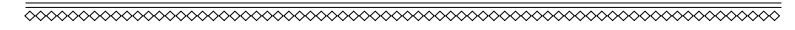


My African Letters

by Ditte Ejlerskov





My African Letters



A presentation of exchanged imaginings and a catalogue of paintings based on the email correspondence between European dreamer Ditte Ejlerskov and African dreamer Amadi Omorose Azagba.



MY AFRICAN LETTERS ER UDGIVET I 2012 AF FORLAGET SIESTA



WWW.SIESTA-FORLAGET.DK

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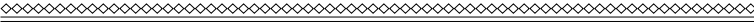
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UDGIVELSE. OGSÅ TAK TIL JOHAN FURÅKER, PETER EJLERSKOV, LARS RAHBK,
KRISTINA ANDERSEN OG JANNI BIRCH ANDREASEN





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Double projection

by Maj Hasager

“Sometimes people hold a core belief that is very strong. When they are presented with evidence that works against that belief, the new evidence cannot be accepted. It would create a feeling that is extremely uncomfortable, called cognitive dissonance. And because it is so important to protect the core belief, they will rationalize, ignore and even deny anything that doesn’t fit in with the core belief.”

Frantz Fanon (Black Skin, White Masks)

Two continents Africa and Europe are at play in Ditte Ejlerskovs exhibition My African Letter. Not as actual places, but as imaginary places and projections of desires through an ongoing correspondence between a European and an African dreamer, as Ejlerskov states it herself.

We, the audience, know Ditte Ejlerskov exists and that she is a Danish artist, and that somewhere in the world lives a person who either is Lawyer Amadi Omorose Azagba from the Republic of Benin or pretends to be this person out of reasons one can only speculate. What is more difficult to fathom is both protagonists’ motifs behind the exchange, which Ejlerskov is insinuating to be a mutual exchange of dreams, which in the end become punctuated, as both protagonists conclude from a somewhat fictionalized perspective in writing.

This Double projection of desires, positions, power structures and meeting the Other from 1) the Eurocentric view and 2) the colonized perspective, creates a embarrassing sense – is it possible to imitate these perspectives as an artist in the post-colonial era? Is it exactly because of this romanticised notion of the Other – that it becomes visible that both parties have played a role – acted out over time, that the punctuated fiction creates a glimpse of humanity between two individuals?

Is the double projection, both of the image projected onto the Other and the self image of Ejlerskov and Azagba, projected onto the screens of their computers before pressing the send button? And could this be mirroring a condition of alienation between people within society? Is looking at yourself as a projection while at the same time projecting stereotypical images through writing onto someone you are not facing or maybe never have met then a re-colonization of the virtual space between Europe and Africa or does it go both ways – perpetuating the stereotypical images to gain something: in this matter money respectively a work of art?

Who do we, the audience, picture when thinking of Amandi Omorose Azagda? Ejlerskov questions our ability to face ourselves and our anticipations of the Other, by embracing and engaging in a position of calculated naivety, where she is playing along the lines and narratives of what most people would reject as spam email. By doing so she dismisses a political correctness, and is entering a minefield of hierarchies and structures where she can and will be questioned on her motif – she is experimenting with her privileges as a Scandinavian artist without ever leaving her safe haven in front of the computer and her own reflection.

Emails, Paintings, Loops

by Ditte Ejlerskov

Emails

On the 9th of April 2011, when I received my first letter from lawyer Amadi Omorose Azagba, I was exited. In fact I was not sure what to believe. This could be the real thing! The lawyer writes that he has been trying to reach me for quite some time now, since one of his former clients, Gabriel Ejlerskov, had tragically died in a car accident and that this man has left an astronomic amount of money. Gabriel has earned his money as a gold merchant and by lending out exotic animals for fashion photography. He leaves behind a fine French house, a pool surrounded by exotic plants, and some mysterious artefacts from Africa where he lived until his death. The lawyer who adminis- trates the possessions is unfortunately limited by a deadline given by the local bank that holds Gabriel’s money. If I pay the fee, I will gain access to the legacy.

I answer the email which becomes the beginning of a long dialog between Azagba and me. The lawyer sends me elaborate information and descriptions in words and photos that he himself, presumably, has taken to authenti- cate his scam. The email correspondence will be available in the gallery while the show “My African Letters” is exemplified through painting. Everything is based on the reverie constructed throughout several months in words formulated and sent across the globe.

Paintings

Taking painting as my starting point, I seek to explore its potential as a tool for interpreting reality. Some of the paintings linked to this project are renderings of the photos Azagba sent me via email. Others are translations of his words and some are pure imagination. All are they experiments in formal painting as well as they are unfolding the narration of my opportunity in Africa.

Several of the paintings are physically layered where canvases are cut out and mounted on top of each other. By doing so I am affirming the nature of this exchange of ideas where dreams and fragments are picked up, built on top of each other.

In my studio as I reduce my framework of components to pure painterly elements, I am able to blend and explore without a fixed point in time. The pure painterly elements once were translations of Azagba’s photos, but they were also found in historical photos for example of a colonial house, an expensive floor, a tropical plant, an insect, a wild animal, a safari, a French battleship, or a contemporary fashion photo of a woman in a cheetah body-stocking. Weighed against the viewer’s readings of these layered paintings, my privilege is the sentiment in the former iden- tity of the cut canvases. I remember the strengths and failures of the pictures I have trimmed down or hidden behind other layers of canvas. I hope, however, that parts of this experience of sacrifice wiltranslate to those who look at my paintings. By blending pictures and impulses into my own daydream, I try to question the space between the personal and public, and I strive to define individual experience within a world order of collective consciousness.

Collective consciousness is built up by published information. What is published is real. Therefore I find Oriental- ist paintings from the 19th century exceptionally inspirational. These artists were imitating the exotic instead of essentially representing it. I believe that much of today’s tourism is also constituted through personal interpreta- tions. We project what we want to see. In order to satisfy visitors, the places we visit imitate what we expect to see.

In the vein of the Orientalist painters I am, in this project, playing with completely constructed exotic environ- ments. So is Azagba. We both play a game of the white man’s expectations of Africa.

After the last email is sent, in the final stages of the painting project, the great burden of colonial guilt happens in me. That is how it felt; I got caught in my own game. I had exploited Azagba for the sake of art. We do not know who he is, but he is a victim.

I experienced how the project suddenly took a significant turn as I explicitly tried to find an alibi and a moral solution to the fact that I had exploited my pen pal. My crime is that of spending his time and acting upon his credulity. He believed in anything I wrote to him. I now had several solutions on how to compensate Azagba. I could pay the fee as of payment for my art project, and as a sort of fake goodwill sign of him “winning” the battle of lies. That, of course, would be a construction since I did not believe him. I could also confess and share my potential economic surplus of the exhibition with him. He would then have to admit that he had been lying to me and he would have to reveal his identity to me. Then I could help him into a better life. He is probably in a tight situation where ever he is... Most criminals are forced into unconstructive circumstances I guess...? I could help him, play on, and send him the money as a reward. We could perhaps even do an art-project together and I would release him from this sad job of his...

First I exploit him and then I want to save him? I am acting like a colonial businessman from the 19th century! Or a priest! In the end of my search for a suitable moral solution, I understand that this political correctness was only one to satisfy my own ego. I do not really care about Azagba. But I care about my self-image. I do not want to appear uncivilized!

Well, I am only guilty if Azagba in fact is less privileged than I am myself. Is it not only my prejudgement of him that places him under me? I do not know enough about him to be able to consider who is more privileged...

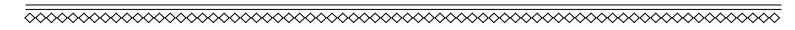
The last painting is now dry and I wonder if it is actually possible for me to dress up in these post-colonial feathers? Must I really bare this enormous guilt just because I am from Europe and Azagba is from Benin in Africa? More importantly; I now realize that it is in fact not when I mock Azagba that I am acting superiorly. Is it not when I

bring in morals and want to help him be a better person that I act wiser, superior and missionary?

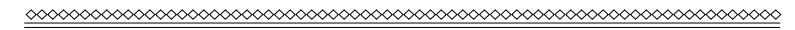
It is interesting to experience how political correctness can change facts entirely: This relationship would never have existed had Azagba not initiated it. It is driven by the fact that I myself am a victim of scam. Who is then the winner? Is the victim always the less privileged? And how do I measure that when I know nothing about him?

Well, what happened then in this strange tale was that I much later got in contact with him again. My remorseful suggestion now was that he admitted his game and we would do an art project together. He was interested and I was relieved. Sadly, despite his interest in art he still insisted on Gabriel resting in imaginary peace. So we can never be collaborators and the dialog ends here with a pending apology in my email drafts box.





Correspondence 1



From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: April 11, 2011 21:27
Subject: The Africa book of law

Attention: Ditte Ejlerskov,

Hello dear; I am Lawyer Amadi Omorose Azagba, personal attorney to Late Mr. Gabriel Ejlerskov, who was a very famous gold merchant here in the Republic of Benin, West Africa. My client died on Thursday 25th of December 2006, with his entire family. They were all involved in a car accident on Togo Ghana express way¹. Since then I have made several inquiries to your embassy to locate any of my clients extended relatives, this has proved Unsuccessful.

You however should not worry about Gabriel's accident. He had a proper burial ceremony here in Cotonou with all his friends and white doves were set free. After these several unsuccessful attempts, I decided to track down Gabriels Surname name over the Internet being the advice I got from your embassy. Because in the Africa book of law any person that bear the same last surname automatically comes from the same tribe. That is why I have contacted you to assist me in repatriating the money and property left behind by my late client before they get his account confiscated or declared unserviced by the bank here. The huge amount of money \$10.3 Million Dollars (Ten million three hundred thousand United state Dollars) was deposited in the Bank here in Benin Republic.

The Bank has issued me a notice to provide the next of kin, or they will have the account confiscated. Since I have been unsuccessful in locating the relatives for over some years now, I seek your co-operation and honour to present you as the next of kin to my client since you have the same Surname as my client. When all the documents will be replaced in your name, making you eligible, then the bank will immediately transfer the total fund US\$ 10.3 Million Dollars, to your bank account.

I promise to share the money together with you 50% to me 50% to you. We will procure all the necessary legal documents that can be used to back up to claim of this money in the bank. All I require is your honest help and co-operation to enable us seeing this transaction through and successful. I guarantee you that this will be executed under a legal arrangement that will protect you from any breach of the law. You have to keep this business a secret. Please send me you your phone number and your full name and address, plus your date and place of birth. I will help you further.

Best Regards,
Advocate Amadi Omorose Azagba Esq.

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Légal Représentatives
Solicitors & Advocate
Cotonou, Republique du Benin
Telephone:+229-96838833

1 See the paintings on page 83, 113

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: April 12, 2011 14:23
Subject: The African Sunset

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: April 15, 2011 16:26
Subject: A French house with a pool

Dear Mr. Amadi Omorose Azagba,

Many thanks for your email! I am very pleased to be contacted by you - except I was surprised to hear that I have family in the Republic of Benin? What a pleasant email to receive! It is of course very sad news to hear that the entire family of Mr. Gabriel Ejlerskov died in a car accident... And I will of course co-operate and I am naturally very honoured to be contacted in this matter. In my mind, I have a very dreamy and almost fictional image of life in Africa. And now you tell me I have a chance to go there? Unbelievable... I have never been there. I would love to come and take pictures of the African sunset and smell the unfamiliar scents running along the red ground... I have been told that the cicadas sing an ungoing and beautifully monochrome song in the long grass...

Where exactly did Mr. Gabriel Ejlerskov live? Do you have any pictures of his home or of him? It would be interesting to know more about him. It seems very extraordinary to simply have the money transferred without really knowing who this man was. However I am not complaining! I am really very honoured. Please get back to me as soon as possible so that we can proceed with the money transfer to my bank account.

Best regards,

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Mr. Ditte Ejlerskov,

Hope you are doing great over there! I am happy to bring you this news! I am delighted on receipt of your email, indicating your willingness to cooperate with me to make the application for the release of the funds. It is my legal right to appoint the beneficiary for the fund since the client died without any will.

My client was living at 15 Avenue Steinmetz here in Cotonou Benin before his death. I visited him many times there. It is a beautiful French house with a pool. It is a medium size pool with many beautiful plants around it² and a local man who cleans the pool every evening. It is very cosy in and around the house in the night and in the day.³ There are many African inspirations in the house. There is a very special and visually interesting starshaped stone flooring as well.⁴

My friend please can I trust you? All my hope depends on this fund that is why I need an honest person to be my partner in the transaction. You have to keep this business a secret and follow my advice for us to make progress in this claim. I promise to share the money 50% as soon as the fund is transferred into your account.

I am attaching a copy of my international passport for your view.⁵ You can as well send me a copy of your own passport for both of us to know each other.

Please give me all the informations I asked for so that I can send to you the application form.

Best Regards,
Advocate Amadi Omorose Azagba Esq.

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2 See the painting on page 93
3 See the painting on page 95
4 See the painting on page 109
5 See the painting on page 87

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: April 22, 2011 25:34
Subject: Business

Dear Ms. Ditte Ejlerskov,

I do not welcome your unkind response to my proposal of 50% of the total sum. You must realize that I have spend a lot of time with this issue and that you would not been giving this opportunity if I had not fulfilled my job.

Will I get the house as well? Wow! Do you have any photos of it? You write it is a french house. What exactly does that mean? Does it have a french stucco ceiling?⁷ I hope so! I find that so beautiful...

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I also need to say that I actually think the 50 % of the amount of 10.3 Million Dollars really is a large fee that you are charging for the transaction. I am not sure I want to agree on that calculation...

Untill then,
Yours faithfully,

6 See the painting on page 97

7 See the painting on page 89

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: April 28, 2011 19:07
Subject: RE: Business

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: May 5, 2011 21:27
Subject: Ground rules!

Dear Amadi Omorose Azagba,

But come on! 50 % 10.3 Million Dollars really is astronomic! I will not accept that. If you agree on 40% for you and 60% for me, we can proceed with the negotiations. If not, I am not interested in continuing this conversation.

Best Regards,

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ms. Ditte Ejlerskov,

Ok. You are right. You should have the larger part of the sum. I will accept 40%. However before I proceed further to give you more details on the procedures there is immediate need for us to set down some ground rules that will govern this transaction for quick and effective conclusion of this deal. These rules must not be violated!

The first rule is that of non disclosure of this deal to anybody, organization or authority. This transaction must remain a business transaction between you and I. Secondly, we must not involve a third party or disclose any information related to this business to any single person be it friends or relative to avoid eyebrow been raised. Thirdly, that whatever information that is exchanged between us in the course of this business transaction must never be used against the other person both now and in the future. Even if either of the parties decides that he is no longer interested or wishes to continue.

I want to assure you that we will not harm anybody. Nor will we be breaking the law.

I have just received an ultimatum of only 21 (twenty one) working days from the Bank management or they will have the account closed as an unclaimed bill.

You may ask yourself why you are been asked to stand as the deceased next of kin? The answer to that question is simple: The late Gabriel Ejlerskov had no existing relative to claim his balance from the bank and since the demise of his death in the year 2006 all effort to locate his extended relatives have all been in vain. He once told me that he lost his entire family during the Second World War at which time his father had fled with him to South Africa as a young boy from, where they later came to Kenya where he got married to his wife. Apart from his interests in gold Gabriel was the owner of Accessoires Tropicale.

It was a company that supported the fashion industry⁸ with living wild life accessories and such. His specialty was the toucan bird.

Best regards,
Advocate Amadi Omorose Azagba Esq.

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8 See the painting on page 119, 121, 133, 135, 139, 141

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: May 8, 2011 17:33
Subject: RE: Ground rules!

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: May 12, 2011 21:14
Subject: Lion

Dear Amadi Omorose Azagba,

I have read your email with the 3 ground rules, and I am afraid to tell you that I have already told several people... I was so exited about all you told me... I feel that I have recently been able to piece together the information you have given me. My friends have helped me understand all this. Is my voyage over now?

And by the way; what is the difference between rule no 1 and no 2? .. And no 3 for that matter?

Untill then,
Yours faithfully,

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ms. Ditte Ejlerskov,

Ok. Forget about the rules. We will proceed with the transfer as soon as possible now. I am trying to set up a meeting in the bank, but they have some paper problems...

I have just arranged with my good friend Tonge Amikla that he would take you to the beautiful night safari⁹ here in Benin if you come. Many tourists enjoy that. If you like it he can take you really close to the wild animals such as lions. Here is a picture that I myself took last month when Tonge took me on night safari.

We got really close to this lion resting on the warm asphalt¹⁰.

Should I send more pictures from my safari?

Regards,
Advocate Amadi Omorose Azagba Esq.

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9 See the painting on page 105
10 See the painting on page 101

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: May 13, 2011 11:13
Subject: RE: Lion

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: May 15, 2011 20:31
Subject: Toucan

Dear Amadi Omorose Azagba,

Hmm... Ok. No rules then.

Please send me pictures! Please do! I am very interested in the wild life and a night safari sounds very magical! I can almost hear the sounds of the air and the smell of exotics... I can truly picture myself there on the warm asphalt.¹¹

Dreamy thoughts goes from here, over the seas, to Africa...¹²

Yours faithfully,

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ms. Ditte Ejlerskov,

Yes the wild life is very special. In the safari you will smell the African air. It is sweet and warm and moist. You will fit right into it here.

I am still trying to arrange the meeting in the bank. It seems there is a question of a legal paper. I am looking into it at the moment.

I can also take you to Gabriel's large toucan volière¹³ that was sold to a local businessman after the accident. I know this man. We can go there. You can even hold a toucan if you like.¹⁴

Regards,
Advocate Amadi Omorose Azagba Esq.

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11 See the painting on page 103
12 See the painting on page 115

13 See the painting on page 125
14 See the painting on page 127

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: May 18, 2011 12:43
Subject: RE: Toucan

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: May 20, 2011 13:34
Subject: RE: RE: Toucan

Dear Amadi Omorose Azagba,

I have never seen a toucan before. It is so beautiful! I am very exited about going to that place. Was the toucan part of his business? Or was it a private hobby?

Best regards,
Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ms. Ditte Ejlerskov,

The toucan interest was mainly Gabriel’s own pleasure. But he also lent out toucans for noble parties and fashion shoots and cat walks also. He had the toucan volière build in a special French style. Many people complimented the building.¹⁵

For you interest in Gabriel I can tell you that he was a very successful businessman here in Benin and in Africa in general. He was also regarded as a friendly and passionate man. Here in the city he was called the toucan man because he had a special passion for this bird. I will attach you a pictures of his favorite toucans. Unfortunately I had to sell the toucans with the pavilion. Gabriel also collected artefacts of Toucans because he adored the toucan so much. I will send you pictures of his artefacts later when I have photographed them this week.

I will now go to a meeting in the bank. I will let you know when I know more about the fee that that the bank mentioned to me. It is very strange. You will know soon.

Best Regards,
Advocate Amadi Omorose Azagba Esq.

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Sverige

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From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: May 27, 2011 05:11
Subject: The toucan of African amethyst

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: May 28, 2011 10:13
Subject: RE: The toucan of African amethyst

Dear Ditte Ejlerskov,

Other artefacts are the toucan of African amethyst¹⁸. A very rare item as well. And it is very beautiful. Ebay currently has a similar piece up for 3500 dollars.

The wooden sculpture that I also send you a picture of is also very rare¹⁹. I know that the director of The University Museum’s Benin collection has contacted Gabriel about the piece in 2001. So I am sure there is a marked for this artwork as well.

I have told my wife about you. She will be happy to meet you here.

Regards,
Advocate Amadi Omorose Azagba Esq.

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Dear Amadi Omorose Azagba,

I am glad you wife is interested in meeting me. The artefacts are very pretty. I really like the wooden sculpture²⁰. Could you tell me more about it. I am not sure I want to sell them.

And I have an idea for the bank issue: You pay it.

Best regards,
Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

18 See the painting on page 111
19 See the painting on page 131

20 See the painting on page 131

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 1, 2011 15:37
Subject: Mr. Godwin

Dear,

I would very much have liked to pay the fee but the problem is that the money needs to come from your foreign account to verify and start the process of the larger transfer later this month. That is why you need to pay it and not me. I am sorry about that.

If you like I can pay you half into your account as soon as you have transferred the money to the bank. That way we share the fee. And remember you will get the large amount very soon also.

I will tell you more about the wood piece later. Now we should concentrate on the fee.

So now you must only pay \$2500 Dollars (two thousand five hundred United state Dollars). You have to pay it into the bank account number you find in the attached paper from the FINANCIAL BANK OF BENIN (FBB) in Cotonou Benin republic.

As soon as you confirm to me your willingness to assit me in this bussiness. I wil be happy.

I will be monitoring the whole situation here in the bank together with Mr. Godwin Johnson (Bill and Exchange Manager, FBB). I have a very good relation with the director of the bank and the general staff here. You should not worry about anything.

You never commented on the very special LP Tropicana Souvenir²¹. Had you not heard about it before?

Regards,
Advocate Amadi Omorose Azagba Esq.

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Telephone:+229-96838833

21 See the painting on page 147

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 2, 2011 14:28
Subject: RE: Mr. Godwin

Dear Amadi Omorose Azagba,

No I had not heard about the Tropicana Souvenir. It is however a very beautiful cover. Paradise-like.²² And its title seems to illustrate this correspondance very well... Because will I ever get this money - or is all this just a tropical souvenir of something that was never mine in the first place?

If you have such a great relationship with the Financial Bank of Benin and Mr. Godwin you should be able to avoid this fee. Or to put it more relevantly; I think you should pay the fee since I have already agreed on giving you millions of my family money!

Best regards,
Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

22 See the painting on page 145

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 3, 2011 15:17
Subject: Decision

Dear,

I read you mail as a sign that you are not able to make the transfer of the fee to the bank.

I have therefore decided that it would not be in the mutual interest of both of us to forward your name as the next of kin to my late client. It will be foolish to start something we both know from the beginning we will not be able to conclude. I am therefore in the process to seeking out another person with the same or similar surname as my late client, one that is capable of handling the financial aspect of the deal. I however promise to adequately compensate you as soon as the deal is concluded.

If you decide to pay now, you will soon get your family money. I could also assist you with the artefacts as I said. But you sounded uninterested in that.

I am sorry for all and every inconvenience this might or is likely to cause you. I sincerely hope that you will see my point of view in all this.

We should keep in touch.

Regards,
Advocate Amadi Omorose Azagba Esq.

JAWIELS CHAMBERS & CO
Légal Représentatives
Solicitors & Advocate
Cotonou, Republique du Benin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 3, 2011 15:53
Subject: RE: Decision

Dear Amadi Omorose Azagba,

We should keep in touch? Is that it? You are shutting down the opportunity of my life? And we should keep in touch? I do not know what it is, but something is clearly covering the central focus point of this drama...²³

Best regards,
Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

I do sincerely apologize for any and all inconveniences this issue of dropping you for another might have caused you. But the fact remains that the transaction must come first. I have so much tied up with the deal that I cannot afford to fail and will not fail.

I told you that I will compensate you but cannot be specific at this stage because it will not be a decision that I will have to take alone. My new partner will have to be involved so you just have a little patience. You have to trust and believe in me. I will keep you updated.

Regards,
Advocate Amadi Omorose Azagba Esq.

You write that you will compensate me. How? You have invited me in on this miraculous adventure²⁴ and now you are just pulling the plug? Have you any idea what you have done?²⁵

25 See the painting on page 153

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 8, 2011 09:39
Subject: Hello!?

Why are you not answering me? This really is a fuckup situation!

Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 13, 2011 15:37
Subject: RE: Hello!?

Dear Ditte Ejlerskov

This is not a setup! I would never deceive you. You insult me!

I strongly reject such demeaning and derogatory statement on my person and demand an unserved apology from you as a prerequisite for continued correspondence between us.

Your problem is that you are a dreamer.

You can save this whole situation by just paying the fee...

I have searched for you since 2006. Please pay the fee. I am so sorry about all of this.

Please,

Advocate Amadi Omorose Azagba Esq.

JAWIELS CHAMBERS & CO
Légal Représentatives
Solicitors & Advocate
Cotonou, République du Bénin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 14, 2011 09:31
Subject: RE: RE: Hello!?

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 15, 2011 16:31
Subject: Disease

What? My problem is that I am a dreamer? What a feeble thing to write to me.

I did not mean a setup as a deceiving game! I meant setup as a design or an installation.²⁶
Would you relex!

I am sorry to hear that you have put yourself and your family in this situation. But I cannot meet the expense of this venture!

In fact, it is ridiculous that we are even discussing this small amount of money. It is literally peanuts weighed against “ten million three hundred thousand United state Dollars” we were supposed to be sharing.

This makes me sick.

Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ditte Ejlerskov,

I am unhappy to hear that you are sick.
Do you think you can find a way to pay the fee?

Please,
Advocate Amadi Omorose Azagba Esq.

JAWIELS CHAMBERS & CO
Légal Représentatives
Solicitors & Advocate
Cotonou, Republique du Benin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 17, 2011 18:32
Subject: RE: Disease

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 19, 2011 20:36
Subject: RE: RE: Disease

I am not sick. This situation is sick.

Let me explain. The African air might be sweet, warm and moist as you write, but to me at this point it seems the entire African nature has a fever...²⁷

Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ditte Ejlerskov

Ok. I understand. I am sincerely sorry for all the pain I have caused you in this matter. I will let you know if I find an opening in the case. Can you now pay the fee?

What I meant about you being a dreamer. I meant that you are preoccupied with fantasies or unrealistic plans and a little bit out of touch with reality.²⁸

Lets keep in touch please.

Yours truly,
Advocate Amadi Omorose Azagba Esq.

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Telephone:+229-96838833

27 See the painting on page 157

28 See the paintings on page 103

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 20, 2011 13:32
Subject: RE: RE: RE: Disease

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 23, 2011 15:27
Subject: Please

No I will not pay, Mr. Shrink!

What you trying to do now I am not really sure. But do you honestly see youself as being in touch with reality? LOL!

Do you even know what a dreamer is? In good dreams people always understand themselves as free and jovial. Trouble only occurs when a need presents itself in a dream. Your dream is then on the way down hill. It dissolves or transforms into a nightmare.²⁹

When the dreamer is awake all elements from the dream is no longer saturated. Everything lacks its thrilling taste. When electricity is reconnected to the dream everything can be reborn³⁰. The dreamer cannot control or re-enforce the dream. Things, smells, people, situations and scenes that you have never seen or heart about before appear seemingly out of nowhere.

I might be a dreamer.

But I am not able to feed and thereby control the dream myself.

Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Ditte..

Please don't kill my opportunity.

Yours truly,
Advocate Amadi Omorose Azagba Esq.

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Telephone:+229-96838833

See the painting on page 159
See the painting on page 123

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 24, 2011 09:41
Subject: RE: Please

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 25, 2011 12:32
Subject: RE: RE: Please

I cannot help you. Reality is now kicking in.

All dreams are broken.³¹

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ditte,

Yes.. dreams are broken.

Yours truly,
Advocate Amadi Omorose Azagba Esq.

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31 See the painting on page 155

32 See the painting on page 149

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From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 27, 2011 23:49
Subject: RE: RE: RE: RE: RE: Please

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 28, 2011 15:34
Subject: RE: RE: RE: RE: RE: RE: Please

Now, all the best on your search for the right person to open Gabriel’s account. I am not the one. I think this is dissolving. And I do not need all that money anyway.

But some of it would be good ;-)

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

Dear Ditte,

Yes I know. Just some of it would be very good certainly.

Thank your for your positive emails. I have enjoyed talking with you.

The best of luck.

God bless you.

Yours,
Advocate Amadi Omorose Azagba Esq.

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Cotonou, Republique du Benin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: June 28, 2011 19:31
Subject: Dreams can come true

The best of luck to you too.
Remember, dreams can come true.

Yours truly,
Ditte Ejlerskov

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: June 29, 2011 15:11
Subject: RE: Dreams can come true

Dear Ditte,

Yes dreams sometime come true. It all depends on the dream foundation I think. This one was perhaps a bit infected.

Take care now Ditte. I have to move on with my business.

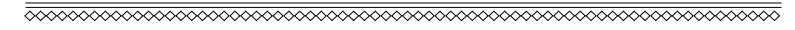
I wish you all the best.

Always remember that I am so sorry for the harm I caused you.

Dreams can come true.

Amadi

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Telephone:+229-96838833



Correspondence 2



From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: August 1, 2011 11:10
Subject: How are you?

Dear Ditte,

How are you? I have not heard from you since, is anything the problem?
Hope to hear from you soon.

Remain Blessed.

Amadi

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Cotonou, Republique du Benin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: August 1, 2011 19:38
Subject: RE: How are you?

Dear Omila Pognon,

How are you doing? I wonder why you contacted me again? I thought this whole phase was over now because I could not pay the fee?

You probably remember that I got really upset about you dropping me as the next of kin to Josef Ejlerskov. Since then I have tried to analyse our email correspondence though painting. I am an artist, but I guess you already know that. I am having a painting show in relation to these letters we have sent to each other and the building up of a dream from Africa. I have ofcause not used your “name” anywhere in my art - in case it would be sensitive to you.

Also I have not used any of the pictures of Gabriel you send me, but only those of things and places.

At my Google Analytics account for my website I found out that you, or someone else in Cotonou, where you live, had copied my email adress from my website the 10th of june 2010? You could have just said that to me instead of claiming that you had contacted with my embassy?

I think we should now leave Gabriel and let him rest in peace. Dont you agree? I am not angry with you anymore. I will never be able to pay that fee, but I would be happy to get an email from you confirming that you have read this email, so that we can just leave it all here.

No hard feelings. And I am sorry that I am not a rich person who can help you, but I wish you the best of luck with your business in the future.

Yours even more truly,
Ditte Ejlerskov

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: August 10, 2011 11:31
Subject: RE: How are you?

Dear Omila Pognon,

Please respond to my emails. I am an artist and I am being 100 % honest with you. I do not have the money to pay the fee, but perhaps we can find another way to generate some money together..? I have an idea.

I have come to a new view of this situation. I do not care if you are really Barrister Omila Pognon or who you are - we are all dreaming - I am writing to you as a person.

As I wrote in my last email, I am an artist and I am thinking that we can do an art project together and perhaps exhibit it here in Scandinavia and perhaps somewhere in Benin as well. Have you ever done drawings, paintings, poetry or anything?

I could provide an exhibition spaces here in Skandinavia. I am surgesting a commercial art show in collaboration with you - sharing the income of money. Would you be interested in that? We can find a way to perhaps send the money cash if that is even possible - or from my embassy to yours or what ever will be safe. We can perhaps produce a little book as well. I have done that before.

I dont know how or what or where, but what do you think of all this?

At least. Reply my emails.

Yours 100 % truly
Ditte Ejlerskov

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: August 10, 2011 23:16
Subject: How are you?

Dear Ditte,

No, I don't have any experience working with the art before but I think that it would be a very good challenge. I will put somebody to work looking for an art gallery that we can use. I will let you know more soon. Call me so I get your cell no so that we can discuss it.

Amadi

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Solicitors & Advocate
Cotonou, Republique du Benin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: August 11, 2011 13:12
Subject: RE: How are you?

Dear Omila Pognon,

That sounds very good. We might have to do the art before looking for a showroom. Later we can make an application and get funding for example by the state here - they are generally enthusiastic about supporting projects that cross cultures.

Lets us discuss further later!

Now my show in Copenhagen is soon opening. Would it be insulting to you if I published this email correspondance? I will change you name.

Best,
Ditte Ejlerskov

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: August 10, 2011 23:16
Subject: How are you?

Dear Ditte,

No, not insulting. Good luck with the painting show. Gabriel would have been proud of you. I have been expecting your call. Do call me as I have somethings that I will like us to discuss in other to move forward with speed in the future project you mentioned.

Amadi

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Cotonou, Republique du Benin
Telephone:+229-96838833

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date: August 11, 2011 13:12
Subject: RE: How are you?

Dear Omila Pognon,

I will do so. But I have a lot of work at the moment. I believe email is a good communication tool for us at the moment.

In the mean time, and at least before we can work together, you must uncover your real identity. Do not be concerned that I will use that against you. I will not.

To do a collaboration, we must be honest.

Best reagrds,
Ditte

Ditte Ejlerskov
Baskemöllegatan 7b
21440 Malmö
Sverige-

From: Amadi Omorose Azagba
To: ditte@ditteejlerskov.com
Date: August 15, 2011 23:11
Subject: Apology

From: Ditte Ejlerskov
To: amadi.omorose.azagba@yahoo.com
Date:
Subject: Apology pending...

Dear,

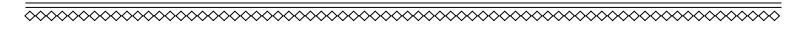
I don't know if you are trying to insult me or just plain been funny. Why would you think that I am not contacting you with my real names? I am afraid that we cannot have a viable relationship without trust and self respect for each other.

I therefore strongly reject such demeaning and derogatory statement on my person and demand an unreserved apology from you as a prerequisite for continued correspondence between us.

Amadi

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Paintings



A car accident on Togo Ghana express way
22 x 27 cm, oil on canvas, 2011



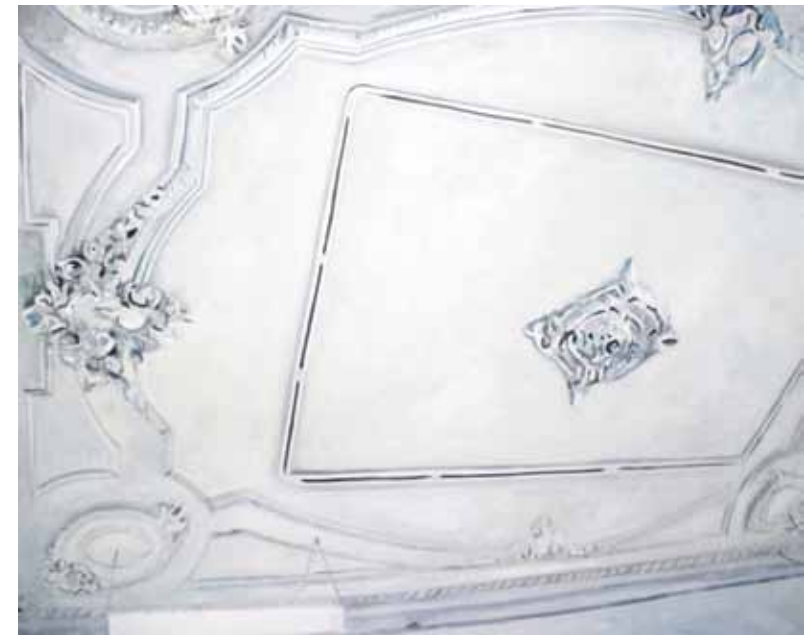
White doves were set free
19 x 24 cm, oil on canvas, 2011



Detail view 1; *All dreams are broken*
55 x 130 cm, oil on 6 canvases, 2011



French stucco ceiling
80 x 100 cm, oil on canvas, 2011



Detail view; *Night murmur caught in the living light*
40 x 50 cm, oil on 3 canvases, 2011



A medium size pool with many beautiful plants around it
110 x 110 cm, oil on canvas, 2011



I dive in
50 x 50 cm, oil on 4 canvases, 2012



Sweet wild life
22 x 27 cm, oil on canvas, 2011



Sweeping breezes
48 x 33 cm, oil on 6 canvases, 2012



Detail view 1; *Poses on warm asphalt*
80 x 120 cm, oil on 6 canvases, 2011



Detail view 3; *Poses on warm asphalt*
80 x 120 cm, oil on 6 canvases, 2011



Detail view 4; *Poses on warm asphalt*
80 x 120 cm, oil on 6 canvases, 2011



Poses on warm asphalt
80 x 120 cm, oil on canvaas, 2011



This is the place to stay forever
226 cm x 330 cm, oil on 4 canvases, 2011



Toucan of African amethyst
20 x 20 cm, oil on canvas, 2011



Dissolving
15 x 21 cm, oil on canvas, 2011



Thoughts of love
50 x 50 cm, oil on 5 canvases, 2012



Covering up
38 x 30 cm, oil on canvas, 2011



Detail view; *Africa Style*
56 x 27 cm, oil on 5 canvases, 2012



Africa Style
56 x 27 cm, oil on 5 canvases, 2012



When reconnected to the dream, everything can be reborn
50 x 50 cm, oil on 5 canvases, 2012



Toucan volière
24 x 24 cm, oil on round canvas, 2011



Holding a toucan
50 x 70 cm, oil on 4 canvases, 2012



Detail view 1; *Facts and Fashion*
38 x 155 cm, oil on 8 canvases, 2011



Detail view 2; *Facts and Fashion*
38 x 155 cm, oil on 8 canvases, 2011



Detail view 3; *Facts and Fashion*
38 x 155 cm, oil on 8 canvases, 2011



Detail view 4; *Facts and Fashion*
38 x 155 cm, oil on 8 canvases, 2011



Detail view 5; *Facts and Fashion*
38 x 155 cm, oil on 8 canvases, 2011





Facts and Fashion
38 x 155 cm, oil on 8 canvases, 2011

The Africa Issue
76 x 27 cm, oil on 5 canvases, 2012



Detail view; *The Africa Issue*
76 x 27 cm, oil on 5 canvases, 2012



Construction from memory
90 x 100 cm, oil on canvas, 2011



Tropicana Souvenir
22 x 27 cm, oil on canvas, 2011



A perplexing keenness
50 x 50 cm, oil on 5 canvases, 2012



Detail view 2; *All dreams are broken*
55 x 130 cm, oil on 6 canvases, 2011



Detail view 3; *All dreams are broken*
55 x 130 cm, oil on 6 canvases, 2011



Detail view 4; *All dreams are broken*
55 x 130 cm, oil on 6 canvases, 2011



Detail view 5; *All dreams are broken*
55 x 130 cm, oil on 6 canvases, 2011





All dreams are broken
55 x 130 cm, oil on 6 canvases, 2011

