

ROMUALD HAZOUMÈ  
All in the Same Boat





Kpadjè (detail), 2016.  
Lamda print, 80 x 120 cm.

## Life, Liberty and the pursuit of Happiness . . .

*Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tossed to me...'*

**Emma Lazarus**, *New Colossus*, 1883.

Liberty is of ancient lineage. *Libertas*, the innate freedom possessed by virtue of being a citizen of Rome, was always personified as a woman, and many classical statues displayed in temples built in her honour underscored the essential role the notion of Liberty played in civic life. Part numinous deity, part allegorical symbol, the idealised feminine form of *Liberty* surfaces repeatedly through the centuries under different guises. Delacroix's well-known painting *Liberty Leading the People* commemorated the Parisian popular uprising that, in 1830, toppled the last Bourbon king. Delacroix's *Liberté*, portrayed as a bare-breasted, barefoot, young woman, became so ingrained in the French psyche that when republican intellectuals wished to present a celebratory gift to their republican cousins in America, they elected to send an immense, if less revealing, statue portraying her. Funded by public subscription, this commemorative gift was to mark the centenary of the American Declaration of Independence of 1776, that seminal tract asserting that 'Life, Liberty and the pursuit of Happiness' were the 'unalienable rights' of all human beings. Standing 150 feet tall, this colossal woman, dressed in Roman tunic and sandals and bearing aloft a shining beacon, was sculpted from sheets of copper fixed to an interior frame designed by Gustave Eiffel. Originally entitled *Liberty Enlightening the World*, today, she is universally known as the *Statue of Liberty*.

The monument was finally installed overlooking the entrance to New York Harbor, in 1886. This inspired location ensured that 'Lady Liberty' achieved iconic status as the dramatic first impression for the massive influx of people arriving in the New World. As the 19<sup>th</sup> century waned, hundreds of thousands of immigrants disembarked in New York, following a wave of

republican revolts against established monarchies that had erupted across Europe. All these revolts eventually failed, leading to widespread repression and to an increasing number of disillusioned intellectuals and refugees emigrating to America. Furthermore, from 1845, a succession of potato crop failures triggered widespread famine in northern Europe that caused over a million Irish deaths and forced at least as many again to emigrate. Compounded by over-population and rising unemployment the accumulative effects of years of revolution, repression, famine, war and religious persecution in Europe, rendered the New World's wide-open spaces such an appealing prospect that millions embarked on the many ships streaming west in pursuit of a better life. But it was the New York writer, Emma Lazarus, reacting to the brutal pogroms against Jews in Russia and Eastern Europe that drove waves of Jewish immigrants to seek safety in America, whose poetry gave a meaningful voice to this mute symbolic statue. Lazarus' sonnet, *New Colossus*, that adorns the pedestal on which the Statue of Liberty stands, proclaims her '*Mother of Exiles*' and announces that '*from her beacon-hand / Glows world-wide welcome.*' This potent figure definitively expressed a big-hearted America, whose beacon guaranteed safe haven to the less fortunate of other lands where the lights of Liberty had flickered or died out.

Romuald Hazoumè's exhibition, ***All in the Same Boat***, can be read as one artist's attempt to seize by the horns the increasingly contentious topic of migration, analysing it dispassionately in the light of current developments. The so-called 'European refugee crisis' (actually a wider global phenomenon) has seen over a million migrants a year flowing into Europe, both overland and by boat, from a bewildering

variety of distant places. These modern migrants are also, like their forebears, victims of war, poverty, famine, overpopulation, religious persecution and environmental catastrophe. The size and rapidity of the influx is causing serious internal divisions for the states of the European Union, and only the German Chancellor, Angela Merkel, has shown the moral courage to promote a 'welcome culture' in the face of mounting opposition from rivals and allies alike. Behind the barrier of numbing statistics, lie the harrowing everyday realities of countless individual journeys towards safety along an ever-steepening descent into horror. Media manipulation of 'human-interest' stories and outright propaganda ensure that most European citizens, at best, feel compassion fatigue at overly frequent reports of capsized boats, and at worst, open hostility. Occasionally, chilling images puncture this complacency, as when photographs of the lifeless body of a three-year-old Syrian child were published. Aylan Kurdi had drowned when the unseaworthy boat, aboard which his family was fleeing to Greece, sank. No one who's ever watched over a sleeping child can remain unmoved at the senseless waste of this and, by extrapolation, thousands of other innocent lives.

Each of the new installations in this exhibition takes a different approach to the tangled complex of issues surrounding migrant refugees. Each is unequivocal in its defense of the unalienable rights of every vulnerable individual caught up in this predicament. *Mutti* (2016), a life-size statue in bare wood, dressed in a flowing robe composed of a patchwork of salvaged sandals, provides a figurative overview of the current political debate. Standing firmly, with hands open wide in a gesture of tolerant acceptance, the sculpture draws upon the same conventional roots as America's Liberty statue. Yet subtle African influences, the natural and recycled materials, the serene gaze of an Ife head crowned by a sumptuously knotted mass of hair, reconfigure the classical elements to startling effect. As with most Hazoumè works, any association with western traditions can mask a provocative ironic twist, as seen in his earlier iconoclastic *Liberté* (2009). This bare-breasted *Mutti* figure harks back to that powerful icon of the First French Republic, *Marianne*, the armed emblem of the people rising to overthrow oppression, as epitomised in the Delacroix painting. Later, a more abstract form developed, unarmed and fully clothed, who characterised the notion of Liberty rather than the uncompromising real-life 'Freedom or Death' version. It was this conservative, more restrained model of Liberty that informed the Statue of Liberty erected on Liberty Island.

The title, *Mutti*, an intimate German word for mother – perhaps best translated as *mummy* – links this goddess directly to Angela Merkel. The approving nickname of 'Mutti Merkel' celebrates the tolerant approach taken by the only major European politician to stand up for the humane values inscribed at the centre of the European Constitution. Merkel's 'open-door' policy of offering asylum to the torrent of refugees was maintained at great risk to her leadership both in Germany and within Europe. Yet Merkel insisted that the German people were capable of integrating large numbers of migrants into a prosperous German society, just as America had done previously. Though evidently not a portrait of Angela Merkel herself, the sculpture still honours her instinctive response in supporting the refugees, reacting out of compassion for those in desperate need because, as with any Mother, she was incapable of acting otherwise.



*Liberté*, 2009.  
Found objects,  
31 x 51 x 25 cm. Collection of Queensland Art Gallery



*Mutti*, 2016.  
Wood, metal, plastic,  
182 x 180 x 190 cm.

Hazoumè first used recuperated sandals as a novel material for *Mon Gouvernement* (1997) twenty years ago. There, by cutting flaps into the worn sandals to give the impression of cartoon faces, he produced a series of scurrilous arrangements that cleverly mocked politicians of both left and right-wing parties as being no more than two-dimensional, interchangeable cut-outs with little, save the odd superficial blemish, to distinguish one from another. The title mischievously engages each viewer to refer to all governments (Benin, the U.S.A., Britain, France, Denmark, etc.) equally, the significance shifting depending on the specific location and the observer's own nationality: My Government...is a joke! My Government...invaded Iraq for the oil! My Government...lied about WMD!



**Mon  
Gouvernement.**  
1997.  
Rubber flip-flops,  
Dimensions  
variable.

My Government...banned the *hijab* in public! My Government...seizes valuables from refugees! etc. When installed in France, during the years of financial crisis, debt, recession and the 'Arab Spring' uprisings, from 2007 to 2012, the smallest flip-flop was gleefully arranged on top, in reference to the then French President's diminutive stature.

In this recent work, *Mutti*, the salvaged sandals are sewn together into the patchwork material of her robe to create an altogether different effect. Here, rather than caricature mug-shots of individuals, the sandals

have been carefully combined into coloured sheets to generate a unity composed of discrete parts. These flip-flops, picked up along the beaches of Benin, were once worthless objects washed ashore. Being weathered flotsam that has endured the action of waves, however, they take on heightened significance as symbols of survival of the perilous sea passage, gathered up and proudly worn by *Mutti*. By joining these salvaged sandals together into a new material, Hazoumè recapitulates the process of recovering what was rejected and reintegrating it into a unified whole. *Mutti*'s robe recounts the footsteps of each individual migrant's journey towards her welcoming arms. She has accepted and nursed all these wanderers as her own children, for the full breasts - whose form is multiplied in the fruitful symbolism of her coiffure - imply that this ample Earth Mother has the capacity to nurture countless children. Hazoumè's contemporary Mother of Exiles, is based not upon a classical idea of *Liberty*, but upon something much older still, upon *Humanity*, the archetypal instinct of the Mother to protect her children, and to succour all members of the human group. Finally, repurposing this discarded footwear allows Hazoumè one last ironical twist, since the sandal, from antiquity, was the distinctive emblem of free people, from which comes the significance of the Statue of Liberty's wearing sandals to trample upon broken chains.

The installation, *Tricky Dicey Die (TDD)* (2016), is specifically directed at those African migrants leaving their homes to risk everything crossing the Mediterranean in pursuit of a better life. Hazoumè has condensed an analysis of the probabilities of this dangerous enterprise succeeding, in a way that can be grasped at a glance. *TDD* takes the form of a die that has been tampered with, the simple cube having had its corners ground off to produce a truncated hexahedron. Each of the six octagonal faces of the die, show, instead of numbers, the cut-out, empty shapes of dead children, a device hauntingly reminiscent of the images of Aylan Kurdi. The cut corners provide eight new, triangular faces, which, being without symbols, represent 'survival' on this tricky die rigged for a dicey game of chance. Mathematically speaking, once the die is rolled, there is a 25% greater probability (8:6 or 4:3) of its landing with one of the more numerous triangular faces uppermost. If so, then nothing happens, and the survivor gets another throw. But in reality, the die's

instability means that the chance of its balancing on one of the smaller faces is much less than probability theory predicts. The hexahedron's unequal weight distribution almost inevitably ensures it ends up with a child's silhouette on top - meaning doom. A glance into the dark interior, through the cut-out forms, by a careful arrangement of mirrors, reflects back one's own face framed within the silhouette of a dead child. As with all con-tricks, to lure people in to playing the deadly game, the work has been installed with the innocent result of 'nothing happens - throw again' uppermost. But the eye intuitively grasps the improbability of this configuration being repeated if the die actually were to be cast again.

As with *Mutti*, the die's interior frame is covered by salvaged sandals. In this context, however, the recuperated soles circling the empty cut-outs of the dead children's forms clearly represent other lost souls, and underline the disturbing fact that many of those refugees making the dangerous sea-journey are children. In the first eight months of 2016, over three thousand migrants are known to have drowned in accidents, often caused by overloaded, unseaworthy boats run for maximum profit by unscrupulous human traffickers. In reality, many more disappear without trace. Just one accident in April 2016, saw the loss of over 700 migrants as their unstable boat capsized during an attempted rescue off the coast of Libya, leaving only twenty-eight survivors. Slowly the Mediterranean is becoming a mass grave for migrants who gambled with their lives on the throw of a tricky dicey die.

Finally, *Cry of the Whale* (2016) is a snapshot of a moment when difficulties at sea become disasters. Here, Hazoumè returns to the use of his signature plastic jerry-cans to display a floundering boat, full of migrants with their belongings, that is rapidly taking on water. A keen deep-sea fisherman himself, Hazoumè spends long hours at sea and expertly details the anatomy of the catastrophe as it unfolds. As the leaking pirogue settles in the water, the young and older men will have slipped overboard to ease the boat's burden by treading water alongside. Since not all of them will be strong swimmers they clutch onto the side of the wallowing vessel, increasing drag. Less likely to swim, the women and children remain aboard, huddling together. With men in the water, the boat slows down

and labours to maintain headway, becoming unstable in the swell. The decision is taken to jettison their valuable belongings, wrapped in African wax-print cloths, overboard. The distinctive, variegated patterns of the fabrics 'clothing' the men 'treading water' are recognisable as *damask* prints, a pointed reference to the Syrian refugees fleeing from Damascus and Aleppo, both ancient centres of the Silk Road textile trade. The boat continues to ship water and its increasing weight causes the stern and prow to rise from the water as the central section sinks deeper still. Panic grips everyone, because in this negative spiral whatever they try only makes matters worse. Everyone is praying to their god that some rescue ship has heard their desperate Mayday calls, and will arrive in time. As the stern and prow rise slowly to meet each other, Hazoumè imagines seeing the jaws of a giant fish, or whale closing together before disappearing under the waves.

The story of Jonah and the Whale is familiar to Jews, Christians and Muslims alike. Whales and dolphins are recognised to be intelligent and sensitive creatures, and have been known to help drowning humans in distress, as indeed was the case with Jonah, who was later regurgitated by the 'great fish' on another shore. Whales communicate with their kind by singing long and elaborate 'songs' that travel for hundreds of miles underwater. Anyone who knows these haunting songs can imagine the whale's cry as expressing its anguish that there are too many drowning humans for it to save. Hazoumè said of this title that the whale is communicating its concern about the horrors of the scene. Sadly, other humans seem less concerned for the fate of those aboard stricken craft than these alien creatures from the ocean depths. The last sound the migrants hear, as their boat breaks apart and slips beneath the waves, will be the whale's mournful song. Thus, the cry of the whale becomes a funeral dirge for all those unknown travellers who lost their lives through misadventure.

These recent installations join a series of works on similar themes beginning over a decade ago. *Dream* (2007), the Arnold Bode prize-winning installation at documenta 12, presented a large pirogue patched together from 421 plastic jerry-cans, that typified the frail rafts of hope on which African men, who'd surrendered all their savings to board, were carried away in pursuit of their dream of a happier life.



*Cry of the Whale*, 2016. Metal, plastic, wood, fabrics, 250 x 650 x 140 cm.

An accompanying panoramic photograph, *And From There They Leave* (2006) made clear the parallels between this modern exodus and the historical slave trade in the Bight of Benin, emphasising how yet another generation of able-bodied men are being leached from their homelands, never to return. **All in the Same Boat** likewise includes a series of large format photographs, of *Egungun* dancers, taken in Porto Novo, in 2016. The *Egungun* masquerade is a festival held annually in Yoruba communities in Benin and Nigeria, which honours the spirits of the departed members of the community as ancestors. The dancing figures incarnate the returning ancestors and are distinguished by spectacularly rich costumes that identify each ancestor spirit. Since much wealth is lavished on the ancestors' costumes, many contain damask cloth and motifs. In this way, Hazoumè forges a link between his photographs of the *Egungun* masqueraders and those local men lost at sea crossing the Mediterranean, who henceforth will only ever return as ancestor spirits.

Later works, such as *Lampédouzeans (Dead-drunk at twelve years old)* (2013), registered mounting alarm at the increasing number of children's bodies being washed ashore on Lampedusa, Kos, Lesbos and other Mediterranean islands. Whilst in Europe few wish to confront these realities, Hazoumè considers it an obligation falling squarely upon him as an artist to speak out openly about such issues. Whilst works like *TDD* address a local audience in his own community who still dream of leaving, *Lampédouzeans*, *Mutti* and *Cry of the Whale* are equally strident in confronting the international audience with responsibilities that they, on their side, must also assume.

Another concerned outsider who shoulders responsibility to confront these issues both in his art and actions is the Chinese artist Ai Weiwei, who controversially had himself photographed, lying on a beach, his head lapped by receding waves, in exactly the same position as that in which Aylan Kurdi's body was found. The dissident artist, who recently cut short a major exhibition in Copenhagen to protest the Danish government's passing a law allowing the confiscation of asylum seekers' valuables, stated:

*'They come to this land with very little help; they just want basic human dignity, no bombs, no fear. They sacrifice everything to come to a land*

*where nobody understands them and calls them potential criminals. It makes me very angry.'*

In reality, Europe, the U.S.A. and even Australia are all dealing with the fallout from a linked series of major political and humanitarian crises. As members of the advanced industrial nations this is something for which all must take responsibility. Either we have direct responsibilities because 'My Government' has helped establish the basic conditions causing other states - Iraq, Afghanistan, Syria, Libya, Yemen, etc. - to fail, or, as human beings, we must accept a more personal responsibility not to lower our standards of humanity and shame ourselves by looking the other way and doing nothing to stop these daily atrocities from continuing. Emma Lazarus' words, remembered with pride by all Americans, remain upon the Statue of Liberty today. The current political debate surrounding the election of a new American President in 2016, involves threats to build a southern border wall to prevent immigrants from entering the country. The self-evident and undeniable truths defined by the nation's Founding Fathers appear to be as plastic as the idea of 'liberty' today, and the rising tide of xenophobic rhetoric in Europe, the U.S.A. and Australia serve as an index of the underlying crises affecting our 'advanced' societies. These societies, historically, are themselves intricate fabrics woven of migrants and refugees arriving over time.

What is self-evident is that migrants will continue to arrive in search of a better life, in search of liberty and in pursuit of happiness. The savageries daily doled out by 'My Government' in Syria, where barrel-bombs, chemical weapons and all the high-tech toys of the puppet masters' armies rain down on unarmed civilian homes, is the determining cause that means they will decide to cross the dangerous seas to find liberty or death.

Hazoumè's withering inscription, scrawled beneath the proud pirogue of *Dream*, raises the fateful decision of all migrants to the level of stoical heroism:

*'damned if they leave and damned if they stay;  
better, at least, to have gone,  
and be doomed in the boat of their dreams.'*

**Gerard Houghton**, October Gallery, September, 2016



**Tricky Dicey Die (TDD)**, 2016.  
Metal, plastic,  
wood, mirror,  
220 x 220 x 220 cm



**Beau l'eau Ré**, 2015.  
Found objects,  
42 x 24 x 30 cm.



**Tallonnée**, 2015.  
Found objects,  
35 x 24 x 15 cm.





Adé, 2016.  
Lamda print,  
80 x 120 cm.



**Passe temps**, 2015.  
Found objects,  
34 x 22 x 17 cm.



**Silver Queen**, 2015.  
Found objects,  
33 x 26 x 18 cm.

**Elerou**, 2016.  
Lamda print,  
80 x 120 cm.



**Tchivi**, 2015.  
Found objects,  
29 x 28 x 20 cm.



**Ziggy**, 2015.  
Found objects,  
33 x 14 x 19 cm.





**Aladé**, 2016.  
Lamda print,  
80 x 120 cm.

**Black Star**, 2015.  
Found objects,  
46 x 18 x 30 cm.

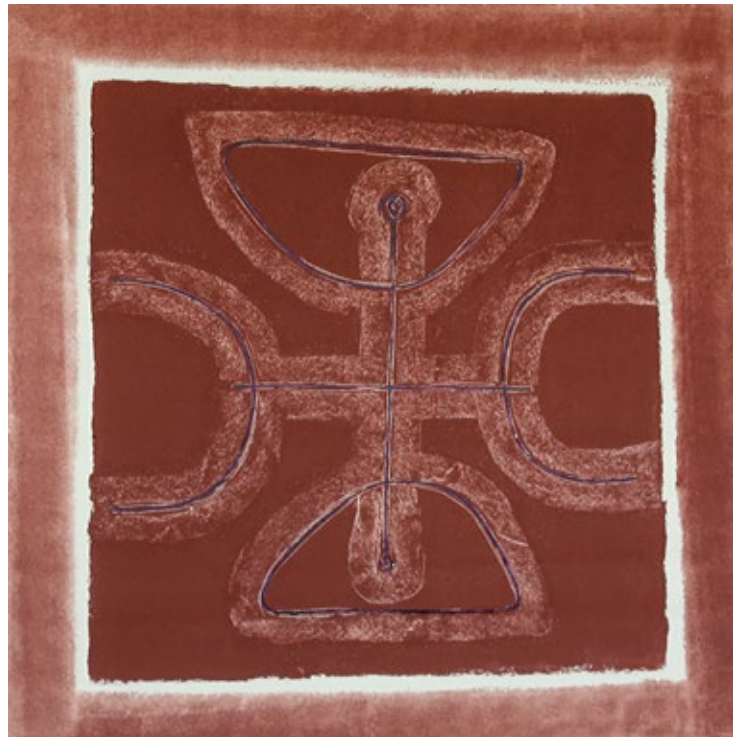


**Tchigan**, 2015.  
Found objects,  
28 x 27 x 20 cm.

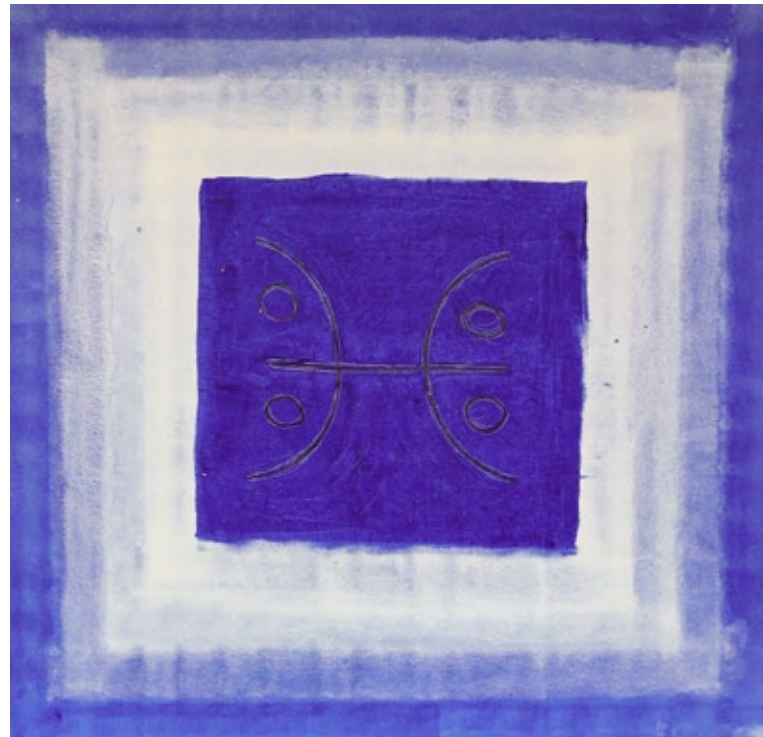


Tanman, 2016.  
Lamda print,  
80 x 120 cm.





**Papillon de nuit (Night Butterfly)**, 2015.  
Acrylic and earth, 128 x 124 cm.



**Double masques (Double Masks)**, 2015.  
Acrylic and earth, 152 x 152 cm.



**Richesse (Wealth)**, 2015.  
Acrylic and earth, 115 x 126 cm.



**Immigré (Migrant)**, 2015.  
Acrylic and earth, 128 x 126 cm.



**Ogbé**, 2015.  
Acrylic  
and earth,  
104 x 250 cm.



**Fela beat**,  
2015. Acrylic,  
earth and  
cow dung,  
110 x 240 cm.



# ROMUALD HAZOUMÈ

b. 1962 Benin

## Solo Exhibitions (Selected)

**2016**

*Romuald Hazoumè: All in the Same Boat*,  
October Gallery, London, UK

*Romuald Hazoumè*, Gagosian Le Bourget and  
Gagosian Gallery Paris, Paris, France

*Romuald Hazoumè*, Galerie 59pm,  
Brussels, Belgium

**2015**

*Kunst & Nachhaltigkeit Vol. 4, Romuald Hazoumè*,  
Swiss Mobiliar, Berne, Switzerland

*Arè*, Fondation Zinsou, Cotonou, Benin

*Romuald Hazoumè: Dance of the Butterflies*,  
Manchester Museum, UK

*Rat-Singer: Second Only to God!*, Beyond Sector,  
Abu Dhabi Art, Abu Dhabi, UAE with October  
Gallery, London, UK

**2014**

*The Armory Show*, New York, USA, solo booth with  
October Gallery, London, UK

**2013**

*Romuald Hazoumè: Beninese Solidarity with  
Endangered Westerners*, Kunsthaus Graz,  
Graz, Austria

**2012**

*Romuald Hazoumè: Cargoland*,  
October Gallery, London, UK

**2011**

*Romuald Hazoumè*, Irish Museum of Modern Art  
(IMMA), Dublin, Ireland, touring to Oriol Mostyn  
Gallery, Llandudno, Wales, UK

**2010**

*Romuald Hazoumè: My Paradise - Made in Porto-  
Novo*, Herbert-Grersch-Stiftung,  
Neumünster, Germany

*Romuald Hazoumè: Exit Ball*, Solo Projects  
ARCOmadrid, Madrid, Spain with Galerie  
Aliceday, Brussels, Belgium

**2009**

*Romuald Hazoumè: Made in Porto-Novu*,  
October Gallery, London, UK

*Exit Ball*, Galerie Aliceday, Brussels, Belgium  
*La Bouche du Roi*, The Herbert Museum and  
Art Gallery, Coventry, UK

**2008**

*La Bouche du Roi*, Horniman Museum & Gardens,  
London, UK

**2007**

*La Bouche du Roi*, The British Museum, London;  
Ferens Art Gallery, Hull; Merseyside Maritime  
Museum, National Museums Liverpool, Liverpool;  
Bristol City Museum & Art Gallery, Bristol; Laing Art  
Gallery, Tyne & Wear Museums, Newcastle, UK  
*Romuald Hazoumè*, Galerie Art & Public,  
Geneva, Switzerland

**2006**

*Romuald Hazoumè: La Bouche du Roi*, Musée du  
quai Branly, Paris, France

**2005**

*Romuald Hazoumè*, Fondation Zinsou,  
Cotonou, Benin

*ARTicle 14, Débrouille-toi, toi-même!*, October  
Gallery, London; World Museum, Liverpool, UK

*Romuald Hazoumè: La Bouche du Roi*,  
The Menil Collection, Houston, Texas, USA

**2002**

*Romuald Hazoumè*, Centre Culturel Français,  
Turin, Italy

**2001**

*Romuald Hazoumè*, Galerie Olivier Houg,  
Lyon, France

**1999**

*Romuald Hazoumè: La Bouche du Roi*,  
Centre Culturel Français, Cotonou, Benin

*Romuald Hazoumè*, Galerie Art & Public,  
Geneva, Switzerland

*Romuald Hazoumè*, Galerie Gut Gasteil,  
Prigglitz, Austria

*Romuald Hazoumè: Vor-Sicht*, Dany Keller  
Galerie, Munich, Germany; Museum für Konkrete  
Kunst, Ingolstadt, Germany; The Project,  
New York, USA

**1998**

*Breeduit*, Van Reekum Museum,  
Apeldoorn, Netherlands

*Benin/Benin tussen gisteren/morgen*,  
Van Reekum Museum,  
Apeldoorn, Netherlands

*Romuald Hazoumè*, Art Gallery of New South  
Wales, Sydney, Australia

**1997**

*Romuald Hazoumè*, Galerie 20,  
Arnhem, Netherlands

**1996**

*Romuald Hazoumè*, Gelbe Musik Galerie, Berlin;  
Dany Keller Galerie, Munich; Firma Harlekin Art,  
Wiesbaden, Germany

**1990 - 1991**

*Masques Bidons II*, National Museum, Accra,  
Ghana; Institut Français of Lagos, Nigeria;  
Bamako, Mali; Dakar, Senegal; Abidjan, Ivory  
Coast; Kunstmuseum Bonn, Germany; Museum  
Forum der Völker - Völkerkundemuseum der  
Franziskaner, Werl, Germany

**1990**

*Romuald Hazoumè*, Afrika Forum,  
Heidelberg, Germany

**1989**

*Masques Bidons I*, Centre Culturel Français,  
Cotonou; French-Nigerian Cultural Centre,  
Niamey, Niger

## Group Exhibitions (Selected)

**2016**

*Essential Landscape*, Al Maaden Art Gallery,  
Centre of Contemporary African Art,  
Marrakesh, Morocco

*Dans le regard de l'autre*, Le Carreau,  
Cergy, France

*1:54 Contemporary African Art Fair*,  
New York, USA

*Independent Brussels 2016*, Brussels, Belgium

**2015**

*Picasso Mania*, Grand Palais, Paris, France

*FIAC OFFICIELLE*, Paris, France

*Frestas - Art Triennial*, São Paulo, Brazil

*1:54 Contemporary African Art Fair*, London, UK;  
New York, USA

*Folk Art Africain?*, FRAC, Aquitaine,  
Bordeaux, France

*Global Imaginations*, Museum De Lakenhal,  
Leiden, Netherlands

*Double Take: African Innovations*, Brooklyn  
Museum, New York, USA

**2014**

*Interwoven Histories*, October Gallery, London, UK

*Art from Elsewhere: International Contemporary  
Art from UK Galleries*,  
Gallery of Modern Art (GoMA), Glasgow, UK

*Interchange Junctions*, Howick Place, London, UK

*FIAC-OFFICIELLE*, Paris, France

*1:54 Contemporary African Art Fair*, London, UK

*Here Africa*, Musée des Suisses dans le Monde,  
Genève, Switzerland

*MASKS*, JGM Galerie, Paris, France

*BIACI: International Biennial of Contemporary Art  
of Cartagena de Indias*,  
Cartagena, Colombia

*Post-Picasso: Contemporary Reactions*, Picasso  
Museum, Barcelona, Spain

*Art Genève*, Geneva, Switzerland

**2013**

*Macht. Wahn. Vision*, Museum Heilbronn,  
Heilbronn, Germany

*1:54 Contemporary African Art Fair*, London, UK

*Art Paris Art Fair*, Paris, France

*Sleepless Night* (as part of the *Tribute* exhibition),  
Institut Français of Benin, Cotonou, Benin

*Focus on the Collection*, Le Musée, Fondation  
Zinsou, Ouidah, Benin

*Initiés - Masques de Romuald Hazoumè*, Musée  
Dapper, Paris, France

*West to West*, Städtische Galerie,  
Bremen, Germany

*Material Conceptualism: The Comfort of Things*,  
Aanant & Zoo, Berlin, Germany

ARTZUID, *International Sculpture Route*, Amsterdam, Netherlands  
 Water Cargo, Art Dubai, UAE with October Gallery, London, UK  
 Metropolis, Birmingham Museum and Art Gallery, Birmingham, UK  
 Vom *Eigensinn der Dinge*, KAI 10, Arthena Foundation, Düsseldorf, Germany

#### 2012

*The Progress of Love*, Menil Collection, Houston, Texas, USA  
*Sculpture is Everything: Contemporary Works from the Collection*, QAGOMA, Brisbane, Australia  
*Moving Into Space: Football and Art in West Africa*, National Football Museum, Manchester, UK  
*African Cosmos: Stellar Arts*, National Museum of African Art, Smithsonian Institution, Washington, D.C., touring to Newark Museum, 2013, New Jersey, USA  
*We Face Forward*, Whitworth Art Gallery and Manchester Art Gallery, Manchester, UK  
*Beneath a Petroliferous Moon*, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada  
*Busan Biennale*, Busan, South Korea  
*Afrovision – Contemporary Art from Africa*, Baku Museum of Modern Art, Baku, Azerbaijan  
*Africa/Africa*, Abbey of Saint-André, Contemporary Art Centre, Meymac, France  
*At Eye Level: Masterpieces of Medieval and Modern Art*, Ulmer Museum, Ulm, Germany

#### 2011

*ARS 11*, Kiasma – Museum of Contemporary Art, Helsinki, Finland  
*The Global Africa Project*, MAD – Museum of Arts and Design, New York, USA  
*L’Afrique à Paris*, with Kura Shomali, Chéri Samba, Galerie Hussenot & Magnin-A, Paris, France  
*Environment and Object - Recent African Art*, Tang Museum, Saratoga Springs, New York; Virginia Commonwealth University, Virginia; Middlebury College Museum of Art, Vermont , USA  
*Art Paris, Just Art!*, Grand Palais, Paris, France  
*Reconfiguring an African Icon: Odes to the Mask by Modern and Contemporary Artists from Three Continents*, The Metropolitan Museum of Art, New York, USA

#### 2010

*21<sup>st</sup> Century: Art in the First Decade*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia  
*The Global Africa Project*, Museum of Arts and Design, New York, USA  
*Events of the Self: Portraiture and Social Identity*, The Walther Collection, Neu-Ulm, Germany  
*The Land Between Us*, Whitworth Art Gallery, Manchester, UK  
*African Stories*, Marrakech Art Fair with Magnin-A, Marrakech, Morocco  
*Art Dubai*, Dubai, UAE, with October Gallery, London, UK  
*Joburg Art Fair*, Johannesburg, South Africa, with October Gallery, London, UK

#### 2009

*AFRICA? Una nuova storia*, Complesso del Vittoriano (Jean Pigozzi Collection), Rome, Italy  
*3<sup>rd</sup> Moscow Biennale of Contemporary Art: Against Exclusion*, Garage Center for Contemporary Culture, Moscow, Russia  
*Africa Arte Contemporanea*, Four Seasons Hotel and Galerie JZ Art Trading, Milan, Italy  
*PERSONA. Ritual Masks and Contemporary Art*, Royal Museum for Central Africa, Tervuren, Belgium  
*Bénin 2059*, Fondation Zinsou, Cotonou, Benin  
*Who’s Betting on the 47?*, Nassauischer Kunstverein, Wiesbaden, Germany  
*Art Dubai*, Dubai, UAE, with October Gallery, London, UK  
*Joburg Art Fair*, Johannesburg, South Africa, with October Gallery, London, UK

#### 2008

*U-TURN*, Quadrennial for Contemporary Art, Copenhagen, Denmark  
*Angaza Afrika: African Art Now*, October Gallery, London, UK  
*PetrodollART*, Galerie Motte et Rouard, Paris, France  
*Art Dubai*, Dubai, UAE, with October Gallery, London, UK  
*Joburg Art Fair*, Johannesburg, South Africa, with October Gallery, London, UK

#### 2007

*Why Africa?*, Pinacoteca Giovanni e Marella Agnelli, Turin, Italy  
*documenta 12*, Kassel, Germany  
*UN/FAIR TRADE. Die Kunst der Gerechtigkeit*, Neue Galerie, Graz, Switzerland  
*Uncomfortable Truths: The Shadow of Slave Trading on Contemporary Art & Design*, Victoria and Albert Museum, London; Salford Museum and Art Gallery, Salford; Ferens Art Gallery, Hull, UK  
*Masques rituels et contemporains*, Fondation Jean-Paul Blanchère, Apt, France  
*From Coverage to Freedom*, October Gallery, London, UK

#### 2006

*100% Africa*, Guggenheim Museum Bilbao, Bilbao, Spain  
*De ida y vuelta: África*, La Casa Encendida, Madrid, Spain  
*Snap Judgements. New Positions in Contemporary African Photography*, International Center of Photography, New York; Miami Art Central; Museo Tamayo Arte Contemporaneo, Mexico City, Mexico; National Gallery of Canada, Ottawa, Canada; Stedelijk Museum, Amsterdam, Netherlands

#### 2005

*African Art Now: Masterpieces from the Jean Pigozzi Collection*, National Museum of African Art, Smithsonian Institution, Washington, D.C., USA  
*Arts of Africa*, Grimaldi Forum Monaco, Monaco  
*African Art Now: Masterpieces from the Jean*

*Pigozzi Collection*, Museum of Fine Arts, Houston, Texas, USA

#### 2004 – 2007

*Africa Remix*, Düsseldorf; Hayward Gallery, London, UK; Centre Pompidou, Paris, France; Mori Art Museum, Tokyo, Japan; Moderna Museet, Stockholm, Sweden; Johannesburg Art Gallery, Johannesburg, South Africa

#### 2003

*Armour: The Fortification of Man*, Biennial of KunstFort Asperen, Acquoy, Netherlands  
*Magic Markers: Objects of Transformation*, Des Moines Art Center, Iowa, USA; Musée Bellerive, Zurich, Switzerland; Musée de design et d’arts appliqués contemporains (MUDAC), Lausanne, Switzerland  
*Correspondances Afriques*, Iwalewa-Haus, Afrikazentrum der Universität Bayreuth, Bayreuth, Germany

#### 2002

*African Market*, Ivan Dougherty Gallery, University of New South Wales, Sydney, Australia  
*40 Jahre: Fluxus und die Folgen*, Kunstsommer Wiesbaden, Wiesbaden, Germany

#### 2001

*TRADE*, Nederlands Fotomuseum, Rotterdam, Netherlands; Fotomuseum Winterthur, Winterthur, Switzerland  
*Lost & Found*, Apex Art Curatorial Program, New York, USA  
*XXXV Prix International d’art contemporain de Monte Carlo*, Salle des Arts, Monte Carlo, Monaco  
*Œil pour œil*, Le Rectangle-Centre d’art contemporain, Lyon, France

#### 2000

*Sieben Hügel*, Martin-Gropius-Bau, Berlin, Germany  
*Romuald Hazoumè*, Paul Pfeiffer, Duke University Museum of Art, Durham, North Carolina, USA  
*Partage d’exotismes*, 5<sup>th</sup> Biennale d’art contemporain de Lyon, Lyon, France  
*Man + Space*, Gwangju Biennale, South Korea  
*D’sign*, Galerie Dany Keller, Munich, Germany  
*Dinge in der Kunst des XX. Jahrhunderts*, Haus der Kunst, Munich, Germany  
*Construction in Process VII: This Earth Is a Flower*, The International Artists’ Museum, Bydgoszcz, Poland  
*Art Basel 2000*, Galerie Art & Public, Basel, Switzerland

#### 1999

*Spaceship Earth*, Art in General, New York, USA  
*Paradise 8*, Exit Art, New York, USA  
*Liverpool Biennial: International Festival of Contemporary Art*, Liverpool, UK

#### 1992

*Out of Africa: Contemporary African Artists from the Pigozzi Collection*, Saatchi Gallery, London

## Bibliography (Selected)

#### 2016

*Romuald Hazoumè: All in the Same Boat*, exhibition catalogue, October Gallery, London. [V + K = I] Verantwortung + Kreativität = Innovation, *Die Mobiliar-Methode, Die Mobiliar*, Berne, Switzerland, pp. 137 - 171.

#### 2014

Antony Fredriksson, *Vision, Image, Record – A cultivation of the Visual Field*, Åbo Akademi University Press, Åbo, Finland, pp. 197 – 199.  
*Macht. Wahn. Vision.*, Exhibition Catalogue, Städtische Museen Heilbronn and ARP Museum Bahnhof Rolandseck, Kerber Art, Bielefeld, Germany.

#### 2013

Daniela Roth, *Romuald Hazoumè, Mister Kanister und die orale Postmoderne*, Wilhelm Fink Verlag, Munich, Germany.  
*Romuald Hazoumè, Beninese Solidarity with Endangered Westerners*, Exhibition Catalogue, Kunsthaus Graz, Universalmuseum Joanneum, Austria.  
*Initiés, Bassin du Congo*, Exhibition Catalogue, Musée Dapper, Paris, France, pp. 15, 210 - 229.

#### 2012

*Romuald Hazoumè: Cargoland*, exhibition catalogue, October Gallery, London.  
*We Face Forward: Art from West Africa Today*, exhibition catalogue, Manchester City Galleries and Whitworth Art Gallery.  
*African Cosmos: Stellar Arts*, Christine Mullen Kreamer, exhibition catalogue, the National Museum of African Art, Smithsonian Institution, Washington, D.C., and The Monacelli Press, New York.

#### 2011

*Romuald Hazoumè*, exhibition catalogue, Irish Museum of Modern Art, Dublin.  
*Environment and Object: Recent African Art*, eds. Lisa Aronson and John S. Webber, exhibition catalogue, The Frances Young Tang Teaching Museum and Art Gallery, New York.

#### 2010

*The Global Africa Project*, eds. Lowery Stokes Sims and Leslie King-Hammond, exhibition catalogue, Museum of Arts and Design, New York.  
*Romuald Hazoumè: My Paradise - Made in Porto-Novo*, Herbert-Gerisch-Stiftung, ed. Martin Henatsch, Hatje Cantz Verlag, Ostfildern.  
*21st Century: Art in the First Decade*, ed. Miranda Wallace, exhibition catalogue, Queensland Art Gallery | Gallery of Modern Art, Brisbane.  
*Contemporary African Photography from the Walther Collection*, ed. Okwui Enwezor, Steidl, Göttingen, pp. 27, 300-301, 371 and 436.

#### 2009

*Romuald Hazoumè: Made in Porto-Novo*, exhibition catalogue, October Gallery, London.  
*3<sup>rd</sup> Moscow Biennale for Contemporary Art:*

*Against Exclusion*, exhibition catalogue, Garage Centre for Contemporary Culture, Moscow, pp. 90 – 91.  
 Okwui Enwezor and Chika Okeke-Agulu, *Contemporary African Art Since 1980*, Damiani, Bologna.

#### 2008

Chris Spring, *Angaza Afrika: African Art Now*, Laurence King Publishing Ltd, London, pp.124 – 131.

#### 2007

*UN / FAIR TRADE: Die Kunst der Gerechtigkeit*, ed. Christian Eigner, exhibition catalogue, Neue Galerie, Graz; Wien and New York, pp. 250 – 251.  
 John Picton, *Romuald Hazoumè: An Itinerant Artist* - arranged by Gerard Houghton.  
 Wayne Edge, *Romuald Hazoumè: A review of ‘La Bouche du Roi’*, in: *Freedom and Culture. The Bicentenary of the Parliamentary Abolition of the Slave Trade*, vol. 7, No. 2, ed. Shirley Chew, *Moving Worlds*, University of Leeds, Leeds, pp. 89 – 94 and pp. 95 – 98.  
*documenta 12*, exhibition catalogue, Cologne, pp. 142 – 143.

#### 2006

*Romuald Hazoumè: La Bouche du Roi*, exhibition catalogue, Musée du quai Branly, Paris.  
*100% Africa*, exhibition catalogue, Guggenheim Museum Bilbao, Bilbao, Spain.  
*Romuald Hazoumè*, exhibition catalogue, Fondation Zinsou, Cotonou, Benin.

#### 2005

*African Art Now: Masterpieces from the Jean Pigozzi Collection*, ed. André Magnin, exhibition catalogue, The Museum of Fine Arts, Houston; London and New York.  
*La Bouche du Roi*, exhibition catalogue, The Menil Collection, Houston, Texas.

#### 2004

*Afrika Remix: Contemporary Art of a Continent*, ed. Jean-Hubert Martin et al., exhibition catalogue, Hayward Gallery, London.

#### 1999

*Romuald Hazoumè: Vor-Sicht*, ed. Peter Volkwein, exhibition catalogue, Städtische Galerie, Ingolstadt.

#### 1998

André Magnin, *Romuald Hazoumè* in, *7<sup>th</sup> Triennale der Kleinplastik 1998: Zeitgenössische Skulptur: Europa, Afrika*, exhibition catalogue, Ostfildern, pp. 140 – 143.  
 Frits Bless, *Romuald Hazoumè*, in *Benin/Benin tussen gisteren/morgen*, exhibition catalogue, Van Reekum Museum, Apeldoorn.

#### 1996

*Contemporary Art of Africa*, ed. André Magnin and Jacques Soulliou, Harry N. Abrams Inc., New York.

## Awards and Prizes

**2009** *3<sup>rd</sup> Moscow Biennale of Contemporary Art*, Moscow  
**2007** *Arnold-Bode-Preis*, *documenta 12*, Kassel  
**1996** *George-Maciunas-Preis*, Wiesbaden

## Collections (Selected)

Barbier Muller Collection, Geneva, Switzerland  
 Jean Pigozzi Collection, Geneva, Switzerland  
 Collection Agnès b. Paris, France  
 Collection David Bowie, UK  
 Des Moines Art Center, Des Moines, Iowa, USA  
 The Robert Devereux Collection, London, UK and Nairobi, Kenya  
 The British Museum, London, UK  
 Fondation Zinsou, Cotonou, Benin  
 Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia  
 Museumslandschaft Hessen, Neue Galerie, Kassel, Germany  
 National Museum of African Art, Smithsonian Institution, Washington, D.C., USA  
 Emdash Foundation, London, UK  
 The Walther Collection, Neu Ulm, Germany  
 Toledo Museum of Art, Toledo, Ohio, USA  
 Tiroche DeLeon Collection and Art Vantage PCC Limited  
 The New Art Gallery Walsall, Walsall and Birmingham Museums Trust, Birmingham, UK  
 Fondation Louis Vuitton, Paris, France  
 The Brooklyn Museum, Brooklyn, New York, USA  
 Wadsworth Atheneum, Hartford, USA  
 Permanent Collection of the US Embassy, Cotonou, Benin, Art in Embassies, US Department of State  
 Swiss Mobiliar Collection, Berne, Switzerland

## Romuald Hazoumè would like to give special thanks to Jeannette Kieu and Martine Lachassagne

This catalogue was published on the occasion of the exhibition

# ROMUALD HAZOUMÈ All in the Same Boat

7 October – 26 November 2016 at October Gallery, London



ISBN 978-1-899542-54-3



9 781899 542543 >

Publication © October Gallery & contributors, 2016.  
All rights reserved. No part of this publication may  
be reproduced or used in any form without the  
permission of the publishers.

[www.octobergallery.co.uk](http://www.octobergallery.co.uk)

October Gallery  
24 Old Gloucester Street  
London WC1N 3AL  
[art@octobergallery.co.uk](mailto:art@octobergallery.co.uk)  
Tel: + 44 (0)20 7242 7367

Tues - Sat 12.30 - 5.30 pm or by appointment