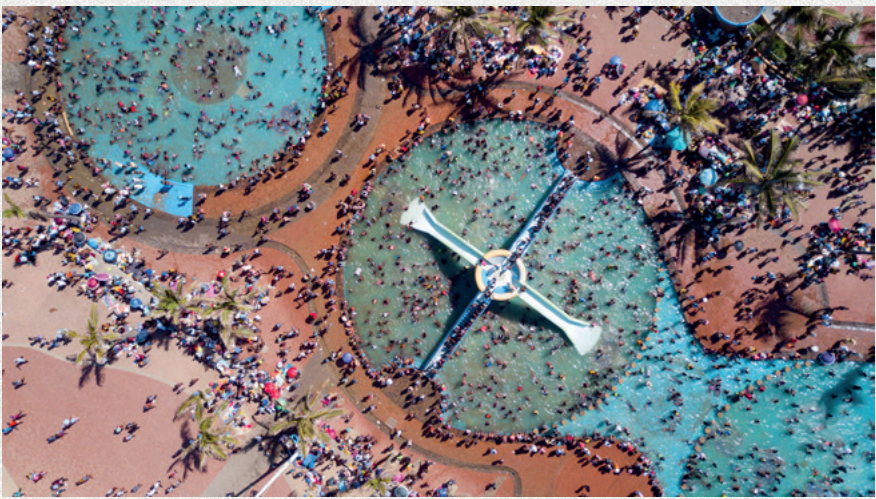


Luvuyo Equiano Nyawose, *Untitled 26* (December 16th, 2019), 2021, linen wallpaper, 540 x 303,1 cm. Courtesy of the artist.



There is much in a name, they say, but no single name seems to have the potential of encompassing, containing, signifying, expressing all that this body of water stands for, tells, sings or invokes. It is too complex, too deep, too vast and pregnant with a plenitude of histories, to carry just one name. No matter the number of names with which this body adorns itself or is graced with, what is for certain is that rather than divide, it connects geographies, cultures, peoples, languages, foods, sounds, winds, waters, economies, philosophies and more. The ocean as a fluid joint, a junction of and for affinities and realignments prior to nation-state allegiances.

Author and researcher John Njenga Karugia addresses the “Afrasian Sea World” through the dynamic perspective of connective memory research, and perhaps nowhere is this more evident than the way culinary technologies and delicacies have been defined by the tastes and labours of Indian Ocean trade routes and coastlines. It is clear through

archaeobotanical and zooarchaeological methods that far more than the Silk Road, Indian Ocean traffic led to massive movement of flora and fauna, food grains and animal species for centuries. Artist Ayesha Hameed dives into chronicles of the coconut, tracing its lineage across the seas, following how each part of it from oil to husk is used by coastal communities in the Indian Ocean world. Her research at coconut plantations took her to Southern India and Sri Lanka. What unfolds is an engagement with material stories through a set of cyanotypes and an acoustic reading.

Thania Petersen traces olfactory memory routes with an installation that links the intimacy of clothing and linen drawers with a history of migrations – from the Silk Road connecting North Africa to the Indonesian Archipelago – to the forced movements via sea to the Cape. Brought with the Dhikr, rituals of remembrance of the Prophet Muhammed – is a celebration that speaks of love, whilst invoking the lands

Thania Petersen, *Rampies Sny*, 2022, organza bags, citrus leaves smoked with frankincense, perfumed with essential oils, frankincense variable. Courtesy of the artist and SMAC Gallery. Commissioned by Zeitz MOCAA.



Sancintya Mohini Simpson, with Isha Ram Das, *Vessel, 2020*, interactive sound installation with clay pots, soil, ash, ultrasonic distance sensors, speakers, dimensions variable. Courtesy of the artists and Miami Gallery, Brisbane.



from which Petersen’s ancestors were forcibly taken. *Rampies Sny* (2022) consists of hundreds of small organza bags, filled with freshly cut citrus leaves, infused with frankincense and precious essential oils, usually gifted to men coming for the Dhikr. Permeating the exhibition halls will be what Petersen calls, ‘smells that recall a thousand places’.

Malala Andrialavidrazana’s series of photomontages titled *Figures* (2015 - ongoing) is a deep reflection on the problematics of cartography, the violence and finiteness of maps. As Lee Maracle aptly puts it in her poem *Maps*:

“Maps are pretentious arrogantly purporting to know where everything is. Pretending power where none is. Maps are finite. Maps are always old.”

*Figures* reads like an exhumation and recomposition of pictorial, symbolic and representational legacies. It brings together historical personalities alongside the faces of ordinary men and women whose roles, conditions and destinies have been overlooked across times and geographies. Fascinating both for their historical heft and their absurdities, they inform about political deviation, intellectual manipulation, systems of privilege, and domination



Malala Andrialavidrazana, *Figures 1853, Kolonien in Afrika und in der Süd-See*, 2016, pigment print on Hahnemühle Cotton Rag, 110 x 151,5cm, edition of 5 + 1 Ap. Courtesy of the artist.

and bigger historical, cultural, and linguistic links between the African and Asian continents with contemporary artists, filmmakers, musicians, writers and thinkers. *Ziwa Kau*, the *Swahili Sea*, the *Afrasian Sea*, the *Indian Ocean*, *Rafnakara*, *Eastern Ocean*, *Indic Ocean*, or *Bahari Hindi* are just a few of the plethora of names used – some of which are mentioned by Ari, Ayanma, in Yvonne Adhiambo Owuor’s *The Dragonfly Sea* – to characterise a particular body of water that has been dubbed the oldest continuum in human history, and which covers some 20% of the world’s ocean total area and which spreads between the East African coast, bordering Asia on the north, engulfing Australia in the east, and stretching south to the Southern Ocean.

The research and multi-chapter exhibition *Indigo Waves and Other Stories* is an effort to investigate, unpack and shed light on some of the smaller power while echoing from the annals of bygone exploits. The research and multi-chapter exhibition *Indigo Waves and Other Stories* is an effort to investigate, unpack and shed light on some of the smaller power while echoing from the annals of bygone exploits. The research and multi-chapter exhibition *Indigo Waves and Other Stories* is an effort to investigate, unpack and shed light on some of the smaller power while echoing from the annals of bygone exploits.

## CURATORIAL STATEMENT

Akinbode Akinbiyi, *eThekwini*, 1993, giclée print on Hahnemühle Photo Rag, 80 x 80cm. Courtesy of the artist.



between genders, colours, classes or nations. It overlays the graphic reliefs of telegraphic cables, river systems, and journeys of sacred philosophy with civilizational imagery of paradoxes and proximity. In Andrialavidrazana’s endeavour, one finds a path toward navigating collective truth and sovereign forms of place making, echoing Kei Miller’s reflections in *The Cartographer Tries to Map a Way to Zion* (2014):

to anticipate the ironic question: how did we find ourselves here? My job is to untangle the tangled, to unworry the concerned, to guide you out from cul-de-sacs into which you may have wrongly turned.

Cetus Chin Yun-Kuo’s video *Cartographer* (2020) carries us further into the intimate geography of a

mountain village in Taiwan to uncover ancestral relations and the trials of migrant labour. The sea has a haunting presence; it is held at bay through forested cover, finally being sensed as ‘salty moisture’ before glistening to the surface from an open road.

Shiraz Bayjoo co-creates talismans that carry the weight of mourning, survival and ‘being in relation,’ recollecting foremothers and their struggle in the Indian Ocean world, particularly from the shorelines of Mauritius, and most recently his research in South Africa. Bayjoo listens for buried archives, often these lie far beyond the museum in traversing graveyards, ruins, literary texts, court records, and botanical gardens. His pursuit carries on the tidalectics of remembrance, bearing witness to creole formations and notations of marronage and in the new installation

for this iteration of the exhibition which includes dialogue with Traci Kwaai as well as historical loans, incorporating objects that connects to particular narratives and histories of the sea, and the close connection of fishing communities in the Cape. In their percussive charting, Sancintya Mohini Simpson and Isha Ram Das resound clay vessels (Lotas) as carriers of coolie mnemonics, theirs are familial narratives of indentured labour at sugarcane fields, movement and rhythms carried from India to Natal (now KwaZulu-Natal, South Africa), and then Australia.

At night-time, when the sea becomes a stranger and yet one who is alluring, a ritual and festivities begin to unravel as devotees in rural South India entrust fire and water to arrive at a heightened state of anguish, fear, and rapture. In darkness, there are offerings made, vows and commemorations hummed. Entering, then clashing with the waves they continue a liquid state of trance

as well as ultimate release as blessings and forgiveness are sought out. Sohrab Hura’s short film *The Coast* (2020) is a howl recording the ocean as a divine and restless force. Nearby, the singular oil painting *Izilo Zomlambo 2* (2019) by Cinga Samson appears to rise from a spiritual blossoming bringing together characters embracing forms of magic, pain, and mutual recognition – inhabiting coastal fauna, rocky terrains and the sky beyond, while disputing a hegemonic gaze. They boldly consider mortality and transience in synchronicity with the Cape’s horizon line as the knotting of the Atlantic and Indian oceans. Samson quietly reflects on what a language of fluidity might say to us and upon Xhosa beliefs, that suggest long departed ancestors sometimes appear by riverbanks.

Akinbode Akinbiyi’s photographic series *Kampala* (2021) and *eThekwini* (1993) are pregnant with meanings and histories of Indian/Asian presences in both cities, of spatial demarcations

Cinga Samson, *Izilo Zomlambo 2*, 2019, oil on canvas, 202 x 262 x 6cm. Courtesy of the artist and private collection.



## ACKNOWLEDGEMENTS

30 June 2022 – 29 January 2023  
Zeitz Museum of Contemporary Art Africa  
(Zeitz MOCAA)  
Cape Town, South Africa

**Participating artists:**  
Akinbode Akinbiyi, Malala Andrialavidrazana, Myriam Omar Awadi, Shiraz Bayjoo in dialogue with Traci Kwaai, Ayesha Hameed, Hasawa, Sohrab Hura, Cetus Chin-Yun Kuo, Oscar Murillo, Luvuyo Equiano Nyawose, Thania Petersen, Cinga Samson, Sancintya Mohini Simpson with Isha Ram Das

**Curators:**  
Natasha Ginwala, Bonaventure Soh Bejeng Ndikung, with Michelangelo Corsaro and the Zeitz MOCAA curatorial team

**Institutional Partners:**  
Zeitz MOCAA, Cape Town; Gropius Bau, Berlin; SAVVY Contemporary, Berlin; Vasil Artists’ Association, Karachi, among others

**Design:** softwork studio  
Text: Natasha Ginwala, Bonaventure Soh Bejeng Ndikung, with Michelangelo Corsaro and Storm Janse van Rensburg  
**Coordination:** Thato Mogotsi

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The Zeitz MOCAA curatorial programme is generously supported by Gucci.

# INDIGO WAVES & OTHER STORIES

RE-NAVIGATING THE AFRASIAN SEA AND NOTIONS OF DIASPORA

30 JUNE 2022 ~ 29 JANUARY 2023



Oscar Murillo, *surge (social cataracts)*, 2021, oil, oil stick and spray paint on canvas and linen, 250 x 350cm. Courtesy of the artist.



and categorisations, of economic ramifications of the colonial enterprises and their extractives machinations, of the aftershocks of long histories of segregation and displacements. To follow Akinbiyi — at least his gaze, his movements, his listening of the grounds — in these geographies is to get lost in these histories, then to be found as so recognise and situate yourself with and through some parts of the puzzle of history, only to be lost again because of the sheer magnitude and impossibility of piecing the shards of history together to make a whole.

But it is also the art of telling histories in minuscule and not only in majuscule. The shared legacies that litter the streets, carving themselves out of billboards that announce the fashions they deal in Saris, Punjabi suits, Sukas, Gomesis and much more as well as culinary affiliations. If pidginisation ever made sense, then it is this self-evidence of multiple cultures accommodating the same space, informing each other without necessarily undoing each other. Street names call to the surface

past violences that condition on what corner of the beach we can or cannot occupy. Luvuyo Equiano Nyawose's *eBhish'* (2021 - ongoing) is exhibited in dialogue with Akinbiyi's photographic series. Belonging to two generations, they interrogate the spatial dynamics of coastal cities, producing archives of leisure and tenderness while weighing grave injustices in terms of access to water bodies. For Nyawose, his documentation of black beachgoers in eThekweni is to understand the 'nuances of Black social life ebhishi (at the beach)... where *uluwandle*, the ocean, becomes a witness, and a subject, which holds memory. Through sound recordings Nyawose further attends to the invisibility and silencing of what he notes as 'Black oceanic presence.'

Predating the colonial history of Réunion and Seychelles, for Hasawa the sea is a portal. Like gateways conjoining islands and archipelagos across the ocean, his installations and poetry are means to channel sacred access to spirit beings and ancestral vaults. Titled *Silent Poets* (2022), Hasawa's

shamanic sculptures are guardians that reveal and protect metaphorical passages, as witness to the thousand-year-old encounters between the people who inhabit these seas. Ceremonial and ritual practices, integral to his physical engagement upon driftwood and salvaged cordage, lead Hasawa to recompose oceanic memories living in kinship ties, creole worlds and indigenous relationality.

Oscar Murillo's series *surge (social cataracts)* (2019 - ongoing) invokes the aesthetics of Claude Monet's water-lily pond paintings to reflect on the plethora of signifiers that bodies of water embody. No matter how gentle some waters are, their undercurrents seem to tell other stories. Murillo's *social cataracts* seem to unravel the stories told by the undercurrents. It is difficult to think of the bodies of water that connect the African continent to the rest of the world without bearing witness to traumas that lay underneath the swirling waves. As Amiri Baraka put it: 'At the bottom of the Atlantic Ocean there's a railroad made of human bones' Murillo uses stitched together patches of canvas,

Cetus Chin-Yun Kuo, *Cartographer*, 2020, single channel video, duration 26:51 min. Courtesy of the artist



broad agitated strokes of blue, green, red, yellow paint to express the voices of the undercurrents. Although Murillo takes his cue for this series from the story of Monet's suffering from cataracts when he painted the water lilies, the work itself invites us to think of the colonial enterprise as an impairment of vision that still throws a dense cloud over humanity — thus coloniality is a social cataract. With the enthralling beauty of these paintings, we are reminded that despite all the odds, waters still connect, waters transcend borders, disrespect maps and are the life-bearers of the planet. As Fela Kuti put it: 'water no get enemy.'

Towards the conclusion of this exhibition, Myriam Omar Awadi's pieces *Les feux que vos derniers souffles ravivent Mouvement 2, Tromba and Lullaby to the Patriarchy, Penis also crying* (2022) are a manifestation to her long-term research on poetical and political songs of desire (especially sexual) and resistances (against patriarchal, colonial, religious or otherwise authorities) by women from Comoros (Moheli, Anjouan, Grande Comore, Mayotte), Madagascar and



Hasawa, *Silent Poets*, 2022, sculptural installation & ritual performance remnants, dimensions variable. Courtesy of the artist. Commissioned by Zeitz MOCAA.



Shiraz Bayjoo in dialogue with Traci Kwaai, detail from *Lamer Vide, Later Ruz*, 2022, glazed ceramic, Sapele wood, brass, satin print, voile print, Shewshew batik, kanga fabric, archive photographic print, acrylic paint on wood, coral stone, sea shell, sea kelp, hemp coil and ox blood, metal hook and lead weight, faux pearls, 1808 East India Company coin, copper sheathing tacks from the 1794 slave ship São José Paquete Africa (courtesy of Iziko Museums of South Africa), cloth doily with bead embroidery and axe head from Khoi San people middle stone age (courtesy of Simon's Town Museum), dimensions variable. Courtesy of Shiraz Bayjoo/ Copperfield Gallery. Commissioned by Zeitz MOCAA and Gropius Bau.



Sohrab Hura, *The Coast*, 2020, single channel video projection, duration 17:28 min. Courtesy of the artist.



Myriam Omar Awadi, *Bercouse au Patriarcate/Lullaby to the Patriarchy, Le penis laurent aussi/ Penis also Crying*, 2022, multimedia installation. Commissioned by Zeitz MOCAA.



Ayesha Hameed, *An Unruly of Coconut #2*, 2022, cyanotype on paper, 60 x 60 cm. Courtesy of the artist.

## 10 ARTIST BIOGRAPHIES

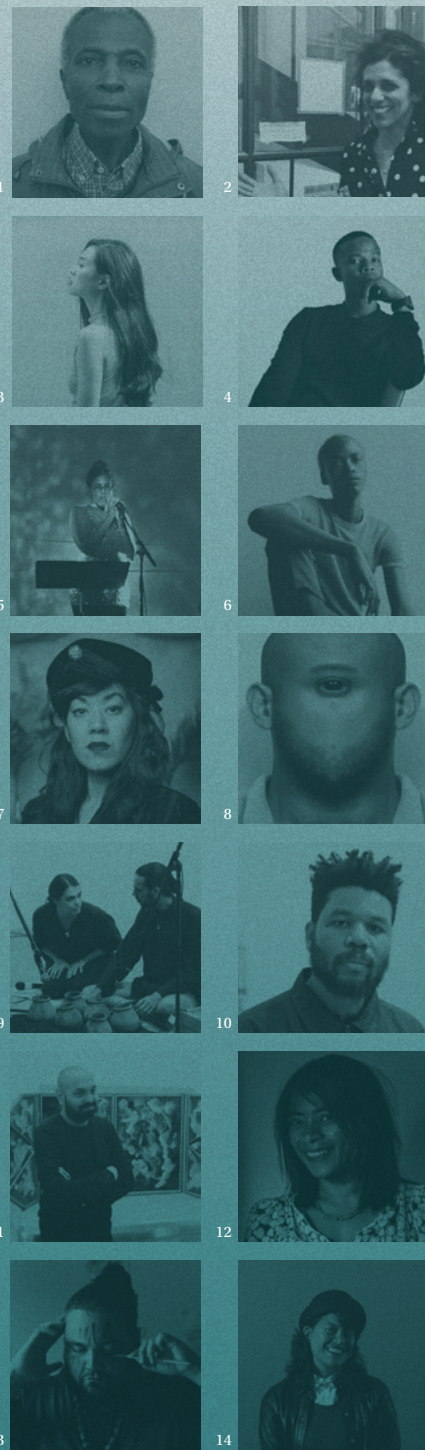
**1 Akinbode Akinbiyi** (b.1946, Oxford, England) Akinbiyi graduated with a bachelor's degree in English from Ibadan University. The artist has been a freelance photographer since 1977 and was awarded the STERN reportage stipend to work in the cities of Lagos, Kano and Dakar in 1987. In 1993 he co-founded UMZANZSI, a cultural center in Clermont Township, Durban, South Africa. His primary photographic focus is large, sprawling megacities. The artist wanders and meanders the highways and byways to understand and deeply engage with the modern metropolis. He works primarily in and on the cities of Lagos, Cairo, Kinshasa and Johannesburg, as well as Khartoum, Addis Ababa, Dakar, and Bamako. He currently lives and works in Berlin. **2 Ayesha Hameed** (Edmonton, Canada) Hameed explores the legacies of indentureship and slavery through the figures of the Atlantic and Indian Oceans. Her Afrofuturist approach combines performance, sound essays, videos, and lectures. Hameed examines the mnemonic power of these media – their capacity to transform the body into a body that remembers. The motifs of water, borders, and displacement, recurrent in her work, offer a reflection on migration stories and materialities, and, more broadly, on the relations between human beings and what they imagine as nature. She is currently a Senior Lecturer in Visual Cultures at Goldsmiths University of London and a Kone Foundation Research Fellow in the Arts at the Helsinki Collegium for Advanced Studies. She is living and working in London, England. **3 Cetus Chin-Yun Kuo** (b.1989, Taichung, Taiwan) Kuo is an artist-researcher and filmmaker. She relocated to Berlin in 2016, before returning to Taiwan in 2018. Kuo studied at Berlin University of the Arts (UdK) and graduated from Weißensee Academy of Art Berlin. Her work focuses on the interactions between people and the spaces which they occupy. Her research often occurs in anthropogenic landscapes, in which she intervenes with an aim to challenge the rationales of a collective, omniscient consciousness forged in the context of

colonialism, (mass) migration, and diasporic movements. With the artist's architecture background, she realises transdisciplinary projects that are often presented as installations, performances, and in-situ interventions. Kuo currently works in both Berlin and Taipei. **4 Cinga Samson** (b.1986, Cape Town, South Africa) Samson is a self-taught artist who grew up between the Eastern Cape and Cape Town, South Africa. He creates large and small-scale figurative oil paintings derived from his own image. His work reflects on the complexity of South African society and the artist's own identity. His figures command an unusual autonomy and authority and inhabit a world almost secret, holy, and distant. In 2015, Samson was awarded the Tollman Award for Visual Art. He is currently living and working in Cape Town, South Africa. **5 Myriam Omar Awadi** (b.1983, Paris, France) A Franco-Comorian artist living and working in Réunion Island, where she has been teaching performance practices at the École supérieure d'art de Réunion since 2013, and a member of the La Box/ Run space collective since 2016. Awadi graduated in Fine Arts from the Ecole des Beaux-Arts of the Reunion Island. Using writing, drawing, images and performance, she weaves the fabric of ordinary romances. Her work questions the ways in which we inhabit empty spaces by taking apart the spectacle, getting rid of what fascinates us in favour of what stings, and attacking the world with a love song. **6 Luvuyo Equiano Nyawose** (b.1994, eThekweni, South Africa) An artist, curator, filmmaker, and researcher. Nyawose's current work and research unpack notions of intimacy, spatiality, public communion and Black Oceanic Humanities of the Indian Ocean. Interested in developing and cultivating research and artistic methodologies around Black cultural production in Africa and its diaspora. In 2021 he obtained MFA at the Michaelis School of Fine Arts, University of Cape Town, a Bachelor of Arts (Honours) in Curatorship from the Centre for Curating the Archive, UCT (2018) and a Bachelor of Arts in Motion Picture Medium from

AFDA's School for the Creative Economy in Cape Town (2016). He is a 2022 Foam Paul Huf Nominee and due to commence PhD studies at Brown University in September 2022. **7 Thania Petersen** (b.1980, Cape Town, South Africa) Petersen studied at Central Saint Martin's College of Art in London. Her work engages in identity politics in contemporary South Africa. Creating awareness on Islamic religious, cultural and traditional practices. She unpacks contemporary trends of Islamophobia, the continuing impact of Euro-American imperialism and colonialism in Africa, Asia and the Middle East, and the increasing influence of right-wing ideologies. Colonialism and the socio-cultural impact of Western consumer culture are some of the threads in her work. Her practice is informed by her Cape Malay heritage and Sufi Islamic religious ceremonies. Petersen lives and works in Cape Town. **8 Sohrab Hura** (b.1981, Chinsurah, India) Hura's work lies at the intersection of film, photographs, sound, and text. Experimenting with form and using a journal-like approach, many of his works attempt to question a constantly shifting world and his own place within it. *The Coast* (2020) premiered at Berlinale 2021 and many of his films have been widely shown in international film festivals and won various awards. Hura has self-published five books under the imprint *UGLY DOG*, including *The Coast* (2019) which won The Aperture - Paris Photo PhotoBook of the Year Award 2019. Hura lives and works in New Delhi, India. **9 Isha Ram Das** (b.1993, Cessnock, Australia) Das is a composer and sound artist primarily concerned with ecologies of environment and culture. He works with experimental sound techniques to produce installations, performances and recordings. He has performed at institutions such as the Sydney Opera House; Black Dot Gallery, Melbourne; Institute of Modern Art, Brisbane; Metro Arts, Brisbane; Museum of Contemporary Art, Sydney; and Boxcopy, Brisbane. His ongoing projects include his collaborative practice with sibling Sancintya Mohini Simpson, and *Untitled (Death Song)* with Megan Cope as musical director. In 2019 he was the recipient of the Lionel Gell Award for

Composition. Das is currently based in Brisbane, Australia. **9 Sancintya Mohini Simpson** (b.1991, South Brisbane, Australia) Simpson is a descendent of indentured Indian labourers sent to work on colonial sugar plantations in South Africa. Her work navigates the complexities of migration, memory and trauma, addressing gaps and silences within the colonial archive. She moves between painting, video, poetry, and performance to develop narratives and construct rituals that reflect on her matrilineal lineage. Her poetry has been published in *Cordite Poetry Review* and *Peril Magazine*. Simpson is based in Brisbane, Australia. **10 Oscar Murillo** (b.1986, La Paila, Colombia) Murillo emigrated to the UK where he graduated with a BA (Hons) in Fine Arts, University of Westminster and an MA from the Royal College of Art, London. In 2019, Murillo was one of four artists to collectively be awarded the prestigious Turner Prize. The artist's distinct work can be seen to constitute a sustained and evolving investigation of notions of community, informed by cross-cultural personal ties, as well as the constant transnational movement. He has created a visual language encompassing recurring elements and motifs which play out across a wide range of media, including painting, video work, room-sized installations and actions. He lives and works in various locations. **11 Shiraz Bayjoo** (b.1979, Port Louis, Mauritius) Bayjoo is a contemporary multi-disciplinary artist who works with film, painting, photography, performance, and installation. His research-based practice focuses on personal and public archives addressing cultural memory and postcolonial nationhood in a manner that challenges dominant cultural narratives. Bayjoo is a recipient of the Gasworks Fellowship and the Arts Council of England. He was an artist in residence at the Delfina Foundation in 2021 and has recently been awarded the Smithsonian Artist Research Fellowship. In 2022 Bayjoo has been invited to the 13th edition of Bamako Encounters. He currently lives and works in London, England. **12 Malala Andrialavidrazana** (b.1971, Madagascar) Graduating from the National Architecture School of Paris-La Villette (1996), her career began by extending

thoughtful investigations of Madagascan burial structures to other cities of the Global South, earning the HSBC Photography Prize (2004). Her practice is driven by an ethical commitment to reversing problematic gazes. As her full body of work draws the contours and contradictions of globalization, her latest photocollage series reframes misconceptions derived from colonialism. By subverting and repurposing biased norms, and reinstating unsung figures, her approach resolutely turned towards history, opening the possibility of alternative narratives, while evidencing a profound engagement with contemporary issues and developments. She lives and works in Paris, France. **13 Hasawa (Warren Harrington Sameelsen)** (b.1981, Mahé, Seychelles) A triple nationality artist who paints, draws, and sculpts. He is an associate artist at la Cité des Arts la Réunion and a founding member of two artistic collectives: FatFingers and Fukushima. A polyglot who at minimum plays with English, French, and the numerous creoles of the Indian Ocean, and at maximum uses a "langaz" inspired by several necklaces composed of glyph seeds. The use of language is an artistic act that leads to other creative activities including poetry. His installations are merged with poetic spoken performance, where the work is part ritual and not just sculpture. The work is a relic/artifact, activated by the artist, and contains performative energy linking the speaker and the audience. Hasawa currently lives and works in Réunion Island. **14 Traci Kwaai** (b.1973, Cape Town, South Africa) Traci Kwaai is a creative, teacher and storyteller and a six generation Kalk Bay descendant. Her work is immersive. She tells stories of the marginalisation of the fishers because of slavery, colonialism and apartheid. She makes products which portray the memory and history of her community and the communities of Cape Town.



## 13 CURATORS' BIOGRAPHIES

Natasha Ginwala (b.1985, Ahmedabad, India) is a curator, writer and editor based in Colombo and Berlin. Ginwala is Associate Curator at Large at Gropius Bau, Berlin; Artistic Director of Colomboscope in Sri Lanka and the 13th Gwangju Biennale with Defne Ayas (2021). Ginwala has curated Contour Biennale 8, *Polyphonic Worlds: Justice as Medium* and was part of the curatorial team of documenta 14, 2017. Other recent projects include *Colomboscope Festival* (2019); *Arrival, Incision. Indian Modernism as Peripatetic Itinerary* in the framework of "Hello World. Revising a Collection" at Hamburger Bahnhof - Museum für Gegenwart, Berlin, 2018; *Riots: Slow Cancellation of the Future* at ifa Gallery Berlin and Stuttgart, 2018; *My East is Your West* at the 56th Venice Biennale, 2015; and *Corruption: Everybody Knows* with e-flux, New York, 2015. Ginwala was a member of the artistic team for the 8th Berlin Biennale for Contemporary Art, 2014, and has co-curated *The Museum of Rhythm*, at Taipei Biennial 2012 and at Muzeum Sztuki, Łódź, 2016–17. Ginwala writes regularly on contemporary art and visual culture. Recent co-edited volumes include *Stronger than Bone* (Archive Books and Gwangju Biennale Foundation) and *Nights of the Dispossessed: Riots Unbound* (Columbia University Press).

**Dr. Bonaventure Soh Bejeng Ndikung** (b.1977, Yaoundé, Cameroon), is an independent curator, author and biotechnologist. He is founder and artistic director of SAVVY Contemporary in Berlin and the artistic director of sonsbeek20–24, a quadrennial contemporary art exhibition in Arnhem, the Netherlands. Ndikung was the curator-at-large for Adam Szymczyk's Documenta 14 in Athens, Greece and Kassel, Germany in 2017; a guest curator of the Dak'Art biennale in Dakar, Senegal, in 2018; and the artistic director of the 12th Bamako Encounters photography biennial in Mali last year. Together with the Miracle Workers Collective, he curated the Finland Pavilion at the Venice Biennale in 2019 and

as they sang, danced their loves, their dislikes, their powerful sexualities.

What does oceanic 'Re-memory' look like and how to correspond and commemorate this terrain that is equally one of connection as it is of indenture and trauma? As we transmit the knowledge that is harbored within many of us as water beings, *Indigo Waves and Other Stories* seeks to set up reciprocal motions that unsettle established geopolitical assessments and the dominance in academia around the North Atlantic. Instead, we attend to open tides of acculturation, Afrian imaginaries, an atmosphere of multiple tongues and monsoon cycles of the Indian Ocean system.

**"as if there is a path where beings truly meet, as if I am rounding the human corners"** —Linda Hogan, *The Turtle Watchers* (2008)