



THE UNITED REPUBLIC OF TANZANIA



La Biennale di Venezia

60. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

A flight in reverse mirrors
UN FLIGHT IN REVERSE MIRRORS
(The discovery of the Other)
(UN FLIGHT IN REVERSE MIRRORS)

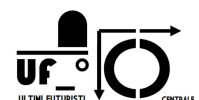
Commissioner of the Pavilion of the United Republic of Tanzania: Mrs. Leah Elias Kihimbi

Curator Enrico Bittoto

Haji Chilonga
Happy Robert
Lutengano Mwakisopile (Lute)
Naby

Music by The Zawose Queens
Conceived by Peter Gabriel

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A flight in reverse mirrors (The discovery of the Other) Pavilion of the United Republic of Tanzania



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Press Release

Pavilion of the United Republic of Tanzania
60th International Art Exhibition
La Biennale di Venezia
April 20, 2024 - November 24, 2024
La Fabbrica del Vedere, Calle del Forno 3857

A flight in reverse mirrors (The discovery of the Other)

Commissioner of the Pavilion of the United Republic of Tanzania: Mrs. Leah Elias Kihimbi

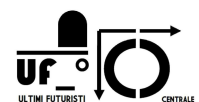
Curator: Enrico Bittoto

Haji Chilonga
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The four artists who will occupy the four mirrored "imaginary rooms" within the location of the "Fabbrica del Vedere" – already a syncretic place of encounter between stories, arts, people, and cultures – will interpret, through their

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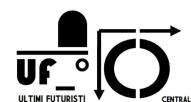
particular sensibilities, the themes of travel, encounter, re-definition of the self, and comprehensive mediation.

The four rooms, in constant dialogic exchange, will share the space traversed by the viewer to visit them. Based on the stimuli evoked by the artworks, the viewer can autonomously decide the path of their visit, which unfolds over a few square meters. This is because the narrative, the message, do not require much physical space to fully express themselves, containing within them boundless territories in the intimate spiritual realms of each individual.

In the first room, the first two chambers will be compared: that of Lutengano Mwakisopile (Lute) and that of Happy Robert. They represent two stories and two periods of the 20th century that speak to us about growth, encounter with the stranger, and the beginning of the journey. On one side (Lutengano), we find a "western migration" of conquest, where the wealthy migrate to the lands of the destitute to exploit their material goods. On the other side (Happy), we find a migration "towards the West", of abandonment, where the destitute migrate to the lands of the wealthy, hoping to partake in the prosperity they cannot find in their own land.

In the second room, the two chambers of Haji Chilonga and Naby will be compared. The stories told in these rooms reflect upon Chilonga's work, which focuses on the contemporary aspects of Tanzania and depicts a new man. Multifaceted and in search of a social and cultural emancipation not yet achieved despite the political and technological progress of the second half of the last century and the first two decades of the current one. It portrays a nuanced dimension. Naby's work, on the other hand, does not necessarily project into the future; rather, it is oriented towards a constant, reiterated present folded within a social cage permeating contemporary society. This society is extremely stratified and classifiable, where contamination, migration/escape, and the pursuit of change are completely ineffective in improving the psycho-physical and economic well-being of the individual. They are destined to experience a loop of inherently frustrated expectations.

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INFORMATIONS

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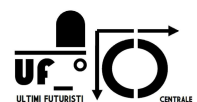
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[Tanzania Pavilion 2024 \(@tanzaniapavilion2024\)](https://www.instagram.com/@tanzaniapavilion2024) • Foto e video di Instagram

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Minister's Text

Pavilion of the United Republic of Tanzania 60th International Art Exhibition - La Biennale di Venezia

by Damas Daniel Ndumbaro
Minister for Culture, Arts and Sports

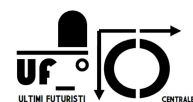
I, Dr Damas Daniel Ndumbaro, (MP), Minister for Culture, Arts and Sports for Tanzania, tasked to ensure culture, Arts and Sports sectors record a fast and steady growth which in turn will be able to offer a significant contribution in propping-up our country's Gross Domestic Product (GDP).

Our participation as a country in the inaugural of the 60th Venice Biennale Exhibition, signals that Tanzania's arts is worthy international prestige and we are here to showcase the same.

I call up-on our artists to ensure that they fully utilise their talents as this is an opportunity for them to promote and market themselves and Tanzania in general at a global market.

The government of Tanzania under Her excellence President, Dr. Samia Suluhu Hassan, will continue to support the participation of our Artist in this very important forum as part of their development and growth which ultimately will help them penetrate the world market.

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Permanent Secretary's Text

Pavilion of the United Republic of Tanzania 60th International Art Exhibition - La Biennale di Venezia

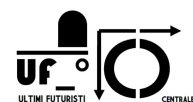
By Gerson Partinus Msigwa
Permanent Secretary for the Ministry of Culture, Arts and Sports

I, Gerson Partinus Msigwa, Permanent Secretary for the Ministry of Culture, Arts and Sports, acknowledge a deservedly important role played by Tanzanian arts in both promoting and marketing Tanzania as well as earning our artists a legitimate living. Tanzania's participation in this 60th edition of Venice Biennale Arts Exhibitions is sufficiently a proof that Tanzania has achieved a global label and standards. When Art -works are properly exploited through exhibitions stand a good chance to market and promote the country globally. Again the art sector if well organised and managed can reliably offer employment opportunities to the talented artist, prop-up the national economy and commerce.

Our inaugural participation here at this World famed arts Exhibition should be a launching pad in getting our arts products into the global stage.

Once again I thank you all and wish Tanzania participants an exemplary success.

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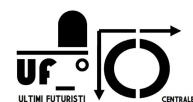
Ambassador's Text

Pavilion of the United Republic of Tanzania 60th International Art Exhibition - La Biennale di Venezia

By Mahmoud Thabit Kombo
Ambassador of the United Republic of Tanzania to Italy

I, Mahmoud Thabit Kombo, Ambassador of the United Republic of Tanzania to the Republic of Italy acknowledge the significant contribution of the art sector in the development of a country. Art plays an important role in self-identification, it gives one a sense of belonging and personal reflection of diversity. The 60th Venice Biennale allows all these aspects to be embedded in our ever-evolving society. Hence, the reason why the United Republic of Tanzania deemed it necessary to grab this unique avenue to showcase our unique tradition and culture and through our local artists promoting our country, we are positive we will greatly achieve this objective. I wish our artists all the very best and may we all seize this opportunity to showcase our country through our traditional art and craft. Kila la Kheri!!!

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Honorary Consul's Text

Pavilion of the United Republic of Tanzania 60th International Art Exhibition - La Biennale di Venezia

By Marco Conca
Honorary Consul of the United Republic of Tanzania

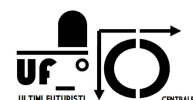
That in recent times, many artistic movements from various countries on the continent, including Tanzania foremost among them, are witnessing a renewed effervescence of young talents, is certainly not news. Venice and its Biennale Art Exhibition - following the significant focus on Africa in the last edition of the Architecture Biennale - are indeed the consecration of this 'artistic wind' blowing from Africa.

The contemporary art scene in our country is particularly vibrant, with hundreds of art galleries scattered throughout major cities in Tanzania and the island of Zanzibar.

The project presented at our pavilion is of particular interest, and already from its title 'inverted mirrors,' it promises many surprises that will only be revealed at the opening of the exhibition.

I am particularly pleased that for the first time, the esteemed commission of the Venice Biennale has also selected artists from Tanzania, and I am confident that this is only the beginning of a renewed enthusiasm towards Tanzanian artists in all their expressions and at all levels.

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Commissioner's Text

Pavilion of the United Republic of Tanzania 60th International Art Exhibition - La Biennale di Venezia

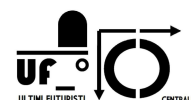
Text by Leah Elias Kihimbi, Assistant Director of Artistic Development for the
Ministry of Culture, Arts, and Sports

I, Leah Kihimbi, Deputy Director of Artistic Development for the Ministry of Culture, Arts, and Sports in the United Republic of Tanzania, am proud to have been appointed Commissioner of the Tanzanian Pavilion at the 60th Art Exhibition of the Venice Biennale 2024. As a specialist in Theatre Arts, Drama, Choreography, and Theatre Criticism, my task is to coordinate activities in the artistic industry in Tanzania. In this role, I promote the value of all artistic works for economic development, national unity, and solidarity among the citizens of Tanzania.

I am very proud and grateful for Tanzania's participation as I am confident it will be an excellent platform to advertise our artworks internationally. Participating in this exhibition is a clear testament to our Government's commitment to showcasing the potential of our country in the global arts and culture market. Indeed, this exhibition works alongside the most significant media channels worldwide, attracting potential supporters. As the Biennale is ultimately a contest, we are optimistic that we will achieve a good result.

My role in this exhibition is to fulfil the necessary requirements according to the global standards of the 60th edition of the Venice Biennale.

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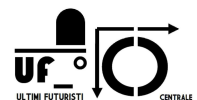
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With this statement, I intend to welcome everyone to the Tanzanian Pavilion to discover the beauty of Tanzanian arts and culture. Long live the 60th Art Exhibition of the Venice Biennale 2024, Long live Tanzania, Long live Italy.

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Curator's Text

A flight in reverse mirrors (The discovery of the Other)

Edited by Enrico Bittoto

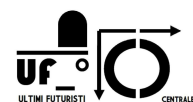
(Extract from the exhibition catalogue, published by Le Strane Cose)

The project "A Flight in Reverse Mirrors (The Discovery of the Other)" consists of the construction of four imaginary rooms, each representing four eras of Tanzanian history (ranging from the late 19th century to the first two decades of the 21st century, and in a hypothetical decontextualised future/present), but not only that, as they also engage in a specular and intersecting dialogue with each other. Enriched by this kaleidoscopic and exchange vision, the last room will self-imbue, becoming a sort of invisible spirit in the form of an anthropomorphic moth, to metaphorically visit the other three rooms and, in gathering sensations and moods, will undergo a final metamorphosis, giving rise to a new and cyclical beginning of the same journey.

The exhibited works, paintings, woodcuts, and site-specific installations, engage with themes of travel, migration in opposite directions (colonisation versus economic emigration), the inevitability of human and animal nomadism guided by feelings or needs, and the transformations imposed on individuals by environmental changes.

The underlying idea of the pavilion, which aims to study the principles around the curatorial concept of this 60th Biennale, is the discovery of the birth of the concept of the "Other," and Tanzania offers us a privileged observation point in this regard, being one of the "Cradles of Humanity" where the first relationships of exchange between man and nature and man and animal developed, through the hands of the first "Conscious Creatives." The subsequent and archetypal figure of the trickster (Lewis Hyde, "Trickster Makes This World: Mischief, Myth and Art," Farrar, Straus & Giroux Inc, 1997), born to explain natural phenomena, over time becomes the new starting point of this exchange, first assuming supernatural

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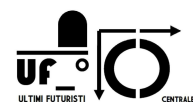
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tones in historical periods, then incarnating into "in-between" beings, hybrids between man and God, until fully humanising and forming the priestly "castes," the "observers" of humanity. From here arises the idea of diversity, conflict, belonging, and hence exclusion.

Today, the task of explaining reality and mediating between "shifting" (community, gender, cultural, etc.) demands can return to the Artists, to the primordial Creatives, those who, through the creation of works, the most understandable and genuine, must once again take responsibility for explaining to the "Other" their past, sharing their present, and, why not, predicting a common future, just as our ancestors did thousands of years ago within those primordial common spaces conceived as true secular cathedrals.

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Music

The Sonic Envelope of the Pavilion

The Zawose Queens and Peter Gabriel reinterpret the project "*A flight in reverse mirrors*" through a vibrant sound loop.

Kuseka – Full Stretch

by The Zawose Queens

Conceived by Peter Gabriel

Produced by Katie May

Original production, recorded and mixed by Oli Barton-Wood & Tom Excell

Written by Pendo Zawose, Leah Zawose, Oli Barton-Wood, Tom Excell

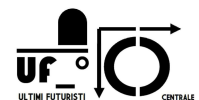
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Publishing

(p)2024 Real World Records Ltd.

reference number 202402-79

The sonorisation of the Pavilion is entrusted to the tradition represented by the musical duo Zawose Queens, composed of Pendo and Leah Zawose, respectively the daughter and granddaughter of Hukwe Zawose, a well-known multi-instrumentalist. Hukwe approached World Music in the last years of his life, beginning a collaboration now continued by Pendo and Leah, Oli Barton-Wood, and Tom Excell, and reworked by the famous British musician, composer, producer, and performer Peter Gabriel. It is precisely from this now consolidated cooperation that the happy intuition arose to transfigure the traditional sounds of the music of the Zawose Queens, which had already been reimagined over time through the precepts of world music and electronics. This comes within a loop conceived by Gabriel himself and produced by Katie May in total adherence to the theme of this exhibition project, namely to journey, mutual understanding, and the cyclical nature of life.

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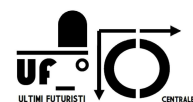
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Thus was born 'Kuseka - Full Stretch,' a fusion of kindred harmonies between Africa and Europe, conceived as a single environmental suite that serves as the sonic backdrop to the flight in reverse mirrors described by the four authors of the National Pavilion of the United Republic of Tanzania. The Zawose Queens and Peter Gabriel, both in the full maturity of their artistic journey, articulate, through this acoustic texture, a harmonious dialogue between their highly recognisable stylistic elements, both effective and enveloping, albeit at times unsettling. The notes that slowly follow in one long scale of tones vary from a lower beginning, the hesitation of the moment of birth, the discovery of one's own identity, and the first challenges of life and history. Continuing with an interlude almost free from the background rustle that pervades the entire loop, foreshadowing the hypothetical hope of a 'middle age' that joyfully thinks of its own future, to culminate in higher notes indicating the wonder of flight and observation of human lives, their encounters, and thus the potential changes and outcomes they could lead to. Eventually reaching the coveted but disappointing goal, the mature thought, the destination of knowledge and its intrinsic limit, which reveals nothing but a new beginning, where the tone becomes lower again, the rustle suddenly becomes more intrusive: the flight is ending, the journey is ending, there is the landing and therefore a new departure, almost without respite.

This "prolonged laughter" is a metaphor for an immense and sometimes bitter "smile at life", where experience and its consequences can and must be faced with the Swahili expression "hakuna matata" even if their outcome is not exactly what one expects. "Kuseka - Full Stretch" thus becomes the musical nemesis of the Pavilion's theme with its beginning, its underlying thesis, and an "open" final synthesis. A sonic pilgrimage that accompanies the visitor, promoting, through its atmosphere, a total identification between the work and its observer who may smile with joy or bitterness depending on their own life experience reworked in this intimate and evocative journey.

"Kuseka - Full Stretch" is a reimagined version of the original track "Kuseka" from the album "Maisha" by The Zawose Queens (Real World Records), set to be released on June 7, 2024.

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Biographies

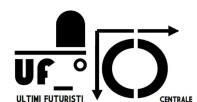
Leah Elias Kihimbi

Commissioner of the Pavilion of the United Republic of Tanzania 2024

Leah Elias Kihimbi is the Deputy Director of Artistic Development at the Ministry of Culture, Arts, and Sports of the United Republic of Tanzania. She is an expert in arts development and has served the aforementioned ministry in that department as the Acting Director of Artistic Development for approximately 10 years.

In her role as Deputy Director of Artistic Development, she has significantly contributed to coordinating and developing all artistic groups in the country to enrich their works with content and for the benefit of national development. She specialises in Theatre Arts, with specific skills in Dramaturgy, Dance Choreography, and Theatre Criticism.

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Enrico Bittoto

Curator of the Pavilion of the United Republic of Tanzania 2024

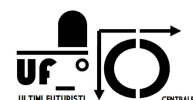
Born in Ferrara on March 15, 1981, Enrico graduated in Sociology in 2004 from the University of Bologna with a thesis entitled "Ernst Mach from Empirio-Criticism to Naturalistic Metaphysics." He specialised in 2007 in the Master's program in Environmental Sociology, deepening the relationships between sociology and art under the guidance of Professor Pietro Bellasi.

CURATORIAL ACTIVITIES

YEAR 2019 – Organised the exhibition of the artist Naby Byron, with music by Max Casacci (leader of the well-known Italian music group "Subsonica") titled "Play with us" at the premises of the Hilton Molino Stucky in Venice. The exhibition was promoted by the Museum of the Carousel and Popular Entertainment of Bergantino on the twentieth anniversary of the Foundation, under the patronage of the President of the Veneto Region Luca Zaia, the Municipality of Venice (Councillors Mar and De Martin), the Municipality of Bergantino, and the Museum Mondo Agricolo Ferrarese. The exhibition was selected as the main event in Italy for the centenary of the Hilton Group, May 11, 2019 / November 24, 2019. The installation addresses the themes of violence against women and was replicated in 2021 at the Municipality of Bergantino (RO) and in 2022 as a special event within the framework of Art City Night in Bologna.

In 2024, curated the event titled "Snapshot, mechanised evening", promoted by the Municipality of Casalecchio di Reno, as part of the Art City White Night in Bologna.

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ACTIVITIES RELATED TO THE STUDY OF MODERN AND CONTEMPORARY ART

Since 1999, Enrico began collecting Futurist materials. To date, the collection comprises approximately 1000 first-edition volumes, paintings, ceramics, musical scores, posters, and furniture. He is the Curator of the Family Archive of the writer and politician "Francesco Meriano" in Rome.

PARTICIPATION IN EXHIBITIONS

YEAR 2009 – Participated as a lender in the exhibition "5 February 1909, Bologna Futurist Avant-Garde," curated by Beatrice Buscaroli Fabbri, at Casa Saraceni, Headquarters of the Cassa di Risparmio Foundation in Bologna.

YEAR 2011 – Participated as a lender in the exhibition "Balla/Ambron, the 1920s between Rome and Cotorniano," curated by Father Andrea Dall'Asta, Filippo Bacci di Capaci, and Elena Gigli, at the Raccolta Card. Giacomo Lercaro in Bologna.

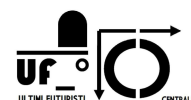
YEAR 2015 – Participated as a lender in the exhibition "Giacomo Balla Abstract Futurist," curated by Elena Gigli and Stefano Roffi, at the Magnani Rocca Foundation in Mamiano di Traversetolo (PR).

YEAR 2016 – Participated as a lender and curated a chapter of the exhibition catalog "All in Motion! The Myth of Speed in One Hundred Years of Art," curated by Daniela Fonti and Filippo Bacci di Capaci, at PALP (Palazzo Pretorio di Pontedera) and the Piaggio Foundation.

YEAR 2017 – Participated as a lender and curated a chapter of the exhibition catalog "Pages of Art. The Artist's Book, Historical Avant-Gardes and Contemporary Productions," exhibition promoted by the Nazarene Social Cooperative, the Academies of Bologna and Barcelona, and the Cassa di Risparmio Foundation in Bologna, at Casa Saraceni in Bologna.

YEAR 2017 – Participated as a lender in the exhibition "The Spinning Top and the Robot," promoted by the Municipality of Pontedera and curated by Daniela Fonti and Filippo Bacci di Capaci. In the same exhibition, there is a work by the artist Naby of which he curates the image.

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YEAR 2018 – Participated as a lender and curated a chapter of the exhibition catalog "The Propeller and the Light. The Futurists. 1912 - 1944," promoted by the Man Museum of Nuoro and the Municipality of Nuoro, curated by Chiara Gatti and Raffaella Resch.

YEAR 2018 – Participated as a lender in the exhibition "The Sign of the Avant-Garde. The Futurists and Engraving" at the Ragghianti Foundation in Lucca. The exhibition is curated by Francesco Parisi and Giorgio Marini.

YEAR 2018 – Participated as a lender in the exhibition "War is over? Art and conflicts between myth and contemporaneity" at the MAR in Ravenna. The exhibition is curated by Angela Tecce and Maurizio Tarantino.

YEAR 2023 – Participated as a lender and curated a chapter of the exhibition catalog "Gino Galli (1893-1944). Rediscovering a painter between Futurism and Return to Order" promoted by the MLAC - Laboratory Museum of Contemporary Art of La Sapienza University of Rome, curated by Edoardo Sassi, Giulia Tulino, and Ilaria Schiaffini.

CONFERENCES

YEAR 2012 – Conference titled "Futurist Reconstruction of Emilia-Romagna. Avant-garde in Emilia and Romagna." Held at the "Sassi" Hall in Castel San Pietro Terme (BO). Conference organised by the De Gasperi Center within the framework of the "Festa della Storia edition 2012". Sole speaker.

YEAR 2015

- Conference titled "Futurism in Emilia-Romagna." Presentation of the book "La Felicità al 101° Piano," within the framework of the "Festa della Storia edition 2015". Sole speaker.

- Presentation of the book "La Felicità al 101° Piano."

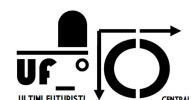
- Conference titled "Giuseppe Fabbri: futurist in Bologna."

- Conference titled "Giuseppe Fabbri: futurism in Emilia-Romagna and beyond," held at the Conference Hall of the Wolfsoniana Institution in Genova Nervi.

YEAR 2016

- President and speaker at the "International Conference on Studies in the 100

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Years of the Futurist Cinema Manifesto," held at the Conference Hall of the National Library in Rome under the Patronage of the Ministries of Culture and Environment and the National Central Library, in the Presence of Director Luca Verdone and Filippo Tommaso Marinetti's granddaughter, Dr. Francesca Marinetti.

- Conference titled "The tumultuous life of Antonino Foschini."

YEAR 2017

- Conference titled "Mechanical Anthropomorphisation of the Universe: from the Vegetable Novel to Aeroic Poetry, reflections on the Futurist poetics from 1917 to 1941," at the Palazzo Pretorio in Pontedera.

- Conference titled "Futurism & Futurisms – the Canale case," at Villa Finaly Paris-Sorbonne in Florence. Organised by Lions Florence.

- Participation in the Seminar on Mario Verdone studies at the Biblioteca degli Intronati in Siena with a prelude titled "The '900 of young Mario. Lyrical prose and futurist alirism."

YEAR 2020

- Intervention titled "Marisa Mori at the Negresco: a 'private futurist.' Analysis of the circuit of Futurist exhibitions on the Italo-French axis through the work of an 'independent' aeropainter (1931-1940)." In "Le Futurisme à l'Hôtel Negresco et l'avant-garde des années trente sur la Côte d'Azur - Colloque international interdisciplinaire, October 8, 2020 Webinar.

YEAR 2023

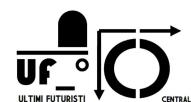
- Intervention within the afternoon of studies dedicated to "Color in American musicals and Futurism," at the Villa Bertelli Foundation in Forte dei Marmi.

- "Uberto Bonetti and aeropainting," intervention at the conference on national celebrations in the hundred years since the foundation of the Aeronautica Militare, at the premises of the former Cavalerizza of the Municipality of Lucca.

EDITORIAL SERIES

Since 2014, he has been the curator of the editorial series "Futurismo emiliano e

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romagnolo" for the publishing house Pendragon in Bologna.

To date, he has published the following volumes:

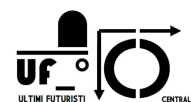
- "La felicità al 101° Piano" Synthetic Comedy by Giuseppe Fabbri. April 2015.
- "La vita tumultuosa di Antonino Foschini". April 2016.
- "Cineprese Futuriste" Proceedings of the international conference on the centenary of the Futurist Cinema Manifesto. March 2018.
- "Futurtecnica: chants, sounds, weapons, and... engines in the poetry of Primo Brugnoli". 2019
- "The political futurism of Attilio Crepas". May 2022

QUOTATIONS IN SPECIALISED PUBLICATIONS

He is cited in the following publications:

- "Rivista di Poesia Eclissi di Luna", Castel di Casio, 2003 "il Futurismo".
- "Balla/Ambron gli anni '20 tra Roma e Cotorniano". Exhibition Catalog.
- "5 febbraio 1909. Bologna avanguardia futurista". Exhibition Catalog.
- "Giacomo Balla Astrattista Futurista". Exhibition Catalog.
- "Pagine d'arte. Il libro d'artista, avanguardie storiche e produzioni contemporanee". Exhibition Catalog.
- "Tutti in Moto! Il mito della velocità in cento anni di arte". Exhibition Catalog.
- "Piero Illari: un futurista in Argentina", edited by Andrea Briganti, Uni Nova, Parma, 2015.
- "International Yearbook of Futurism Studies" Volume nn. 6,7,8,9,11,12 years 2016, 2017, 2018, 2019, 2022, 2023.
- "Futurismi nel mondo", edited by Claudia Salaris, Gli Ori, Pistoia.
- "La trattola e il robot". Exhibition Catalog.
- "L'Elica e la luce. Le futuriste. 1912-1944". Exhibition Catalog.
- "Il segno dell'avanguardia. I futuristi e l'incisione". Exhibition Catalog.
- "Atti del seminario di Studi su Mario Verdone". Proceedings volume of the related seminar.
- "War is over? Arte e conflitti tra mito e contemporaneità". Exhibition Volume.
- "Play with us". Exhibition Catalog.

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- "Destrieri d'acciaio" – Avventure di piloti e motociclette negli anni '30. Edited by Curzio Vivarelli, Aspis Edizioni, but Arti Grafiche Ambrosiane, Cusano Milanino (MI), September 2020.

- "Gino Galli, 1893-1944 la riscoperta di un pittore tra Futurismo e Ritorno all'ordine". Volume edited by Edoardo Sassi, Giulia Tulino, De Luca Editori d'Arte, Roma, 2023.

He was a Member in the year 2015 of the Modernist Studies Association at Johns Hopkins University in Baltimore.

GENERAL CATALOGS

He published the general register of the Francesco Meriano Fund.

UPCOMING PUBLICATION

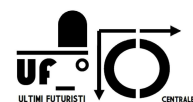
Monographic volume on various Italian avant-garde artists who, in the first 20 years of the 20th century, enriched the New York artistic scene of Greenwich Village and its animator, the bohemian bard Robert Edward, a true *genus loci* predecessor of the Chelsea neighbourhood, or of the current High Line.

ANTHROPOLOGY AND STUDY OF ANCIENT RELIGIONS

For over 20 years, he has worked as an independent researcher in the field of studies on ancient pre-Christian religions, with a special focus on Africa, the Middle East, South America, and the Italic and Hellenic peoples. During this time frame, he has had the opportunity to study their myths and pantheons, also through the acquisition of ancient volumes and interviews with witnesses of rituals and cults now forgotten.

In this context, he has often proposed, in writings and conferences, unique parallels between the sacred art of these populations and its influence on artistic movements of the early 20th century.

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Lutengano Mwakisopile

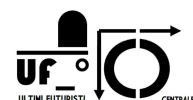
Artist of the Pavilion of the United Republic of Tanzania 2024

He was born on July 26, 1976, in Dar es Salaam, Tanzania; his studio is located at the Morogoro Store Oysterbay in Dar es Salaam, Tanzania. He expresses his ideas using various mediums: recycled materials, pencil, charcoal, canvas, paper, or wood engraving.

His creativity stems from thoughts, memories, experiences, hopes, and aspirations through color, shape, and objects; in his paintings, he often creates caricatures of society or conveys political messages extrapolated from daily life, lifestyle, and events, thus creating a dialogue between his art and the public. He has held several solo and group exhibitions and has participated in various artistic workshops, artist residencies, and artistic training courses at both local and international levels. He has collaborated with numerous companies, NGOs, ministries, associations, and publishers on various projects.

He has received numerous awards for his work, including the first prize at the African Creativity Oscars 2019, in Cairo, Egypt. His extensive experience in the field of fine arts and textile design at the Nyumbaya Sanaa Arts & Crafts Centre has been shaped over more than 20 years of study and apprenticeship since 1992; he was an artist member of the Nafasi Art Space for Contemporary Art in Dar es Salaam for 10 years and also served as a board member, President of the Fine Artist Association of Tanzania, and President of 14+ Artist.

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Happy Robert

Artist of the Pavilion of the United Republic of Tanzania 2024

She is a visual artist born on April 30, 1989, in Songea, in the southern part of Tanzania. She currently lives and works in Dar es Salaam, Tanzania.

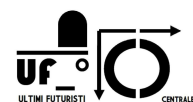
She worked as an administrative clerk in two different private institutions before deciding to pursue her passion for art and becoming a full-time freelance artist in 2014.

In 2017, she began collaborating with the Vijana Vipaji Foundation (VVF) in Dar es Salaam and attended various workshops and artistic training courses both within and outside the country.

Her works have been exhibited in Dar es Salaam, Zanzibar, Arusha, Nairobi, Uganda, Rwanda, Europe, America, and in both collective and solo exhibitions.

Most of her works are semi-abstract paintings that focus on the portrayal of African women expressing their feelings, emotions, and beauty, as well as portraits of wildlife.

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Haji Mussa Chilonga

Artist of the Pavilion of the United Republic of Tanzania 2024

He was born in 1969 in Masasi, the capital of the Mrwara region in southeastern Tanzania.

He comes from a family of blacksmiths on his father's side and potters on his mother's side.

Chilonga's talent was discovered early, as soon as he entered primary school.

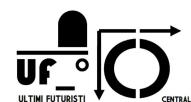
In 1992, he was pursuing his dream: painting still lifes and some abstract works on canvas. His talent was recognised, and he was invited twice to the International Summer Academy of Fine Arts in Salzburg, in 2007 and 2014, to further develop his skills.

To date, the works of Chilonga, an established and internationally recognised artist, have been exhibited in 18 solo exhibitions both inside and outside his country and in collective exhibitions in Tanzania, Kenya, Uganda, Rwanda, South Africa, Zambia, Mauritius, Switzerland, Germany, Sweden, the United Kingdom, Austria, the United States, and Canada.

Solo Exhibitions: 2021 Banana Hill Art Gallery, Nairobi, Kenya 2020 Banana Hill Art Gallery, Nairobi, Kenya 2019 UN Recreation Centre, Nairobi, Kenya 2018 Banana Hill Art Gallery, Nairobi, Kenya 2012 Banana Hill Art Gallery, Nairobi, Kenya 2011 Warm Heart Art Gallery, Arusha, Tanzania 2011 Makutano Art Gallery, "Past and Present" Dar es Salaam, Tanzania 2010 Banana Hill Art Gallery, Nairobi Kenya 2010 Fine Artz Gallery, Arusha Tanzania, 2009 Mawazo Art Gallery, Dar es Salaam Tanzania. 2009 Fine Artz Gallery, Arusha Tanzania, 2008 Warm Heart Art Gallery, Arusha Tanzania 2008 Mawazo Art Gallery, Dar es Salaam Tanzania, 2008 Warm Heart Art Gallery, Arusha Tanzania, 2004 Mawazo Art Gallery, Dar es Salaam Tanzania, 1997 Bamayu Art Gallery, Dar es Salaam, Tanzania.

Group exhibitions: Haji Chilonga participated in many group exhibitions in Tanzania, Kenya, Uganda, Rwanda, South Africa, Zambia, Mauritius, Switzerland,

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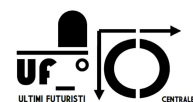
Germany, Sweden, The United Kingdom, Austria, The United States and Canada. 2012 Hello East Africa, Kigali, Rwanda 2012 Royal Commonwealth Club, London, UK.

Residence: 2015 La gemma dell'est - Nungwi, Zanzibar 2016 La gemma dell'est - Nungwi, Zanzibar 2021 Gibb's Farm Karatu, Manyara, Tanzania.

Workshops: 2013 6th Insaka International Artists Workshop, Livingstone, Zambia, 2011 Clay workshop Dogo dogo Centre, Dar es Salaam Tanzania, 2010 Collography Workshop Dogo dogo Centre, Dar es Salaam Tanzania, 2006 Thupelo International Workshop, Rorke's Drift KwaZulu Natal, South Africa, 2004 Ngoma International Workshop, Nabinonya, Kampala Uganda, 2001 Rafiki International Workshop, Bagamoyo, Tanzania.

Awards: Third winner of the art Competition a hundred and fifty years of Italian unification 2011 by the Italian Embassy Tanzania, Top ten (Art Against AIDS) MACMILLAN in South Africa 2002.

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Naby

Artist of the Pavilion of the United Republic of Tanzania 2024

Born in Bologna on June 9, 1968.

In 1982, she received the second prize at the BIENNALE D'ARTE reserved for students of the state middle school "A. Volta" in Bologna. The Commission of the Review was composed of Professors from the Academy of Fine Arts in Bologna Concetto Pozzati (painting department) and Adriano Baccileri (art history and future Director of the academy itself).

In 1990, she graduated from the Academy of Fine Arts in Bologna.

In 2016, she won the Jury Prize at the Vergato ARTE competition, with Luigi Ontani as President.

In 2017, she had a solo exhibition with the performance PLAY WITH ME, curated by Giuseppe Virelli - Galleria Olio su Tavola by Filippo Bacci di Capaci, Lucca.

From November 11, 2017, to April 20, 2018, she participated in the historical-artistic exhibition "LA TROTTOLA E IL ROBOT, TRA BALLA, CASORATI E CAPOGROSSI," curated by Daniela Fonti and Filippo Bacci di Capaci, at Palp di Pontedera, Pisa.

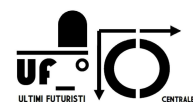
From May 11 to November 24, 2019, she held a solo exhibition PLAY WITH US at the Hotel Hilton Molino Stucky, Venice, as the Artist of the 100 years of the Hospitality Society, with the Patronage of the Veneto Region and the City of Venice.

From January 26, 2020, to November 7, 2021, she had a solo exhibition PLAY WITH US, curated by Gian Paolo Borghi, at the National Museum of the Carousel, Bergantino, Rovigo.

In May 2022, she had a solo exhibition NABY PLAYS WITH STAY, curated by Enrico Bittoto, on the occasion of ARTE FIERA - ART CITY WHITE NIGHT event in Bologna.

From August 18 to September 10, 2022, she had a solo exhibition Rebirth, curated by Martina and Filippo Bacci di Capaci and Enrico Bittoto at the Galleria

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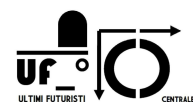
Olio su Tavola, Lucca.

From March 31 to April 23, 2023, she had a solo exhibition MEGLIO DOMANI, curated by the Centro Studi Ricerche Espressive, at the Frescoed Halls of the Municipal Palace of Pistoia.

Naby's art uses various media (paper, painting, composite materials) and ranges from large installations to more intimate works inspired by camouflage and the Pirandellian mask. The encounter between peoples and cultures and the interactive dynamics between human beings and between humans and nature in general guide her work, always aimed at conveying a message to the viewer.

Over the years, she has collaborated with: Marta Pederzoli, artist seamstress - Bottega ceramica Gatti - Max Casacci Subsonica - Luca Verdone Director - Stefano Barbieri direction and editing.

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A flight in reverse mirrors (The discovery of the Other)

By Enrico Bittoto
Ed. Strane Cose

For the first time, the United Republic of Tanzania will be present at the International Art Exhibition of La Biennale di Venezia with its own pavilion: the year is 2024, and it marks the sixtieth edition of the exhibition. To celebrate this event, a dedicated volume has been conceived as a tool for study, consultation, and remembrance.

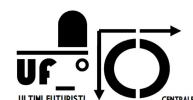
The bilingual catalog opens with greetings from the Authorities and the Assistant Director of Arts of the Ministry of Culture, Arts, and Sports of Tanzania, Leah Kihimbi – also the commissioner of the Pavilion.

The introductory passage by the Pavilion curator, Enrico Bittoto, suggests the idea and development of the exhibition, embracing the theme of "the other" in art, ranging from avant-gardes to petroglyphs, from animism to social media, in a captivating succession of affinities and reflections complemented by a rich iconographic repertoire.

Anthropological texts curated by Gian Paolo Borghi follow, along with critical essays on the four participating artists and an overview of the contemporary art scene in mainland Tanzania and Zanzibar.

The catalog, titled "A flight in reverse mirrors (the discovery of the Other): Pavilion of the United Republic of Tanzania at the 60th International Art Exhibition - La Biennale di Venezia," is edited by Sara Sargenti and Enrico Bittoto, with graphic design by Le Strane Cose. It is published by Edizioni Strane Cose, an independent publisher in Castel di Casio, Bologna.

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Pavilion of the United Republic of Tanzania

COMMISSIONER

Mrs. Leah Elias Kihimbi, Assistant Director, Ministry of Culture, Arts, and Sports.

CURATOR

Enrico Bittoto

ARTISTS

Haji Chilonga

Naby

Happy Robert

Lutengano Mwakisopile (Lute)

MUSIC

'Kuseka - Full Stretch' by The Zawose Queens

Conceived by Peter Gabriel

Produced by Katie May

Original production, recorded and mixed by Oli Barton-Wood & Tom Excell

Written by Pendo Zawose, Leah Zawose, Oli Barton-Wood, Tom Excell

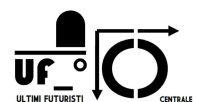
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Dario De Nicola

Massimo Golinelli

Jubilata Shao

Giancarlo Bittoto

Romano Berto

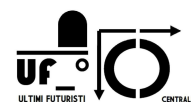
Carlo Montanaro

Mirko Bizzarri

Stefano Barbieri

Christian Barbieri

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Ariberto Carboncini

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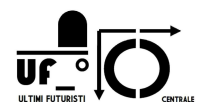


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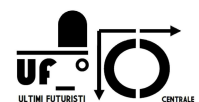
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