



Fatma Charfi, *Suisse Abroucs*, 2003 (detail), mixed media installation (dimensions variable)



# *A Fiction of Authenticity: Contemporary Africa Abroad*

Siemon Allen, Fatma Charfi, Godfried Donkor, Mary Evans, Meschac Gaba, Kendell Geers, Moshekwa Langa, Ingrid Mwangi, Odili Donald Odita, Owusu-Ankomah and Zineb Sedira.

Features new work by prominent contemporary African and African Diaspora artists, who live and work in Europe and the United States. This exhibition brings together an important generation of artists who present work in a variety of mediums – sculpture, painting, photography, installation, video and performance – and explore issues of authenticity. *A Fiction of Authenticity* is curated by the Contemporary's Curator, Shannon Fitzgerald, and Tumelo Mosaka, assistant curator at the Brooklyn Museum of Art.

Contemporary Art Museum St. Louis acknowledges the generous funding support for the exhibition and catalog awarded by The Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, the Mondriaan Foundation, Amsterdam, Emerson, the Elizabeth Firestone Graham Foundation, the Consulate General of the Netherlands of New York, Monsanto Fund, Courtney Obata, the Missouri Arts Council, the Regional Arts Commission and Agnes Gund and Daniel Shapiro.

**Dialogue & Discussion Lecture Series:** From the opening throughout the duration of the exhibition, the Contemporary will present a series of lectures and an opening-weekend symposium. Each lecture is designed to encourage a discussion about the ideas presented in the exhibition, *A Fiction of Authenticity: Contemporary Africa Abroad*, and also engage the public in conversations with the leading scholars on this subject as well as all the artists in the exhibition. Each artist will be in St. Louis for the museum's grand opening weekend. All lectures are held at the Contemporary and are free and open to the public, but seating is limited.

September 20, 2003

10 a.m.-2 p.m.

1. David A. Bailey with exhibiting artists Fatma Charfi, Godfried Donkor & Zineb Sedira

2. Orlando Britto Jinorio with exhibiting artists Meschac Gaba, Ingrid Mwangi & Owusu-Ankomah

October 16, 2003

7 p.m.

Salah Hassan – *African Modernism*

October 23, 2003

7 p.m.

Ery Camara – *Demystifying Authenticity*

November 6, 2003

7 p.m.

Tumelo Mosaka with exhibiting artists Siemon Allen, Mary Evans & Moshekwa Langa

December 11, 2003

7 p.m.

Shannon Fitzgerald with exhibiting artists Kendell Geers & Odili Donald Odita

*Dialogue & Discussion Series*

This project is generously supported by Monsanto Fund.



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\* Box lunches available. RSVP to 314.535.8903.

## Panelists:

**David A. Bailey** is a London based independent curator who played an important role in the founding of the London institutions The African and Asian Visual Artist Archive (AAVAA), Autograph: The Association of Black Photographers, and In the Institute of International Visual Arts (InIVA), where he is currently working as an associate curator. He has worked with institutions such as the Greater London Arts, the Arts Council of Great Britain, Hayward Gallery, South Bank Centre, and London Printworks Trust. He has worked with international artists such as Steve McQueen, Sonia Boyce, Black Audio Film Collective, Renee Green, Lyle Ashton Harris, Marc Latime, Isaac Julien, and Glen Ligon. Bailey co-curated with Richard Powell *Rhapsodies in Black* in 1997 on the theme of the Harlem Renaissance for the Hayward Gallery and South Bank Centre, London. Most recently Bailey was co-curator with Jananne Al-Ani, Zineb Sedira, and Gilane Tawadros of the major touring InIVA exhibition entitled *Veil*, 2003.

**Orlando Britto Jinorio** is a Spanish art historian and critic. He currently directs the new international, interdisciplinary space for contemporary art, Espacio C, that opened in 2001 in the northern Spanish city of Camargo (Cantabria). He is a regular contributor to the contemporary art magazines *Lápiz* (in Spain) and *Heterogénesis* (in Sweden), working at present on the Spanish edition of *Third Text* (London). From 1989 to 1998, he worked at the Atlantic Center for Modern Art (CAAM) in Las Palmas (Canary Islands) as a curator and deputy director. Since that time, his work has focused on curating projects for various international biennales in Spain, Sweden, Senegal, Mali, and Cuba. Major exhibitions and projects include: *Islands* (1996), Atlantic Center for Modern Art in Las Palmas; *Diaspora* (1996), Oviedo, Spain; Dakar Biennale of Contemporary African Art (1998 and 2000), Senegal; *Nature, Utopias and Realities* (2001), Gran Canaria (Canary Islands); Bamako Biennale of Contemporary African Photography (2001), Mali; *Fotonoviembre* (2001), Tenerife (Canary Islands); *Performing Project* (2002), Gran Canaria; *Espacios Mestizos* (2003) Gran Canaria; *Esles* (2003), Espacio C; Cantabria; and the Havana Biennale (2003), Cuba.

**Ery Camara** is an artist, art critic, and curator, born in Dakar Senegal, in 1953. He moved to Mexico in 1975 where he studied curatorship and museumology. He has participated as a lecturer in many local and international forums, seminars, and colloquies on museumology and art, including the Dakar Biennial (1992), Senegal; XXVIII Congress of the International Association of Art Critics (AICA) (1994) in Stockholm, Sweden; Havana Biennial (1994), Cuba; the 1st Johannesburg Biennial (1995), South Africa; FITAC (International Forum of Theory and Contemporary Art), Expo Arte (1993-1996), Guadalajara, Mexico; artist and curator in residency for *Conversations at the Castle: Changing Audiences and Contemporary Art*, Arts Festival of Atlanta, Atlanta, GA (1996); *Documenta X, 100 Guests 100 Days* (1997), Kassel, Germany; the 7th Havana Biennial (2000), Cuba; president of the jury Venice Biennale (2001), Venice Italy; president of the committee of selection and of the jury of the Dakar Biennial (2002); and director of the International Symposium on Contemporary Art Theory, which SITAC holds annually in Mexico. He has published many essays in art magazines, books, and catalogs. He has curated several exhibitions for different museums. As an independent curator, he teaches at Iberoamerican University, Mexico City, Mexico in the art department.

**Shannon Fitzgerald** (co-curator of the exhibition) is curator at the Contemporary Art Museum St. Louis in Missouri. She recently organized the exhibitions *Staging: Janieta Eyre, Julie Moos, Zwelethu Mthethwa* (2002) among others in addition to organizing several of the Contemporary's solo Project Series with emerging artists. She was institutional curator for the traveling exhibitions *Radcliffe Bailey: The Magic City* (2001) for which she contributed an essay for the catalog published by Birmingham Museum of Art, Birmingham, Ala, and *Moira Dryer: Paintings 1989-1992* (2000). She came to the Contemporary in 2000 after two years as curatorial assistant at the Institute of Visual Arts (inova), University of Wisconsin – Milwaukee. She received her B.F.A. from Massachusetts College of Art in Boston and her M.A. in Art History and Museum Studies from the University of Wisconsin – Milwaukee.

**Salah M. Hassan** is chair of the department of the history of art and associate professor of African studies at Cornell University, Ithaca, NY. He is editor of *Nka: Journal of Contemporary African Art*, and consulting editor for *African Arts* and *Atlantica*. He is author and editor of several books including *Unpacking Europe* (2001) co-edited with Iftikhar Dadi; *Authentic Ex-Centric* (2001) co-edited with Olu Oguibe; *Gendered Visions: The Art of Contemporary African Women Artists* (1997); and *The Muse of Modernity: Essays on Culture as Development in Africa* (1996), co-edited with Philip Altbach. He also contributed to art journals and anthologies including: *The Art of African Fashion* (1998); *Women, Patronage, and Self-Representation in Islamic Societies* (1999), edited by D. Fairchild Ruggles; and *Reading the Contemporary* (1999), edited by Olu Oguibe and Okwui Enwezor. Hassan has curated *Shatat: Arab Diaspora Women Artists* (2003), CU Art Gallery, University of Colorado at Boulder, Boulder, CO; *Unpacking Europe* (2001), Rotterdam, The Netherlands; *EV+A 2001 Expanded*, Limerick, Ireland; *Apex Art* (2000) New York, NY; *Modernit(ies) and Memor(ies)* at the 47th Venice Biennale (1997), Venice, Italy; and *Authentic/Ex-Centric: Conceptualism in Contemporary African Art* at the 49th Venice Biennale (2001).

**Tumelo Mosaka** (co-curator of the exhibition) is assistant curator at the Brooklyn Museum of Art, Brooklyn, NY. Most recently, he was co-curator for the *Evoking History* program at Spoleto Festival USA in Charleston, SC. Originally from Johannesburg, South Africa, Mosaka was awarded a professional training scholarship as part of the Johannesburg Biennale (1997) on which occasion he curated two exhibitions dealing with black identity. Among the independently curated exhibitions he staged before leaving South Africa in 1998 was *Soweto Youth Uprising* (1996), an exhibition marking the 20th anniversary of the 1976 Soweto uprising, which resulted in the creation of a museum in Soweto, South Africa. In 1998, he collaborated with the Robben Island Museum, Cape Town, South Africa on the exhibition, *Isintu*, generating a dialogue between the indigenous people of Australia and black South Africans about issues of ceremony, identity, and community. In 2000, Mosaka received his M.A. in Curatorial Studies from Bard College, Center of Curatorial Studies, Annendale, NY.