

HAMA

YOKOHAMA 2001

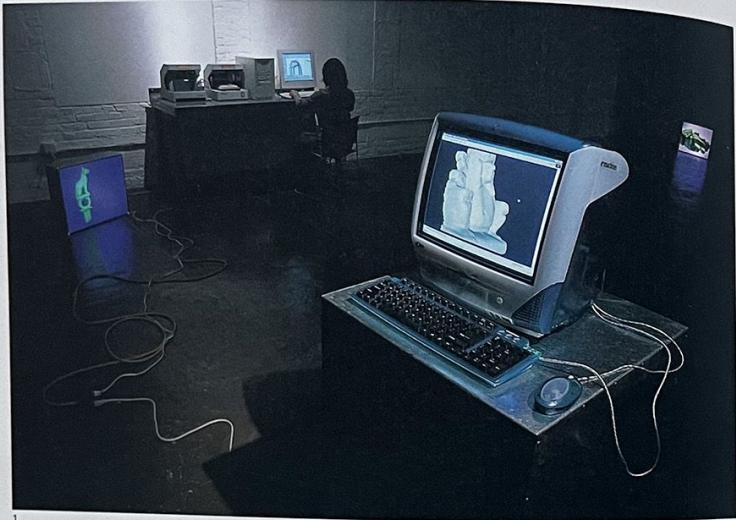
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Oladéle Ajiboyé Bamboyé

オラデレ・アジボイエ・バンボイエ

1963年 ナイジェリア生まれ／現在英国、オランダ在住

Born in Nigeria in 1963. Lives and works in the United Kingdom and the Netherlands.



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オラデレ・アジボイエ・バンボイエの初期作品は、なににつけ物事の境界が流動化した現代の時代状況の中で、文化の独自性や男女間の力関係などを、パフォーマンスによって探究することに主眼を置いていたものだった。私の体験を掘り下げ、意味を見定める手段に自画像を用いて、バンボイエは1980年代半ばに映画、写真、ビデオ等、レンズを用いるメディア作品を作成化し、さらに90年代半ばからはこれにインストレーション、デジタル・メディアを組み合わせて、文化に対する表情豊かで、内容の濃い批評を展開した。層をなす写真の映像がじつに多彩な意味の層を含み、黒人男性の肉体、故郷や物語にも触れるかたわらで、複雑なカメラの動きが捉える。ビデオ作品は、実体験という考え方で疑問を投げかける。

日々の暮らしの中で情報技術がますます目立つようになった昨今

の事情をふまえて、バンボイエはそした道具を用いて構成した空間に対して、批評を加えてゆく。とはいっても、バンボイエは化学と工学を学んでいるので、科学技術と係る際に、人気取りをねらって新しい道具を表面的に採り入れるという域をはるかに越えている。現在も制作が続いている「アンマスキング」シリーズ（1999年）では、今日の社会が互いに結びつきを深めているとされているわりに、依然として解決されていない文化史のさまざまな問題をはらんでいることに焦点をあてる。コンピュータ・プログラマーと科学者の協力を得て、バンボイエは現在制作中の作品と研究は、美術館に死蔵されている文化資料の数々を誰でも見られるようにするだけではなく、そうし

(n.n.+cca/k.t.)

1: アンマスキング2/Unmasking Part 2/1999/Courtesy ArtPeace, A Foundation for Contemporary Art, San Antonio/Photo Arsen Seale
2: 灯台/Das Lighthouse/1989/Private Collection in Switzerland
3: 天国の鳥/Bird of Paradise/Panel 1 of 4/1989/Collection of the Artist

The early work of Oladéle Ajiboyé Bamboyé is focused primarily on the performative investigation of cultural identity and sexual politics in a contemporary situation of shifting borders. Using self-portraiture as a means of mapping out personal experiences and locating meaning, Bamboyé produced, in the mid-eighties, several series of work using the lens-based media of film, photography and video in combination since the mid-nineties with installation and digital media, in a practice that documents an expressive, saturated cultural critique. Layered photographic images contain a full range of layered meaning including references to the black male body, the idea of home and myth, while the complex camera movements within the video works challenge the notion of an original experience.

Recently with the ever-prominent presence of communication technology in everyday life, Bamboyé has adapted his critique to work within the spaces created by these tools. The initial scientific training of the artist in chemistry and engineering however indicates an unusual involvement with technology that surpasses the mere populist adoption of a new tool. The ongoing "Unmasking" series (1999) focuses on the problem of cultural history despite the purported inter-connectedness of the society of today. Working with computer programmers and scientists, Bamboyé's ongoing work and research revolve around the making available of cultural artifacts which remain not only buried within museums but in museums themselves which are thousands of miles from the source of their collections. Utilizing 3D scanning technology, objects are scanned and placed on the Internet and inside of the gallery for viewing, opening a new channel of information. Eventually, 3D modelling techniques will allow a replica of the object to be possessed by anyone in the world, particularly those in a position of being unable to view such objects for political or geographical reasons. In this aspect, Bamboyé's work can be seen as a critique of the increasing pitfalls of accountability that arises when the need to display real objects has been removed. Such critical issues are often sidelined within the scramble for the new digital territory, or the idea of an idealized "new museum." However, the object itself is not the end point of this system, instead it is the use of technology for such means and the process of breaking down existing borders which lies at the heart of Bamboyé's project. He views this in terms of revitalization of these artifacts, as a testament to their power.

The importance of Bamboyé's artwork and writings on technology and culture is that it exists critically within the complex and volatile nexus of technology and cultural history. He is presenting a challenge that will be of extreme relevance as Internet and global communication technology become ever more interwoven and specialized. (n.n.+cca)



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