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#### How has the political and social situation in Zimbabwe influenced your life and artistic proposal?

The situation in Zimbabwe is a very interesting one, and it has provided me with lots of material to work with. My family was attacked in the country in 2005, and ever since they have lived in Europe, in self-imposed exile. I would like to return to Zimbabwe to live there, as soon as the country's situation improves.

#### What is the story of *Untitled (Zimbabwean Queen of Rave)*?

In 1991, I attended the same school as John Miller, the brother of pop star Rozalla, when her omnipresent single, *Everybody's Free (to feel good)*, was released. It was surprising to see a Zimbabwean song at the top of international music charts. That was in the heyday of the rave scene, and Rozalla became known as "The queen of rave." This was also the time when protests in South Africa were buzzing. In *Untitled (Zimbabwean Queen of Rave)* I combine some of those elements, as well as some events that took place afterwards, such as my experience going to large public rave parties in Europe and then in Zimbabwe. The video expresses a personal reality and also the radical distance between whites and blacks that I was experiencing.

#### The video speaks of the distance between being black and white, rich and poor in Africa. Your object *The Big Five* is a purse that has the words "corruption," "crime," "poverty," "AIDS," and "racism" printed on it, against background images of the African fauna. How do you regard the continent and its greatest problems nowadays?

Many of the problems that Africa faces nowadays stem from the fact that historically, Africans have had their culture and identity stolen from them, were forced to live in poverty, and to rebel against their oppressors. In the case of Zimbabwe, that has ended only a short time ago, and the revolutionaries who fought against the old establishment are now part of the government. These are the people who had all of their rights taken; many were unjustly arrested. It is understandable that corruption and crime have emerged, they are only taking back what has been denied to them for a long time. To leave behind the guerrilla tactics destined to overthrow the previous government and get in a position of governing the country in a responsible manner, taking it forward, is a huge step. Entire generations of broad sectors of the population must be educated and then start to become responsible for good governance. *The Big Five* tackles symptoms of a problematic, much longer history. It brings together the negative ideas that are associated with Africa in the developed world; the "big five" are the cultural oddities that they take home with them.

#### How has your experience in Zurich changed or deepened your understanding of African issues?

I believe that a large portion of the people living in developed countries have a very distorted view of Africa. Many people only look on the bad side: shocking images of poverty and suffering. There is much happiness in Africa as well. The experience of having lived in Europe sparked in me a fascination with Africa and my country of origin. I used to feel like an outsider in Switzerland.

#### Do activism and art complement each other in your creations?

To a certain extent. I am not sure if I would define myself as an activist *per se*. I see myself as someone who highlights certain topics and leaves them open for the observer to decide how he wants to act on them, provided that he wants to. Thus, I do not regard myself as a political artist in the traditional sense, i.e., of someone who uses their work to force change.

#### What projects are you developing now?

In the 10th Havana Biennial, I am going to present an installation comprised of plastic mesh bags. These bags have become omnipresent among refugees and immigrants worldwide. They are often named after some particular migrant demography; in Nigeria, their nickname is "Ghana must go"; in the Caribbean, "Guyanese Samsonite"; in the United Kingdom, "Bangladeshi bags"; and they have recently become known in South Africa as "Zimbabwe

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bags ; and they have recently become known in South Africa as "Zimbabwe bags." I am trading new bags for used ones, with African storeowners, in several markets. In the installation, the bags are placed on the floor, so as to form an element of the electronic game *Space Invader*, an 8-bit retro motif that is only going to be visible from an aerial perspective. The work alludes to illegal aliens and the xenophobia that results from an invasion of foreigners, especially one of Zimbabweans in South Africa.