

Thomas Erben Gallery

Oladélé Ajiboyé Bamgboyé Works from 1989 onward



*Oladélé Ajiboyé Bamgboyé - Works from the '90s, Thomas Erben Gallery
October 26 - December 13, 2023*

Installation view from entrance (photo credit: Fernando Sandoval/MW).

ANIMA MUNDI

STILL LIFE IN BRITAIN-LA NATURE VIVE EN GRANDE-BRETAGNE



Canadian Museum of Contemporary Photography
Musée canadien de la photographie contemporaine

OLADÉLÉ
BAMGBOYÉ

Born in 1963 in Nigeria, Oladélé Bamgboyé has been a full-time artist since his graduation in 1985 from Strathclyde University in Glasgow. He is self-taught in photography. He has exhibited his work in a number of Scottish galleries including the Fruitmarket Gallery and Stills Gallery in Edinburgh; in Glasgow, at Transmission Gallery, Glasgow Print Studios and Third Eye Centre, where he had a solo exhibition in 1987.

Bamgboyé's work follows three contiguous tracks: self-portraits, interiors and still lifes. All three are made by performance and prop mastery in the artist's rooms: a kitchen, a bathroom and a bedroom, draped with clothes and printed fabric, hung with paintings and decorated with collectibles; from the bedroom, a deep panoramic view of parkland and buildings that is Bamgboyé's entrance through a window into Glasgow.

This delimited site acts continuously on his memory and imagination. His rooms are a repository for cultural symbols and stereotypes that he collects and jumbles together on shelves and ledges. His environment is layered in personal association just as he layers information onto his negatives by multiple exposure. The texture and tonal range thus achieved in the print capture for Bamgboyé a quality of light and shadow that he remembers from his birthplace in West Africa. Interiors are for him invented landscapes, pictures of a place etched in his mind but abraded by nostalgia and cultural displacement.

Oladélé Bamgboyé est né au Nigeria en 1963. Diplômé en 1985 de l'Université Strathclyde de Glasgow, il se consacre par la suite à la création artistique. En matière de photographie, c'est un autodidacte. Ses œuvres ont été exposées dans bon nombre de galeries écossaises, notamment à la Fruitmarket Gallery et à la Stills Gallery d'Édimbourg ainsi qu'à la Transmission Gallery, au Glasgow Print Studios et au Third Eye Centre, à Glasgow. Ce dernier établissement lui a d'ailleurs consacré une exposition particulière en 1987.

L'œuvre de Bamgboyé emprunte trois voies parallèles : l'autoportrait, la scène d'intérieur et la nature morte. Faisant appel aux accessoires et à l'interprétation, l'artiste crée sa mise en scène dans son appartement : cuisine, salle de bains et chambre sont tendues d'étoffes imprimées et de vêtements, décorées de tableaux et d'objets de collection ; dans la chambre, une grande fenêtre offrant une vue panoramique sur un parc et des édifices constitue le point d'entrée de Bamgboyé dans la ville de Glasgow.

Cette vue, bien délimitée, agit sans cesse sur sa mémoire et son imagination. Si bien qu'il a fait de son appartement un entrepôt de symboles et de stéréotypes culturels qu'il entasse pêle-mêle sur les rayons et les corniches. Les associations personnelles forment ainsi la trame de son environnement, de la même façon que les clichés multiples créent la trame de ses négatifs. Le grain et la variété de tons ainsi obtenus permettent à Bamgboyé de simuler les ombres et la lumière du coin de pays où il est né en Afrique occidentale. Les intérieurs sont pour lui des paysages inventés, des images d'un lieu gravé dans son esprit, mais qui s'effritent sous l'effet de la nostalgie et de l'éloignement culturel.



A BIOLOGICAL CONCEPTION
1988

UNE CONCEPTION BIOLOGIQUE
1988



VACANCY, AFRO-SCOT SIMILARITIES
1988

VEUES, SEMBLITUDES AFRO-ICORSAILES
1988

Anima Mundi: Still Life in Britain (pp. 26-27), 1989
Canadian Museum of Contemporary Photography /
National Gallery of Canada



BIRD OF PARADISE, detail of panel #3 photograph, found electric heater, 1989.



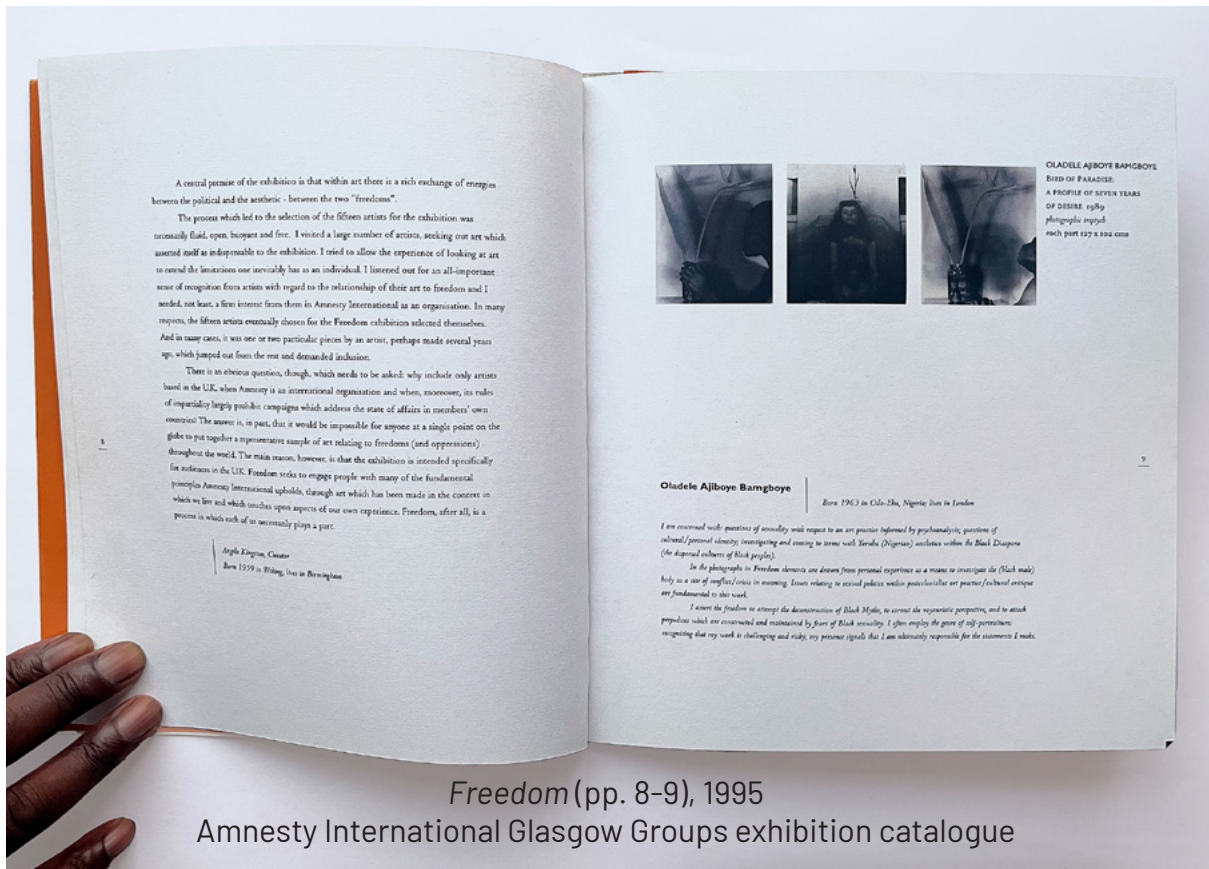
BIRD OF PARADISE, photo installation detail photograph, found electric heater, 1989.

Bird of Paradise, Panel #3

Installation at Smith Art Gallery, Scotland, 1989

Bird of Paradise, Panel #4

Installation at Smith Art Gallery, Scotland, 1989



Freedom (pp. 8-9), 1995

Amnesty International Glasgow Groups exhibition catalogue



Birds of Paradise, triptych, 1989
Silver gelatin prints, 50 x 40 in. each



EITHER/OR, AUDIO INSTALLATION in St.Enoch Shopping Centre with 60 audio headphones and composed soundtrack, during Glasgow 1990 Cultural Capital of Europe, Glasgow, Scotland.



BANFF, BENIN, BERLIN

OLADELE AJIBOYE BAMGBOYE

Following my summer residency in Banff, I visited Nigeria, my first return as an adult since my emigration to Scotland with my parents at the age of 12. It was also my first reunion with two sisters and my extended family in sixteen years over 10 years since their return to Nigeria in 1981, when I stayed in Scotland to continue my education. My two grandmothers, as they thought they again. (My grandfathers would never see me die when I was abroad.)



I met my father which seemed appropriate since he was the first to leave Scotland. Our hugging, kissing and crying quickly reformed our bond after 11 years of communication by sporadic mail. He is now neatly shaven, but still older, his hair greyer and lean, fit. My meeting with especially emotional as it was our first since I was 18. Our parting in Claspow was a tear-mother and three siblings disappeared into the Night Sky for Africa.



As the second born of seven children, with a large extended family, I have been independent since the age of 7 and have also spent the least time with my parents (10 years in total, 5 of those being in Scotland). Dad, a dreadlocked fading memories of my inspiration. If the length place is an indication of on arrival in Nigeria, I African but my language, Yoruba, was



I was 28, and arrived as a man with strong but birthplace and place of of one's residency in a the make-up of identity, was more European than understanding of the still strong.

My return to Nigeria was a turning point in my life. In Africa I had rediscovered a part of myself. I finally found where my face and mannevers fitted. I had a strong sense of identity before, but in Nigeria I was able to see the person I had become.



I was raised by my grandparents: by grandmother and great grandmother from my mother's side; and by grandfather from my father's side. My great grandmother was a devout Muslim, and whilst living with her, I was exposed to the faith. Whilst with my grandfather, I was exposed to Christianity.

One day on the farm, during the yam season, I asked my grandfather why I was my colour. As usual, he replied in a parable: "to understand who you are, look around you with your eyes open. Do you see and feel the rich reddish brown earth between your toes?" He taught me that the environment shaped a person's nature, and that therefore one's nature is an evolving one. He also taught me to strive for patience and sympathy for another's viewpoint, regardless of the differences.

I was inseparable from him, and on my return to his village of Odo-Eku, the elders who remembered him were struck by our similarities.



Kunstlerhaus Bethanien, Berlin April 1993

Harbour (pp. 14-15), 1993
Magazine, Vol. 2, no. 3, spring 1993



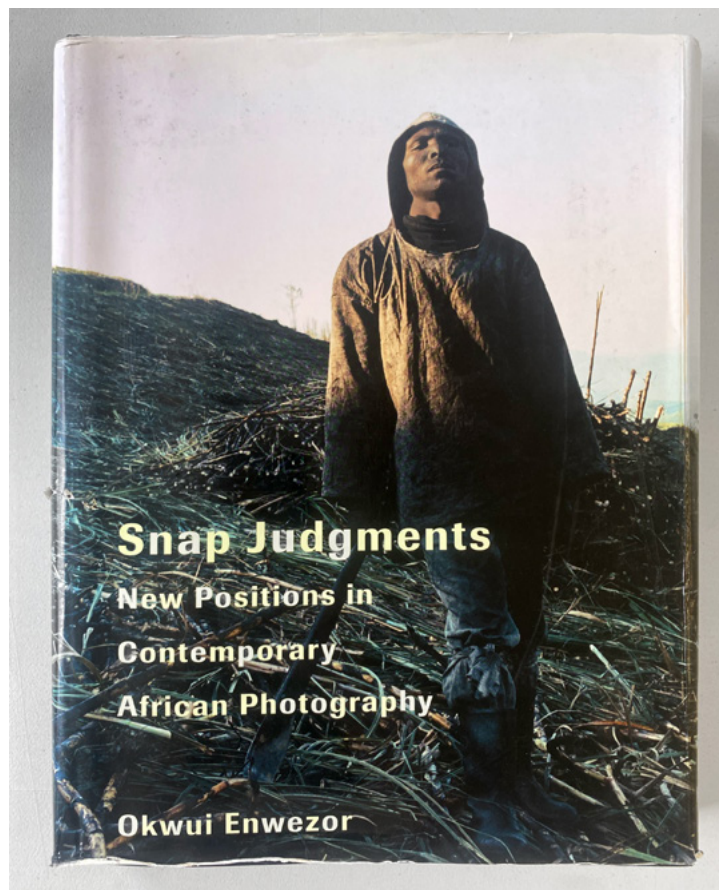
EINE REISE Photographic Installation
for the show Cultural(dis)placement,
at Burnarby Art Gallery, Vancouver,
Canada, 1991.



EINE REISE photo installation at
Burnarby Art Gallery, Vancouver, 1991.



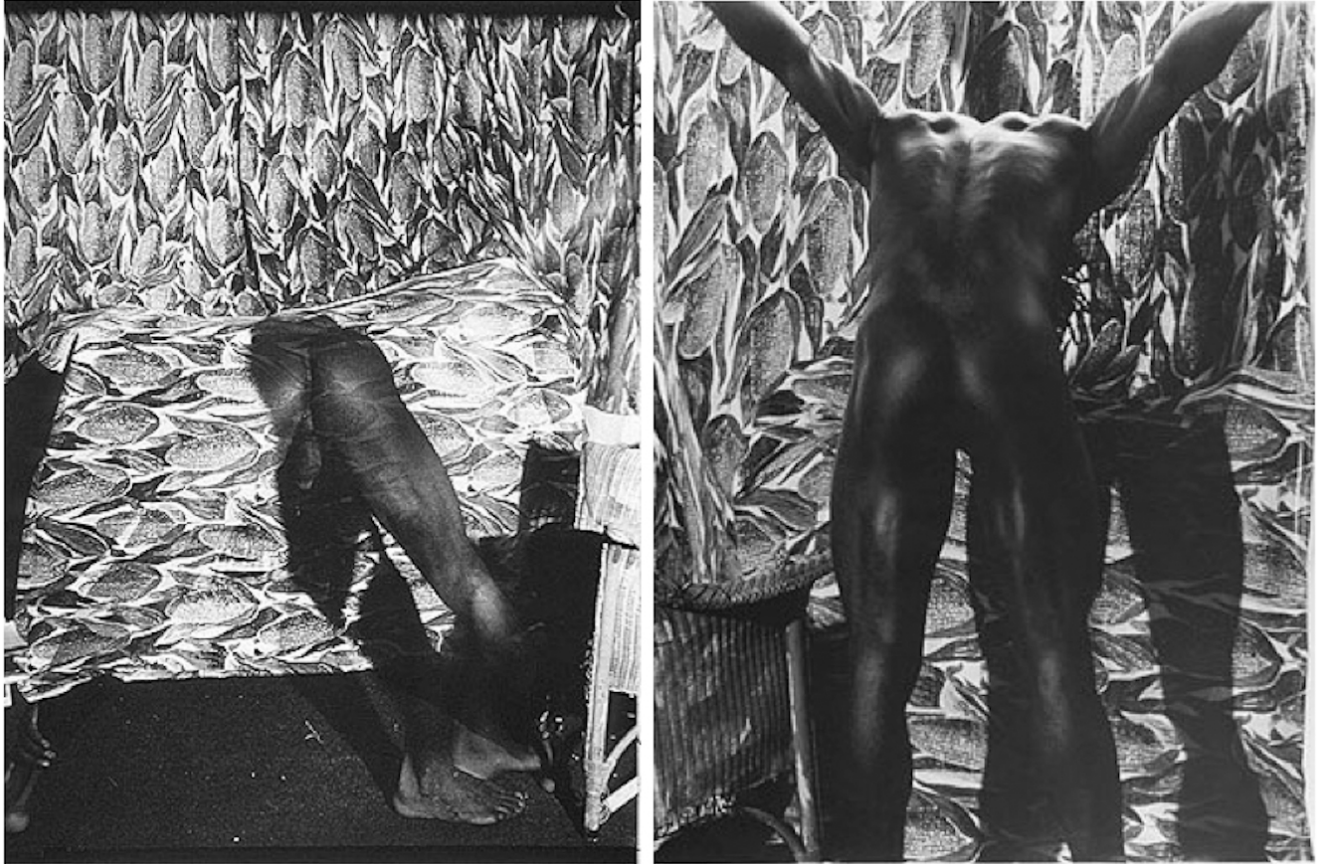
Eine Reise, 1991
Silver gelatin prints



Snap Judgments: New Positions in Contemporary African Photography,
Guggenheim 2006 (exhibition catalogue).



Snap Judgments: New Positions in Contemporary African Photography
(pp. 48-49), Guggenheim 2006 (exhibition catalogue).



Arise (I + II), 1991
Silver gelatin prints, 75 x 50 in. each



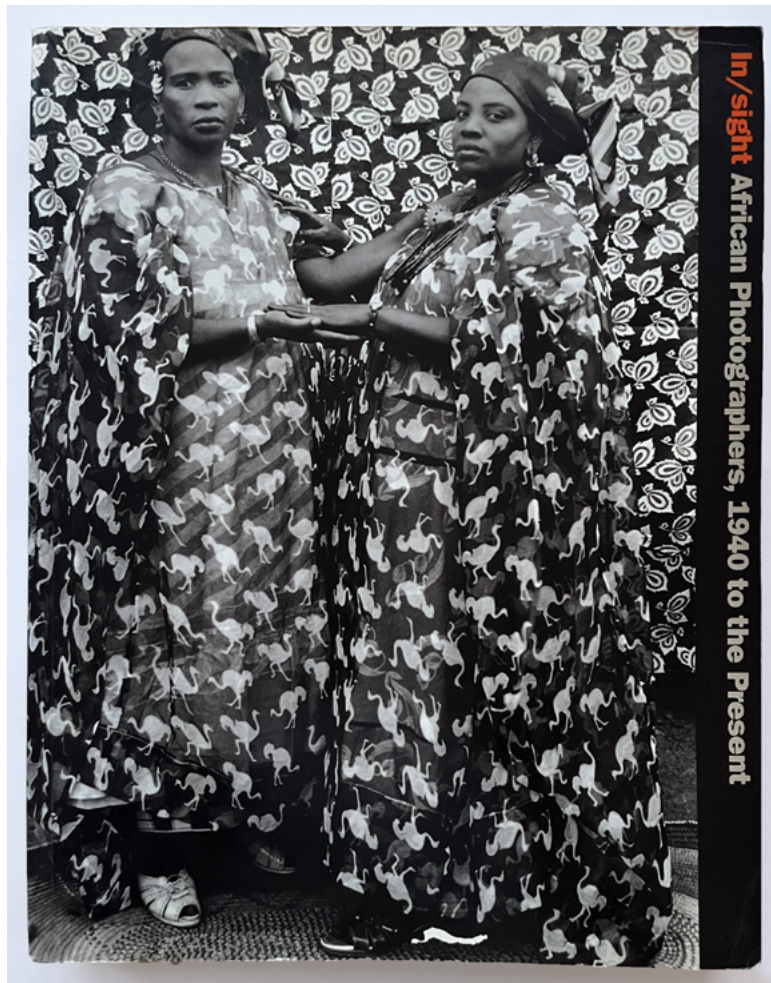
Prospect 96 - Photographie in der Gegenwartskunst,
1996 (exhibition catalogue).



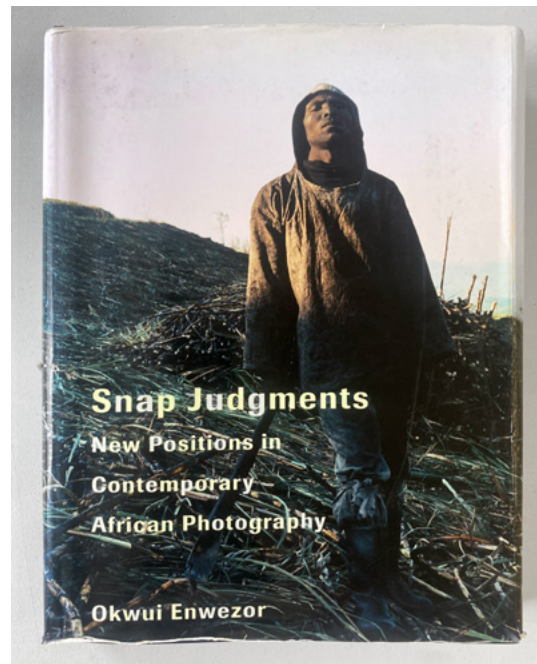
Prospect 96 - Photographie in der Gegenwartskunst
(pp. 50-51), 1996 (exhibition catalogue).



Defining Self Sufficiency, series, 1993
Silver gelatin prints, 72.5 x 48 in. each
Edition of 6 (+ 1AP)



In/Sight: African Photographers, 1940 - Present, 1996, Guggenheim.



Snap Judgments: New Positions in Contemporary African Photography, Guggenheim 2006 (exhibition catalogue).



Snap Judgments: New Positions in Contemporary African Photography (pp. 50-51), Guggenheim 2006 (exhibition catalogue).



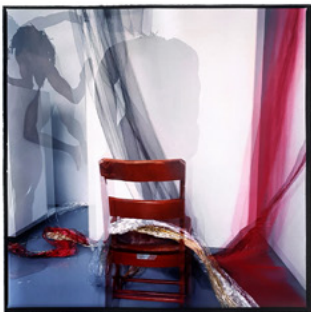
Snap Judgments: New Positions in Contemporary African Photography (pp. 52-53)



Snap Judgments: New Positions in Contemporary African Photography (pp. 54-55)



Snap Judgments: New Positions in Contemporary African Photography (pp. 56-57)



Celebrate, Series, 1994
 C-prints, 25 x 25 in. (each)
 Edition of 9 (+ 1AP)



OLADÉLÉ AJIBOYÉ BAMGBOYÉ

Nach meiner Emigration aus Nigeria haben die zwanzig Jahre Aufenthalt in Europa meine künstlerische Praxis dahingehend beeinflusst, daß diese die Hybridisierung der verwestlichen und afrikanischen (Yoruba) künstlerischen Anliegen und Empfindungen verkörpert. Meine Reisen nach Afrika, das Leben und Arbeiten dort, verbunden mit meiner eigenen Exotenz und wechselnden Rolle als Mitglied der afrikanischen Diaspora in Europa, veranlassen weiterhin kontinuierlich die Konzeption und mögliche Realisation meiner Kunst.

Einige Beobachter sehen meine Kunst als direkte Weiterentwicklung von Yoruba-Kunst in der Migration, während andere in meinem Schaffen Konzentrationen erkennen, die unmissbar mit Fragen zeitgenössischer schwarzer (und weitgehend europäischer) kultureller und sexueller Identität verbunden sind. Es wäre untauglich, die einflussreichen Auswirkungen politischer und sozialer Kulturkritik und psychoanalytischer/postkolonialer Diskurse und Theorien auf mein Werk herunterzuspielen.

Ich plädiere dafür, Kunst zu schaffen, die größtenteils aus persönlicher Erfahrung/Geschichte entsteht, die heranzuführen und oft gewagt ist und sich simplifizieren widersetzt. Das Überschreiten kultureller Grenzen und Beschränkungen bei gleichzeitiger Vermischung der Fallstricke von Thematik, Stereotypen und ghettoisierung seiner der Medien ist von gleicher Wichtigkeit.

Fähigkeit arbeite ich mit einer Kombination aller wichtigeren, auf Linien basierenden Medien, wie Film, Fotografie und Videokunst, um Installationen und Performances zu realisieren, häufig in Zusammenarbeit mit anderen, ähnlich gewählten Künstlern verschiedenster kultureller und konzeptioneller Herkunft.

Als Folge meines eigenen künstlerisch-wissenschaftlichen Hintergrunds beschäftige ich mich natürlich mit der Erweiterung meines visuellen Vokabulars durch die Erforschung und Anwendung digitaler elektronischer Medien, um die Verwirklichung künftiger Projekte zu erleichtern.

Rotterdam, 3. Dezember 1994



From the series "Puncture" (Panel 1), 1994

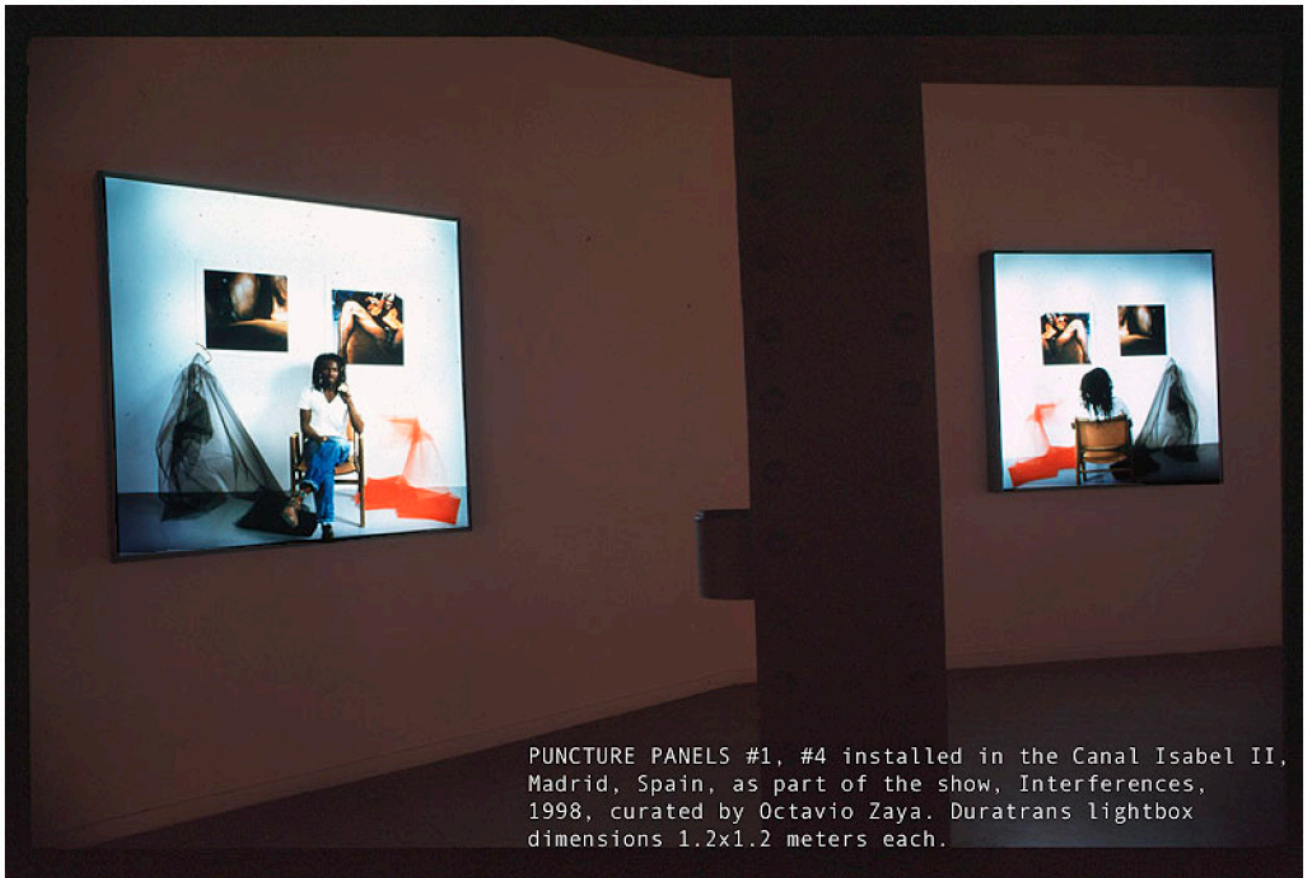
Prospect 96 - Photographie in der Gegenwartskunst
(pp. 48-49), 1996 (exhibition catalogue).



In/Sight: African Photographers, 1940 - Present (pp.164-165), 1996, Guggenheim.

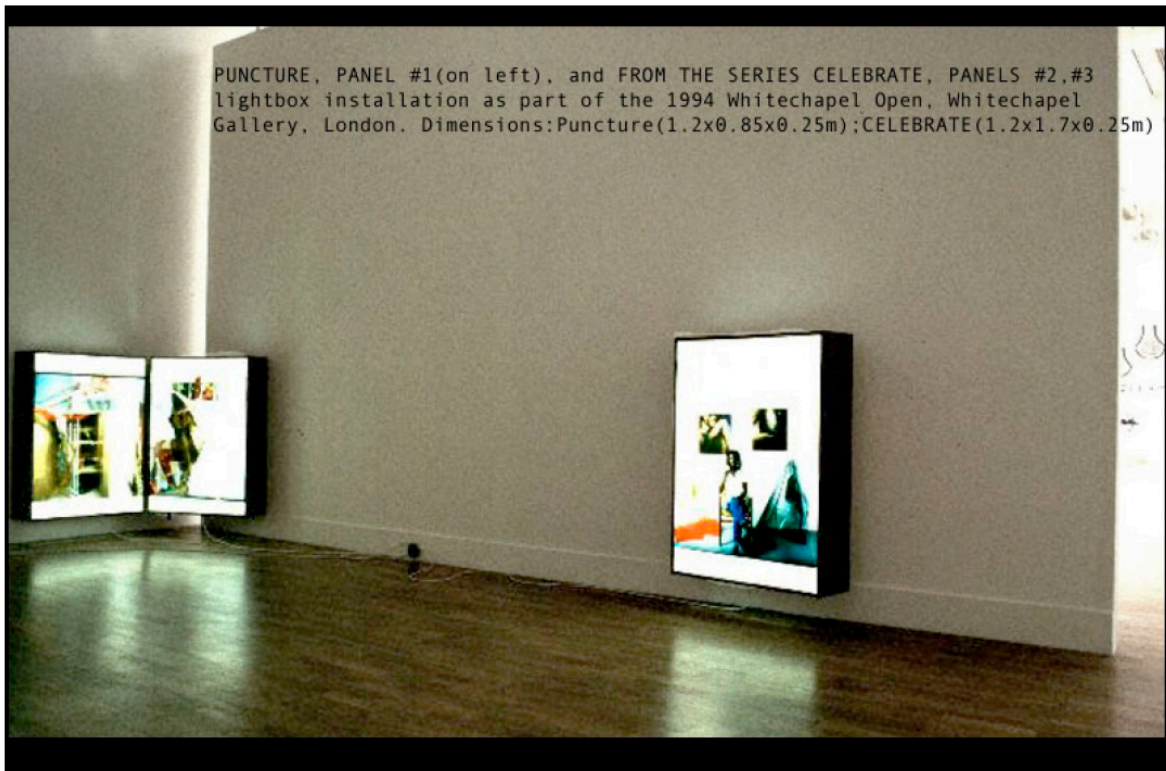


Puncture, series, 1994
C-prints



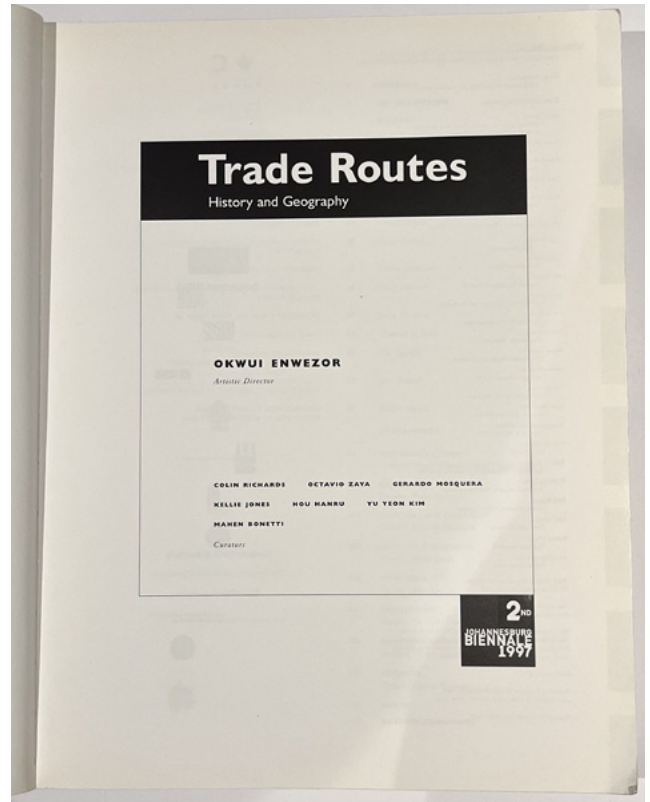
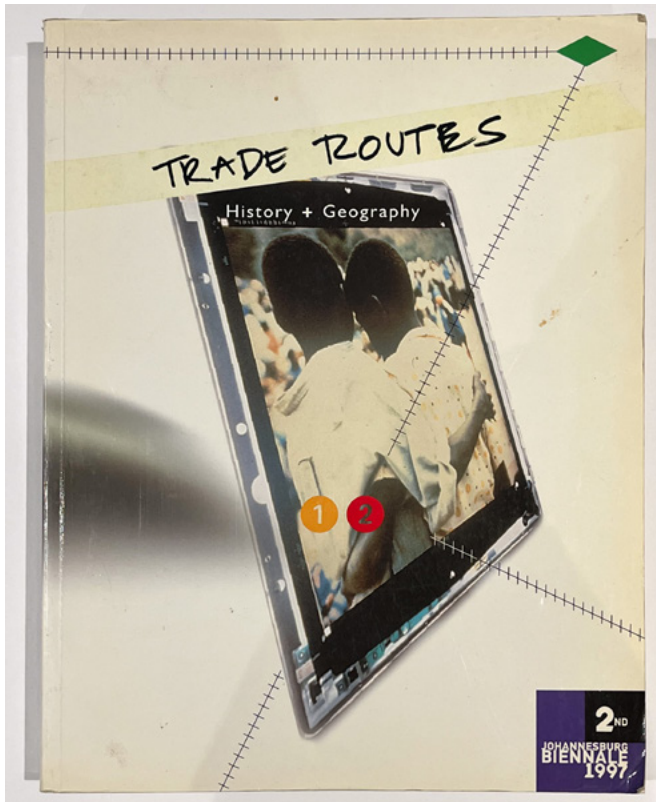
PUNCTURE PANELS #1, #4 installed in the Canal Isabel II, Madrid, Spain, as part of the show, Interferences, 1998, curated by Octavio Zaya. Duratrans lightbox dimensions 1.2x1.2 meters each.

Installation at the Canal Isabel II
Exhibition: Interferences, 1998.



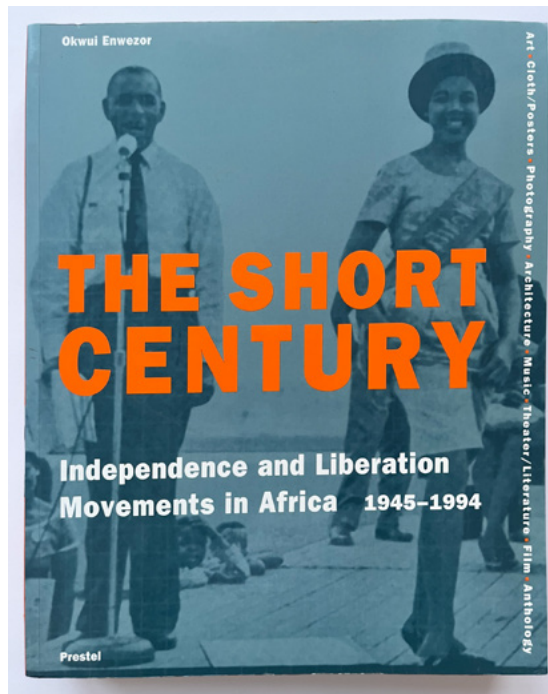
PUNCTURE, PANEL #1(on left), and FROM THE SERIES CELEBRATE, PANELS #2,#3 lightbox installation as part of the 1994 Whitechapel Open, Whitechapel Gallery, London. Dimensions:Puncture(1.2x0.85x0.25m);CELEBRATE(1.2x1.7x0.25m)

Installation at Whitechapel Gallery, London
Exhibition: 1994 Whitechapel Open, 1994



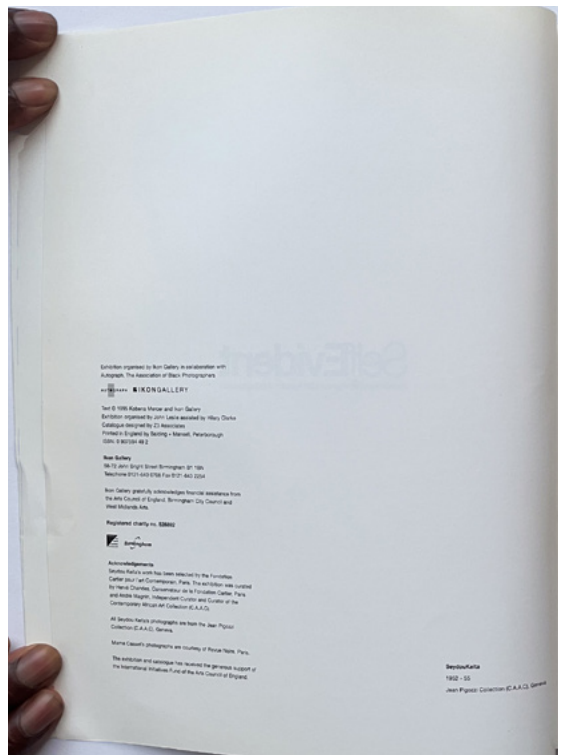
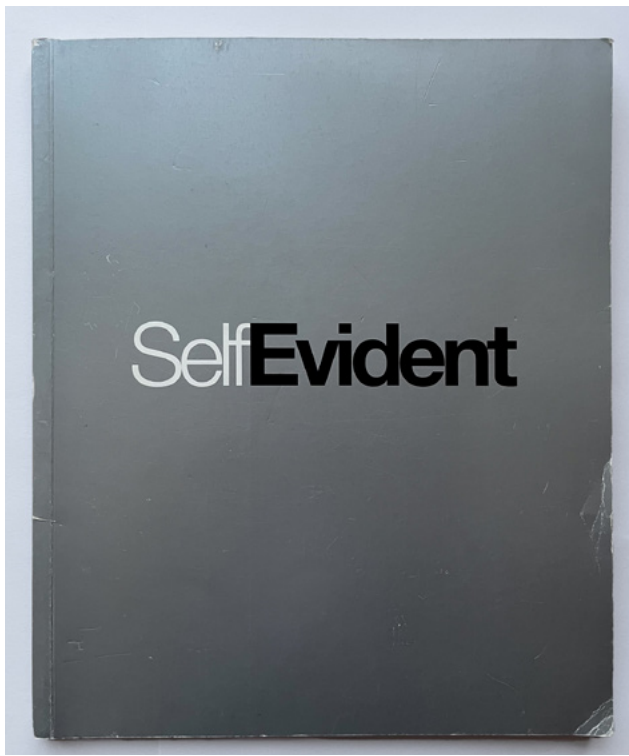
Trade Routes: History + Geography,
Exhibition catalogue for 2nd Johannesburg Biennale, 1997





The Short Century - Independence and Liberation Movements in Africa, 1945-1994, 2002, MoMA PS1 (exhibition catalogue)



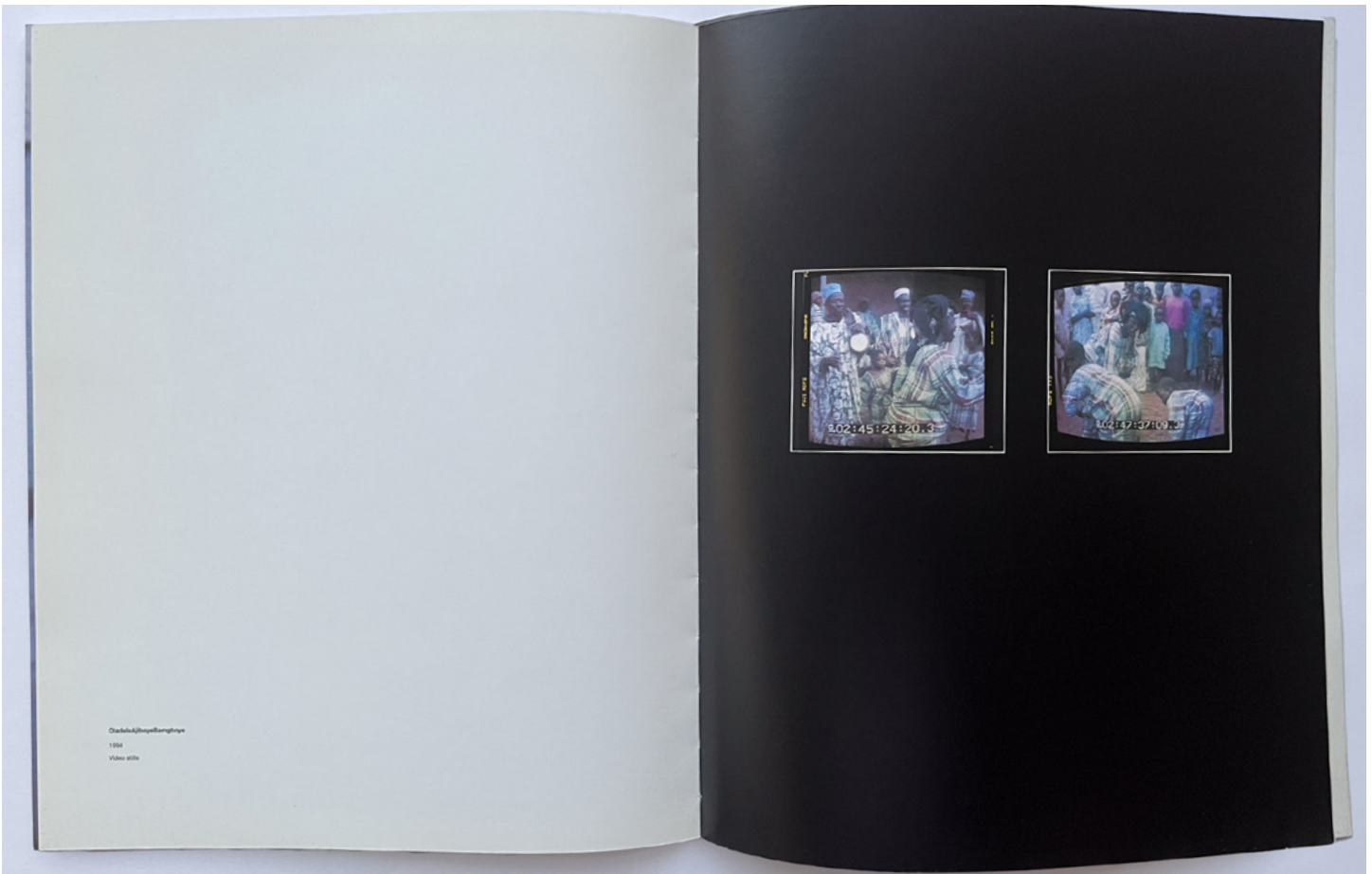


Self Evident (unpaginated), 1995
Ikon Gallery (exhibition catalogue)





Self Evident, 1995



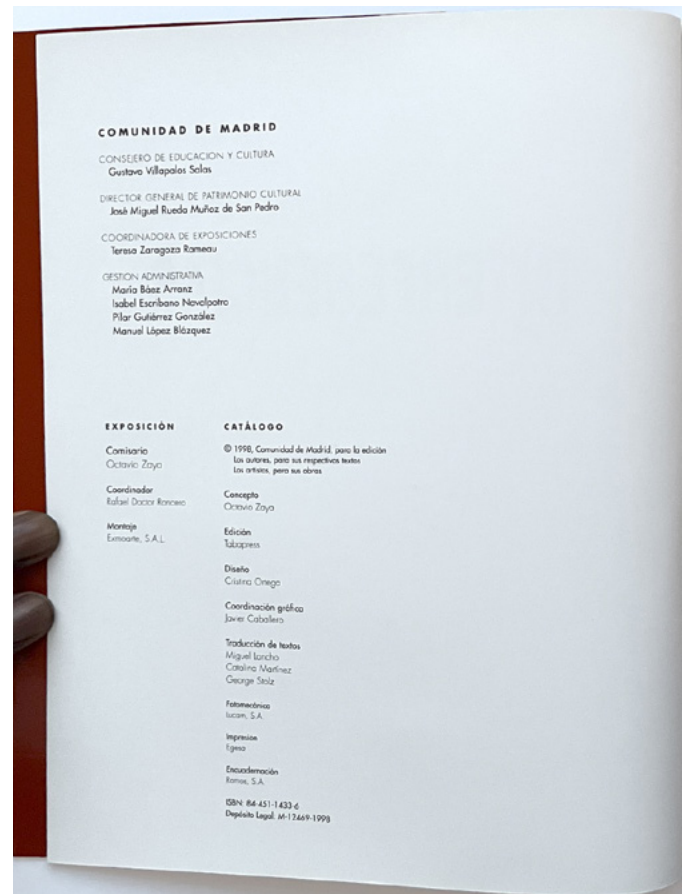
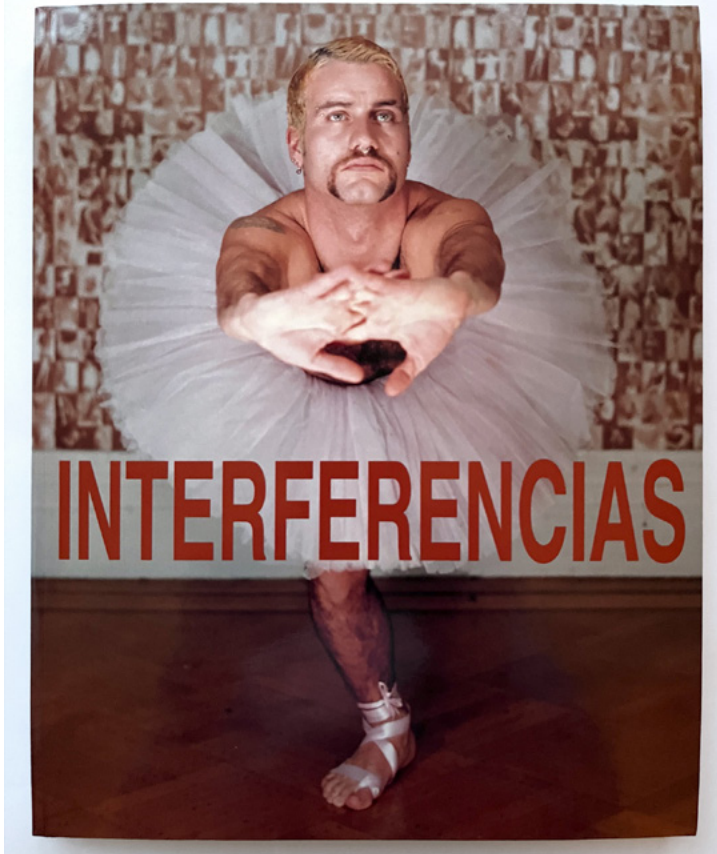


The Lighthouse, 1989 (revisited in 1996)
Photograph, found frame, coat hanger, 21.6 x 30.7 x 2 in. each



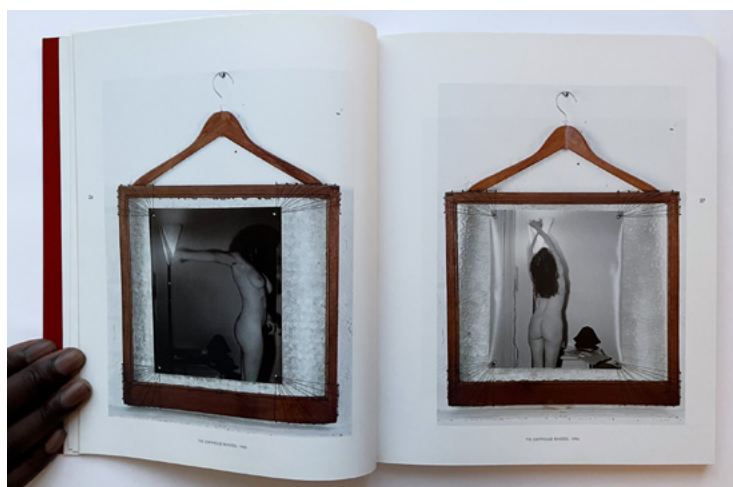
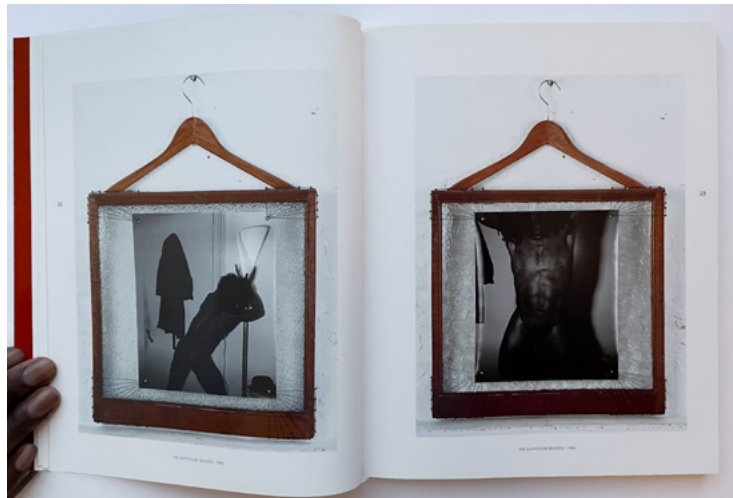
THE LIGHTHOUSE REVISITED, photo-object installation as part of Die Anderen Modernen, at the Haus de Kulturen de Welt, Berlin, Germany, 1996. Photograph, found frame, coat hanger. Dimension: 55x78x5 cms each.

Die Anderen Modernen, 1996
Haus de Kulturen de Welt, Berlin, Germany (installation view)



Interferencias, 1998





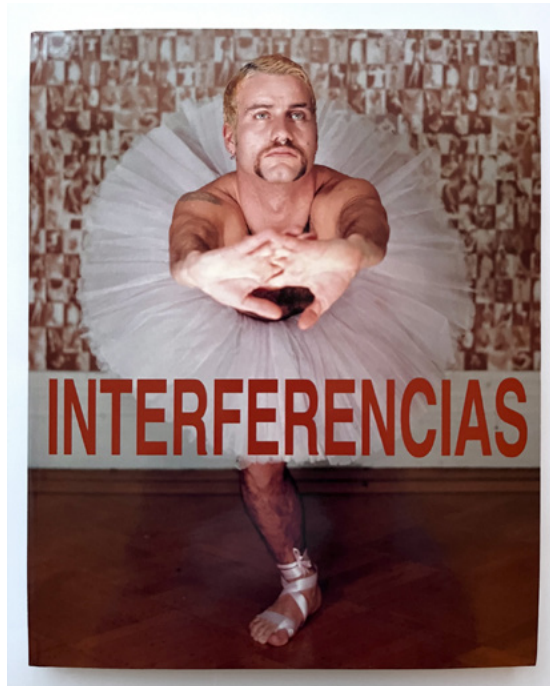
The Lighthouse Revisited, 1996
Interferencias (pp. 22-27), 1998



Untitled #1.
C - print.



Untitled #2.
C - print.



Interferencias (pp. 28-29), 1998

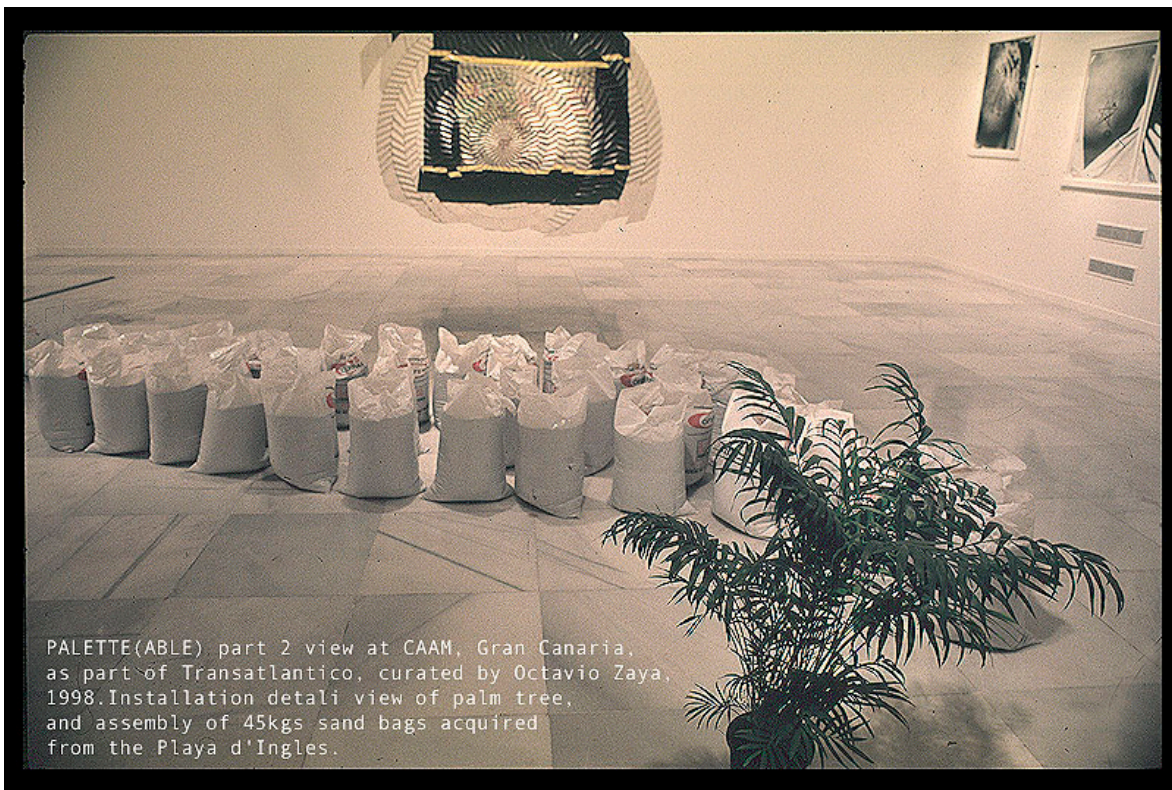


PALLETE(ABLE), part 1, installation view at Centro Atlantico de Moderno, Gran Canaria, as part of the show Transatlantico, 1998. Video loop, 3 mins, 120 45kgs sand bags from the Playa d'Ingles, sited in view of restoration of colonial Cathedral in background.

Palette (Able).

Installation at centro Atlantico de
Moderno, Gran Canaria.

Exhibition: Transatlantico, 1998.



PALETTE(ABLE) part 2 view at CAAM, Gran Canaria, as part of Transatlantico, curated by Octavio Zaya, 1998. Installation detail view of palm tree, and assembly of 45kgs sand bags acquired from the Playa d'Ingles.



The Unmasking II, Thomas Erben Gallery, 2000 (installation view)



The Unmasking II, Thomas Erben Gallery, 2000 (installation view)

Thomas Erben Gallery

www.thomaserben.com

FOR IMMEDIATE RELEASE

OLADELE BAMGBOYE

THE UNMASKING, PART II and earlier photoworks

April 13 through June 10, 2000

Opening: Thursday, April 13

Thomas Erben is very pleased to inaugurate his new gallery space at 516 West 20th Street with the first US solo show of the London based Nigerian artist Oladele Bamgboye.

On view will be *THE UNMASKING, PART II* a visually enticing interactive computer installation using technology to offer a modernized version of the museum experience. Earlier large scale black and white photographs complement the artist's interest in the unmasking of existent imposed structures whether they be museological, historical, anthropological or value systems.

On an iMac, one video channel documents the British Museum's relocation of its Egyptian collection as well as stored items of the Yoruba art collection, Glenbow Museum, Calgary. The second channel shows Bamgboye scanning antique objects which, since they do not fulfill prescribed requirements of form and style, are in storage at the San Antonio Museum, TX.

Both videos exude a strong sense of the places given to the objects, a sense of time and memory and refer to structures through which a hierarchy of objects, of cultural significance is established and maintained.

Placed opposite, an e-machine (a cloned iMac) displays digitally generated 3D images of the scanned objects, floating freely in space, publicly accessible and manipulable through function keys. Lightbox-versions as well as a scanner and a 3D-modeler complete the installation. The audience is invited to scan and model their personal artifacts.

The photoworks *ARISE I and II*, from 1989, present Phoenix like images of the artist's nude body, photographed from behind against a fabric printed with ears of corn - a symbol of fertility - draped to emulate a sea of fire.

UNMASK - ARISE:

As in the computer installation, where the artist creates new objects beyond a superimposed system of values and historical classification, the emergence of a unrestricted consciousness constitutes the foundation of Bamgboye's esthetic discourse.

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Oladele Bamgboye

*Thomas Erben Gallery
516 West 20th Street, Chelsea
Through June 10*

The British artist Oladele Bamgboye, born in Nigeria in 1963, comes with impressive credentials. He has appeared in international exhibitions like Documenta X and the last Johannesburg Biennial and was included in the memorable exhibition of African photography at the Guggenheim in New York in 1996.

For his first New York solo he has brought both early photographs and a new digital-based multi-piece. The latter, created during a residency at ArtPace in San Antonio, is in part an electronic update on ethnology and its obsession with authenticity. It is also a cyberspace take on the ever present question of the status of the original in the age of mechanical reproduction.

He has scanned a handful of ancient Egyptian artifacts into one computer, then digitally manipulated the images to create new candy-colored shapes. Clones of these customized, presumably unique forms appear on a second computer. This exercise in archiving as reinvention is accompanied by digital films, one of a laborious reinstallation of Egyptian art at the British Museum, the other of Mr. Bamgboye sitting at a terminal making his scans.

Viewers of the Erben show are invited to have small items of their own scanned for inclusion in a boundless online museum where display is dust-free and all things are of equal value.

Mr. Bamgboye presents these somewhat abstract ideas with wit and style, and with the glitches inevitable in a technology that has only recently been taken seriously as an art medium.

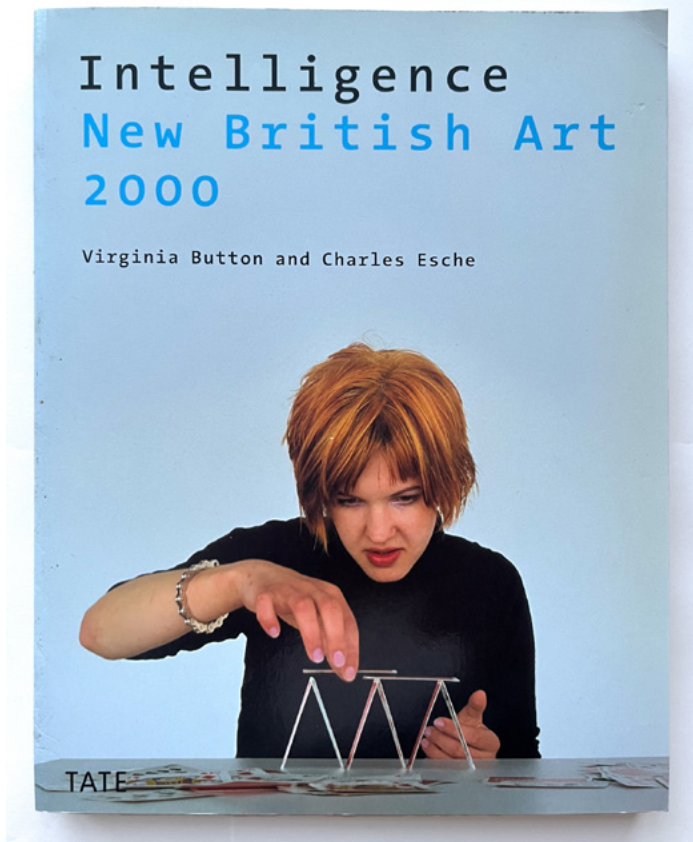
The show's main visual interest comes from large-print 1980's photographs in which the artist's nude figure seems to be half-submerged in backgrounds of patterned fabric or wallpaper. The pictures may look computer-assisted but were produced from studio setups, giving the question of "the real" yet another workout.

HOLLAND COTTER

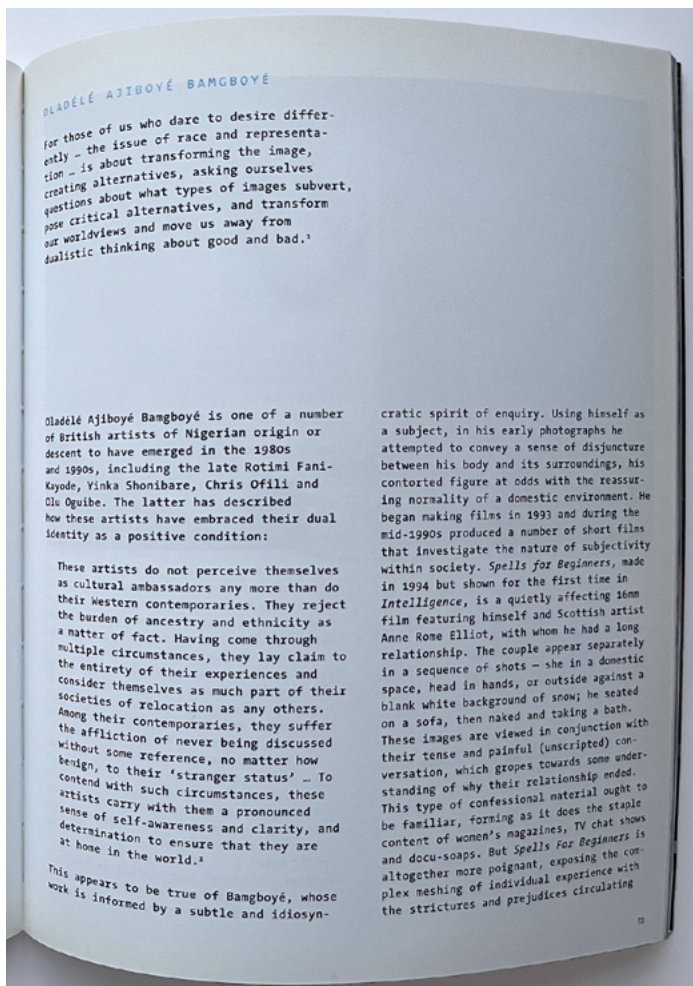
THE NEW YORK TIMES, FRIDAY, MAY 12, 2000

ART IN REVIEW

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Intelligence – New British Art 2000, first Tate Triennial of Contemporary British Art, 2000.

TAMBA

YOKOHAMA 2001

01

Yokohama, Triennale, 2001

Oladélé Ajiboyé Bamgboye

オラデレ・アジボイエ・バンボイエ

1963年 ナイジェリア生まれ/ 現在英国、オランダ居住
Born in Nigeria in 1963. Lives and works in the United Kingdom and the Netherlands.



オラデレ・アジボイエ・バンボイエの作品は、なににつけ物事の境涯が流動した現代の時代状況の中で、文化の適合性や実用性との関係などを、パフォーマンスによって探究することに主眼を置いて制作されている。1980年代半ばには映画、写真、ビデオ、ダンスを用いたパフォーマンス作品を制作し、2000年代半ばからはこれにインスタレーション、デジタルメディアを組み合わせた、文化に対する多面的なアプローチを追求している。最新のテクノロジーを用いた多岐多様な意味の表現を含み、実用性や内面的、身体的な表現にも力を入れており、技術的な側面から見るよりも、その作品が社会に与える影響や、その作品がもたらす社会的な責任が、彼の制作の中心にある。

資料が発見された場所から何千キロ離れた美術館に所蔵されているという想像を迫る。これは三次元のスクリーンや映像を用いて、デジタルデータ録音機、インターネット上、そして画面の中に置いて、情報伝達の新しい媒質を示すものである。このように、情報伝達の新しい媒質を示すものである。このように、情報伝達の新しい媒質を示すものである。このように、情報伝達の新しい媒質を示すものである。

The early work of Oladélé Ajiboyé Bamgboye is focused generally on the comparative investigation of cultural identity and social politics in a contemporary situation of mapping out borders. Using self-portraiture as a means of mapping out borders, Bamgboye explores experiences and locating meaning. Bamgboye practices in the mid-1980s, several series of work using graphics in the form of film, photography and video in the late 1990s, in a practice that documents an expressive, layered cultural critique. Layered photographic images contain a full range of layered meaning including references to the black male body, the idea of home and myth, while the intricate camera movements within the video works explore the notion of an original experience. In the early 2000s, Bamgboye has adapted his work to the ever-present presence of communication technologies in everyday life. Bamgboye has adapted his work to the ever-present presence of communication technologies in everyday life. Bamgboye has adapted his work to the ever-present presence of communication technologies in everyday life.

