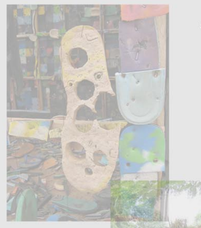
KUMASI CROSSROADS
global kiosk affairs

CONTEMPORARY ART EXHIBITION
WITH ARTISTS FROM FOUR CONTINENTS



KNUST MUSEUM
KUMASI
August 2009

ARTISTS' CATALOGUE

Kumasi Crossroads – global kiosk affairs
concept lines | a crossroads introduction

Re-Painting the Red
public intervention, installation
Rex Akinruntan · Kojo Apori · Ralitsa Diana Debrah · Charlie Michaels

Can You See the Sound?
sound installation and performance
Rex Akinruntan · Bello Benischhauer · Mike Sembiro · Patrick Tagoe-Turkson

Black and White
photography
Eröss István

projection posthum: Heaven Above Wandsbek - Guinea - St. Croix
installation
Hannimari Jokinen · Gordon Uhlmann

Sankofa Space
participative installation
Hannimari Jokinen . Gordon Uhlmann

Water Spot
public sculpture installation, site of exchange
Anna Macleod

Different Forms of Expression
art pedagogics between body words sounds pictures
Beate Mayr

Portraiture; Subject and Context
public kiosk space
Brigitte Mulders

The White Kiosk
public kiosk space
Zohra Opoku

Table Kiosk Scriptorium
kiosk installation
Mike Sembiro · Gordon Uhlmann

Kumasi Curious Slipper
public intervention
Patrick Tagoe-Turkson

Heaven and Earth
installation
Patrick Nereus Cheo · Patrick Tagoe-Turkson

Is This Garbage?
installation
Patrick Nereus Cheo · Patrick Tagoe-Turkson

The Nearby Village in Image
land art
Patrick Nereus Cheo

Kumasi Crossroads – global kiosk affairs

realised by artists from four continents
transcultural interventions investigating global locations
work in process and exhibition KNUST-Museum, Kumasi/Ghana
August 2009

concept lines

▪ Kumasi Crossroads is a transcultural process of intervening art taking global affairs as local and local affairs as global.

▪ Kumasi Crossroads is an art junction created and performed by an interacting group of artists from four continents – Africa (Kumasi, Accra, Takoradi in Ghana; Cameroon, Nigeria, Uganda), North America (Chicago, Detroit), Australia (Fremantle), Europe (Amsterdam, Dublin, Hamburg, Innsbruck) – together with many participants around the West African city of Kumasi, next to the Zero Meridian.

▪ Kumasi Crossroads is about crossing borders of perception, comprehending world issues as vital home questions and making personal challenges of urban living a subject for public debate.

▪ Kumasi Crossroads is about the present of the colonial as well as opportunities for transcultural forms of postcolonial remembrance, searching for the spirit and vestiges of those enslaved by the early "global players" of the Transatlantic Triangular Trade.

▪ Kumasi Crossroads questions any construction regarding skin colours, trying to deconstruct the alleged categories "black" and "white" and transcend preconceptions of the "other".

▪ Kumasi Crossroads reflects interior and exterior, private and public sphere - connected with an experimental research, exchange and art work about what is a portrait while crossing the borders of cultures and continents. It is about changes of perspectives, about multifaceted and travelling images of identity.

▪ Kumasi Crossroads persists to revive basic questions facing supposedly abstract structures of globalization, here and now – visibly, tangibly and effectively.

▪ Kumasi Crossroads explores and resettles lost public space which is today increasingly branded and glossed over by international mega companies. It brings together artists working at crossroads and junctions in order to regain spheres of essential communication about us and our planet.

kiosk world – kiosk affairs

As their preferred instrument of intervention, the artists use and interpret the kiosk, this multi-functional, polymorphic construction so typical and omnipresent in urban space in Ghana - at first sight just a market booth or a mini sales store, a beauty saloon or a street restaurant, a cell phone shop or an instant health centre, a workshop or a helpdesk. The artists reflect the multifarious meanings of the kiosk, re-interpret, re-install and transform the kiosk in the light of their personal visions. The artists' kiosks become now usable as specific urban installations in various unexpected ways, perceivable as public sculptures, vehicles for intervention and transcultural interaction.

Within the >Crossroads< research, the artists' kiosks turn out to be

▪ performance stages
▪ shelters of dialogue
▪ exchange forums of perceptions and stories
▪ basic stations of subsistence
▪ shrines of values and remembrance
▪ earth sight installations
▪ creation grounds
▪ treasuries of traces
▪ open art studios
▪ think tanks
▪ reflection spheres
▪ global homes

Some kiosks seem to have been created out of "nothing", out of waste, garbage and found objects, mostly seen as materials of no value. The Kumasi art process of global kiosk affairs symbolically transforms those neglected trifles into precious treasures of human values, deciphering relicts like worn-out or recycled rubber sandals, left-behinds - and forgotten vestiges of life lines, which now become valued, getting a universal home, a particularly erected kiosk, a present memorial at the Crossroads of art.

The kiosk installations –being both public and intimate – are open for a transcultural dis-course with all our senses. Standing on the red earthy ground in Kumasi, the art kiosks raise and install basic Crossroads questions concerning the earth: about the elements just on the spot of an urban junction; globalXlocal questions about soil and earth, about the air to breathe and the water(s) of life.

Taking up the Curio Kiosk impulse of Barthosa Nkurumeh, the artists developed the intervening concept and art junction of Kumasi Crossroads – global kiosk affairs, inserting their energetic kiosk installations and vivid work processes into the urban sphere of Kumasi. This resulted in presenting and documenting their public works in process in an exhibition at the KNUST Museum in Kumasi located on the campus of the the Kwame Nkrumah University of Science and Technology.

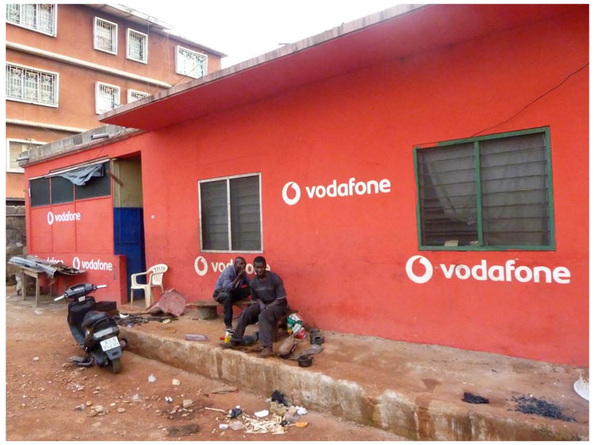
The Crossroads process of art will go on.

g.u. 09/09

The Artists of Kumasi Crossroads – global kiosk affairs:

Rex Akinruntan, Nigeria | Ghana
Kojo Apori, Ghana
Jack Azor, Ghana
Bello Benischhauer, Austria | Australia
Ralitsa Diana Debrah, Ghana
Eröss István, Hungary
Hannimari Jokinen, Finland | Germany
Beate Mayr, Austria
Anna Macleod, Ireland
Brigitte Mulders, Netherlands
Charlie Michaels, USA
Patrick Nereus Cheo, Cameroon
Zohra Opoku, Germany | Ghana
Mike Sembiro, Uganda
Patrick Tagoe-Turkson, Ghana
Gordon Uhlmann, Germany

We want to thank the many persons and institutions who supported us to realise Kumasi Crossroads, especially the team of KNUST Art Department.



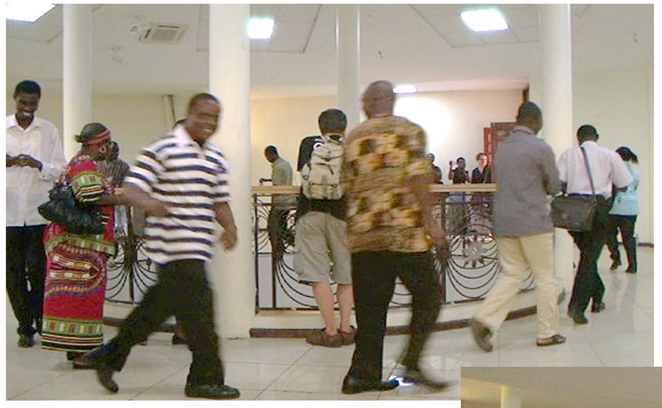
'Re-Painting the Red'

INSTALLATION

Rex Akinruntan
Kojo Apori
Ralitsa Diana Debrah
Charlie Michaels
Documentation by Jack Azor with photography by Hannimari Jokinen

Public intervention

This project seeks to draw attention to a form of corporate advertising in Ghana.
The practice of branding signifies ownership of the branded objects, in this case by corporations that choose to use the walls of family living spaces as cheap advertising. The streetscape of many Ghanaian cities and villages is quickly changing as the number of branded homes grows. Public spaces that once belonged to local communities and families are now being claimed and privatized by the bright, bold, and distracting logos of of international corporations. These methods of advertising take advantage of the economic and social status of individuals in Ghanaian communities, as they are commonly given little or nothing in return.
Often, only unfulfilled promises of money, mobile phones and t-shirts are offered in exchange.
After conducting interviews and obtaining permission from the resident of a branded home Kumasi, the artists painted over the advertisements covering the walls. The home was then stenciled with a series of Adinkra symbols, Ghanaian proverbial symbols which one often seen decorating buildings, fabrics, and vehicles. The arrangement of the Adinkra mimics the design of the corporate logo but subverts it, symbolizing the re-claiming of the home by the local culture and the transferring of the space back into the hands of the community.



CAN YOU SEE THE SOUND ?

A sound installation and performance piece by

Rex Akinsunfan
Bello Benischauer
Mike Sembiro
Patrick Tagoe-Turkson

Recorded rainforest sounds are accompanied by a performance that symbolises three people (a person preparing food, two hunters) and a tourist (observer, collector, conqueror).

A short performance that reflects on the continuous delimma of cultural differences; how simple actions can lead to misinterperations. What do we expect from others? What difficulties do we experience ourselves in trying to avoid prejudices? What picture do we draw from what we know about other cultures?
In fact, how do we interact and/or intervene with others, or do we even try to create a relationship?

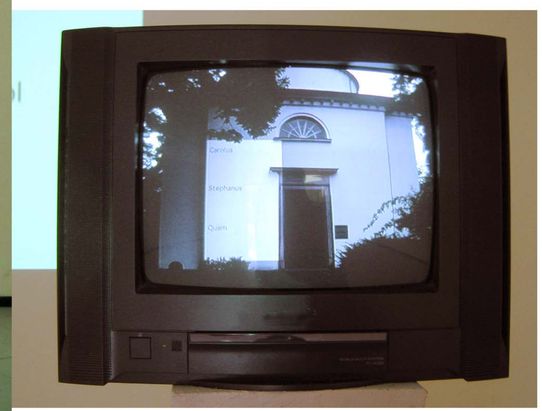
The term of intervention can be used in quite selective ways. In the Arts this means to provoke or state a certain opinion/message or to simply set it into a social and therefore further developing context, generally spoken.
What does that mean for the artist himself, who is behind such an intervention? What does an intervention cause within the artist/the individual and which positive or negative result can that lead to?
The performance is not meant to give any answers. Instead it invites the audience to question own ways of thinking in where, when, why and how we valuate and classify people differently.

Title: Black and White

Material: photography (155 x 105cm)

author: Erős István, Hungary

www. erossistvan. hu



PROJECTION POSTHUM:
HEAVEN ABOVE WANDSBEK – GUINEA – ST. CROIX

HANNIMARI JOKINEN, GORDON UHLMANN
INSTALLATION
WALL PROJECTION, FILM

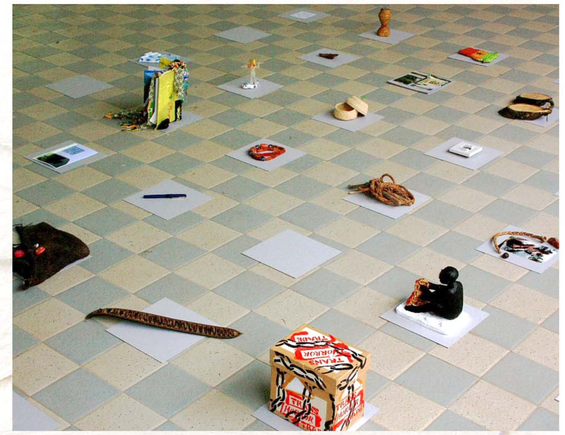
THE WHITE MAN'S HEAVEN
IS THE BLACK MAN'S HELL
GIVE ME BACK ME NAME!
RHYME OF THE JAMAICAN RAPPER MUTABARUKA
AT THE 1997 PANAFEST IN CAPE COAST CASTLE, GHANA

PROJECTION POSTHUM QUESTIONS AND CHALLENGES CULTURES OF POSTCOLONIAL REMEMBRANCE IN EUROPE, HERE AND NOW IN A LARGE CITY DISTRICT OF HAMBURG, THE INTERNATIONAL SEAPORT, OFTEN QUOTED AS "GATE OF THE WORLD". SEARCHING FOR EPHEMERAL TRACES, THE WORK PAYS POSTCOLONIAL HOMAGE TO LIFE LINES OF MEN, WOMEN AND CHILDREN OF THIS WORLD WHO – UNDER FORCED AND FATAL CONDITIONS – HAVE CONTRIBUTED TO THE DEVELOPMENT OF THE TOWN BUT HAVE BEEN FORGOTTEN AND DISREGARDED IN OFFICIAL FORMS OF MEMORIZING AND IN THE PUBLIC SPHERE.

LANDMARKING HIS IMMORTALITY, HEINRICH CARL SCHIMMELMANN, A MAIN SLAVE TRADER IN EUROPE OF THE 18TH CENTURY, LET A HUGE MAUSOLEUM BE BUILT IN THE CENTER OF HAMBURG-WANDSBEK. WHILE SCHIMMELMANN WAS CELEBRATED AND STILL IS, THE FACES AND IDENTITIES OF HIS SLAVES FELL DELIBERATELY INTO OBLIVION. SO THEY WERE NOT ALLOWED TO KEEP THEIR ORIGINAL AFRICAN NAMES BUT IRONICALLY GIVEN EUROPEAN NAMES OR OF BIBLICAL OR ANCIENT GREEK NAMES. SOME WERE NAMED AFTER THE MAIN TRADING PLACES: AKRA, AMSTERDAM, COPENHAGEN, WANDSBEK.

IN THE INSTALLATION THE NAMES OF SCHIMMELMANN'S PLANTATION SLAVES AND BLACK SERVANTS WERE VISUALISED AT THE WALL OF HIS MAUSOLEUM SOARING UP TO THE SKY, REMINISCENT OF END CREDITS OF A FILM, BUT NEVER ENDING. PROJECTION POSTHUM REFLECTS LIFE AND SURVIVAL, DEATH AND AFTERLIFE, THE BROKEN MEMORIES ARE ENDLESS FRAGILE SIGNS OF PERCEPTION AND ENCOUNTER, CARE AND CONTACT. AND IN THE END THE WORK MARKS CONDITIONS OF MANKIND IN A WORLD OF UNEQUAL POSITIONS IN GLOBAL EXCHANGE AND POINTS AT URGENT NEEDS TO ESTABLISH JUST CONDITIONS AND FAIR PERSPECTIVES OF LIVING ON OUR PLANET.

WWW.AFRIKA-HAMBURG.DE · WWW.WANDSBEKTRANSFORMANCE.DE



SANKOFA SPACE

HANNIMARI JOKINEN, GORDON UHLMANN
WITH PARTICIPANTS
INSTALLATION OF POSTCOLONIAL REMEMBRANCE
AS PARTICIPATION PROJECT
MIXED MATERIAL

WORKSHOP PROCESS AND OPEN INVITATION.
CALL FOR ART OBJECTS TO CREATE A
GROWING INSTALLATION.
FACING POSTCOLONIAL GEO><POSITIONS –
PROJECTING TRANSCULTURAL REMEMBRANCE.

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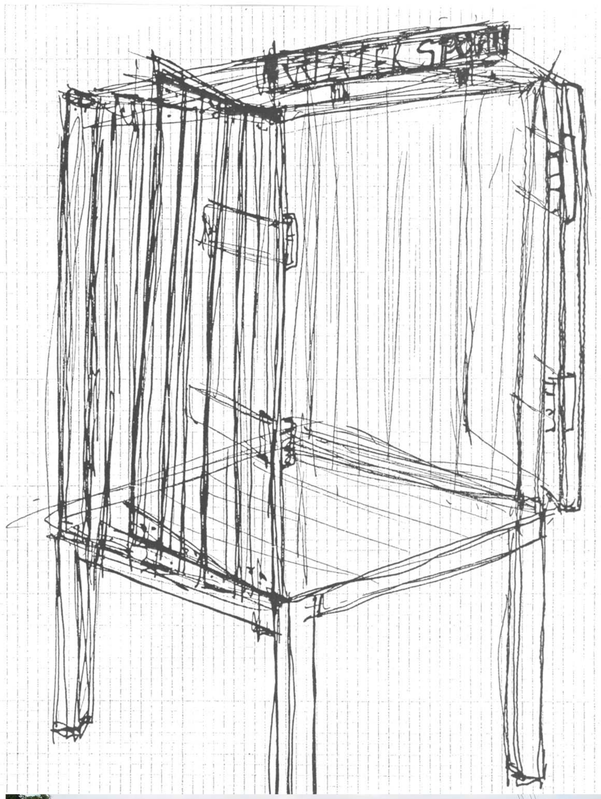
Tech Junction Market, Ayigya, Kumasi. 6°41'14.33"N, 1°34'24.56"W KNUST campus, Kumasi. 6°40'59.53"N, 1°34'28.36"W



'WATER SPOT'

a CURIO KIOSK project.

ANNA MACLEOD - Republic of Ireland.

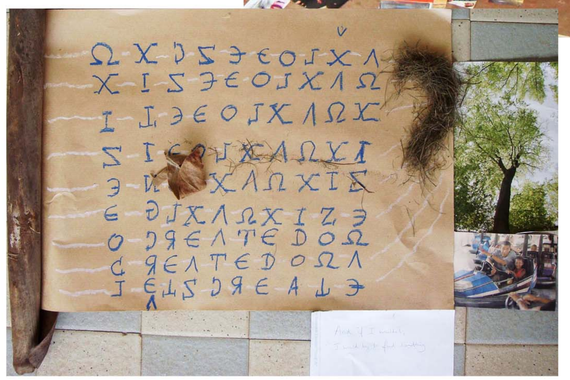
sites: KNUST campus and Museum
Tech Junction Market: Ayigya.
Kumasi, Ghana, West Africa.
August 2009.

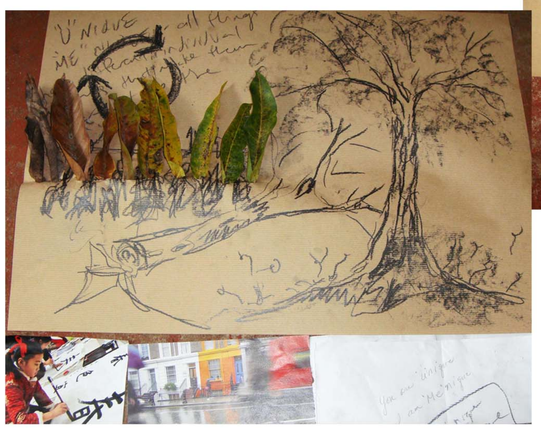
- Sculpture Installation - site of exchange. -

'water spot' engages with notions of value and management of a natural global resource: water. Local stories, traditions and contemporary practices surrounding water are discussed within a constructed mobile social space.
Water is the emotive tool used here to explore political and personal responsibilities towards water management, conservation and consumption.
Local concerns and global resonances are at the core of the action and exchange.

Many thanks to Niall Walsh for his assistance and to local painter Eric Adjovloto for the kiosk paintings.
grant aided by TRADE travel bursary, arts office, Leitrim County Council, Republic of Ireland.

www.annamacleod.com / www.after.ie / amacleod@eircom.net.





DIFFERENT FORMS OF EXPRESSION

ART PEDAGOGICS BETWEEN BODY WORDS SOUNDS PICTURES

BEATE MAYR – AUSTRIA

PARTICIPANTS: DAUN YORKE
NAOMI YORKE

I found the exercise very interesting and innovating in bringing out the creativity of the students
Cesar Estrada

A Very Interesting Experience
Allowed freedom of Expression and Creativity.
Sembiro mike
sembimike@yahoo.com.

THANKS..
MOVEMENT & INTUITIVE RESPONSE IS IMPORTANT
CHARLIE MICHAELS

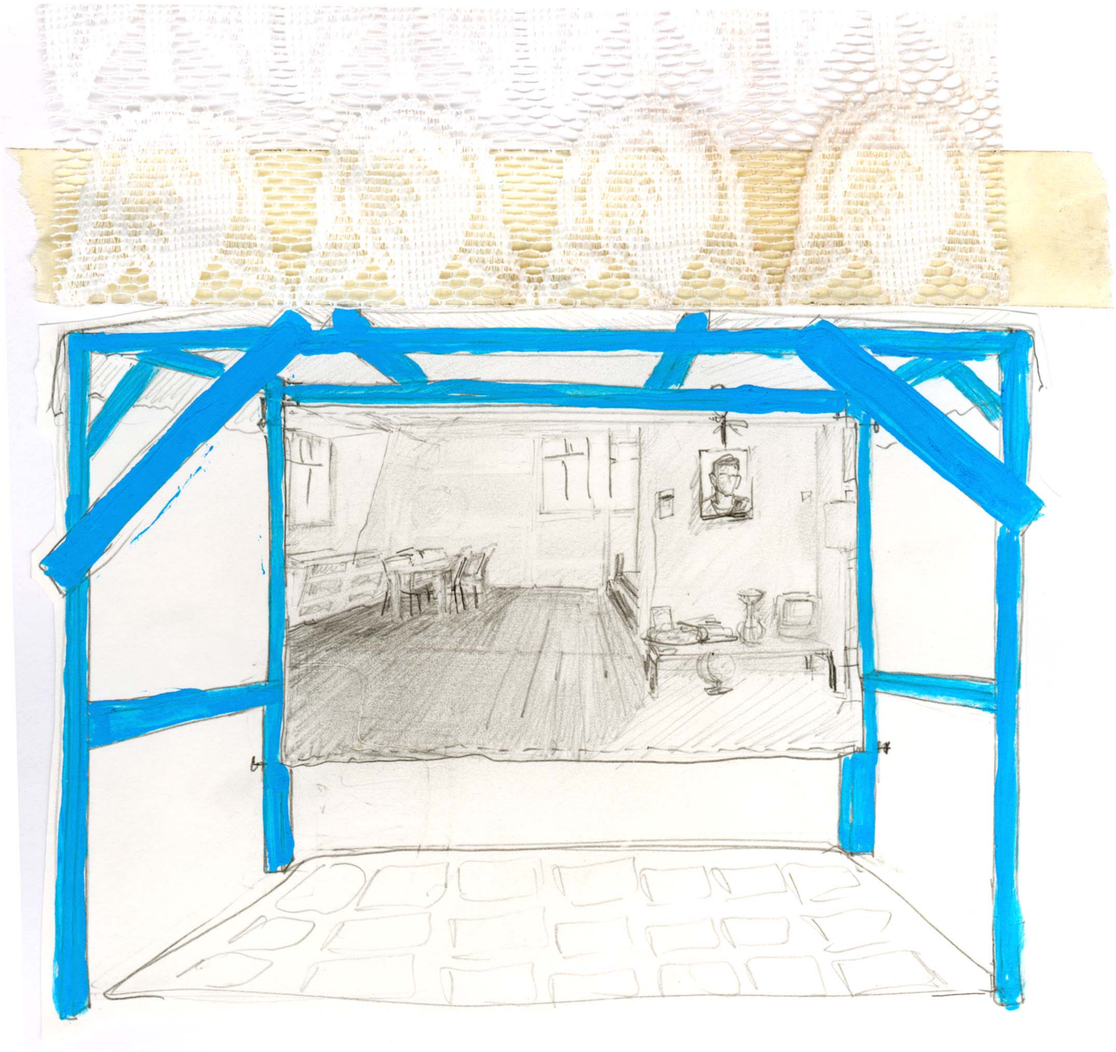
Another Day to induce interest in Art Creation
Simply Fantastic.
Patrick Tagoe-Tuxson

Enjoyed the Creative Experience.
Thanks!
- Mariana Ross

Confusing but fun as I began to understand.
Ato

ART PEDAGOGICAL INTERVENTION – AUG 1st 2009 –

FOTOS – PAPER – PENCILS – CRAYONS



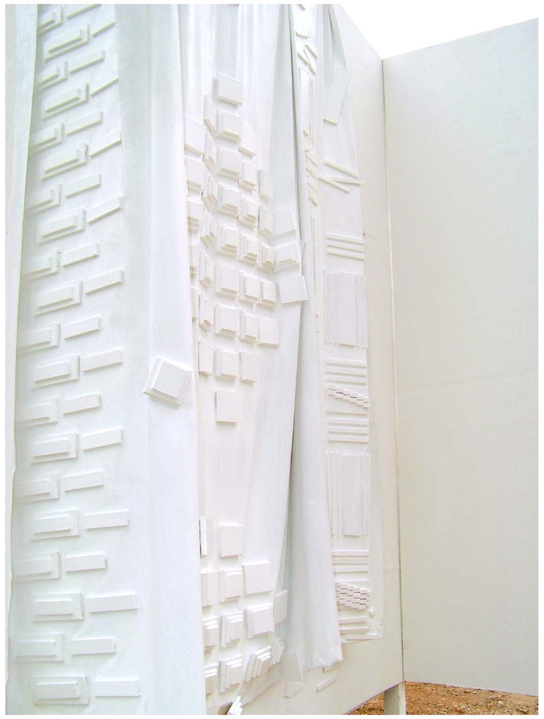
Portraiture; subject and context

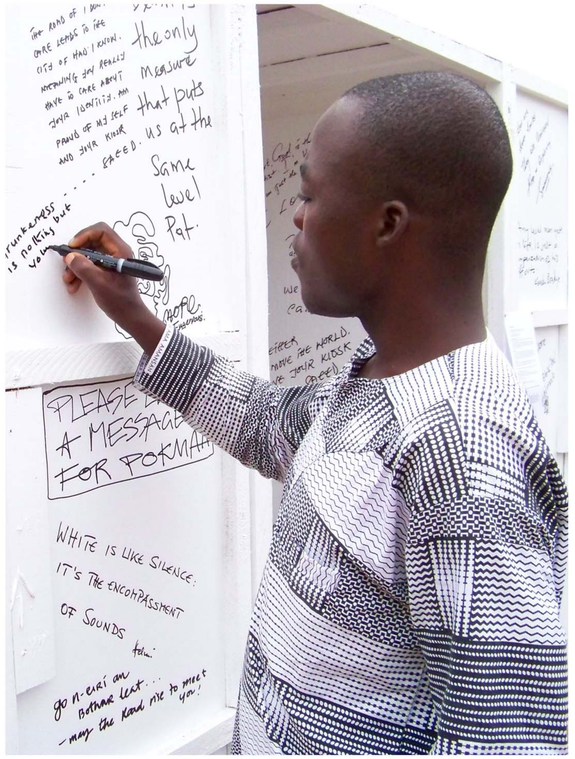
Brigitte Mulders, The Netherlands

The portrait-shop Curio Kiosk on K.N.U.S.T-campus functions in two ways. First as a location for an exchange of trust between painter and participant, and as a mobile studio.

In exchange for a portrait painted in the kiosk, the artist is invited in the participants home to make studies of their home environment. These studies form the basis for a series of works that explore home, place and identity.

www.brigittemulders.nl





SOMETIMES GOOD THINGS FALL APART, SO BETTER THINGS CAN FALL TOGETHER. YVONNE.

THE WHITE KIOSK

PART OF THE CURIO KIOSK PROJECT

ZOHRA OPOKU - GHANA / GERMANY

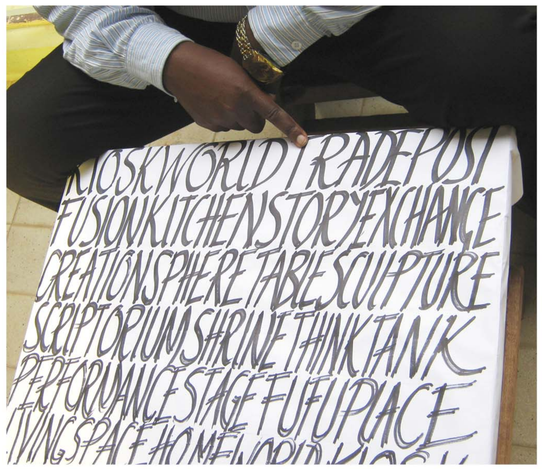
I'M DEALING WITH THE DIFFICULTIES OF BEING BLACK IN GERMANY AND WHITE IN GHANA. I USED THE WHITE PAINT TO SHOW HOW PEOPLE IN GHANA SEE MY SKIN. THE KIOSK IS STANDING FOR "ME" AS A PERSON AND SHOWS THE CHANGING OF MY COLOUR, WHICH STANDS FOR THE ADAPTION FROM "ME" TO "MYSELF" (THE WAY OF THE RESEARCH OF THE GHANAIAN IDENTITY)

THE PEOPLE IN GHANA ESPECIALLY WILL HAVE A BIGGER PICTURE OF HOW GLOBALISATION HAS AN EFFECT ON THEIR OWN BLACK TRIBE. THE HUMAN RACE IS MIXING IN HIGH-SPEED, WHICH BRINGS UP GOOD PROSPECTS, BUT ALSO MORE PROBLEMS. THE QUESTION OF IDENTITY WILL THEREFORE BE A MORE IMPORTANT FACT IN THE FUTURE.

THE INSIDE OF THE KIOSK, WHICH LOOKS LIKE A DREAM SEQUENCE COMPOSED OF A CLOTH LINE AND PERFORMER IN PHOTOGRAPHS. IT EMPHASIZES ON THE IMPORTANCE OF KNOWING WHO YOU ARE IN GIVEN RELATIONSHIP, SITUATION OR ENVIRONMENT.

MUCH THANKS & LOVE TO MY MUM & SIS
CHARLIE, REX, RALI, AKIRA
SEEID, LOGHANN

KIOSK WORLD TRADE POST
FUSION KITCHEN STORY EXCHANGE
CREATION SHPHERE TABLE SCULTURE
SCRIPTORIUM SHRINE THINK TANK
PERFORMANCE STAGE FUFU PLACE
LIVING SPACE HOME WORLD KIOSK



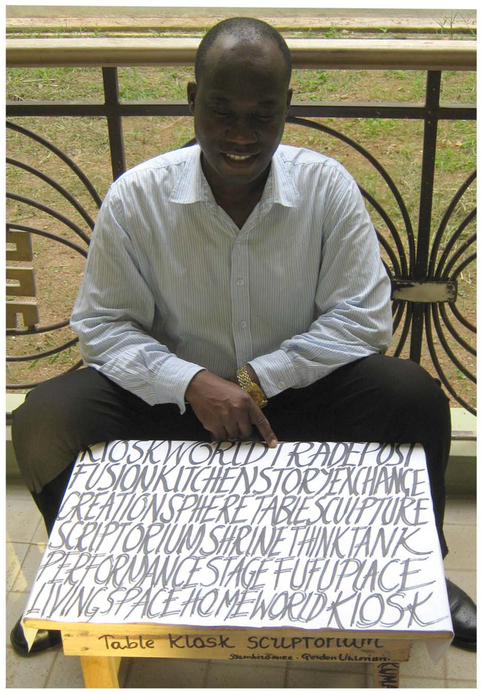


Table Kiosk Scriptorium

Mike Ssembiro / Gordon Uhlmann

KIOSK INSTALLATION (1,5 m^2)

A wooden table and chair,
Paper,
Poem inscription

KIOSK as cultural sphere
and
transcultural meeting point

KUMASI JUNCTION

Found slipper kiosk Intervention at the commecial Area, KNUST, Kumasi, Ghana, August 2009, Size: 5"x 5"x7"

KO WO FIE (GO BACK HOME) PERFORMANCE
BY PATRICK TAGOE-TURKSON, 10TH AUGUST, 2009

SITUATION: Rural urban Migration.

The performance explores the conditions of street youth in Ghanaian towns and cities. Here The kiosk was used as a sign to represent the dwelling/~~of~~ homes of these unfortunate youth, who cannot go back to their were they came from (the rural villages) irrespective of the bad living conditions in the cities.

KUMASI CURIOUS SLIPPER INTERVENTION PROJECT

PATRICK TAGOE-TURKSON
KNUST COMMECIAL AREA, KUMASI

The aim of the Project was to:

- Bring to light the encouraging massage of beauty and how it can be gain through the aesthetic experience and pleasure of appreciating and recycling of floating slipper debris that some people may consider as waste.
- Serve as one of the means of sharing with the general public the need to care for our environment through art.
- look at various human actions and reflect on their effect on contemporary societies through a series of performances.

The project was in two forms/Parts:

- The first part involves the creation of a kiosk with found floating slipper debris collected from the Atlantic Ocean in Southern Ghana.
- The Second part involves a series of performances which aims at addressing some Socio-politico-economic issues of Contemporary societies.

ARTIST STATEMENT

Contemporary Art goes beyond creating art under the label of beauty and patronage. It is about the ideals, philosophies, histories and stories of our time. It is about the things within our environment, that which some people call waste. People will appreciate Contemporary art better if ~~it~~ can 'artist' Can Creat with things ~~that~~ they within their immediate environment that they easily identify themselves with.

Patrick Tagoe-Turkson.

"SOR NA ASAASA" (HEAVEN AND EARTH) INSTALLATION.

PATRICK TAGOE-TURKSON GHANA

PATRICK NEREUS CHEO CAMEROON

Installation made from Plastic bottles and Coke cans collected from the museum site, KNUST. The found items were tied with ropes and suspended from the roof of the museum.

Is This Garbage!

Intallation By:

- Patrick Tagoe-Turkson
- Patrick Nereus Cheo

August 2009, KNUST Museum

Installation made from drift wood plastic debris collected from selected beaches of Southern Ghana.

Kumasi Curious Kiosk Nearby Village

INTERVENTION PROJECT
BY

PATRICK NEREUS CHEO
KNUST COMMERCIAL AREA, KUMASI
GHANA, AUGUST 2009

bawumboy@yahoo.co.uk

A land art Curious Kiosk Project. All materials for the project was sorted out from the environ and I created from nature tapping the local resources I found around. I recycle objects that must have finished their intended life cycle giving them a new life. Effy kiosk served as a nearby village creating curiousity and an open space for dialogue.

ARTIST STATEMENT

I make sense out of nothing. when I Collect people mock at me. when I recycle they become curious. I Call myself an environmentalist.

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