS

A guided tour of the exhibition, with additional information on how to use the exhibition content in lessons. In German.

Registration and further information: info@hmkv.de

Press Contact

Klaas Werner, presse@hmkv.de, T + 49 - 231 - 496 642 – 14

www.facebook.com/hartwaremedienkunstverein

www.twitter.com/hmkv_de

www.instagram.com/hmkv_de

www.vimeo.com/hmkv

HMKV im Dortmunder U

Leonie-Reygers-Terrasse

44137 Dortmund

www.hmkv.de

Hartware MedienKunstVerein

SPECIAL GUIDED TOURS ON DEMAND

For groups of up to 25 people

Individually bookable at any time. Also available in English. Advance booking (at least 7 days in advance) only.

Tours in German sign language available on request.

60 € plus individual or group ticket price

Concessions: 40 € plus individual or group ticket price

Registration and further information: info@hmkv.de

KIDS' RALLYE

Collect it for free from the information desk at any time

Want to explore our exhibition by yourself? Our Kids' Rallye is waiting for you at the entrance to the exhibition (in German only)!

FAMILY SUNDAY AT THE HMKV

On the first Sunday of every month, exhibition tours for kids & actions, free admission!

ACCOMPANYING FILM PROGRAMME

www.kino-im-u.de

FURTHER HMKV EXHIBITIONS

In parallel to the exhibition *Afro-Tech and the Future of Re-Invention* (on level 3) HMKV will present, from 25 November 2017, the exhibitions *The Storming of the Winter Palace – Forensics of an Image* and *The Border* on level 6 (until 8 April 2018). The HMKV Video of the Month (on level 3) is a monthly series of screenings of recent works by international artists. And in the vertical space of the Dortmunder U *The Hard Drawing* by Dan Perjovschi is on view on all levels (until November 2018).

QUESTIONS? TALK TO US!

Our information team will be happy to answer your questions and can provide detailed information on the exhibition, and the individual works and artists. No matter who you talk to – take the opportunity to learn more!

YOU LIKED IT BUT TIME WAS TOO SHORT?

Then come again! You can exchange your tickets at our information desk and return to *Afro-Tech and the Future of Re-Invention* at any time.

ADMISSION

Single ticket U3 or U6

5 € / 2,50 €

Combined ticket U3 + U6

8 € / 4 €

FREE ADMISSION

* 20 – 28 October 2017

* on the first Sunday of every month (Family Sunday)

* 24 November 2017, 18:00 - 22:00 (in parallel to the opening of the exhibitions *The Storming of the Winter Palace* and *The Border*)

Press Contact

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