

Artistic Practice and Art Publics in Africa: *Exit Tour*

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Introduction: Artistic Practice and Art Publics

In the last three decades, art theory has gone a remarkable way in transforming the idea of public art. Initially, primarily imagined as art commissioned and placed by authorities into publicly accessible space, it has taken on meanings, functions and aesthetics exceeding the materiality of objects of art placed in public space like sculpture, design elements or monuments (Miles 1997). Public art is increasingly understood as a processual or performative practice engaging particular publics through interaction in public and other spaces, or, more often than not, between places (Kwon 2004). The introduction of ‘new genre public art’ (Lacy 1995) or ‘art in the public interest’ (Kwon 2002) played a significant role therein. These art practices are political in their attitude and consciously engage the interests of marginalized parts of society who are not (sufficiently) represented by official politics. They are typical of democratic societies in which the use of public space is associated with certain constitutional rights of the sovereign, yet also experienced as an agonistic space (Deutsche 1996). Public space serves as a platform to address issues relating to society in a politically relevant and critical manner, ideally also representing subaltern constituencies and counter-publics (Fraser 1990). Therefore, the location of art in the public space has a political potential, even if at times it does not have the purpose to be explicitly political.

However, in all their variety, it seems that theories of public art still have a strong emphasis on place, and hence on local or national space and politics. This seems obvious considering that publicly accessible space is bound to notions of physical space. However, taking into account that most national populations are transnational in character, and that the nation as core political entity is undergoing a major crisis, it is rather surprising that public art has barely been discussed with relation to global art audiences; or, in fact, a global and networked public. Globalization with its regime of mobility, media networks and a young media-savvy generation that tends to look beyond national and local identity to values and cultures informed by global ‘flows’, challenges ideas of the nation, and of local publics. Nowadays, publics are potentially anywhere on the world, while place remains relevant for everyday life. Although the emphasis of the local in the discussion of public art is therefore understandable (Lippard 1997), it risks losing track of more recent developments toward diasporic, global and networked identities, art practices, and publics (Kwon 2004).

Even though new genre public art adopts practices typical of “dialogical” (Kester 2007; 2013), “relational” (Bourriaud 1998), “participatory” (Bishop 2006) or “social” aesthetics (Larsen 2006) there has been only little theoretical reflection with regard to how audiences or publics change as a result of increased transnational connections, and how the notion of ‘public’ changes when the addressed audiences are globally and virtually networked. With the

addition of virtual networks to physical space as a place of public address (Iveson 2007), the publics of public art therefore are changing as well.

With the present essay, we take up these observations and discuss them by analyzing an art project that took place in West Africa in 2006, Exit Tour. Until now, this transcontinental journey of seven artists from Douala to Dakar has not been discussed as a 'public art' project. We, too, do not intend to relate it explicitly to the different categories and classifications of public art typical of postmodern art theory. Rather, we proceed from the notion of 'public' as such and then develop our argument in the analysis of Exit Tour as an art project addressing both local and globally networked publics. We claim that Exit Tour represents a particular kind of public art that is gaining presence in contemporary art practices in general and the 'Global South' in particular. It addresses audiences and publics within and beyond the physical reach of the artists themselves, and within and beyond physical public space. Exit Tour appeals to at least four different kinds of publics: professional colleagues and friends in other cities of West Africa, random audiences who happen to witness their artistic interventions in public space, an online public that follows their blog, and an international art public consisting of fellow artists, curators, art critics and gallery managers who constitute the 'public sphere' of the international art world.

To develop our argument, we present and discuss three different conceptual sets. Firstly, public space and public sphere (Habermas); secondly, topographical and procedural approaches to the analysis of the public (Iveson), and thirdly, networked publics as resulting from the entanglement of spatial and media publics (Tierney). These concepts shall help us to analyze and understand how public address and publics are constituted in Exit Tour, and the ways it imagines, addresses, and produces publics of different nature and by different means. Describing and analyzing the project in the light of the public, or rather the plurality of publics, thus enables us to conceive of public art beyond the heavily US-dominated art theory and ask what contemporary public art may be in particular geographical and cultural contexts, in this case that of West African cities and their links to the international art world.

What is the Public? Spatial, Media and Networked Publics

For our purpose, it is useful to make a conceptual distinction between public space and public sphere. Public space relates to space accessible to the majority of citizens such as streets, parks, and plazas and is marked by (urban) locality and physical relationality (Löw 2001: 67). People who are otherwise unfamiliar to each other can potentially be co-present in public space, even if it is not a democratic space as understood in western discourse. Public sphere on the other hand is a platform or social space that allows several people to discuss issues

concerning society and thereby address co-present as much as mediated audiences who share similar topics of interest. This type of public sphere can appear at sites of physical interaction such as the cafés or salons described by Habermas (1962), but it also reaches beyond the physical space because distribution is the actual basis of its existence. Books, brochures, gazettes, journals, radio, television and recently social networks on the Internet are platforms of public debate reaching beyond physical public space.

However, in theoretical thought of the late twentieth-century, one commonality remained relevant to both modes of the public: public discourse and public space are spaces of power and politics, of hegemony and political struggle (Foucault 1973; Fraser 1990; Deutsche 1996; Mouffe 2000; Mitchell 1992; Morris 2013). Therefore, they also both share the potential of public address, i.e. of being a site where social actors speak to other, often anonymous, social actors with a particular purpose (Iveson 2007).

In his book *Publics and the City*, Kurt Iveson proposes to distinguish two different modes of public address: a topographical mode and a procedural mode. Although public space is understood as potentially a site of public address (a context of action; Iveson 2007: 8), it needs to be activated by address as a kind of action (Iveson 2007: 8). This approach has the advantage of showing that public space and public sphere are not completely distinct but overlap and ‘combine’ in their different modes of address (Iveson 2007: 13). Public space can therefore be both the object of debate and the site where and through which this object is addressed (Lefebvre 1968; Mitchell 2003; Castells 1977; 1983). Hence, public address can take place in public space and/or through media and networks.

In the spirit of Kurt Iveson, we propose to look at public art as a gesture or process of public address rather than as an object in physical/urban (or other) spaces. This in turn implies that media are typically considered as sites for public debate and thus, constituting a certain public sphere, must come closer into our focus of attention.

This is precisely what Thérèse Tierney does by taking media-based and networked publics as the foundation of her analysis of the role of public space in times of Internet and online social networks. In her study *The Public Space of Social Media* (2013), she shows how closely physical space and online networks interrelate. According to her, “networked publics are created through social practices similar to those that shape communities in physical space” (Tierney 2013: 2). Therefore, contemporary publics are established and addressed in different modes that she distinguishes heuristically as, firstly, the spatial public, secondly, the media public and thirdly, the networked public. While the spatial and media public are analytically separated in terms of physical or virtual spaces with their respective specific-

ties in social practice and modes of networking, they factually interrelate, establishing what Tierney describes as networked public in which virtual relations become entangled with physical arrangements in space. Mediated publics and physical publics thus are not separate or competing spheres, but they complement each other. In Tierney's words, "[s]patial publics and networked publics can no longer be understood as discrete operational spheres because the two are increasingly entangled" (Tierney 2013: 19). As we will see in our analysis of Exit Tour, this entanglement was a crucial aspect of the project and in fact enabled it to become what we would call a particular kind of public art that addresses both spatially co-present audiences and not-present but networked publics.

In this context, Karen Barber's (2007) distinction between audiences and publics appears useful. While audiences are co-present with the performing artists, sharing time and space at a particular physical site, publics are more of an anonymous and seemingly homogenous crowd that does not gather in a particular place. Publics are imagined as an anonymous constituency or even a "collectivity" (Barber 2007: 139) 'out there' that artists hope to reach. While audiences are co-present in performances or concerts and addressed directly, publics are more anonymous and addressed indirectly. This is particularly the case in art genres relying on media such as books, recordings or homepages that are sold through a distributor or mediated through the Internet.

Audiences and publics – spatial and networked – were an integral part of the artistic conception and practice of Exit Tour. The piece spoke to a plurality of publics that were co-present both in space and in a virtual network transgressing space and time. It addressed audiences and publics (in Barber's terms), art lovers and more general audiences, activating public space on the one hand and making use of media to reach a broader public sphere of the art world on the other.

Exit Tour and its Spaces of Interaction

Exit Tour was a journey taken by a group of six Cameroonian artists and one Swiss artist with the purpose to explore the art scenes of different cities in West Africa. On a two-month trip from Douala to Dakar, they visited their professional colleagues, networked and discussed with them modes of artistic survival and initiative in face of the glaring lack of official support (Leye and al 2014).¹ At the same time Exit Tour was conceived as a project that would try to fill some of these gaps by independently expanding the own sphere of agency, creating occasions of encounter, collaboration and networking. Relying on conversations, exchange, and a processual mode, it therefore took on the character of a "performance artistique itinérante" (Komguen 2014: 1). The trip was one of the earliest documented artist trav-

els of this kind on the continent² and had its beginnings in the Art Bakery, an artist space founded by Goddy Leye in Bonendale (Douala) in 2003. It led seven artists³ including Alioum Moussa, Goddy Leye, Dunja Herzog, LucFosther Diop, Justine Gaga, Achille Komguem and Ginette Daleu from Douala in Cameroon across Nigeria, Benin, Togo, Ghana, Burkina Faso and Mali to Dakar in Senegal. Differently from more recent and comparable projects such as *Invisible Borders*⁴, they travelled on a very low budget and by public transport since they financed the trip on their own, sourcing primarily from their modest savings.⁵ Although the two-month trip was conceived as an end in itself, the artists also had other intentions. Exit Tour aimed at reaching Dakar in occasion of the opening of the seventh Dak'Art Biennale and thus to address an international art audience by staging their arrival after the long journey as an actual art event. First and foremost, though, the tour through West Africa was intended as a networking initiative that actively sought encounters with likeminded artists and the everyday inhabitants of the cities they visited on their way.

Skilled in new media, Goddy Leye created an online blog that served as a diary, a form of documentation, and a platform that reached interested publics who could follow the trip without being immediately part of it.⁶ The blog was a means to reach people who knew about the project and wanted to follow its course.

It is impossible to narrate the entire project here, but it is documented online and has been discussed in several presentations by art scholars (Schemmel 2015; 2016) and by the artists themselves (Leye and al. 2014; Komgwen 2014; Herzog 2006).⁷ Rather, we take a closer look on particular moments and actions that relate to existing or potential publics, followed by an analysis focusing on the specific question of how the artists sought and reached plural publics for their work. These are firstly studio visits, artist workshops and exhibitions, secondly everyday encounters and interventions in public space, thirdly activities related to the opening of Dak'Art, and finally the website.

A central aim of Exit Tour was to establish connections with other artists, artist spaces and cultural centers in the cities of West Africa. Together with the local artists in the individual cities, the participants co-organized workshops and exhibitions. For instance, Exit Tour hosted workshops and round tables at their hostel at Scoa Gbeto in Cotonou together with artists from Benin; they also set up an exhibition with the purpose to “share the fruits” of the workshops with “the public”.⁸ In this case, the public consisted of residents of the hostel, neighbors, passers-by, local artists and other members of the contemporary creative field, while much of the discussion in the workshops circled implicitly around other kinds of publics, the West African, continental and international art worlds in particular. The workshops offered an occasion to brainstorm about possible future networks and platforms of exchange

and about tapping into existing art infrastructures and establishing new regional and international ones. The meetings were also dedicated to practical exchange by jointly producing video installations and performances.

En route, the artists established their contacts in different ways. At times, they followed up previous contacts they had made through past encounters at art events on the continent and beyond. They often only came to know each other through visiting the institutions in which the local artists were active. More often than not, common friends introduced them to each other.

Studio visits, workshops and joint exhibitions were thus important formats of address, whereby the core publics were creatives in other African cities. Artist workshops addressed professional colleagues in the cities Exit Tour visited, inviting them as brothers (and sisters) in spirit to share and exchange ideas of what it means to make art in West Africa. However, these workshops were also a kind of think-tank as how to reach other publics and increase visibility beyond these particular networks, towards, firstly, a broader local audience and, secondly, an international network, audience and market.

Exit Tour had a strong interest not only in meeting fellow professionals, but also in the direct everyday encounters with people living in the cities the artists passed en route. This happened in manifold ways, through chance encounters in markets, busses or gathering places, and through networking with friends who would help them find accommodation with friends of friends.

By meeting familiar and hitherto unfamiliar people in art-related professions, the members of Exit Tour extended their professional network. Moreover, by sharing the homes and tables of their hosts, they encountered potential audiences such as family members or their hosts' neighbors who were not necessarily connected to the local or international art world.

From time to time, Exit Tour made artistic interventions in public space. These interventions aimed chiefly towards visibility – especially visibility within the more general urban population that is often ignorant of the local art world. In these actions, placing the body in the physical space of the city – the public space – played a major role. For instance in Lagos, five members of the group held each other's hands and slowly marched a kilometer of a popular road in the neighborhood of Maryland. Titled *Vivre ensemble/Walking Together*, it explicitly spoke to the relational aspect of interaction and the community experiences that had made in their encounter with each other and with other people (Komguem 2014: 4). This

collective gesture in the public space also reflected what Achille Komguem describes as the necessity of marking presence:

De l'impossibilité d'organiser comme prévu selon des occasions, de véritables expositions d'art, survient la nécessité de marquer autrement notre présence/absence dans l'univers/vie de l'autre [sic], à la suite de simples présentations des travaux d'atelier (Komguem 2014 : 6).

In Lomé, a performance workshop at the Centre Denigba gradually expanded into the public space with a performer incessantly sweeping the road in front of the center for about two hours. Another artist, Alioum Moussa, walked for an hour through the streets of Lomé carrying a table on his head, referring in an absurdist fashion to both flying traders and migration. Such actions attracted the attention of users of public space, even if to varying degrees. While some interventions sparked reactions, questions and debates, others remained largely unnoticed. The artists thus explored the range between mimicking and blending into everyday street activities on one side and attracting public attention through a performative marking of presence on the other.

In Ghana, this physical manifestation in public space even extended beyond the body to marking the visual landscape and material structure of the city. Exit Tour produced stickers and A4 paper prints with what had by then become their logo (Fig. 1): the seven Exit Tour members with their luggage aligned in a row, graphically represented as a black silhouette on white ground, complete with their internet address <http://exittour.netfirms.com>. In a cloak-and-dagger operation in the city of Accra, they attached this material to façades of buildings, walls and other places in the public space. On their blog, they wrote: "It is like an attempt by these image makers to put themselves into the PICTURE."⁹ Although the stickers were primarily intended to serve as business cards, they also served as a tag in public space.

Very much in the tradition of street art, the stickers and paper prints blended into the urban space and simultaneously marked certain corners, walls, or buildings (Fig. 2). Their design, limited to two non-colors, is rather unusual in the urban spaces of West Africa where colorful flyers and posters compete for attention. They also attracted attention because they refused to be informative at first sight. Different to advertisements in public space, the flyer barely contained any information of what it actually was about and confined itself to indicating the web-address of the Exit Tour blog. People addressed this way in public space and interested in learning more, needed to leave this public space in order to access the virtual space of the Internet.¹⁰ Thus, the ideal public would be a user of both public and virtual space. The same applies for similar actions of sticking the logo in the public space of Ouagadougou,

Bamako, Dakar and Douala.

Tactically applying more than just one sticker at each site, rowing them up to a whole repetitive series, marked a certain abundance or superfluidity (Mbembe 2004), an almost exaggerated presence. Komguem even describes it as marking a kind of conquest of the spaces Exit Tour visited while the tour itself was ephemeral in character:

Il s'agit à présent de marquer tous les espaces conquis sur la route de Dak'Art 2006. Ce ne sont plus seulement les esprits qui porteront les empreintes/marques au passage de la caravane des Exit Toureurs, mais aussi les murs, ponts, maisons, bus, taxis, motos... (Komguem 2014: 7).

However, it simultaneously made their physical absence even more palpable, similar to a wanted poster.

The logo was the visual core of the *Entreprise*, a project that formed an important part of Exit Tour. The *Entreprise* consisted of a set of packages containing the stickers, a cotton t-shirt, a black bag all with the Exit Tour logo, complete with a description of the project. The artists had developed and produced them for sale during their trip and for the art audiences they expected at Dak'Art. At particular occasions, they collectively used the same bag and wore the same t-shirt to make themselves seen in public space as a collective with a particular mission, with an effect similar to branding:

Part-art, partadvertisement [sic], part-communication device and self-funding venture, 'The *Entreprise*' was a conceptual work, devised to function on multiple levels in different places and at different times (Leye and al. 2014).

Ironically, after having traversed half a dozen of countries; after having enjoyed endless hospitality by friends and strangers in the cities they visited, the majority of the Exit Tour members were denied entry to the country of their final destination, Senegal. They did not receive the occasion to personally interact with their ultimate public, the audience of the Dak'Art opening. Only Dunja, the Swiss member of the group, received the entry visa and thus took on the role of an ambassador, replacing a group of seven who had grown into a collective identity in the run of their tour. Dunja tried to compensate for the absence of her friends, partly with an ironic twist when she attached the stickers all over the place, complemented by posters saying "wanted". Again, marking presence by attaching stickers all over made their absence even more palpable. Concurrently, she tried to help her friends by contacting

people in the board of Dak'Art and ask them to help putting pressure on immigration control while the remaining part of the group in Mali tried to establish contacts with friends and colleagues through e-mail or telephone to see if they could find help. Indeed, their contacts managed to engage the minister of culture in Senegal in person who finally made sure they could enter the country and attend the biennale that had already opened three days earlier. They had been expected there since the beginning, not least due to their blog that had reached a broader art community interested in this project.

While their difficulties to enter Senegal may have rather heightened their visibility online, the opposite is the case with the performative intervention they had planned for Dak'Art. With their arrival three days delayed, they had missed the best moment to sell the *Entreprise* items they had produced on their way and thus lost an important income opportunity to fundraise the trip. However, all wearing the same t-shirts sporting the Exit Tour logo with the Internet address on their trips to Gorée Island and the Goethe-Institut, they made themselves visible and recognizable in public space again (Fig. 3). It emphasized both their acute presence in the physical city of Dakar in the period of Dak'Art, and through photographs posted online it confirmed to an international public their presence in the most important art event on the continent and thus potentially the international art world.

While nowadays, public visibility of international artists heavily depends on their presence online, the artist blog introduced by Goddy Leye for Exit Tour was a novelty on the African continent in 2006. Although aiming at reaching international audiences, it may have seemed the least adequate tool to reach African audiences at that time. Africa in general was extremely under-represented online, the lack of infrastructure making it largely impossible for West Africans (with few exceptions) to either feed into or source from the internet as a tool of communication and information. The blog of Exit Tour would only reach a potentially small number of Cameroonians, but many others abroad (Schemmel 2016: 221-223). As Komguem remarks:

Cette expérience partagée en ligne avec les amateurs d'art à travers mails, récits, photos, vidéos... captive un grand public à une période où l'Afrique n'avait pas encore connu l'invasion de facebook, twitter, msn... (Komguem 2014: 3).

As Annette Schemmel argues it helped making Exit Tour “a conversation piece (Grant Kester) on mobility in Africa, a learning tool for a whole generation of Cameroonian artists and a strong political gesture” (Schemmel 2015). The homepage embodies an important archive documenting the project for publics beyond those immediately involved. But such archives

are in constant danger of disappearing for different reasons, the main problem being a lack of funding for maintenance over an extended period of time. Exit Tour was not exempt from this fate. Its blog went missing for several years as longer term funding of the site was not possible (Schemmel 2015). However, recently it was re-activated by Dunja Herzog and is now accessible on <http://www.exitour.info/original>.

Networked Publics and the Variety of Address

In the very year of Exit Tour, Abdou Maliq Simone described Douala as a “city of evacuation” that is considered by its residents as a “place from which one is obligated to flee” (Simone 2006: 363). Although escape was brought up every now and then as one of the motivations to participate in Exit Tour, it was a step towards connecting with colleagues and potential publics beyond Douala’s confines rather than an escape from structural neglect of the arts and political mismanagement. It was an act of seeking publics and networks rather than running away from a marginalized position. The group members saw the potential of such a trip to broaden their networks and reach out to new publics while strengthening the ties among themselves.

At the same time, their reach was somewhat limited and addressed quite a peculiar selection of audiences. These were firstly the professional colleagues in other cities of West Africa to whom they presented their work and with whom they sought cooperation; secondly the more coincidental audiences consisting of people addressed either during interventions in the public space or through networking on a personal basis, for instance when staying at a friend of a friend’s house. Thirdly, they spoke to an online public that either followed the project from the beginning or happened to learn about it through the link indicated on the stickers in public space. Lastly, they addressed an international art public consisting of fellow artists, curators, art critics, gallery managers and so on who are interested in African art and embody the ‘public sphere’ in which the works are presented, mediated and discussed. While becoming a subject of discussion in this sphere is an aim in itself for most artists, there is of course the hope that it may lead to international acknowledgement, exposure and finally sales. Therefore, the ‘public’ of Exit Tour consisted not only of the average user of urban space or even socio-economically marginalized groups as is often the case with new genre public art, but also the proponents of the very peculiar and rather privileged world of emerging African art markets and the dominating international art industries.

As Kurt Iveson states, public address may be at times more effective when it is directed to a very particular and limited audience rather than to an assumed limitless and democratic

public (Iveson 2007: 35). Exit Tour did precisely this by adopting public spaces and online media, workshops and performances, urban space and the World Wide Web as media and sites of address to a variety of publics. Perhaps most importantly in this process, binaries between private and public, informal and official, personal and anonymous started to merge. They became entangled like the spatial and media spaces described by Tierney, producing and becoming part of a networked public.

Exit Tour's exploration out of Douala and towards new publics was anything but an escape. Returning home was an integral part of the journey, and so were the local audiences in Douala. As if concluding a rite of passage, the members of Exit Tour moved into an apartment for five days to reflect and conclude the tour and to re-introduce themselves to their families and the community. They organized an exhibition and a party in that apartment, and with snacks and drinks, they presented their journey to interested local publics (Fig. 4). Some visitors just passed by for curiosity while for many members of the local art scene, it was the first time to deal with a process-based art project and learn about art practices beyond the modernist teaching program at their art schools. Here, again, the public was a very particular audience who partly understood and partly did not understand what this tour was about. Some visitors were simply attracted by the media coverage, by articles in local newspapers and radio broadcasts. Facilitating a communication platform through the occupation of that apartment for audiences in Douala helped to generate understanding or even interest for contemporary art and thus establish at least a local attitude of support for the artists' quest to change national cultural politics. As Iveson writes:

Groups may also seek to create new possibilities for (counter)public forms of address in a particular place by evading and eluding governance techniques and technologies. In doing so, they may make space for a counterpublic [sic] scene of circulation by avoiding (rather than pursuing) public action that contests existing socio-spatial norms (Iveson 2007: 37).

Although we would not go as far as to describe it as a tactical activation of counter-publics, Exit Tour's practice to address publics in spaces different to the urban public space, namely the Internet and private spaces, offers potential to reconsider notions of the public and of public space and by extension of theorizing public art.

Conclusion: Plural Publics and Networked Artists

In the current discussion of public art in Africa, western understandings and conceptualizations of public art continue to dominate. Studies on public art in Africa mostly concentrate

on monuments, urban design, commissioned sculptures in public space, and new genre public art that tries to address publics beyond the usual art circuits. Perhaps more than in the 'Global North', performative, engaged and activist art is expected to speak to the commoner in the streets, and implicitly the large majority of underprivileged and poor people – those who do not have access to the Internet and are therefore best reached by physical co-presence in public space. However, it is a reality that artists in the 'Global South' also seek audiences in and connections to the international art world, addressing both local as well as international publics through the various means they have at their disposal. The networked public, as constituted by the entanglement of spatial and media publics, plays a crucial role in this process.

Artists assume "multiple publics" (Fraser 1990) that represent different groups and constituencies and therefore require different means and modes of address. Especially artists addressing socio-political issues try to find different means to reach multiple audiences and publics; the people 'on the ground' and those who contribute to the pertinence of their work in the art world by making it a subject of public debate.

Exit Tour acknowledges particularities of their potential publics in African cities and beyond, including the lack of public support. In reaction to this fact and as a contribution to changing this condition, they tap into and create public spaces and networks by adopting different modes of address for plural, local and international publics in both physical and virtual spaces.

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Biographies

Dr. des. Fiona Siegenthaler is a post-doc Senior Lecturer at the Chair of Social Anthropology, University of Basel, and a research associate at Center for Visual Identities in Art and Design, University of Johannesburg.

She is the coordinator and a co-researcher of the research project "Art/articulation: Art and the formation of social space in African cities" (2015-2018) funded by the Swiss National Science Foundation. In this framework, she continues her post-doctoral research in Kampala (Uganda).

With a background in art history and social anthropology, her research and publications lie in the intersection of social sciences and the humanities, and contemporary visual and performance arts in urban Africa in particular. Her PhD thesis *Imageries of Johannesburg. Visual arts and spatial practices in a transforming city* (2012) examined how visual and performance artists negotiated the transitional city of Johannesburg between the late 1990s and 2011. Amongst other past and upcoming writing, she has recently published "Playing around with money: Currency as a contemporary artistic medium in urban Africa" in *Critical Interventions 10/2* (2016) and is currently preparing, together with Till Förster, a special journal issue on *Re-Imagining African Cities. The Arts and Urban Politics*.

Dunja Herzog (1976) is an artist, living between Basel and Berlin. She studied in Basel and Glasgow where she attained 2012 her Master degree in Fine Art. As a child she spent 2 years in Cameroon. In 2003 she did a residency at the K-Factory in New-Bell, Douala and established in 2005, together with Goddy Leye, an exchange residency between IABB (inter-

national exchange studios Basel) and the Art Bakery in Bonendale, a village near Douala. In 2006 she was member of Exit Tour, an artist lead journey through West Africa. At the moment she is part of the Attempts to Read the World (Differently) program of Stroom, Den Haag where she worked on Susanne Wenger and the copper trade / ewaste situation by working with bronze casters in Cameroon and Nigeria.

In her practice she uses 'objets trouvés', that she re-contextualises or combines with other ready-mades, thereby creating alien environments. Recent solo shows: The word for world is forest, 1646, Den Haag. A bigger page than usual allows writing beyond an end, New Bretagne Belle Air, Essen. I know it's a zebra when I see stripes, Piano Nobile, Geneva. Laughter is usually the end of the conversation, Istituto Svizzero, Milano



Fig. 1. Exit Tour logo, 2006, design Alioum Moussa.



Fig. 2. Action in public space, Accra, Ghana, April 2006. Photo by Dunja Herzog.



Fig. 3. Exitoueurs, Gorée Island, Senegal, May 2006. Photographer unknown, archive Dunja Herzog.



Fig. 4. Exhibition Dongamen, Quartier Bali, Douala, Cameroon, May 2006. Photo by Alioum Moussa, archive Dunja Herzog.