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# ANNEX

## Sharing knowledge through art

Throughout time art has been an essential aspect of indigenous life and culture, constituting the oldest ongoing tradition in the art world as a whole. It is an expressive medium that connects past and present, the people and the land, while reflecting the richness and diversity of communities, languages and geographic landscapes.

The artworks displayed in this publication are from various regions and the artists from diverse communities. Through the use of different techniques these artists have captured traditional aspects of indigenous societies and cultures using art as a medium to share their knowledge.

FAO is grateful to the following artists who have contributed to the publication.

## Artist Biographies

### AFRICA

#### Julietta Carimbwe



Julietta was born some time during the 1960s in Mavinga, Angola. Like many Bushmen, Julietta was one of the 4500 Xun and Khwe Bushmen from Angola and Namibia who were forcibly relocated to the Northern Cape in South

Africa. It was here that Julietta emerged as one of the most sought after Bushmen artists. Throughout her life Julietta viewed painting as a valuable form of healing. “I want to say that it is my work that sustains my life. When I paint I feel good.”

Julietta and her community used to follow the hunter/gatherer lifestyle. Her Bushmen community did not wander aimlessly but would follow the migration of the animals as the seasons changed. Julietta’s art work entitled “**Changing of seasons**” (page 15) represents these seasonal shifts as they occurred in the Kalahari Desert.

Sadly, Julietta passed away in September 2008. Some of her art can still be viewed at: [www.theartofafrica.co.za](http://www.theartofafrica.co.za)

The Art of Africa is one of the world’s largest Bushmen/San art galleries.



## Manuel Masseka

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Manuel was born in 1946 near the Longa River in Angola. Here Manuel received his traditional education in craft and survival skills from his family. In 1968 he was contracted to the Portuguese Army as a tracker and

thereafter to the South African Defense Force in Namibia. When Namibia acquired independence in 1990, Manuel was relocated to a makeshift tent town in South Africa. This is when Manuel Masseka blossomed into an internationally recognized and respected artist. Hunting and gathering scenes are often depicted in Manuel's work. His hope is that one day the next generation of Bushmen will realize what it was like to be a Bushman in the old days.

His art work entitled “**The story of honey bird, honey badger and man working together to find the honey**” (page 38 ) captures the traditional Bushman story of the honey bird and honey badger:

“Honey bird and honey bee were once friends. One day honey bird's chick gets sick. She can only survive if she receives one of bee's wings. Bee refuses to give up one of his wings because he says he'll die without it. Honey bird's chick dies which makes her very angry and decides to make a partnership with honey badger. Honey bird will lead honey badger to the bee's nest and they'll share the honey. However, bee gets clever and moves his nest to the top of the tree where honey badger can't reach the honey. Honey badger then decides to make an agreement with a man. Honey badger would follow honey bee with the man just behind

with his axe and fire. Man will remove the honey but always leave enough for honey badger and honey bird to enjoy” (source unknown).

Manuel can be contacted through the Art of Africa, one of the world's largest Bushmen / San art galleries. For further information please see: [www.theartofafrica.co.za](http://www.theartofafrica.co.za)

## Ibiyinka Olufemi Alao

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Born in Nigeria in 1975, Ibiyinka is a native Yoruba man. He is a trained architect and an internationally recognized artist. Growing up, Ibiyinka learned from his father that happiness in life is a

code which one can decode by listening to silent voices and speaking without talking. At an early age Ibiyinka saw what many others did not: life in “colour” and “colour” as a language. Ibiyinka's work depicts African life from a traditional point of view. This unique perspective allowed him to depict in a clear and elaborate manner what he often had a hard time articulating. Empty art canvases soon became a vehicle for bringing his thoughts to life and giving his opinion a voice.

Ibiyinka's art is globally recognized. He is the winner of the prestigious United Nations International Art Competition and his art work has been exhibited in many countries.

In between exhibitions, Ibiyinka gives open lectures at universities and sets up workshops in community



centers across the country. As Nigeria's Art Ambassador, Ibiyinka is also frequently involved in seminars, panel discussions, workshops and exhibitions.

**"Orange of Kponyan"** (page 8)

"Sweet taste falling from the sky My desire is always to be here Oh Orange of Kponyan."

**"Mortal Feelings"** (page 4-5)

"If I could leave this mortal body alone to show you the real reasons for my joy, yes I would. There comes to me moments when I feel trapped in this lifeless body, however, it is our only carriage to immortality. By seeing the happy mix of movement and emotions, we can know that there is immortality. For we can see in our mortal bodies the expression of joy and sorrow."

**"Can you see it?"** (page 41)

"It is well for gentlemen and fishermen to talk of the age of miracles; but remember the foolish brutes whom they carry on their boats, men nursed in material possessions, entirely ignorant, made to take pride in deeds of blood, men who can have no amusement but in drunkenness, debauch, and plunder. Men without faith and foresight. No wonder they cannot see the hand of divine providence guiding those with spiritual eyes to succeed."

**"The Music Party"** (page 16)

"Flutes of many colours remind me of you Red Sun in the horizon is the way my heart will bleed Blowing it out really helps to heal the wounds I will shine for the world to see. That I am filled with colours."

**"Fire in Africa"** (page 42)

"Fire burns, destroys, but it also gives light. The idea in this painting is to show that every sad situation may also yield a good result. Africa has had her own share of wars, famines and natural disasters."

**"Koroso Dancer"** (page 26)

"In this painting, I illustrate a woman who is confident in her own surroundings. A woman who ex-humes self confidence and upholds peace in her own home while protecting her children."

Ibiyinka is also the proud author of a book entitled "Eternity in our Hearts" which was recently published in April 2009.

Ibiyinka can be contacted at email: [ibiyinkacla@yahoo.co.uk](mailto:ibiyinkacla@yahoo.co.uk)

More of Ibiyinka's art work can be viewed at: [www.ibiyinka.com](http://www.ibiyinka.com)

## NORTH AMERICA

### Calamus Kenny



Calamus Kenny is a 28 year old aboriginal man living in Sioux Lookout. As a highly spiritual person himself, Calamus firmly believes we are all spiritual beings and views himself and his art as an instrument through which to

pass on what he has learned to others. For Calamus, the greatest gift he has ever received is his daughter. In his words, "a child is a gift that the creator gave me in which to raise, protect, teach, and above all love. Passing on the gift of life is the greatest achievement any person can make while on this earth."





Calamus was introduced to painting at the age of 17, and was instantly transformed. Painting came quite naturally to him, it unleashed a creative force which he expressed using acrylic paints. The avenue for his artistic abilities did not end, however, and he soon took up photography and graphic design for the Kuh-ke-nah Network (K-Net). K-Net is a programme of Keewatinook Okimakanak (KO) tribal council which provides broadband network services and information and communication technology (ICT) applications to First Nations in remote regions of northwestern Ontario, Canada. Today Calamus is a Multimedia coordinator and videographer at K-Net Services.

**“Sunlit Labyrinth”** (page 50)

Calamus is an avid canoeist and he and his family often find themselves in places where the water way is not very clear. This painting is a place where the river meets a long stretch of marshes, and the creek is not visible. It was originally a photograph taken while standing on a fallen tree 15 feet from the ground.

Calamus’s work can be viewed at [www.knet.ca/](http://www.knet.ca/)

Calamus can also be contacted through K-Net at email: [Calkenny@knet.ca](mailto:Calkenny@knet.ca)

**Saul Williams**



Saul was born in 1954 in Neeyahgoyahg, Canada. Saul lived in North Caribou Lake district until he was nine years old, after which his family was told to move to Weagamow, 30 miles west of Caribou. He at-

tended Indian Affairs Day School for six years from grade 1 to grade 8. In the summer of 1969, Saul sold his first painting for five dollars (a 4 feet by 6 feet canvas). In 1970, he went to Elliot Lake Summer School in northern Ontario to take art lessons. Here, he experimented with various art mediums including etching, weaving, linoleum cuts, pottery, and silk screen. In 1971 Saul took part in his first art show at York University in Toronto. Since then he has displayed his work throughout Canada. Saul is currently working on a collection of Intarsia. Intarsia is an art form which uses different pieces of wood, individually cut, shaped, and smoothed, to create a three dimensional picture.

When not creating art Saul teaches art skills to children as a visiting art teacher in Bearskin Lake, Fort Severn, Weagamow, Pelican Falls School, Constance Lake, Fort Hope, and Mitchell.

**“My grandmother gathering herbs”** (page 25 )

“Every summer and especially in the fall we would follow our grandmother wherever she went .. She would gather some traditional medicine and herbs from the land .. She would explain how to use each plant and for what purpose. There is a plant that grows by the shore ..It has a peppermint smell to it.. She said ..we will boil these when we have a cold and get rid of our coughs ..She had many plants she would store for winter months for various illnesses.. She would often say anything and everything you need is here in the land ..The Creator has provided for our needs...Everything we need is here. I wish more documentation would have been done of all the herbs and medicines she had made from natural resources.”

**“Counselling”** (page xii)

“Counselling takes skill and most of the time some counselors have said it is how you grew up or the place you grew up has made you who you are to-

day.. Rather than solve problems a Counselor is to reflect the problem to the Client...So I have learned.. and in our culture it is our land and our food from the land has made us who we are today.”

**“Man and Fish”** (page 32)

“Our people say if there was no fish to catch we would not have survived. There was always plenty of fish and rabbits in our land...That is how our First Nation survived by catching fish and rabbits.. Blankets and clothing were made from rabbit skins woven together..nets were home made with tree roots if there was no twine to be had...Some people developed and designed fish traps using rocks and trees along the rivers ..but in the spring time you can grab them from the river..we still do when they spawn in the spring around May..This was before there was a store..Long time ago like in the early 1900s there was no store, no other people ..Just us in this land.. In 1952 Hudson Bay Company came to our community to build a store and it changed everything. Our people are always thankful to fish and fish spirit for saving them.”

Saul can be contacted on: 001 807 469 1254 or at: [saulwilliams@knet.ca](mailto:saulwilliams@knet.ca)

Saul’s work can be viewed at: [www.knet.ca](http://www.knet.ca)

Saul’s Intarsia collection can be viewed at: [www.rasterville.com/intarsia](http://www.rasterville.com/intarsia)

## LATIN AMERICA

### Roberto Mamani Mamani



Roberto was born in 1962 in Cala Cala, Cochabamba. His parents were native Aymaras from the Tiawanaku region. He spent his childhood between the La Paz highland plateau and the same valley where he was

born. Roberto is a self-taught artist who started painting when he was twelve. As a young adult, Roberto graduated in agronomy and law but never forgot his passion for drawing and painting.

Driven by his first-place victory at the annual exhibition of visual arts ‘Pedro Domingo Murillo’, Roberto has continued to produce quality art work in the mediums of painting, drawing, photography, sculpture and ceramics (pottery). Since 1983 Roberto has exhibited his work internationally, representing his country in numerous international fairs and events.

Today Roberto Mamani Mamani is one of Bolivia’s most recognised artists. His work is exhibited across the world.

**“Papa Imillas”** (page 46)

Imilla potatoes are the maidens of the sun. Every Imilla is young, beautiful and unique.

**“Vendiendo papas y lunas”** (page 20)

illustrates a local woman before dawn at a market square. The woman struggles to work while her baby rests on her shoulders.

Roberto can be contacted on: 00591 715 503 44



or by email at: [mamani\\_mamani@lycos.com](mailto:mamani_mamani@lycos.com)

To see more of Roberto's work visit:

[http://hem.bredband.net/mamani\\_mamani/index.html](http://hem.bredband.net/mamani_mamani/index.html)

Abel can be contacted through Tropenbos Internacional Colombia an NGO Abel is currently collaborating with at email: [tropenbos@tropenbos.org](mailto:tropenbos@tropenbos.org)

## Abel Rodríguez

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Abel Rodríguez is a native Nonuya man. He is well-known by his community as an expert in plant knowledge. The Nonuya's use of plants holds insights into many fundamental elements of their social and cultural life.

Since graduating from university with a degree in natural sciences, Abel has dedicated most of his time to the compilation and documentation of his botanical knowledge. He was motivated to do so after he worked as a field assistant for a group of biologists who came to his community to carry out research on plant ecology and forest dynamics. Abel is the proud author of a case book entitled "Los Tiempos del Bosque; estudio de los cambios durante el ciclo anual desde el conocimiento tradicional indígena" due to be published in December 2009. This case book documents plant and specie varieties, the anatomical characteristics of Amazonian trees and the ecological relationships between biodiversity. It also includes illustrations depicting his visions and perceptions of local forests.

One of these many illustrations, "**Los Tiempos del bosque-verano de gusand**" (page 7) depicts summer in the Amazon tropical rainforest during a time when there is an abundance of caterpillars.



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