

Culture Cargo

Artlink Frankfurt – Lagos in der Fahrgasse in Frankfurt

Das neue Ausstellungskonzept der Mobilen Kunsthalle für Frankfurt

Vernissage: Freitag, 6. September um 18 Uhr.

Ausstellung: Freitag, 6. September bis Sonntag, 8. September 2019

Culture Cargo Artlink Frankfurt – Lagos ist das neue Ausstellungsformat in der Fahrgasse in Frankfurt. Während des Saisonstarts vom 6. bis zum 8. September 2019 wird es eine weitere Ausstellungshalle im Herzen Frankfurts geben: Culture Cargo, die Mobile Kunsthalle. Sechs blaue Container ergänzen die Ausstellungsfläche der Galerien in der Fahrgasse. Dadurch wird Raum geschaffen für die dialogische Ausstellung internationaler Gegenwartskunst.

Jeremy Gaines und Andreas Greulich setzen in diesem Jahr den Akzent auf die prosperierende Metropole Lagos. Die größte Stadt Nigerias mit derzeit 23 Millionen Einwohnern, beherbergt eine schillernde und sich stark entwickelnde Kunstszene. Internationalität im Regionalen, das ist der Grundgedanke von Culture Cargo. Deshalb steht 2019 der Artlink Frankfurt –Lagos im Fokus.

Dabei kooperieren die Galerien aus der Fahrgasse mit Künstler*Innen aus Lagos. Sechs Künstler*Innen aus Lagos werden eingeladen in Frankfurt auszustellen. Überwiegend figurative Malerei von *Oyewole Olufemi Ayodeji, Helen Nzete, Obinna Makata, Frankin Nwabueze, Duke Asidere, Nelson Okoh* stehen dann im Dialog mit den Künstler*Innen, die die Galerien der Fahrgasse zum Saisonstart ausstellen.

Um was es geht:

Austausch, Mobilität, Standortwechsel, Begegnung, das alles führt im besten Falle zu Inspiration. Mit diesem hehren Ziel vor Augen haben Jeremy Gaines und Andreas Greulich in Kooperation mit den Galerien in der Fahrgasse das Konzept Culture Cargo entwickelt.

Die Idee der Mobilen Kunsthalle ist das Rückgrat von **Culture Cargo**. Sechs blaue, sogenannte „zwanzig Fuß Überseecontainer“ bilden die Hülle des Ganzen. Die Galerien in der Fahrgasse sind die Paten der Container, die verteilt auf der Straße eine eigene Ausstellungsfläche ergeben. Dieses Ausstellungskonzept ist einmalig in Deutschland und wird in der Fahrgasse während der Frankfurt Art Experience und dem Saisonstart der IG Galerien eine kulturelle Ausnahmesituation schaffen.

Die Container dienen nicht nur als Blickfang, sie geben der Ausstellung noch eine kuratorische und inhaltliche Ebene. Sie symbolisieren die Bewegung von Ideen und Kunst zwischen Kontinenten – sei es als migrierende Kunst oder als gegenseitige Befruchtung.

2019 haben Jeremy Gaines, Andreas Greulich und die Galerien Frankfurt Mitte den Art Link nach Lagos gesetzt. Dialogisch werden die Saisonstartausstellungen der Galerien durch die Künstler aus Lagos in Beziehung gesetzt.

Lagos hat sich in den letzten Jahren immer stärker zum Schwergewicht der westafrikanischen Kunstszene etabliert. Eine zunehmend rege Kunst- und Galerielandschaft bedient die immer größer werdende Schar an Kunstinteressierten. Die Kunst-, Design- und Fashionhochschulen werden stark frequentiert. Die Kunstszene hat mittlerweile trotz des Mangels an staatlichen Ausstellungseinrichtungen im öffentlichen Raum eine wichtige Präsenz geschaffen.

In Frankfurt übernehmen sechs Galerien aus der Fahrgasse die Patenschaft für jeweils einen Container und Künstler*Innen aus Lagos. Dies sind: Galerie Maurer, Galerie Leuenroth, Galerie Tristan Lorenz, Galerie Mühlfeld+Stohrer, Galerie Greulich und die Galerie Christel Wagner.

Im Gegenzug zur Ausstellung in Frankfurt werden sechs Galerien in Lagos nächstes Jahr jeweils einen Frankfurter Künstler*Innen in Empfang nehmen. Die Werke der Frankfurter werden wiederum in Containern ausgestellt. Das Goethe Institut in Lagos hat sich bereit erklärt, nach einem großen Raum zu suchen, in dem die Frankfurter und Lagosianischen KünstlerInnen zusammen eine Woche lang einen Workshop abhalten.

Ansprechpartner:

Andreas Greulich, a.greulich@galerie-greulich.de , Tel.: 069 29728792
Dr. Jeremy Gaines, jeremy@gainesconsulting.de

Culture Cargo c/o
Galerie Greulich
Fahrgasse 22
60311 Frankfurt

Präsentations- und Vermittlungskonzept:



In der Fahrgasse, zwischen Ecke Braubachstrasse und Fischerplätzchen, werden sechs „20-Fuß-Container“ aufgestellt. Alle Container sind blau lackiert und bilden somit ein einheitliches Erscheinungsbild. An den Außenflächen der Container werden Banner und Informationstafeln angebracht, die über die Ausstellung **Artlink Frankfurt- Lagos** und über das Ausstellungskonzept von **Cargo Cargo Culture informieren**. Jedem Container ist ein/e KunstvermittlerIn mit Cargo Culture-T-Shirt zugeordnet, die den Besuchern zur Seite stehen.



Wann, Zeitplan:

Eröffnung: Freitag, 6. September um 18.00 Uhr auf dem Fischerplätzchen
Auftritt der Okiki Juju Band am Freitag, 6. September um 20.00 Uhr auf dem Fischerplätzchen
Ausstellungsdauer:
Freitag, 6. September, 18 bis 22 Uhr
Samstag, 7. September, 11 bis 18 Uhr
Sonntag, 8. September, 11 bis 18 Uhr

Führungen:

Samstag, 7. September, jeweils um 12 Uhr und um 16 Uhr, Treffpunkt: Galerie Greulich, Fahrgasse 22
Sonntag, 8. September, jeweils um 12 und um 16 Uhr, Treffpunkt: Galerie Greulich, Fahrgasse 22

Wer macht es:

Jeremy Gaines und Andreas Greulich sind die Kuratoren dieses Projektes. Cargo Culture ist eine Kooperation mit Galerien Frankfurt Mitte und 400 Minutes e.V.

Wo: In der Fahrgasse in Frankfurt zwischen Braubachstraße und Fischerplätzchen

Wer sind die Partner:

Schirmherrschaft: Stephan Siegler, Stadtverordnetenvorsteher der Stadt Frankfurt am Main

400 Minutes e.V.
Frankfurt Art Experience
Galerie Christel Wagner
Galerien Frankfurt Mitte
Galerie Greulich
Galerie Leuenroth
Galerie Maurer
Galerie Mühlfeld + Stohrer
Galerie Tristan Lorenz
Generalkonsulat der Bundesrepublik Deutschland in Lagos
Generalkonsulat der Bundesrepublik Nigeria in Frankfurt
Goethe-Institut Lagos
Keep the World Foundation, Stiftung
Montagsgesellschaft e.V.
Moxy Hotel
Notar Faust + Gerber
R3lation gmbh
AS+P Gmbh

KünstlerInnen aus Lagos:

Oyewole Olufemi Ayodeji
Helen Nzete
Obinna Makata
Frankin Nwabueze
Duke Asidere
Nelson Okoh

Teilnehmende Galerien in der Fahrgasse Frankfurt:

Galerie Maurer, Galerie Leuenroth, Galerie Tristan Lorenz, Galerie Greulich, Galerie Christel Wagner, Galerie Mühlfeld+Stohrer

Die Künstler, Vorstellung in Auswahl.

Duke Asidere

Duke Asidere is one of Nigeria's most celebrated contemporary artists with a keen following internationally and in his native Nigeria. He was born in 1961 and obtained a Bachelor of Arts degree with first class honours in Fine Arts (painting) from Ahmadu Bello University, Zaria in 1988, and a Masters of Fine Arts in painting in 1990 from the same university. He taught painting, drawing and art history at the Federal Auchi Polytechnic for five years before starting full time studio work in Lagos in 1995.

He was mentored by Prof. Bruce Onabrakpeya and taught by Gani Odutokun who had a profound impact on his life and artistic expression. Asidere expresses himself boldly through a wide variety of genre including pencil work, engravings, oil and acrylic, pastels and even transparencies. He was raised in a household of women, which is reflected in his recurring theme of the female form in his portrait and face series. His architecture series are a fresh perspective of African land- and cityscapes, and his number and spray series have underlying political statements.

Asidere has participated in and facilitated numerous international and local workshops on painting, photography, and drawing, including Colour Masters (Auchi Polytechnic, March 2011), and in a number of the annual Harmattan Workshop Series. He is well exhibited in Nigeria and internationally, one being Mood Colour Harmony (Splendens Factory, Paris, May 2016).



Nelson Okoh (Nigerian, born 1974)

Nelson Okoh was born on the 14th April 1974 in Lagos state. He hails from Warri, Ode Itsekiri in Delta State. He has practiced his art works for over 15 years. He went to Gaskiya College, Lagos.

Okoh has become one of the most highly sought after artist since 2012. His unique distinctive style of work can be seen as a creative expression and exploration of the relationship between art and science; Okoh reinvents the ordinary and the obvious, to entice and teach the viewer to think and to feel. He employs cultural subjects to engage our collective attention. His work continues to spark interest with his unusual compositions which are influenced by water elements; the rain drop effect and the wave.

Popular for his dark to light application of oil paint, his work illustrates great contrast in colour and illumination, and demands attention particularly from a far distance.

As a self-taught artist, Okoh describes his style as impressionism. The unique and distinctive is created through the use of palette knife.

Ultimately, Okoh's work is a product of the elements that surround us and the order in which we process the obvious and the not so obvious. His unique and enduring style of work is a clear result of his experimentation and self-study, which has set him apart from his peers and continues to leave a visual imprint in the minds of the audience.

Most of his works are women. He chose the feminine gender because women portray emotion and are vulnerable to so many things. The female figure is beautiful and well created by God in terms of stature and emotion. The half-abstract forms in Nelson Okoh's works require more than a casual observation from a viewer. This is especially so with his portraitures' series depicting tranquil women faces or a quarter length frame — mostly, either in a meditative gaze or freely posing as models. Okoh further challenges his viewers, by deliberately distorting images and figures into blurred compositions.



Obinna Makata

Obinna Makata was born in 1981 and is from Ezimo, Enugu State, Nigeria. Makata graduated from the University of Nigeria in 2007, where he majored in sculpture. Makata is a full time studio artist who lives and works in Abuja and is the Founder and Creative Director of Mma-Nka Studio.

He works in diverse mediums such as sculptor, painting and mixed media practices. Makata's works focus on the fading aspects of traditional African Culture and values in contemporary society. Makata has participated actively in fifteen group exhibitions since 2003 including art X Lagos 2018 and Art Expo New YORK 2019.

He uses fabric as a metaphor for cultural identity and evolving social values. His works create narrative associations that deal with quotidian issues in contemporary Nigerian society, including visa queues, abortions, and crowded work environments. Crudely sketched with ink and acrylic, Makata combines scraps of Ankara fabric to form the bodies and backgrounds of his figures.

Metahistories was Makata's first solo exhibition and had begun an artist residency at the African Artist's Foundation in October 2012.



FRANKIN NWABUEZE

In the world of the Afrikan of hallowed antiquity, the independent institutions of learning charged with discipleship in to the mystery schools of music, science and the arts are housed within the same sacred temples.

This synergizing of paths in pursuit of ultimate truths, took many centuries to accomplish as dedicated disciples from countless generations and genealogies met along the same narrow road. This straight and measured way which requires discipline to discern, dedication to sustain, determination to endure, courage to navigate and an inner light to lead the way through the darkest of alleys, is rarely mastered in one lifetime. Often, the brightest and most determined spend an entire life cycle in search of this illusive path with no guarantee of success. Other more practical disciples are content to build upon the foundations laid by co-conspirators along that self-same road which they can only hope will lead to ultimate breakthrough.

Mastery in one often leads to mastery in all as obstacles are more readily overcome by the application of similar techniques, guiding principles and virtues.

Having demonstrated through his art and his character an unusual insight into our understanding of beauty at a remarkably tender age, Eze Franklin Nwabueze is a candidate for such euphoric accolades. Sent back to earth with his identical twin brother to possibly shed new light on symmetry, mathematics, love and light, his mission from birth was always to write his own hero story along that straight and narrow way back home to the source of all light, love and beauty.

Born twenty seven years ago in Ajegunle, a notorious slum on the outskirts of the Lagos mainland (the defacto capital of Nigeria) his name translates from his native Igbo to mean; Eze- King Franklin Nwabueze - The Child born a King. With such high expectations from his birth name, growing up in an artistic environment with his mother a seamstress and his father a carpenter was challenging for young Franklin and his identical twin brother Francis. Though they were no strangers to experimentation and innovation their poverty stricken reality left very little for children to tinker around with without serious healthcare implications.

With his sights set on becoming an artist from a very early age, his artistic sojourn began by drawing stick figures in the sandy surroundings of their modest family home. After working for years with expensive imported oil and acrylic paints, the trainee artist grew in wisdom and applied the rudiments of drawing, perspective, texture and tones to his colourful Ajegunle reality. When confronted by hyperinflation and a fast devaluing local currency in Nigeria, he was forced to seek out cheaper more readily available alternatives or abandon his mission prematurely as many of us are forced to do here on the continent.

One day however, amidst all this upheaval, he walked into his mother's tiny tailoring workshop and experienced his first Eureka moment. Instead of seeing the ubiquitous pile of cast away off cut fabrics which had been part of his childhood, his eyes were treated to a kaleidoscope of infinite possibilities, textures and tones. In that elastic moment, he saw the ordinary, everyday African as an iconic symbol of divinity and grace translated through every movement and expression in living technicolour. That same moment, he decided to cling on to and celebrate that beauty in every work.

Like a man possessed he began to stockpile bales and bales of fabrics from every tailor in Ajegunle city and soon, he became known in the area as "Oba awon aloku", The king of the refuse collectors, (not a term of endearment by any means).

In a relatively short space of time, Nwabueze's works and unique style have penetrated deep into the artistic consciousness of art lovers, gallerists and ordinary people within the Lagos art scene and on the international stage. With international galleries and auction houses showing considerable interest in acquiring and showing his work, his star appears to be on the rise as the world embraces his characters and themes centred predominantly on images of strong African women. This clarion call of "Sankofa" (a return and realignment to better appreciate the past, in understanding the present and visualising a bright future) echoes and symbolizes the coming of an era where feminine energies, leaders and visionaries will dominate our world and usher in a new Age of Aquarius.

As the profile exposure and international demand for Nigerian art continues to grow, the veil is beginning to lift and reveal the true origins and source of high art in our world today. From the ancient

bronzes of Igbo Ukwu, Ife and Benin to the magnificent Nok era terracotta, the peoples of the Niger area have demonstrated a remarkable level of sophistication in art of life.

