

AIM

magazine

AUGUST 2013

fabian
adeoye
lojede

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Editors Notes

Life happens. Obstacles crop up, plans change, machines breakdown and people fail you. That is life happening. Despite all our plans, acquiring and using the best technology and having people around that love and believe in you, nothing is beyond failure.

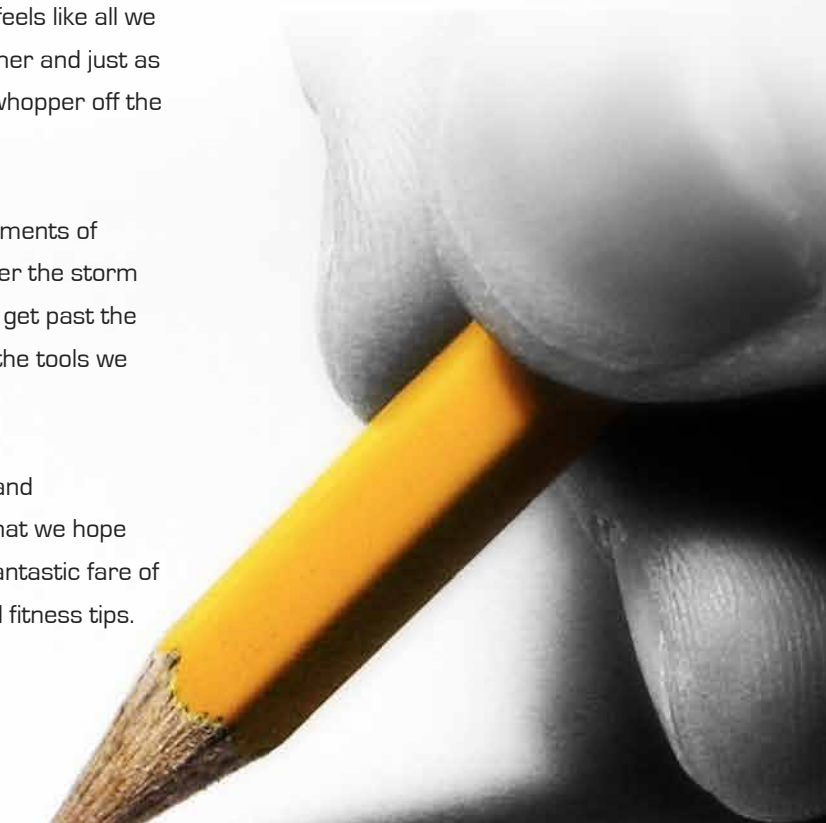
Despite this inevitability, we have to make sure that we stay focused when life throws obstacles in our way. Sometimes it feels like all we have been going through is one bad turn after the other and just as things seem to pick up or improve we are hit with a whopper off the left field.

All that this serves to remind us is that there are moments of laughter in between the bouts of tears; a rainbow after the storm and a light at the end of the tunnel. We do eventually get past the bad times if we hang tough, stay positive and use all the tools we have in our arsenal.

This month's issue features Fabian, an actor, artist, and entrepreneur. He gives us some insight into his life that we hope serves as an inspiration to you as well as our usual fantastic fare of great music, food, art, relationship advice, poetry and fitness tips.

Put your chin up and read on!

D' Eva





BEST - ARCADE
 A BOARD OF FIVE
 FILM FESTIVAL
 OFFICIAL SELECTION

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Басма Мухомов

Elsie and I met Fabian at a Broadcaster's conference in Nairobi. He was attending as Executive Director for 1Take Media. We introduced ourselves and asked him if he was 'the' Bola from Jacob's Cross. He replied very humbly in the affirmative and we asked him if he had some time to sit down with AIM Magazine for an interview. Fabian was gracious enough to make time for us and this is what we discussed...

Eva: Please tell us your name and where you are from?

Fabian: My name is Fabian Adeoye Lojede and I am Nigerian.

Eva: Where in Nigeria are you from?

Fabian: I am from a state called Ogun State Abeokuta

Eva: Tell us a bit about your state, what do the people there produce? What is specifically unique about your state?

Fabian: I think history, culture that is unique to practically every where in Africa, but it's an ancient city and Abeokuta means under the rock, if you were to translate from Yoruba to English. The founders of the town were basically...there was a time of war within the Yoruba tribe and they settled in Abeokuta. When they were fighting...[at] Olumo Rock [the] place they used to conduct their attacks from; so they would hide under the rock and come out to fight and then go back. There is a place there, at that particular rock where the warriors carved out the living area from the stone itself and it's very cultural and artistic, it is the same place where the great Fela Kuti comes from and his mother as well, who in my view is the true, first, African feminist, Funmilayo Kuti. Abeokuta also produced the likes of Wole Soyinka, the first, African to win the Nobel Prize for Literature. So it's very politically potent yeah and I love the place.

Eva: When you were growing up there, what do you remember thinking about your country or Africa as a whole?

Fabian: I did not grow up in Abeokuta that is where I am from. I was born in Lagos. I have a thing where everyone born in Lagos says they are from Lagos. I think it's a bit unfair to the indigenous people of Lagos. It's a cosmopolitan city there is no doubt about that, I am Yoruba, the tribe that predominantly holds Lagos is Yoruba as well, nevertheless I never say I am from Lagos because that is not where my roots are. Yes I was born in Lagos, I have lived more of my life in Lagos than my home town, but that is not where I am from. I am from Abeokuta, born and raised in Lagos, I spent some time in the UK, as well with my family before moving back to Nigeria again and completing my Secondary school and my University and I was fortunate enough that my Father was very widely read. He and his friends, I remember used to have a lot of political debates and I got to learn a lot by just by listening to them. Also when I went back to home to complete my Secondary school, guys there were also debating, this was before internet was widely available, so you would be amazed at the knowledge they had. They debated everything from American history to historical facts about Africa. It was quite an enlightening period for me growing up in Nigeria and amongst Nigerians. It was a very enlightening process, I do not know if it is like that now. When I was growing up we used to feed off of each other's knowledge.

Eva: What do you do now for a living?

Fabian: I do a lot of things, but they are interrelated. I think I define myself more as a creative soul. In the sense that I do anything that I find creative whether it is developing a new business idea, from acting to writing, I run a production Company, but it is more of a Media Company than anything else. We shoot commercials, we develop strategy, marketing strategy ideas, we develop our own TV content, we generate, and we shoot them ourselves. That is basically what we do. I operate a lot in the creative space. But for me, creativity is not just about the arts. I think I have more in common with a science-head who wants to create some new technology, contrast that with a professor of literature who has never written a creative line in his life. So creativity is not about being a painter, it is really about the ability to be inquisitive about whatever you are doing, to create something from nothing or adapt something to something else. Anything that I find that has that element to it. I am always drawn to that kind of person. I look for different avenues to express my creativity. We develop online ideas; it is not limited to the artistic field.

Eva: So, I guess most people would ask where do I know this guy from? Do you want to tell us why people would find you so familiar?

Fabian: I think it's probably from TV. From the Drama series, Jacob's Cross definitely. It has been the longest running thing that I have done - 5-6 years. So, it's definitely from there, maybe people might, from South Africa, most would have heard my voice on Radio commercials, promo spots and on the phone. That is only if I speak.

Eva: Jacob's Cross! How did you become an actor on a production that has been seen all across Africa and even beyond? How did you move from being the creative soul and into acting?

Fabian: Well, I had always been offered roles before, but they were very stereotypical, I have been fortunate enough that I have not had to survive on acting as a livelihood, so because of that I guess I was able to say no to those roles. One of my partners in crime who is a Director and Actor also in South Africa, he told me about this project and we had always discussed how he would get offers of black roles or Nigerian roles, in certain films and it's not so much as the negativity of the role itself, but it's more of the context of that role within the context of the film. You realize that what they are trying to project is really a stereotype. In the 70's in American movies, anytime they had to show a prostitute, she had to be black like there were no white prostitutes. Anytime there's a guy that snatches a purse on the street and gets shot in the back, he had to be black. Not that that does not happen, the reality is such that it continues to foster certain stereotypes. Those are the kind roles that I kept getting, and those are the roles that I kept refusing and eventually my friend called me saying "there is this new series coming up I think that it is the kind of thing that you might like to do" he told the producers to get in contact with me and that is how that happened.

Eva: You mentioned before as we talked that you felt like writing was more your speed and that it is something



that you are really drawn to. Who do you look to from Africa as a writer? What writers inspire you to go that route?

Fabian: Well I would not say that I got inspired; my first inclination of being a writer was not a result of any African writer. When I was young, I always had a knack for picking up information. We used to have a period in school that was allocated for the library and for some strange reason I used to find myself drawn to the adult section which always got me in trouble. In the adult section, I was drawn to books that covered topics like World War II. At a young age I would hear adults talking about these topics and I would always correct the factual information they had. But then that really never meant anything to me.

One day I picked up a book, I think it was by James Hadley Chase. I must have been, I don't know...10 or 11 years old I am not quite sure. I figured as I was reading the book, I knew what was going to happen on the next page and the next. I realized then that was what I was going to do. I was going to be a writer. I used always get kids together and tell them stories. They were all lies, but they loved it. From there I started reading more novels like James Hadley Chase and you know his books always had a picture of a girl in a bikini and a gun. I remember the first time my mother saw me reading James Hadley Chase, she screamed at me that I was too young to read such. There is hardly any sex per se in James Hadley Chase books, and I convinced her to let me read. That saved me and whenever I read a novel, I would try and write a book mimicking that author's style. If I read one by Harold Robins, I would write one like him. The turning point came when I was around 12 and I read a book by James Baldwin, that totally changed me; I became politicized at a very early age as well and James Baldwin just totally changed my life because I then realized, wow, this guy is not just writing about crime, this is deep stuff. It seemed quite deep for my age then I guess I matured quite fast. I became very conscious about Africa, black issues and I realized that

you could still tell stories and actually have a message. Through James Baldwin, I started discovering other authors like Marcus Garvey, the whole black movement became apparent to me so by the time I started getting an interest in African writers, and it was not really just from a literature point of view. It had to be somebody that stood for something so obviously I was drawn to Wole Soyinka, I read Chinua Achebe, but I read him in school anyway so by the time we were reading him in school, it was just literature. It was not anything that held any philosophical/political significance for me as of that time. I would say James Baldwin really opened my eyes to the meaning of what I wanted to do as a writer. Not just a creative point of view but be actually able to say something.

Eva: When you went to college, what did you end up majoring in?

Fabian: Psychology because I still thought I wanted to be a writer and I figured it would allow me to learn characters. I do not know why I thought that?? (Laughter) I thought Psychology was a way to protect myself if I did not make it in the creative field, I would do my Masters in Clinical Psychology and become a shrink but, perhaps my first degree allowed me to understand human psychology.

Eva: Have you found that it has been helpful to you when you were acting, in your Production Company? Have you felt that your skills translate at all?

Fabian: Not really to be honest, but the element of psychology that I found helpful was at the University level. It was such a diverse discipline that revolved around industrial consumer psychology because that led me into advertising and marketing. That for me was much more useful. There are a lot of theories in psychology that I did not agree with. I do not buy into Sigmund Freud's theory on sexual behavior, I don't completely dispute it, there is a certain relevance to it but I believe but that not all human beings go through the same personality path in life. Some



of those theories apply to certain people but I do not think it's a blanket rule for all humanity.

Eva: Do you think that a field like psychology would benefit from African minds studying it and making it relevant to the regular African person's reality?

Fabian: I think any field of study would, depending upon how you interpret and internalize it. I have an issue with people who say "western education" I do not think that there is any such thing. You can be educated in the west, but education itself is not western. It is a combination of theories and subjects from all over the world. If you really interrogate any single traditional belief be it African or Asian, I am sure you will find elements of what one would consider to be western this or western that in it. So, it's all about opening up your mind and seeing certain principles ...and interpret certain things from your own cultural mind's eye versus us saying can this apply to us? That way we are saying that this does not exist with us.

Elsie: So the serious side of you aside. (We all laugh) What are the things you do that make you feel like you are living your life? Aside from the serious side. For example Obama likes dancing.

Fabian: I am not an Obama fan by way.

Elsie: What are some of the things that Fabian himself likes? What are you into?

Fabian: I love movies. I do not get to read as much as I used to, but I love art movies. When I am stressed, some people will have a glass of wine, I on the other hand would go watch a movie. It's the one thing that I know I have to do. If I do not watch a good movie I know there is something missing. That, I find very relaxing. I need to watch it on a big screen, that experience really calms me down. I also love listening to music. I am not particular about the genre. Good music is good music. There are moments where I feel maybe jazzy, moments where I feel... any particular genre? I love a lot of

African classics like Ali Farka Toure, Salif Keita, Fela. I love the new generation stuff as well especially coming from Nigeria and Ghana. Music and film for me are really it and I love being in my own space, having those quiet moments. And my niece, every time I go to see my niece, she also gives me a bit of joy.

Eva: Oh that's nice! How old is she?

Fabian: She's five now

Eva: Usually what are the conversations like with a five year old?

Fabian: She plays around and then after a while she gets bored with you and then you are just on your own.

Eva: I know you have music on your phone or your iPod. What are the three artists that you keep going back to?

Fabian: Consistently I will always listen to King Sunny Ade, ah... sometime I get new stuff that will listen to for like two months but I do not want to use those because once it's out then it's over. The ones I know over the years that are classics are, old school music from the 90's, I have CD selection of Teddy Riley, Bobby Brown, all that 90's type of vibe. I listen to that genre, King Sunny Ade, Fela and moments where I feel the Fela vibe in my house.

Eva: The thing that I love about Fela, when you talking about anything be it war or politics, human relationships, he has a song for it. I use his songs when I have differences of opinion with people to make my argument.

Fabian: The thing about Fela, over and above the message, even when you don't understand the message, even when you can't understand what he is saying, the music itself is so uplifting, you can't help but nod your head.

AIM: Music is changing. Things are taking new directions. In Nigeria you see it with the new generation of artists and what they are putting out, in Kenya we have groups like Just A Band. Who are the artists spear heading this

new direction be it in writing, music or filmmaking?

Fabian: Music, I think the producers probably have more say in regards to the direction of African music versus the artists. Obviously as an artist producer then yeah. I would say someone like Don Jazzy as an artist producer. As an artist, I like Wiz Kid, my only worry with the current African genre is that I do not know if we are going through a phase. I think time will tell. We were talking about the Felas and King Sunny Ades and Salif Keitas even though their music might not be in vogue now, there is something quite relevant about it. And its timeless and has a soul of it's own. Salif Keita is unique to where he comes from but, that whole era, there was something so deeply rooted in Africa about them and so unique that it seems they will never die and they haven't. We are actually working on a Drama series around the current music scene. There was a period, when even in hip-hop, there were periods where you had to have a Jamaican rapper in it. If you did not have a Shabba Ranks, something ranking, there had to be a Patra... at that time, Jamaican's were going through the same phase we are going through in Africa...it seemed then that Jamaicans were on top of the world but it was a phase and nobody talks about those guys the way you or I still talk about Fela. For me it is like are we going through that phase in African music or is it going to last and give us the same kind of cultural relevance and snowball into global relevance in the future. Anything that is contemporary will always have relevance. I love what is going on but I ask myself; okay, is this one of those Jamaican moments? [Laughter all around].

Elsie: Are you involved in any other projects that are related to the creative side be it in music, film or whatever that people may not know about? Could be charity, new ideas that you are dabbling in, gardening?

Fabian: Gardening? I am not into gardening. [Laughter]

Elsie: No green thumb?

Fabian: No. I love developing new businesses. We are working on an online platform to allow/to show case work from across Africa. The reason I have done that is because I started in advertising as a copy writer and I feel that a lot of the focus on African advertising is usually geared towards work from South Africa. That is not bad, because in all fairness to them they make some of the best advertising in the world; there is no denying that. They win awards, year in, year out. The resources available to them in terms of the kind of money clients in South Africa are willing to spend the resources available to them, allows them to be able to express themselves far more creatively than other creatives in other parts of Africa. You can only be as creative as your clients allow you to be, I always say. I decided to set up a platform called PAM (Pan-African Advertising and Marketing) which we are still working on. Should be done by the end of the year. I wanted to create a platform where creatives from all over Africa whether they are in photography, advertising, whatever they are into, they can showcase their work to the world. When you measure it based on the resources they have versus what they have produced, and you measure that, you will be able to see the creativity and thought that goes into some of the work that is produced across the African continent. That is a passion project for me and it's something that I have invested a lot of money into, to be able to be able to allow young creatives wherever they are on the continent to say I did this.



You will be surprised too by the fact that some of the things we have seen that will come from Ghana, Nigeria, Kenya and they automatically think, this is so good, it's probably by some white agency in Cape Town, right? But because either they do not know how to put a name or face to that work, they simply assume that if it is this good, it must be some light skinned, blond guy. So, I have been working on that for the last two years to create a really smooth platform where people can just - it's not related specifically to advertising - it's all creative industries whether it is photography, books, - so they will be able to upload their work and they will be able to write a bit about themselves and it's all in different categories. We will be able to profile people from across different industries and put them up there because at times its really about being seen. We are going to compile a list of creatives that are doing wonderful things across the continent and basically sell them out there to the world. That is my passion project.

Eva: Sounds great!

Elsie: Yeah!

Eva: I was thinking about that on a Crowdmap. Have you heard of Crowdmap?

Fabian: No

Eva: It allows you to, when you create a list like that - you can look at it on a map- if you want to see artists....



Elsie: Like in Nigeria...

Eva: Yeah you can look at the data from a geographical point of view to see where they are located. People can register that information and you can populate it geographically.

Elsie: That would be brilliant. You currently based in South Africa, you have been in the industry, you have seen a lot that has happened there in Nigeria as well I am guessing from growing up there as well. What do you see people in the film industry doing wrong? Coz it's complaints, complaints, complaints but no one actually steps up and defines the specific problems that are there. What do you think is wrong? Where have people gone wrong in the industry?

Fabian: I think there are so many...Obviously I think infrastructure, which is not necessarily a fault of the filmmakers or the people in the industry. There is no film industry or any industry in the world that can survive without some form of government support, not necessarily government money for filmmakers, but helping to create that enabling environment. Regardless of the industry none cannot survive without government backing whether it is banking, the oil sector, there has to be some form of foundation laid by the government[...]to allow for those sort of foundations to be laid; all the elements that enable the industry to sustain itself as a commercial entity.

Over and above that, if you look at the filmmakers themselves, I think also as Africans we are very proud, but

creativity cannot be solely defined by ethnicity. What I am saying is that if you take a look at Hollywood, you see it as American, but when you go through the back end, you will be surprised that they did one part of the film in the Philippines, another part in South America but for them it is the end product matters. We don't diversify in terms of acquiring talent, resources from different parts of the world. Either you will hear, why did you use a Kenyan for that role, or why didn't you use a Nigerian for that role or why didn't you get your DOP or...I am not saying that you cannot enhance local resources but with creativity the end product always matters right? There were people that were not Nigerian that played for Fela, right? I bet you that the Salif Keitas and Hugh Masekelas had managers or band members that were not Malian or South African that's not to say that we need to kill local, but we need to understand that at times the end product really matters because what matters today, now, we are not saying that there was a non-South African Hugh Masekela's band, but we are proud that we have an African called Hugh Masekela, we have Salif Keita from Mali that we claim to be our own.

Every time we praise Hollywood, a lot of the things that are done in Hollywood are[...]not even made in Hollywood. That is because when it comes to quality you really have to go out to get the best and until we start looking, Africans start looking at the Film Industry like any other industry. I am sure if I was to look at all the banks in Kenya there are probably lots of foreigners working there right? There is hardly any industry that you don't find - you need the best and it does not mean that you must kill to get the best, right? South Africa for instance, what they do is you got a lot of Hollywood productions that are shot there. However, the



requirement is that you must have an X number of South Africans in the crew and it helps, because they also get to learn best practices, they get to put their names on top of huge multi national productions which they otherwise wouldn't be able to. For me that's also one element of it in the sense that we need to understand that it's the content that we should really hone in on. Our voices are not there as Africans. How we get our voice out there, the process of getting our voice out there; we need to carry our people along as crew but we must also understand that if carrying our people or certain people along just for the sake of the fact that they are Africans means that our voice will not be out there because the end product does not justify that voice being heard then what is the point? The objective is that we must ensure that we are on that platform. People do see great African films. We don't compromise on African literature so why do we compromise on African films? We have bad writers, nobody celebrates the bad ones only the great ones, so why must we celebrate what is mediocre just because it's African? We need to develop our film industry, so that it produces the equivalent of great African literature writers. There is hardly any African country that doesn't have an amazing african writer. So why can't we do it with film? Why compromise ourselves?

Look, the South American film industry has a model that is just amazing. They are South American and there is nothing that Hollywood has on those guys quality-wise. They tell their own stories. You know when you watch a South American film, you know it's authentic.

Elsie: Even when it has been adapted for American TV like Ugly Betty...

Fabian: You know this is a different voice and for me that's the kind of model we need to take. We don't need to settle

ourselves in their image...People will only take notice of you when you are yourself. The standards are the same whether you are an African filmmaker or or you are South American.

Elsie: When you get into a role, how do you get there? I can imagine playing the character of Bola [in Jacob's Cross] who is a very evil chap it wasn't a very easy transition you know, how do you transition into the character you are going to play?

Fabian: Well, I think after a while TV gets a bit easier...It was not a soap so I did not have to work everyday and have to be this one guy for 5 or 6 years. Normally when I read the script I play it in my head. I see it in my head. I see how I want to move, whether I want to smoke a cigarette or not. I also use references, I always tell people that in my advertising experience, when you want to pitch on a commercial, you can't tell a client there are no references. There is nothing under the sun that hasn't been done before. There has to be a reference for everything especially when it has to do with human interaction. I think of references that I know and I say okay, is this person like this or is there a cross between this person and that person, you know and I will discuss it with the director and once we have agreed upon that then we basically practice it in my head. For a series like Jacob's Cross you get to understand the nuance of the character, what he would do and understand him even better than the writers [...] you know what the character would say in any particular situations.[...] I like roles that I feel are different from who I am.

Eva: You seem to have transitioned successfully from acting to heading your own production company and you are working on your passion project, you are used to setting goals and reaching them. What advice would you give to those looking to becoming actors or heading their own companies?

Fabian: Well I think the most important thing is knowing why you are doing what you are doing. That is the first thing. I had a beautiful paid career in an ad agency, but I went into the ad industry specifically to be where I am now. When I thought I had learned enough I left after 5 years to be by myself to pursue acting, production and set up my own business.

It has not been easy, but it has always been full of love. I love what I do. People say I am a workaholic but I don't see it as work. That is the most important think. Everyone needs to find contentment which is very subjective. Once you find contentment, as long as you can afford the basics, you will not be bothered when another person has a private jet and you don't. The key thing for anyone that wants to get into this, you have to interrogate yourself honestly. There are certain people that want this industry for the fame, and not for the work. If its the fame you want, probably if you get it you might be satisfied but if you don't you know....[laughter all around] you need to know. I started by wanting to be a writer and I eventually interrogated myself and I figured that yes I love writing but I love storytelling more and the reason why I wanted to write then was because I love the art of storytelling and I realized that there are so many avenues in which I can tell stories. Even though I haven't written a book, I have only written commercials, I am content because I realize I interrogated myself and realized that what I really loved is the art of storytelling and anything that gives me a platform to tell stories whether it is writing a commercial, acting in a film I still feel that same contentment that I felt when I was 12 or 13 years old and I realized that I wanted to be a writer.

Eva: What are the three projects you are most proud of?

Fabian: The three projects?

Elsie: It can be when you were 13 or a school project or whatever...

Fabian: The first time I decided I wanted to be in the creative field and I got back to school I met my seat mate who is now the Creative Director in the agency, I told him, you know what, I know what I want to do. I want to be a writer, that week we started writing our first book and it was called..... I can't remember the story but I remember the title, it was crap, "Bang! You are Dead!" or something like that....[Laughter all around] and we passed it round in class and I still look at that with a smile on my face. There is a feature film that we did two years ago called Man On Ground it was also a passion project, it was around the xenophobic attacks of 2008 in South Africa. It took us a while to make the film but we eventually did. It was a creative expression around the issue of xenophobia but not necessarily pointing fingers at South Africans specifically because what we saw then was Africans looking for reasons to self-hate. It's xenophobia in South Africa, it was the election riots here [Kenya] it's muslims killing christians in Nigeria but it is this black on black, African on African thing. I was proud that we got to make that film.

The third one, what would be my third most....Working on the new project now, the fact that we will be shooting in the next couple of months. I am excited about that the same way I was about "Man On Ground". It is a film called Coma. A friend wrote a play in Canada and he wanted me

to take the lead role in that and I read it and I told him no but I acquired the rights from him to turn it into a film. It is one of those films that for me has a very unique African voice. It puts an African perspective on a very global subject like euthanasia, life and death. It is basically about a woman who is in a coma, her daughter wants to pull the plug and the son who has been in America, God knows how long, and as we say in pidgin, he is "born-throw-away" - people that leave home and forget their roots...-

Eva: It is "born-throw-away"?

Fabian: Yes, mhmhm . So he is all Americanized and their is this squabble between the two of them over the decision over whether to pull or not to pull [the plug]. It interrogates our own perspectives and views as Africans over the issue of life and death. How people see certain things through religious eyes. You can view it from a traditional perspective... For me it is a really great work. These are the kinds of films that I want to do. I can do slap-stick... but in terms of films that I want to be personally involved in not just as an actor, producer, writer those are the kind of films I will be engaged in. That for me is something that I am proud of and we are on our way to making such a film.

Eva: The one thing I want to ask you on behalf of our audience who are mostly in the diaspora, we are also working really hard to get people who are local to read. What do you want them to know about what is going in Africa right now, reasons why they need to pay attention, move back, be a part of it?

Elsie: yeah, the "born-throw-away"....

Fabian: I don't think everyone that is abroad is a "born-throw-away", we have them here as well [Laughter all around], I don't think its a matter of location, it's a matter of mind-set. You can see a guy living in the most rural places in Africa and he wants to be Jay Z. [Laughter] It is really a matter of mind-set, and I do not subscribe to the perspective that if you are African and you are outside Africa you need to move back home. No it's not about that. I think that as Africans we are a very mobile society, even though it was within the same continent. It's about knowing who you are and knowing that you can give back, not even sending money home, being African where you are you are giving back, not being ashamed of who you are and representing your culture and the place that you are from in the midst of other cultures for me is a huge give-back. Because one of the things that Africa suffers from the most is perception and that perceptions is fostered more out of Africa than in Africa. The people that are going to change that kind of perception will actually be Africans abroad. That has a huge impact on us economically wether our governments accept it or not. The way we are perceived abroad influences the kind of investment that comes, influences the way people see us; not that we need to beg them for anything, the reality is that we are a global world right now and you can't really influence how anyone truly decides to see you. That is a cause of their own internalization, but you can influence how you project yourself. If we have enough Africans out there projecting us rightly I think that is a big plus.

Eva: I think you said it perfectly. Actually I am going to quote you on that.[Laughter all around] I think it is important that it is said and you said it very well. So thank you very much Fabian for your time. We look forward to a fruitful partnership.

Fabian: Thank you. [Laughter]



After 3+ years of cooking and baking...lots of waiting,
Miriam Chemoss is ready to
serve and share her labor of love.

"LOVEBIRD"

will be in digital stores worldwide from January 7th, 2013.



Chew on This

I recently added papayas or pawpaws to my diet and I noticed that my bowel movements were more regular than usual. This was the most noticeable benefit, so I decided to look up what other benefits I was getting from the delicious pawpaws and share them with you...

Pawpaws Treat Digestive Disorders through enzymes that are very important in digesting food. The most important of these proteolytic enzymes found in papaya is papain. Papain breaks down proteins in food, allowing for better digestion. Papain is used to treat individuals with cystic fibrosis or pancreatic conditions; and less serious digestion disorders such as bloating and chronic indigestion.

Pawpaw Contains Antioxidants that the body needs to fight against cancer-causing cells. Vitamin C, E and beta-carotene are antioxidants that prevent all kinds of cancers. So adding a daily serving of papaya to your diet may lessen your risk of developing cancer.

Let Us Split A PawPaw

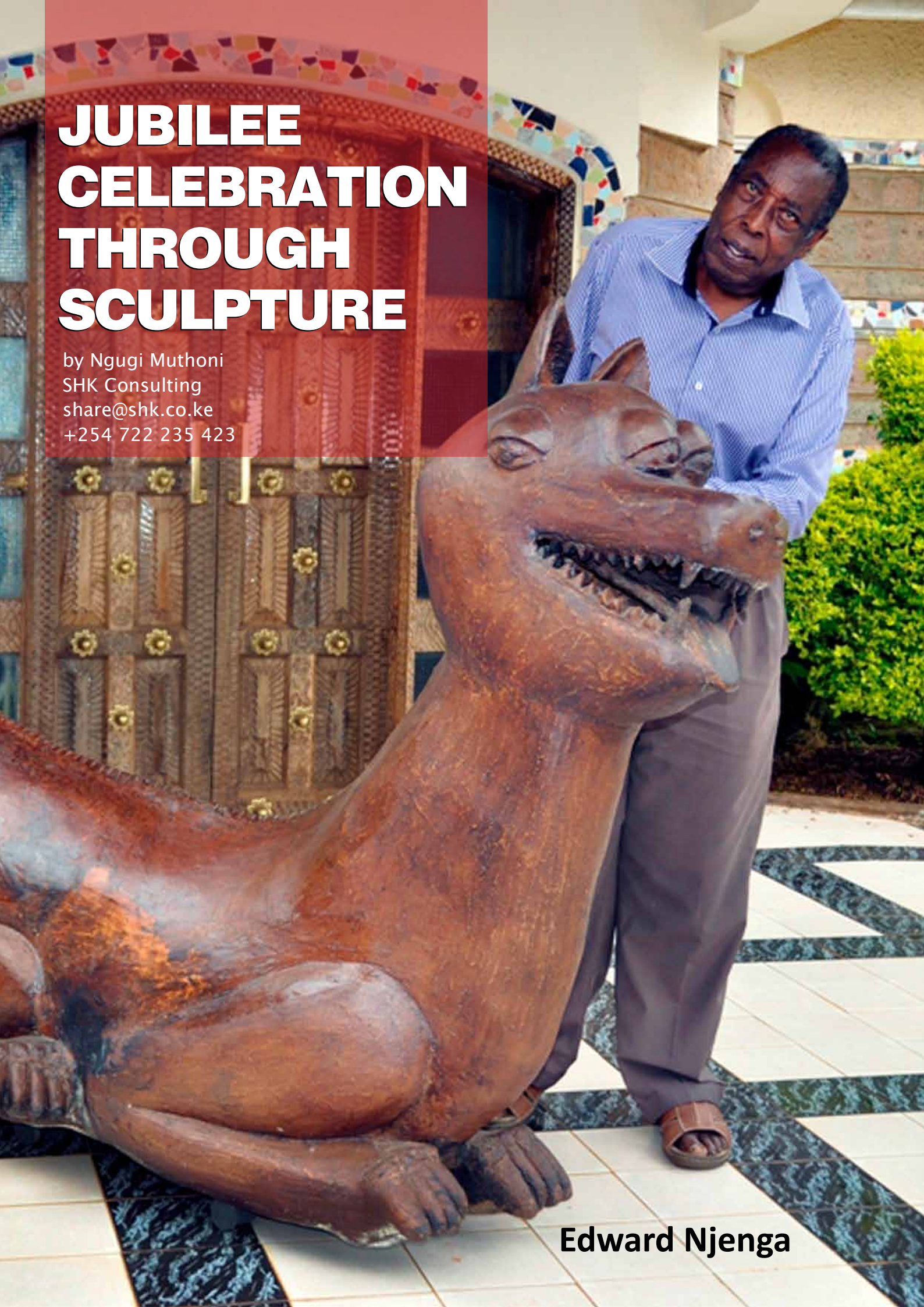
Pawpaw Boosts Male Virility through an enzyme called arginine which is known to boost blood flow around the penis. Arginine boosts nitric acid in the body to relax the muscles surrounding the blood vessels that supply the penis. These blood vessels then dilate and increase blood flow. A more concentrated form of arginine is used to treat erectile dysfunction.

Pawpaw is Used as a Cleanser because it is rich in fiber, which travels through the body and binds itself to cancer-causing toxins in the colon. The fiber in papaya flushes out the toxins in the colon and so one of the benefits of papaya is that it helps prevent colon cancer especially, due to its antioxidants and its fiber content.

....these are just a snapshot of some of what I found so, come on and let us split a pawpaw. Cheers!

JUBILEE CELEBRATION THROUGH SCULPTURE

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Edward Njenga

ABSOLUT VODKA AND NATIONAL MUSEUMS OF KENYA ART COLLABORATION

ABSOLUT VODKA and The National Museums of Kenya sponsored an exhibition to celebrate Kenya at 50 years on Tuesday, July 30, 2013. The exhibit featured the work of two artists, Edward Njenga and Leonard Kateete.

The history of contemporary art in Kenya dates back to the 1950s and originated in Uganda during the East African Community. At the time any Kenyan wanting to study art had to go to Makerere. Uganda thus influenced the inspirations of Kenyan artists and consequently Kenya's art.

Edward Njenga, is a 91 year old Kenyan ceramist whose outstanding ceramics depict events in Kenya's history from 1962 to current. He is known for being a master sculptor with a keen eye for detail and a wry sense of humour. These qualities are clearly expressed in his sculptures, in wood and clay. Over the last 50 years, Mzee Njenga has amassed a huge quantity of terracotta and stoneware. His figurines are a capsule of the times, commenting on evolving ways of life from the traditional to the modern. His exhibition is titled 'A Son's Dedication (1962 - 2013 ceramic collection)'

Leonard Kateete, is a Ugandan whose paintings on cultures of Eastern Africa have been collected in Kenya. Although he grew up in Uganda he has lived half of his life in Kenya and most of his art can be seen in various spaces in the country. He is most known for his life-size glass mosaic and sculpture installations in churches across Kenya. Most significant is a series of 26 large paintings commissioned by the Nation Media Group in 1995 that capture traditional communities in Eastern Africa. The paintings are currently loaned to the National Museums of Kenya. Kateete is a high flyer, his art has taken him to Britain, Holland, Italy, Spain, France, Zimbabwe and recently China. His exhibition is titled 'Humanity Through My Eyes'.



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