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Welcome to the 7th annual edition of the CHALE WOTE Street Art Festival. This year we celebrate WATA MATA – the end of a trilogy that began in 2015 with African Electronics. Human life is where imaginations become real. African peoples, in particular, have deep, technological methods to human living – well-practiced strategies we use to negotiate life from day to day, to adapt and thrive in volatile places. WATA MATA is a space of persistent form-making where imaginative resistance defeats systemic forces that threaten the lives of marginalized communities across the continent and world.

This year we bring together hundreds of artists from Ghana and across the globe including 50 feature artists to unveil new works. Artists from Lesotho, Kenya, Nigeria, Poland, France, Germany, South Africa, Canada, U.S., Argentina, UK, and Brazil are presenting feature pieces in graffiti art, performance and theatre, processions, spoken word and creative writing, installations and interventions, photography and film, digital art and music.

During the LABS on August 17-18th, we meet the artists behind the works in intimate exchanges with audiences about their creative process and projects. We also screen 18 films by independent cinema makers followed by Q&A sessions. On August 19-20th in James Town, we open 10 locations to witness visual art, exhibitions and installations including James Fort, Brazil Lane, Akanmaje and Brazil House. For the first time at the festival, we also launch the DZALA BUTIQ Street Art Fair (Evans Afom Rd Garage), an open-air gallery where artists sell a diverse range of works to the public from large-scale pieces to wearable art, digital art, canvas paintings and other small-scale works. There’s also a street fashion circus, Extreme Sports stunt park, 4 music and performance stages, The Accra Cookout for delicious drinks and dishes, Oblatsoobi Market for a market of handmade design and fashion, the James Town Market for the best on street food and culture, live historical tours, and much more.

As you will see, WATA MATA is a science of being that waves through the works of the festival and links together participating artists, James Town community members, and visitors in fascinating encounters where one’s expectations can be met or challenged.

At CHALE WOTE 2017, we connect our different visions for life into a mega-structure that re-members itself. By integrating our imaginative expressions into a shared space, we open up a vortex where an infinite set of codes on freedom-making are in constant flow.

Like Wata, Like Mata.

#CHALEWOTE2017

In solidarity,
The CHALE WOTE Team
EFO SELA ADJEI is a painter, illustrator, lecturer and researcher with a background in communications. He is currently pursuing a PhD degree in African Studies at the Institute of African Studies, University of Ghana, Legon. Sela’s works expand sacred vodu aesthetics by corresponding with Ndebele art, Adinkra symbolism, Nsibidi writings, Vai symbolism, Uli designs, Bantu cosmograms, and Veve symbolism all of which accentuate pan-African scientific methodologies. He is also Creative Director of Grin Studios.

KWAME AKOTO-BAMFO is a visual artist, lecturer and social entrepreneur. He is the founder of Osramba (a start-up art company) and creator of Ancestor Project which uses art and performance to educate youth about African cultures and traditions. As a mixed media artist working with hardware and software, Kwame’s work plays with the inter-balance between tangible and intangible, male and female, technology and the unknown, body and the soul.

Mantse Aryeequaye is co-creator of ACCRA [dot] ALT, an independent cultural network supporting alternative art expressions and cross-cultural collaborations between Ghanaian and international artists. He is also co-director of the CHALE WOTE Street Art Festival. Over the last 20 years, Mantse has been involved in many aspects of journalism and media production in Ghana from music and magazine production, filmmaking, television, newspapers, advertising and radio as well photography and event programming. He is also founder of Redd Kat Pictures, a multimedia production company that supports the programming of ACCRA [dot] ALT. Mantse’s own artistic work documents African digital cultures and the socio-political imaginary.

Sionne Rameah Neely is a womanist researcher, writer, teacher and multimedia producer. She is co-creator of ACCRA [dot] ALT and co-director of the CHALE WOTE Street Art Festival. Since 2005, Sionne has completed more than 250 interviews with African musicians, artists and cultural producers. In 2010, Sionne received a doctorate from the University of Southern California (U.S.) in American Studies and Ethnicity. Her research revolves around independent arts organising, African women’s rights, African feminism, the rights of artists, the history of music production in Ghana and pan-African recollections of the transatlantic enslaved trade.
The 7th Annual CHALE WOTE Street Art Festival

PRODUCERS

MEDIA PARTNERS

PARTNERS
The LABS is a 2-day mix of artist talks, film screenings, special workshops, DJ mixers and performances. This event explores the festival theme – WATA MATA – in depth with intimate conversations and connections with artists participating in CHALE WOTE 2017 who share with audiences about their creative process, projects and collaborations.
AUGUST 17  12noon - 9pm
TERRA ALTA
Abelenkpe Traffic Light, next to Lucas College

KEY LABS

12 – 1pm
WATA MATA Mixtape is a playlist of CHALE WOTE Team picks featuring music videos, short films and interviews that connect to and engage with the festival theme. A brief audience discussion to follow.

1 – 1:45pm
Artist Flows in Ghanaian Digital Art, Graffiti, and Photography
Kamal Larry (Ghana)
Josephine Kuuire (Ghana)
Comfort Arthur (Ghana)
Ahmed Partey (Ghana)
Moderator: KaDi Tay

1:45 – 2:45pm
Artist Flows on Performing
The African Body Snatcher
Ayana Evans (U.S.)
Megan Livingston (U.S.)
Nana Ama Bentsi-Enchill (U.S.)
Tsedaye Makonnen (U.S.)
Moderator: Maame Akua Kyerewaa
Marfo

2:45 – 4pm
Wave-Making Women: Visual and Performance Artists Today
Barbara Siebenlist (Argentina)
Abigail Sena Atsugah (Ghana)
Lineo Segoete (LeSotho)
Latifah Iddriss (Ghana)
Moderator: Rita Nketiah
Carnival Cultures, Mami Wata and Creating Space for Women’s Self-Expression
Chantal Miller, Island Girls Rock + Fiona Compton, Not Asking For It (UK)

Multimedia artists and activists, Chantal Miller and Fiona Compton, connect the history of Carnival cultures and costumes to the concept of Mami Wata as a way to break down the many forms of violence against women and the need to foster public and private space for women to freely express themselves. This talk includes an interactive discussion with the audience.

Mixer with DJ Noss (Martinique/France)

5:45 – 9pm
Film screenings followed by conversations with the filmmakers

5:45 - 7:20pm
Dear Valentine (2016, Worlanyo Ansah)
Again, Never (2017, Dzidzor Azaglo)
Mother Tongues, 2 episodes (2017, Victoria Adukwei Bulley)
Mami Wata (2017, Nyancho NwaNri)
Rainha (2016, Sabrina Fidalgo)

7:20 – 8:40pm
Mixed Space (2017, Zara Julius)
Shadeism: Digging Deeper (2015, Nayani Thiyagarajah)
The Search for the AfroNauts – A Sound + Space Digital Artscape through Audio-Vision
Zetina Mosia and Thokozani Mthiyane (South Africa)

An inter-disciplinary piece that blends sound, space, paint, color, dissonance, audio and visual. While Zetina Mosia + her ElectroCoustic band transport the audience through Music + Movement, Thokozani Mthiyane transforms empty/blank/white canvas into symbols of soundscapes through paint, brush, movement and unfolding artist consciousness and spirit. The Spirits of our Ancestors come alive through our meeting on a divine platform – the stage.

This special digital performance will happen simultaneously with a live performance by Zetina Mosia + her ElectroCoustic band and Thokozani Mthiyane in Johannesburg (Newtown).

ALT LABS
12:30 – 2:30pm
Master Drum Lab with DJ Noss (Martinique/France)
Bèlè: The traditional drum, dance and music from Martinique

Bèlè is the traditional music of Martinique born during the period of enslavement. These African-rooted musical expressions still remain in the Caribbean country. In this master lab, participants will learn about the different style of Bèlè and practice drumming, singing and dancing Bèlè. Participants will also learn some basic words in Creole (the local language of Martinique).

12 people max. First come, first serve

3:30 – 5:30pm
Restorative Practices (Where does hope live?)
Art Lab with Jacqui Lewis (Australia)

Hope seems to be a universal requirement for living, yet at a glance, it falls somewhere between impossibility and a sure thing. In considering the ‘what’, ‘why’ and ‘how’ around the festival theme, Wata Mata, this lab explores the role Hope plays in our lives, past, present and future. We look at the notion of Hope through reflection on the past, ourselves and our communities.

Arts-based processes will be used to facilitate self-expression, communication, self-awareness, personal development and Hope-filled action. No artistic ability is necessary for this lab.

20 people max at a time.
12 – 1pm
**Artist Lens on Student Filmmaking: Issues + Innovations in Ghana**
Claudette Agyepomaa Ofori (Spirited, 2017)
Gamel Baba Apalayine Jr. (The Mob, 2017)
Christine Boateng (The Carrier, 2017)
Moderator: Nii Noi Adom

1 – 2pm
**High in the Sky: Extreme Sports Experiences in Ghana**
A conversation with members of the Flat Land Boys, Rolla Wondaland and Surf Ghana
Martin Kwaku Abrokwah
Jerry Dada
Joshua Odamtten
John Senefiawo-Amedoda
Jacob Arthur
Moderator: Hakeem Adam

2 – 3pm
**Artist Flows on Rituals, Environment, and Disrupting Historical Memory**
Dillion Phiri (South Africa)
Martin Toloku (Ghana)
Lenneke Bisschop (Netherlands)
Chriss Nwobu (Nigeria)
Moderator: Moshood Balogun

3 – 4pm
**Artist Flows on Chaos, Body Technologies and Community Regeneration Systems**
Jacqui Lewis (Australia)
Va-Bene Elikem Fiatsi (Ghana)
John Herman (Germany)
DJ Noss (Martinique/France)
Moderator: Pamela Ohene-Nyako
Film screenings followed by conversations with the filmmakers

4 – 9pm
Film screenings followed by conversations with the filmmakers

4 – 5:20pm
- Thought We Had Something Going (TWHSG), Screenings, (South Africa, 2017)
- Kitchwateli (2011, Muchiri Njenga)
- Everybody You Know is Here (Addoley Akosah Dzegede, 2017)

5:20 – 6pm
- Mixer with DJ Sensei LO (Nigeria)

6 – 7:20pm
- A Man’s Story (2017, Fernando Arrioja)
- Keys of Life (2017, Vusi Magubane)
- Mdree-Bahree Land of the Sea (2017, Miriam Hale)
- Coping (2016, Edem Dotse)

7:20 – 9pm
- Body as Technology (2016, Sharrae Lyon)
- Nutricula (2015, Yasen Vasiley)

Key LABS

Tuko Macho, 2 episodes (2016, The NEST Collective)
ALT LABS

12noon – 3pm
MAMI WATA Procession Create Session with Chantal Miller + Fiona Compton

On Saturday, August 19th (5-6pm), CHALE WOTE will glow up with the presence of numbers of women coming together in a magical procession down the festival route. During this lab, make your carnival costume headpiece for the procession and express yourself in imaginative style.

This session will also delve into the history of Caribbean Carnival – how it was birthed, its connectivity and evolution and critical relationship to emancipation, creative expression and celebration. The unfortunate perception of Carnival and costume cultures as hypersexual has fed into a culture of fetishizing the woman's form and amplifying men's privilege. Chantal and Fiona will share their photography and film work in combating harmful stereotypes and practices within Carnival and discuss how they help to make this space safe for women to enjoy and freely express themselves.

Created in October 2016, Tuko Macho is a 12-part web series thriller that dramatizes Kenya's issues with crime and vigilante justice. The series centers on a vigilante gang who kidnap criminals in Nairobi and asks viewers to vote on their execution and release. If you had the chance to condemn a criminal to death, would you do it?

Members of the NEST Collective – Dr. Njoki Ngumi and Sunny Dolat - join us during The LABS – for a premiere screening in Ghana of some of the episodes from the Tuko Macho series and an enthralling behind-the-scenes conversation with the audience about how the web series was conceptualized, the ins and outs of producing independent African cinema, and what it's been like sharing the show with the public.
Again, Never (2017)
Dir. Dzidzor Azaglo
9m56s
U.S.

A short film that uses poetry to express the experience of falling in love with broken people. The short film covers the highs and lows of being in a relationship and learning how to balance the two.

Follow the journey of how these lovers fight their flesh and learn how to welcome change, love and self.

Body as Technology (2016)
Dir. Sharrae Lyon
4m4s
Canada

“Can you hear me?” Hypnotic and trance-like, we are instantly submerged into Gaia’s dimension. A cautionary tale set in the distant future, we are greeted with the juxtaposition of African, Indigenous dress and movements. In this journey, we are beckoned to reflect on our own use of technology and the use of our bodies, as we propel closer to our individual and collective evolution.

The Carrier (2017)
Dir. Christine Boateng
9m25s
Ghana

When a young boy, Kpakpo, prefers drawing and painting to boxing, he suffers the consequences of his father’s wrath, a hard man who was once also a boxing legend.

Coping (2016)
Dir. Edem Dotse
14m36s
Ghana

Tension grows between Samuel and Serwaa Quartey, the nephew and wife of a schizophrenic man, when she decides to have her husband sent to a prayer camp for deliverance. A family drama about the complex problems surrounding mental health care in Ghana.

Dear Valentine (2016)
Dir. Worlanyo Ansah
6m24s
Ghana

A romantic valentine date turns sour due to the lack of an indoor toilet facility within the restaurant.
The snail, as one of the animals that carries its home wherever it goes, serves as a metaphor for the drive many have to leave home and explore the greater world beyond the scope of what is known and familiar.

“Everybody You Know is Here” is based on a series of conversations between the artist and her mother regarding the decisions that sent her from Cleveland, Ohio, to Ghana, where she met Dzegede’s father.

Keys of Life (2017)
Dir. Vusi Magubane
12m43s
South Africa

A young girl battles against all odds of an adult reality stuck in mourning and uses the magic of her piano talents to resurrect her father and the trapped miners.

Kitchwateliti (2011)
Dir. Muchiri Njenga
7m44s
Kenya

This short film is set in a post-apocalyptic African slum and city. It takes the viewer on a spiritual and metaphorical voyage through a young boy’s dream mixing new imagery of a young boy wandering inquisitively with a live TV as his head to show the effects of media on a young generation.

Featuring music by Just a Band (Africa’s super-nerdy electronic band), Modeselektor (Berlin’s breakbeat duo) and Maasai Mbili (Nairobi-based art group) this film is a metaphor for the way we are now all plugged into the same images of global anxiety while at the same time being subjects of scrutiny by the all-seeing ubiquitous cameras.

Dir. Lhola Amira
11m04s
Ghana/South Africa

As Lhola Amira approaches center stage, in a medley of sculptors, painters, and photographers all of whom have had their practice inseparably preceded by the term ‘African’, she disputes and rejects this simultaneously sparse and generalized description.

In her signature fusion of politics, economics and arts, Lhola Amira has developed Looking for Ghana & The Red Suitcase as the first of many more physical investigations into assumptions, contradictions and associations placed on contemporary definitions of Africa. Looking for Africa in Africa is to be nostalgic about an unknown future. What does a ‘de-colonial’ Africa really look like?

This is the small portion of the context in which Lhola Amira approached her project in Ghana. Through this visit, the artist tackled her own ideas of de-colonialism. While being well versed in this
subject in a South African context, Lhola Amira came across more examples of further splinters of colonialism that still clutch to the African continent.

Mami Wata (2017)  
Dir. Nyancho NwaNri  
1m19s  
Nigeria

A film that deals with the concept of duality in life as exemplified by the forces of nature, otherwise esoterically known as the angels of the earthly Mother.

It explores a woman's relationship with the ocean that she sees as a powerful conquering queen who is as much an ominous force as she is her source of serenity.

A Man's Story (2017)  
Dir. Fernando Arrioja  
10m3s  
Canada

A sparring match takes an ugly turn when jarring memories of a traumatic childhood force young Kam Eganda to face his father, and the disturbing notions of manhood that they have both inherited.

Mdree-Bahree Land of the Sea (2017)  
Dir. Miriam Haile  
27m  
Eritrea/Denmark

Looking into a young African nation: Eritrea's archival history before and after independence, by examining local vs. colonial archives, an East-African diaspora identity, and a state channel (Eri TV), as entry levels.
What does it mean to build up a nation and how does one preserve cultural legacy by using moving images and sound as the main language?

This film investigates what kind of mechanisms would be used by countries with different political situation, such as many young East African nations today, by living in so-called postcolonial times, when many of their national archives are produced and still owned by the West.

The viewer finds themselves shifting perspectives, between watching the images and being watched by the images. With its memories, political landscape, cartographies, the film hopes to play a critical role in the work of examining how one understands archival imagery and possibly also a historical recovery by using archives as a medium.
Mixed Space (2017)
Dir. Zara Julius
18m25s
South Africa

A short film that explores the ways experiences of mixed-race adults straddle South Africa’s post-apartheid paradox. Initially a series of focus groups, MIXED SPACE draws from Zara’s own experience of being a mixed-race woman in South Africa. It aims to create a space for self-identification, in a socio-political context that often disavows the nuances of blackness in the so-called “Rainbow Nation”.

Mother Tongues (2017)
Dir. Victoria Adukwei Bulley
2 episodes
UK

MOTHER TONGUES is an intergenerational poetry, translation, and film project that sees four celebrated young, British African poets in collaboration with their mother-figures. Each poet approaches her mother with a poem, asking her mother to translate it into her native language. Later, both poet and mother are invited to a studio where the mother is filmed reciting her translation, followed by the poet reciting theirs. An intimate conversation is also captured between the two.

Nutricula (2015)
Dir. Yasen Vasiley
13m36s
China

NUTRICULA is a solo piece that aims to create raw, non-aesthetic, powerful physical language and influence audiences directly with a bare minimum of elements: no costumes, sets, music or lights. NUTRICULA’s strategy is to liberate the body. NUTRICULA puts the performer into intensive physical struggle with himself to test and re-imagine the limits of the body.

The Mob (2017)
Dir. Gamel Baba Apalayine Jr.
11m15s
Ghana

When a young, promising medical doctor returns to his village to help at the local clinic, he develops a seemingly unusual relationship with a young man who volunteers there. Things go awry when their relationship draws the negative attention of the village folk and hospital nurses whose spite grows for the fondness between the doctor and the young man.

mother, with the featured poets being Belinda Zhawi, Theresa Lola, Tania Nwachukwu, and Victoria Adukwei Bulley, and the languages Shona, Yoruba, Igbo and Ga, respectively.
boundaries of the body, and of
dance.

Rainha
(Queen, 2016)
Dir. Sabrina Fidalgo
30m
Brazil

When Rita fulfills her dream of
becoming the queen of a
samba school she will have to fight
against the dark forces of her inter-
nal and external world.

Shadeism: Digging Deeper
(2015)
Dir. Nayani Thiyagarajah
57m35s
Canada

This film explores the issue of
shadeism, discrimination between
lighter-skinned and darker-skinned
members of the same
communities in Canada but also
India, Jamaica and Somaliland.

This issue of skin tone, of certain
shades being considered better
than others, was never missing
from conversation while growing
up for Director Nayani
Thiyagarajah.

She was able to feel its presence
in conversations among family and
friends, but she did not have the
language to name it. And so, it
became easier to ignore its
presence, suppress its signs, and
normalize its existence.

But in 2009, a conversation with
her niece Maanu forced Nayani to
face the fact that we cannot
continue to ignore this issue.
Silence will not save anyone from
suffering. Alongside her friends
and family, Nayani begins to
recover and re-imagine what
beauty means for women globally.
This film looks at where shadeism
comes from, how it directly affects
women, and explores how we can
move forward together.

Spirited
(2017)
Dir. Claudette Agyepomaa Ofori
18m36s
Ghana

A struggling young couple
experience ups and downs in
caring for their baby while fighting
to achieve their dreams as a boxer
and singer.

Bobby gives up on his dream of
becoming a boxer but Shika is
determined despite all odds. When
she gets the opportunity to live her
dream she is torn between staying
with her family and pursuing her
career.

Thought We Had Something Going
(Short Films)

Thought We Had Something Going
(TWHSG) are African youth culture
production purveyors with focus
on shaping more defined and
provoking narratives. (South Africa)
Share the Future (2017) 
5m

The film questions, opens up new perspectives and advocates for the importance of artistic expression in South Africa.

It discovers a lack of awareness about our identity and history as young South Africans which has led to the re-imagining our past and collectively—the public and artists—narrating our African future through art and discourse.

30s

This 30 second film was produced over 48 hours in Johannesburg’s student and creative hub Braamfontein. A call for all young South Africans as they ‘celebrated’ 21 years of freedom, to question their position.

Change the Conversation, Change Everything Nairobi! (2017) 
2m50s

TWHSG expands its East African presents and asks a few young Africans their thoughts on changing culture and how they position themselves in Africa.

Tuko Macho (2016)
Dir. The Nest Collective 
12 episode series
Kenya

This 12-episode web series is a dramatization of Kenya’s issues with crime and vigilante justice, examining the complex moralities of African city life.

TUKO MACHO centers on a vigilante gang who kidnap criminals in Nairobi, and asks viewers to vote on their execution or release. If you had the chance to condemn a criminal to death, would you do it?
FESTIVAL MAP

CHALE WOTE STREET ART FESTIVAL 2017
JAMES TOWN
ACCRA, GHANA

ACCRRA ROYAL MURAL WALL

ACCRA COOKOUT

SEA VIEW HOTEL

CHALE WOTE EXTREME SPORTS PARK

JAMES TOWN BEACH

WHERE TO FIND

ACROSS FROM MANTSE AGBONAA

MANTSE AGBONAA, JAMES TOWN BEACH, BRAZIL HOUSE, AND USHER FORT

ACROSS FROM MANTSE AGBONAA AND USHER FORT

DEO GRATIAS PHOTO STUDIO

SEMPH MANTSE'S PALACE

APPOINTED TIME

OTUBLOHUM SQUARE

BRAZIL HOUSE

BRAZIL LANE

EVANS ANFOM RD.

NII PUDU NSAKI RD.

STREET

CAR PARK

JAMES TOWN POST OFFICE

James Town

LIGHT HOUSE

JAMES FORT

AILA-MILLS

HIGH

Bible House

ANKANMAJE PARK & PALACE

KWARTEI KOJO RD.

ASERE RD.

OLD KINGSWAY BUILDING

ACROSS FROM MANTSE AGBONAA

MANTSE AGBONAA, JAMES TOWN BEACH, BRAZIL HOUSE, AND USHER FORT

ACROSS FROM MANTSE AGBONAA AND USHER FORT
Find your way easily throughout the CHALE WOTE Street Art Festival with SnooCODE

1. Download the application
2. Enter the SnooCODE of the CHALE WOTE 2017 location you want to reach
3. Plot a route on the map of your choice

OPEN GALLERY LOCATIONS:

VENUE SnooCODE
Brazil House CVG-CXV
Deo Gratias Studio CVG-W4M
National Theatre, CXJ-MC9
Folkspace CYI-DBD
ANO Institute of Contemporary Arts C2U-TJ7
Nubuke Foundation CWJ-CY5
National Museum of Science and Technology CZJ-B4G
Nicowayo Arts and Adverts (Oxford St, Osu - near Photo Club) C5S-VDJ
The Neem Grill COJ-FQO
Roots and Soul, CZK-IXX
Dansoman C3J-Z2E
Eighty Nine CVQ-6TE
Tea Baa CZK-HB
Republic Bar + Grill C3M-6XJ
WEB DuBois Centre

CHALE WOTE in JAMES TOWN

Locations:
Old Kings Way CWH-Z7Z
Building- Yoyo Tinz Stage CWH-JSE
MEDIA CENTRE 1 - Ussher Fort CWG-JSE
Ussher Fort CVG-W4M
Deo Gratias Studio CVG-CXV
Brazil House CVG-CW7
Art Installation Wall - Near Brazil House CVG-W7
MEDIA CENTRE 2 -
Sempe Mantse We Otublohum Square CVG-CL3
Ghana Customs CVG-4NI
Bible House CVG-WGM
James Fort CVG-AGL
Mantse Agbonaa CVG-RZ2
Park - Main Entrance CVG-WGM
MEDIA CENTRE 3 -
Bible House CVG-CDN
James Town CVG-H2N
Light House CVG-H2N
Accra Royal Mural Wall
MEETING POINTS:
Ussher Fort CWH-S5E
Sempe Mantse We CVG-HD4
GNAS CVG-WGM
Osikan Car Park CVG-YCP
Natural Meeting Place CVG-R4P
NEAR GRA CVG-YS8
Mantse Agbonaa CVG-RZ2
Park Main Entrance CVG-D24
Mantse Agbonaa CVG-S17
Park 2nd Entrance Accra Royal Mural Wall CVG-H2N
Get detailed information and unlock the wealth of all there is to see at CHALE WOTE 2017. Find out where all the events and activities are taking place so that you can experience even more at the festival and register for media accreditation.
CHALE WOTE Extreme Sports Park

Aug 19 – 20, 2 – 6pm
Area between GAMADA and Bôdè

This year, CHALE WOTE takes extreme sports to the next level with a stunt park for skaters, skateboarders and bikers. The skate ramps are dream machines where extreme sports stunners flow together – their twists, breaks and jumps show how to overcome obstacles and boundaries. Watch as legendary crews The Flat Land Boys (headed by bike master Martin Kwaku Abrokwah), Rolla Wondaland and Surf Ghana trip out the place with their moves.

Join the competitive tournament and see who ranks 2017 champions of the CHALE WOTE Extreme Sports Park.
Visit the DZALA BUTIQ for the freshest works from the imaginations of street and contemporary artists and designers. This unique art fair experience is two-fold – visitors get a chance to support artists of the festival while choosing from an enviable variety of art works by Ghana-based artists from paintings, digital art, wearable pieces, sculptures, collectible crafts as well as large-scale works.
Live Visual Art, Exhibitions and Installations

Aug 19 – 20, 1 – 6pm

Accra Royal Mural Wall:
Nima Muinhmanchi Art (NMA/Ghana)
Ghana Graffiti Khali (Ghana)
Alex Osei Bonsu (Ghana)
Barbara Siebenlist (Argentina)
Justyna Dziabaszewska (Poland)
Isaac Quartey (Ghana)

CHALE WOTE Extreme Sports Park:
Surf Ghana
Flat Land Boys

Akanmaje:
LATSOPLEMPLEM (Ghana)

James Fort:
Lenneke Bisschop (Netherlands) and
Chriss Nwobu (Nigeria)
Va-Bene Fatsi (Ghana) and John Herman (Germany)
Yvette Nsiah (Ghana)
Nana Oforiatta Ayim (Ghana)
Martin Toloku (Ghana)
Sel Kofiga (Ghana)
Mantse Aryeequaye (Ghana)
Josephine Kuuire (Ghana)
Gladys Adinyi (Ghana)
Theresa Ankomah (Ghana)
Latifah Idriss (Ghana)
Lineo Segoete (Lesotho)
Osa Seven (Nigeria)
Sunday, August 20
3-5pm, Brazil House
April Bey (U.S.)
Live Analog Printing Demonstration

While on an artist residency in Ghana last summer, April Bey invented a technique for analog hand printing that emulates how laser jet printers work. This technique is not being taught anywhere else in the world. April gives a live demonstration of CMYK image transferring as a way of contributing to a sharing economy with African artists.

Deo Gratias Studio:
Aug 19-20, 1-6pm

The oldest photography studio in Accra opens its doors for a special tour of images on exhibit revealing over 80 years of Ghana’s most historic moments. In recognition of the immense history of the Deo Gratias Studio, Mumble Photography (founded by Josephine Kuuire) sets up a mobile studio and captures all the coolest portraits of participants at CHALE WOTE 2017.
MUSIC + PERFORMANCE:
The HighLife Café Stage
Aug 19 - 20, 1 – 10pm
Mantse Agbonaa

This is the place to be if you want to experience a cultural variety of music, dance and performance from live DJ sets to traditional music, reggae, Afro-pop, highlife, hiplife, hip hop, jazz and more.

Saturday, August 19
1 - 6pm

- DJ Seq
- DJ K3V + Friends
- DJ Sensei LO
- Lord Qaliba
- Dr. Drilla
- Koo Ntakra
- Mensahighlife
- Abena Rockstar
- Wan-O
- Bukom Dancehall
- Odarfei
- Bryan the Mensah

Saturday, August 19th
6 - 10pm

- Opoku Mensah
- Kwame Write
- XLNC Fifi Sela
- Sophie
- Jay Nice
- KaySo
- Cef
- Kwadjo Spiri
- Kwesi Arthur
- Al

Sunday, August 20
1 - 6pm

- DJ Milzy
- DJ Noss
- DJ Mitchy
- Nshorna Music
- AJ Lyricx
- Joe Quaye
- Abladzo Kwame
- Alex Wondergem
- Kula
- Eno x Ebony
- Mena

Sunday, August 20
6 - 10pm

- Teshie Boi
- Oga Chux
- Kamal Afroseventy
- Wazumbia
- Nii Lante
- Stevo + Alostmen
- Ria Boss
- Wanlov the Kubolor
The SABOLAI RADIO Stage
Aug 19 – 20, 1 – 9pm

Catch acoustic and electronic sessions with established and emerging artists, James Town hitmakers, international musicians, DJs and more. Also featuring the best in spoken word, theatre, dance and much more.

Saturday, August 19
1 - 6pm
DJ Noss
DJ Hagan
Royal Rebel
Street Children
Empowerment Foundation (SCEF)
ACT for Change
Addison
Kula
Alex Wondergem
Kwadjo Spiri
Abladzo Kwame
Eno x Ebony
JOWAA

6 - 9pm
Ama Opoku
Gifty Arthur
Mena
Nugbor ye Djen
Kamal Afroseveny
Kay Steez
Wazumbia
Janann Zervas

Sunday, August 20
1 - 6pm
DJ Sensei LO
DJ Mitchy
Kwame Boafo
Odartei
Mckingtorch
Major + Fire
Abena Rockstar
SCEF
Renner
Bol33ro
Dr. Drilla
Aboa K ) t )
Bryan the Mensah
Nshorna Music

6 - 9pm
Ria Boss
Kwame Write
Jay Nice
Six Strings
and more
The Yoyo Tinz Stage
Aug 19 – 20, 2 – 9pm
Old Kings Way Building
Ghana’s hip hop cultural network, yoyo tinz, mashes up the street party at CHALE WOTE once again. This electric event unleashes the hottest music artists in hip hop, hip life and spoken word from Accra, West Africa and beyond.
There are always surprises in store on the yoyo tinz stage so don’t miss out!

August 19
1 – 3pm
Exporting Talent Lab
An interactive experience sharing session with two poets/performance artists – Crystal Tettey and Mama-T - educated and trained in countries and regions different from where they would later work.

3 – 6pm
CHALE WOTE Ehalakasa Slam
A poetry slam competition where poets and slammers compete with poetry performances over 3 rounds for the ultimate prize of being crowned Champion for 2017.

August 20
3 – 6pm
Ehalakasa Concert
This enthralling live concert celebrates poetry, music and art with some of the leaders in the Ghanaian creative industry.

The Ehalakasa Street Stage
Featuring leading poets and performance artists Hundred Percent, Sir Black, Crystal Tettey and Mama-T. Brazil Lane (in front of Brazil House)
PROCESSIONS + MOBILE PERFORMANCES

Processions are a rite of passage at CHALE WOTE and something that visitors to the festival look forward to each year. All processions and mobile performances can be witnessed in the afternoons along the festival route on High Street and side streets from Ussher Fort to the Light House.

Saturday, August 19
3 - 4pm

The African Body Snatcher by Nana Ama Bentsi-Enchill, Tsedaye Makonnen, Ayana Evans and Megan Livingston (U.S.)

The famed African Body Snatcher is a hybrid deity born out of an ancient, Transatlantic Myth involving a fated mix of the waters off the coast of James Town, Accra and Jamestown, Virginia and an escaped slave, known in her community as a scientist, an alchemist of sorts. The Body Snatcher is on the last leg of her journey to her original home James Town, Accra and celebrating the success of her quest to return home.

Saturday, August 19
3:30 - 4pm

.water woman. A mobile performance by ACT for Change (Ghana)

James Town’s leading theatre ensemble, ACT for Change, brings to life a short speculative fiction by writer on the rise, Moshood Balogun. A community’s water resources suddenly dry up and can only be revived through the water of a pregnant woman near birth. The reality of this – that a woman would be the solution to their lives – turns into a nightmare the community is not willing to bear.

Note: This performance begins at 3:30pm sharp in front of James Fort then moves down to Otublohum Square (The SABOLAI RADIO Stage) from 3:40 -4pm.
Sunday, August 20
5 - 6pm
The WATA MATA Procession

This event crowns the closing of the 2017 festival with a master procession that includes participating artists, festival production members, James Town community residents and CHALE WOTE lovers. The audience is invited to join as participants as we walk together in a thrilling finish to CHALE WOTE 2017.

Saturday, August 19
5 - 6pm
Mami Wata Procession
Led by Chantal Miller and Fiona Compton (UK)

Mami Wata is a connecting and protective force of the African and Caribbean journey through enslavement to emancipation to the birthing of new, multi-dimensional narratives of experience. Witness and join in this electric procession featuring women and women-identified persons who express their different interpretations of Mami Wata together in one movement. This procession will be women-centered and led and promotes safe public and private space for women’s full self-expression.

Participants are encouraged to wear white (sacred spirit) and blue (water) and to bring noisemakers to tone out and drive away negative energy.

This procession will start in front of Ussher Fort and end at the Light House.
FOOD + DRINKS

The Accra Cookout
Aug 19 – 20, 1 – 10pm
Mantse Agbonaa

The Accra Cookout returns with over 30 different mouthwatering options in local and international cuisine.

James Town Market
Aug 19 – 20, 1 – 6pm
High Street (after Bible House) to Bannerman Road

Experience the best of what James Town has to offer with tasty fish and kenkey, red red, roasted and fried plantains, groundnut cakes as well as cold drinks and live street boogie entertainment.
In honor of our 7th edition, we return to CHALE WOTE’s roots with the Fashion Circus - a revolving door of dope fashion, design and style featuring bold emerging designers that know how to stunt the runway.

On Sunday, we unveil the Black Design Market, a special fashion place where featured designers sell collection pieces at deep discounts you won’t find anywhere else.

Hosted by The Family Incorporated.
Saturday, August 19
12noon – 5pm
Brazil Lane

CONcreateUniforms x Finders Keepers Outfits presents:
thrift-crates POP UP

Creating strong identities via uniforms. Grab a new look from
their limited thrift-crates.
Hats
Glasses
Jackets
Overalls and Jumpuits
Shoes
Curated by Steloolive & MrQu1st

Oblatsoobi Market
Aug 19 – 20, 1 – 6pm
High Street (between Ghana Customs Fort to Otublohum Square)

Oblatsoobi Market carries an amazing array of works by handmade designers across Ghana and West Africa. Get unique and enthralling pieces in jewelry, clothing, shoes, lifestyle items and gifts.
ACT for CHANGE – a water woman.
(Theatre) ||
GHANA

James Town’s leading theatre and performance ensemble, ACT for Change, have been part of the festival since 2011. These community activists use theatre to address social issues such as violence against women, limiting the stigmatization against people living with HIV and increasing awareness and connection, and promoting the rights of sex workers.

Each year, the troupe creates original pieces that are tailored to the theme of CHALE WOTE. This year, ACT for CHANGE creates a unique dramatization of Moshood Balogun’s speculative short fiction, a water woman., which looks at the dissolution of a community – first through the pollution of their water resources, and finally, by a deep patriarchy in preventing the solution because it lies in the hands of a woman.

This performance will be mobile – moving from James Fort to Otublohum Square for a killer finish.

Ahmed Partey – Digital Art ||
GHANA

Ahmed Partey’s digital art brings a much needed firmware update to West African symbols, specifically the Samai of the Ga people and cultures of the greater Accra region. The Ghana-based designer and digital artist’s work rejuvenates the classic look of the timeless symbols with a mosaic surface formed with irregular and unique patterns.

The patterns resembling fractures give the symbols a refreshing texture, together with the bright, imposing colours used. Partey’s installation at this year’s festival prompts a need to relearn the cultural values that are embedded in the Samai symbols first by dismantling them and then piecing them back together so they reflect contemporary times.

Alex Osei Bonsu – Graffiti ||
GHANA

For Graffiti artist, Alex Osei Bonsu, this year’s theme, WATA MATA, leads him on an expedition deep into the cosmos. His installation will pictorial represent the nexuses of the human mind and physical nature by producing an alien character with masculine and feminine features, visiting from a distant universe.

This character will be a manifestation of the other self, floating through space and time and will incorporate different calligraphy strokes and character styles to vividly represent the subconscious African mind in an Afrofuturistic environment.

April Bey - Dolezalism and Jollof Rice (Artist Lecture + Live Demo) ||
U.S.

Where do Jollof rice and Racheal Dolezal meet? Visual artist and art educator April Bey might have an idea. Straight out of Los Angeles, her work is an eclectic mashup of
pop culture, race analysis and social criticism. Through Jollof Magazine, a fictitious magazine she established following her residency in Ghana in 2016, the artist tackles the hypocrisy that permeates race matters especially among U.S. citizens, beginning with the curious case of Rachel Dolezal, whose identification as “transracial” catalysed race discourses in new ways.

Bey’s presentation at the festival will summarize her year-long work in Ghana on pop cultural, gender as well as aesthetics and identity, where she developed a novel technique of analogue hand printing which mimics the mechanisms of laser jet printers. Bey will also demonstrate this technique, used to produce bright, textured artwork on Ghanaian fabric, for willing participants.

**Barbara Siebenlist – (Mural Art) || ARGENTINA**

This year, all the way from Argentina comes self-taught artist and nomad, Barbara Siebenlist, who will tag the walls and canvas of CHALE WOTE with her unique impressions of Ghana’s distinct cultures. Siebenlist’s craft evolves from her desire to travel the world and document her experience through the art she leaves there.

A recurring presence in her work is the woman’s form, with most of her past work situating the body of a woman, with cool colours and abstract forms, in murals. Barbara’s works revolve around freedom, reflecting the emotions she feels from the social structures she observes.

**Bemyoda – Stark (Music/photography installation) || Nigeria**

Bemyoda is a hip hop musician who has fashioned a unique visual experience of his album, Stark, for listeners. Through printed lyrics, black and white photography and headphones, the Nigerian artist compels his listeners to imagine multiple perspectives embedded in a song.

The mixed media exhibition breaks the rigidity of a music video plot and opens up the imagination of listeners to play around with a poignant monochrome photograph. The Stark exhibition will highlight Bemyoda’s range of expression across artistic mediums whilst providing an unrivalled experience of his work for each listener.

**DJ NOSS – Music || MARTINIQUE/FRANCE**

A multifaceted artist in his own right, DJ Noss has evolved in a vivid musical world, armed with his turntables and a traditional Bélé drum. Both independently and with his musical collective Madahouse, he has fused the rhythms of soul and trap, allowed electronic music to permeate Caribbean sounds and paired Hip-Hop with the Bélé beats.

Noss’s music transcends borders as he has played in France, Spain, the United States and Hungary alongside DJ Snake, Jillionaire from Major Lazer and DJ Pone. Deeply rooted in his Martiniquan heritage, Noss remains open to the surrounding world and his music is a confluence between his cultural roots and his global encounters.
DJ Sensei LO – Music II
NIGERIA

DJ Sensei LO is a music specialist in house and African rhythms. She is known for creating and serving a unique fusion of Afro-house, Afrobeat and Afropop music. From Kumasi, Ghana, DJ Sensei LO was born and raised in Lagos, Nigeria. Her career launched in January 2014 as Resident DJ for Blak Lounge Elegushi, a prestigious club at the famous Elegushi Private beach in Lagos.

She has performed at numerous local and International events including last year’s CHALE WOTE Street Art Festival. She currently hosts “Saturday Night House”, a monthly House Music party event at the Vellvett Lounge in Lagos.

Ehalakasa – Ehalakasa Street Stage (Poetry) II
GHANA

Ehalakasa have always held down the spoken word scene at CHALE WOTE and this year, they’re back over the weekend to satisfy all verbal cravings with Sir Black and Hundred Percent leading the way. The spoken word and poetry collective have consistently served as a creative incubator for brooding talents in all aspects of the spoken word and poetic arts in Ghana over the last near decade.

They’re signature event, the Ehalakasa Slam, will be held at the festival this year where a group of slam poets will engage in a series for the Champion title. Ehalakasa will also host an Open Mic and a workshop session dubbed the “Exporting Talent Lab” where experienced writers – Crystal Tettey and Mama-T - in global performance poetry scenes will share their knowledge with upcoming poets and performers.

Flat Land Boys x Rolla Wondaland (Extreme Sports) II
GHANA

The extreme sportsmen of Ghana are legendary on the streets for their moves on bikes, skates, and skateboards. Flat Land Boys (headed by Martin Kwaku Abrokwah) and Rolla Wondaland (led by Jerry Dada) perform with the CHALE WOTE Street Art Festival every year, formatting projects to fit within the theme. Abrokwah has trained a majority of the bikers in Ghana and Jerry has done the same for a number of skater collectives in Accra.

This year, the crews team up with Surf Ghana to test their moves in the CHALE WOTE Extreme Sports Park.

Ghana Graffiti - graffiti
GHANA

Ghana Graffiti is the largest graffiti crew founded by writers like Mohammed Awudu, Ian Quhachi and Bright Ackwerh. It is a group of the wildest graffiti writers in Ghana doing dynamic street art in Accra and other parts of Ghana. They work in challenging environments but believe their skills and message where and skill will reach the art community and the general public.

Ghana Graffiti is specialized in professional design and the creation of large street paintings
and graffiti murals as well as educational workshops on graffiti. Ghana Graffiti is a self-motivated group that believes in the role of graffiti writers in the building of a country and with the ability to put up political, socio-economic, environmental statements amongst others, this can be accomplished.

**Gladys Adinyira Wuaku – Where Is My Seat (Installation) || GHANA**

The contributions of women towards the history of Ghana are often to reduced to tiny footnotes in history, never revealing of the full scope of their participation, be it in the independence struggle or post-colonial policy making and implementation.

Renowned Ghanaian sculptor and art instructor, Gladys Adinyira Wuaku's installation attacks this unwarranted silence and seeks to bring gender balance to the narrative and conversations on Ghanaian history. Titled, Where is My Seat, the work involves miniature wooden chairs, meant for nursery schools that are arranged into creeping rows and short, orderly stacks.

The installation will also invoke the participation of the audience by inviting them to sit on the tiny chairs and engage in conversation about the roles women like Hannah Kudjoe, Leticia Quaye and Ama Nkrumah played in Ghanaian history and perhaps notice the discomfort of being seated in small chairs despite making big contributions to national development.

**Hutor Adzimashie Bali & The Hu-Koku Association – (Performance) || Brazil House GHANA**

The spectacular showmen group comes to Accra from the Volta Region to bring “Badboy BODY Electronics” – and open the CHALE WOTE 2017 festival week with an electric spiritual experience where we witness men eat fire and cut themselves with large knives - all without a scratch.

**Isaac Niiboi Quartey – Graffiti II GHANA**

Graffiti artist Isaac Niiboi Quartey has an abstract take on this year’s theme, WATA MATA. The Ghanaian artist will reference the complete thematic trilogy in his work from African Electronics to Spirit Robot, drawing on the latent connections to programme his canvasses such that they highlighting alternate takes on natural elements with different tones of the colour blue.

**Isshaq Ismail - (Installation) II GHANA**

Isshaq Ismail is an evolving Ghanaian fine artist recapturing the nuances of his world in the most unassuming scenes. The artist has a minimalist approach to his work, where he reduces characters to flat apparitions that reflect abstract themes, emotions and experiences of a young Ghanaian mind. Isshaq’s practices involve imaginative reconstruction of African characters into flexible flat icons on canvas.
Australian artist Jacqui Lewis' work references the guerrilla nature of early street art work by using paste up stickers of drawings and paintings to change our relationship to public space and how we occupy it. She draws attention to the icon as well as the creative way in which a previous non-remarkable public space has been transformed.

Lewis uses a distinct character called the Khokho Art Bird whose features reflect the themes of possibility and healing. Paste-ups of this character in different colors and patterns along with short provocative phrases in English, Twi and Ga will be installed on walls, windows, doors and other spaces in Jamestown.

Jacqui Lewis also transfers the knowledge from her art practice during the LABS where she will hold a session on hope, self-expression and artistic ritual.

A multimedia installation/performance piece exploring how inherited and intergenerational trauma can morph into strange, distorted things of power. Taking into account the relentless colonizing and missionary occupation of Ghana, strange things become normal and a part of everyday practices.

This project looks at the ways a people have persisted against foreign military intervention and the dispossession of their land, languages and cultures. Masquerade is a form invented by colonized peoples to regain dignity, joy, and freedom.

This play with power changes performers into different caricatures of colonizers. Also a kind of escape, masquerade provides space to imagine different ideas of freedom through symbols of imperialist dominance and control.

The Country Formerly Known As Ghana reroutes trauma through an imagined present where Ghana was never the Gold Coast and was always and permanently free. A gesture towards rebuilding our existence beyond what we know as FREEDOM.

For Polish artist Justyna Dziabaszewska, WATA MATA incites a rethinking of artistic practices especially in cartography, some of which brought Europeans to the shores of James Town centuries ago.

Her work titled, Here Be Dragons, comes from a term used by cartographers in etching early maps to describe regions of the world they were yet to see.

Justyna's detailed monochrome paintings reinterpret traditional European etchings and engravings to reflect modern themes. At CHALE WOTE, she...
localizes this practice by investigating the post-colonial narrative, especially the impact European art had with the same imperial technique.

**Kwame Boafo – Daze (Performance art) || GHANA**

Performance art often provides the most riveting storytelling experience by creating a vivid visual experience. With Daze, performance artist, Kwame Boafo is literally examining the tenacity of the post-colonial black body. Operating with the body as a canvass allows the artist to dynamically portray resistance through the poetics of movement and form.

Kwame Boafo’s past work including Caught In The Web, at Chale Wote 2016 deal with themes that such as liberation and struggle and Daze seems to be an evolution of that leitmotif.

The performance blurs the line between theatrical and realistic in portraying the physical shock that lies our bodies daze and almost unable to resist.

**Latifah Iddriss – Heart Attack (Installation) || GHANA**

Latifah Iddriss’ environmentally conscious design work and this year’s festival theme, WATA MATA, are in perfect alignment. The young female architect who is blurring the line between the art and architecture, is inspired by the theme to reveal how the unchecked use of plastics gravely affects water bodies and the environment, especially in Accra.

Her installation at the festival, a scaled models surrounded with plastic will demonstrate the detrimental ways that plastic harms human life. The country’s non-existent recycling culture has adverse effects on environment.

The Heart Attack installation, is using everyday objects to prompt a rethinking of our waste management practices. Latifah Iddriss’s work will be the first installment in an ongoing series where she documents Ghana’s waste management process through design and photography as well as using her architectural knowledge to design structures that reflect environmentally sound practices.

**Lenneke Bisschop and Chriss Aghana Nwobu - Rite of Becoming (performance) || NETHERLANDS x NIGERIA**

Drawing from Fela Kuti’s hit ode to the power of water, *Water No Get Enemy*, performance artists and photographers, Chriss Aghana Nwobu and Lenneke Bisschop, portray the indispensable nature of water through a ritual. The ways in which we treat water are critical in understanding how we relate to each other. Dressed entirely in clothing made of plastic, the pair will demonstrate a ritual of washing their bodies with water in a sacred space, which they will fashion out of recycled plastic bottles.

The performance will also invite the audience to engage in the ritual of washing the hands and feet of other, in the scared space, as the moving interactive installation roams festival sites.
Lineo Segoete – Migrants from the Sky Kingdom (Photography) || LESOTHO

Using photography as a magnifier, Lineo Segoete is offering a glimpse into the life and history of the Basotho of Lesotho. The power images possess in shaping opinion due to the dozens of stories embedded in a single frame means that there's often more to a single narrative that meets the eye.

Through a photography installation titled Migrants from the Sky Kingdom, four artists, Matlali Matabane, Nthabeleng Pepenene, Lineo Segoete, Sobukwe Mapefane and Liepollo Moleleki, highlight the nuances of life and spirituality in the southern African landlocked nation as well as dispel myths about its culture and history.

The images will leverage various documentary techniques to lead viewers to a mental space where they can form balanced opinions about the Basotho outside of the mainstream ideas.

Martin Toloku – Hidden From View (Sculpture and installation) || GHANA

Martin Toloku investigates decay - of memory, emotion, practices and nature. His mixed media practice with wood stumps and logs at various stages of decay extend from the thousands of stumps that stick out of the Volta Lake, created as a result of the damming of the river decades ago.

His installation at the festival titled, Hidden From View, will involve layering these logs and stumps of various shapes and forms with old newspapers so as the evoke the decaying memories of the headlines on the prints in the audience.

Termites also play a crucial organic role in Toloku’s work as he relies on the natural processes that reduces the wood to soil in creating the patterned surface on which he arranged the old newspapers, showing the fluidity of natural energy between elements.


Through performance art, Nana Ama Bentsi-Enchill, Tsedaye Makonnen, Megan Rucker Livingston & Helina Metaferia from America are clapping back at historical users of the expression, African booty scratcher.

Their installation titled, “African Body Snatcher,” involves using their bodies as technologies to reconstruct an age-old narrative connecting people in the diaspora to African heritage, cultures and people on the continent.

The imaginative narrative tells the story of a hybrid deity born from the waters of Jamestown, Virginia, USA who returns home to James Town in Accra in a magical journey of reconnection that provokes new encounters.
Nana Oforiatta Ayim – Mind, the Gap (video installation) || GHANA

Writer, filmmaker, and art historian, Nana Oforiatta Ayim's work has a wide focus from Akan drum poetry to the history of cultural objects and the hidden stories they store among Ghanaian communities.

At this year’s festival the curator, gallerist, and author will hold a ten-screen installation of ten different films that comprise some of her research work on African culture over ten years’ as founder of The ANO Institute of Contemporary Arts.

Agbako, a film that looks at the untold stories of Ghana and features parts of CHALE WOTE 2015 will be screened simultaneously with other films such as A Shred of Identity (on the work of the Zimbabwean writer Dambudzo Marechera) and Jubilee (on the oil production process in Ghana and Norway) - all of which deal with the duality of existence and identity.

Nima Muinhinmanchi Art – (Graffitti, Installation) || GHANA

For Nima Muinhinmanchi Art (NMA), this year’s festival is a completion of a project they started in 2011 at the inaugural CHALE WOTE Street Art Festival. The Nima-based artist collective was one of the first groups to contribute to the festival and have been a vibrant presence ever since. Their iconic murals on the old Kings Way Building and other historical sites in James Town aided in transforming the look of the communities.

WATA MATA, being the completion of the trilogy, takes them back to the very first murals they worked on, as NMA looks to reinvent those tags, as well as produce new pieces that reflect the positive growth and enabling spirit the festival has come to possess.

Made up of over 20 students, artist, photographers, curators and instructor, the entire collective will come together to produce an elaborate group mural as well as individual canvas pieces based on their unique experience of the festival.

Nomes Dee - Modern Priestess (digital art) || ZAMBIA

One glance is all it takes to be magnetized to Nomes Dee’s enthralling digital art. The Zambian artist’s arresting, pop-art portraits of Africans glitter with dramatic saturated colors. Her work speaks to gender and sexuality, representation and spirituality. The installation of digital prints titled Modern Priestess distorts the narrative of who can access this space.

Being a digital artist, the narcissistic appeal of pop culture is heavily embedded in her work as Nomes Dee uses motifs like selfie culture, phones and celebrity cultures to point out the contradictions in our African societies.
Osa Seven is an Urban GFX and Graffiti Artist from Lagos, with a passion for telling stories using contemporary art. Armed with his stencils, spray paint, epoxy, varnish, paper, and boards, he disrupts spaces that allow him express his creativity. Osa's work ranges from portraits of iconic characters, to scenic images, brand designs, abstract art, and tribal art designs that appeal to the human emotions. Osa tends to doodle on anything he can lay his hands on, as his wandering pen is constantly itching to tell a story. Last year, Osa Seven debuted his work at the CHALE WOTE Street Art Festival and he returns in 2017 with fresh and exciting works.

Caribbean artist Quentin VerCetty's digital art works were used to launch the call for this year's CHALE WOTE festival. His art works are a visual manifestation that says “Africa is NOW” - a celebratory, bold statement as much as it is a declaration, affirmation and reclamation. The work explores a narrative where different African cultures, people and tradition interact in a public display of affection represented through public art like music performances, sculptures, murals and conversations with each other, all co-existing in a tomorrow setting. These public display of affection captured as a meta-narrative driven image is also about technology.

VerCetty's work shows how African people have invented art such as sculptures and masks and art practices such as musical instruments and spoken word as multifunctional and multipurpose tools that represents an idea as well as act as a way to preserve stories and the existence of the people and promote cultures and traditions. Many of the images were inspired by VerCetty's personal travelling experiences in Ghana, Zimbabwe and South Africa, and throughout the Africa diaspora, specifically the Caribbean, and seeing some of these moments and want to speculate and recapture so they can live forever.

Sel Kofiga's plain yet crisp impressions of the visage rely on launching an attack on the silence that arrests public discourse in Ghana on issues such as sexuality, religion, classism is what Sel Kofiga hopes to achieve with his work at the festival this year. The young Ghanaian fine artist is initiating social dialogue through his series of paintings that unmask the collective face of Ghanaian society.

Sel Kofiga's plain yet crisp impressions of the visage rely on...
arresting colours and contorted expressions of shock and anguish to elicit reaction.

To the artist, making faces are the way we react to the injustices of everyday life, yet the facial expressions are layered with the deep-seated issues society collectively avoids.

Street Children Empowerment Foundation – (dance performance) GHANA

The kids of James Town usually swarm the festival sites with their infectious energy each year, some admiring the art on display and others actively participating.

The Street Children Empowerment Foundation, a James Town based NGO has put together a cultural dance performance starring kids from the community.

This interactive project will showcase the artistic potential these young ones have which the organization is fostering through mentoring and performance lessons. Their performance will fuse traditional dance from various Ghanaian cultures and contemporary dance forms. The premise centers on the pollution of the shores of James Town, set against the sound of the crashing waves.

Surf Ghana – (Skateboarding, performance) GHANA

From fire-eating acrobats to angel-like BMX stunt men, the street sports performances at CHALE WOTE always add an extra jolt of excitement to the festival. This year, Surf Ghana, a surfing and skateboarding collective will ride through the streets stuntin’ with their bags of tricks.

With over 30 members split into two teams between Busua (in western Ghana) and Accra, Surf Ghana’s performance at the festival will include a skate competition using portable ramps and DJ sets tuned to pulsating techno music.

Surf Ghana will also collaborate with visual artists at the festival to paint and install skateboards.

Theresa Ankomah – (Installation) || GHANA

Theresa Ankomah is a young Ghanaian artist investigating structure through her installation. The first runner up at Kuenyehia Art Prize for contemporary Ghanaian art (2017) uses kenaf woven baskets, some of which are used to store and transport onions to create structure that mirror and question social and economic structures as well as the traditional concepts and ideas attached to them.

Tifali – ...K3 Yei... (...and the women...) (performance) || Brazil House GHANA

Tifali are storming the opening of the festival this year with an enthralling all female performance piece. Choreographed by Abigail Sena Atsugah and Tamara
Thomas, the cultural consultants see contemporary and traditional dance forms as necessary tools for educating societies on indigenous African cultural expressions and womanhood.

The team are finding new ways to communicate with the body as a medium, mainly through performance and dance. Their procession of 25 women, titled “...K3 Yei... (...and the women...)” will be a moving performance where they highlight the contributions women have made to the development of the world.

Va-Bene Elikem Fiatsi (crazinisT artisT) & John Herman - Bond[H2o] || GHANA x GERMANY

Va-Bene Elikem Fiatsi (crazinisT artisT), is one of the most provocative Ghanaian artists at the moment.

His installations at CHALE WOTE since 2015 have been the most polarising moments at the festival, magnetizing crowds of viewers throughout the day, attracted and repelled by the spellbinding use of his body to communicate.

His works expose the latent potential performance art has, yet is untapped in these regions. This year, together with German self-taught activist John Herman, Va-Bene Elikem Fiatsi takes the basic chemical composition of this year’s theme as the foundation for his collaborative installation.

By exploring the bond that constitutes water, and how that very basic bond goes on to serve as the foundation for life and death, the artists will be examining its metaphorical boundaries.

The struggle that the physical form of the bodies of the two artists will take during their days-long installation will reflect themes of restriction, displacement and spirituality as they wade, wait and search in a pool of mud filled with bones.

Yvette Nsiah – (Glass, Installation) || GHANA

As a writer, performance artist and singer, Yvette Nsiah is fluid in her approach to art, being able to float between her chosen fields.

This fluidity and freedom of motion extends to her understanding of the festival’s theme, and draws her towards the gentle way in which water colonizes vessels. Working with glass, Yvette creates colourful mosaic panels, embedded with portraits of black women, some of which featured at the festival last year.

The gritty glittering panels refracting light, will highlight the transparency of water as well as its ability to blend seamlessly with other natural elements.

The idea represents women glowing in iridescent light and draws attention to the luminous power they possess from the womb to the soul.
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