



EL ANATSUI

TRIUMPHANT SCALE

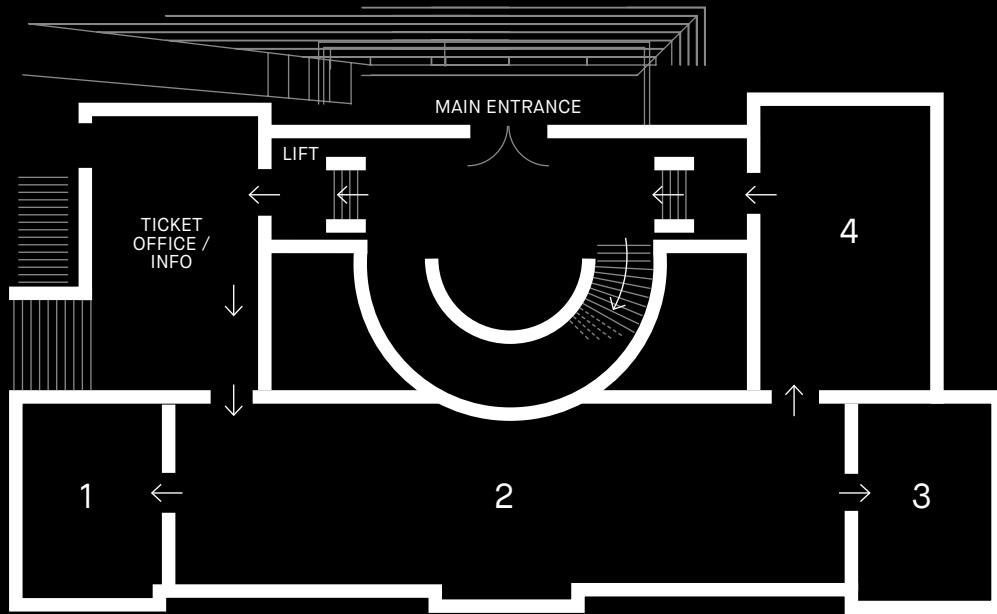
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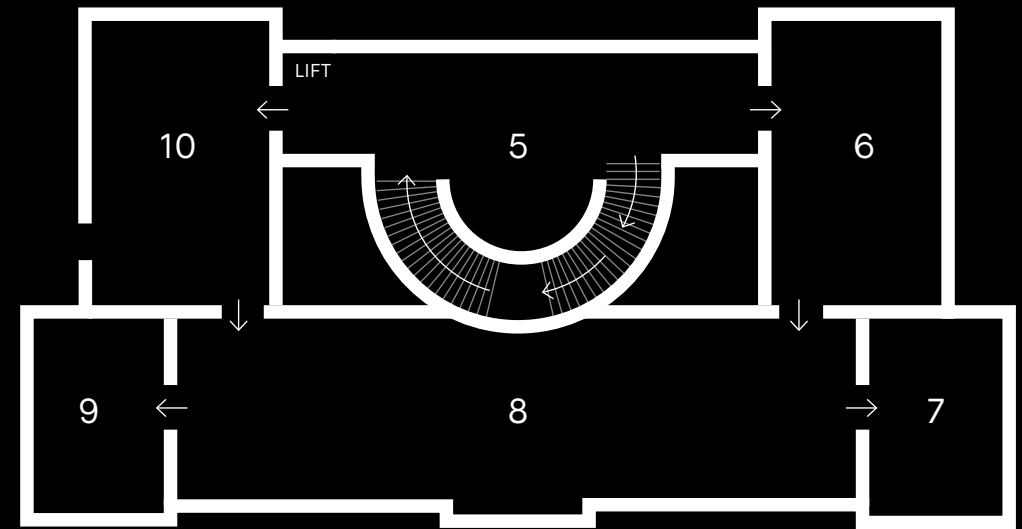
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PREFACE CREDIT SUISSE

“Art”, El Anatsui says, “is a reflection on life. It’s in constant flux.” The Ghanaian artist doesn’t see his works as finished; he does not lay claim to any prerogative of interpretation, but hopes that diverse interpretations will open themselves up to viewers as they engage with his works.

With *El Anatsui: Triumphant Scale*, the Kunstmuseum Bern is showing the work of this great sculptor from Ghana. The artist doesn’t act alone: with countless helpers he reworks thousands of used bottle caps, parts of tin cans and other discarded objects, cuts them open, rolls, folds, crushes, pierces them and threads them together with copper wires to produce art works of monumental weightlessness. His often outsized works address the theme of Africa’s colonial history, negative aspects of globalisation and the world of consumerism as well as environmental ideas. “An individual bottle cap doesn’t say much, but when I put a lot of bottle caps together, the art work gets a voice.”

El Anatsui is one of the most significant artists on the continent of Africa: in 2015 he was awarded the Golden Lion of the Venice Biennale for his life’s work. The exhibition in the Kunstmuseum Bern is the first retrospective exhibition in Europe, and the most extensive survey of his work for a considerable time. It started out in Munich before travelling to Doha, and after stopping in Bern will continue on to Bilbao.

El Anatsui’s works are always produced in collaboration with other people. Sometimes a whole village helps. But museums too need partners to realise their exhibitions and their visions.

We are both proud and delighted that the partnership which has existed between Credit Suisse and the Kunstmuseum Bern since 1996 is helping to make it possible to hold exhibitions like this, which open up a new world to us. A world in which a view of small and inconspicuous things leads to monumental artistic experiences. We trust that all art-lovers will be moved in heart and mind by their visit to this exhibition—and this is El Anatsui’s hope as well.

INTRODUCTION

“When I create work, it is in my view a metaphor reflecting an alternative response; to examine possibilities and extend the boundaries in art. My work can represent links in the evolving narrative of memory and identity. The link between Africa, Europe, and America is very much behind my work with bottle caps.” El Anatsui, 2003

El Anatsui (born 1944, Anyako, Ghana), is perhaps Africa’s most prominent living artist. This survey, *El Anatsui: Triumphant Scale*, the largest ever mounted on Anatsui’s work, encompasses every media in the artist’s prodigious fifty-year career. As the exhibition title suggests, it focuses on the triumphant and monumental quality of Anatsui’s sculptures, with the signature liquor bottle cap series at the core of the presentation. These ambitious works, with their imposing physical presence, their folds and their dazzling colours, were made over the last two decades. Aside from the monumental three-dimensional works, the exhibition includes early circular plates, wooden sculptures and wall reliefs, ceramic sculptures and a wide variety of drawings, sketches and prints from the mid-1970s until the present.

El Anatsui has lived and worked in Nigeria since 1975. He taught at the Faculty of Fine and Applied Arts at the University of Nigeria in Nsukka, and it was in that creative context that his ideas were formed. They are marked by artistic experimentation and aesthetic research. His art is distinguished by a critical search for alternative models of artistic production. One of his ideas includes the notion that art is capable of engaging with the complex processes of history, memory and time, and

with the way in which these forces shape human society. This approach coincides with Anatsui’s continuing reflection on the effects of colonial and post-colonial global forces on the cultures of Africa, and gives his work a deep-rooted conceptual concern. The visual appeal of Anatsui’s works dates back to his invention of a completely new pictorial space, and a unique sculptural form and material language.

With this exhibition the Kunstmuseum Bern is celebrating El Anatsui’s artistic vision, his longstanding commitment to formal innovation, his artistic influence on generations of West African artists and his standing as an important voice in international contemporary art. In the richly diverse framing programme we take his art as an opportunity to reflect on the various ways in which Switzerland and Bern have intersected with (post-)colonial Africa, as well as the contemporary treatment of used materials—the use of found materials is of fundamental importance to El Anatsui. In 2003 he said: “I have experimented with quite a few materials. I also work with material that has witnessed and encountered a lot of touch and human use... and these kinds of material and work have more charge than work that I have done with machines. Art grows out of each particular situation, and I believe that artists are better off working with whatever their environment throws up.”

The worn surfaces of the transformed objects look initially like a meditation on transience, but as Okwui Enwezor has established, El Anatsui fundamentally extends the possibilities within the medium of sculpture by reacting to each material

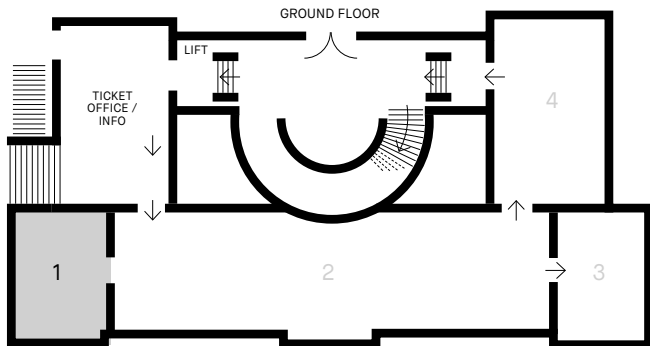
“as if he had just discovered it in the flux of time and history”. El Anatsui’s work is characterised by an interplay between philosophical and aesthetic discourses of art and writing in post-colonial Africa.

As the title *El Anatsui: Triumphant Scale* suggests, the show focuses on the aspect of the triumphantly monumental in Anatsui’s three-dimensional works—with the works made of bottle caps at the heart of the presentation. They represent a kind of signature in his work. Anatsui’s use of fragmentation as a compositional technique infuses even the most abstract of his works with iconic power. For instance, the laborious manual work of flattening, cutting, twisting, and crushing bottle caps and using copper wires to suture and stitch the elements into a single dazzling epic whole serves as a metaphor for the constitution of human society.

In addition, the connection between work and knowledge is addressed in the activities of cutting, flattening, crushing, twisting, folding and assembling countless thousands of bottle caps. These activities represent a kind of physical and intellectual articulation, aimed immediately afterwards at emphasising the significance of the beauty and symbolism of the material. Today, Anatsui’s famous three-dimensional works in metal dissolve the boundaries between sculpture, painting and assemblage—as earlier traditions in the art of Africa have done in the past. In his hands light, form, colour, transparency and physicality become one, and lead to remarkable, inspiring and triumphant works.

ROOM 1

MEDIUM AND MATERIAL:



SCULPTURE AS RELIEF

El Anatsui's work is defined by the great commitment with which he investigates his working materials, many of which he sources from his immediate environment. El Anatsui has previously worked with found material, but the monumental sculptures that he has been making from the screw seals of liquor bottles since 2001 mark a radical shift in his oeuvre, both in terms of the size of his works and the sculptural form itself. With the innovation of combining bottle caps into sheets or strips before rearranging them into a composition, the boundaries between “medium” and “material” are dissolved.

Conveying that very moment of dissolution, the paradigmatic work *Man's Cloth* (2001), one of his first compositions in this new medium, is an adroit demonstration of his insistence on testing and prodding his materials to reveal their potential as artistic media. The thin and small material elements of the bottle caps—which are cut, rolled, twisted, folded or crushed and then stitched together with copper wire—serve as an effective medium for the construction of large-scale reliefs.

The folds that El Anatsui deliberately creates with nails in collaboration with his construction team support the fabric character of the hanging sculpture. Along with three other large works, *Man's Cloth* belongs to the group entitled *Gawu*, which in El Anatsui's language Ewe means “metal hanging” or “metal cloak”. The geometrical pattern may in fact recall a particular type of textile from El Anatsui's homeland of Ghana: kente, a traditional clothing fabric previously reserved for high-ranking men. However El Anatsui was never concerned with imitating the kente material, and instead wanted to present the metal, supposedly stiff and solid, in a supple, sensuous form as a fabric.

The apparently boundless, open system driving the creation of each of these compositions presented the artist with the opportunity to work on a scale far greater than his previous sculptural reliefs. To this end, they also denote a distinct transition within Anatsui's work: while his earlier works were still located within the private space, from now on they occupy the field of monumental sculpture or even architecture. Despite their massive scale, however, the character and form of the bottle caps draw the viewer into an intimate encounter with their individual, filigree quality. As they are to some extent branded objects, this encounter also occurs on



“I’M NOT INTERESTED IN FABRIC PER SE. IT’S THE FORMAT OR THE FORM OF THE CLOTH: THAT IT’S FREE, THAT YOU CAN PUT IT ON A WALL, SQUEEZE IT INTO A SMALL BALL, DRAPE IT ON THE FLOOR, ANYTHING.” EL ANATSUI, 2010

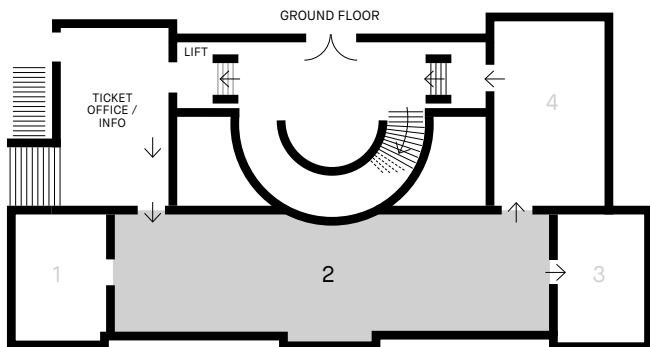
another level: the bottle caps from, for example, spirits such as rum, testify to economic and political histories and interconnections between the continents of Africa, South America and Europe.

El Anatsui
Man's Cloth, 2001
 aluminium and copper wire,
 293 × 374 cm
 British Museum, London, Af2002, 10.1
 © The Trustees of the British Museum
 © El Anatsui

ROOM 2

ABSTRACTION

AND THE



MONOCHROME

In the late 1960s, as a student at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, Anatsui was introduced to various formal modes of sculpture by the programme's mostly European instructors, ranging from academic realism to modernist abstraction. After Kumasi, Anatsui commenced research into traditional and folk design and the arts of Ghana which helped him develop fresh approaches to sculptural form. Inspired, for example, by the woven patterns and graphic symbols respectively of the kente and adinkra cloths, sculpting became for him not so much the manipulation of mass and volume as a process of organising abstract shapes, lines, textures and colours as well as negative and positive space, no matter what the medium.

The works in this room exemplify Anatsui's reliance on the abstract form and image and the monochromatic palette as devices for emphasising the design and material properties of his metal works, which consist of entirely abstract elements. The use of bottle caps in similar colours conveys the grace and power of the pure sculptural form.

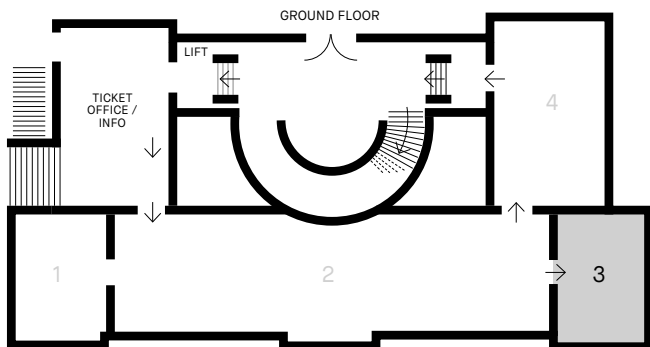
→ To create a monochromatic work, for *Red Block* (2010) the artist concentrated on a particular label: Castello, a brand of rum that belongs to a Nigerian company. But in El Anatsui's work alcohol represents a globalised pattern of consumption. He explains: "In those bottle caps I saw a reference to the history of Africa: when the first group of Europeans started trading, they brought rum, which originally came from the islands of the Caribbean and first went to Europe and finally to Africa, the route described something like a triangle between the continents of Africa, Europe and America... The bottle caps I use don't come from Europe, they're all manufactured in Nigeria, but they link the history of those three continents together."



ROOM 3

WORKS

ON

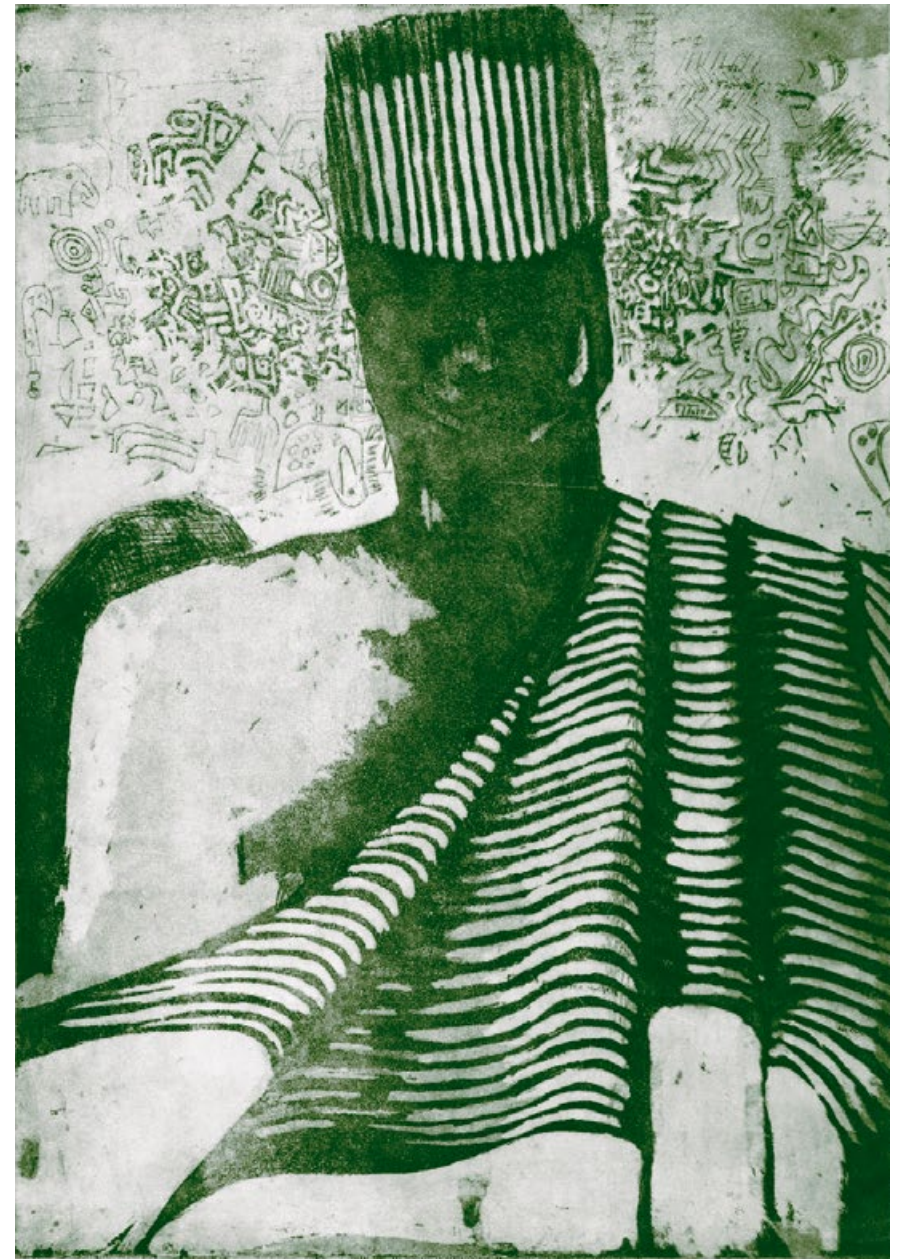


PAPER

The works in the vitrines and along the walls in this room are testaments to the continuity—and continual reworking—of Anatsui's conceptual systems. The selection of drawings, prints and sketches shows the devotion with which he perpetually rethinks the structures and compositions that underpin his work in all media, and constantly interrogates the conceptual boundaries of his abstract sculptures. The quality of the paper shows that El Anatsui does his drawing in many different situations. If he doesn't have the appropriate drawing surface to hand, he makes his sketches on a used envelope or a blank page from a sales catalogue. The artist seems to capture his artistic ideas with immediacy: his pictures and ideas are recorded on scraps of paper from hotels, building supplies stores or restaurants.

Anatsui's lifelong preoccupation with theories of abstraction pervades all of his works on paper; most prominent is his interest in abstract models, volume and void, and the interaction between positive and negative space. Sketches are important to El Anatsui above all in the planning of his sculptures and reliefs in wood. The vitrines contain drawings for the sculptural works displayed here—with the exception of the works made of bottle caps. He does not sketch these in advance: "With the bottle caps now I don't make any drawings. You might be making yourself a slave to an idea. But I want to enjoy the freedom of shifting around things."

Unlike his chiefly abstract sculptural work, El Anatsui's prints also show human figures. This is remarkable because the depiction of people plays a part in both traditional and contemporary African art. Most Nigerian artists also work figuratively. So the etching *Chief With History Behind Him* (1987) shows the head of a village in a voluminous cloak and striped headgear. The stripes look so vivid that they recall the grain of Anatsui's sculptures in wood. With his broad torso, the man radiates authority. The massive figure contrasts with the filigree forms in the background. These are signs from the West African writing systems Uli and Nsibidi, with which El Anatsui had previously engaged during his studies in Kumasi.

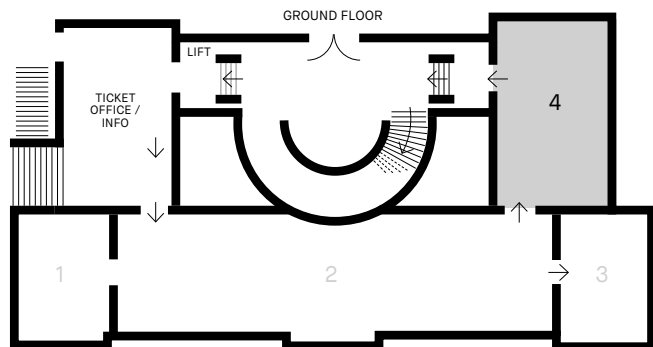


El Anatsui
Chief With History Behind Him, 1987
aquatint on paper, 51.1 × 39.7 cm
Iwalewaha, Universität
Bayreuth
© El Anatsui

ROOM 4

TILED

FLOWER



GARDEN



"I COULD SPEND THE REST OF MY CAREER USING BOTTLE TOPS BECAUSE THERE'S AN OPEN-ENDEDNESS — A SENSE OF FREEDOM PRESENT IN THIS MEDIUM." EL ANATSUI, 2012

The great flexibility of El Anatsui's work with bottle caps is exemplified by the work *Tiled Flower Garden*. For once the work is not draped on the wall, but laid out on the floor. Most of the caps are folded and shaped into circular, flower-like shapes. Arranged into banks, they surround two surfaces assembled from silvery reflecting aluminium parts. According to the angle of incidence of the light, the different tones of grey come more to the fore, or else the individual parts connect into a reflecting whole that recalls an area of water. At one point the sea of flowers transforms into a mostly black, looming, cliff-like sculpture. With this work El Anatsui has created a poetic landscape.

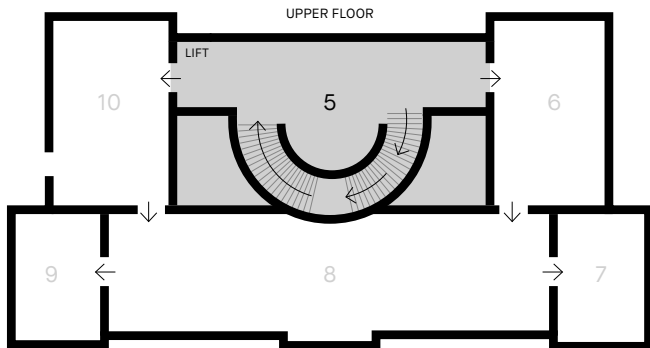
El Anatsui, *Tiled Flower Garden*, 2012, aluminium and copper wire, size variable, collection of the artist, Nsukka, Nigeria, © El Anatsui. Courtesy of the artist and Jack Shainman Gallery, New York

Over the last two decades the artist has developed a great variety of ways of treating the various elements of the bottle caps, sometimes cut into pieces. Flat elements that are rolled and folded face slightly elevated elements that are crushed, twisted or also rolled and folded into a three-dimensional form. The different processing techniques yield a more or less pronounced three-dimensionality of the individual elements, but also vary the transparency of the texture.

ROOM 5

GRAVITY

AND



GRACE

The change from wood to metal as his primary material for sculpture marked a major break in Anatsui's work. Although key elements of his wood sculpture—the fragmentary, unfixed and planar form—carried over to the bottle cap works, the change of scale is dramatic and significant. While testing different ways of turning the found material into a sculptural medium, he realized that its expressive value lay not just in stitching the small pieces of bottle cap elements with copper wire to form large panels, but in compounding these panels to form expansive fields of colour, texture, shapes and lines. Thus, he concluded that the medium was not amenable to small gestures, or the human scale of most of his previous work. The characteristic epic scale of his bottle cap sculptures is informed not so much by a desire for the “big statement” as by the nature and logic of their material, medium and mode of facture.

Despite first appearances, the individual modules are not arranged at random. Regardless of whether the monochrome or the multi-coloured composition is emphasised, we encounter works such as *Gravity and Grace* (2010) or *In the World but Don't Know the World* (2009, room 8) as extended panoramas that at once demand that we come close in order to appreciate the delicately stitched, plain or branded elements, and compel us to step back to apprehend Anatsui's magnificent visual orchestras. As in a musical score, the complexity of the finished compositions effectively unfolds both in time and space. Its size alone testifies to the enormous intellectual and physical act of force that has produced it.

Although the composition of the modules is precisely worked through, in the end all the works remain open works of art. This is apparent in the fact that there are limitless possibilities for the ways in which they can be hung in an exhibition. Each new hanging produces a gripping new arrangement of relationships of dynamism and colour, with some elements sometimes appearing to flow on the floor in front of the viewers.



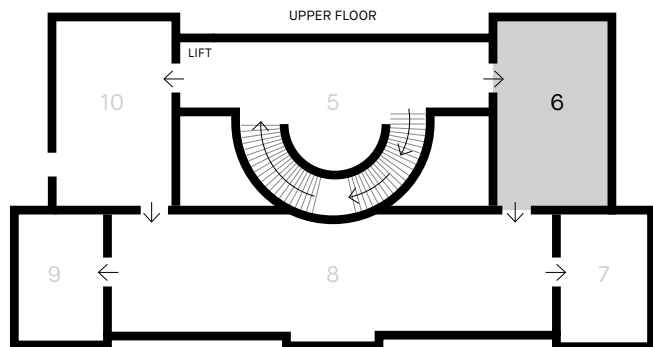
El Anatsui
Gravity and Grace, 2010
 bottle caps, aluminium and
 copper wire,
 482 × 1120 cm
 Collection of the artist, Nsukka,
 Nigeria
 © El Anatsui. Courtesy of the
 artist and Jack Shainman Gallery,
 New York

Gravity and Grace consists entirely of the round tops of the bottle caps, and even at a length of over 10 metres it is not among the largest hanging sculptures in El Anatsui's oeuvre. It recalls a map, with compact units of a single colour—perhaps densely populated cities or continents—against a multicoloured background. Work on the large-scale began in the studio: it takes a single person one day to make a surface of one and a half A4 sheets of paper. So a single person would work for five to six years on a piece of this size. For this reason El Anatsui employs up to forty people in his studio in Nsukka. A first he has them make small rectangles in individual colours. Once he has several finished surfaces he begins to experiment. He spreads them out on the floor and combines them in different ways. He captures all the steps with the camera. Then he looks at the photographs on the computer and goes on shifting and combining them. This stage of the work may be closest to the approach of an abstract painter composing his work. El Anatsui also makes digital collages to make similar compositions.

ROOM 6

FRAGMENTATION

AND



THE UNFIXED FORM

Arriving in Nsukka, Nigeria, in 1975, Anatsui redefined sculptural objecthood as pictorial and planar, and constituted by fragmentary and unfixed elements. This aesthetic of fragmentation became an enduring characteristic of his work as a sculptor. In describing a major series of works in clay and wood respectively as “Broken Pots” (Room 9) and “Pieces of Wood”, Anatsui emphasised both the objective condition of his working material and sculpting as a rigorous process of collating, connecting, juxtaposing and joining distinct components of his artistic media.

Anatsui conceived his multi-panel wood sculptures such as *Harvest Moon* (1993) with the expectation that anyone can alter their original composition and design by rearranging the individual planks. The same idea also underlies his works in metal, such as *Tiled Flower Garden* (2012, room 4) and *Strips of Earth's Skin* (2008). As the bottle caps are sewn together to form large expanses of pliable material, his constructions appear solid and organic. This technical fact, along with the artist's conception of his works as metaphors for the passing of time and the inevitability of change, results in reliefs and floor pieces that dramatically change form with each new installation.

“I WANT ART TO REFLECT THE VICISSITUDES AND CHANGES THAT LIFE CONFRONTS US WITH EVERY DAY. LIFE IS NOT A FIXED THING AND I WANT MY ARTWORKS TO BE THINGS YOU CAN CHANGE.” EL ANATSUI, 2015

Right—El Anatsui
Invitation to History, 1995
tropical hardwood, tempera,
size variable,
ca. 200 × 245 × 20 cm
Collection of the artist,
Nsukka, Nigeria
Photo: Adolphus Opara, courtesy
El Anatsui Studio
© El Anatsui. Courtesy of the
artist and Jack Shainman Gallery,
New York

Below—El Anatsui
Strips of Earth's Skin, 2008
found aluminium and copper wire,
330.2 × 696 × 40.6 cm
The Broad Art Foundation
© El Anatsui

R6



When Anatsui first used the chainsaw to cut wood during a residency in the United States, he realised that he could turn the machine into a carving tool. Shortly afterwards he introduced other woodwork tools, such as the rotary saw and the wood router, into his practice. Once he

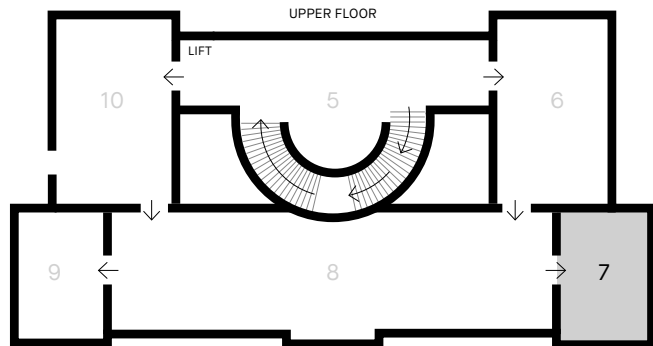
decided to use wood planks as his material, he carved their surfaces with these machine tools, then burned the entire surface with a blowtorch. The surfaces of the planks were then cleaned using a sanding machine, leaving the machine cuts as dark lines. He sometimes painted parts of the composition. In *Invitation to History* (1995) he created two layers of compositions: over the layer with more colours on its surface, he placed another one with only the black cuts. The spaces between the planks making up the front layer allow the viewer to see parts of the colourful layer behind. This composition is a statement about Africa's rich histories that were denied or destroyed by western colonialism. Designed to lean against the wall, this piece is unique among Anatsui's wood panel sculptures.



ROOM 7

WHOLES

AND PARTS:



WOOD PANELS

The circular wood panels presented in this room are the first important series of works Anatsui produced as a professional artist in the early 1970s. After his academic training at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, and inspired by the Sankofa (a term from the Twi language, literally translated as “go back and pick”) cultural movement in post-independence Ghana, Anatsui began his own artistic reorientation. He studied Ghanaian arts and crafts; combined carving and fire-branding techniques used

EXPRESS NEW IDEAS IN OLD WOOD. MIX TIME-FURROWED
EXPERIENCE WITH BUOYANT SMOOTHNESS;
THE CONCAVITY OF OLD TIME
WITH THE CONVEX POSTURE OF NEW TIME.
NEW WOOD HAS POETRY LOCKED IN IT.
OLD WOOD IS POETRY ITSELF, TIME.
POEM BY EL ANATSUI, 1991

by craftsmen and created patterns on circular panels that he commissioned. In the middle of these plate-like objects there are incised signs from the Adinkra script or idiosyncratic symbols that Anatsui invented himself surrounded by abstract patterns along the raised rim. These panels were Anatsui's first attempt to think of the sculptural process primarily as the graphic marking of flat or shaped surfaces. After this series, however, his sculpture ceased to be about structural solidity, wholeness and stability. Henceforth, he worked with his materials in such a way that they invoked states of fragility, brokenness, fragmentation and flux.

Right—El Anatsui
On Their Fateful Journey to Nowhere, 1974–75
wood, paint, lacquer, 76 cm
Collection of Dr Elizabeth and
Sandor Janos Peri, London
© El Anatsui. Courtesy of the
artist and Jack Shainman Gallery,
New York

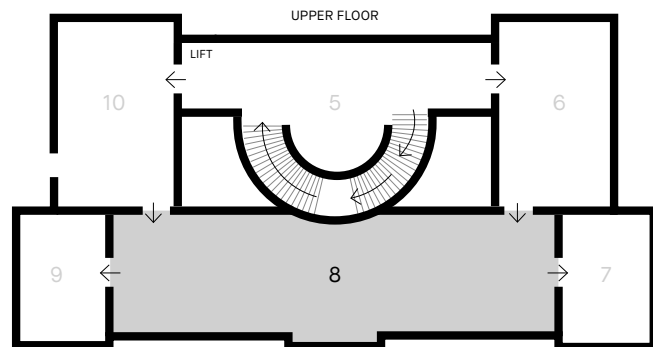


Anatsui's first act as a young artist, after training at a British-style modern art school, was to develop a unique sculptural language by studying indigenous African arts and crafts. He began by commissioning local carvers to make objects similar to wooden trays used by Ghanaian traders for displaying their wares. On the rims of these trays, he combined painted lines and metal plates with abstract designs made with hot iron. In the recessed centre he carved Ghanaian Adinkra symbols, or his own unique images that represent the theme of the work. In his way he turned the utilitarian trays into beautiful relief sculptures through which he meditates on African history and universal human experience. In *On Their Fateful Journey to Nowhere* (1974–75) the central motif is a cluster of footprints pointing in all directions, suggesting mass movement and migration without a self-determined destination.

ROOM 8

WOOD RELIEFS

AND



COLUMNS

In 1980, while on a studio residency in the US town of Cummington, Massachusetts, Anatsui discovered the chainsaw as a carving tool. Over the next few years he learned to work with the aggressiveness of the cutting instrument, to control and exploit it. He sees it as a metaphor for the colonial destruction of indigenous African cultures. However, instead of carving solid wood blocks (with the sole exception of the monumental work *Erosion*, 1991, p. 42), Anatsui developed a relief format consisting mainly of plain planks, usually of different types of tropical woods. At first he cut only with the chainsaw, burned the entire surface with the blowtorch, and cleaned it off with a wood sander. Later he also used other tools, such as the router, and the band and hole saws, which could cut a variety of organic and geometric marks and signs in the panels. From now on wood carving for him became less of a process of arranging masses and volumes; it is primarily graphic mark-making. His unique type of incised drawing and inscribing is inspired by various West African design and sign systems, and syllabaries such as Nsibidi, Vai and Bamum scripts respectively from Nigeria, Sierra Leone and Cameroon. The resulting works reflect the relationship between writing and history, between memory and identity in post-colonial Africa.

While most of his wooden sculptures are reliefs, only a few—including the *Wonder Masquerade* series from the early 1990s—were produced with rounded forms. As with the reliefs in this rooms, the columnar sculptures consist of individual pieces of wood, but are stacked and held together by steel rods. This allows their shape and surface to be changed at will. Inspired by the astonishing, shape-shifting “Wonder masquerade” of the Igbo people, the series speaks to the different paths Anatsui took in his search for manipulable, dynamic and unfixed sculptural form.



El Anatsui
Grandma's Cloth Series VI, 1992
 oil on wood, 132 × 262 cm
 Collection of Faysal El Khalil,
 Lagos, Nigeria
 Photo: Adolphus Opara, courtesy
 El Anatsui Studio and Faysal
 El Khalil, © El Anatsui

The *Grandma's Cloth Series VI* is one of the best-known and most successful works that Anatsui produced during his wood panel period from the early 1980s until the late 1990s. This large piece features various key elements of his wood panels corpus. It consists of several planks of different tropical woods. This accounts for its five distinct bands of colours. On the left side he made deep and burnt-out cuts using a chainsaw, and on the right he carved a section of disorganised strips in relief, followed by organic lines cut with the wood router. The whole composition of mostly shallow abstract marks, seen against the wood colours, emphasises the work's pictorial character, as it combines drawing, surface marking and colour.

El Anatsui
Erosion, 1992
 wood, paint, wood chips, sawdust,
 297.2 cm
 National Museum of African Art,
 Smithsonian Institution, museum
 purchase, 96-36-1
 Photo: Franko Khoury
 © El Anatsui



Erosion (1992) is the first monumental free-standing sculpture that El Anatsui made. He decorated a large wooden trunk with signs and symbols from different Western African cultures. Apart from Adinkra there are Uli and Nsibidi symbols, as well as Bamun and Vai signs. He then carved deep notches with the chainsaw, leaving sawn-off parts like discarded shards piled up on the floor. It is well known that the colonial powers drew many borders with the ruler, regardless of local cultures and structures. Colonisation left deep incisions on all aspects of social and cultural life. According to El Anatsui the “erosion” refers to the fundamental erosion of cultures, and the decline in the many different languages spoken in West Africa. This profound erosion also has an effect on ecological issues. For the curator and initiator of the exhibition, Chika Okeke-Agulu, the sculpture is a metaphor for the politics of violence. This multi-layered work was produced while the artist was on a residency in Manaus, Brazil in 1992. For the work El Anatsui used wood from Brazil. In the same year an international “Earth Summit” was held in Rio, addressing the issue of the tropical deforestation.

“I THINK THE PROCESS TOO IS SYMBOLIC—THE PROCESS OF LINKING THE PARTS TOGETHER, AND LINKING THEM IN A WAY WHICH IS NOT FIXED, IN A WAY THAT THE RELATIONSHIP CAN CHANGE. LIKE YOU CAN HAVE A BIG PIECE, AND WHEN YOU FOLD IT, THINGS THAT HAVE FALLEN APART CAN COME TOGETHER AND FALL APART AGAIN.”
 EL ANATSUI, 2014



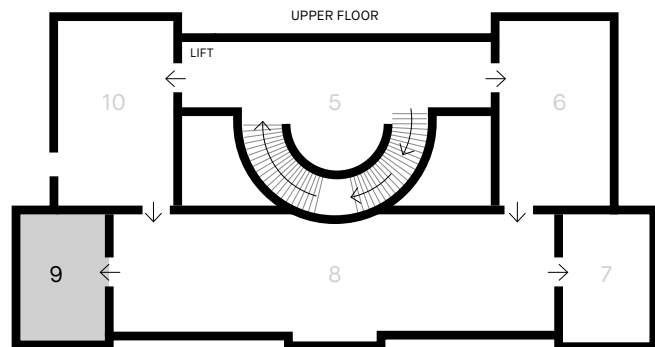
In the World But Don't Know the World (2009) is remarkable for its mansidedness. In this work the artist combines bottle caps not only in various colours, but also in very different kinds of foldings. El Anatsui is concerned with the theme of transformation: “The most important thing is the transformation. The fact that these media, each identifying a brand of drink, are no longer going back to serve the same role but are elements that could generate some reflection, some thinking, or just some wonder. They are removed from their accustomed, functional context into a new one, and they bring along their histories and their identities.”

El Anatsui
In the World But Don't Know the World, 2009
 aluminium and copper wire,
 560 × 1000 cm
 Sigg Collection
 © El Anatsui

ROOM 9

WHOLE

AND PARTS:



TERRACOTTA SCULPTURES

With the *Broken Pots* series of terracotta sculptures, the first works he produced at Nsukka, Anatsui inaugurated his experimentation and exploration of the aesthetic of fragmentation and structurally dynamic, entropic forms. Working with the clay pot as a model, he constructed sculptures out of disparate parts and fragments, broke, punctured and destabilized whole forms. Rather than structures of containment, these are expressive of the dynamic tension between forces of cohesion and entropy, stability and fragility. Inspired by West African practices of using broken pots and pottery fragments as ritual containers, and the use of “old” grog from shards to reinforce new clay, Anatsui created terracotta objects that serve as commentary on death and reincarnation, destruction and regeneration.

Literature is a major source of inspiration for the *Broken Pots* series. In the 1970s the poet Ossie Onuora Enekwe, who also taught in Nsukka, published a volume of poems entitled “Broken Pots”. Enekwe also uses the clay vessel metaphorically and reflects in his poems on the past and present of Nigeria and other African countries.

THE POT OF UNITY

HE WHO BORE IT FIRST FALTERED BY THE CLIFF
 PERPLEXED BY THE SONG OF A GROPING POPULACE.
 ANOTHER CARRIED IT THROUGH THE QUICK RIVER OF DELAY,
 ACROSS THE SEVEN HILLS WHERE SMOKE AND VAPOUR BOIL.
 FORWARD AND BACKWARD WAS WAR.
 STANDING LIKE AN IROKO
 TERROR HIT HIM IN THE FACE
 IN THE RAIN MIXTURE OF HORROR AND DESPAIR.
 HE STUMBLED AND FELL.
 THE POT BROKE AND THE BLOOD-THIRSTY SNAKES
 TRAILED OFF TO THE FOUR CORNERS,
 BOILING WITH VENOM.

POEM BY OSSIE ONUORA ENEKWE, NSUKKA, 1966

R9



Chambers of Memory (1977) can be seen as a reflection on collective memory. The sculpture refers to the terracotta sculptures of Nok culture, which blossomed 2000 years ago in present-day central Nigeria. The face on one side recalls the famous terracottas that are among the oldest archaeological finds of figurative art in West Africa. The fragmentation of the surface, but also the chambers within the head, seen from the other side, recall archaeological artefacts and repositories. The chambers are almost empty; for El Anatsui they symbolise the repeated mistakes that humanity commits, and thus the inability to learn from history.

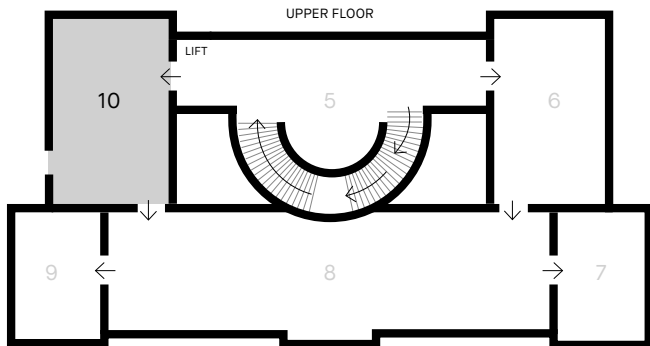
El Anatsui
Chambers of Memory, 1977
 ceramics, manganese, 40 × 26 cm
 Collection of the artist, Nsukka,
 Nigeria
 © El Anatsui. Courtesy of the
 artist and Jack Shainman Gallery,
 New York

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ROOM 10

TRACES

AND

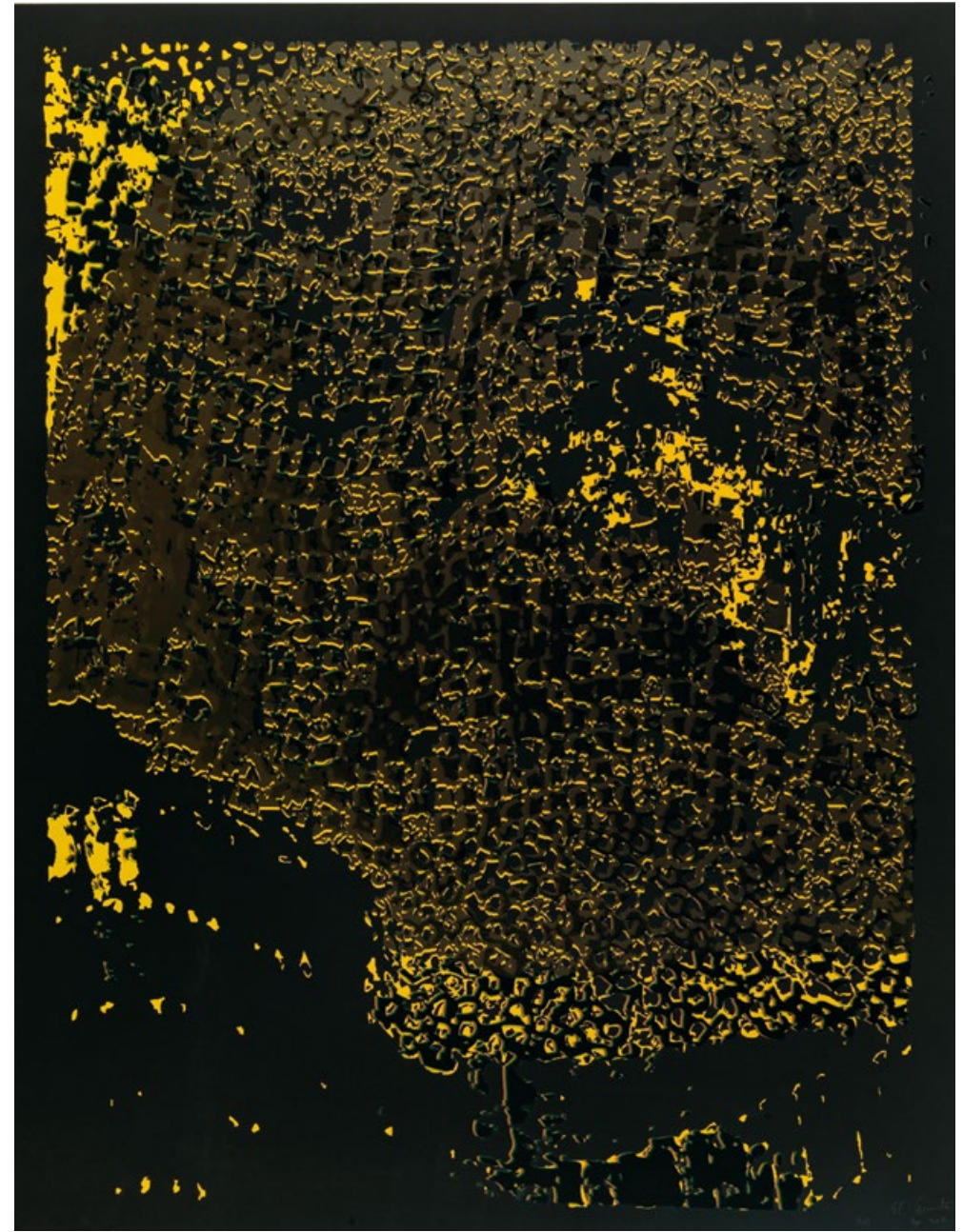


INDEXICAL FIELDS

Anatsui's interest in indexical schemata is not merely confined to his large-scale sculptures, reliefs and installations, but is also ever-present in his more recent print works. Here, the residual marks and traces of his material-making process serve as the basis for a series of works which investigate the formal and compositional possibilities of the surfaces and supports used within his art-making process. However, in marked contrast to the earlier prints exhibited in room 3—which were created using traditional printmaking techniques—all of the works exhibited in this room employ newer and more experimental processes. Each of the surfaces was scanned on a high-resolution 3D printer, routed onto aluminium plates, and then printed through an etching press.

Take, for example, the *Untitled* series of predominately black prints, whose abstract indexical traces and registers were formed by stencils taken from the wooden benchtops upon which his studio created the bottle top sheets. After years of having these bottle top units folded, pressed and conjoined on top of them, the surfaces of these small tables had developed a rich aleatory patina of scars. The bench-tops and the processed bottle caps form a context, an indexical field that serves here as a theory of signs. About this change, the artist explains 2014: “Earlier in my career, I was a puritan who believed that the artist should use their own hand to realise their ideas. Now, I work with many assistants, so I find that my role is gradually changing to idea-originator. Technology is a means of doing things easier, faster and probably in multiples. The manner in which work is realised does not take the authorship from me—it’s like an author having his manuscript digitally multiplied to reach wider audience.”

One other thing that is interesting here is the assembled printed work *Untitled* (2016, p. 52), made of discarded cassava graters, a material that tells a story of interwoven stories of exchange and trade in the region. This also marked the beginning of El Anatsui's preoccupation with metal. Cassava is a woody shrub whose starchy tuber and protein-rich leaves are used for food. The plant was brought over from its native Brazil by Portuguese traders in the 16th century, to feed slaves being transported to the New World on the porridge cooked from it. It was not until the 19th century that the plant was also grown by West African farmers. Today cassava is an everyday,



El Anatsui
Untitled (Black Edge with Pearl), 2013
screen print, 137 × 106.6 cm
Benefit Print Project, New York
© El Anatsui



continual experimentation and production. The artist is fascinated by the colour and texture of the graters as well as their cultural-historical ability “to connect humanity with dotted lines”.

“I FIRST DISCOVERED METAL IN THE FORM OF CASSAVA GRATERS. I WAS ATTRACTED TO THEIR PERFORATIONS AND VARIOUS DEGREES AND SHADES OF RUST. I EXPLORED THE SEMI-TRANSPARENCY OF ITS PERFORATED NATURE TO WORK ON IDEAS OF WALLS AS HUMAN CONSTRUCTS THAT REVEAL MORE THINGS TO THE IMAGINATION THAN THEY HIDE THINGS FROM THE EYES. I WORKED WITH MILK TIN TOPS BEFORE THE LIQUOR BOTTLE CAPS INTRODUCED THEMSELVES AND AFTER WORKING WITH THEM FOR A DECADE AND A HALF, I REALISE THAT WHAT SEEMED LIKE A MEDIUM WITH A SHORT RUN HAS KEPT ENGENDERING NEW POSSIBILITIES AND FRESH IDEAS. IN HINDSIGHT, I SEE A COMMON THREAD THAT BINDS THE MEDIA I HAVE WORKED WITH OVER THE YEARS. THEY ALL HAVE SOMETHING TO DO WITH THE NURTURING NATURE OF FOOD—THE TRAYS, THE POTS, THE MORTARS, AND THE BOTTLE CAPS.” EL ANATSUI, 2014

omnipresent food, and Nigeria is one of its biggest global producers. True to his intention to use material from his immediate environment, in around 1997 El Anatsui began using old cassava graters for installations and later to make prints. The metal used to create these graters was commonly sourced from discarded oil drums—which themselves bear the traces of colonial trade—that are cut up and punctured with holes. Therefore, in contrast to the sculptural works created on or by these elements, these prints function more like palimpsests, whose various intaglio and surface textures bear the traces of years of

El Anatsui
Untitled, 2016
 cassava graters imprints and
 collage, ink on paper mounted on
 aluminum sheet with copper wire
 links, 240 x 200 cm
 Photo: Oak Taylor-Smith. Courtesy
 Artist/October Gallery, London/
 Factum Arte, Madrid
 © El Anatsui

R10

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After many years of using wood as his primary medium for sculpture, Anatsui began to experiment with other materials, including different types of found metallic objects. He first used steel in the form of evaporated milk cans. In Nigeria discarded milk cans are reused by cutting out the top to form small cups used for steaming food or as measuring cups. These tops are discarded. When Anatsui found large quantities of these can tops, he collected them and later decided to stitch them together with copper wires forming small panels. In 1999, he shaped these panels into a few dozen cones. Because they resembled small mountains—and, in reference to the popular “Peak” condensed milk brand from Denmark—he called this work *Peak Project*. In 2010, he piled the small panels into one large heap, and called it *Yam Mound*. Yam is, like cassava, a typically Nigerian vegetable, and is planted in hilly areas, which may explain how the artist reached the title “mound”. In this installation the shape of the mound, or hill, is preserved, but being spread out over the floor it also looks like a mountain range, and thus maintains the geographical element of the original *Peak Project*.

In articles El Anatsui’s treatment of material and existing objects is often described as “recycling”. This is a term that he himself would never use: “Well, I don’t think I’m recycling, I’m repurposing—but actually I don’t even think it’s repurposing, it’s just the use of material. I don’t see the difference between my use of bottle caps and the use of wood. We have certain materials we call art materials and some that are not art materials, and if someone uses the latter then we say it’s ‘recycling.’ But, I just don’t like this title because there’s something political about it.”



El Anatsui
Yam Mound, 1999
 tin, copper wire, size variable
 Collection of the artist, Nsukka,
 Nigeria
 © El Anatsui. Courtesy of the
 artist and Jack Shainman Gallery,
 New York

“IN FACT, I OPPOSE TO PEOPLE USING THE WORD RECYCLE IN CONNECTION WITH THE WAY I USE MY MATERIALS BECAUSE MY MATERIALS ARE NOT RECYCLED, THEY ARE GIVEN A NEW LIFE, THEY ARE TRANSFORMED. THE BOTTLE CAPS ARE NO LONGER GOING BACK AS BOTTLE CAPS; THEY ARE PART OF AN ART WORK, AND, BEING PART OF AN ART WORK THEY HAVE A HIGHER STATUS AS HIGHER DIMENSION.” EL ANATSUI, 2015

BIOGRAPHY

EL

ANATSUI

GHANA

El Anatsui was born in 1944 in the small town of Anyako in what was then the British Gold Coast (it would become the Republic of Ghana in 1960). As his mother had died while he was still young, Anatsui was raised by his maternal uncle in the nearby town of Anloga.

Art and culture were an integral part of life in the Anatsui household. Several of his brothers were talented musicians and poets, while El himself sung in the local choir in Keta and would later play the trumpet in a jazz and highlife band at university.

He also developed a passion for visual art and design from an early age; he won several distinguished prizes for visual art while in secondary school, which in turn encouraged him to enrol in 1964 and major in sculpture in the Fine Arts Department, the Kwame Nkrumah University of Science and Technology in Kumasi.

In art school, Anatsui began examining different graphic forms stamped on Akan fabrics (adinkra), and went on numerous research trips with his fellow classmates to the regions surrounding Kumasi to further his understanding of the local landscapes and traditions.

To deepen his understanding of local and regional practice, Anatsui devoted a great deal of time watching carvers, textile artists, drummers and musicians at work at the National Cultural Centre of Ghana in Kumasi.

Anatsui received an “honourable mention” at the First Ghana National Art Competition, held in Accra in 1968, as well as the “Best Student of the Year” when he graduated with a Bachelor’s degree in sculpture. In 1969, he earned a postgraduate degree in art education from Nkrumah University in 1969.

Immediately upon graduation, Anatsui took up a position as a lecturer in art education at the Special Training College in the port town of Winneba. It was here that, during one of his many walks through the open markets, he first came across the wooden trays that would form the basis of his first major series of works.

NIGERIA

In 1973, Anatsui was informed by a former teacher, Gerd von Stokar, of a teaching position at the University of Nigeria in Nsukka, whose staff von Stokar had just joined. He was appointed to the post in 1975.

During this period, Nigeria was still reeling from the Biafran War of Secession, and evidence of the physical and psychological devastation was everywhere to be seen within Nsukka whose majority Igbo population had fought on the side of Biafra. Nevertheless, the conclusion of hostilities also saw exiled Igbo writers and artists return to the city, with several taking up posts at the university. In 1971, Uche Okeke, a leading contemporary artist, who had been appointed to the teaching staff of the Department of Fine and Applied Art in 1971 set about redesigning the curriculum. As the leader of the so-called “Natural Synthesis” movement in the early 1960s—the synthesis here being that of indigenous and foreign styles—at Nsukka, Okeke emphasized research into traditional Igbo and Nigerian art, folklore, ethnography, and modern African literature.

In the early 1980s, the imposition of IMF and World Bank Structural Adjustment Program caused the Nigerian economy to collapse, leading to the departure of many of the expatriate faculty. In addition to Okeke, Anatsui also developed a close friendship with the painter and poet Obiora Udechukwu, the painter Chike Aniakor, and the author Chinua Achebe and other faculty in the university’s music, dramatic arts, history and linguistics programs; the intellectual environment fostered by leading humanists at Nsukka would have an indelible mark on Anatsui’s practice.

One year after his arrival in Nigeria, Anatsui held his first solo exhibition *Wooden Wall Plaques* at Asele Art Gallery in Nsukka. The well-received show introduced the public to several of Anatsui’s iconic “trays”; the Institute of African Studies at the University purchased several of the works, as did a number of his colleagues.

Despite the successful exhibition of the “tray” works, Anatsui soon switched focus to pottery as well as research into diverse African designs and writing traditions.

Anatsui's first exhibition of ceramic works, *Broken Pots: Sculpture by El Anatsui*, took place at the British Council in Enugu 1979, travelling to the Institute of African Studies at the University of Nigeria in Nsukka. The exhibition was opened by Chinua Achebe and, much like the previous exhibition of trays, these new works continued to build upon Anatsui's already significant reputation within the country.

INTERNATIONAL RESIDENCIES AND EXHIBITIONS

Anatsui's first travel outside the African continent was 1979, when he was invited to participate in a conference in Toronto. This experience was important to his practice, as he had the opportunity to visit numerous galleries and museums, and see the work of Western contemporary artists, such as Louise Nevelson. Overseas travel also allowed him to meet and exchange ideas with artists from all over the world. To this end, the early 1980s saw him undertake several overseas trips and residencies; resulting in both his first US solo exhibition (*Wood Carvings* at Cummington Community of Arts, Massachusetts in 1980), followed by his first group exhibition in the UK (*Drawing on the World*, which opened at the Billingham Art Gallery, and travelling to the Middlesborough Art Gallery and the House of Commons Gallery in London across 1981). It was during his Artist-in-Residence programme in Cummington that Anatsui first began working with a chainsaw and blow torch on wood.

This period also saw Anatsui create his first significant public works, a commission of two sculptures—*Ambivalent Hold* and *Toward the Upliftment of Man* (1983)—in front of the newly-completed Physical Sciences Building of the University of Nigeria, Nsukka.

The following year, Anatsui also staged his first public performance *Altar—Offering to the Weather* (1985) during a residency at Cuxhaven in West Germany. For this performance the artist created a raised earthen mound

upon which he performed with an oversized pot—a return to the ceramic works which he had to abandon in Nsukka. Anatsui's sustained focus on wood reliefs began in 1985 when he presented them in the well-received inaugural AKA Circle of Exhibiting Artists exhibition in Enugu and Lagos. Subsequent exhibitions of these works in the UK, Europe, North America and Japan ushered in the artist's first period of fame outside of Nigeria. Anatsui's newfound status as one of the most important living artists on the African continent was reinforced with substantial discussion of his work in Kojo Fosuo's *20th-Century Art of Africa* (1986), an unprecedented survey of modern and contemporary African artists.

THE 1990S

The 1990s represented a significant turning point in Anatsui's career; he emerged on the global art scene. Although still framed within the context of contemporary African art the next wave of exhibitions of his work travelled to art museums and contemporary art events in major cities in Asia, Europe and the Americas, attracting the attention of collectors, gallerists, critics and curators. The signal event was his inclusion in the 1990 exhibition *Contemporary African Artists: Changing Tradition* curated by Kinshasa Conwill and Grace Stanislaus at the Studio Museum in Harlem, New York. Of the nine artists in the show, Anatsui's work was one of three to receive special attention, which in turn led to his subsequent participation in a smaller version of this exhibition that was shown at the Venice Biennale that same year. This exhibition, the first by sub-Saharan African artists in the Biennale's one hundred-year history, received an “honourable mention.”

During his 1990s international visits and residencies Anatsui produced some of his most striking and memorable work. For example, an artists' workshop in Manaus and Rio de Janeiro in Brazil in 1992 resulted in the monumental *Erosion* (p. 42) later acquired for permanent collection of the Smithsonian National Museum of African Art.

METAL SCULPTURES

At the turn of the millennium, several chance discoveries and significant public commissions changed the direction and scale of Anatsui's practice. The first of these discoveries occurred around 1997, when the artist began to develop an interest in the formal possibilities of the discarded metal cassava graters. Anatsui's first cassava graters work: *Toflokowo (Empty Barrels)*, 1998, which he exhibited at the 9th Osaka Triennial won the Bronze Prize.

Almost concurrent with this discovery was Anatsui's first experiments with used printing plates; whose fading colors and semi-legible messages imbuing these materials with a connection to specific personal or cultural histories.

1998 was also the year Anatsui made two remarkable discoveries. The first was a pile of discarded milk can lids in the bushes. He promptly began transforming these into expansive sheets, shaping each of them into a series of free-standing sculptural forms that could be adapted and scaled according to their space of display.

The second discovery was of a discarded bag of liqueur bottle tops. After several months he decided to stitch them together to form a sheet, the colors of which reminded him of traditional kente cloths.

Anatsui first presented the bottle top works in the exhibition *El Anatsui: Recent Works*, at London's October Gallery in November 2002. The exhibition of this new series of works proved to be an undisputed success. The British Museum acquired *Woman's Cloth* (2001), his first "bottle cap" work and *Man's Cloth* (2001, p. 13)—as well as one of his wooden reliefs *Kente Rhapsody* (2001). It was the first acquisition of his work by a major European institution.

ON THE WORLD STAGE

Although he had spent almost a quarter of a decade undertaking various artist residencies and commissions in different countries, during the early 2000s Anatsui's work truly garnered global attention. The touring

exhibition *Gawu* his first major international solo show signalled this. Organised by Martin Barlow, Director of the Oriel Mostyn Gallery, in Llandudno, Wales, where it opened in November 2003, it travelled to ten venues in Europe and the United States before closing at the Smithsonian National Museum of African Art in Washington DC in September 2008.

In addition to several museum exhibitions worldwide, Anatsui's work was also increasingly appearing at major international biennials and triennials; including the 2003 Biennale di Ceramica in Albissola, Italy; the 2004 Gwangju Biennial in South Korea, and the 2000 and 2006 Dak'Art Biennial in Senegal. At Dak'Art 2006, Anatsui's work caught the attention of the American curator Robert Storr, who as director of the 2007 Venice Biennale, invited him to participate in the biennial's international section.

2007 is thus commonly regarded as the moment Anatsui's art achieved worldwide recognition. In addition to having two of his major works prominently displayed within the Arsenale, another bottle cap-work graced the gothic facade of the Palazzo Fortuny as part of Axel Vervoordt's exhibition *Artempo*.

RETROSPECTIVES AND RECOGNITION

In the decade after his success in Venice, Anatsui's work has continued to feature in major exhibitions and commissions throughout the world.

In 2015, for example, *Gravity and Grace, Monumental Works*, a solo exhibition organized by the Akron Art Museum in Ohio, was touring to four other venues in the United States. *Gravity and Grace* focused on Anatsui's monumental metal works; major examples of the exhibition's large-scale works entered the collection of major US museums, including the Bass Museum of Art, the Brooklyn Museum, and New York's MoMA.

Concurrent with these major exhibitions, Anatsui's site-specific works grew in scale and complexity.

In 2015, after fifty years of continuous practice and experimentation across a range of media, Anatsui was awarded the Golden Lion for Lifetime Achievement at the 56th Venice Biennale. This was promptly followed by the Praemium Imperiale Award for Sculpture, by the Japan Art Association in 2016.

In the same year Anatsui received honorary doctorates from Harvard University (2016), from the University of Cape Town (2016) and from the Kwame Nkrumah University of Science and Technology (2017). In 2019 his work—together with those by other artists—was exhibited prominently in Ghana's first pavilion at the Venice Biennale.



Portrait of the artist
Photo: Maximilian Geuter

PROGRAM

Artist Conversation

Friday, 13. March 2020, 18h

El Anatsui in conversation with Chika Okeke-Agulu (art historian, curator, and artist).

Together with the late Okwui Enwezor Chika Okeke-Agulu curated El Anatsui's show *Triumphant Scale* and will discuss with the artist the backgrounds and challenges of his artistic practice

Bern kolonial

Samstag, 14. März 2020, 14h – 16h,

anschliessend Apéro

Spuren des Kolonialismus und Rassismus in Bern werden im City-Mapping sichtbar: www.bern-kolonial.ch. Lancierung und Diskussion des interaktiven Online-Stadtplans der Stiftung Cooperaxion

Leider erfunden. Herkunft und Provenienz von Kulturgütern im Lichte imaginierter Authentizität

Mittwoch, 18. März 2020, 18h15

Vortrag von Antoinette Maget Dominicé (Ludwig-Maximilians-Universität München) über Aspekte der Im/Materialität von Kulturgut. Anhand El Anatsui's Werk *Chambers of Memory* (1977) werden Auswirkungen unklarer Herkunft und Provenienz auf das Wesen von Kulturgütern sowie ihre Rezeption diskutiert. Teil der Vortragsreihe zu Provenienzforschung am Kunstmuseum Bern in Kooperation mit dem Collegium generale der Universität Bern

Vernetzt und verflochten

ab Freitag, 20. März 2020, danach jeweils sonntags, 13h – 16h, und mittwochs, 14h – 17h
Für die gesamte Dauer der Ausstellung ist das Atelier der Kunstvermittlung als Materiallager und kreativer Gestaltungsraum eingerichtet. Auch für Schulklassen und Gruppen auf Anmeldung. Ein Projekt in Zusammenarbeit mit OFFCUT Bern

Contemporary Art from the African continent

Saturday, 04 April 2020, 14h – 16h

Regula Tschumi (anthropologist), Nadia Radwan (Assistant Professor in World Art History, University of Bern) and Yvette Mutumba (editor-in-chief, Contemporary And) will examine El Anatsui's work and the significance of the West African, especially Ghanaian and Nigerian context for his artistic practice. They question geographical attributions and the concept of "African contemporary art" itself. Event in German and English

Materialgeschichten

Samstag, 09. Mai 2020, 14h – 16h

El Anatsui's Arbeit mit dem Material, das ihn umgibt, eröffnet vielschichtige Bedeutungsebenen. Restauratorinnen lenken den Blick auf die Details, die Transformation des Materials und neue Produktionsformen in der Kunst der Gegenwart. Mit Anne Krauter (Professorin für Konservierung und Restaurierung, HKB), Nathalie Bäschlin (Leiterin Restaurierung, Kunstmuseum Bern / Dozentin, HKB) und Studierenden

PROGRAM——ACKNOWLEDGEMENT

The Stories They Tell

Saturday, 16 May 2020, 14h – 16h

Literature, language and writing systems play a central role in El Anatsui's work. Mohomodou Houssouba (literary scholar), Zainabu Jallo (literary scholar and writer, University of Bern) and Fatima Moumouni (spoken word artist) share their understanding of El Anatsui's literary cosmos and take us on their train of thoughts observing the artist's works. Event in German and English

Kunst und Religion im Dialog

Sonntag, 17. Mai 2020, 15h

André Flury (Katholische Kirche Region Bern) im Dialog mit Kathleen Bühler (Kunstmuseum

Bern) über ausgewählte Werke in der Ausstellung. Anmeldung: vermittlung@kunstmuseumbern.ch

Vom Kunstmuseum in die Stadt und zurück

Dienstag, 19. Mai und 02. Juni 2020, 18h

El Anatsui verschränkt in seiner Kunst Ästhetisches mit Politischem und liefert uns einen Anlass, nach der kolonialen Vergangenheit Berns zu fragen. Kombi-Führung in Zusammenarbeit mit der Stiftung Cooperaxion

Public guided tours in English

Tuesday, April 21, 19h30

Sunday, May 17, 11h30

ACKNOWLEDGEMENT

Thanks to the artist El Anatsui, the studio assistants Uchechukwu Onyishi and Amarachi Okafor, the curator Chika Okeke-Agulu, as well as the curator of Haus der Kunst Munich Damian Lentini and the exhibition coordinator Tina Koehler.

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Elizabeth Peri; Faysal Al Khalil; Institute for African Studies, University of Nigeria; National Museum of African Art, Smithsonian Institution; October Gallery, London; Prince Yeminsin Shyllon; Richard Witten; Jack Shainman Gallery, New York; Therese Belisle-Nweke.

THE EXHIBITION

Duration of the exhibition	13.03.–21.06.2020
Entrance fees	CHF 18.00 / red. CHF 14.00
Audioguide	CHF 3.00 (D, F, E for adults, dialect for children)
Opening hours	Mondays closed, Tuesday: 10h – 21h Wednesday to Sunday: 10h – 17h
Public holidays	Open on all holidays from 10h – 17h
Private tours / schools	T +41 31 328 09 11 vermittlung@kunstmuseumbern.ch
Curators Curatorial assistance	Okwui Enwezor, Chika Okeke-Agulu and Kathleen Bühler Myriam Dössegger

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