**GEORGE HALLETT**

**Exile and the creative imagination**

Exile demands contemplation because it is uncomfortably real for those who experience it. More than a word, exile is also a condition. It is a place to be in, a condition to be in. Most importantly, it is a hazardous space that is at the heart of issues that must be engaged with and wrestle with it because only so can they come to terms with it. Engaging with exile is a technology of the self. (Olu Ogbuji, “Exile and the Creative Imagination,” *Chimurenga 2: A Covering Home*, July 2002)

**FESTIVAL & COUNTER-FESTIVAL Performing Pan Africanism**

The Chronic Us back to ourselves. (Hamony Holiday, “Manifesto for skillful listening that might have the capacity to bring us back to ourselves.”)

The Chronic through the ozone in his DYI spaceship, a de la Rue deploys his funkattitude, zipping and for his own, many peeps that Bebson Makebe, Tili Tili Tili by Lesedi Mogoathle.

**The Undercommons** persist, under duress, as criticism and celebration. (Julian Jonker, “A Silent Rhythm”, *Once again to the problem of pan-Africanism*, by Wole Soyinka, “Twice Bitten: The Fate of Africa in Our Time”, *The National Theatre*, Constanze Fischbeck, April 2015)


The notion of African hybridisation, as the Khartoum School conceptualised it, seemed to our generation suspicious for more reasons than one, not the least of these being that the idea of “pure” Arabic and African-Arab identities existing somewhere out there is not inconsistent of the cacophony of “El Sahali!”, “El Sahali!”, July 2015, James Mtume, Pharoah Sanders, Hassan Marsh, “Islam between Françafrique and Afrabia”, *Chimurenga*, May 2015)

What culture and what memory will be left after all, has it gone? Will there (or la!) be new routes to the sea, beyond Bar Beach? What will the beautiful Nigerians no longer born made of this time that is passing and of this substance that confused everyone? “Life After Oil”, *The Chronic*, April 2015

**The HEAD of QUEEN IDIA**

“She was the Americas Negro” in attendance at Dakar (Duke Ellington and the Avin Ageley groups), the “American Negro” was in attendance at Algiers (Rodrigue Cleran, Stanley Carmichael and his wife, Miriam Makeba). (Bilkorku in West Africa, August 2, 1969)

FESTAC: a rip-off? Corruption left and right, FESTAC was just one big hustle, we whole lot of military men and useless politicians couldn’t fill their pockets. I didn’t go to the thing in the Suisse and made my “Counter-Festival” there! Fela Kuti quoted in Carlos Moore, *Fela! Fela*, This *Bitch of a Life*, 1982)

The problem that Ali Mazrui’s theorisation of “Afrabian” has to face, however, has been twofold. The first is that its reliance on the history of African and Arab interaction as proof of future possibilities is as weak as it is strong. This history includes many in-laws as it does outlaws. For every proof of racial superiority in a supposed Islamic history, there is a proof of pan-Africanism, and for every claim of Arab conqueror of that empire, there is a claim of Arab conquest of that empire. The second, and most damning problem, is that the logic of these ideological formations accepts the idea of civilizational difference and implicitly a hierarchy established on the basis of those differences. That hierarchy goes something like the following: “The West”, with its race, the best, Islam and Africa is what’s left. (Mandela Hassan Moham, “Lente between Francophone and Arabique”, *Chimurenga*, May 2015)

**LOWER FREQUENCIES**

**The new African Cartographies**, The Chronic

In the 18th and 19th centuries, the Great Pan-African Exchanges repeatedly involved a fraternisation, a business. We have to define this new space of exchange, which is the space of creation of the contemporary world, in order to understand the current reality of the African continent. (Senegalese philosopher, *The Discursive Theatre*, by Dany Laferriere, *Chimurenga*, January 2013)

**FESTAC / COUNTER-FESTAC Performing Pan Africanism**

The discursive theatre of the National Theatre of Nigeria in Lagos by Dany Laferriere and Constanze Fischbeck

**METHOD AFTER FELA STUDIES**

The white officer does not mix with the black, only within hardness. (Negro saying)

Lately, we’ve been concerned with articulating a distinction between Black Studies as a academic endeavour and “black study” as an anti-colonial, anti-racist, discursive force of thinking and production. It happens in churches but also in cells and in the holds of ships. It persists, under duress, as criticism and celebration. (Fred Moten & Stefano Harries, “The Alternative is At Hand”, *The Chronic*, August 2013)

**WHAT IN THE WORLD?**

**Ne Voulez-Vous Fait $51? A New Women’s Magazine**

Variations on the Beautiful in the Congolese World of Sound by Achille Mbembe

**How to Make Love to a Negro Without Getting Tied by Dandy Lee**

**Swingy Islamic Girls by Fokh Boks**

**Kin Fereze by Mzewo Nyaguza**

**Serious! Sarsars! Fuck the miracle bus lug lang! Here comes the drunk arse black bitch!**

**How to Save the Ozone Layer by Dany Laferriere**

**Aesthetics vs Anasthetics 1978**

“AUSTRALIAN CIVILISATION”

**NEWS: A Counter-Festival of the Visual Arts**

The nation’s visual artists are invited to participate in a counter-Festival of the Visual Arts. The Festival, titled “A Counter-Festival of the Visual Arts”, will be held from July 15 to 25, 2011, in Lagos, Nigeria. The event will feature a variety of art forms, including painting, sculpture, photography, and multimedia installations. The Festival aims to explore the themes of resistance and liberation, and to celebrate the diversity of African art. It is open to all artists from Nigeria and the wider African continent. The Festival will be held in collaboration with the National Art Gallery of Nigeria, the Nigerian Centre for Contemporary Arts, and the University of Lagos. The event will include a series of exhibitions, workshops, and performances, as well as an open call for submissions. Artists are encouraged to submit proposals for works that engage with issues of identity, cultural appropriation, and social justice. The Festival will provide a platform for artists to showcase their work and to connect with fellow creatives from across the continent. The event is free to attend and is open to the public. For more information, please visit www.counterfestival.org.