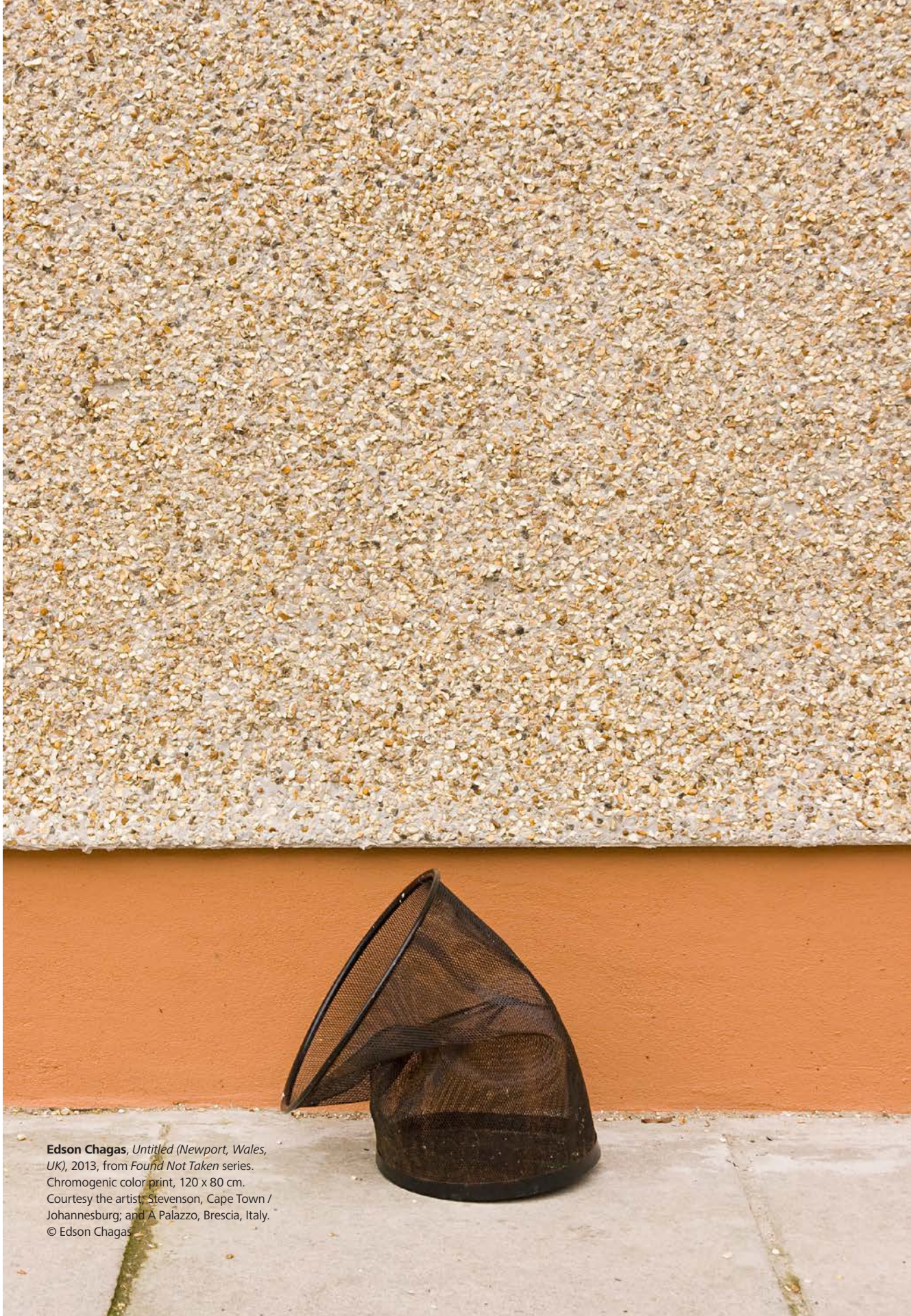


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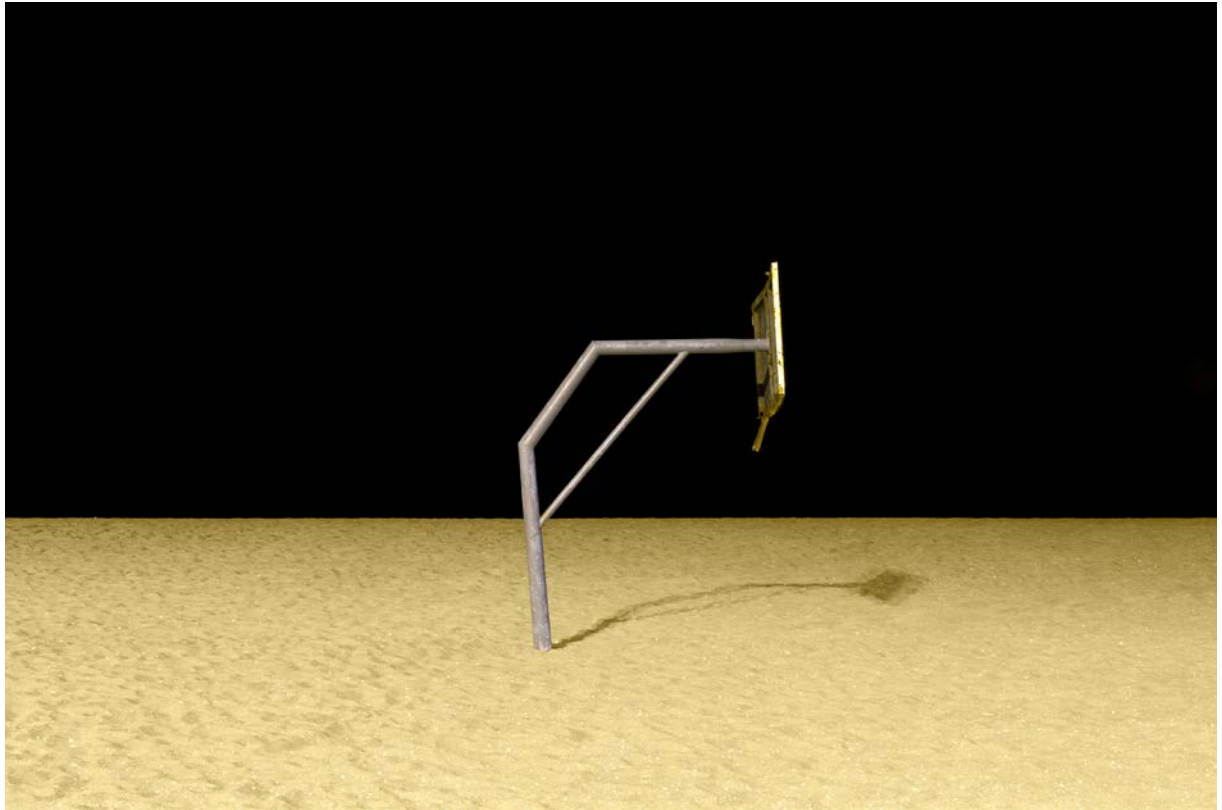
EDSON CHAGAS'S FOUND NOT TAKEN

Ana Balona de Oliveira

As an artist who has been devoting his attention to urban spaces, abandoned objects, and faceless bodies—mostly through photography, although recently also in video—Edson Chagas (Luanda, 1977) does not necessarily share the material and the formal preoccupations of a sculptor, least of all, perhaps, a sculptor like Carl Andre (Quincy, Massachusetts, 1935). Andre envisaged his practice as “materialistic,” he abhorred any interpretation going beyond the works’ material literalness, and he considered his sculptures to be appropriately received by the viewer only when physically experienced, to the point of stating: “I hate photography; I hate photographs; I hate to take photographs; I hate to be photographed; I hate my works to be photographed.”¹ Yet Chagas immediately, and coherently, advances the name Carl Andre when it comes to discussing the importance of space, matter, objects, and bodily movements (with objects) in space in his photographic practice. Despite photography’s material nonliteralness and the never thoroughly abstract quality of his own work (though almost abstract at times), Chagas identifies with Andre’s abstract and



Edson Chagas, *Untitled (Newport, Wales, UK)*, 2013, from *Found Not Taken* series. Chromogenic color print, 120 x 80 cm. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas

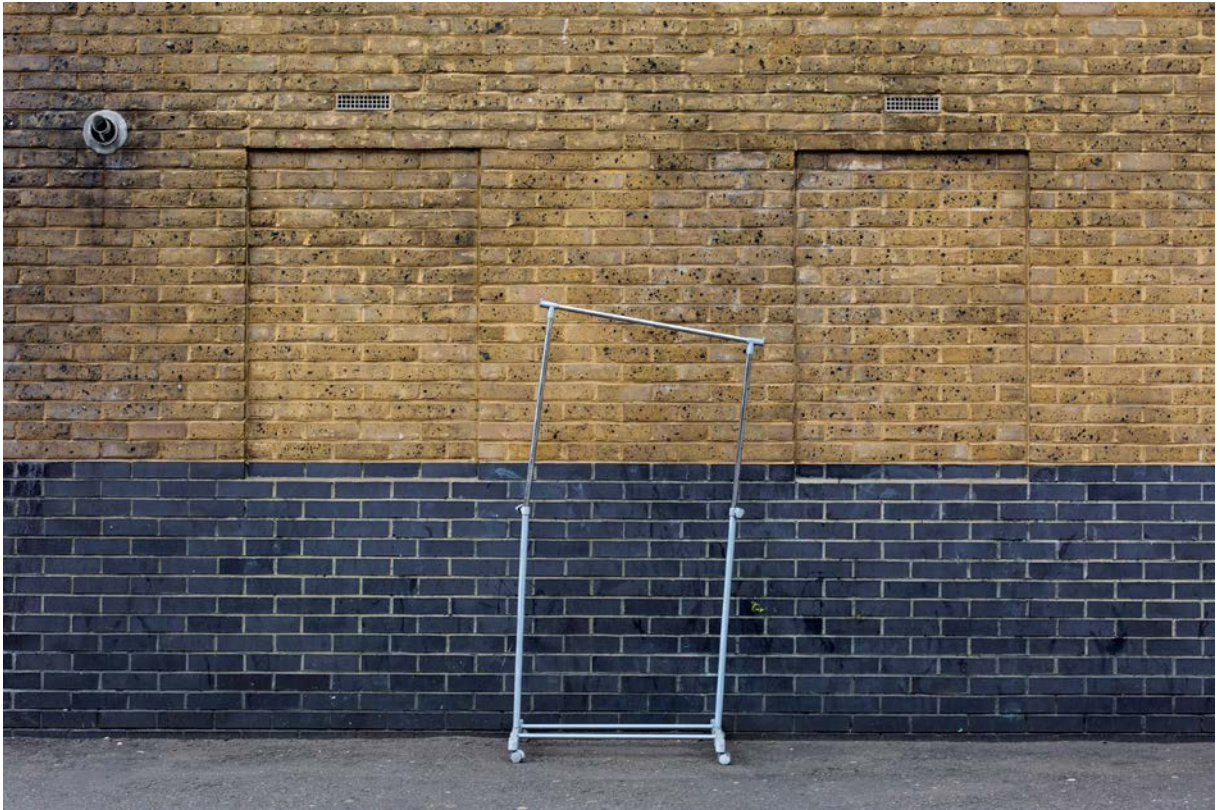


Desacelera o Mambo: Celebrating Life by Slowing Down Perception, 2015. Pigmented inkjet print on cotton rag paper, 40 x 60 cm. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas

spatial nonidealism, often quoting him: “I’m not an idealist as an artist. . . . I try to discover my visions in the conditions of the world. It’s the conditions which are important.”² Indeed, regardless of the degree of abstraction attained, the specific spaces, matter, objects, and bodily movements (with objects) in space from and with which Chagas composes his photographic images are always concretely inscribed in, and concretely address, the conditions of the world. Looked at from the vantage point of the lived experience of a historical contemporary moment and geopolitical and cultural landscapes other than those of 1960s and 1970s New York, such conditions could not but be very different from Andre’s.

Affinities on ideas about pacing down the accelerated rhythms of highly urbanized capitalist societies are also discernible through attention to the bodily, almost performative, and far from solely visual perception of spaces with ethicopolitical implications. Implicitly evoked in Chagas’s most recent work, *Celebrating Life by Slowing Down Perception*

(2015), I argue, is the idea of “experiencing art” as “ecstatic change of state” or “fierce calm,” phrases Andre used, interspersed with references to Tao and Zen, to describe his affective response to the physical experience of visiting several kinds of gardens in Japan in the 1970s.³ I have elsewhere described Chagas’s work as an aesthetics, ethics, and politics of deceleration.⁴ This decelerated inhabitation of urban space calls for nonconsumerist relationships with things—old, broken, with missing parts, and yet presented to us as the still functional, magnificent protagonists of a nocturnal narrative soon to unfold, it seems, on a quiet sea-and-sand stage. It arises from Chagas’s own lived experience of seaside leisure spaces, where he encounters, and enhances photographically, a possibility of rest from the urban chaos of Luanda in post-Cold War, post-Marxist, and post-civil war Angola. As is well known but worth recalling at this juncture, Andre’s materialism was a Marxist stance of resistance against what, by the 1960s, 1970s, and 1980s, was only the beginning



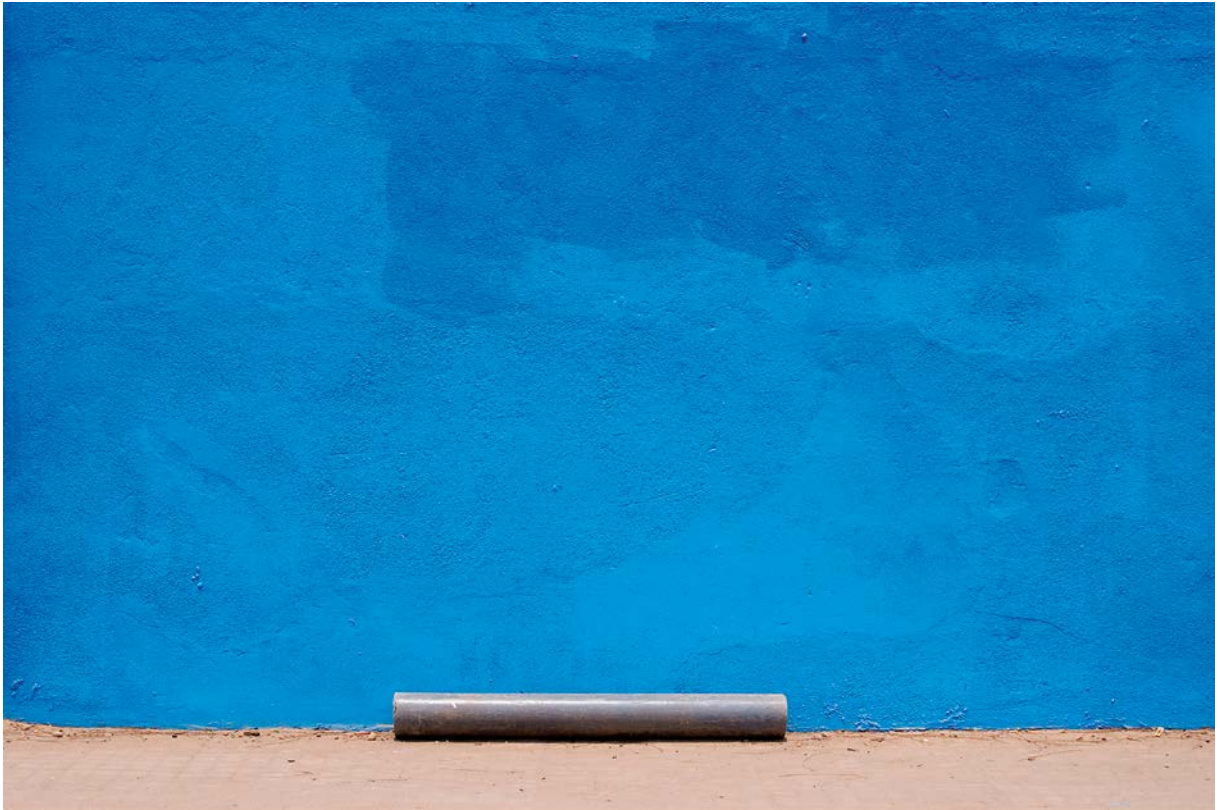
Untitled (London, UK), 2014, from Found Not Taken series. Chromogenic color print, 80 x 120 cm. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas

of a major global trend of increasing commoditization and control of life and death under neoliberal capitalism.⁵ Though Chagas's critique departs from a different generational, geographical, and medium position than Andre's 1997 diagnosis that "stillness, silence, and peace are treasures our mass culture is endlessly trying to steal from us and destroy," this idea might be said to be at the heart of Chagas's critique through photography.⁶

In *Found Not Taken* (2008–), Chagas's performative actions of walking, finding, and relocating abandoned banal objects in order to photograph them against the backdrop of urban facades in London; Newport, Wales; and Luanda, cities he has inhabited, intend to reflect critically on increasingly global patterns of mediatized and waste-producing mass consumption.⁷ Concomitant to this is the commoditization of objects, subjectivities, and spaces, as well as notions of so-called progress and national reconciliation in Angola since 2002, in the form of large infrastructure and grand urban regeneration

projects.⁸ Purportedly embodying an optimistic vision of futurity, these projects ultimately result in the erasure of public communal space and the dislocation of city dwellers who cannot afford to pay the price of gentrification, not to mention the majority of periphery and slum dwellers.⁹ Chagas proposes alternative, slowed-down relationships to urban space through a sort of relational "retrieval" and rearrangement in space of objects that mass consumption has discarded.¹⁰ As the title of the series indicates, the objects are found but not taken, acquired, or consumed—except as image—and are, instead, repositioned and reactivated by an artistic recycling of sorts. Value, other than exchange value, is reascribed precisely to those objects that consumption has qualified as valueless. They become the photographer's fellow travelers for a while, always to be returned to (a renewed spatial relation to) the city.

Found Not Taken has a personal, biographical quality, which, if not obvious, is nonetheless relevant.



Untitled (Luanda, Angola), 2009, from *Found Not Taken* series. Chromogenic color print, 80 x 120 cm. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas

It is marked by an experience of displacement and estrangement, first in London and Newport, and afterward in Luanda, where the long experience of diaspora and the changes found in the postwar, fast-growing urban landscape prevented any easy and immediate sense of homecoming. Diaspora and isolation, the urban experience of commuting amid the anonymous crowds in London and Newport, and the continued search through walking for a lost familiarity upon the return to Angola are at the core of Chagas's cartographic and archival impulses.¹¹ In his serial, performative-photographic cataloguing of encounters with thrown-away, lonely objects, the photographer, in the process of making the work, returns these objects to some sort of relation with and within the urban space.

Chagas gathers transient catalogues and lived encyclopedias by walking across several sorts of borders. When *Found Not Taken* was exhibited in the context of *Luanda, Encyclopedic City*—the exhibition curated by Beyond Entropy, which won the

Golden Lion for the Angolan Pavilion at the 55th Venice Biennale in 2013—Chagas's performative-photographic encyclopedia of Luanda “occupied” Venice's *Palazzo Enciclopedico*, the overarching theme of that year's biennial and the title of the main exhibition curated by Massimiliano Gioni.¹² More specifically, Chagas's encyclopedic Luanda was shown at the Palazzo Cini amid its collection of Renaissance masterpieces.¹³ This northward movement contained an ethicopolitical statement of remembrance of and resistance to the ways in which Eurocentric art-historical and curatorial narratives, including that of the biennial itself, have either omitted or distortedly appropriated so-called peripheral histories of African artistic practice throughout the twentieth century, not to mention other more violent histories of erasure and domination. Chagas's work, framed by Beyond Entropy's curatorial approach, connected Luanda to the main exhibition's titled theme of *The Encyclopedic Palace*, only to question its Enlightenment-indebted

starting point in all-encompassing epistemological, archival-museological, and architectural dreams and imaginations.¹⁴ The Enlightenment master narrative of modernity hides a dark genocidal history of collecting (by plunder) and classifying knowledge on colonized territories and populations in order to dominate these and exploit their resources. *Luanda, Encyclopedic City* countered a notion of the encyclopedic not sufficiently deconstructed by the main exhibition.¹⁵ This was done not by doing away with the collecting impulse, but by suggesting alternative ways of making and exhibiting a collection: by finding without taking (except as image); and by conceiving of an encyclopedic collection and exhibition as uncontainable by the architectural and the archive-museum-palace, and permeating, while permeated by, the urban and the city.¹⁶ In fact, Chagas and Beyond Entropy made Luanda circulate farther: visitors were invited to take away the photographs,

printed as posters and stacked in sculptural sets of varying heights on wooden pallets on the floor, in order to make their own version of the catalogue and disseminate the exhibition within and beyond the urban space of Venice. The way the images circulated contained a suggestion of dislocation and movement different from those of capital and commodities, and reminiscent of the process of their making.¹⁷

The ongoing series was also exhibited in the context of the collective exhibition *Journal* at the Institute of Contemporary Arts (ICA) in London in 2014.¹⁸ As opposed to other instances of the series' exhibiting history and journey, where there is no affective connection, in *Journal* (another name for encyclopedia, archive, cartography, catalogue, or collection) it made sense to photograph again the city where *Found Not Taken* had first begun in 2008 and to engage with the particular circulations necessitated by the location and architecture of the



Found Not Taken, 2008–ongoing. Installation view, *Luanda, Encyclopedic City*, Angola Pavilion, 55th Venice Biennale, 2013. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas. Photo: Paolo Utimpergher



Untitled (Luanda, Angola), 2012, from *Oikonomos* series. Chromogenic color print, 100 x 100 cm. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas



Jean P. Mbayo, 2014, from *Tipo Passe* series. Chromogenic color print, 100 x 80 cm. Courtesy the artist; Stevenson, Cape Town / Johannesburg; and A Palazzo, Brescia, Italy. © Edson Chagas

ICA and neighboring works by the other exhibiting artists. If, at the Palazzo Cini, the cohabitation with Renaissance masterpieces that could not be moved was initially felt as restriction and ultimately entailed the increased mobility of the images as take-away posters stacked on the floor, at the ICA there was an immediate wish to install the fly-poster prints in a nonwhite cube manner, in in-transit areas full of those visual noises the white cube endeavors to erase. Connection with the surroundings, or visual dialogue instead of isolation, was exactly what was sought. The fly-poster prints, transient urban objects themselves, were installed in intimate and attentive relation with the patterns of the surrounding spaces, which were also spaces of passage, that is, the “streets” and “corners” of the gallery space. In other words, the images were curated in the space of the gallery similarly to the way Chagas “curates” the discarded objects in the space of the city for the two-dimensional space of photography.

Those familiar with *Found Not Taken*, notably the Venice project photographed entirely in Luanda, will recognize the method used in London, both in 2014 and 2008, and in Newport. But despite the serial reenactment in these disparate locations, *Found Not Taken* never does away with a concomitant sense of local inscription. The series always departs from Chagas’s own movements in the *specific* urban space of those (to date) three diasporic and affective geographies and from his everyday encounters with the *specificity* of their objects.¹⁹ He repositions them against patterned walls in almost geometric, if also playful and poetic minimal compositions that never become too descriptive. He allows the viewer to see up-close, in detail, but it is that very close-up perspective that also conceals, turning the city into a personal and peripatetic set of surfaces and screens. The gaze, apparently documentary, evinces opacity and texture. The viewer can only suspect the unfolding of potential micronarratives: the moment when the abandoned object is found; the decision to place it that way, against that particular wall; the moment when it is not taken or taken only as image—not only by the photographer, but also by the viewer when the image is printed as a take-away poster. Yet despite the process’s uniformity and the images’ nondescriptive quality, one seems to be able to discern when Chagas is taking us to London,

Newport, or Luanda through the very material textures of the walls and the types of objects portrayed, without being given any immediate recognition except through titles in labels.

In this and other series such as *Oikonomos* (2011–12) and *Tipo Passe* (2012–14), both exploring the genre of portraiture, Chagas examines circulation, dislocation, and transformation: the multiple ways in which bodies and identities, objects and commodities, images and imaginations dwell in the urban spaces of the global North, the global South, and in between. The discarded objects become critical signifiers of the fever of consumerism—notably, though not exclusively, in postwar, fast-growing Luanda, where he currently lives. By rearranging them into new configurations, Chagas is also pointing toward the possibility of reinventing alternative relations with(in) the city.

Chagas examines processes of gentrification, commoditization, and consumerism through visual strategies of resistance in the form of critical and creative imaginations of alternative ways of dwelling, not only in Luanda, but also in London and Newport. In so doing he invites us to consider the complexities of a contemporary moment in which notions of so-called Europeanness and Africanness cannot but be problematized, be it in terms of cultural, ethnic, gender, and sexual identity evident in the above-mentioned series *Tipo Passe* or in the ways in which the space of the city is produced, inhabited, and reinvented. In line with theories on diaspora and migration and the economic, technological, and cultural dimensions of globalization in the fast-growing urban spaces of the former colonial world amid the emergence of new areas of influence from which China stands out, Chagas’s work does not allow us to lose sight of the complex ways in which North and South divides take place within, and not simply between, both North and South.²⁰

Commoditization and consumerism are also examined in the series *Oikonomos*, as both title and images suggest. We are introduced to several white-shirted torsos (in reality, the photographer’s own body) performing invisibly as in *Found Not Taken*, though now for the camera. These cover their heads and faces with plastic and cloth shopping bags from several provenances, both Western and Eastern, which advertise, among other things,

worlds of commercial and touristic hope and enjoyable lives of consumption. Chagas thus reflects on the defacing, homogenizing consequences of a global neoliberal capitalism that turns subjects into consumers, real or desiring, and, most perilously, bodily subjectivities into commodities. By wearing an inconspicuous white shirt in each of the photographs that make up the series, Chagas retains a focus on heads and faces as markers of individuality typical of portraiture conventions. Yet such conventions are undermined precisely by the sort of faceless heads, the “masks of everyday consumption,” to use the artist’s words, which these white-shirted bodies carry.²¹ They become anodyne markers of the global flows of capital—of which Angola has become an integral part—whose disparate Western and Eastern origins are conveyed by the supposedly optimistic messages and images they advertise and show. Like *Found Not Taken*, *Oikonomos* is the outcome of repetitive, performative gestures with found, discardable objects, here placed in the space of the photographer-performer’s own body. The aim is to examine the contradictions inherent to an age in which agency seems to have been reduced globally to its opposite—that is, stultifying, waste-producing mass consumption or its desire.

This investigation is done most prominently in *Found Not Taken* as a critical examination of dwelling in the global city, though never too descriptively. Here is an unaffordable city of glossy skyscraper waterfronts, in certain instances mass-designed thousands of kilometers away, built where unprofitable but lived architectural heritage used to stand, and hiding an ocean of peripheral and precarious slums—enclosed upper-class condos built against poor, often racialized ghettos.²² Yet despite the urgency of facing the inequalities of our globalized present, Chagas’s work is also motivated and inspired by the energies of ordinary citizens and commuters who, against all odds, creatively resist the capitalist colonization of urban space by retaining a sense of community and reclaiming the reactivation of public space. It is not progress and modernization that are to be done away with insofar as they can actually improve people’s lives, but their unequal, securitized, and nonenvironmental versions.

Despite his acknowledged affinities with Andre, the distance between Chagas’s artistic discourse and

his sculptural, minimalist inspiration could not be more clearly manifest. While this affiliation with Andre might have faded away in the course of this text without ever disappearing completely, another seems to emerge: one that is perhaps more “mine” than Chagas’s. He admits to having become better acquainted with the painterly, photographic, filmic, and installation work of the Angolan artist António Ole (Luanda, 1951) upon his return to Luanda at the end of 2008. Although Ole’s work did not influence *Found Not Taken*, whose inception is actually deeply marked by London, it is nevertheless evoked in the series’ immersion, through walking, in the urban space and architectural facades of the city. From the moment *Found Not Taken* found—without taking, except as images—the textures and colors of the walls and objects of Luanda, it could not but recall Ole’s portraits of Luanda through the photography of its *musseques*’ facades since the 1970s, which three decades later culminated in Ole’s renowned architectural and sculptural installations *Township Walls*.²³ Despite the generational distance, Chagas concedes that the Luanda-based works of both artists could only evoke the lived experience of that shared context.²⁴

The Luanda-based images of *Found Not Taken* make up only one of the several geographic coordinates of Chagas’s affective cartography between south and north, Africa and Europe, diasporic displacements and the embrace of an active, unhomey process of unbelonging as the inevitable but also positive outcome of the diasporic experience: one which reveals clearly and ethically the mythic, unreal nature of supposedly stable identities and circumscribed origins.²⁵ Chagas also suggests this in *Tipo Passe*, where he presents us with his own version of a possible collection of large-scale, passport-like photos of African global citizens—Afropolitan, in line with Mbembe.²⁶ The faces of these potential travelers are “identified” by several types of traditional African masks and the hybrid, mixed-origin names given in the titles, with all sorts of forms, colors, patterns, and provenances in the African continent sometimes disrupting national borders.²⁷ Nevertheless, however positive the diasporic experience might become, and despite the very commoditization of the globalized art world itself, Chagas’s work is also a constant and consistent

reminder that, as Homi Bhabha noted more than twenty years ago, one must not lose sight of the fact that “the globe shrinks for those who own it,” whereas “for the displaced or the dispossessed, the migrant or refugee, no distance is more awesome than the few feet across borders or frontiers.”²⁸

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Notes

1 Carl Andre is an American sculptor and one of the most prominent figures of American minimalism. By *materialistic* Andre meant “made out of its own materials without pretension to other materials”: Carl Andre, quoted in David Bourdon, “The Razed Sites of Carl Andre,” in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (Berkeley: University of California Press, 1995), 107; Carl Andre, “Essay on Photography for Hollis Frampton” (1965), “On Photography and Consecutive Matters” (1962), with Hollis Frampton, “Against Photography” (1972), “Art and Reproduction” (1976), in *Cuts: Texts 1959–2004*, ed. James Meyer (Cambridge, MA: MIT Press, 2005), 175–80.

2 Edson Chagas, interview by author, Lisbon, April 27–28, 2015. Quoted from Carl Andre, “Un entretien entre Carl Andre et Elisabeth Lebovici et Thierry Cabanne,” Yvon Lambert Gallery, Paris, July–November 1976, reprinted in “It Is Being Which Makes Symbol Possible . . .” (1976), in Carl Andre, *Cuts: Texts 1959–2004*, ed. James Meyer (Cambridge, MA: MIT Press, 2005), 126. Andre is also quoted in Edson Chagas, artist portfolio (PDF emailed to the author), 63.

3 Carl Andre, “On the Gardens of Japan” (1970), “A Fierce Calm” (1972), and “Experiencing Art Is an Ecstatic Change of State” (1989), in *Cuts: Texts*, 116. Chagas also commented on his admiration for Tao and Zen (Chagas, interview by author, Lisbon, April 27–28, 2015). The full title of Chagas’s series is *Desacelera o Mambo: Celebrating Life by Slowing Down Perception* (2015), in which he included a video piece for the first time. See “Edson Chagas,” in *Ângela Ferreira, Ayrson Heráclito, Edson Chagas: Novo Banco Photo 2015* (exhibition catalogue), ed. Nuno Ferreira de Carvalho (Lisbon: Museu Coleção Berardo, 2015), 89–132. The Portuguese/Kimbundu phrase of the title means “slow down things,” whereas the English phrase was inspired by the work of Chagas’s friend, the musician João Ana (Chagas, interview by author, Lisbon, April 27–28, 2015).

4 Ana Balona de Oliveira, “In Slow Motion: A Fotografia de Edson Chagas / In Slow Motion: The Photography of Edson Chagas,” in *Novo Banco Photo 2015*, 93, my translation.

5 See Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (London: Verso, 1991); Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2001); James Ferguson, *Global Shadows: Africa in the Neoliberal World Order* (Durham, NC: Duke University Press, 2006); Achille Mbembe, “Necropolitics,” *Public Culture* 15, no. 1 (Winter 2003): 11–40.

6 Andre, “Stillness, Silence, Peace” (1997), in Andre, *Cuts: Texts*, 292.

7 On walking and emotional, social, and psychogeographic space see Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (1969; repr. Boston: Beacon, 1994); Georges Perec, *Species of Spaces and Other Pieces*, ed. and trans. John Sturrock (London: Penguin, 1999); Henri Lefebvre, *Henri Lefebvre: Key Writings*, ed. Stuart Elden, Elizabeth Lebas, and Eleonore Kofman (New York: Continuum, 2003); Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1988).

8 Jon Schubert, “2002, Year Zero: History as Anti-Politics in the ‘New Angola,’” *Journal of Southern African Studies* 41, no. 4 (2015): 835–53; Ricardo Soares de Oliveira, *Magnificent and Beggar Land: Angola since the Civil War* (London: C. Hurst, 2015).

9 Some of the regeneration projects in Luanda’s waterfront have involved the demolition of slums and the forced removal of their inhabitants to the peripheries.

10 Against the pervasive idea of failure of the African city see AbdouMaliq Simone, *For the City Yet to Come: Changing African Life in Four Cities* (Durham, NC: Duke University Press), 2004; Simone, *City Life from Jakarta to Dakar: Movements at the Crossroads* (New York: Routledge, 2010).

11 On the notion of archival impulse see Hal Foster, “An Archival Impulse,” *October* 110 (Fall 2004): 3–22; Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1996).

12 Gioni’s exhibition title and biennial theme were inspired by the Italian American artist Marino Auriti’s 1955 Palazzo Enciclopedico, an architectural model for an imaginary museum supposed to collect “all worldly knowledge”: Massimiliano Gioni, “Il Palazzo Enciclopedico (The Encyclopedic Palace),” in *Il Palazzo Enciclopedico / The Encyclopedic Palace, 55th International Art Exhibition: La Biennale di Venezia* (Venice: Marsilio Editori, 2013), 18. See also “Marino Auriti” and “Angola. Luanda, Encyclopedic City,” in *Il Palazzo Enciclopedico*, 36–37, 204.

13 *Luanda, Encyclopedic City* allowed this collection to be visited, as the Palazzo Cini is usually not open to the public.

14 Gioni wrote that “Auriti’s plan was never carried out, of course, but the dream of a universal, all-embracing knowledge crops up throughout the history of art and humanity” (Gioni, “Il Palazzo Enciclopedico,” 18). He acknowledged *The Encyclopedic Palace* as a fragile construction and a delirious mental architecture, and the biennial model itself as utopian, inspired as it is by the “impossible desire to concentrate the infinite worlds of contemporary art in a single place: a task that now seems as dizzyingly absurd as Auriti’s dream” (Ibid., 21). One was left with the overall impression, however, that the darker side of the so-called universal dreams of modernity, including that of the biennial, remained unexamined in Gioni’s curatorial statement and project.

15 Gioni wrote, for example, that “the exhibition sketches a progression from natural forms, to studies of the human body, to the artifice of the digital age, loosely following the typical layout of sixteenth- and seventeenth-century cabinets of curiosities,” without ever stopping to examine the complex and weighted history of this conceptual framework and curatorial device (Ibid.).

16 Beyond Entropy wrote, “No building can contain a universal multiplicity of spaces, possibilities, and objects. When a building tends towards the encyclopedic, it becomes a city” (“Angola, Luanda, Encyclopedic City,” in *Il Palazzo Enciclopedico*, 204).

17 Unlike Felix Gonzalez-Torres's 1990s minimalist stacked posters to be taken away by visitors, *Found Not Taken* is not always presented as a set of take-away posters, which means it does not depend conceptually on the take-away feature, as Gonzalez-Torres's stacks do. This curatorial strategy was first used in Venice, where it arose from the restrictions found at the Palazzo Cini, occupied by Renaissance artworks that could not be moved (Balona de Oliveira, Chagas, "Entrevista/Interview," in *Novo Banco Photo 2015*, 106; Chagas, interview by author, Lisbon, April 27–28, 2015). The Venice version of *Found Not Taken* has subsequently been exhibited in the collective show *Ocean of Images: New Photography 2015* at the Museum of Modern Art in New York in 2015 and will be exhibited at the Zeitz Museum of Contemporary Art Africa in Cape Town in 2017.

18 *Journal* took place at the Institute of Contemporary Arts between June 25 and September 14, 2014. Alongside the onsite exhibition was an equally important online space, where commissions and a journal of the project were on view.

19 Regarding the making of *Found Not Taken* in London, Chagas states: "It is funny how one sees the difference between spaces from the discarded objects found in them. In Chelsea, contrary to what happens in the East End, you rarely see discarded objects on the street" (Balona de Oliveira, Chagas, "Entrevista / Interview," in *Novo Banco Photo 2015*, 103 [my translation]; Chagas, interview by author, Lisbon, April 27–28, 2015). As to Luanda he has elsewhere stated: "While growing up in Luanda, everything was reutilised and it was special to me to see how the consumerism habits were changing. I could find sofas and washing machines," to which he added, "The experience of doing it in Luanda, London and Newport is totally different" (Edson Chagas, "C& Interview with Edson Chagas," *Contemporary And*, www.stevenson.info/sites/default/files/2013_suzana_sousa_contemporary_and_2013.pdf, accessed August 7, 2015).

20 Chagas states: "London and Luanda are not similar cities, but in both there is a movement which is the consequence of the rise in house prices and of the gentrification of certain areas of the city. In Luanda, the waterfront has become very expensive" (Balona de Oliveira, Chagas, "Entrevista/Interview," in *Novo Banco Photo 2015*, 103 [my translation]; Chagas, interview by author, Lisbon, April 27–28, 2015). On diaspora and migration see, for example, Stuart Hall, "Cultural Identity and Diaspora," in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence and Wishart, 1990), 222–37; Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 1994); Avtar Brah, *Cartographies of Diaspora: Contesting Identities* (London: Routledge, 1996); James Clifford, *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, MA: Harvard University Press, 1997); Kobena Mercer, ed., *Exiles, Diasporas and Strangers* (Cambridge, MA: Iniva and MIT Press, 2008). On provincializing Europe and thinking from the South see Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference* (Princeton, NJ: Princeton University Press, 2008); Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (Cambridge, MA: Harvard University Press, 1999); Achille Mbembe, *Critique de la Raison Nègre* (Paris: La Découverte, 2013). Jean Comaroff and John L. Comaroff, *Theory from the South: Or, How Euro-America Is Evolving toward Africa* (Boulder: Paradigm, 2012); Walter D. Mignolo, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (Princeton, NJ: Princeton University Press, 2010); Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (Durham,

NC: Duke University Press, 2011); Boaventura Sousa Santos and Maria Paula Meneses, org., *Epistemologias do Sul* (Coimbra: Almedina, 2010). On the economic, technological, and cultural dimensions of globalization see Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996); Appadurai, *The Future as Cultural Fact: Essays on the Global Condition* (London: Verso, 2013). On the former colonial world and the notion of postcolony see Achille Mbembe, *On the Postcolony* (Berkeley: University of California Press, 2001). On the influence of the BRICS (Brazil, Russia, India, China, and South Africa) on the African continent see Pádrag Carmody, *The Rise of the BRICS in Africa: The Geopolitics of South-South Relations* (New York: Zed, 2013).

21 Chagas's artist statement on *Oikonomos*, word document emailed to the author.

22 See Schubert, "2002, Year Zero"; Soares de Oliveira, *Magnificent and Beggar Land*.

23 On the work of António Ole, see António Ole, *Marcas de um Percurso (1970 / 2004) / Milestones on a Journey (1970 / 2004)* (exhibition catalogue), co-ord. Rosário Sousa Machado (Lisboa: Culturgest, 2004); Ole, *António Ole*, intro. José António Fernandes Dias (Luanda: Banco Espírito Santo de Angola, 2007); Ole, *Na Pele da Cidade/In the Skin of the City* (exhibition catalogue), co-ord. João Pignatelli (Luanda: Instituto Camões–Centro Cultural Português, 2009); Ole, *António Ole: Hidden Pages*, ed. Ulf Vierke and Johannes Hossfeld (Wuppertal, Germany: Peter Hammer Verlag, 2009); *Ole António Ole*, documentary, directed by Rui Simões (Portugal: Real Ficção, 2013); Ole, *António Ole: Luanda, Los Angeles, Lisboa* (exhibition catalogue) (Lisboa: Museu Calouste Gulbenkian, 2016).

24 Chagas, interview by author, Lisbon, April 27–28, 2015.

25 On unhomeliness see Bhabha, *The Location of Culture*.

26 On Afropolitanism see Achille Mbembe, *Sortir de la grande nuit: Essai sur l'Afrique décolonisée* (Paris: Découverte, 2010).

27 On *Tipo Passe* see "Edson Chagas," in *Novo Banco Photo 2015*, 89–132.

28 Homi K. Bhabha, "Double Visions," *Artforum* (January 1992):

88. See also Miwon Kwon, "One Place after Another: Notes on Site Specificity," *October* 80 (Spring 1997): 110; Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002).

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