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

Re-Painting the Red
public intervention, installation
Rex Akinruntan · Kojo Apori · Raitsa 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
Erőss 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

KNUST MUSEUM
KUMASI
August 2009

ARTISTS’ CATALOGUE
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 (Freemantle), 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 space - 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 globalisation, 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 multifunctional, 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 salon 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
- treasures 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 relics 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 discourse 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; global/local questions about soil and earth, about the air to breathe and the water(s) of life.

Taking up the Curio Kiosk impulse of Barthosa Nikurumeh, 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 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
Jojo Apori, Ghana
Jack Azor, Ghana
Bello Benischhauer, Austria | Australia
Rahita 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 Uhlimann, 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

Reu Akinwuntan

Kojo Apori

Rallita Diana Debrah

Charlie Michanels

Documentation by Jack Azee with photography by Haiminie Jokren

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 urban and rural 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 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 house was then stenciled with a series of Ashanti symbols, Ghanaian proverbial symbols which are often seen decorating buildings, fabrics, and vehicles. The arrangement of the Ashanti symbols did not repeat the design of the corporate logo but instead symbolized the re-claiming of the space 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
Rox Akinsunfow
Bello Benischauer
Mike Sembiro
Patrick Tagoe-Turkson

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

A short performance that reflects on the continuous dilemma of cultural differences; how simple actions can lead to misinterpretation. 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 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/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 evaluate and classify people differently.
Title: Black and White
Material: photography (155 x 105 cm)
Author: Eöös Ötvösm, Hungary
WWW: eross15tvan.hu
PROJECTION POSTHUM:
HEAVEN ABOVE WANDBECK - GUINEA - ST.-CROIX

HANNUHARI JOKIJEJE, JORDAN UHLHAIN
INSTALLATION
WALL PROJECTION, FILM

THE WHITE MAN'S HEAVEN
IS THE BLACK MAN'S HELL,
GIVE ME BACK MY NAME!
RHYME OF THE JAMAICAN RAPPER MUTCABARUKA
AT THE 1994 PANAFEST IN CAFE 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 TRACKS, 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 16TH CENTURY, LET A HUGGE
MAUSOLEUM BE BUILT IN THE CENTER OF HAMBURG-WANDBECK, WHILE
SCHIMMELMANN WAS CELEBRATED AND STILL IS, THE FACES AND IDENTITIES
OF HIS SLAVES TELL 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, WANDBECK.

IN THE INSTALLATION, THE NAMES OF SCHIMMELMANN'S PIALLANTIN SLAVES
AND BLACK SERVANTS WERE VISUALISED AT THE WALL OF HIS MAUSO-
LEUM, SEARCHING 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
SYMBOLS OF FORGOTTEN ENCOUNTER, CARE AND CONTACT, AND IN THE
END THE WORK MARKS CONDITIONS OF MAUSOLEUM IN A WORLD OF ILLUSIONAL
POSITIONS IN GLOBAL EXCHANGE AND POINTS AT URGENT NEEDS TO ESTAB-
LISH JUST CONDITIONS AND FAIR PERSPECTIVES OF LIJUJA ON OUR PLANET.

WWW. AFRIKA-HAMBURG.DE • WWW. WANDBECKTRANSFORMATION.DE
SANUKAFA SPACE

HANNIMARI JOKINEN, GORDON UHLMAIN
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 GEOGRAPHIC POSITIONS -
PROJECTING TRASCULTURAL REMEMBRANCE.

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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 Adjxorobo for the kiosk paintings.

grant aided by TRADE travel bursary, arts office, Leitrim County Council, Republic of Ireland.
www.annamacleod.com / www.after.ie / annamacleod@eircom.net.
DIFFERENT FORMS OF EXPRESSION
ART PEDAGOGICS BETWEEN BODY WORDS SOUNDS PICTURES

BEATE MAYR - AUSTRIA

PARTICIPANTS: DAIVD YORKE NANIYI YORKE

I found the exercise very interesting and encouraging as being out the creativity of the students.

Eric Estin

A very interesting experience. Allowed freedom of expression and creativity.

Sembiwire Mike Sembiwire mike@yahoo.com

THANKS: MOVEMENT OF INTUITION RESPONSE

Charlie Michael's is important

Another Way to induce interest in Art Creation

Patricia's Sugar-Tutun Experience.

I began to understanf.

Alex

ART PEDAGOGICAL INTERVENTION - AUG 1st 2009

PAPERS - PENCILS - CAYLONS
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 participant's 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, you see.

The inside of the stack, which looks like a mud pot, is photographed to exaggerate or emphasize the interaction of mud and water. The question of identity, our human identity, is fixed in our future.

The picture of my childhood was my effort on their white plate. The native race is always a problem of identity. But also, because there is a more important fact in the future.

The people in gradual expectancy will have a better race. They will be the future. We are sure that the future race is always a more important fact in the future.

My decision, being in counting the difficulties of being black, is counting and being in counting the difficulties. I see the future, which is always a more important fact in the future.

The picture of my childhood was the effort of my mother. She holds the future, the future of the payment of her inheritance. She holds her future, the future of her inheritance.
Table Kiosk Scriptorium
Mike Ssembire/Gordon Uhlmann
Kiosk Installation (1.5m^2)

A wooden table and chair,
Paper,
Poem inscription

Kiosk as cultural sphere
and
transcultural meeting point

Kumasi Junction
**KUMASI CURIOUS SLIPPER INTERVENTION PROJECT**

**Patrick Tagoe-Turkson**

KNUST Commercial Area, Kumasi

The aim of the Project was to:

- Bring to light the encouraging message 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-political-economic issues of contemporary societies.

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**KOFRI WO FIE (GO BACK HOME) PERFORMANCE**

**By Patrick Tagoe-Turkson, 16th 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 homes as they came from (the rural villages) irrespective of the bad living conditions in the cities.
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 we can create things that they within their immediate environment. That they easily identify themselves with.

Patrick Tagoe-Turkson

“SIR NA ASAASI” (HEAVEN AND EARTH) INSTALLATION

PATRICK TAGOE-TURKSON

PATRICK NERUS 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!

Installation By:
- Patrick Togee-Turkson
- Patrick Nereus Cho
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 NERUS 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. My kiosk served as a nearby village creating curiosity 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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