Mobility & Touring in East Africa

Visual Arts Sector
Final Report
September 2012
by
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INDEX

1 INTRODUCTION
   1.1 Background
   1.2 Mobility and Touring in East Africa: an Overview

2 METHODOLOGY
   Key Terms

3 SUMMARY OF OUTCOMES
   3.1 Mapping and description of existing opportunities for mobility
   3.2 Impediments to mobility in East Africa

4 COUNTRY-SPECIFIC INFORMATION

5 RECOMMENDATIONS

6 APPENDICES
   1. Maps, graphs and contact information
   2. Questionnaire for interviewees
   3. Contacts/interviewees
   4. Summary from AMA think tank session
Art Moves Africa (AMA) is an international non-profit organization aiming to facilitate cultural and artistic exchanges within the African continent.
Art Moves Africa (AMA) is an international not-for-profit mobility fund that aims to facilitate cultural and artistic exchanges within the African continent. AMA offers travel grants to artists and cultural practitioners living and working in Africa to travel within the African continent in order to engage in the exchange of information, the enhancement of skills, the development of informal networks and the pursuit of cooperation.

Since its launch in July 2005, AMA has allocated over 450 grants to artists and art practitioners living and working in Africa. A wide range of projects has thus been implemented to develop the African creative sector. AMA has produced regular evaluations and statistics of applications received and of grants allocated to African cultural practitioners. This has helped AMA to develop its interventions as a grant-making organization and to identify needs within the African artistic mobility sector.

One of the primary observations coming from these evaluations is the relative weakness of mobility within and originating from the East African and North African regions compared to the West, Central and Southern African regions. Grant allocation is regularly evaluated in terms of gender balance, regional distribution, and also fields and type of projects.
In view of understanding this phenomenon, AMA commissioned a research study on mobility & touring in East Africa in 2011 with the objective of identifying the main actors of the performing arts field in East Africa and analyzing the relevance and frequency of artistic mobility from that geographical region towards the whole African continent. This study was completed by Hildegard Kiel and is available online at http://www.artmovesafrica.org/mobility-touring-east-africa.

After the success of the first phase of this pilot study on mobility and touring in East Africa, which covered the performing arts field, AMA decided to push forward to the next phase and examine mobility and touring in the visual arts field.

This report presents the results of AMA's research study on the mobility opportunities for the visual arts community in East Africa, specifically in Kenya, Tanzania, Uganda, Rwanda, Burundi, Ethiopia and Sudan. It does not include South Sudan, as the author was unable to find any information about visual art in Juba and instead focused on Khartoum where there is a thriving art scene. The research was completed in 2012. However, publication was delayed until 2015 due to the global funding cuts on culture, which forced AMA to halt its activities in 2013–2014. It is accordingly possible that some of the facts and information presented in this report have changed since the time of writing.

Triangle Network

“International travel and a range of new experiences inject a vital and rare element into artists’ professional development, exposing them to different ways of thinking and working, thereby broadening discussions on international visual art through public engagement.”

www.trianglearts.org
The East African countries covered by this study have a variety of infrastructures for the visual arts, ranging from reasonably good systems and organizations that help artists to develop their practice and assist with travel opportunities, to locales where entrepreneurial artists are trying to support themselves and their fellow artists using their own funds.

Generally speaking, the visual arts in East Africa are less well-known and developed than in West, North and Southern Africa. The reasons for this vary from country to country and include various factors such as civil war, lack of arts education in schools, lack of art colleges, disappearance or absence of traditional art forms, and lack of government support. The artists in the region are nevertheless active, hardworking and determined. Unlike their colleagues in the performing arts industry, visual artists often work alone, in private studios, preparing exhibitions or building bodies of work. Some artists belong to collectives, sharing their ideas and working alongside other artists to produce group exhibitions or projects.
There are only a few art spaces and organizations that provide studios, exhibition spaces and other facilities for artists in each country. These organizations also tend to provide networks, mailing lists and opportunities to the artists who work closely with them.

There are no major visual arts events in East Africa such as biennales, art competitions or art fairs comparable to those hosted in other parts of the continent. However, a number of significant initiatives have been undertaken: the GoDown Arts Centre’s biennial East African Art Summit, which brings together artists and cultural practitioners from all disciplines to discuss and explore ways of revitalizing the East African cultural sector; the East African Biennale, based in Tanzania, which features a large bi-annual exhibition and catalogue; the Bayimba Festivals in Uganda, which offer visual art events as part of their multidisciplinary programming; and the biennial Addis FotoFest in Ethiopia, which brings together African photographers and curators for a week of exhibitions, round-table discussions, and debates around issues in the practice of photography.

**ACP Cultures**
“Artists and cultural professionals need to travel beyond borders to extend their scope of activities and meet new audiences, to find new sources of inspiration to make their creations evolve, to exchange experiences and learn from each other with a view to developing their careers.”

[www.acpcultures.eu](http://www.acpcultures.eu)

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**NETSA ART VILLAGE**
*Photo: Ayse Kapaklili
(Addis Ababa, Ethiopia)*
Many East African visual artists appear to lack strong networks and sources of information. Those who do have access to such resources have an advantage and are travelling regularly. However, they only represent a very small percentage (between 2–5%) of the total number of artists in the region. These more established artists have travelled within Africa to workshops, residencies, exhibitions and other events, and some of them have voiced their concern that the emerging artists do not seem to be applying for these opportunities as consistently as they themselves did when they were launching their careers.

Artists and cultural practitioners who have been involved in mobilizing artists and running international residencies and workshops know that international travel is vital to an artist’s career advancement, confidence, practice and networks. Artists who have travelled build networks, are able to access other opportunities and are able to develop their practice in new and interesting directions. Artists who do not travel at important and formative stages in their careers risk becoming focussed on commercial success in the local and predominately expat market for art in East Africa and thereby compromise their development.

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**QUOTE:**

*Aveh Naraghi*

*from UNESCO Doha Office, Qatar*

“Mobility is of increasing importance for the development of an artist’s professional career. Mobility not only opens doors to new cultural experiences, but also assists in establishing networks, reaching new audiences and gaining access to art distribution channels in international markets.”

*at the Sharjah March Meeting 2012*

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Fact

100 artists and operators received the questionnaire, but only 20 returned completed forms.
The methodology used for this research included the following elements: questionnaire distribution, site visits and interviews, and Internet- and text-based research.

In the first phase of the study, questionnaires were distributed to 70 of these existing contacts. Along with their responses, they were asked to submit the names and contact information of the members of their own networks. In the second phase of the research, site visits were conducted in all seven countries, allowing the author to distribute more questionnaires and to interview many more artists and cultural practitioners directly.

As a resident of the region and as a former employee of Kuona Trust and the Triangle Network, the author had extensive connections with artists and arts organizations in many of the 7 countries. These furnished a useful starting point for the study.

Internet- and text-based research was also useful for locating artists and cultural practitioners in the region. Many art spaces and artists have Facebook pages, some have websites and blogs, and there was some information on artists in Rwanda and Sudan available online. The Arterial Network, Africancolours, Kuona Trust, GoDown Art Centre, Ivuka Artists, 32 Degrees East, Nafasi Art Space, Mawazo Gallery, and the Sudanese Plastic Artists’ Union were very helpful, arranging meetings, visits to artists studios and galleries, and sharing contact details. Other online sources included: ResArtis, Culture 360, ACP Cultures and Universes in Universe. Lastly, magazines such as Start Journal in Uganda, What’s Out Addis, and newspapers such as Kenya’s The East African were also useful sources.
General references on mobility provided by AMA included the ERICarts Institute Study for the European Commission 2008, titled Mobility Matters: Programmes, and Schemes to Support the Mobility of Artists and Cultural Professionals.

In some countries, such as Burundi and Sudan, email was not as effective for contacting artists as were SMS and phone calls. This was due to the high cost of state-owned telecommunications. In other countries, such as Kenya and Uganda, widespread access to email and smartphones made connections easy.

The questionnaire did not garner a good response: only 20 of the total 100 recipients (artists, arts professionals and journalists) returned completed forms. This can be attributed to the recipients' busy schedules, as well as to their feeling of intimidation upon reading the questions asked of them. When contacted by telephone or face-to-face, people were generous in sharing their networks and information, and were very supportive of the research.

If a simple questionnaire is off-putting, it is not surprising that artists are unable or unwilling to attempt filling out application forms for opportunities to travel without the help of a third party whose written English or French is more advanced.

Meeting artists and administrators face to face during site visits was incredibly important: people were generous with their time and information and were very keen to build connections and gain access to information. It is however extremely worrying that so few artists were doing research on mobility opportunities or had heard of AMA. The situation is more critical than anticipated.

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**2.1 Defining Terminology**

**EAST AFRICA**

The East African Community (EAC) is the regional inter-governmental organization of the Republic of Kenya, the Republic of Uganda, the United Republic of Tanzania, the Republic of Rwanda and the Republic of Burundi. Its headquarters are located in Arusha, Tanzania. The Treaty for Establishment of the East African Community was signed on 30 November 1999 and entered into force on 7 July 2000 following its ratification by the original three Partner States – Kenya, Uganda and Tanzania. The Republic of Rwanda and the Republic of Burundi acceded to the EAC Treaty on 18 June 2007 and
became full Members of the Community with effect from 1 July 2007. This study includes the countries belonging to the East African Community as well as Ethiopia and Sudan.

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MOBILITY

Mobility in the arts sector is for the purpose of this study defined as a temporary relocation of artist’s presentation in a region or in a country other than that of permanent residence, for the purpose of presentation, performance, study, teaching or rehearsal. The relationship between mobility and migration is frequently related to economic means of survival (less frequently to an improvement on a social or economic scale). Drawing the line between artistic mobility and migration can be challenging as some artists will spend part of their career living and working in another country (Wiesand “Mobility Matters” 2008) and eventually become associated with the country of their choice.

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TOURING

According to the new Oxford American dictionary, a “tour” can refer to a journey made by performers or an athletic team, in which they perform or play in several different places. These places do not necessarily need to be located in several countries.

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TOURING CIRCUITS

A touring circuit is a more or less closely defined network of performance or exhibition places for the purpose of circulating artwork and performances. It depends very much on the definition of the organizers how open or closed this network is and what criteria are applied for membership and development.
Fact
The Kuona Trust
(Centre for Visual Arts / Kenya)
has funded over 36 artists’ travels in the last eight years.
A major objective of the study was to highlight the infrastructure and map the resources that are currently in place to facilitate the mobility of visual artists and arts professionals involved in the visual arts in the East African region. The major cross-country infrastructures facilitating mobility in East Africa (funding opportunities, transport links and options, and existing service providers and human resources) are described in the following sub-sections. Country-specific information regarding venues, events, organizations, and other artistic facilities is provided in Section 4 of the report.
3.1.1 Funding opportunities

The list of funders for the visual arts is short and there is little support from local businesses, governments or local philanthropists. Arts organizations sometimes fund individual artists' travels by using their donor funding. For example, the Kuona Trust has funded over 36 artists' travels in the last eight years through grants by the Ford Foundation, the Embassy of the Kingdom of the Netherlands and Hivos. However, these funds are becoming very scarce.

Listed below are the organizations that provide funding for the arts and mobility to artists and cultural practitioners in the East African region.

**GENERAL ARTS FUNDING**

Funding for the arts in the region is provided by:

- Hivos
  www.hivos.nl
- Arts Collaboratory
  www.artscollaboratory.org
- Mimeta
  www.mimeta.org
- Doen Foundation
  www.doen.nl
- TAAT
  www.theafricanartstrust.org
- DCCD
  www.cku.dk
- European Development Fund
  www.ec.europa.eu/europeaid
MOBILITY FUNDING
Funding geared specifically at supporting mobility is provided by:

AMA
www.artmovesafrica.org

Creative Africa Network
www.creativeafricanetwork.com
The Creative Africa Network's Puma Creative Fund has sent artists to the Johannesburg Art Fair (in 2009), to Dak'Art, Senegal and to the Triennale at Doual'Art in Douala, Cameroon.

Goethe Institut
www.blog.goethe.de/moving-africa/
Through the ‘Moving Africa’ mobility fund, Goethe staff in each country select artists to travel to various meetings and festivals, such as Addis FotoFest.

The Triangle Network
www.trianglearts.org
An arts mobility fund for Africa since 2001, it supports artists travelling to Triangle partners' residencies and workshops. It has also offered a skill-sharing fund for administrators since 2010.

British Council
www.britishcouncil.org
Has supported some travel funds, e.g. for KLA'Art in Uganda.

ARESUVA
www.aresuva.com.ng
In 2008 and 2009 they provided funding for roughly 20 artists from around Africa to travel to a conference and exhibition. They have since run out of funding.

The Africa Centre
http://www.africacentre.net/
Funded a ZOMA residency project in Addis Ababa.

Commonwealth Foundation
www.commonwealthfoundation.com/Areasofwork/Culture
The Commonwealth Connections Award Prize is granted to artists living in the Commonwealth. It allows them to do a residency in another Commonwealth country.
3.1.2 Service Providers and Human Resources

Listed below are the main human resources and service providers for visual artists that presently exist in the major East African cities. Some of these organizations have expressed interest in becoming hubs for the distribution of information for AMA, or are already playing this role. Contact details are provided in the appendices.

<table>
<thead>
<tr>
<th>Location</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAIROBI</td>
<td>GoDown Art Centre</td>
</tr>
<tr>
<td>KENYA</td>
<td>Kuona Trust, Centre for Visual Arts (AMA Hub)</td>
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<tr>
<td></td>
<td>Circle Art Agency (AMA Hub)</td>
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<td></td>
<td></td>
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<tr>
<td>KAMPALA</td>
<td>32 Degrees East (AMA Hub)</td>
</tr>
<tr>
<td>UGANDA</td>
<td>Bayimba Festival</td>
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<tr>
<td></td>
<td>Association for Ugandan Artists</td>
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<td></td>
<td></td>
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<tr>
<td>DAR ES SALAAM</td>
<td>Nafasi Art Space (AMA Hub)</td>
</tr>
<tr>
<td>TANZANIA</td>
<td>Mawazo Gallery</td>
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<td></td>
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<tr>
<td>ADDIS ABABA</td>
<td>Asni Gallery</td>
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<tr>
<td>ETHIOPIA</td>
<td>Wanja Kimani (AMA Hub)</td>
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<tr>
<td></td>
<td>Netsa Artists Village</td>
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<tr>
<td>KIGALI</td>
<td>Ivuka Artists</td>
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<tr>
<td>RWANDA</td>
<td>Uburanga Art Studios</td>
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<tr>
<td>BUJUMBURA</td>
<td>Institut Francais (AMA Hub)</td>
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<tr>
<td>BURUNDI</td>
<td>Maoni Collectif</td>
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<td></td>
<td>Teddy Manzini</td>
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<tr>
<td>KHARTOUM</td>
<td>Sudan Plastic Artists Union (AMA Hub)</td>
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<tr>
<td>SUDAN</td>
<td>Dabanga Gift Shop</td>
</tr>
<tr>
<td></td>
<td>Rashid Diab Studios, Dara Gallery</td>
</tr>
</tbody>
</table>

Summary of Outcomes

naIroBI

Kenya — Kampala

uganda — Dar eS SalaaM

Tanzania — AddIS aBaBa

EthIopIa — KIgalI

Rwanda — BuJuMBura

BurundI — KhartoUm

Sudan — KhartoUm

Listed below are the main human resources and service providers for visual artists that presently exist in the major East African cities. Some of these organizations have expressed interest in becoming hubs for the distribution of information for AMA, or are already playing this role. Contact details are provided in the appendices.
3.1.3
Transport links and regulations for travel and movement of goods

Air travel across the East African region is expensive. For example, a two-hour flight from Kenya to Tanzania costs over US$300. Bus travel between Kenya, Uganda, Tanzania, Rwanda and Burundi is inexpensive but can be long and tiring, as the roads are often of very poor quality. Some routes are unsafe: for example, road travel from Kenya and Uganda to Ethiopia and Sudan is not recommended.

Citizens of countries belonging to the East African Union can travel without visas between other member countries. This does not apply to Ethiopia, where a visa has to be obtained in advance.

Visas for other African countries can be difficult to obtain: processing times are long and the fees can be high. For example, a visa to travel to Sudan for more than 3 days costs US$90. Visas to Nigeria and to South Africa can be hard to obtain. Some years back, South Africa introduced a mandatory US$600 deposit for Kenyans, which they had to leave at the Embassy of South Africa in Kenya prior to travel. In some of the smaller countries, there may not be an Embassy to apply for a visa, so the person’s passport has to be sent to a third country. This process is risky and time-consuming.

Travelling with art materials or finished artworks is always hazardous, as artists are subject to unscrupulous border control and customs officers who often require a fee. For example, in 2012, both the Ethiopian and Tanzanian visual artists who were participating in the Dakar Biennale, Dak’Art, found out upon their arrival in Dakar that their art had been lost. This is devastating for an artist, especially at such a prestigious event. Likewise, in Tanzania, in 2012, a Kenyan artist on route to teach an unpaid workshop was held by the police for crossing the border with his art materials. He was accused of seeking work in Tanzania and was only released when the organization facilitating his workshop intervened.
3.2 Impediments to mobility in East Africa

Listed below are the primary obstacles impeding the mobility of visual artists and cultural practitioners involved in the visual arts in East Africa:

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NETWORKS AND ACCESS TO INFORMATION

1. There are very few platforms in East Africa sourcing and sharing information on mobility opportunities for visual artists.

2. There isn’t a central database to access information on possible host organizations in Africa. Many visual artists don’t have any networks and do not know how to go about researching opportunities available for African artists.

3. Many artists in East Africa are self-taught and lack the skill, education and therefore confidence to do the necessary research.

4. There is a lack of qualified arts administrators in the region to help artists access resources and opportunities.

5. Artists feel that it is easier for artists who are affiliated to an organization to receive information and support for travel.

6. Emerging artists don’t understand how valuable cultural exchange is, especially if they are becoming commercially successful at home.

7. In many countries there is still a preference amongst artists to travel to Europe and America rather than within Africa, particularly in Ethiopia and Rwanda.

8. Sudanese artists from the North usually prefer to travel within the Arabic-speaking countries.
ISSUES WITH TRAVEL

10. Obtaining visas to travel can be problematic and expensive, with different rules existing for different countries, and in some cases incorrect information being given by embassies.

11. A lack of understanding of cultural exchange can lead to problems at customs and immigration across Africa, especially when it comes to transporting art across borders.

ISSUES WITH FUNDING APPLICATIONS

12. Many artists do not have sufficient writing skills in English or French to apply for opportunities.

13. Complicated application forms often mean that artists don’t even attempt to apply.

14. Application deadlines may not match the deadlines for the events that artists want to attend.

MISCELLANEOUS

15. Even if artists receive travel funds, they must find funds for accommodation and living expenses.

16. Language barriers exist across Africa.

17. There is currently no infrastructure in South Sudan to support artists. Historically speaking, most South Sudanese artists practiced in North Sudan.
Fact
Country-Specific Information for Kenya, Uganda, Tanzania, Ethiopia, Rwanda, Burundi and Sudan.
4.1 Kenya

Infrastructure for the Visual Arts

The Kenyan art scene is almost completely Nairobi-centric. There are only a few spaces dedicated to the visual arts outside the city. These include Lily Pond Art Centre in Nanyuki and Diani Gallery in Diani Beach. The owner of the Lisson Gallery (London) has a house and residency space called the Factory in Lamu, but it caters solely to the artists that the gallery represents. One Kenyan artist did a short residency there in 2011. The CEO of Puma has a house in Laikipia. His curator, Mark Coetzee, visits Kenya occasionally and is planning to set up a residency or sculpture park there. However, it will not cater to local artists.

The rest of East Africa also seems to think that Nairobi is the hub for the visual arts. Almost all of the artists from outside the capital had heard of Gallery Watatu and Kuona Trust, and some had either visited Nairobi, done residencies, or attended Triangle workshops in Kenya.

Two galleries, Ramoma and Watatu, have closed down in Nairobi in recent years, which is bad news for the visual arts scene in the country. Artists have studios at Kuona, GoDown Arts Centre and in two artist villages in the north of Nairobi, Ngecha and Banana Hill. Alternatively, they work from their own rented private studios or from their homes. There is one commercial gallery, One Off, which is very well established and well respected, and there are two or three expat curators. There are a few exhibition spaces at shopping malls and two restaurants that regularly show art. After a period of quiet, the National Museum is hosting exhibitions again, and the newly renovated Railway Museum was showing its first art exhibition at the time of writing.

The cultural institutes – the Goethe and the Alliance Française – are very active and supportive of the arts, and provide some travel funds. The Nairobi Arts Trust runs a residency programme and workshops with international curators and artists. The Kuona Trust has a residency programme that is funded by the Embassy of the Kingdom of the Netherlands.
ARTISTS’ MOBILITY
Kenyan artists are travelling, but less so than in the last decade. Two artists were invited to the 2012 edition of Dak’art through the Goethe’s Moving Africa fund, and at least one artist has travelled to Douala. One artist travelled to the African Union’s Pan African Cultural Festival in Algeria in 2009. When the Triangle Network had a mobility grant from the Ford Foundation between 2001–2010, many Kenyan artists attended Triangle workshops and residencies in South Africa, Zambia, Mauritius, Uganda, Tanzania, Nigeria, Ghana and Botswana. However, since the grant ended these opportunities have stopped. Some artists have travelled to Europe and America in the last five years, but these trips fall outside the scope of this report.

It is often the same artists who travel, being hand-picked for travel opportunities rather than being selected through an open application process. Despite artists having ready access to the Internet, databases (AfricanColours, Arterial Network, Kuona), Facebook pages, artists’ pages on various websites and other social networking sites and smart phones, they are not doing as much research as they could. Many young artists don’t have passports. Most feel that they do not have a chance to reach opportunities and as a result do not bother to apply.

Most of the practicing artists in Nairobi are not following the example set by more established, well-travelled artists. There is a need for more active networks and more assistance to encourage emerging artists to apply for travel opportunities.

QUOTE:
Samuel Githui, visual artist

“Travel within Africa is very important. I do believe it is vital for any artist and most importantly for stimulating his/her creative process. For instance, without travelling to other parts of Africa to experience other cultures, gather knowledge and most importantly for research purposes, it would be really difficult to create work that relates to both the artist and any intended audience. And I think that is one of the major stumbling blocks that hampers the growth of art and the elevation of art within the massive continent of Africa.”
4.2 Uganda

Infrastructure for the Visual Arts

Kampala, the country’s capital and main arts hub, has 4 active art galleries (Afriart, Umoja, AKA and Nommo) and 3 mixed art hubs for exhibitions, music, performance and food (Hub, Mish Mash and Fas Fas). 32 Degrees East, a new facility, will be working with the existing spaces to organize workshops, residencies, festivals and to provide a platform for critical discourse and practice, as well as project spaces. They are also the driving force for KLA’ART, Uganda’s first visual art festival.

Two major art periodicals exist in Uganda. First is Start, an online art magazine (www.startjournal.org) founded and run by Henry Mujunga and writer Thomas Bjornskau, which could be a very useful tool for sharing information about artistic events and opportunities. There is also Arts 256 Magazine, which is a hardcopy 8-page ‘What’s on in the arts’ magazine published by the Hub in Kampala.

Artists’ Mobility

AMA is not very well known in Kampala. Artists who had heard of AMA and had looked at the application process were very intimidated by the deadline system and the application process. A suggestion made by 32 Degrees East was to create hubs in each country and to offer one flight to or from each hub to artists as an additional incentive to engage in the application process. This hub would share deadlines and AMA information and assist artists to apply if necessary.

All artists in Kampala have Facebook pages but only few know of networking opportunities. Most artists gather all information from the city’s physical hubs.

Profiles:

KLA’ART is a public art event that showcases a group of selected artists over a 7-day period. In the 2012 edition, each artist was given a shipping container in which to work on a project. The containers were donated by transport company Transami and each was sponsored by a different Embassy. A catalogue was produced and international judges selected the winning artists at a closing ceremony at the British High Commission, which was funded by the British Council.

The Punch Art collective, which is made up of Sheila Black, Donald Wasswa and Helen Nabukenya, has set up a home gallery and studios, where they host art student interns for long periods of time. Sheila attended a Kuona Trust workshop and Insaka International Artists workshop in Zambia through the Triangle Network. The other artists had not heard of AMA. They were very eloquent on the need for artists to research and look at each other’s work. Sheila said that she still kept up with the artists she met on her travels and that this support system has been crucial to her development as an artist.

Bruno Raganza, an artist and lecturer at Kyambogo University, was awarded a TEDEx prize but was unable to attend the ceremony in the UK after having his visa refused by the British Embassy. He received a Moving Africa grant via the Goethe Institute alongside Kenyan artists Gor Soudan and Beatrice Wanjuku to attend Dak’Art in 2012.
4.3 TANZANIA

INFRASTRUCTURE FOR THE VISUAL ARTS

The visual arts scene in Tanzania is small and dispersed. It is centred around Dar es Salaam. Many artists do not speak very good English and as a result remain quite isolated from the international art scene. Many artists work part-time as fine artists, producing commercial art and cartoons to make money.

There are no major art galleries in the city. Mawazo Gallery recently closed but continues to organize pop-up exhibitions. Gallery Le Petit and Wasanii Gallery are mainly geared at tourists. The National Museum has a great newly renovated space but does not as of yet have a curator and charges a large daily fee to exhibitors. They have a collection of art, which has been badly maintained but is being restored with the help of the University of Dar es Salaam’s art department.

Nafasi Art Space and the Alliance Française are the most active and useful spaces. The Alliance has a great separate gallery area and holds monthly exhibitions for a rate of 50,000 Tsh per day ($30). They are beginning a school visit programme as well as a schedule of workshops, which will be held during each exhibition. Nafasi has a huge space that caters more to a local audience, with 15 artists’ studios (which they hope to expand to 30) as well as 6 exhibitions per year. They take 20% commission on sales, monthly public art events and film and presentation nights.

Internationally, the only artists from Tanzania who are known are George Lilanga and the Tinga Tinga movement of Makonde Carvers. The Ministry of Culture is inactive, keeping cultural information, art scholarships and travel opportunities to themselves or to the few artists that they know.

ARTISTS’ MOBILITY

Most of the artists interviewed had not heard of AMA. They did not appear to do much research or to be aware of any networks. For example, when I held a meeting for visual artists at Nafasi, only four of the forty artists present had heard of AMA. Two had heard of the Arterial Network but believed it to be a site for policymakers and administrators, not artists. Five had looked at Africancolours. All had Facebook pages.

We also discussed who had travelled and where they had been or would like to go. The artists in the room had travelled to South Africa, Vermont, Zambia, Nairobi and Zanzibar, Finland and Austria but many had not left Tanzania. Most of those who spoke said they would like to visit Nigeria, West Africa in general, Kenya, South Africa and Uganda, particularly to attend residencies and exhibitions.

ARTIST’S STORY:

Mwanzo, a photographer, received funding from the Goethe Institute to travel to AddisFotoFest, an annual meeting of photographers from across Africa. Mwanzo is currently running photography workshops to mentor and encourage young photographers, and would like to see an East African photo festival emerge soon.

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4.4 ETHIOPIA

INFRASTRUCTURE FOR THE VISUAL ARTS
The visual arts scene in Addis Ababa is quite large. Practically all of the artists are graduates of the University's Fine Art school, which they hold in high esteem, regularly attending events and exhibitions there, using it as a meeting place and often returning to teach. There are now three new art colleges (Abyssinia, Enlightenment Academy and TMS College), which provide some competition. The quality of the training provided at the Art School is high, with excellent courses in painting and printmaking. While the training offered is at present fairly traditional in nature, they are working on adding contemporary theory to the curriculum. Graduating artists often set up their own collectives to continue working together and to support and critique one another. Examples include Netsa, Habesha, 5 Artist Studio and NAS.

The Ethiopian press covers art events regularly but does not know how to write seriously about art. Local radio covers art events and newspapers such as Arts Happening and Arts have weekly art pages. The private magazines cover art. For example, there was an excellent 5-page article on Netsa in Diplomat Magazine in February 2012. The free monthly paper What's Out! Addis features art events.

The Ethiopian government does not offer any support to artists. Artists are taxed for their studios as if they were shops. The recently-appointed Ethiopian Visual Artists Association hopes to begin a dialogue with the Ministry to improve some of these misunderstandings. Artists have been forced to buy machines to register their takings every day. They are gathering information on artists' working methods in other countries to stop their government from imposing these ridiculous systems of taxation.

The Goethe Institut has been very supportive of the arts for many years, working with curator Meskerem Assegued who in turn works closely with internationally renowned artist Elias Sime. Among the Goethe-funded events is the annual Fana Wogi competition, a very important event for the country's art scene. Designed for artists under 35 years of age, it awards prizes to seven artists each year. The winners are selected by four Ethiopian judges. In 2011, 97 artists applied.
However, there were fewer in 2012 as the exhibition had an environmental theme. They produce a good catalogue.

The Goethe-supported Addis FotoFest is fast emerging as one of the continent’s leading festivals of photography. The festival is run by Aida Muluneh, who selects around 10 Ethiopian artists/photographers to work with 10 photographers and curators from Africa and further afield and to visit other countries in Africa. The event includes photographers’ portfolio meetings with photographers from Sudan, Zimbabwe, South Africa, Tanzania, Nigeria, Cameroon and DRC as well as with a selection of internationally respected curators, including Simon Njami and Bisi Silva.

There are quite a few senior established artists who work from their private studios and do not get involved in many art activities in Addis but have their own collectors and travel connections.

Konjit Seyoum is a key figure in the Ethiopian arts scene, providing exhibitions for local artists at Asni Gallery, and encouraging artists to apply for opportunities. Thanks to her linguistic skills, she often helps artists with their applications and is an important contact for circulating information.

Few artists are well networked. The government owns all telecommunications so the prices are high and most artists only make limited use of email.

- ARTISTS’ MOBILITY

Very few artists have heard of AMA. However, some artists have been able to travel through the Triangle, Goethe and Alliance Française networks.

- NETSA ART VILLAGE
ARTISTS’ STORIES:
Wanja Kimani, visual artist

“There are various small artists’ collectives and cultural practitioners operating in Addis, which leads to isolated pockets of activity without a central point of contact for information. A central information point could collect information from local collectives and individuals and actively search for national and international artist opportunities. [They could then] disseminate this information as widely as possible in order to encourage the development of contemporary art in Ethiopia both nationally and internationally.”

Many of the members of Netsa Art Village have had interesting travel opportunities. On a recent residency to Deveron Arts in Scotland, artist and Netsa Director Mihret Kibebe was able to obtain 2500 books from Book Source for Netsa. Three of the artists attended a workshop in Berlin at the University UDK on the invitation of Icelandic artist Olafur Eliasson. Other artists attended Arco in Madrid in 2007 and the Luxor Painting Symposium in 2011. The Netsa artists attended a workshop on professionalization of the arts by William Wells, director of Townhouse Gallery, William Wells, at the Goethe Institute.
This has led to an annual 2-month-long residency for two Netsa artists at The Townhouse Gallery in Cairo. These artists are dynamic, active and well-connected. They are trying to up the level of experimental art in Ethiopia and need support and encouragement.

The artist Behailu Bezibah is an excellent, widely travelled artist who has attended various workshops and residencies in Kenya and South Africa. He says these “opened his eyes.” At the time of writing, he had just finished his Master’s in New Media at Krems in Berlin thanks to support from the Transart Institute. He is an ambassador for a mobility fund but had not heard of AMA. He is passionate about travel and believes that young artists need to source information for themselves, as they are too often spoon-fed opportunities and remain too commercially minded. He recommends stimulating regional exchange as a means of encouraging emerging artists’ development.

Curator Meskerem Assegued established Zoma Contemporary Art Centre at artist Elias Sime’s home. The space includes two residency facilities for selected visitors and cultural activists to brainstorm. She also works outside Addis, organizing regional projects in Harla and the Bale Mountains, with a focus on anthropological and indigenous craft and architecture. She travels extensively for international curatorial projects. She is able to find travel funding from the Africa Centre, SA, Goethe Institut and the Thami Mnyeli Fund. She says the struggle is to find funding for the residency costs on the ground rather than for her travels.

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**4.5 Rwanda**

**Infrastructure for the Visual Arts**

The visual art scene is small and quite isolated in Rwanda. However, there are two impressive art spaces emerging, Ivuka Arts and Uburanga Artists Studios. These provide studio and exhibition space for a group of young artists who have good connections in Uganda but who have little exposure to what is happening in other countries.

Ivuka was set up by the Ugandan artist Colin Sekajugo and is now run by Innocent and Emmanuel, two brothers who live at the space and maintain it. Eleven artists, all men, work there: they have a good reputation and receive lots of visitors. They hold regular artist meetings to discuss their goals.
Uburunga is 3 years old. They are located in a large compound: half of the house is used as a gallery and store while the verandah is used as a studio for 9 artists. Sculpture is displayed in the garden and the artists teach workshops under the trees. Both studios distribute flyers around the city and Uburunga exhibit their art on a wall in the departure lounge at the International Airport, with a table with flyers and information on the art space alongside the works.

Notably, all of the artists desire to work in their communities, namely teaching children and the disadvantaged. All of the artists interviewed talked about sharing their art as a means of healing social rifts. Emmanuel and Innocent from Ivuka both work with individuals who were affected by the genocide. Emmanuel works with children and youths, while Innocent works with women, making crafts, fabric, jewellery and embroidery. These projects are entirely self-funded. The artists do not seem to be aware that in other countries such as Kenya, artists receive funding for this sort of outreach work.

The emerging artists in Kigali are mostly painters. They have talent but it is hard for them to experiment because they are working in isolation. They would benefit greatly from attending residencies and workshops or making research trips to build confidence, learn from master artists and understand the importance of research and networks, firstly in East Africa and then further afield in the continent. It is crucial to help create networks here to share information and connect Rwandese artists to the rest of the region.

**ARTISTS’ MOBILITY**

None of the artists interviewed had heard of AMA. All have Facebook pages; most occasionally look at Africancolours, have connections with the East African Biennale, and have heard of Kuona Trust, but have no other networks. There are new art listings in Kigali such as www.livinginkigali.com that may make a difference in the future.

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**Rwandan artists have no financial support and pay for their spaces with the commissions made from the sale of artworks (mostly to foreigners). Most of the artists interviewed at Ivuka and Uburunga hadn’t travelled much in Africa. All are interested in this but had not heard of any opportunities. Any travels they have undertaken have been set up through their foreign connections and to Europe or America, or in Uganda. All are willing to share their contacts to create a larger database.**

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**ARTIST’S STORY:**

_Epa Binamungi and Pascal Bushayija are members of the older generation of established artists. They have travelled to Europe but do not have many connections in the region or in the rest of Africa. Epa from Inganzo Gallery is a very dedicated artist. He shares information with the younger artists and is very supportive of new talent. He is planning to give up the gallery and to set up an art centre with working space for artists. He says that Rwanda is a new country and he wants to develop its emerging artists. In 2012, he organized an exhibition titled Hello East Africa in Kigali and produced a catalogue. He would like to attend residencies to gain experience so that he may organize similar events back in Rwanda._

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4.6 BURUNDI

INFRASTRUCTURE FOR THE VISUAL ARTS

Burundi is quite isolated and its art scene is very new, having only emerged roughly 5 years ago. Burundian artists were represented in the 2011 East African Biennale, which was held partly at the Palais des Arts and partly at the Institut Français.

The Burundian government does not support art. Culture falls under the Ministry of Youth, Sport and Culture. There are no art colleges and the Palais des Arts is empty most of the time (it was closed at the time of research). The Institut Français is the only dedicated gallery but mostly attracts an expat crowd. There are no visual art festivals in Burundi but there is a festival of cinema, FESTICAB, which has been stimulating audiovisual production in Burundi since its founding in 2009. Lastly, there is a very central space named Cebulac that is housed in a 1950s Bauhaus building and is used as a free meeting space by groups such as writers’ collective Samandari.

There is a limited audience for visual art in Burundi. The existing audience is made up mostly of the elite and foreigners. The few public art projects that the art collective Maoni have organized at the Institut Français, using recycled objects as artistic materials, have been very popular: art in public spaces would be something to consider here. Doual’Art in Cameroon organizes a lot of public art residencies: perhaps this exchange would be useful.

As theatre, music and drumming are quite popular in Burundi, the press does cover art. There is one local newspaper that has a weekend magazine covering arts events. Radio is popular: Africa Public Radio has a programme on culture.

The Institut Français has a good library and therefore has the potential to provide artists with good research material on art.


ARTISTS’ MOBILITY

AMA’s visibility is low in Burundi. When a meeting was held with local visual arts group Maoni Art Collective, none of the artists present had heard of AMA. Furthermore, none seemed to do any research to find out what opportunities there are for artists.

ARTISTS’ STORIES:

Local visual arts group *Maoni Art collective* does not have a space but meet regularly and hold exhibitions at the Institut Français. There are around 20 artists in the group, making work that varies from decorative painting to some construction and more installation or conceptual work. The group benefits enormously from international exchange. Art training was mentioned as very important, as artists have the capacity but need training and workshops to grow.

Photographer *Teddy Manzini* set up PigaPicha, a photographers’ collective, after visiting Nairobi and seeing a photographic exhibition at the Nairobi Gallery in 2010. The first members of PigaPicha came together during the 2010 elections, shooting videos that were broadcast daily during the elections. Teddy is keen to create a book of photographs of the war and other political events.
4.7 Sudan

Infrastructure for the Visual Arts

Artists in Khartoum have to work hard to build their careers, working part-time in design, printing and computers to support their art careers. Some work in publicity, as Sudanese companies employ artists to work on their advertising campaigns.

Most if not all of the practicing artists in Khartoum, including many artists who are now based in South Sudan, are graduates of the College of Art at the University of Khartoum, one of the oldest Art Schools in Africa. To the outside eye, this training is evident in the style of most artists’ paintings, although some have broken the mould and are working more conceptually.

Sudan has produced some very famous artists such as Ibrahim el Salahi, whose retrospective was curated by Salah Hassan at the Sharjah Art Museum in March 2012. These senior artists inspire the art community. Over 400 artists have graduated since the 50s. There are some good publications on Sudanese art that are sponsored by various companies.

Art is no longer a focus in primary and secondary school. However, unlike in other places in East Africa, there is strong local appreciation for art. The public buys art, local businesses collect art and the Sudanese Government council buys and displays art in government buildings.

Most artists are registered with the Sudanese Plastic Artists’ Union, which has an office and a hall for exhibitions. They have a website and discussion site, and try to distribute information and host annual exhibitions despite their lack of funds. They have hosted workshops with local and international artists and would be very interested in running residencies for international artists if they had funding.

There are a handful of galleries and art dealers who show art in Khartoum as well as in a weekly art fair alongside the Nile. Exhibition openings are held roughly every two weeks and are generally attended by 100 to 150 visitors.

Artists’ Mobility

There seems to be little networking amongst artists in Khartoum. Very few artists have travelled within Africa. Artists who travel usually go to Europe or to other Arab countries. An exception is Full art gallery artist Abubakar Awadalla, who was selected for the 2012 Bien- nale in Benin.
32 Degrees East (Uganda) suggested the creation of country hubs, giving advice and providing information on artist residencies and organizations supporting artists.
Listed below are proposals for reasonable and feasible solutions to some of the obstacles currently impeding visual artists and cultural practitioners’ mobility in East Africa.

AMA-SPECIFIC

1

A simpler application process featuring a more personal response to applicants could be implemented, so that artists could feel more confident that their application has been received and understood.

2

Applications could be filled in in Kiswahili, as it is a common language in many countries in East Africa.

3

AMA-selected individuals could provide application process workshops to artists 3 times a year before the deadlines.

4

AMA-designated hubs or local intermediaries could be available to help artists find information on international exchange. These intermediaries could be rewarded in kind with an annual personal travel grant.

5

The AMA Mobility Hub could be developed into a more useful resource on mobility opportunities, listing up-to-date networks and actively researching opportunities for African artists.

6

Research on all the opportunities for visual artists across Africa should be commissioned and regularly updated. Moreover, the results of this research should be available online for artists to access.
GENERAL RECOMMENDATIONS FOR GRANT-GIVING ORGANIZATIONS

7

Mobility grantors could work with selected organizations that can provide the additional costs and support on the ground so as to create a complete mobility package.

8

Travel grants must come with travel insurance with adequate medical coverage and a small stipend for emergencies. Some artists travel without any extra money, which creates anxiety and can be dangerous.

9

Application processes should be open and clear, to reduce artists’ suspicion that there is no point in applying. Many artists believe that only the same group of artists are accepted each time.

LOBBYING AND POLICY-MAKING

12

Forums should be created where well-traveled artists share their experiences to inspire others and create better understanding of the value of travel (i.e., through inspirational case studies).

13

Lobby the East African Union (EAU) to assist with easing the logistics around artists travel across borders.

14

Occasional regional meetings in each country to build networks and databases and to discover firsthand the needs of visual artists in Africa.

ACCESS TO INFORMATION

10

The creation of an online East African Database for artists and grantors. This database would list and explain opportunities across the continent as well as provide an East African artists’ mailing list.

11

The distribution of information on opportunities needs to be as wide as possible.
Danda Jaroljmek is the current Director of Circle, East Africa’s first independent art agency. She also manages the African Art Trust, a charitable Trust that supports a wide range of projects with an emphasis on grass roots organisations that support professional practicing artists trying to make a livelihood in the visual arts.

From 2004 to 2012, she was Director of Kuona Trust, Nairobi's leading art space. During this time, she oversaw the constitution of 40 artist studios, an extensive programme of workshops, exhibitions, presentations and artist exchanges.

From 2000-2010, she was Network Coordinator for the Triangle Network’s African partners, assisting artists and arts organisations in 13 countries across Africa. This involved organizing an international exchange programme, raising funds and creating websites and newsletters.

Danda frequently speaks in a variety of forums on African contemporary art and advises many regional art organizations including AMA, 32o East and Nafasi. She was the African judge for the Commonwealth Foundation’s Commonwealth Connections Awards in 2009 and 2010.

Danda has a BA Hons in Public Art from Chelsea College of Art, London.
maps, graphs and contact information online database available at http://goo.gl/jWmxR

INFRA—STRUCTURES FOR THE VISUAL ARTS IN EAST AFRICA
Visual arts venues in East Africa

Date: September 2012

1 Fact
8 countries of East Africa are included in the research project
# Events & Festivals

- **1.** Nile Street Art Fair, Khartoum, Sudan  
- **2.** Addis Foto Fest, Addis Ababa, Ethiopia  
- **3.** Bayimba Festival, Kampala, Uganda  
- **4.** Weaver Bird Art, Kampala, Uganda  
- **5.** KLA ART, Kampala, Uganda  
- **6.** Amakula International Film Festival, Kampala, Uganda  
- **7.** Bagamoyo Festival, Bagamoyo, Tanzania  
- **8.** EastAFab East African Biennale, Dar es Salaam, Tanzania

Events not listed in the timeline didn’t specify any month or period!
Map of Venues, Events/City

Fact
The graphic shows the different types of arts locates and facilities in the listed cities.
Venues

Museums & Art Galleries

Addis Ababa, Ethiopia
Modern Art Museum (Gebra Kristos Desta Centre)
PO Box 30704, Addis Ababa
Curator: Dr Elizabeth W. Giorgis
+251 111 221 469

Bujumbura, Burundi
Palais des Arts et de la Culture
Dar es Salaam, Tanzania
National Museum of Tanzania – House of Culture
Shaaban Roberts Street
PO Box 511, Dar es Salaam
Volunteer Art Curator: Fabian Lyimo
+255 222 700 437

Kampala, Uganda
Makerere University Art Gallery
Curator: Katrin Peters-Klaphake
Katrin.petersklaphake@facebook.com

Khartoum, Sudan
National Museum, Khartoum
Gamma Avenue, Khartoum
www.sudannationalmuseum.com/pages_e/northernsudan.html

Nyanza, Rwanda
Rwesero Art Museum
Rwesero Hill, Nyanza District
Curator: Lia Geling
+250 252 553 131
+250 784 573 768 (Mobile)
L.geling@hsbailal.at
www.museum.gov.rw

Foreign Cultural Institutes

Addis Ababa, Ethiopia
Goethe Institut
Sedist Kilo
Compound of Faculty of Business and Economics
P.O. Box 1193, Addis Ababa
+251 111 242 345/46
info@addis.goethe.org
http://www.goethe.de/etia/etia.html
www.facebook.com/goethe.addisabeba

Alliance éthio-française
Wavel Street
P.O. Box 1733 Addis Ababa
+251 111 550 213
+251 111 558 690
aef@allianceadis.org
www.allianceadis.org/
www.facebook.com/AEFAddis

British Council
Comoros Street, Addis Ababa
+251 111 620 388
+251 111 512 635
information@britishcouncil.org
www.ethiopia.britishcouncil.org
www.facebook.com/BritishCouncilEthiopia

Italian Institute
Belai Zelleke Street
P.O. Box 1635 Addis
+251 111 553 427
+251 111 113 655
+251 111 573 080
icaddisabeba@esteri.it
www.icaddisabebaesteri.it/IIC_Addisabeba

Bujumbura, Burundi
French Cultural Centre
9 chaussée Prince Louis Rwagasore
BP 460 Bujumbura
Contact: Ambassade du Sénégal
(Chargé de mission culturelle)
Tel: +257 22 23 23 51
Mobile: +257 78 325 862
info@bfburundi.org
www.facebook.com/#!/bujumburafrenchculturalcentre

Dar es Salaam, Tanzania
Goethe Institut
63, Alykhan Road, Dar es Salaam
+255 22 213 4800
info@daressalaam.goethe.org
www.goethe.de/tsx/tz/en/dar.html
www.facebook.com/goetheinstitut.tanzania

Kampala, Uganda
Goethe Zentrum
6 Mackinnon Road, Nakasero, Kampala
PO Box 1778, Kampala
+256 414 533 410
Mob. +256 775 300 474
info@goethezentrumkampala.org

Alliance Française
Ali Hassane Mwinzi Road,
PO. Box 2566 Dar es Salaam,
behind Las Vegas Casino
Director: Sullivan Benetier
+255 22 213 1406
directora@afdar.com
www.ambafrance-tz.org
www.facebook.com/pages/Alliance-Francaise-de-Dar-es-Salaam

British Council
PO Box 9100, Dar es Salaam,
+255 (0)22 216 5300
info@britishcouncil.co.tz
www.britishcouncil.co.tz/
www.facebook.com/BritishCouncilTanzania

Khartoum, Sudan
Goethe Institut
Sharia Al Mek Nimr, Block No. 1 – 6-W-F-E
P.O. Box 1866, Khartoum
+249 183 777 823
info@khartoum.goethe.org
www.goethe.de/ins/su/kha/deindex.htm
www.facebook.com/goetheinstitut.sudan

Institut Francais
Rue Ali Dinar, Khartoum
P.O. Box 1568
+ 249 183 798 035/36/37
ccf_khartoum@yahoo.fr
www.ambafrance-sd.org/L-Institut-francais-de-Khartoum
www.facebook.com/InstitutfrancaisdeKhartoum
www.facebook.com/groups/ccfkhartoum/

Kigali, Rwanda
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3, KN 33, Kiyovu
+250 727 576 224
tg.ifrwanda@gmail.com
www.institutfrancais-rw.com/
www.facebook.com/institutfrancais-rwanda
Goethe Institut Kigali
13, Avenue Paul VI – KN 27 Street
P.O. Box 6889
info@kigali.goethe.org
www.facebook.com/goethe.kigali

Nairobi, Kenya
Goethe Institut Kenya
No. 3, Monrovia-Street, Maendeleo House, Nairobi, Kenya
P.O. Box 49468-00100 Nairobi
Director: Johannes Hossfeld
+254 202 224 640
info@nairobi.goethe.org
www.goethe.de/kenya

Alliance Française Nairobi
Monrovia Street, CBD, Nairobi
P.O. Box 45475 - 00100 Nairobi
Cultural Officer: Hansita Waters
+254 204 917 000
info@alliancefrnairobi.org
www.facebook.com/Alliance.Francaise.Nairobi

British Council Nairobi
Upper Hill, Nairobi
PO Box 40751-0010
+254 732 117 224
+254 722 205 335
information@britishcouncil.or.ke
www.britishcouncil.co.ke/

Dar es Salaam, Tanzania
Nafasi Art Space
PO Box 31715, Plot No 41, Western Block,
Mikocheni Light Industrial Area, Dar es Salaam
+255 783 244 537
jvanesch@gmail.com
www.nafasartspace.org/s/
www.facebook.com/nafasarts

Dar es Salaam, Tanzania
Nafasi Art Space
PO Box 31715, Plot No 41, Western Block,
Mikocheni Light Industrial Area, Dar es Salaam
+255 783 244 537
jvanesch@gmail.com
www.nafasartspace.org/s/
www.facebook.com/nafasarts

Kampala, Uganda
32º East/Ugandan Art Trust
Ggaba Road, Kansanga, Kampala
+256 772 200 957
nicola@ugandanarttrust.org
rocca@ugandanarttrust.org
www.ugandanarttrust.org
www.facebook.com/ugandanarttrust?ref=ts

Kampala, Uganda
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nicola@ugandanarttrust.org
rocca@ugandanarttrust.org
www.ugandanarttrust.org
www.facebook.com/ugandanarttrust?ref=ts

Khartoum, Sudan
Rashidiab Art Centre
El Gireif- West, Block 83
P.O. Box 263, Khartoum
+249 551 800 58 (office)
+249 122 800 060
info@rashidiabartscentre.net
www.rashidiabartscentre.net/

Khartoum, Sudan
Rashidiab Art Centre
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P.O. Box 263, Khartoum
+249 551 800 58 (office)
+249 122 800 060
info@rashidiabartscentre.net
www.rashidiabartscentre.net/

Art Centres, Artists’ Villages and Studios

Addis Ababa, Ethiopia
Netsa Art Village
Near French Embassy, Inside Ferensay Park, Addis Ababa
Directors: Mihret Kebede and Wanja Kimani
+251 911 941 678
netsaartvillage@yahoo.com
www.netsaatrivillage.com
www.facebook.com/pages/Netsa-Art-Village/

Habesha Art Studio
+251 913 242 644
davithabeshash@gmail.com
yosefule6@yahoo.com
www.facebook.com/pages/Habesha-Art-Studio/

NAS (new art space)
Leikun Nahusenay
+251 911 086 511
+251 922 862 108
Kaykunnahusenay@gmail.com
Egziabher7@yahoo.com
www.facebook.com/pages/NAS-ART-GEDAM/

Nubia visual art studio
+251 911 667 737
www.facebook.com/pages/Nubia-Visual-Art/

5 Art Studio and Gallery
Bole Road in front of Mega Building
near Rohi Pastry
+251 911 224 769
akliluart@yahoo.com
www.facebook.com/pages/5-Art-Studio/

Zoma Contemporary Art Space
(At Elias Sime’s house)
Contact: Meskerem Asseged
+251 911 249 374
mesk@z cac.net
www.zcac.net
www.facebook.com/pages/Zoma-Contemporary-Art-Center-ZCAC/

Bujumbura, Burundi
Maoni Art Collectif
Contact: Francino Mugumyangoinga
mugumyab@yahoo.fr
www.facebook.com/#!/collectif.maoni
Artists: Pacifice Ndahake, Arah Sharma,
Ketty Niyabandi, Clovis Mwilambwe Ngoy

Khartoum, Sudan
Rashidiab Art Centre
El Gireif- West, Block 83
P.O. Box 263, Khartoum
+249 551 800 58 (office)
+249 122 800 060
info@rashidiabartscentre.net
www.rashidiabartscentre.net/

Full Art Gallery
Achabakar Elsideig Hussein Awadalla
+249 912451429
Fullart2013@hotmail.com

Art Centres, Artists’ Villages and Studios

Addis Ababa, Ethiopia
Netsa Art Village
Near French Embassy, Inside Ferensay Park, Addis Ababa
Directors: Mihret Kebede and Wanja Kimani
+251 911 941 678
netsaartvillage@yahoo.com
www.netsaatrivillage.com
www.facebook.com/pages/Netsa-Art-Village/

Habesha Art Studio
+251 913 242 644
davithabeshash@gmail.com
yosefule6@yahoo.com
www.facebook.com/pages/Habesha-Art-Studio/

NAS (new art space)
Leikun Nahusenay
+251 911 086 511
+251 922 862 108
Kaykunnahusenay@gmail.com
Egziabher7@yahoo.com
www.facebook.com/pages/NAS-ART-GEDAM/

Nubia visual art studio
+251 911 667 737
www.facebook.com/pages/Nubia-Visual-Art/

5 Art Studio and Gallery
Bole Road in front of Mega Building
near Rohi Pastry
+251 911 224 769
akliluart@yahoo.com
www.facebook.com/pages/5-Art-Studio/

Zoma Contemporary Art Space
(At Elias Sime’s house)
Contact: Meskerem Asseged
+251 911 249 374
mesk@z cac.net
www.zcac.net
www.facebook.com/pages/Zoma-Contemporary-Art-Center-ZCAC/

Bujumbura, Burundi
Maoni Art Collectif
Contact: Francino Mugumyangoinga
mugumyab@yahoo.fr
www.facebook.com/#!/collectif.maoni
Artists: Pacifice Ndahake, Arah Sharma,
Ketty Niyabandi, Clovis Mwilambwe Ngoy

Khartoum, Sudan
Rashidiab Art Centre
El Gireif- West, Block 83
P.O. Box 263, Khartoum
+249 551 800 58 (office)
+249 122 800 060
info@rashidiabartscentre.net
www.rashidiabartscentre.net/

Full Art Gallery
Achabakar Elsideig Hussein Awadalla
+249 912451429
Fullart2013@hotmail.com
**Venues**

**Kigali, Rwanda**

**Ivuka Arts**
Ikaze Street, Kacyiru, Kigali
Contact: Emmanuel Nkuranga
+ 250 788 620 560
+ 250 783 167 646
Emmanuel23@gmail.com info@ivukaarts.com
www.facebook.com/ivukaarts

**Uburanga Arts Studio**
Rugando Street, behind Lemigo Hotel, Kigali
Founder: Jean Bosco Bakunzi
Administrator: Kevine Kagirimpundu
uburangaarts@gmail.com
www.uburangaarts.com
www.facebook.com/UburangaArtsStudio

**Nairobi, Kenya**

**Kuona Trust, Centre for Visual Arts**
Likoni Close, Likoni Place, Hurlingham, Nairobi
PO Box 4806 – 00506, Nairobi
Director: Sylvia Gichia
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+254 733 742 752
info@kuonatrust.org
www.kuonatrust.org
www.facebook.com/pages/Kuona-Trust-Art-Centre/142670459089363?fref=ts

**GoDown Art Centre**
Dunga Road, off Lusaka Rd, Industrial Area, Nairobi
PO Box 27772 – 00506
Director: Joy Mboya
+254 20 555 770
+254 20 555 227
info@thegodownartscentre.com

**Ngecha Artists and Gallery**
Leading artist: King Dodge
+254 726 207 407
www.ngechaartists.org/

**Banana Hill Art studios and Gallery**
Banana Raini Road, Nairobi
Leading artist: Shine Tani
+254 711 756 911
+254 733 882 660
+254 700 807 362
info@bananahillartgallery.com
www.bananahillartgallery.com/
www.facebook.com/BananaHillArtGalleryInNairobi

**Paa ya Paa**
Owners: Elimo and Phililda Njau
www.facebook.com/paa.y.paa

**Mamba Art Village**
Langata Road, Karen.
Contact through individual artists

**Lily Pond Art Centre**
Off Ol Pejeta Road, Nanyuki – 10400 Kenya
Director: Katy Roberts
+254 702 006 501
+254 726 734 493

**Commercial Galleries, Publishers & Exhibition Spaces**

**Addis Ababa, Ethiopia**

**Asni Gallery**
Owner: Konjit Seyoum
+251 911 206 897
+251 111 233 244
asnigallery@gmail.com
www.facebook.com/AsniGallery

**Makush Art Gallery and Restaurant**
Bole Road, 1st Floor, Mega Building
Director: Nathaniel Yohannes
+251 115 526 848/55

**Lapho Gallery**
In Lapho Mall
Curator: Nuru Abegaz
nuru@laphoartgallery.com
+251 911 351 914
www.laphoartgallery.com/

**LaLe Art Gallery**
PO Box 297, Addis Ababa
Contact: Lily Sahle
+251 911 300 756
+251 116 535 506
www.lela-gallery.com/
www.facebook.com/pages/LeLa-Art-Gallery/

**Atelier Gallery**
Seferian Compound, Mexico Square, Addis Ababa
Contact: Leo Lefort
+251 911 142 240
addisatelier@gmail.com
http://web.me.com/lleokosm/ATELIER.html

**Serenade Art and Food**
Near Master Printing Press, Arsit Kilo
Curator: Karen Obling
+251 911 200 072
www.facebook.com/pages/Serenade-Art-and-Food/

**Arusha, Tanzania**

**Artizanian Art Gallery**
Njiro Shopping complex, Arusha

**Bujumbura, Burundi**

**Hotel Botanka**
Boulevard de l’Uprona, 9
+257 22 226 792/8773
www.hotelbotanka.com

**Manequine Gallery/Shop**
Contact: Ariah Sharma
+257 78828028

**Somaeditions.net**
Ave de Rutana, 18, BP 2655, Bujumbura
Contact: Luc German
+257 78 834082
lg@somaeditions.net
www.somaeditions.net

**Dar es Salaam, Tanzania**

**Wasanii Art Gallery**
Masani Slipway, Masani Peninsula
wasanincentre@yahoo.co.uk

**Kampala, Uganda**

**Afiart Gallery**
Block 68, Kenneth Dale Drive
Off Kira Road, Kamwokya
PO BOX 5961, Kampala
Director: Daudi Karungi

**Umoja Gallery**
Plot 85, Kira Road, Kamwokya, next to NRM Communications Bureau
+256 434 660484
info@umojaartgallery.com
www.umojaartgallery.com
www.facebook.com/umoja.artgalley?fref=ts

**Nommo Gallery**
Plot 4 Victoria Avenue Nakasero (Access Princess Avenue)
PO Box 6843, Kampala - Uganda
+ 256-41-234475
+ 256-77-502555
nommoart@africaonline.co.ug

**AKA Gallery**
Tulliyana House, 28, Hannington Road, 00256 Kampala,
Contact: Maria Fischer
+ 256 41 4254183
www.akagalleryuganda.com/ www.facebook.com/akagallerykampala

**Fas Fas**
Behind Jazz Supermarket, next to Bugainvillier Hotel, Bugolobi,
Curator: Robina Nansubuga
+256 752 537828
Ronancy220@gmail.com
www.facebook.com/FasFasKampala

**Mish Mash**
28 Acacia Avenue
Kampala
Curator: Anna Kucma
+ 256-7759 33524
www.facebook.com/MishMash?fref=ts
Art Schools

Addis Ababa, Ethiopia
Addis Ababa School of Fine Art
P.O.Box: 30704 Addis Ababa, Ethiopia
Contact: Berhanu Ashagne
+251 111 232 832
+251 111 232 834
+251 911 234 891
ashad@au.edu.et
berhanuashagne@yahoo.com
www.berhanuashagne.com/googlesites

Enlightenment Art Academy
P.O Box 15548, Addis Ababa
+251 911 21 48 92
+251 911 20 92 46
eshetuff@yahoo.com
www.facebook.com/pages/Enlightenment-Art-Academy

TMS College and Abyssinia College
Addis Ababa

Bagamoyo, Tanzania
Bagamoyo Sculpture School and performing Arts
P.O. Box 89 Bagamoyo, Coastal Region
Office +255 232 440031
Cell +255 754 445956
Cell +255 655 445956
bagamoyosculture@gmail.com
http://bagamoyosculture.blogspot.com/

Dar es Salaam, Tanzania
University of Dar es Salaam,
Department of Fine Art
Mimari, Dar es Salaam

Dodoma, Tanzania
Dodoma School of Art
P. O. Box 395, Dodoma
+255 2623100025
www.chas.udom.ac.tz/index.php/department-of-arts-media-design

Kampala, Uganda
Margaret Trowell School of Industrial and Fine Art
P O Box 7062, Kampala
+256 777 323 320
+256 41 531423
Dean: Dr Venny Nokazibwe
Vnakaziwe@sifa.mak.ac.ug mntsifa@sifa.mak.ac.ug
www.sifa.mak.ac.ug

Khartoum, Sudan
College of Fine and Applied Arts
Omdurman, Alns Street
Head of Sculpture: Abdul Rahman
+ 249 155 168288
arts@uofk.edu http://arts.uofk.edu/index.php?direction=ltr&lang=en

University for Arts and Drama,
National University of Rwanda
Director: Gloria Magambo
gmmagambo@nur.ac.rw
www.uead.nur.ac.rw/

Kigali Institute of Art and Technology

Kigali, Rwanda
University for Arts and Drama,
National University of Rwanda
Director: Gloria Magambo
gmmagambo@nur.ac.rw
www.uead.nur.ac.rw/

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Director: Gloria Magambo
gmmagambo@nur.ac.rw
www.uead.nur.ac.rw/

Kigali, Rwanda
University for Arts and Drama,
Festivals & Events

Addis Ababa, Ethiopia
Addis Foto Fest
Curator, arts consultant and photographer: Aida Muluneh
+251 911 980 789
aidamulu@gmail.com
www.addisfotofest.com/

Bagamojo, Tanzania
Bagamoyo Festival
At the Bagamoyo Sculpture School
Festival Chairman: Abraham Bafadhili
Tel: +255 784 472 745
www.bagamoyofestival.weebly.com/

Bujumbura, Burundi
East African Biennale
President of the committee to organize Biennale in Burundi: Rose Ndayiragije
+257 79991419
ndayirose@hotmail.com
Representative: Cyriaque Dekougbondo
+257 79 862857
Arthur0808@hotmail.com
Eastafab.burundi@hotmail.com

Dar es Salaam, Tanzania
EastAFab East African Biennale
and
Gallery Le Petit
Director of the Organizing Committee: Kiagho Kilonzo
eastafab2013@gmail.com
www.eastafab.com/
www.facebook.com/pages/East-Africa-Art-Biennale/

Kampala, Uganda
Bayimba Festival
Plot 50, Kiaara Road, Kenneth Dale Drive, Kamwokya
P.O.Box 34806, Kampala,
+256 414 591 670
+256 792 548 704
Director: Faisal Kiwere
director@bayimba.com
www.bayimba.festival.com/
www.facebook.com/BayimbaInternationalFestival

KLA ART
(Kampala Contemporary Art Festival)
At 32 °E, Plot 2239, Gaba Road, Kansanga, Kampala, Uganda
Contact: Alex Lyons, Media Manager
+256 782 613 976
alex@ugandantrust.org
www.klaart.org/

Khartoum, Sudan
Saturday, Nile Street Art Fair
Nile Street, opposite the Palais

Kigali, Rwanda
East African Biennale
See Tanzania.

Weaver Bird Art Festival – Fiestart
5 kms from Masaka and 2.5 kms off the Kampala – Masaka - Mbarara highway
Director: Colin Sekajugo
+256 777 006726
cekajugo@gmail.com
www.facebook.com/weaverbird.camp

Amakula International Film Festival
PO Box 10020, Kampala
Programme Manager: Nathan Kiwere
+ 256 712 840458/414 273532
nathan@amakula.org
www.amakula.org

Advocacy Organizations and Artists’ Unions

Kenya
The Arterial Network
East African secretariat: Maggie Otieno
+254 733 725 486
eastafrica@arterialnetwork.org
www.arterialnetwork.org

Nairobi Arts Trust
Director: Jimmy Ogonga
+254 733 762 556
J.Ogonga@nairobi-arts.org

Tanzania
Koko’Ten
Contact: Gadi Ramadhani
gadiprint@gmail.com

Ethiopia
The Arterial Network
www.arterialnetwork.org/

Ethiopian Visual Artists Association
President: Seyoum Ayalew
+251 911 646 862
E.seyoumart@yahoo.com
E.ethiopia.evaa16@gmail.com
www.facebook.com/EthiopianVisualArtSociety

Sudan
Sudanese Plastic Artists’ Union
General Secretary: Abubakar Alkadaro
+249 912 655273
bakry_k@hotmail.com
www.sudanartistunion.com

Networks

Addison, Artistic Director, artist, and researcher

Bagamoyo, Tanzania
Bagamoyo Sculpture School
Tel: +255 784 472 745
www.bagamoyofestival.weebly.com/

Bujumbura, Burundi
East African Biennale
President of the committee to organize Biennale in Burundi: Rose Ndayiragije
+257 79991419
ndayirose@hotmail.com
Representative: Cyriaque Dekougbondo
+257 79 862857
Arthur0808@hotmail.com
Eastafab.burundi@hotmail.com

Dar es Salaam, Tanzania
EastAFab East African Biennale
and
Gallery Le Petit
Director of the Organizing Committee: Kiagho Kilonzo
eastafab2013@gmail.com
www.eastafab.com/
www.facebook.com/pages/East-Africa-Art-Biennale/

Kampala, Uganda
Bayimba Festival
Plot 50, Kiaara Road, Kenneth Dale Drive, Kamwokya
P.O.Box 34806, Kampala,
+256 414 591 670
+256 792 548 704
Director: Faisal Kiwere
director@bayimba.com
www.bayimba.festival.com/
www.facebook.com/BayimbaInternationalFestival

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(Kampala Contemporary Art Festival)
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Contact: Alex Lyons, Media Manager
+256 782 613 976
alex@ugandantrust.org
www.klaart.org/

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See Tanzania.

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cekajugo@gmail.com
www.facebook.com/weaverbird.camp

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PO Box 10020, Kampala
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nathan@amakula.org
www.amakula.org

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+254 733 725 486
eastafrica@arterialnetwork.org
www.arterialnetwork.org

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Director: Jimmy Ogonga
+254 733 762 556
J.Ogonga@nairobi-arts.org

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Koko’Ten
Contact: Gadi Ramadhani
gadiprint@gmail.com

Ethiopia
The Arterial Network
www.arterialnetwork.org/

Ethiopian Visual Artists Association
President: Seyoum Ayalew
+251 911 646 862
E.seyoumart@yahoo.com
E.ethiopia.evaa16@gmail.com
www.facebook.com/EthiopianVisualArtSociety

Sudan
Sudanese Plastic Artists’ Union
General Secretary: Abubakar Alkadaro
+249 912 655273
bakry_k@hotmail.com
www.sudanartistunion.com
Publications

Websites & Magazines

Kenya
ArtMatters.org
Director: Ogova Odengo
director@artmatters.info
www.artmatters.info
www.facebook.com/ArtMattersInfo?ref=ts

Circle Art Agency
910 James Gichuru Road, Lavington, Nairobi
+254 722 672 938
info@circleartagency.com
www.circleartagency.com

African Colours
Director: Andrew Njoroge
+254 725 591 578
africancolours@gmail.com
www.africancolours.com
www.facebook.com/africancolours

Little Art Gallery
Director: William Ndigwa
+254 731 666 222
art@TheLittleArtGallery.co.ke

Uganda
Start Journal
editor@startjournal.org
www.startjournal.org/

Arts 256
+256 0 774 779 925
arts256@thehubkampala.com
www.facebook.com/ARTS256

The Eye Magazine
www.theeye.co.ug/
www.facebook.com/pages/The-Eye-Magazine/

Ugandan Visual Artists and Designers Association
Henry Mwil Mugungu
(Nathan Kiwere is the new secretary)
+256 414 696 365
+256 772 637 434
hmujunga@yahoo.com
uvadauganda@gmail.com
www.facebook.com/UVADAUganda

Tanzania
African Colours
Local contributor: Shama Jaffer
+ 255 714 444567
Shamajaffer@gmail.com

Ethiopia
Whats Out! Addis
www.whatsoutaddis.com
AddisRumble
www.addisrumble.com

Burundi
Iwacu weekly magazine
www.iwacu-burundi.org/blogs/english/

Sudan
Sudan Artists Gallery
www.sudanartists.org/
KhARToum online magazine
www.khartoumart.wordpress.com/about/
ANNEX

2

Fact
The Questionnaire
distributed to Artists
and Stakeholders
The questionnaire overleaf was distributed to over 100 artists, arts administrators, journalists and other stakeholders in all of the countries. Only 20 completed questionnaires were returned to the author.

1. CONTACT INFORMATION AND INDIVIDUAL DETAILS

- Name of organization or Individual
- Type of Venue (Gallery / artist / non-profit space / educational establishment / network / other)
- Contact Details (Email / Phone / Web / Address)
- Do you have a physical location? If so, where is it and what is it? (e.g.: studio / gallery / library / college)
- Mission or brief description of yourself?
- Partners or organizations for me to contact in your country (who else do you work with?)
  a.) Galleries / exhibition spaces / cultural institutions / museum / restaurants
  b.) Educational establishments
  c.) Artist studio spaces

2. TRAVEL AND MOBILITY FUNDING

- Is travelling to other parts of Africa important to you or your organization? If yes, why?
- Have you applied to AMA or any other travel fund? If so, who? Please also let me know what other sources of mobility funding you have been able to find.
- What problems or difficulties have you encountered travelling or working with other artists or organizations on the African continent? (e.g. visa, issues transporting art, customs / import and export tax, on the ground travel expenses, etc.)
- What other support have you had or do you know about for visual artists to travel? (e.g. individuals, organizations, practical support, assistance with filling in forms, visas etc.)

3. EVENTS AND NETWORKING

- Are there any big visual arts events in your country (e.g. Biennial / Art Fair / Festival)? If yes, are you involved in any of them?
- Who funds you if you are a non-profit?
- What networks are you a member of or have you heard of that support visual artists in your country? (e.g. Triangle, Arterial, CAN, AfricanColours)
- Please list other organizations or individuals who are involved in the visual arts in Kenya, Uganda, Tanzania, Ethiopia, Rwanda, Burundi.
ANNEX

3

Fact
The comprehensive List
of the persons who
received questionnaires,
sorted by countries.
CON—
TACTS

LIST OF PERSONS WHO RECEIVED THE QUESTIONNAIRE (by country)

UGANDA

· Rocca Gutteridge and Nicole Elphinstone, 32 Degrees East
· Daudi Karungi, artist and Afriart Gallery
· Ronex Ahimbisibwe and Robina Nansubuga, Fas Fas
· Anna Kucme, Mish Mash
· Katrin Peters-Klaphake, Makerere University
· Sheila Black, Hellen Nabukenya, Donald Wasswa, Punch Art Studios
· Maria Fischer, AKA gallery
· Nathan Kiwere, Ugandan Artists Association
· Faisal Kiwewa, Bayimba Cultural Foundation
· Collin Sekajugo, Ivuka Artists and Weaverbird Art Camp
· Bruno Ruganzu, Ecoart Uganda
· Lilian Nabulime, artist
· Jude Katenge, artist
· David Kigozi, artist
· Robino Ntila, artist
· Start Journal
· 256 Magazine
· Eye Magazine

KENYA

· Sylvia Gichia, Kuona Trust
· Judy Ogana, Godown Art Centre
· Jimmy Ogonga, Nairobi Arts Trust
· King Dodge, Ngecha Artists
· Shine Tani, Banana Hill
· Osei Kofi, Gallery Watatu
· Carol Lees, One Off Gallery
· Julia Ekong, African Colours
· Maggie Otieno and Carol Karemera, The Arterial Network
· Johannes Hossfield, Goethe Institut, Nairobi
· Harsita Waters, Alliance Francaise
· Susan Linee, journalist
· Yuriko Uemura, KMS
· Frank Whalley, East African
· Michael Soi, artist
· Peterson Kamwathi, artist
· Beatrice Wanjiku, artist
· Samuel Githui, artist
· Justus Kyalo, artist

Alessio Antoniolli, Triangle Network

General

con

contacts
KUONA TRUST, CENTRE FOR VISUAL ARTS

TANZANIA

· Jan van Esch and Naphca Kuboja, Nafasi Art Space
· Gadi Ramndani, Koko'Ten
· Yves Goscinny, East African Biennale
· Rachel Kessi, Mawazo Gallery
· Sullivan Benetier, Alliance Francaise
· Shama Jaffer, writer
· Rehema Charchive, artist
· Paul Ndurungu, artist
· Robino Ntila, artist
· Haji Chilonga, artist
· Gwalugano, artist

ETHIOPIA

· Wanja Kimani, artist and writer
· Konjalt Seyoum, Asni Gallery
· Mehret Kibede and other artists, Netsa Artists Village
· Artists at Habesha art studios
· Leikun Nahusenay and Mulengeta Kassa, New art space (NAS)
· Meskerem Assegued and Elias Sime, Zoma Art Centre
· Behanu Ashagrie, Addis Ababa School of Fine Art
· Seyoum Ayalew, Ethiopian Visual Artists Association
· Behailu Bezebah, artist
· Karen Obling, Addis Rumble
· Whats Out Addis
Kenya

BURUNDI

- Annabelle Giudice, Institut Francais
- Teddy Manzini, artist photographer
- Pacifique Ndayiheke
- Arish Sharma
- Ketty Nivyabandi
- Clovis Mwilambwe Ngoy
- Maoni Art Collectif
- Rose Ndayiragije, East African Biennale
- Arish Sharma, Gallery
- Mary Andree Robert, Kassie
- McLlvaine and Vijay Gorajia, general contacts

SUDAN

- Abdul Rahman, College of Fine and Applied Art, Sudan Univ. of Science and Technology
- Abubakar Shareef and Abubakar Alkadaro, Sudanese Plastic Artists Union
- Rashid Diab Centre
- Lena Hajar, Dabanga Showroom and Gift Shop
- Mishbah Mohammed, Shams Gallery
- Abubakar Hussein, Full Art
- El Tayeb and Yassir Ali, Sudanese artists living in Kenya
- Salah Elmur, artist
- Khalid Hamid, artist
- Abdul Rahman, artist
- Awad Sideeq, artist
- Alaa Eldin Abdalla Mohamed, Photographer

RWANDA

- Collin Sekajugo, Emmanuel Nkuranga, Innocent Nkurunzize, Ivuka Arts
- Lia Gieling, Rwesero Museum
- Kevine Kagirimpundu and Jean Bosco Bakunzi, Uburanga Arts Studios
- Charlotte Candolfi and Patrick Nizeyimana, Zawadi Gallery
- Epa Binamungi, Inganzo Gallery
- Pascal Bushayija, artist
- Helen Rawling and Laura Mann, researchers

(Nairobi, Kenya)
ANNEX

4

Fact
The AMA Think Tank Session took place in Tangier, Morocco in November 2010.
SUMMARY FROM AMA THINK TANK SESSION ON DEVELOPING TOURING CIRCUITS

Tangier, Morocco
November 2010
In order to harness the expertise of participants of the AMA Mobility Think Tank in Tangier, the following three questions were put to the participants of the workshop:

1. What does it take to create a functioning touring circuit?
   How can it help artists and managers?
   How can it be implemented?
   Any feedback on methodology and recommendations?

2. Are there practical solutions and case studies from other parts of Africa?

3. What are the necessary practical next steps to move from research to action?

The following is a summary of key points identified by the work groups in response to the question “what does it take to create a functioning touring network?”

All agreed that some degree of control is necessary for a functioning touring network:

- Credibility of venues (equipment, ... )
- Credibility of managers
- Artistic quality of the production, including cultural sensitivities
- Ongoing and continuing exchange of information
- Regular meetings
- Organization into sub-sectors (dance, music, art etc)
- Clear information re visa and travel arrangements
- Clear legal information on transport, customs, copyright, taxes
- Contacts with IP associations, Collecting societies, National Arts councils
STACEY GILLIAN ABE, FUNKY GLASS RIDE DURING THE KLA ART 014 BODA BODA PROJECT

Photo: 32° East/Ugandan Arts Trust
WORKING TOURING CIRCUITS/ NETWORKS IN AFRICA:

Examples given were the network of Alliance Francaise, Goethe Institute, Russian Cultural Centers (all of them have a regular venue, funding, as well as an internal network). Another example mentioned was the festival “Le Grand Gabao” in Central Africa.

Success factors:

a) result of long term training, workshops, involvement in all aspects of the music industry.

b) specialisation – Gabao is focused on hip-hop and urban music.

c) identification of skilled and talented people who can travel and exchange.

Kenya:
cross-border touring: eg. between Kampala and Nairobi or Zanzibar and Nairobi. It was suggested to look at dance as an example: most companies started with cultural institutes but are now becoming more independent; the “Chrysalide Project” was mentioned as one example. Ecole des Sables also generates “seeds” for networking among dancers who meet and then decide to make projects. Dance is more artistically driven, music is more industry-driven. After 2–3 years, dancers tend to start their own festivals and training.

Further examples for existing networks and linkages:
The African Music Festivals Network (AMFN) connects festivals in 13 African countries – Benin, Burkina Faso, Kenya, Malawi, Mali, Mauritania, Niger, Senegal, Swaziland, Tanzania, Togo, Uganda and Zimbabwe. Arterial Network has published a directory of African Arts, Culture and Heritage Information. Africa Synergy and Bamberi Trust have 3 venues in Zimbabwe and they are looking at African venues and spaces who might want to be part of their network. The “Africa Poetry” Festival connected artists from Durban to Zimbabwe, and then to Malawi. The Observatory of Cultural Policies in Africa (OCPA) should be given some attention, as it monitors the governments’ progress on cultural policies. OCPA also has links with African Union, therefore it is advisable to strategically work with them, they are also linked to UNESCO etc. They have been mapping 9 African cities for cultural spaces, experts etc. Equation Musique, a project by Institut Français (former Cultures France) and International Organisation of the Francophonie, helps African Music managers from various countries to get exposure in music fairs and conferences.