



“People often see this as the appearance of Jesus in an African setting, surrounded by everyday people,” says Sika, “from the ladies’ man in sunglasses to the collapsed drug addict, to the manual worker (carrying a bag on his head), to the young posh girl (with the dog), to the school girl (behind the girl on her knees with the Bible). The stigmata of light on the central character show that he is not the Christ but someone deeply affiliated to him, attaining the highest spiritual level of a human being.”

►►► If I could not imagine, that would be tough for me.”

Motivated to buy his first camera, Sika says he became hooked and hypnotised by it all, becoming more than just a snapper. “I would just shoot everything. But then I thought, I can’t just shoot everything, and I had this search for creativity.” It was this quest that led him to his discovery of David LaChapelle, the American

tic-father thing, that’s why I referred to myself as Andy Warhol’s grandson.”

However, Sika is adamant that he is not heavily influenced by renowned artists. “Apart from LaChapelle, the stimuli which creates images in my mind are the different things I encounter in my daily life – it could be from a book, a movie or a joke. But contrary to many artists, I

## Africa surrounds me ... so I think my hopes and feelings for Africa translated into these photos

photographer and film-maker known for his surreal style, after a friend commented that he could see elements of LaChapelle in Sika’s work.

He would later discover American artist Andy Warhol and begin referring to himself as Warhol’s grandson. “When I saw LaChapelle’s work, I thought, this is amazing. How can someone have such imagination? And when you go back in history, David LaChapelle was mentored by Andy Warhol. So it was more of the artis-

don’t have other famous and big artists as my influence. There are loads of influences which come from my direct environment.”

Monochrome, illustration and photo-making are the many facets of Sika’s photographic oeuvre. Within these three themes, he has created striking images of intense colour. He says his use of colour is meant to fill people’s imagination, the same way their “internal artistic tank” is filled with satisfaction when they see a work of art.



“Asana Diallo is a character in a film script I was writing,” says Sika. “It was set in an African-influenced fantasy world full of unusual creatures. Asana’s particularity is her height; she is not of this world. She has many children around her, mostly boys, engaged in various activities.”

“The colours have two purposes; one is to open the doors to imagination, as these colours give way to interpretation. These colours are for me a way to fill up people’s internal tanks, and because of this, the most important thing is that the people who view the work are sent into another dimension.”

An artist who does not believe in the preconceived art form, Sika says he “receives” the ideas for the different works that he has produced and that allows his work to narrate itself – it is a creative process which cannot be separated from the creative force.

“And when this force is at work, it is larger than me; it leads me and guides me into all this creative work. Hence, I approach creativity from a different point of view. Sometimes, I don’t concentrate on creating a narrative. I just feel things and when