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Press Kit
Berlin, 6.6.2024



Akinbode Akinbiyi, Lafiaji, Lagos Island, Lagos, November 2002
From the series: „Black Spirituality“, © Akinbode Akinbiyi

Akinbode

Akinbiyi

Being, Seeing, Wandering
Hannah Höch Prize 2024

8.6. – 14.10.24

BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART



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Akinbode Akinbiyi, Obalende, Lagos, November 2002.
From the series: „Black Spirituality“, © Akinbode Akinbiyi

Akinbode Akinbiyi

**Being, Seeing, Wandering
Hannah Höch Prize 2024**

8.6. – 14.10.24

Akinbode Akinbiyi (*1946 Oxford, England) has won the Hannah Höch Prize for 2024. The photographer and author of global renown, who has lived and worked in Berlin since 1991, wanders the megacities of this world capturing life on the streets. Berlin, Brasília, Durban, Lagos – urban space is his workstation. He experiences it as an “interterminal labyrinth” or, as he phrased it in 2009, “a maze of never ending streets that coalesce into uncountable pathways”. Akinbiyi photographs what he observes, predominantly in analogue black-and-white. His pictures are visual metaphors rich in nuance, addressing cultural change and social exclusion but also the political, social and architectural impact of colonialism. In these images, he conveys a world view that shuns stereotyping and depicts without discrimination.

Featuring some 120 photographs drawn from several series – two of these on show in Germany for the first time – the exhibition at the Berlinische Galerie offers insights into an oeuvre covering five decades. This first solo show for a German art museum is the result of close collaboration with the artist.

Akinbode Akinbiyi understands photography as a “writing with light”. His images are not planned. Instead he trusts to serendipity, trapping the moment with the lens of his analogue Rolleiflex. Diagonal, shifting perspectives highlight the mode of genesis, set to the rhythm of a walker moving through the city. The frame is defined by the solid square of a medium format. The atmosphere is dense: urban energy, smells and sounds seem to infuse the visual record. At the same time, these photographs are richly layered with poetry and themes; they invite us to read them, to untangle those compact layers. Akinbiyi selects from these individual shots to arrange his series, some of which evolve over decades.

Works from seven of those series are on show at the Berlinische Galerie. Texts about each series, written and spoken by Akinbode Akinbiyi himself, can be accessed at listening points or via QR codes. Visitors can also use the photo booth to take a selfie. On the print-out, along with their self-portrait, they will find a random choice of three photographs by the artist. Laid out on four display tables are not only publications by Akinbode Akinbiyi but also photobooks from his collection, authored by well-known photographers. They indicate Akinbiyi’s sources of inspiration and reveal his own explorations of camera composition.

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Series

The series “Photography, Tobacco, Sweets, Condoms, and Other Configurations” has been evolving since the 1970s during forays through urban landscapes around the world. Akinbiyi comes across vending machines, random arrangements in urban space. This series is also a reflection on how photographic images are presented and consumed.

In “Lagos: All Roads” Akinbiyi has been recording social inequalities in the exploding city since the 1980s and illustrating the persistent influence of colonial structures.

Akinbiyi has likewise been returning since the 1980s to Bar Beach in Lagos. Images in the long-term series “Sea Never Dry” show rituals from Yoruba religion infused with elements of Christianity alongside everyday life on the busy shoreline.

Akinbiyi began working on “African Quarter” just after moving to Berlin in 1991. His photographs from this part of the Wedding district observe not only a neighbourhood in the throes of sociopolitical change but also the many ways in which colonial history had been inscribed into its fabric and the contest around who defines meaning in urban space.

The images from “Oşogbo” were taken in 2016. Every 10 years or so, the artist attends the traditional festival outside this Nigerian city to honour the goddess Osun. In recent decades the event has become a magnet for tourists.

Unlike series that build over time, “eThekwini” was shot in 1993 just after apartheid ended in South Africa. It is one of the most socially critical series by Akinbiyi. In the metropolitan area of Durban he recorded various communities in an unequal society where decades of racist oppression have left a visible legacy.

“Black Spirituality” is the only colour series in this exhibition. In 2002 Akinbiyi turned his camera on the role played by religion in generating a sense of identity as West African culture survives and changes within the Brazilian diaspora.

Biography

Akinbode Akinbiyi has lived in Berlin since 1991 and works as a photographer, writer, teacher, mentor and curator. Born to Nigerian parents in Oxford in 1946, Akinbiyi grew up in England and Lagos, Nigeria. After graduating in English from Ibadan University in Nigeria he planned initially to become a writer. In 1969 he signed up for a course in English Literature at Lancaster University and from 1971 he studied

German Philology at the University of Heidelberg. He was inspired by writers such as Chinua Achebe, Max Frisch, Bessie Head and Franz Kafka. That is how he developed his style of “literary seeing”, as he called it when looking back in 1980.

At the age of 26 he began taking photographs, then as now with an analogue twin-lens reflex camera. A reportage grant from the weekly magazine Stern in 1987 brought an opportunity to work in Dakar, Kano and Lagos. Although the resulting photographs were not published, they boosted his reputation and career as a photographer. Photography, coupled with frequent essay-writing, became his vocation.

Akinbode Akinbiyi runs workshops around the world, passing on his knowledge of photographic practice. From 2008 until 2018 he joined Simon Njami, Mark Sealy, Bisi Silva and others to teach the Photographers’ Masterclass in a number of African countries, attended by more than fifty young artists from Africa, among them Mimi Cheron Ng’ok, Lebohang Kganye and Thabiso Sekgala.

Hannah Höch Prize

The Hannah Höch Prize for outstanding lifetime achievement in the field of art has been awarded by the Berlin Senate since 1996. It is bestowed on artists who have chosen Berlin as a base for their life and work and who stand out for their unwavering artistic quality. It comes with a purse of 25,000 euros and entitles the winner to an exhibition and a publication. The selection is made by a Committee for the Promotion of Fine Arts appointed by the Senate Department for Culture. Its members include representatives from the Berlinische Galerie, the Stiftung Stadtmuseum Berlin, the Kupferstichkabinett at the Staatliche Museen zu Berlin and the Neuer Berliner Kunstverein.

The Hannah Höch Förderpreis for 2024 has been awarded to Özlem Altın in recognition of her work in the medium of photography.

The exhibition and catalogue are facilitated by the Senate Department for Culture and Social Cohesion.



Photo booth

In the exhibition, visitors have the opportunity to take a snapshot of themselves in a photo booth. In addition to their self-portrait, they receive three randomly compiled photographs by Akinbode Akinbiyi on the print. To use the machine, you need to insert a 2 euro coin.

Exhibition catalogue

A bilingual catalogue (German/English) published by Spector Books will accompany the exhibition.

Museum Edition: 34,80 €

ISBN: 978-3-940208-81-1

Book Trade Edition: 42,00 €

ISBN: 978-3-95905-799-8

Accompanying events and outreach in English

Guided tours in English take place every Saturday at 4:15 pm. No extra charge to ticket-holders. No advance booking required.

Press images

berlinischegalerie.de/en/press-release/akinbode-akinbiyi

Online tickets

bg.berlin/tickets

Social Media

#AkinbodeAkinbiyiBG

#HannahHöchPreis2024

#SenKultGZ

#BerlinischeGalerie

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Admission 10€, concessions 6€

Wed–Mon 10 am–6 pm

Tue closed

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Biography

Akinbode Akinbiyi

Akinbode Akinbiyi has lived in Berlin since 1991. He works as a photographer, writer, teacher, mentor and curator.

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At the age of 26 he began taking photographs, his “visual form of writing” (Akinbiyi, 1988), then as now with an analogue twin-lens reflex camera. A reportage grant from the weekly magazine Stern in 1987 gave him the chance to work in Dakar, Kano and Lagos. Although the resulting photographs were not published, the support helped him to continue building a career as a photographer. Photography, coupled with frequent essay-writing, became his vocation.

Akinbode Akinbiyi runs workshops around the world, passing on his knowledge of photographic practice. From 2008 until 2018 he joined Simon Njami, Mark Sealy, Bisi Silva and others to teach the Photographers’ Masterclass in a number of African countries, attended by more than fifty young artists from Africa, among

them Mimi Cheron Ng’ok, Lebongang Kganye and Thabiso Sekgala.

Solo exhibitions

- Being, Seeing, Wandering, Berlinische Galerie (2024)
- Manchmal heißt verloren sein gefunden werden, Kunstverein Hannover (2023)
- May Ayim. Dichterin, Oyoum, Berlin (2022)
- The Measure of City Pathways: Some Photographs of Lagos, Bamako, Johannesburg, Västerås konstmuseum (2020)
- Six Songs, Swirling Gracefully in the Taut Air, Gropius Bau, Berlin (2020)
- Adama in Wonderland, Goethe-Institut Südafrika, Johannesburg (2013)
- Common Place, Alte Pathologie P40, Hamburg (2008)
- Sea Never Dry – Fotografien, Japanisches Palais, Museum für Völkerkunde Dresden (2005)
- Haus für Poesie, Berlin (1995)
- Durhammer Galerie, Frankfurt am Main (1993)

Group exhibitions

- The Museum of Modern Art, New York City (2023)
- SAVVY Contemporary, Berlin (2023)
- Zeitz Museum of Contemporary Art Africa, Capetown (2022)
- 8. Triennale der Photographie Hamburg (2022)
- neue Gesellschaft für bildende Kunst, Berlin (2021)
- RAY 2021, Frankfurt am Main (2021)
- steirischer herbst ’20, Graz (2020)

- Kunstverein Braunschweig (2020)
- FotoFest Biennial 2020, Houston (2020)
- Zentralinstitut für Kunstgeschichte, Ludwig-Maximilians-Universität München (2020)
- 12ème Rencontres Africaines de la Photographie, Bamako (2019)
- Chicago Architecture Biennial, (2019)
- documenta 14, Athen / Kassel (2017)
- Philadelphia Museum of Art (2016)
- Rautenstrauch-Joest-Museum, Cologne (2010)
- Museum of the African Diaspora, San Francisco, CA (2007)
- Wiesbadener Fototage (2004)
- Musée royal de l’Afrique centrale, Tervuren (2003)
- Ives Rencontres Africaines de la Photographie, Bamako (2001)
- Haus der Kulturen der Welt, Berlin (2000)
- documenta-Halle, Kassel (1996)
- Heidelberger Kunstverein (1985)

Curatorial Activities

- On Multiplicity, Difference, Becoming, and Heritage, 13ème Rencontres Africaines de la Photographie, Bamako (2022)
- Always, in Spite of Everything, Galleri Image, Aarhus (2016)
- Dak’Art: die 8. Biennale zeitgenössischer afrikanischer Kunst, ifa-Galerie Berlin (2009)
- Depth of Field: Images from Lagos and London, South London Gallery (2005)
- Rites Sacrés / Rites Profanes, 12ème Rencontres Africaines de la Photographie, Bamako (2003)



- Mémoires intimes d'un nouveau millénaire, IVes Rencontres Africaines de la Photographie, Bamako (2001)

Collections

- Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Berlin
- DW Collection, Bonn
- Museu Afro Brasil Emanoel Araujo, São Paulo
- Museum of Contemporary Photography at Columbia College Chicago
- The Museum of Modern Art, New York, NY
- Philadelphia Museum of Art, Philadelphia, PA

Exhibition texts

Akinbode Akinbiyi has devoted fifty years to creating an œuvre rich in variety and layering.

Akinbiyi takes his camera to multifarious places around the world and wields it from the subjective perspective of an artist. His photographs, redolent with meaning, are then arranged in series, many of which evolve over decades. Whether in Berlin, Brasilia, Durban or Lagos, his photographs are visual metaphors that address cultural change and social exclusion, but also the impact of colonialism on social policy and urban design. In these images the internationally renowned photographer and writer conveys a world view that shuns stereotyping and depicts without discrimination.

Born to Nigerian parents in Oxford in 1946, Akinbiyi grew up in England and Lagos. He studied English and literature in Ibadan and Heidelberg, planning to become a writer. After deciding in 1977 to make a career of photography, he merged these two forms of narrative expression: “Photography is writing with light” (Akinbiyi, 2020). Penning essays remains an integral part of his creative practice.

Akinbiyi has lived in Berlin since 1991 and was awarded this year’s Hannah Höch Prize for his lifetime achievement. This is his first solo exhibition hosted by a German museum. It was designed in close collaboration with the photographer.

African Quarter

“The Quarter in Wedding, Berlin, is something of an anachronism, a city neighbourhood with street names still existing in a geopolitical time warp.”
Akinbode Akinbiyi, 2024

This series evolved in a neighbourhood known as the “African Quarter”, a part of Berlin’s Wedding district framed by Müller- and Seestraße and The Volkspark Rehberge (Rehberge People’s Park). The area was built as a monument on the city map to celebrate the violent appropriation of African territories by imperial Germany in the period 1871 to 1918. At least 20 streets and a square were named after colonial projects, protagonists of German colonialism and places on the African continent. In the 1980s, civic associations

who were challenging colonialism and racism began campaigning to have the streets renamed. The council assembly in the borough of Mitte voted in favour in 2016. New names now honour people who resisted Germany’s colonial rule, like Cornelius Fredericks or Emily and Rudolf Duala Manga Bell

Akinbiyi has been taking photographs here since the 1990s. His images show not only a neighbourhood in the throes of sociopolitical change but also the many ways in which colonial history had been inscribed into its fabric and the contest around who defines meaning in urban space.

eThekwini

“Photographing in Durban, in the outlying Townships, was pure joy, despite the still palpable tensions from a time that once was.” Akinbode Akinbiyi, 2024

eThekwini is the Zulu name for the metropolitan area known as Durban. It lies on the Indian Ocean in the Province of KwaZulu-Natal in the north-east of South Africa. In 1993, after 70 years of apartheid, it was here that Akinbode Akinbiyi produced one of his most socially critical series.

Akinbiyi captured a cross-section of communities from an artist’s subjective perspective. The legacy after decades of racist oppression is visible: the spatial segregation in Townships, the discrimination in education and the job market. Even today, large sections of the non-white population face unemployment and poor living conditions.

Akinbiyi roamed the centres but also the outlying areas. There were Zulu dances and adverts promising upward mobility for Black middle classes.

Lagos: All Roads

“I too wander and wonder.” Akinbode Akinbiyi, 2024

Akinbode Akinbiyi’s working method includes wandering and waiting for those wonders of the moment that photography captures so well. He has returned again and again to Lagos, now home to over 20 million people. In 2009 he described the megacity as a “a maze of never ending streets that coalesce into uncountable pathways”.

Various colonial powers began setting their sights on the West African coast in the 15th century. Portugal, the Netherlands, France, Spain and in the 19th century Britain laid claims to territory, dispatched missionaries and brutally subjugated local people. Nigeria gained independence in 1960. Nowadays it is a major oil-exporting country. Lagos is a hub of the West African film industry and tech sector,

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making it a magnet for immigration.

In his series “Lagos: All Roads”, begun in the 1980s, Akinbiyi records the multi-layered social contradictions in this exploding lagoon city. His images subtly reveal how colonial structures still wield influence – for instance, in the British-Nigerian uniforms of schoolchildren in Catholic Mission Street on Lagos Island.

Black Spirituality

“To understand a city, her ideology, her religion, is an essential aspect.” Akinbode Akinbiyi, 2024

The photographs in the series “Black Spirituality” reflect links between religion and identity. Akinbode Akinbiyi’s motifs are sacrificial offerings – maize, flowers, sacred statues – which have origins in West African Yoruba religion. The pictures were taken in Lagos and in the planned city of Brasilia.

Many Yoruba were forcibly transported to Brazil from their homes in south-western Nigeria and south-eastern Benin, especially during the 19th-century slave trade. Despite a ban on speaking their own language and practising their culture, they found ways to organise unofficially. Under Catholic influence in Brazil, the rituals and traditions of Yoruba religion with its belief in divine spirits or “*Orishàs*” evolved into Candomblé.

From 1888 onwards, after Brazil abolished the slave trade, many descendants of abducted Nigerians returned to the African continent.

In contrast to Akinbiyi’s usual strategy of developing a black-and-white series over time, these analogue colour images were produced within two months.

Sea Never Dry

“Visitors loved to have their portraits taken, the sea, the Atlantic, a powerful background palette.” Akinbode Akinbiyi, 2024

The ongoing series “Sea Never Dry” takes its name from a common expression along the Atlantic coast of Africa: trusting in the ceaseless power of the ocean brings hope.

Since the 1980s Akinbode Akinbiyi has been taking pictures on Bar Beach, a public recreation zone on Victoria Island in Lagos. Quieter than downtown Lagos Island, this much-loved stretch of sand was one of the few places where the photographer could pull out his camera back then without attracting hostility. The images of people bathing and praying show syncretistic rituals with Christian and

Yoruba elements. At the same time, Akinbiyi captures everyday life along the shore, which is often strewn with plastic: tourists, bustling traders, musicians seeking relaxation but also income, away from the noisier, more crowded neighbourhoods. The island was named after Queen Victoria (1819–1901) during the British colonisation of Nigeria in the 19th century. These days, due to rising sea levels and land reclamation schemes, the lagoon city is threatened by flooding and marine erosion.

Photography, Tobacco, Sweets, Condoms and other Configurations

“Photography is a powerful conundrum. What exactly is it?” Akinbode Akinbiyi, 2024

Akinbode Akinbiyi’s works are not conceived or orchestrated in advance. The images thrust themselves into his path on his photographic forays through cities around the world. Here he encounters random arrangements like the broken toilet bowl tagged with “Fuck Duchamp” graffiti, but also vending machines of all descriptions.

The photo booth as a place for creating identity with an image and for fun-loving self-enactment often supplies a compositional motif. Akinbiyi also turns his analogue medium-format camera to the public billboard: a picture within a picture can reveal racist stereotyping or sexist iconography. Akinbiyi asks who uses what images to which end and whose interests have been inscribed.

“Photography, Tobacco, Sweets, Condoms, and Other Configurations” has been evolving since the 1970s and is the most versatile of his ongoing series.

Listening points

African Quarter (1:55 min)

The Quarter in Wedding, Berlin, is something of an anachronism, a city neighbourhood with street names still existing in a geopolitical time warp. Over a hundred years ago the idea of a successful circus and zoo entrepreneur was to establish an animal kingdom, a zoo, in the sand dunes just beyond the then historical city walls, including cages for human beings from the then German colonies.

The First World War and the concurrent industrially expanding Berlin put these plans to rest. The former sand dunes became a new residential area criss-crossed with streets named after African colonies, regions, provinces. The longest street, Afrikanische Straße, stretched diagonally through the neighbourhood in a south north direction. An underground station bore the same name.

The quarter drew me magnetically in. I began to regularly wander its many streets, take in its architecture, the carefully designated smallholder garden plots, its trees. Over the years more and more Africans and people of African descent have moved into the neighbourhood.

Years too of activism has seen some of the street names changed, from their original name bearers, men who had the heavy burden of inhuman acts, to names that acknowledge those who fought against such injustices.

eThekwini (2:12 min)

1993 was my first ever visit to South Africa, a country only recently free of its Apartheid decades long regime. I flew into Johannesburg airport to be met by customs and arrival officials all still white, something up till then I had never experienced on arrival anywhere else in Africa. Once though out at the final destination of Durban, I experienced the full absurdity of the recent social political dispensation. The majority population were, are, Black. It was a time of euphoric renewal, of the possibility of coming together and building a much more stable, brighter future.

Together with a friend, we wanted to set up a cultural centre in one of the Townships of Durban, Claremont, a Township he had grown up in. Our venture was initially successful, the centre well received. Months later we were robbed of the many machines and equipment we had installed. A sign of

the early difficulties that befell the new born nation.

Photographing in Durban, in the outlying Townships, was pure joy, despite the still palpable tensions from a time that once was. I meandered in white, Indian, Black neighbourhoods, acutely aware of the now invisible divisive lines, looking out at wary eyes, looking at the stranger taking in, listening in, photographing. The scars were still very fresh, awaiting a time to heal or weal into disfiguring lines.

Lagos: All Roads (2:27 min)

Cities, megacities, cities with over twenty million inhabitants are almost impossible to describe, circumnavigate, wander. They overwhelm you, swallow you up in a labyrinth of unimaginable dimensions. You think you can start out, go down this particular street, meander and stroll along the broadwalk, and suddenly you find yourself lost, immersed in a complex of highways and byways, passages, streets, avenues, sidewalks, lanes, no-go areas, cul-de-sacs, shopping malls, small urban parks, bridges over railway tracks, under passageways, overheads, out into the suburbs, to the edges of the city, and still you are lost, disorientated, filled with anxiety. Angst. You wonder as you wander.

This all started in childhood, the urge to go beyond the next curve along the pathway, to discover, uncover. We grew up in an elite neighbourhood of Lagos, Ikoyi, and even then I always wondered what was beyond the carefully gardened colonial houses, quiet, almost stately, built to house the British colonials and the few privileged Nigerians.

Years later I literally attacked the now rapidly expanding, exploding metropolis. I wandered anywhere and everywhere, eager to see, to take, make, that image that said it all, that lamented and sung refrains, that screeched and drummed out loud the intensity, the humidity of it all. All roads stretching out into interminable distances, reaching out of late to far away other cities and towns. Shagamu, Ibadan, Ijebu Ode, Epe.

I too wonder as I wander. Thank you
Langston Hughes.

Black Spirituality (1:32 min)

To understand a city, her ideology, her religion, is an essential aspect. The religions long before monotheism are often the underlying foundations of many modern day megalopolis. I long to expand my knowledge of these religions, go in-depth into them, take part in ceremonies, festivals. Despite the strong presence of Islam and Christianity in Nigeria, the religions

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of the various peoples prior to the monotheistic incursions are still very much alive and in many cases still practiced by adherents.

In Yorubaland in south-west Nigeria and south-east Benin Republic, Voudoun, Isese, with her pantheon of many deities is still avidly practiced, oftentimes by adherents, who at the same time worship in mosques or churches. This is essential indigenous knowledge, the worship of elemental powers and beings, the use of herbal and plant remedies, the fine resonance of chants and deeply embedded configurations.

Sea Never Dry (1:49 min)

In the eighties of the last century, Lagos was a burgeoning, crazily, constantly expanding city. I attempted to wander, to meander its throughways and often met with aggression, loud voices shouting abuse, expressing their anger at photographs being taken at their expense. I tried to explain, to ignore, to meander past, but so very often the aggression just increased. I would then take public transport to Bar Beach and continue with my wandering there.

I knew the Beach since my childhood, had seen its gradual demise due to sea encroachment, the powerful Atlantic constantly eating away at the shoreline and depositing the fine sand further down the coast. The Bar was an attempt to stop this encroachment, hence the name Bar Beach. It was also one of the few places in the city where one could photograph freely. Visitors loved to have their portraits taken, the sea, the Atlantic, a powerful background palette.

The images are ongoing, an attempt to dig deeper into Macbeth's quandary of never. He rebuked the impossibility of the woods coming closer, of the prophecy of the three Witches. Today we see, hear of the sea drying up, the plastification of our watery envelope.

Photography, Tobacco, Sweets, Condoms, and Other Configurations (1:50 min)

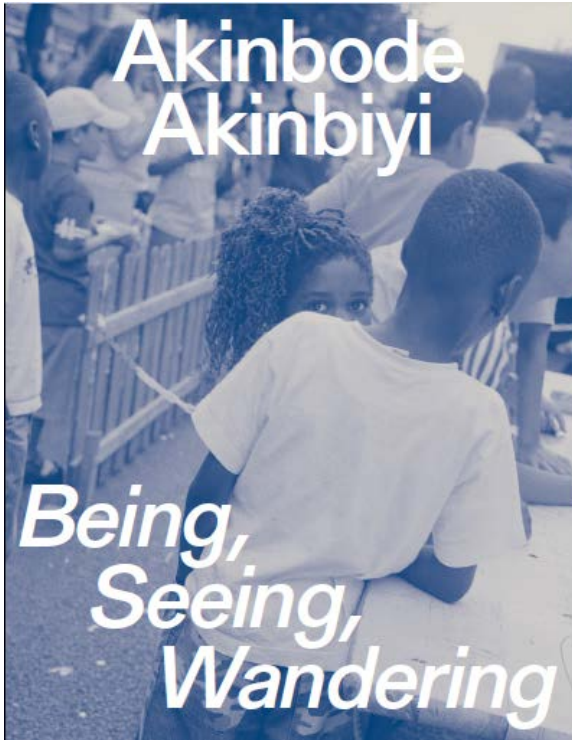
Photography is a powerful conundrum. What exactly is it? Portraiture, landscapes, reportage, still life, document, artwork ... All of these, none of them. Just a fleeting fragment that gradually, ever so slowly decomposes, fades, or languishes in museum archives.

The self-portrait one very acute aspect, the cliché selfie, hence the popularity of photo booths, or of late, mobile phone selfies.

The fascination of the so often close proximity of tobacco, chewing gum and condom automats, consumerism to the subtlest degree, the gradual automatism of daily life. The disappearance of telephone booths, of bus conductors, of airport ground staff. The frightening increase in apps, in automated voice responses, in screen time. The configurations are seemingly endless, spill out onto the playing fields of our subconscious. I stand still staring at the screen, wondering which way to go, which app to next tap, when next to breathe. I do though continue to passionately photograph.

Texts about each series, written and spoken by Akinbode Akinbiyi himself, can be accessed at listening points or via QR codes:

bg.berlin/en/digital/akinbode-akinbiyi/



Exhibition catalogue

Published on the occasion
of the exhibition "Akinbode Akinbiyi.
Being, Seeing, Wandering".

Akinbode Akinbiyi's street photography takes in the world's major cities, which he explores on foot. His images are visual metaphors ruminating on cultural change, social exclusion, and colonialism's sociopolitical consequences and its impact on urban planning. Whether he is out and about in Berlin, Brasília, Durban or Lagos, the photographer uses his camera to investigate social structures in urban spaces. The book presents key aspects of Akinbiyi's work since 1990. In 2024 the photographer and author is being awarded the Berlin Senate's Hannah Höch Prize for his life's work.

Akinbode Akinbiyi, born 1946 in Oxford, grew up in England and Nigeria, in the city of Lagos. He studied literature and English and began teaching himself photography as a young man. He has featured in numerous exhibitions and biennials worldwide. He exhibited his work in Athens and Kassel as part of documenta 14 in 2017.

Editors

Thomas Köhler und Katia Reich

Publisher

Spector Books

Authors

Clément Chéroux, Mimi Cherono Ng'ok, Joe Chialo, Katharina Jörder, Thomas Köhler, Katia Reich

Format

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25 coloured illustrations

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34,80 € (Museum Edition)

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Akinbode Akinbiyi, Weeding, Berlin, 2005. From the series: „African Quarter“, since the 1990ies, © Akinbode Akinbiyi



Behind the Scenes

Sat 5.10., 2 pm

Akinbode Akinbiyi and Katia Reich will guide you through the six chapters of the presentation in an English dialog, explain selected photographs and provide an insight into the process of creating the exhibition - from the perspective of the artist and the curator.

In English

Included in museum admission

Registration on-site, limited capacities

Public Guided Tours in English

Mon 1.7., 2.9., 7.10., 3 pm

Every Sat 4:15 pm

Included in museum admission

Registration on-site, limited capacities

Programme in English

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Press images



Akinbode Akinbiyi, Wedding, Berlin, 2005, From the series: „African Quarter“, since the 1990ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Wedding, Berlin, 2005, From the series: „African Quarter“, since the 1990ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Wedding, Berlin, 2005, From the series: „African Quarter“, since the 1990ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Wedding, Berlin, 2005, From the series: „African Quarter“, since the 1990ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Neukölln, Berlin, 2019, From the series „Photography, Tobacco, Sweets, Condoms, and other Configurations“, since the 1970ies, © Akinbode Akinbiyi

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Akinbode Akinbiyi, Kreuzberg, Berlin, 2016. From the series: „Photography, Tobacco, Sweets, Condoms, and other Configurations“, since the 1970ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Victoria Islands, Lagos, 2006. From the series: „Photography, Tobacco, Sweets, Condoms, and other Configurations“, since the 1970ies, © Akinbode Akinbiyi



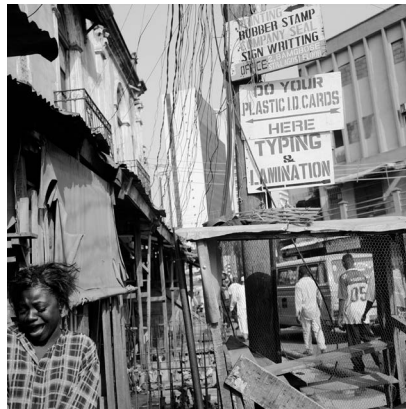
Akinbode Akinbiyi, Bar Beach, Victoria Island, 1999. From the series: „Sea Never Dry“, since the 1980ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Lagos Island, Lagos, 2001, © Akinbode Akinbiyi



Akinbode Akinbiyi, Popo Aguada, Lagos Island, Lagos, 2006. From the series: „Lagos: All Roads“, since the 1980ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Lagos Island, Lagos, 2004. From the series: „Lagos: All Roads“, since the 1980ies, © Akinbode Akinbiyi

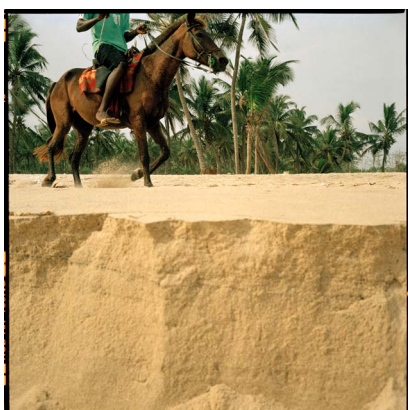
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Akinbode Akinbiyi, Lagos Island, Lagos, 2016. From the series: „Lagos: All Roads“, since the 1980ies, © Akinbode Akinbiyi



Akinbode Akinbiyi, Durban, 1933, From the series: „eThekwiní“, © Akinbode Akinbiyi



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Akinbode Akinbiyi, Berlin, 2021, © Foto: Rebecca Wilton



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