

03



Cyrus Kabiru
A SMALL WORLD

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Cyrus Kabiru
Artist in residence 2021
Venezia



AKKA Project
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Cyrus Kabiru
A SMALL WORLD

Solo exhibition by Cyrus Kabiru
Sept 1 - Oct 10, 2022

The exhibition is the result of
Cyrus Kabiru artistic residency in 2021

AKKA Project
Contemporary African Art Gallery
Ca' del Duca Sforza 3052
Venezia, Italy



About

Cyrus Kabiru

Cyrus Kabiru was born in 1984 in Nairobi, Kenya, where he still lives and works.

Kabiru is a self-taught multi-disciplinary artist, known for his sculptural spectacles or C-Stunners, which are made of retrieved objects and recycled materials sourced on the streets of Nairobi. His intricate sculptural works push the boundaries of conventional craftsmanship, sculpture, photography, design, and fashion. His works deal with transformation and renewal. The design of his works embeds his vision of the future. Each C-Stunner is the product of an innovation process intimately linked to his life story. Recently, Kabiru has also focused on the deconstruction and reconstruction of radios, bicycles, and other pop objects.

In 2010, he was the resident artist at the Han Nefkens Foundation in Barcelona, Spain.

He was the first artist to participate in the Flow Series talks program – a joint initiative of the Han Nefkens Foundation and the Antoni Tàpies Foundation.

In 2013, he was selected for an innovator fellowship at TED's The Young, The Gifted, The Undiscovered program.

In 2016, he was chosen by Quartz as one of the most promising Africa Innovators in Nairobi, Kenya.

In 2021 he was the resident artist at AKKA Project Venice, Italy. Lately, one of his radios has been acquired by the Met Museum in New York City and included in the group exhibition Before Yesterday We Could Fly: An Afrofuturist Period Room.

One year later

A Small World by Cyrus Kabiru

Inspired by found objects from his local landscape, Nairobi, Kenya, Cyrus took on the enriching experience of the art residency in the city of Venice, using found objects and materials to reflect both his intriguing style and the city.

Cyrus's chosen medium of expression emphasizes the concept of repurposing and his nostalgic connection to humble objects around him. Best known for his self-portraits and C-Stunners, Cyrus's work reflects his standpoint providing viewers with a fresh set of lenses through which to observe our environment and the interaction we have with it.

During his stay in Venice, Cyrus Kabiru found a deep connection with some objects that he has included in his sculptures, all part of the show "A Small World".





Cyrus Kabiru wearing Matuta (Bandu Knots), 2022
Giclée print on Hahnemule fine art paper 310 gms
100 x 100 cm

Upon his arrival, Cyrus established a great circle of friends. Some of them were travellers that found Venice as fascinating as he did, and eventually decided to make Venice their home! Some others have had a long history with the lagoon and its traditions.

All of them, in their own ways, have contributed to his residency and have inspired his artistic production, each by telling a story, a secret or a bizarre anecdote about this fascinating city, that gave Cyrus an intimate knowledge reserved to few.

Cyrus finds inspiration in ordinary urban waste and has a desire to give to, supposedly, useless objects, a second chance of being reutilized and reborn as beautiful pieces of art.

Cyrus had to face a big challenge in Venice: finding garbage wasn't as easy as he thought! Therefore he shifted his attention to other objects and sources of inspiration surrounding the lagoon: "briccola" the wooden pillars marking the waterways - and on which the city was built, its water transportation and particularly the gondolas, and additionally, the endless colors of the Venetian glass beads.

We asked him what was his first impression of Venice, and he confessed: "I haven't done any research about Venice before my arrival, so I was very shocked when I arrived at the airport and I was carried by boat to my house"





La Briccola

La briccola, are the wooden pillars that you can notice in the canals and the lagoon.

The majestic palaces, churches, and bridges were all built on wood deposited in the mud of the lagoon. After learning how the city of Venice was built, Cyrus was so astonished that he felt he needed to have one.

Because these wooden poles were so important to Venice, Cyrus was inspired to create an artwork that would represent this small, delicate but yet majestic and grand city. This is how "A Small World" came about.





*La briccola is any of a group of piles used to mark the navigable channels through the lagoon (wikipedia)

Il Pettine della Gondola

Iron of the gondola

Its 'S' shape should simulate the course of the Grand Canal, under the main blade it has a comb made up of 6 teeth (prongs) reminiscent of the 6 districts into which Venice is divided.

The sestieri are the districts of Venice, divided into six main areas: Cannaregio, Castello, Dorsoduro, San Marco, San Polo and Santa Croce.

"I was walking through the gallery and I could hear the gondoliers singing while rowing across the canal. This is when it hit me, the "pettine" of the gondola must become a musical instrument" - declares Cyrus Kabiru





Gondola, 2022
Original "gondola's pettine", scrap
metal and recycled material
160 x 70 x 3 cm

Shaul Bassi
Ca' Foscari University of Venice

I first learned of Cyrus Kabiru from my friend Annalisa Oboe's essay [Sculptural eyewear and Cyberfemmes: afrofuturist arts](#). I was mesmerized by his C-Stunners, the eyewear that transforms waste into wonderful instruments of a new vision. In Nairobi, my second home, I had experienced the vibrant moment of Kenyan cultural creativity and witnessed the exorbitant amount of trash residents have to live with (and some are forced to live off). I was inspired by how Kabiru gives a second life to discarded objects and simultaneously calls attention to the ways we see things. I was then thrilled to learn that Cyrus Kabiru was coming to my first home, Venice.



It was a joy to meet him with Annalisa at AKKA and see her put on the eyeglasses she had so eloquently written about. And it was a second magic moment when my environmental humanities students and I could see him at work on the gallery floor, manipulating Venetian waste, reshaping a familiar elements such as the bricola, the wooden pole demarcating the lagoon waterways, into an evocative sculpture. In Wasteocene: Stories from the Global Dump, historian Marco Armiero suggests that our age is defined by the imposition of wasting relationships on subaltern human and more-than-human communities. Cyrus Kabiru is a true visual and manual poet of the wasteocene, constantly reminding us of how much we consume, discard, dissipate and how much beauty can be reclaimed from what we have thrown away and left behind.



Annalisa Oboe
Universita' di Padova

What does it take to turn trash into art? to give value to what is worthless, to make of the ugly a new kind of beautiful? Cyrus Kabiru's artistic project tells us that we need to see otherwise, to allow for a vision that moves beyond commonly accepted ideas of art, value and beauty: he thus proposes a fresh, apparently playful aesthetics that is also a political statement and a pedagogical act. In Africa there is nothing new about young people collecting garbage and fashioning objects out of waste. You see them all over the continent, selling their colourful artefacts at street corners and in local markets. What marks a difference between most of them and Kabiru is his earnest search for beauty, renewal and survival in chaos, pollution and death.



His art is the handicraft of a bricoleur, who makes use of whatever is at hand: he works with junk and second-hand materials, which in his hands become testimonies of different cultural archives enduring in the residues of various societies. This seemingly random endeavour is in part a reclamation of histories buried in rubbish dumps, and in part a creation of forward-looking stories by means of a re-engineering of the left-overs of the past. His 'bricolaging' asserts the right to 'repurpose' trash and to enter the technologically enhanced future without assimilation into a global monoculture. Kabiru thus intercepts in a creative way the Afrofuturist philosophy of the remix: he literally 'sees' huge possibilities in remixing the discarded and the scattered, which gives his creations a futuristic look and, also, a compelling sense of potential for artistic activism.

That is why his work effectively captures the sensibility and attitude of the youth of Nairobi, who follow his exhibitions and attend his workshops, and also appeals to young people elsewhere. In a seminar at the University of Padua in November 2021, Kabiru shared his personal story and introduced a spellbound audience of students and young researchers to his collections. It was an eye-opening experience to witness how – in the fantastic shapes of his C-STUNNERS eyewear, in the metamorphosed pieces of old radios and black mamba bicycles, as well as the challenging work in progress stimulated by his stay at AKKA Project in Venice – bits of apparently useless trash had almost by magic suffered 'a sea-change, into something rich and strange.



Sustainable Afro-futurist Arts

Cyrus Kabiru in conversation with Annalisa Oboe

27 ottobre 2021



A self-taught painter and sculptor, Cyrus Kabiru is an internationally recognised artist, who practices in Nairobi and exhibits all over the world. His sculptural work relies on his role as a 'collector' of Nairobi cast offs: he fashions and refashions waste, recycled and found materials, into extraordinary futuristic forms. He is best known for his C-STUNNERS, forms of sculptural eyewear that combine aesthetic experimentation, fashion design, wearable art, performance and photography.

SEMINARIO DI ANGLISTICA E AMERICANISTICA

Dottorato in Scienze Linguistiche, Filologiche e Letterarie

Complesso Beato Pellegrino - Aula 8 - ore 14.30-16.30

Via E. Vendramini 13

Padova



Cyrus Kabiru wearing Boat Steering, 2022
Giclée print on Hahnemule fine art paper 310 gms
100 x 100 cm

Cyrus Kabiru's contribution to Moleskine Foundation Collection

Moleskine Foundation

"Analogue social media"

2021

The notebook was created thinking about the people who are not on social media and love physical books and pointing out that "What comes first" is the written memory. My idea was to create a book that shows my personal IG page so that even without the internet, people can access this information and see my work.

While I was in residency at AKKA Project in Venice in October 2021, social media shut down for about 5 hours; this episode sent a clear message that we cannot rely only on technology and that our written memory should persist no matter what. I hope that the future generation will still write their thoughts so that our descendants can learn about as in the far future.





Join the Dots, 2020
Scrap metal and recycled material
195 x 210 x 28 cm



Black Mamba Bicycles

The idea behind the concept of deconstructing and reconstructing the bicycles is to create awareness of the disappearance of bicycles in favour of cars and motorbikes. In addition, Kabiru sees it as a loss of a historic symbol as well as a public health concern.

Furthermore, bicycles have always played a huge role in Kabiru's life: a Black Mamba was gifted to his grandfather as a retirement present. The fact that nobody was allowed to ride it, even after his grandfather passed away in 1994, remained as a sign of respect from Kabirus's childhood.

Still today that bicycle is hanging on the wall in Kabiru's grandmother's home.

Moreover, during his childhood, Cyrus was responsible for keeping his father's bicycle clean (a difficult chore in a populated Nairobi slum) while helping his father sell products door to door.

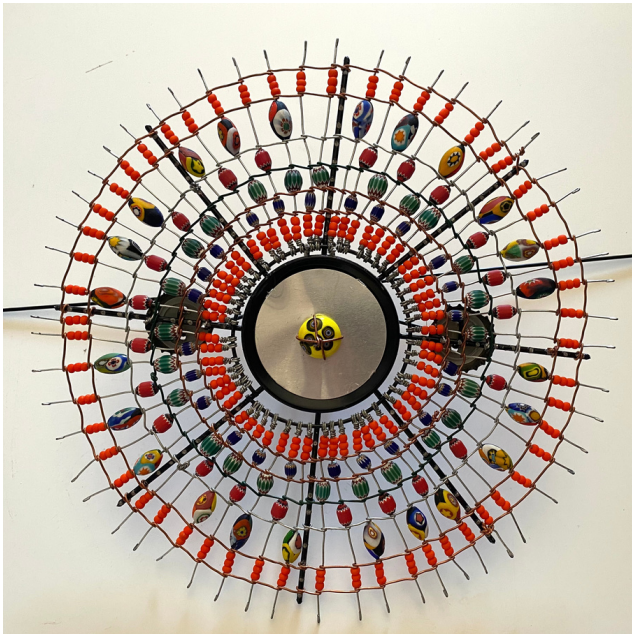
Cyrus has always wanted his own bike and his father promised him one if he did well: "He ended up giving me a ruined bicycle with no wheels. I had to find a way to repair it". - says Kabiru



Cyrus Kabiru wearing Bead from Murano, 2022
Giclée print on Hahnemule fine art paper 310 gms
100 x 100 cm

C-Stunners

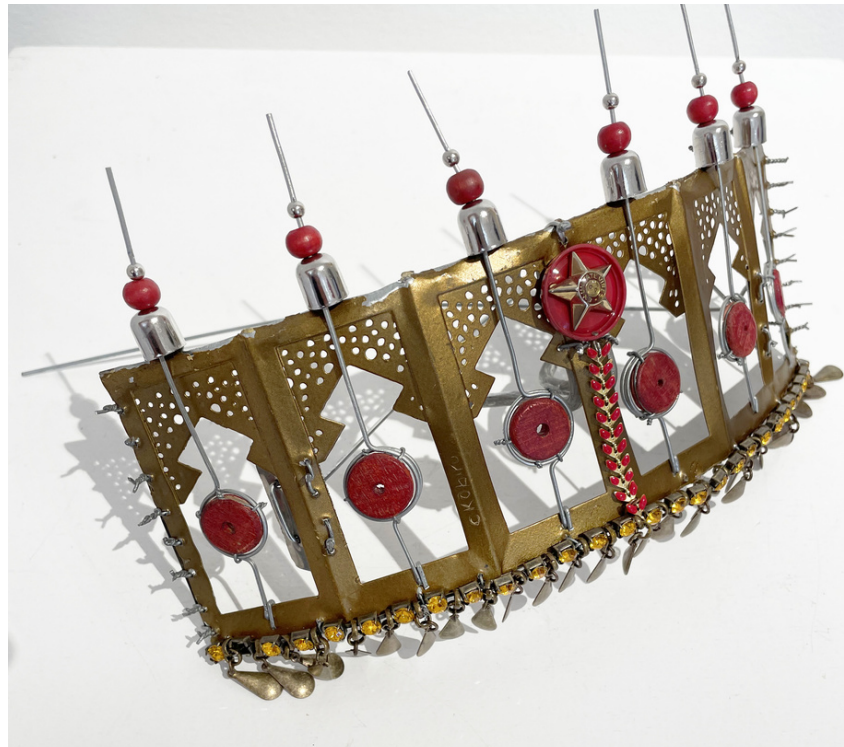
Beads from Murano, 2021
Original Murano glass beads, scrap metal and
recycled material
13 x 25 x 10 cm



Cyrus started creating his works using discarded cutlery and bottle caps sourced locally in his hometown, reassembling them into beautiful spectacles and masks. The works are instinctive, he said "I tried to stop making them, but then I have a good idea to make another one using a different material," adding "Most of my projects are freestyle. I don't plan for tomorrow. And I'm very happy."

His use of glasses also addresses the notion of how we see the world through our perspective. The C-Stunners reflect people's ingenuity and resourcefulness by providing a fresh filter, a new perspective on the world we live in, and wanting to transform the wearer not only in appearance but also in mindset.

"When I first saw Rialto bridge I was astonished by it, I couldn't understand what was going on, I loved the beauty of what I saw"- says Cyrus Kabiru



Rialto Bridge, 2022
Scrap metal and recycled material
13 x 25 x 10 cm



Cyrus Kabiru wearing Rialto Bridge, 2022
Giclée print on Hahnemule fine art paper 310 gms
100 x 100 cm

Cyrus Kabiru
by Marisa Convento

Impiraressa, Venezia



My first meeting with Cyrus Kabiru, thanks to the AKKA Project gallery owners, Lidija and Kristian, took place in front of a spritz, on a sunny Venetian summer day. A moment of conviviality that tempered the awe with which I relate to artists.

As a simple artisan "impiraressa" (beadstringer) and promoter of the Art of Glass Beads, I have always admired the alchemy that occurs between a material and the mind of those who make art, and I look at this human ability with almost religious reverence.

In fact, Kabiru creates sacredness from everyday life, starting from materials abandoned for apparent ceased usefulness, which in his hands are enriched with new meanings and preciousness but still retaining traces of their previous use.



The Venetian glass beads were in the past notoriously used as currency, confirming the ability of the crafts linked to them, or rather the living heritage of those who create glass beads and those who use them, to generate valuable human connections.

This is part of the never-ending journey through space and time, of the art of glass beads, that is an inspiration and artistic motivation for all those involved "

Venetian glass beads were already present in his works, given his Kenyan origin, even before his period of an artist residency in Venice, but certainly for Kabiru, to rediscover them in the production places from where they were shipped to distant continents, and meeting bead-makers and bead-stringers, must have added a new awareness in the use of glass beads in his works of art.

This for me is the most important meaning of my encounter with Cyrus Kabiru: a shared intangible culture.



Scrigno d'Africa

In collaboration with:

ISCRIZIONE AL PATRIMONIO CULTURALE
IMMATERIALE DELL'UMANITÀ



The segment wants to highlight the journeys of Venetian glass beads to the African continent, where they used to replace currency and their return back to the market of experts and collectors.

A huge quantity of glass beads was also discarded or lost during the processing and transporting steps, many beads are held in museum deposits in Italy and abroad, glass beads are constantly excavated or beachcombed all over the world.

Some beads instead never left Venice and were recovered by Kabiru in warehouses and workshops to be re-used in his artworks, during and after his Art Residency in Venice.

The Art of Glass Beads is a vast and extraordinary subject to study and explore, and surely is the source of a more profound awareness for Kabiru, who was not new, as a Kenyan artist, to the use of glass beads in traditional artefacts.

The display "Scrigno d'Africa" focuses on the glass beads made today in traditional style with period materials and refined techniques by Salvatore and Antonella Sito's workshop in Venice.

An endless journey through time and space, which unites eras and cultures, people, skills, art and identities.

The Art of the Glass Bead becomes a cultural mediator of shared identity values that are enriched in the mutual exchange that continually renews its contents in a kaleidoscope of shapes, colors and meanings.

A concept well expressed in the works of Cyrus Kabiru, for example, in his impressive sculptures in the shape of "glasses", through which he offers the viewer a fresh image of the African art scene of today towards the future.

A vision that travels along the fil rouge of Venetian glass beads, and unites Venice to the African Continent in an indissoluble bond.

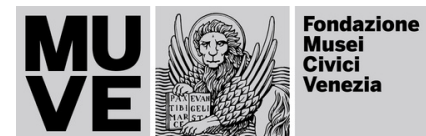
The "Treasure Chest of Africa" is precisely this shared cultural heritage.

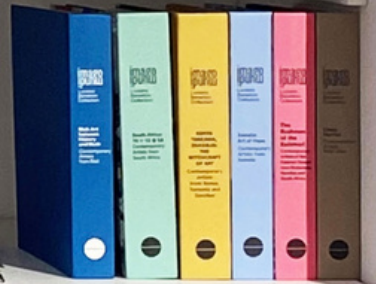
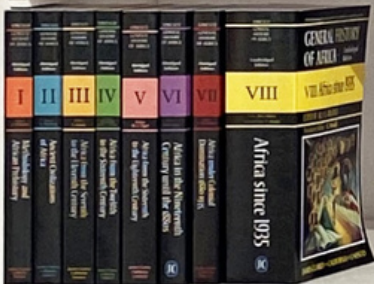
The art of creating and stringing Glass Beads, in Venice is alive since 1338 thanks to an active Community of Perlere, Perleri, Impiraresse, Infilatori, Molatori, Maestri.

In 2019, after a complex joint work, the Comitato per la Salvaguardia dell'Arte delle Perle di Vetro Veneziane - CPVV and the Association des Perliers d'Art de France - APAF, submitted to UNESCO - Paris an international dossier for recognition of "The Art of Glass Beads" and, in December 2020, UNESCO recognized the Art of Glass Beads as Intangible Cultural Heritage of Humanity. This initiative is proposed for the enhancement of intangible heritage linked to Glass Bead Art.

Comitato per la Salvaguardia dell'Arte delle Perle di Vetro Veneziane CPVV

Official event





Radios

Vatican reports, 2021
Copper sheets, scrap metal and recycled material
82 x 53 x 10 cm

In just the same way as bicycles, radios had an important role in Cyrus Kabiru's early years.

His grandfather owned an old radio and enjoyed, in the evenings, sitting near his prized possession with other people from the village listening to the BBC station in Swahili language.

Today, radios play an important role in Cyrus's artworks. His desire is to recreate the nostalgia of his adolescence and the use of this simpler technology in comparison to the modern means of communication used today.

Jane Rushton
Director - Fondazione Berengo

Cyrus was standing in the back of AKKA gallery wearing one of his sculptures, one that looks like a pair of crazy eyeglasses, when I first met him. It was the vernissage of his exhibition after his two-month residency with AKKA. His sculptures, all from found objects, including one that had just been purchased by the Metropolitan Museum of Art in New York, filled the room. I was impressed not only by the art but the calm young man with whom I was chatting about his works and his stay in Venice. The works are extraordinary, fabricated from parts of old phones, spark plugs, electrical pieces, beads and wires. Somehow this artist took these everyday things and made them into beautiful sculptures.

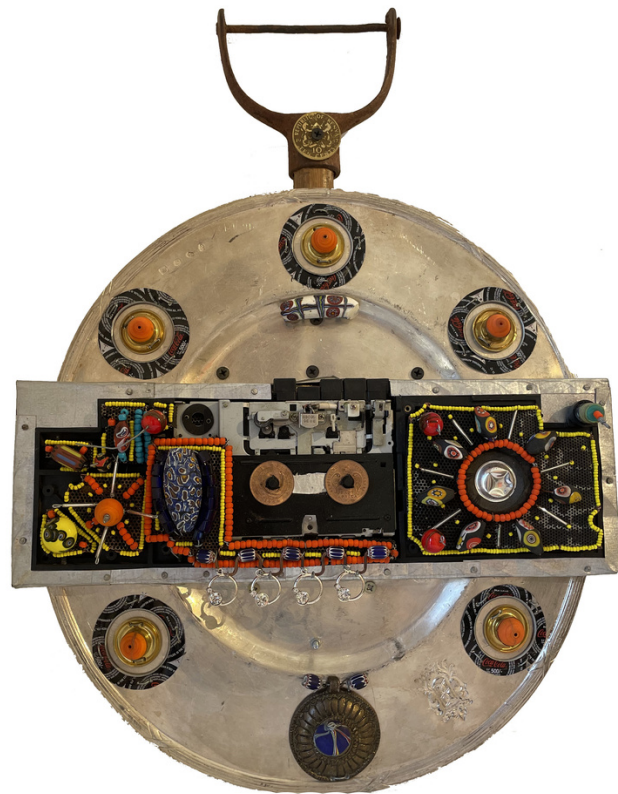
So I invited him to visit me on Murano at Berengo Studio where contemporary artists work with our maestros in the furnace to create works of art in glass. Only a day or two later we were on our way to Murano together. We spent the morning in the furnace watching the maestros work the magic of making glass and I could see Cyrus was intrigued. We also visited the exhibition Glass to Glass in the Fondazione Berengo Art Space featuring works in glass by designers and architects.

While I don't expect Cyrus to abandon his found objects for glass, at least not right away, I appreciated his enthusiasm and comments on our day in the furnace and look forward to seeing more work from this talented artist in the future.

During the time that Cyrus Kabiru spent in Venice, he had the opportunity to visit the island of Murano.

After his stay in Murano, he was given a gift, a plate, so he tried to combine his impressions from the experience he made in Murano and the material he had at his disposal.

He imagined the radio as a dessert on a plate so that is why he called this artwork "Murano Dessert".



Murano Dessert, 2022
Original Murano glass beads, scrap metal and
recycled material
35 x 53 x 10 cm

Robert Novembre & Shivana Singh Friends and Collectors

Our first experience with Cyrus was certainly not the norm. My wife, Shivana, and I wound up catching a ride with a shipment of Cyrus' artwork going from Milano to Venezia, which was going to be displayed that night at a party in Cyrus' honor at the main gallery of the Akka Project. So, before we were even able to meet the artist, we already had three hours with his artwork!

As we arrived on a gorgeous day with blue skies and the sun shining over the idyllic town of Venezia, we were immediately introduced to Cyrus and we immediately found ourselves in service of Cyrus and the gallery as we helped to haul the works onto a motorized skiff at the very edge of town. Once we sat down in the boat, it made its way to the gallery on the Grand Canal. This is where our experience with Cyrus began—you could not have asked for a better way to be introduced to an artist.

His glowing face, kind voice and grand visions of art and of life all shined through together as we moved into an unforgettable conversation. It was at this point, that I knew I had to bring a piece of him home back to New York City and secure Cyrus as part of our lives going forward, whether it be chatting with him directly or simply gazing as his work in our home.





The evening party was a real sensation. Lidjia and Kristian Khachatourian, the founders and proprietors of Akka Project, showcased Cyrus, as the latest African artist to spend a residency in Venezia and then be fully displayed to the public. It was exciting to get to know the artist BEFORE knowing the artwork. His time in Venezia clearly ameliorated his career and his works. The experience he had for months prior to the show shined brightly through his work. We genuinely would have acquired it all if we were able! The attendees to the show were all taken by him and his works, it was obvious from my observation and by the end of the evening, you can see that Cyrus had an air about him of an accomplished artist that was just propelled into a new echelon of his life and career.

For us, this was a memory that is as rich as his works. To have the opportunity to meet the artist, be with creative forces of Lidjia and Kristian and be fully submersed into this grand event-not the party-but the whole time with him-led us to be big believers in Cyrus and Akka, along with all their new and upcoming artists.

Out and About

CURATORS
SUCKS



Out and About

"During the time I spent in Venice I met a lot of nice people, I remember walking around with them, all my artworks are inspired by these moments".





Visit to Orsoni Venezia
with Riccardo Bisazza



Out and About

Looking for material in a Swiss waste management company with Kristian Khachatourian



Out and About



trip to Switzerland with Lidija Kostic Khachatourian. Visit to a local private school

Out and About



recovery of material with Gabriele Palazzi, and its study

Photoshoot



with Mirco Toffolo

Cyrus creating





The End



Cyrus Kabiru wearing Solstice (Self Portrait),

2022

Acrylics On Canvas

46.5 x 58 cm

Lorenzo Zanardo Student at IUAV during Cyrus Kabiru residency

AKKA believes in the importance of people and in cultivating relationships in order to enhance culture together. To achieve these objectives, we actively collaborate with local universities and entities. On the occasion of Cyrus Kabiru's residency, we selected Lorenzo Zanardo, a student from the BA in Multimedia Arts at IUAV University of Venice to assist him during his Venetian experience.

Lorenzo works with traditional drawing on paper and sketchbooks. His ink illustrations are inspired by the style and emphasis of oriental comics. The choice of verisimilar subjects to be reinterpreted in a surreal and dreamlike manner is the starting point of his artistic research. Lorenzo also experimented with different media such as photography, collage and performance.

As a result of the multicultural exchange, he created an illustration representing Cyrus in Venice, exhibited during the artist's solo show at AKKA Project Venezia. The artwork depicts artist Cyrus Kabiru immersed in the action and his imagery. During the residency, Lorenzo had the opportunity to interact with Cyrus and learn more about his *modus operandi*. "Cyrus is a formidable multidisciplinary sculptor as well as a tireless worker. His raw material is junk, the useless or forgotten broken object, to which he restores shape and value. Each of his artworks is the result of a collage designed from the beginning to convey a story through the materials that compose it. The unique design of his chimerical creations is both visionary and handcrafted. Planks of wood, pieces of plastic, iron and scrap metal are collected and reused by the artist, becoming extravagantly decorated glasses, impossible bicycles and flashy radios. Behind the final result is a strong dedication to manual labour, often accompanied by the use of tools. Cyrus reflects the image of an artist who is both creative and storyteller, as attentive to the recovery of materials as to the assembly of the project and the political and social issues he wants to express." - says Lorenzo Zanardo



Cyrus Kabiru by Lorenzo Zanardo



Cyrus Kabiru

Cyrus Kabiru was born in Nairobi, Kenya (1984), where he currently lives and works. His intricate sculptural works push the boundaries of conventional craftsmanship, sculpture, photography, design and fashion. Kabiru, makes reference, to both his home in Kenya and to international countries and cities that he travels to.

Kabiru's practice, which has changed in recent years, includes large-scale sculptures, installations and documentary films. He is best known for his collection of eyewear, C – Stunners and his self-portrait photographs which capture him wearing his creations. Kabiru's work deals with the imagination of the future and the transformation of modernisation. His assemblages examine our collective impact on the environment while envisioning a better course for humanity.

Selected Solo Exhibitions

- 2021 • Artist in Residency Program: Cyrus Kabiru in Venice, Akka Project, Venice, Italy
- 2017 • Cyrus Kabiru: Pandashuka, SMAC Art Gallery, Cape Town, Cape Town, South Africa
- Cyrus Kabiru: Macho Mbadala, SMAC Art Gallery, Johannesburg, Johannesburg, South Africa
- 2016 • Making Africa ,Kunsthal Rotterdam, Rotterdam, Netherlands
- 2015 • Cyrus Kabiru: C-Stunners & Black Mamba, SMAC Art Gallery, Cape Town, Cape Town, South Africa

Selected Group Exhibitions

- 2022 • Faceless: Transforming Identity, Cairns Art Gallery, Cairns, Australia
- Screen Time: Photography and Video Art in the Internet Age, Princeton University Art Museum, Princeton, New Jersey, USA
- Overdose, Design Museum Holon, Holon, Israel
- Expression Obsession Connection, Braverman Gallery, Tel Aviv, Israel
- Screen Time: Photography And Video Art In The Internet Age, Samek Art Gallery, Lewisburg, Pennsylvania, USA
- ART DUBAI Fair - UAE

- 2021 • Curiosity and Rituals of the Everyday, Fremantle Arts Centre, Fremantle, Australia
- 2020 • Play, Braverman Gallery, Tel Aviv, Israel
 - Matereality, South African National Gallery, Iziko Museums, Cape Town, South Africa
- 2019 • That Was Then, SMAC Art Gallery, Cape Town, Cape Town, South Africa
 - Life Through Extraordinary Mirrors, October Gallery, Bloomsbury, London, UK
 - Kubatana ,Vestfossen Kunstlaboratorium ,Oslo, Norway
 - Material Insanity, MACAAL, Museum of African Contemporary Art Al Maaden, Marrakech, Morocco
- 2018 • Wish You Were Here, SMAC Art Gallery, Cape Town, Cape Town, South Africa
 - All Things Being Equal..., Zeitz Museum of Contemporary African Art, Cape Town, South Africa
 - Making Africa: A Continent of Contemporary Design, Albuquerque Museum, Albuquerque, New Mexico, USA
- 2017 • All Things Being Equal..., Zeitz Museum of Contemporary African Art, Cape Town, South Africa
 - X: Part I ,SMAC Art Gallery, Stellenbosch ,Stellenbosch, South Africa
- 2016 • Summer Show 2016: A group exhibition of gallery artists, SMAC Art Gallery, Stellenbosch, Stellenbosch, South Africa
 - The Third Dimension: Form, Space, Shape, Circle Art Gallery, Nairobi, Kenya
 - Making Africa: A Continent of Contemporary Design, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain
 - Brutal Beauty: Violence and Contemporary Design, Marta Herford, Herford, Germany
- 2015 • Unorthodox, The Jewish Museum New York, Upper East Side, New York, USA
- 2014 • More Material, Salon 94 Bowery, Lower East Side, New York, USA
- 2013 • The Shadows Took Shape, The Studio Museum in Harlem, Harlem, New York, USA

Exhibited , Exhibiting and Part of Collection in:

- The Metropolitan Museum of Art. NY City
- Zeitz MOCAA - Museum of Contemporary Art Africa - Cape Town, South Africa
- Casoria International Contemporary Art Museum in Casoria
- Princeton University Art Museum, NJ
- The Studio Museum in Harlem , NY
- The Jewish Museum of New York, NY.
- Guggenheim Museum Bilbao, Spain
- MACAAL, Museum of African Contemporary Art Al Maaden ,Marrakech, Morocco
- Albuquerque Museum ,Albuquerque, New Mexico, USA

The Concept

AKKA Project Venice Artist Residency program is a 2-month program dedicated to one emerging artist from and based in Africa.

Taking place at AKKA Project Venice, situated in the cultural and artistic heart of the Venetian lagoon. The residency program invites one emerging African artist with an innovative spark to raise their artistic practice.

Favouring a comprehensive experience that brings together artistic and personal growth, the Venice residency program unfolds across two distinct areas. The first is our gallery space located in front of the grand canal where the artist's creative workspace resides, and where they will spend most of the eight-week program.

Second is the cultural immersion; the artist has the opportunity to live an enriching experience within the city of Venice and the Italian territory. This experience aims at creating new points of encounter and interaction with the local and international cultural heritage and artistic scene. Providing the artist with both personal, professional and creative guidance.

During the residency, the artist creates a dedicated portfolio of work rooted in their current practice and acquired throughout their venture in Venice. The completed residency portfolio will be exhibited as a solo exhibition at AKKA Project Venice in the coming year.

About AKKA Project

AKKA Project is a commercial gallery and project space that represents and supports artists from the African continent and its diaspora, increasing opportunities for its artists to introduce their work to new geographies.

At AKKA Project, we provide primarily emerging artists the opportunity to share their work internationally and start conversations to transcend cultural boundaries.

With two galleries in Dubai and Venice, AKKA Project brings a dynamic new dimension to the art world. The gallery is deeply committed to exploring the African art scene and its kaleidoscopic diversity.

AKKA Project
Dubai | Venezia
hello@akkaproject.com
www.akkaproject.com

The catalogue is published on the occasion of
the solo exhibition

The Small World, Cyrus Kabiru.

The exhibition is the result of Cyrus
Kabiru's artistic residency at AKKA Project,
Venice from 1.9. to 31.10.2021.

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