

FALL 2016

MOYI

No. 1

LIGHTS
ON
AFRO
LIFESTYLE

IN LIVING COLOR

Pastels or bright?
Our selection of favorites

At home with
Harlem-based
designer
Danielle Arps



5,80€

INSPIRATION

Boundless
African creativity

BAMAKO

Artists in their
workshops

INTERIORS

Cozy and
elegant

CUISINE

At chef Loïc
Dablé's table



BY
Tapiwa
Matsinde

The colourful **Baw Pot** by **AAKS** is a playful staple, hand-crafted using natural raffia and leather, detailing its mini size.



This basket from **Far & Wide Collective**, hand-woven from natural sisal fibres, comes in a range of vibrant colours found in the national dress of Kenya. The basket is made by a group of 30 women. Your purchase will help improve their living conditions and put their children through school.



South African designer, **Porky Hefer** has been delighting and surprising audiences with his **Monstera Deliciosa** collection of animal-shaped seats. The **Fiona Blackfish**, in the shape of a whale's mouth, has been one of the most shared items on Instagram. These "nest environments" are produced using traditional South African craft skills.



Aduna Super-Cacao Powder is part of a range of 100% natural organic powders. High in flavanols, which boost cardiovascular health and blood circulation, it is packed with antioxidants that are good for the skin. **Aduna**, both a brand and a social business, promotes these under-utilised items from small-scale producers in Africa.



© AAKS, Porky Hefer, Eva Sonaike, Halsted, Far & Wide Collective, Adèle Dejak, Aduna

The **Qalakabusha Ottoman** from the brand **Ardmore Collection** is a limited-edition item produced by **Halsted**. It incorporates bold, colourful and quirky design elements, and features a Zebra ridden by a playful baboon as the central design.

Kenyan-based jewellery and accessories brand **Adèle Dejak** showcases its authentic luxury signature style with a range of Ankole cow horn bowls embellished with brass studs and gold leaf details.



Le studio londonien de design textile **Eva Sonaike** présente sa collection **Falomo**. Cinq designs, en deux couleurs, s'inspirent du « modernisme tropical », architecture ouest-africaine du milieu du siècle. Cette collection comprend aussi des abat-jours.

© Yinka Shonibare, Scramble for Africa, 2000. Commissioned by the Museum for African Art, Long Island, N.Y., Pinnell collection, Dallas.

ANATOMY OF AN ARTWORK



Shonibare's installation
"Scramble for Africa"
evokes a sordid episode in the continent's history: the Berlin Conference of 1884.

BY Gwennaëlle Gribaumont

FOURTEEN NATIONS MET TO CARVE up lands that didn't belong to them, without even consulting the local people or their representatives. This was the aim of this tragically famous Berlin conference.

Recalling this conference, Yinka Shonibare, MBE, places fourteen figures around a table, all leaning greedily over a map of Africa. They are individuals without heads — or brains! Clothed in wax-printed fabrics, they bring to mind actors in theatrical poses as they gesticulate dramatically. This scene, which denounces human greed, has, unfortunately, lost none of its relevance today.

"Scramble for Africa" keeps with Shonibare's artistic approach, which is based on absurdity and the deconstruction of his so-called Africanness. His approach began to take shape during his art studies. In response to a suggestion by a teacher who encouraged him to explore his identity, Shonibare turned to wax prints, the cotton prints that are so characteristic of Africa even though they, as he soon learned, originated in the Netherlands. In short, they were multicultural fabrics, just like him.

Since this discovery, Shonibare has worked incessantly to demystify the idea of a "typical" or "authentic" Africa. His message? Popular forms of representation are the result of mixed origins. How could it be otherwise, when the continent has been subject to European influence for centuries? This hybridization of identity began with colonization — symbolized by the Berlin Conference — and has continued into the postcolonial period and the current era of globalization.