CHALE WOTE 2018 STREET ART FESTIVAL
Para-other

@chalewotefest @chalewoteofficial
Welcome to the 8th edition of the CHALE WOTE Street Art Festival

The CHALE WOTE Street Art Festival is an independently run, community-based initiative produced by ACCRA [dot] ALT and REDD Kat Pictures in association with more than a dozen organizations across the city.

accredotaltradio.com
IG: @chalewoteofficial
Twitter: @chalewotefest
Welcome to the Other side.

You are invited to join us on this interstellar flight into a new world of radical imagination and re-centering of the self. For the eighth cycle of Chale Wote Street Art Festival, we are co-creating with international artists and collectives from Zimbabwe, South Africa, Nigeria, Togo, Ivory Coast, Brazil, Senegal, Europe, U.S, Argentina along with dozens of Ghanaians innovators presenting projects in graffiti art, performance, processions, spoken word, installations, interventions, photography and film, digital art and music.

This year we build upon the prisms of our African Electronics continuum Para-Other; our theme for this edition is an embracing of new perspectives of the self and a forward march into a non-contested existence.

Last year we tested an idea for an open-air art fair intended to create an African diasporic art economy. That experiment has led us to the maiden edition of SHIKA SHIKA Art Fair at Chale Wote, featuring a diverse range of works from large-scale pieces to digital art, photography and paintings of Ghanaians and emerging international artists.

Our annual fashion circus will showcase designers from across West Africa who are breaking new ground in contemporary African design. For our Extreme Sports fans, the stunt park is back with an amazing line up of activities during the festival weekend. The Accra Cookout will be open for delicious home-cooked dishes, Oblatsoobi Market of handmade Design, the James Town Market for the best on street food and historical tours.

At the Film LABS from August 21-24th, we meet the artists and filmmakers behind the works in intimate exchanges with audiences about putting the continent back in the “picture” and the place of art and film within activism. We are happy to be hosting the works of students and lecturers from the WITS SCHOOL OF ARTS from South Africa this year, as well as the works of over 20 filmmakers from Africa and across the world. CHALE WOTE 2018 is special for us at ACCRA[DOT]ALT because it marks a significant milestone in our work of co-creating and building a framework to transform the city of Accra into an art-active one. In the last 8 years we have witnessed that evolution take place so beautifully. Para-Other remains our celebration of that triumphant charge into a limitless reality. We are excited about the fascinating encounters that await us in the ever unfolding present.

Welcome to the Other side.
**THE FESTIVAL AT A GLANCE (DAY BY DAY ACTIVITIES)**

**DAY 4: THU. AUG. 23, 2018**

**KUKUN**

ALT LABS: WORKSHOPS
1:30PM-2:30PM
Workshop with Cleo Lake

THE LABS - PANELS:
12PM-1PM
Panel on photography and digital art

1PM-2PM
Panel on performance art and video art

2PM-2:30PM
Purple Harmattan poetry anthology presentation by Elikplim Akorto

2:30PM - 3PM
Panel with the psychology of performance art

3PM-5:45PM
FILM SCREENINGS.
Awaking Sankofa (Canada)

Marks Of Worship (UK/Nigeria)

The Boat That Brought Me (UK/Nigeria)

Charlotte Braithwaite
Nafih Student films

NOIR: Define Your Negritude

DIR. NII NOI ADOM (Ghana,

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**DAY 5: FRI. AUG. 24, 2018**

**KUKUN**

1PM-3PM
Film Lababs with The Wits School of Arts (WSOA)

**NATIONAL THEATRE**

6PM-10PM
Masquerade Jam

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**DAY 667: SAT. AUG. 25, AND SUN. AUG. 26, 2018**

**JAMESTOWN**

12PM-10PM
MAIN FESTIVAL

3PM-6PM  
Day of ReMembering

This opening event for the 8th annual CHALE WOTE Street Art Festival highlights the vast history of James Town and its central importance to the making of Accra, Ghana as a nation and the development of the African diaspora across the world. With this opening, we recenter the history of the enslaved, many of who walked through the alleyways of Jamestown to ships on the shores, propelled into an unknown and torturous fate. We examine the many ways we wade through the waters returning through the Doors in defiant creative manifestation.

6PM-9PM  
Shika Shika Art Fair

We are happy to announce the first edition of SHIKA SHIKA ART FAIR, which will be showing the historical and contemporary works of artists from across Africa and the Black diaspora. In 2018 we expand our practice as artists beyond the subjective polarized view of reality.

The Shika Shika Art fair is our inaugural street art fair at CHALE WOTE, featuring a psychedelic mix of work across different generations and disciplines. The art fair will open on Monday August 20, at the Brazil House and will close at the end of the festival on Sunday August 26.

EXHIBITING ARTISTS

1. April Bey  
2. Kofi Agorsor  
3. Comfort Arthur  
4. Nyomuwofa Agorsor  
5. Isshaq Ismail  
7. Nguinui Kuwire  
8. Ekeem Adam  
9. Ofoe Amegavie  
10. Barbara Siebenlist

Interested buyers/collectors and galleries should contact info@accradotltradotg for enquiries
Day 2: Tue. Aug 21
@ FolkSpace, National Theatre

Key Labs

12pm-1pm
The Architecture of Performance - Conversations with:
TOFFAH (Rasha Ragab and
Christoph Nicolau, Germany)
Stacey Ejigbunne Okparavero (Nigeria) and Malcolm Emilio
(Canada)
Baerbel Mueller, Juergen
Strohmayer, Stefanie
Theuretzbacher (Austria)
Moderator: Kwame Boateng

1pm-2pm
Introduction of Arts Research Africa by Brett Pyper of Wits
University (South Africa) +

Arts Research Africa: is a
space to collectively explore and
define African Arts Research. A
project of the Wits School of
Arts at the University of the
Witwatersrand in the hub of
Johannesburg’s art scenes. The
project is funded by the Andrew
W. Mellon Foundation.

We present:
WORKSHOPS, SEMINARS - to
spark DIALOGUE
ONLINE FORUM & PUBLISHING
to engage PUBLICS
RESIDENCIES - to stimulate
PRACTICE
BURSARIES & GRANTS - to
ENABLE
CONFERENCES - to collectively
INSPIRE
We are reaching out to
independent artists, collectives
and university-based
practitioners across the African
continent to participate in these
opportunities.

For more information, please visit
the project Facebook page - www.
facebook.com/artresearchafrica/

Situated in the dynamic urban hub of Braamfontein in the heart
of Johannesburg, The Wits School of Arts at the University of the
Witwatersrand offers exciting arts education and arts research
opportunities in one of the leading research universities in Africa.

We present undergraduate and postgraduate programmes in
Digital Arts, Fine Arts, Film & Television, History of Art, Music, and
Theatre & Performance. In addition we have dedicated postgraduate
programmes in Applied Theatre/Drama Therapies (Drama for
Life), and Cultural Policy Management. We offer research degrees
at the Masters and PhD level in all these areas, and encourage
interdisciplinary research that spans these areas.

Brett Pyper is an Associate Professor and Head of the Wits School of Arts at the
University of the Witwatersrand in Johannesburg. He returned to Wits in
2014 having spent six years as CEO of the Klein Karoo National Arts
Festival (Abab KKNK), one of South Africa’s major festivals of art, popular
and vernacular culture. Prior to this he taught arts, culture and heritage
policy and management at Wits, as well as ethnomusicology and popular
music studies at Wits and Rhodes Universities. In the 1990s he cut his teeth in
arts management at the State Theatre during the transition from apartheid,
and subsequently offered project coordination services to a wide range of
South Africa musicians and other artists, festivals and cultural institutions.
As a Fulbright scholar, he earned Master’s degrees from Emory University in
Atlanta (Interdisciplinary Studies, focusing on Public Culture) and New
York University (Ethnomusicology and Popular Music Studies). He was awarded
his Ph.D. on aspects of contemporary jazz culture in South Africa by NYU in
2014.

2pm-2:45pm
Women in Music - Conversations with: +Danielle Kyengo O’Neill (South
Africa), Karen Lee (Canada), Cleo Lake (UK),
Giselle Nyarko, Chooc Ly Tan (Cambodia/Thailand), TMSKD DJ (Ghana)
Moderator: Sylvia Arthur

2:45pm - 4:05pm
Film Screenings
One to Another (Thailand, 4mins)
Gorgeous attractive blond young funny white elegant woman (Czech
Republic, 14mins)

4:05pm-4:35pm
Presentation of Prisms of Freedom video art project by crazinisT artistT.
Panel discussion with: crazinisT artistT, Julia van Mourik and Misha de Ridder.

4:35pm-5:35pm
A Gentle Magic (South Africa, 55mins)

5:35pm-6:15pm
Mixer with Bujin / Danielle Kyengo O’Neill (South Africa)

6:15pm-7:15pm
Galsen: The Language of the soul (55mins)

7pm-9pm
Artist Mixer.
DAY 3: WED. AUG 22
@ FOLKSPACE,
NATIONAL THEATRE

ALT LABS

12PM-1PM
Lingual Labyrinth: Vocal-Poetry Workshop with Karen Lee

Lingual Labyrinth is a living sound sculpture fusing facilitator content with audience community creation; weaving collective consciousness with sounds of nature, the immediate festival environment and live, spontaneous instrumentation. Collectively, we create “sounds that transmit our core creative intent where imperial languages fail us.”

This creation of a lingual labyrinth will explore festival themes of “flourish[ing] beyond a world of alienation and crisis.” Exploratory questions from Audre Lorde’s Questionnaire to Oneself from The Cancer Journals, by Divya Victor, are foundational guides toward identifying, facing or transcending feelings of alienation and crisis:
1. What words you do not yet have?
2. What do I need to say? [List]
3. What are the tyrannies we swallow day by day…?
4. What’s the worst that can happen to me when I tell the truth?

Interested participants should email: 7karenlee@gmail.com

2PM-4PM
Workshop with Lesley Asare (UK)
Body Arcana: Connecting to the wisdom within

Inspired by the belief that ‘the body holds our entire life experience’ Body Arcana: Connecting to the wisdom within is a one day workshop that aims to create the space for self reflection through the expressive arts. Through movement, drawing, writing and discussion participants will playfully explore the wisdom and key life themes that their bodies hold and will record this through drawing. Interested participants should email lesleysasare@gmail.com to sign up

KEY LABS

12PM-1PM
Film Presentation Simbi Seam Nkula and Black Filmmakers Film Festival (+)
Kwa Mlamli by Simbi Seam Nkula (DRC/RSA) 9mins
Twaaga by Cedric Ido (Burkina Faso) 31min

1PM-1:30PM
Panel discussion with El Warcha (Tunisia)
Moderated by Paul Sika +

1:30PM-2:15PM
Concept Development in Pidgin English +
NMA- (Nico Wayo and Kamal Shainbu Larry), Josephine Kuure, Issaq Ismail and Tettebotan Khali, Ofoe Amegavie (Ghana)
Moderated by Hakeem Adam and Nii Noi Adom

THE NORTHERN EXPERIENCE

2:15PM-3PM+
Ubulungiswa/Justice Collective:
Film Screening +
Panel Discussion with Elgin Rust
(South Africa)
Moderated by Katharina Gartner

3PM-3:30PM
Blind Date (South Africa, 12mins)
Crepuscular Dreams of (Dis-) Alienation (UK, 15mins)
We need prayers (Kenya, 10mins)

3:30PM-4PM
Lucky film premier. Panel with director, Foto Gauva+

4:30PM-5:30PM
The Forgotten Kingdom Screening

5:30PM-6:15PM
Panel on Northern history with Dr. Obadéle Kambon, Mandiaya Sumani Seini and Dr. Cletus Mbowura

6:15PM-6:45PM
Mixer with Chocty Ian (Cambodia/Thailand)

6:45PM-7:45PM
Dance recital by Dagara Musical Dance Group

7:45PM - 9:30PM
Nakom + Discussion with Lead Actor Jacob Ayanaba and Producer Issac Adakudugu

9:30PM-10PM
Kologo music special by Stevo Atambire and the Alostmen
DAY 4: THU. AUG. 23, @ KUKUN

ALT LABS

1:30PM-2:30PM
Cleo Lake Dance Workshop + Dance Theatre workshop: History, Words, Tableau. Formation, Movement

Join artist and Lord Mayor of Bristol UK, Cleo Lake for a dance theatre workshop that will take inspiration from Bristol history and heraldry alongside Dahomey dance vocabulary from Benin to work creatively towards new work ‘Red Waters / Mind Locked.’ Participants will be invited to feature later that evening in a performance. Interested participants should email cleolakecreativity@me.com to sign up.

12PM-1PM
Panel on Street Art
Barbara Siebenlist (Argentina)
Amina Gimba (Nigeria)
Komi Olaf (Canada)
Aambr Newsome (USA)
Justyna Dziubasewszka (Poland)
Moderated by Violette Nalutaaya

1PM-2PM
Panel on performance art + Ayanda Seoka (South Africa)
Va-Bene Elikem Fiatsi (crazinist artist)
Effie Nkrumah (Ghana)
Charlotte Braithwaite (USA)
Moderator: Bianca Manu

2PM-2:30PM +
Book presentation: Purple Harmattan poetry anthology by Elikplim Akorli

Purple Harmattan poetry anthology is Elikplim Akorli’s second self published book. The first, A Heart’s Quest, published in 2013, was a dare and an eye opener, creating the trail that has become a path. The book contains brief but intimate expressions that’s to take the reader on a journey, who must only avail himself, let go, and then experience the subtle nudgings of poetry.

2:30PM-3:30PM +
Panel on architecture of Dance Cleo Lake (UK)
Sheily Ohene Nyarko and Ananastasia Apetor (Ghana)
Moderator: Kwame Boadu

FILM SCREENINGS

3:30PM-4:00PM
Awaking Sankofa + Komi Olaf and Donnaisha Prendergast

4PM-4:30PM
MARKS OF WORSHIP (UK/Nigeria, 5 mins) + THE BOAT THAT BROUGHT ME (UK/Nigeria, 4 mins)
Panel with Crack Stevens (UK/Nigeria)

4:30PM-5:00PM
ONLY WHEN ITS DARK ENOUGH CAN YOU SEE THE STARS (USA, 9mins)
Q + A with Dir. Charlotte Braithwaite

5:45PM-6:15PM
DJ Mixer Sensei Lo (Nigeria)

6:15PM-7:30PM
Film Screenings
Supa Modo (Kenya, 2018)

7:30PM-10PM
Sabolai Radio Theatre and Acoustic Night
Dance interlude with Shelly Ohene Nyarko and Ananastasia Apetor
Dustin Truce
Terra x Bella
Kev Soul
Cleo Lake
Ayanda Seoka (South Africa)
1PM-3PM
Student films with The Wits School of Arts (WSOA)

The Wits School of Arts (WSOA) is proud to partner with ACCRA[dot]ALT in the presentation of a selection of short experimental fiction and documentary works produced through WSOA’s Film and Television, Fine Arts and Digital Arts Divisions. As an Art school situated in the Global South and as film practitioners who are also academics, scholars and researchers, WSOA see film not simply as a vehicle for content but as an instrument for and of research itself. Forming part of the Chale Wote’s Film LABs series, WSOA will present a short film program that puts forward this ethos of creative research – setting the creative practice at the center of the generation of theory, and new knowledge; challenging hierarchies of epistemological traditions and creating the potential for decolonizing epistemological reference points.
DAY 6 & 7
MAIN FESTIVAL WEEKEND

LIVE VISUAL ART, EXHIBITIONS AND INSTALLATIONS

AUG 25 – 26, 1PM – 6PM

ACCCA ROYAL MURAL WALL:
Nima Muhinmanchi Art (Ghana)
Justyna Dziabasiewska (Poland)
Barbara Siebenlist (Argentina)
Amina Gimba (Nigeria)
Kwesi Botchway (Ghana)
Komi Olaf (Nigeria/Canada)

BRAZIL LANE:
Nima Muhinmanchi Art (Ghana)
Justyna Dziabasiewska (Poland)
Barbara Siebenlist (Argentina)
Amina Gimba (Nigeria)
Komi Olaf (Nigeria/Canada)

BRAZIL HOUSE:
Shika Shika Art Fair
Phoebe Boswell (Kenya/UK)

USHER FORT:
Abass ismail (Ghana) +
Effie Nkrumah (Ghana)
Toffaha Duo (Egypt), Rasha
Ragab (Germany)
Danielle Kyengo O’Neill (South
Africa)
Stacey Ejigbohene Okparavero
(Nigeria) and Malcolm Emilio
(Canada)
Mukwazhi Kresiah (Harare,
Zimbabwe)
Lesely Asare (UK)
Boerbl Mueller, Juergen
Strohmayer, Stefanie
Theurettbach (Austria)

OTUMBLOHM SQUARE:
Charlotte Brathwaite (USA)
KIFOULLY Youchaou (Benin)
Toffaha Duo (Egypt), Rasha
Ragab (Germany)
Shelly Ohene Nyarko and
Anastasia Apetor (Ghana)
Regina Magdalena Sebald
(Germany)

OLD KINGSWAY:
El Warcha (Tunisa)
Highlife Cafe stage
TMSKD DJ (Ghana)
Jowaa (Ghana)

JAMES FORT:
Martin Toloku (Ghana)
Percy Nii Norkey (Ghana)
Ubunguinsawa/Justice Collective
(South Africa)
Ayanda Seoka (South Africa)
Josephine Kuire (Ghana)
Calebodarte (Ghana)
Nyamch-Nwari (Nigeria)
Elsie Tchic - Menson (Ghana)
Hakeem Adam (Ghana)
Nii Noi Adam (Ghana)

PHARMACEUTICAL BLDG,
BANNERMAN ROAD:
Tei Huagie (Ghana)

WE DYE STREET
August 26. 3-6PM

We Dye Streets will explore how
music affects us all, regardless of
how an individual
self-identifies or is labelled as. This
exploration will happen via a music
installation
involved artists curated by DJ Vim
Tinz for their craft, lyrical control
and ability to
rock a crowd.

DJ Vim Tinz plans to complete
a 90-minute music installation
involving 6
musicians and 10 stops along the
route from Old Kingsway Building to
Mount
Agbonne in Jamestown. This project
is a departure from the idea of the
DJ as musical gatekeepers
and/or taste-makers to a more
collaborative, participatory process
involving listeners, artist, equipment
and location.

THE MASKED HOUSE -
TMSKD DJ
Saturday August 25. 3PM. Old
Kingsway

The masked house project features
a chained Masked DJ (TMSKD) in
a cage-like structure while doing
a house music set to establish
the notion that where we are is,
comfortable by societal ideologies
but deep down there is the quest
to be free and able to step into a
World we know not of but ready
to find what lies ahead of us
irrespective of what society thinks.

This set installation will be a one
hour thirty minute so the festival
audience can stop to catch a
glimpse and even have the idea
downloaded in their memory so
to enable them question what is
normal while they dance to the
soulful house music being played.
**THE HIGHLIFE CAFE STAGE**

**August 25. 12PM-2PM**
Hip-hop Jam session: open mics, DJ sets, freestyle sessions +
Feat. Kay Ara, Temple, Yaw P, Demmi & more

**August 26. 12PM-2PM**
Live Highlife Music featuring Local Bands, Hosted by Radio GaMashie & A World In Accra

**2PM-3PM**
Live acoustic performances
August 25
EliMusic
Maka
Tara x Bella
Dusten Truce

**August 25+26, 5PM till late**
Asorkpor Corner at the High Life Cafe.
Featuring JOWAA

Accra based electronic music aficionados JOWAA will be taking over the highlife cafe stage at the festival, bring you the very best of African electronic music, including special mixes highlighting the brilliant history of indigenous Ga dance music and electronic dance and funk.

Starting at 3:30PM on both days, check out the Asorkpor Corner for a full on explosion of dance music for the various local and international artists, MCs, DJ, live performers, etc

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**THE SABOLAI RADIO STAGE**

Amanzeba
Jowaa
Eighty6
Yung Pabi
Bernard Dankyi
Stevo Atambire
Nii Ama
Ozzie & the Others
TMSKD NJ
Choc Ly Tan (Cambodia/Thailand)
Sensei Lo (Nigeria)
Buji (South Africa) +
Tibu
Gumas Quame
CJ Biggeman
TeshieBoi
ToyBoi
Ground Up Chale! (KaySo, Twitch, Quamina MP, DJ Lasib)
Meechy Korrect
Fifi Selu
Asnca
VimTinz
Nshorna
Jay Nice
Funny Kreaturz
AGORSOR Band
CHALE WOTE
MEDIA CENTRES

AUG 25 – 26, 1PM – 7PM

Ussher Fort
James Fort
Brazil House
Sempe Mantse’s Palace

Get detailed information and unlock the wealth of all there is to see at CHALE WOTE 2018.

Find out where all the events and activities are taking place so that you can experience even more at the festival and register for media accreditation.
This year, CHALE WOTE takes extreme sports to the next level with a stunt park for skaters, skateboarders and bikers. The skate ramps are dream machines where extreme sports stun ters flow together – their twists, breaks and jumps show how to overcome obstacles and boundaries. Watch as legendary crews The Flat Land Boys (headed by bike master Martin Kwaku Abrokwa), Rolla Wonderland and Surf Ghana trip out the place with their moves. Join the competitive tournament and see who ranks 2018 champions of the CHALE WOTE Extreme Sports Park.

FOOD AND DRINKS

THE ACCRA COOKOUT
AUG 25 – 26, 1PM – 10PM
Mantse Agbonaa
The Accra Cookout returns with over 30 different mouthwatering options

OBLATSOOBI MARKET
Aug 25 – 26, 1PM – 6PM
High Street (between Ghana Customs
Fort to Otublohum Square)
Oblatsoobi Market carries an amazing array of works by handmade designers across Ghana and West Africa. Get unique and enthralling pieces in jewelry, clothing, shoes, lifestyle items and gifts.
THE OPEN GALLERY & SATELLITE SPACES

AUG 20 – 26,

ACCRA

For the third year running, we unveil The Open Gallery + Satellite Spaces experience, a special collaboration with key arts and cultural institutions in Accra during CHALE WOTE week.

We include 9 creative spaces with events and exhibitions that speak in new and exciting ways to PARA OTHER, the theme for the festival this year.

Step into the flow of all there is to experience during CHALE WOTE from Monday August 20, 2018.
EXHIBITIONS, EXPERIENCES AND TOURS

James Town Walking Tours
ACCRA [at] ALT
Brazil House, James Town
Monday - Sunday, 11AM - 5PM

Explore Ghana’s oldest suburb.
Set on the coast of downtown Accra, Jamestown boasts a fascinating history and vibrant local community. From its tragic slaving past to colourful present, immerse yourself in local culture as knowledgeable locals guide you through the busy streets of Jamestown.

To book email: chalewote@accraofaltradio.com

The Nima Street Art Tours
with Nima Muinhimanchi Art (NMA)
Monday-Thursday, 10AM-2PM

Nima, a majority Muslim working class community, is home to some of the most exciting visual street art in Accra. This is also home to Nima Muinhimanchi Art (NMA, headed by Aminu Larry), Nico Wayo and Mohammed Awudu, some of the most prominent graffiti artists and painters in Ghana. This one-hour walking tour will take visitors through the community to witness more than 6 murals live and up close. Learn more about what it’s like to be a contemporary artist living and working in Nima today.

Visit community murals, artist studios, community Chief’s palace, Nima Market, the newly built Central Mosque and the Nima-Maamobi Community Library. 30ghc per person, 15ghc additional for lunch featuring a variety of local dish options

NMA Tours
Larry2g12@gmail.com
024 471 2563
(email or call to book an appointment)
Monday - Thursday, 10AM - 2PM

Mohammed Awudu Gallery Visit + Tour
@mohawudu Mohawudu3@gmail.com
024 340 3991
(email or call to book an appointment)
Meeting Point: Nima 441, Hot Coffee (near the ATIC Roundabout)
Mon – Sun, 11AM – 5PM

NicoWayo Art and Adverts
Oxford Street, Osu
(near Photo Club)
Monday-Saturday, 8:30AM-5PM

ANO Institute of Contemporary Arts
Lokko Road
Osu Accra
info@anoghana.org
020 644 3066
@ano_ghana
@ANOghana

ANO is a non-profit organisation founded in 2002 by Cultural Historian Nana Oforiatta Ayim, to uncover and create new cultural narratives of the African continent; connecting and supporting development through culture. Since its inception it has launched radical and innovative narratives, movements, works and artists.

Opening times:
Fridays, 5PM – 11pm

Deo Gratias Studio
High Street
James Town Accra

The oldest photography studio in Accra, Deo Gratias Studio, opened in James Town in 1922. Like no other collections, J.K. Bruce Vanderpuije’s photography archives documents in exquisite and varied detail what life was like for Ghanaians during the colonial and early Independence periods of the country.

Opening times:
Monday - Sunday, 10AM-6PM

Roots and Soul
King Solomon Garden,
Jerry Hansen Street
Danso, Accra (behind Keep Fit Club)
054 078 3009, 024 712 3162
rootsandsoul

Roots and Soul is one of a few vegan restaurants available in the greater Accra region. We also host film screenings, open mics, discussions, listening sessions and concerts. Our restaurant serves fresh juice, smoothies, beer, tea and a delicious variety of snacks, plant life meals and hot dishes.

Opening times:
Fridays, 5PM – 11pm

Elle loko
Location: F604/1 Lokko Road, Osu - Accra, Ghana
Email: kisses@ellelokkoko.com
Telephone: +233246449944

Elle Lokko is the brainchild of designer/curator Stefania Manfreda.

They first opened our doors in September 2015. As Accra’s first women’s Concept Store, Elle Lokko strives to stay at the forefront of great service and quality whilst remaining authentic and relevant to the modern woman’s needs. They are today providing an array of amazing brands that design outfits, shoes, accessories, home decor and organic beauty products.

@THECONTAINERACCR
8th August 2018, 6PM
Exhibition Launch: PORTRAITS OF ANIMALS by hFACTOR

About hFACTOR
We are a social enterprise that promotes inclusivity and collaboration. We believe that spaces should encourage creativity and we strive to connect artists to environments where they can explore the full extent of their imaginative possibilities. Founded by creatives Bubu Ogisi, Dolapo Osunsina, Tushar Hathiramani, and Osione Itegbaje, in April 2018, we have very quickly built a collective celebrates Artistry in new and exciting ways through community engagement activities in Lagos and Accra, art and social events, and food and cultural gatherings.

The hFACTOR installation in Ghana is a signature reproduction of our 26 Moloney space extending our animal welfare theme with presentation of art by Musa Ganiyu and Osione Itegbaje within a transformed container entrance designed by the hFACTOR collective: Bubu Ogisi, Dolapo Osunsina, Tushar Hathiramani, and Osione Itegbaje.
EXHIBITIONS, EXPERIENCES AND TOURS

@THEWAREHOUSEACCRA
every Tuesday evening
Relaxation in Motion with Terra Alta

Come join relaxation in motion Tuesdays at The Warehouse Accra in Osu (Lokko Road near to the old kingdom bookshop) from 6:30 to 7:30 pm. Relaxation in motion is a combination of Qi-Gong, Tai-chi, breathing and meditation exercises. All levels welcome, no prior practice needed to join.
All levels welcome, no prior practice needed to join. All you need to participate is to bring a mat and wear comfortable clothes.

Each class is 25GHS drop in, 4 classes pass 80GHS. Come with a friend get the two people pass for 40GHS per class. For more information, send us a message or visit our Facebook, Instagram, Twitter pages or our website terraalta.gh.wixsite.com/home.

Republic Bar
Location: 3rd Lane Kuku Hill Osu RE, Accra, Ghana C484
Email: trbghana@gmail.com
Telephone: 024 631 4044

“The Republic” is more than just a bar. It is a creative movement, a creative space and a place where like-minded people can flock and fold together and share a unity of purpose. The elements of music, atmosphere and good vibes is central to achieving this. Akpeteshie, our local spirit is indeed the “Spirit of the Republic”. It fuels our creativity and solidifies our friendship bonds in a homely manner.

Kukun
Location: 14 Koi Street, Near Ako-Adjei Park, Osu, Accra, Ghana
Email: info@kukun.co
Telephone: 055 826 8120

Opening hours: Monday-Saturday 7AM-10PM

Kukun is set up to provide an inspiring space where this community of like-minded entrepreneurs and small businesses can work, meet, collaborate and socialise. Whether you’re an innovative architectural practice, budding media agency, app developer or freelance journalist we hope you can call Kukun home.

Workspace packages have been tailored to help establish and nurture emerging creative, companies grow their businesses.

Whilst more established companies will be able to operate effectively with guaranteed costs and reliable internet within a stimulating and dynamic environment. The cafe and bar on the ground floor is open to the public. With a large outdoor garden and air-conditioned inside space we hope you enjoy this space as much as we enjoyed creating it!

Abojo Culture+Art Café
Location: Arts Centre, High Street, Accra
Email: abojocafe@gmail.com
Opening hours: 10AM - 10PM

Abojo Culture and Arts Cafe is a cozy music and food spot tucked into a corner of the Arts Centre, one of Accra largest arts and crafts market. Check out their live music sets on Fridays for some the finest Accra based bands, playing everything from Kologo Music to Highlife!
CHALE WOTE FILM SCREEN LISTINGS

NAKOM (2015). Ghana
Dir: Kelly Daniela Norris and TW Pittman. 90 mins
An intimate narrative from northern Ghana, NAKOM follows Idrissu, a talented medical student who returns to his home village after his father’s sudden death. Faced with a debt that could destroy his family, Idrissu has no choice but to turn their farm and fortunes around.

BLIND DATE (2017). South Africa
12 mins
Dir: Fanyana Hlabangane.
Janet is a 30 something cosmopolitan Jo’burg woman who’s been on the look out for a potential suitor for a while. Things have not gone her way, and so she’s trying different avenues to meet new people. This comes in the form of Tinder, where she’s been chatting to Tshepo for a couple of weeks. Due to her better judgement, she goes over to his apartment for their first lunch date - only for the mood to swing in a myriad of strange directions. Tshepo is...interesting, with a (very)adquate point of view on life. With her disappointment, only rivalled by her expectations, Janet decides to brave out a lunch date with a man who has a childlike taste in décor, and a propensity to stare out the window.

GORGEOUS ATTRACTIVE BLOND YOUNG FUNNY WHITE ELEGANT WOMAN (2017). Czech Republic
14 mins
Dir: Juliana Höschlová.
Höschlová performs stock photography and video images from the world of advertisement with a dark ironic twist. A droopy-mouthed image of an “elegant woman” is superimposed on her body. This average young woman seems to struggle against a superimposed layer of average expectations. The consumer culture appears to have a strangle hold on her. With a black-and-white mask, and reduces the individuality of the main character to a stereotype. The absence of color and sound and the reduction of 3D objects to 2D drawings amplifies the superficiality of this zombie-world of advertisement images.

SUPA MODO (2018). Kenya
74 mins
Dir: LIKARI ON WAINAINA.
Jo, a witty 9-year old terminally ill girl is taken back to her rural village to live out the rest of her short life. Her only comfort during these dull times are her dreams of being a Superhero, which prove to be something her rebellious teenager, Overprotective mother Kathryn, and the entire village of Maweni think they can fulfill.

CREPUSCULAR DREAMS OF (DIS-)ALIENATION (2018).
15 mins
Dir: CHOOC LY TAN (@ Choochy).
A pulsating experimental documentary film, generated through research and speculative thinking on the ongoing aspect of colonisation and my own personal account as an Afro-Asian child of the diaspora. This short audio-visual collage presents interviews of people from today’s generation, whose parents suffered more directly from colonisation and imperialism. With a grand optimism, interviewees offer their experiences and reflections in this medium to overcome (neo) colonisation covering issues such as prejudice, exoticism and pop culture. Cadenced with elements of music and dance, the film is also an opportunity to get an insight on some of their current and future projects.

LUCKY (2018) Ghana
11 mins
Dir: Folk Gavua (@tofge_gavu).
LUCKY follows the story of Lucky Barima Mensah, a handsome and Twitter-famous university student who lands the date of the century with the most desired girl on social media @cutthecra. How will he afford the luxury of taking her on a date? With not one Cedi to his name, Lucky rises to the occasion and teams up with his best friend and hooligan Wadaa to sell a macbook to gangsters and fraudsters. Together, they use lies and good intentions to push through their challenges, but just when Lucky thinks nothing else can go wrong, karma remembers their name. LUCKY’s shares the story of a millennial whose story is interwoven with his reality and priorities, like many in his generation, are shaped by social media.

South Africa
55 mins
Dir: Tseliso Monaheng (@ nemiesic), Susie Neilson (@susie_nelison), Lerato Mbengeni (@leratombengeni).
From the creative heart of Jo’burg comes a poignant nook take on an old issue: A Gentle Magic. Filmed and edited by Tseliso Monaheng, directed by Tseliso Monaheng and Lerato Mbengeni, and produced by Susie Neilson and Camel. The film will begin screening at select locations across the country this November.
A Gentle Magic explores the resurgence in skin-lightening products in South Africa as an in-road to the country’s changing social landscape. It is a film that explores the issues of skin-lightening and its history, as well as the cultural context, medical implications and possible solutions.

ONE TO ANOTHER (2017). Thailand
5 mins
Dir: Sarawut Chutivongpetti

The artwork focuses on personal and larger issues of cultural transformation related to global mobility and the precarious situation of the nomadic artist. In my installation I have incorporated packaging, mainly from food products, the artwork represents and symbolizes how things—and people—come together from around the world to be recombined at one new location. The context and significance of the artwork for me is, first of all, highly personal, a mean to make connections between my native country and background and my present situation. The subject of the artwork, however, also touches upon more general issues related to contemporary global mobility, everyday aesthetics and routines, and is thereby significant in terms of cultural transformation and the challenges of living and surviving for neo-nomadic artists.

AWAKING SANKOFA (2018)
Nigeria/Canada
8 mins
Dir: Komi Olaf (@komiolof)

Awaking Sankofa tells the story of a young woman coming to terms with her newfound power and magic. This poetic film explores the shackles of our minds and the power that exists within. Awakening, draws parallels between the African diaspora, Afrofuturistic revolution and education. It is the cinematic piece to a mural painted by Komi Olaf of the same name. The film stars Donisha Prendergast (Canada/Jamaica), the former host of Jamaica’s premier television talent show “Star Search at Trax” Jamaica’s version of “American Idol”. She is the granddaughter of Rita Marley (I-Three) and the late great Reggae superstar Bob Marley.

MARKS OF WORSHIP (2016).
Nigeria/UK
5mins
Dir: Crack Stevens IG: @crackstevens

A film which is about the alienation and displacement of diaspora. Where tradition and culture collide to conjure and introverted critique from the individual. Made in collaboration with artists Klein, to her therapeutic composition which was to purge bad energy. An ambient five-minute spoken word that reaches a crescendo at its peak with the chords reminiscent of classic gospel songs.

THE BOAT THAT BROUGHT ME (2017), Nigeria/UK
4mins
Dir: Crack Stevens IG: @crackstevens

The video for the Boat that brought me is based on a series of portraits conceived by Tunisian artists Neila Czermak. The underlying theme addresses the nuances of the cultural melting-pot. It represents the important aspects of life’s beauty in trying to find your space within new settings and in more spiritual terms, predictoncsting a different future.

WE NEED PRAYERS (2017)
Kenya
5mins, 2 Episodes
Dir: The Nest Collective (twitter: @nestfolk)

As a followup to the politically public Tuko Macho, a film focused on the fragility of the democratic ecosystem, We Need Prayers is a series that explored several private and sociocultural themes, such as the impact of economic differences in interpersonal relationships, tensions and trying to an impediment to the delivery of public service, religious competition and anxiety, amongst others. These issues are critical to citizenship and are of direct interest to Kenyans, highlighting the dysfunctions we encounter on a day-to-day basis while navigating this city, and our reactions to them.

This One went to Market was very successful with the global artist community.

earning the prestigious opening short film slot on the main stage at the opening ceremony of the Rotterdam International Film Festival (with over 1,000 people), for its contribution to the growing international discourse and criticism around some emerging creative movements—specifically Afrofuturism—which seemed to have a corrupting impact on artistic authenticity and practice especially for practitioners working around the theme of African identity.

ONLY WHEN ITS DARK ENOUGH CAN YOU SEE THE STARS (2017) USA
Dir: Charlotte Brathwaite

"...the world is all messed up. The nation is sick. Trouble is in the land; confusion all around... But I know, somehow, that only when it is dark enough can you see the stars." — Martin Luther King, Jr.

Two beings caught in a landscape of contrasting violence and beauty where history and future collide, calling birth and death. The piece is a meditation moving through the middle passage, up from the Underground Railroad, and through to today when running, walking or existing while black could cost you your life.
The Wits School of Arts (WSOA) Films:

**AFTER THE BOATS SET SAIL**
Kitsa Lynn Lelliott
9:30mins

After the Boats Set Sail is a triptych of vignettes in which a woman lingers in the halls of a Bavarian palace, unseen, unheard, erased from the story of the place where she lived out the last of her years. She subsists outside of the narratives of the palace, casting her memory back to a place where her story was a part of the world around here. As she recalls, she starts to call to her the memories of those like her who have been marked and scattered by winds of racial capital. Together their presence becomes a force on the world that forgot them.

**WILLFUL WALKIN**
Nobunye Levin
9mins


**IF THIS BE A CITY**
Nduka Mntambo
12mins

If this Be a City is a short experimental film exploring the poetics and politics of space, ‘fitness’ and desire set in Johannesburg. The work is positioned as one of the multiple entry points to epistemologies that are concerned with the representation of Johannesburg discursively. If this be a city is an audio visual enquiry framed around theoretical concerns.

**ATROPHY AND THE FEAR OF FADING**
Palesa Shongwe
8mins

Atrophy combines dance, archival imagery, performance and poetry to reflect on the changing body, the nostalgia that comes with growing up and a deep disaffection with collective political, social and spiritual inertia. This short essay film engages auto-ethnographic practice and montage to reveal the confluence of the social, political and spiritual relations that innervate the self.

**XENOS**
Jyoti Mistry
In: […] Journal of Creative Research
6mins

As part of this edition of the WSOA film series, we will present work from the online journal, Ellipses.or.za - an online publication and peer reviewed platform for creative research realised in live, digital formats.
ARTIST BRIEFS (GHANA)

Abass Ismail (Ghana) || Photography

Abass Ismail is a documentary filmmaker and photographer, who has also been a part of the ACCRA [dot] ALT team for the past few years. He will be presenting a body of photographic work documenting muslim wedding culture in Ghana through portraiture.

Caleb Odartey (Ghana) || Photography

IG: @shuttergeeks @gonyobi_odartey

Caleb Odartey is a Ghanaian photographer and filmmaker who creates images that reflect society and tries to approach a wide scale of subjects in a multi-layered way to involve his audience. At this year’s festival, he will be exhibiting his photo series, “SANKOFA” which discusses the return to standing up and saying, “I AM BLACK AND PROUD” without having to look inferior - The need to know that being black is part of our representation as Africans.

Comfort Arthur (Ghana) || Art Fair

IG: @lady_comfy

Comfort Arthur gained a Bachelor’s Degree in Graphic Design at Central St Martins and a masters degree in Animation at the Royal College of Arts. She was also a faculty member and a designer and animator. She has worked on several award winning films in Ghana such as Sparrow production’s Potomanto and Rebecca. She has also edited top tv series shows such as Adam’s Apple and V Republic. Her film Black Barbie won the best Spoken Word film at the Real Time film festival 2016 and Best Animation at the Ghana Movie Award 2016. The film has recently received a AMAA nomination for best Animation 2017. She will be exhibiting her work at the SHIKA SHIKA ART FAIR.

Effie Nkrumah [Benumah] (Ghana) - See What I See/White Gaze || Installation/Performance

IG: @benumah

Effie Nkrumah is a Ghanaian interdisciplinary artist whose practice relies on memory and practice to challenge the mainstream representation around issues of blackness and race. Her ongoing project titled See What I See employs artistic language tools to present commentary on issues such as her ghanaiian heritage and the white gaze. Her installation at the festival will involve creating living image in a window space that is both accessible and anonymous in order to voice out her ideas.

Elise Tachie-Menson (Ghana) || ITS NOT JUST HAIR; ITS HER - Photography +

IG: @pix_elle_arte_art

Elise Amelia Tachie-Menson is a lens-based artist from Western Ghana who has just recently completed a Bachelor’s in Environment and Development studies. This background influenced her to explore natural phenomena such as landscapes and seascapes. She self taught herself photography after keeping it as a hobby for about two years. In 2014 and now she’s among the list emerging documentary photographers in Ghana. Her abstract works usually aim to touch on very sensitive societal and environmental issues. She also loves exploring shadows, lines, shapes and lights.

These are a series of works which are a part of an ongoing film/documentary on black hair appropriation issues among Ghanaian women: ‘ITS NOT JUST HAIR; ITS HER. Not enough black women are aware of how their hair is an integral part of their identity as individuals, as women and as black women. In line with the theme of this year’s Chale Wote festival, it seems appropriate to remind the societies involved how black hair should be treated and viewed culturally and personally.

Hakeem Adam (Ghana) - Mujahid || Photography +

Hakeem Adam is an artist in learning and instinctive creative exploring the power of narrative as a tool for deconstructing society through various mediums.

He is also the founder and creative director of DANDANO, a Pan-African cultural platform for African film and music criticism and documentation. His work is fixated on the fabrics of contemporary Ghanaian society and exploring ways to unravel the threads that bind through storytelling.

At the festival, he will show a series of double exposure which seek to represent the cloudy nature of internal conflict, titled Mujahid.

Isshaq Ismail (Ghana) || Fine art

IG: @artishissaq

Isshaq Ismail is an evolving Ghanaian fine artist recapturing the nuances of his world in the most simplistic scenes. The semi-abstract artist had a reductive approach to his work, where he reduces characters to flat apparitions that reflect the themes, emotions and experiences of a young Ghanaiian mind. His practices involves imaginative reconstruction of human characters into flexible flat icons on canvas. His work at the festival this year will portray a heightened sense of our collective identity through portraiture.
ARTIST BRIEFS (GHANA)

Josephine Ngminvielu Kuwire (Ghana) || I AM WHAT YOU SEE (Photography) + 
IG: @ngminvielu.kuwire

Josephine Ngminvielu Kuwire is a photographer and a digital artist living and practicing in Ghana. Josephine focuses more on concept development and photo manipulations to tell her stories; her work is often inspired by everyday experiences and is used to interrogate established social systems within the Ghanaian context. This body of work started conversations about other forms of being other than the binary ‘male’ or ‘female’ in Ghana. ‘I am what you see’ is a work-in-progress of the exploration of masculine women, gender non-conforming and queer individuals outside of heteronormative and living within the rigid systems in Ghana.

Kwesi Botchway (Ghana) - Nokofio Heroes || Murals 
IG: @kaybotchway

Kwesi Botchway is a figure(ative) and portrait artist based in Ghana. His art addresses social and humanitarian issues such as interactions between generations with his work age of no return which exhibits art works that portrays the golden age of the older generations and how advanced they were in their ways and how younger generations can learn from them.

This year Kwasi is exhibiting his works from his new project titled Nokofio heroes. This series celebrate children on the street who hawk to make ends meet and acknowledges their struggle. His work draws the distinction between childhood responsibilities and child labour.

Martin Toloku (Ghana) || Installation 
IG: @martintoloku

Martin Toloku’s association with nature and termites plays like an ongoing fantasy. Part one of this was exhibited last year at the festival, where he collaborated with the termites to sculpt pieces of wood as bulletin boards for his social commentary. This year, the young but seasoned wood carver, will grant us exclusive access to an intimate part of the process of carving by the termites. By way of a vegetative process, we get to watch as Martin’s collaborators, the termites, actively work on the material. This documentary piece will unearth the history and memory inside that logs which were reclaimed from the Volta Lake and brings to mind the organic nature of art production as well as the need to be mindful of our immediate environment and the stories embedded in it.

Nana Baffour Awuah (Ghana) - THE PARA-OTHER QUANTUM HAVEN +

Every generation has been blessed with a Custodian of Divine Mysteries. Nana B or Nana Sufi is such a personality; having been born into the foremost warrior clan of the Asante Empire and the CEO and founder of the Aquarian Rising Culture Foundation. He started studying the Mystical Arts from a very young age at a village in the Eastern Region of Ghana called Amanokrom. After graduating in Herbal Science at the Asuo Dwuma Shrine he proceeded to the Tigare Shrine at Mampog Akuapem to study Spirit Works with his current Master. He specialised in the Metaphysics of the African Arts, Spirit Arts, Herbal and Healing Arts and Public Speaking. After, his studies in Ghana he proceeded to New Delhi in India, where he devoted himself to the study of Universal Healing Sciences. Upon his return from India he proceeded to Mali, Senegal, Burkina Faso to study Islamic Sufi Sciences. His greatest desire is to see the liberation of people of African descent embracing their true potentials and Powers. He has scores of students, affiliates and lovers all across the globe.

Nii Noi Adom (Ghana) - NOIR: Define Your Negritude & Panos of Dakar || Film & Photography 
Twitter & IG: @nii_noi

The wayfaring filmmaker and photographer from Accra presents his first independent film at this year’s LABs. The film is based on conversations young West Africans have in attempt to define their blackness, and what it means for to-day’s world. The mini-series documentary, co-produced by CCreators Tall (Hauda) and Senvene Digital, explores the notion of Negritude and how youth from mainly, Senegal, The Gambia, Guinea- Bissau, Guinea, Mali and Ghana, try to live within their blackness everyday. The documentary also peeks into the economic and political environment these young Africans are supposed to thrive in, while battling with both internal and external conflicts of culture.

Along with his mini-series documentary, Nii Noi will have a collection of panorama images exhibiting at Brazil House. These panorama images are a part of his Panos of Dakar album.

Nima Muhinmanchi Art (Ghana) || Murals/Live art 
IG: @nimaartgh

The Nima-based artist collective are embedded into the DNA of the festival, being was one of the first collectives to contribute at the onset and have since been a vibrant presence through the charged and expressive street art they create. Their iconic murals on the old Kingsway Building and Brazil Lane in Jamestown have aided in creating a visual template for the look of the city. Made up of over 20 students, artist, photographers, curators and instructor, the entire collective will come together to a ventilated glass house as individual canvass pieces lining the High Street, based on their unique experience of PARA OTHER, the festival theme for this year.
Ofoe Amegavie (Ghana) - Susumu Sane || Photography+
IG: @ofoeaysit

Ofoe Amegavie is a Ghanaian born and based photographer. He has been active in the photography industry since 2011. He is able to create black and white photos, applying Fine Art photography to other genres within the art form. He has a wide range of experience from editorial fashion, portraiture and documentary photography. Through his photo series, Susumu Sane he depicts his personal journey with spiritual and mental health.

Percy Nii Nortey (Ghana) – Without a Command || Installation

Machine learning is the focus of Percy Nii Nortey’s project, Without A Command, a sculpture installation by the young Ghanaian artist, combines second fabric, machine spare parts and sound to create a crosley mechanical art experience. The Frankenstein-like installation which situates itself in the artist’s practice which involves the documentation of the journeys various second hand machines (mostly car parts) imported to Ghana embarks on as well as revealing the complex relationship that exists between the humans who find new life in the hitherto worthless discarded machines from Europe and America.

Shelly Ohene Nyarko and Ananstasia Apetor (Ghana) || Performance

Shelly and Ananstasia are presenting a duet accompanied by drums and bells, with the intention of incorporating traditional African and contemporary dance: one belonging to the continent and the other exported during the years by various dance styles. They will be exhibiting the difference between generation and two different dance styles, evaluating a gap of 15 years. The piece is a fusion between two strong women: one black and one mixed-race, both having in common one country and dance that unites them. Together, they involve contact-based movement, floor work and traditional dance.

TMSKD DJ (Ghana) || Installation
Twitter: @Deej_Mitchy

DEEJ MITCHY CHUDSON who goes by the moniker THE MASKED DJ (TMSKD DJ) is one of the few disc jockeys in Ghana who is ready to break the status quo of disc jockeys just playing music to a crowd, but rather understanding that playing music is an art in its own and needs special attention just like any other, and also on the quest to introduce and fuse an alternative sound to the Accra Music Scene hence her addiction to the playing of the Electronic Dance Music genre which is not popular in Ghana. On why Mitchy is masked, she is a very shy and private individual so she came up with the masked concept in 2015 to

Tei Huagie (Ghana) || Installation
IG: @teihuagie

Based in La, Accra Tei is a veteran Ghana artist. His work spans from paintings, sculpture, wood work, cloth work and metal works. Apart from his paintings his works have evolved from visual works to functional art forms that solve social issues. He recycles waste materials to make furniture, bags and other useful ware.

Va-Bene Elikem Fiatsi (crazinizT artist) - agbaWnu || Performance
IG: @crazinizTartist

This Performative work will challenge the audience to reexamine the current state of both civic and military brutality, violence and hate in and outside Ghana using the black body as entry point into the subjects of injustice that remain our “ghost stories”. Rapidly lynching/mob justice is gaining a strong cultural recognition and acceptance into many African communities not as historic condition of the people on slavery but rather growing condition of contemporary humanity leaving victims without justice and assailants without trials.

“AgbaWnu” an Ewe word literally meaning “lying in state” borrows the visual image of last respect paid to the dead in traditional burial rites. But in this case presenting unpleasant body laid in state lifelessly trapped in number of spikes on a skeletal cross. To question our own vulnerability, fear and mortality, the performance and installation draws on question of power relations that exist between judicials, [the government], the military, the [church], the public, class privileged and underprivileged/marginalized when debating the issues of violence and brutality.

Wiz Kudowor || Art Fair
IG: @wizkudoworart

Wiz Kudowor is an alumnus of the College of Art in Kwame Nkrumah University of Science and Technology, Kumasi. His work reflects the modern African environment and the continuous search for fulfilment and identity. He is constantly searching for a medium of expression that handles the surges of creative energy and inspiration that stalks across the mind of a visionary modernist. Wiz is a member of the Artists Alliance Gallery. He has exhibited widely in Ghana and has participated in several major
ARTIST BRIEFS (INTERNATIONAL)

2AM / Aambr Newsome (USA) || Mural
IG: @2aabena

2AM. Many say that is the time our ancestors speak to us. For 2AM it is the time that she finds silence in a chaotic world surrounding her. Within that silence, the artist goes within, connecting to her higher self, becoming a vessel to the hidden messages of yesterday. This creative method is a channel investing concrete evidence to African Religions, traditions, and cultures by way of visual expression.

With this practice, she creates a large series of work blending ancient indigenous cultures, with myths and legends from both the past and future. In this study she forms and shapes spirituality and creativity, through a greater understanding of personal identity, spiritual practice, and ritual magic. By building this work, the artist gives life to the many lost and stolen legacies of African and African American people, while building a foundation for those legacies to live on through Afrofuturism.

Although many of her other artistic endeavors include muracling, painting, printmaking, and assemblage, she is a woman of many talents. It is her belief that the personal is political, often many of her works speak to the issues related to homelessness, feminism, economic justice, and the state of the black human condition. She is currently focused on creating installation-performance art rooted in breaking down the construct of the black woman.

Amina Gimba (Nigeria) || Mural
IG: @put.studio

Lagos based graphic designer and illustrator, Amina Gimba is bringing the complex iconography of Nsibi ideography to the walls of Jamestown from Nigeria. Her fresh personal style, which she describes as beautiful chaos, harmonizes the distinct and unique visual metaphor embedded in various written forms to communicate profound statements about the African experience. Her murals and wall pieces at the festival will seek to portray her perspective of Jamestown and Ghana by combining Adinkra, Ga Samai and with Nsibi symbols and other local visual motif to create her street art piece.

April Bey (The Bahamas/USA) - Made In Space || Prints +

Made In Space includes works from the AfroFuturist Womanism series, which explores female afrofuturistic millennial entrepreneurialism via social media and the Internet. Blendy in nature, juxtapositions of Star Trek and hip-hop culture also manifest in this series. Looking at the future acts as a therapeutic excoriation practice in dealing with current day issues around race and discrimination globally.

West African knock-off Chinese wax fabric is hand sewn as text to connect black celebrity women with equally real women selling the fabric in the markets up and down the West African coast (Senegal, Nigeria, Benin, Togo and Ghana)—AfroFuturist memes.

Asna Aidara (Cote D'Ivoire) || DJ +

Asna Aidara is an Ivorian Dj exploring afro electro and the golden age of Ivorian music combined with African disco and percussion. His music is an expression of this african generation who are aware of their origins but while being in agreement with the universal world in which it evolves, with a mature and responsible look and especially the responsibility of the feminine in this role.

Ayanda Seoka and Nondumiso Lwazi Msimanga (South Africa) - Matlakalal || Performance
Twitter: @Mujaji07, @nondumisolwazi

South African artists Ayanda Seoke and Nondumiso Lwazi Msimanga are energized by PARA OTHER to create transformative experience where women redirect their energy into new growth. The pair’s site-specific project titled Matlakalal, involved certain rituals and practices around healing and growth. Their work seeks to investigate the condition of women especially in African societies as established them as warrior battling the status quo. Their participatory performance will involve converging on a rubbish dump at the festival to plant new seed as way to prompting a stale of reflect of the condition of the woman as well as a react to our careless treatment of mother nature.

Baerbel Mueller, Juergen Strohmayer, Stefanie Theuretzbacher (Austria) - Tracing the Periphery || Installation
IG: @baerbelmueller, @juergenstrohmayer, @stefanie.theuretzbacher

Baerbel, Juergen, and Stefanie are architects and urban researchers who have collaborated on a variety of award-winning projects in Austria, the DR Congo, Ghana, and Nigeria. Tracing the Periphery explores the urban character of peripheries - the grown, the planned, the vacant. It maps a moment in time through a matrix of situations and multi-ordered perspectives that observes the becoming of urban space. Scenarios are revealed as traces of urban emergence. A process, where contrasts, borders and gradients delineate heterogeneities that are continuously redrawn and part of an ongoing transformation from rural to urban.
ARTIST BRIEFS (INTERNATIONAL)

Barbara Siebenlist (Argentina) || Mural
IG: @barbarasiebenlist_arte

Argentine self-taught artist and nomad, Barbara Siebenlist aims to tag the walls of Jamestown with her unique impressions of its distinct culture, just as she did last year. Siebenlist’s craft evolves from her desire to travel the world and document her experience through the art she leaves there. A recurring presence in her previous work is the female form, with most of her past work situating the body of a woman, with cool colors and abstract forms in murals. Her works revolve around freedom, reflecting the emotion she obtains from the social structures she observed.

Bujin / Danielle Kyengo O'Neill (South Africa) - Between & Belonging || Installation
IG: @bujii

Danielle Kyengo O'Neill is a South African born DJ, visual film artist and facilitator whose practice focuses on intimate conversation on representation and identity through lens based documentation. By riding a bicycle through public spaces in Accra, she aims to show how spaces and bodies interact in transit. Between & Belonging, will also facilitate a special session at the LABs with producers, DJ and artists in the music scene where skills sharing across mixing, master, production, etc will be encouraged.

Charlotte Brathwaite (USA) || Performance
IG: @interstellar_tendencies3000

Charlotte Brathwaite’s genre-defying works have been presented nationally and internationally. A director of classical texts; multimedia, site-specific, and dance performances; operas, concerts, and installations, Brathwaite creates theatrical events with a strong element of visual and aural storytelling. Brathwaite’s pieces often aim to build an immersive experience for audience and performer alike, offering new perspectives in both form and content.

Chooch Ly Tan (Cambodia/Vietnam) || DJ Set
Twitter: @Choochly

Chooch Ly Tan is an Afro Vietnamese and Cambodian artist, DJ & voyager, living in London. With a penchant for electronic music, her DJ sets present a varied selection forging astral connections through spectrums of Techno, Hip Hop, Afrobeat, Acid, high-voltage Electro, through to fusions we haven’t found names for yet.

Cleo Lake (UK) || Performance
IG: @cleolake

A choreographer and writer based in Bristol, Cleo Lake uses her medium of choreography to tackle issues of decolonizing living spaces for black people through an art and music festival. At this year’s festival, she collaborates with NOLA based artist, A Scribe Called Quess (a.k.a Michael Quess Moore), to produce theatre inspired by the art of Nigerian visual-artist, Bob-Nosa Uwagboe.

El Warcha (Tunisia) || Installation
IG: @Elwarcha

Benjamin Perrot and El Warcha think around the use of public space and recreation of spaces for alternative forms of collaboration, interaction and creative production. The collective uses architecture and rustic-styled design to bring their ethnographic research and field work to life. The Tunis based organization seek to encourage lifelong relationships through play and creative work.

Justyna Dziabaszewska (Poland) - Herstreets Project || Mural
IG: @dziabaszewska

Justyna Dziabaszewska enthraling cosmopolitan murals was one of the highlights of the festival last year. The polish visual artist is back to once again freshen the wall of Jamestown which he reflections on life in the streets of Accra. Her work is inspired by European artistic forms such as strolling and the best cartographic design languages. However, her style is more transformative, through the use collaging and vibrant colours to reflect contemporary times. Her streets Project is her dreamscape project where she imagines new worlds with the range of expression that street art offers.

Karen Lee (Canada) - Lingual Labyrinth (Vocal Poetry Workshop) || Workshop
IG: @karenleearist

The workshop explores the themes of silence, sounds and silence of the overpoliced environments of North America (especially for African-American folk). Within this workshop, the poet and voiceover artist espouses on the building of a sound sculpture via the media of movements, words and sound in a bid to occupy the vacuum left by imperial languages. Within sixty minutes, participants will go through an intensive process to generate said structure and a defined body of work.

Kiffouly Youchaou (Benin) - The 7th Continent || Performance
IG: @kiffoulyyouchaou

Beninese artist Kiffouly Youchaou aims to use performance art to investigate the negative impact of plastic waste on nature, specifically, the ocean.
ARTIST BRIEFS (INTERNATIONAL)

The seasoned performance artist in his project, titled The 7th continent, will utilize the movement of his body as a tool to attack the madness that plastics are causing on our environment. His work will see him channel the power of women, as he will be dressed in a costume fashioned out to plastic to interact with the deity “Sakpata” (god of the earth) in the vodoun cosmology. The 7th Continent also metaphorically represents a new earth that plastic waste has taken out of ours, as his participatory public performance will be an open call for more attention to be given to finding solutions to the problem.

Komi Olaf (Canada) || Mural
IG: @komiolaf

Over the past decade, Komi Olaf M.ARCH has become well known for his exploration of Afro-futuristic concepts within the disciplines of visual art, spatial and product design. Working in painting, performance and virtual reality, the often utopian themes expressed in his work have in common the artist’s fascination with hybridity and the general intersectionality of culture and race through a technological lens. After Completing his Master of Architecture degree at Carleton University, Olaf began a career as a Visual artist in pursuit of finding a balance between painting and poetry as a form of expression to promote social critique, healthy dialogue and creative thinking.

Lesley Asare (UK/Ghana) - Body Arcana || Performance
IG: @layasland

Lesley Asare is a British Ghanaian artist and facilitator who makes solo and collaborative work. She wholeheartedly believes in the healing power of creative expression and the creative process. Her work explores identity, personal histories and the experiences of Black Women of Colour and aims to create space for play, self-reflection, self-awareness, empowerment and healing. Inspired by the belief that ‘the body holds our entire life experience’ and by Para-Other’s rejection of citizenship that has no place for the advancement of radical imagination, new perspectives of the self and human agency, Body Arcana is the first of a new series of large scale drawings created with the artist’s body and oil bars on paper.

Each drawing begins with the question “if my body could speak, what would it say?”, which acts as a springboard for the discovery of current life lessons and resources that are found within the body. Each discovery is symbolically recorded using the body as a tool. With the firm belief that self-awareness is the foundation for freedom, healing, the activation of personal power and self-ownership, this work aims to inspire self-reflection, create space for discussions about the wisdom that the body holds, promote the importance of self-awareness and to represent the belief that self transformation is the foundation of social transformation.

Mukwazhi Kresiah (Zimbabwe) || Performance

Take Me Back To Osibisa’s takes its departure from a quest to rediscover what it means to be free in a land compromised by questionable leadership and governance. In this piece, the body references the trauma of the liberation struggle and pays tribute to the lives lost during and as the struggle continues. It is immersed in various visuals that echo issues around the struggle to survive, the trust lost between a nation and its leadership and the trauma is left unhealed. The body is subject to gaze through the interaction of the audience, posting as the media and the role it plays in influencing and misinterpreting what is seen. The piece also has a video installation which is displayed as a comic prop to question where it all began? The transition of power and how this has changed ‘or not’, over the years, and or, perhaps, return to a happy place. The video is made from clips of a live performance by a Ghanaian Afro band and a Zimbabwean choir that sang on Independence day in Zimbabwe 1980. The intention is to create comic relief in the midst of a hopeless situation. Using the body as a form of activism to raise awareness about slippery mechanisms, thieving governance, violation of rights and racial conflicts.

Phoebe Boswell (Kenya/UK) - The Carriers (2010) || Installation
Twitter: @phoebeboswell

This is one of Phoebe Boswell’s earliest animations, but pertinent to her current practice both in the interplay of form and content. Celebrating collective womanhood and the naked woman’s body as a site of protest, solidarity and power, the hand drawn animation is projected directly onto the architecture of the given space, with the ‘sticks’ the women are carrying being drawn directly onto the projected wall. The women walk, continuously in a time loop, and the drawn animated clouds move, but there is a tension in subjectivity between the ephemeral nature of the animated drawing and the frankness of the wall drawing; the women are walking through space, there is movement, progress, and yet the sticks they are carrying are objectively not moving.

Regina Magdalena Sebald (Germany) - Recapture || Performance

Inspired by her visit to the festival last year, Germany based performance artist Regina Magdalena Sebald aims to engage in a durational site specific piece titled Recapture. The James Fort Prison, one of the festival sites, if the center of the piece which revolves around our representation of slavery as well as insights into the colonial past of the Germans. Regina’s performance will involve attached herself to the original steel chains in the ground at James Fort Prison as well as bringing new chains from Germany.
ARTIST BRIEFS (INTERNATIONAL)

The 8-hour performance, same length as a normal working days she’s to prompt a reflection on the new forms in which slave has taken to oppress African and people of colour.

Simbi Seem Nkula (Director, Black Filmmakers Film Festival)

Simbi Seem Nkula is a filmmaker, editor and director, born in Likasi and raised in Lubumbashi (DRC). He is also the director of the Black Filmmakers Film Festival (BFFF), which he founded together with a small group of other film enthusiasts in 2016, prompted by the severe lack of opportunity for black filmmaking and people of color in the (South) African film industry. The Black Filmmakers Film Festival currently hosts monthly screenings in three major South African cities, namely Cape Town, Port Elisabeth and Durban and is planning to expand to Johannesburg and cities beyond South Africa in the near future. The organisation also hosts trainings and helps aspiring black filmmakers with producing their first shorts through the ‘City of Color’ programme. He moved to Cape Town before he entered the local film industry where he has worked on several television and commercial productions, as well as music videos and documentaries.

Stacey Ejikoghe Okparaverho (Nigeria) and Malcolm Emilio (Canada) – Alternative Truths || Performance installation

In a reaction to the past and present condition of the Niger Delta region in Nigeria, Stacey Ejikoghe Okparaverho and Malcolm Emilio are aiming to activate four of the five senses for an immersive performance installation. Alternative Truths aims to transcend space and time and call on the Nigerian government to develop a better framework for managing the oil rich Niger Delta region and protect the interest of the land and the people from exploitation. The performance will involve Akwaaba dolls, a copper pyramid, recordings of speeches by Ken Saro Wiwa and native attire of the Uhrobo ethnic group in Nigeria, where the collaborating artists will seek to portray the extent of the damage caused by oil spills as well as the neglect of the multinational oil companies responsible and the Nigerian government.

TOFFAHA (Rasha Ragab and Christoph Nicolas, Germany) – Weave || Performance

TOFFAHA is an artist couple made up of Egyptian artist and curator Rasha Ragab and German artist, stoneharp player Christoph Nicolas. They have been engaging in works in public spaces through performances, music, photography and video art where they examine the complexity of their union across race, cultural heritage and beliefs.

Their performance at the festival titled Weave is a two-part display involving verbal and non-verbal communication mediums very much in line with the Para other.

The Nest Collective (Kenya) || Film

The Nest Collective is a multidisciplinary arts collective living and working in Nairobi. Together they explore troubling modern identities, re-imagine pasts and remix futures. In all their works, they prioritize the acknowledgement and stating of their different individual perspectives and privileges, and their work strives to convey this dialogue. Founded in 2012, the Nest Collective has created works in film, music, fashion, visual arts and literature such as the critically acclaimed queer anthology film Stories of Our Lives, which has so far screened in over 80 countries and won numerous awards, Tuko Macho — a groundbreaking interactive crime web series widely considered to be one of the best African TV series, and Not African Enough — a fashion book exploring the shifting aesthetics in and around Kenyan design. The Nest Collective also founded HEVA — Africa’s first creative business fund of its kind — to strengthen the livelihoods of East Africa’s creative entrepreneurs.

The Wits School of Arts (South Africa)

The Wits School of Arts (WSOA) is proud to partner with ACCRA[dot]ALT in the presentation of a selection of short experimental fiction and documentary works produced through WSOA’s Film and Television, Fine Arts and Digital Arts Divisions. As an Art school situated in the Global South, it is vital that we embrace our cultural diversity, celebrate local and international perspectives and researchers. WSOA see film not simply as a vehicle for content but as an instrument for and of research itself. Forming part of the Chale Wote’s Film Labs series, WSOA will present a short film program that puts forward this ethos of creative research – setting the creative practice at the center of the generation of theory and new knowledge; challenging hierarchies of epistemological traditions and creating the potential for decolonizing epistemic reference points.

Ubudungiswa/Justice (South Africa) || Installation

Twenty-three artists from different disciplines, from research to performance, costume design, music, sound, film, photography, design and installation comprised the Ubudungiswa/Justice. Born out of an urgent need to react, document and respond to the various social issues in South Africa in 2015 including the #RhodesMustFall and Open Stellenbosch campaigns and other race-based debates, the group created a series of work include video art installations, soundscapes and photography which address the issues they witnessed. At the festival, the collective will share this works across various sites from conversations LABs to some exhibition spaces during the weekend.
ARTIST BRIEFS (INTERNATIONAL)

The artist comprising the collective include: Clinton Osbourn (South Africa), Deborah Weber (South Africa), Eric Menyo (South Africa), Xolisa Pezisa (South Africa), Lazola Sikutshwana (South Africa), Luntu Dumphazone (South Africa), Loyiso Botha (South Africa), Elgin Rust (South Africa), Anna Waldman (South Africa), Margaret Stona (South Africa), Damien Schumann (South Africa), Anwar McWhite (South Africa), Nikki Fronek (South Africa), Maileshi Setti (South Africa) and Luvo Mjayezi (South Africa).

Va-Bene Eliekeh Fadisi (crazinisT artist) - Prisms of Freedom || Video art

Ghanaian multidisciplinary artist, crazinisT artist in collaboration with The One Minutes Foundation is curating a mixtape of 16 One Minutes by various international visual artists titled Prisms of Freedom. The video art installation will open up discourses on freedom through filmic language to highlight the importance of art in socio-political dialogue. The mixtape will debut at the festival and includes work from 16 artists: Daniel Codjia, Kresha Mlungu, Hassan Hamer, Noel Molloy, Don Pavlic, Jean-Michel Ralland, Jeremy Wiles-Young, crazinisT artist, Female Handala, Alvin Ashiaye, SANOKA, Alifie Dwyer, Razan, Matthew Lancit, Hala Namer. The One Minutes is a 20 year old global network devoted to moving image and has produced and distributed over 10,000 video works by artists from more than 120 countries.
PRODUCTION TEAM

SAMOA KPAKO-MARK HANSEN
NII AYERTEY ARYEH
NII NOI ADOM
HAKEEM ADAM
JEROME LUTTERODT-QUARCOO
MANDIAYA SUMANI SEINI
KADI TAY
JOSHUA TACKIE
KWAME BOAFO
MISTER SASU OSEI
ELORM MCCAULEY
FAFA MCCAULEY
JOSEPHINE KUUIRE
DIN KAWAMUDIN
MANTSE ARYEEQUAYE

BROCHURE DESIGN BY: KEYMOTIV
UNESCO Statement
At
The CHALE WOTE Street Art Festival
Accra, Ghana
August 20-26, 2018

UNESCO congratulates the Ga Mantse under whose jurisdiction the CHALE WOTE Street Art Festival is taking place. UNESCO also commends Accra [Dot] Alt, Redd Kat Pictures and Chale Wote Street Art Projekt producers of the CHALE WOTE Street Art Festival bringing art, music, dance and performance where it belongs: TO PEOPLE. We are gratified to note that national and international artists are invited to create murals, installations and performances by drawing upon local culture.

In 2015, the festival drew 20,000 people, helping to transform the perception of people and communities and bringing art into democratic, equitable and accessible areas such as streets, pavements, lanes, car parks or unused buildings.

At the heart of urban renewal and innovation is culture. Additionally, Creativity and cultural diversity have been the key drivers of urban success. Cultural activities such as the Chale Wote Street Art Festival, which in 2016 brought over 30,000 people together in Old Accra, can foster social inclusion and dialogue among diverse communities. Tangible and intangible heritage are integral parts of a city’s identity, creating a sense of belonging and cohesion. Culture embodies the soul of a city, allowing it to progress and build a future of dignity for all.

Culture has emerged as an important developmental policy and strategic issue at international and national levels (e.g. Resolutions 65/166 and 66/208 on Culture and Development adopted by the United Nations General Assembly). For the first time at the global level, the United Nations Sustainable Development Agenda for 2030 acknowledges the key role of culture, creativity and cultural diversity in solving sustainable development challenges and recognizes it as one of the key conditions to achieving Sustainable Development Goal 11 to ‘Make cities and human settlements inclusive, safe, resilient and sustainable. Ghana’s own “The Coordinated Programme of Economic and Social Policies 2017-2024” underscores this new approach to development.

At UNESCO, we regard Culture, in through tangible and intangible heritage, creative industries and various forms of artistic expressions; culture is a powerful contributor to economic development, social stability and environmental protection and as a repository of knowledge, meanings and values that permeate all aspects of our lives.

In July 2015, Ghana ratified these 6 UNESCO and 1 UNIDROIT Conventions:

6. The Convention on Stolen or Illegally Exported Cultural Objects, Rome, 24th June, 1995 and

The adoption of these conventions paves the way for Ghana to become an active contributor to Protecting and Promoting the Diversity of Cultural Expressions. It is in this spirit that UNESCO recognized the contributions of the Chale Wote Street Art Festival from Ghana in changing the image of city slums in its Global report on Culture for Sustainable Urban Development published in 2016.

We hope the Chale Wote Street Art Festival will continue to generate important conversations around creativity, innovation, heritage preservation, cultural diversity and artistic freedom, as a means to contributing to policy formulation. We also hope that Government will fast track the integration of culture into development policies and continue to provide the necessary investment into cultural and creative industries to harness their potential to contribute to Ghana’s economic growth.

Thank you.